

# 22nd Annual New Music & Art Festival



October 18 - October 20, 2001

Special Guest  
Composer:

**William Bolcom**



Special Guest  
Performers:

**Peter Sparling  
Dance Company**



# Bowling Green State University

College of Musical Arts

MidAmerican Center for Contemporary Music

School of Art

Department of English

October 18 - October 20, 2001

# 22nd Annual New Music & Art Festival

## Guest Composers/Presenters:

Mary Jeanne van Appledorn

Tom Baker

Vincent Benitez

Massimo Botter

Benjamin Broening

Thomas Broido

Michael Colgrass

Nickitas J. Demos

Thomas C. Duffy

Paul Epstein

Elisenda Fábregas

Neal Farwell

Christopher A. Fobes

Daniel S. Godfrey

Bruce Hamilton

Sydney Hodkinson

Andrey Kasparov

Mary King

Elainie Lillios

Dennis H. Miller

James E. Perone

Alex Shapiro

Marilyn Shrude

Greg Wilder

Simon Withers

Bart Bridger Woodstrup

Chen Yi

Special Guest  
Composer:

William Bolcom



Special Guest  
Filmmaker:

Julia Lesage



## Peter Sparling Dance Company

in conjunction with the College of Musical Arts Festival Series

Special Guest  
Performers:

Gregory Barsamian

Special Guest  
Artist:

Ohio Arts Council

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# Festival Schedule

## Thursday, Oct. 18



- 10:00 a.m. **Film screening:** *In Plain English* (directed by Julia Lesage). Gish Film Theater.
- 11:00 a.m. **Lecture:** Julia Lesage, "Making Social Action Videos in Your Own Backyard." Gish Film Theater.
- 11:30 a.m. **Seminar:** A conversation with Thomas Broido, the president of the Theodore Presser Company. 2102 Moore Musical Arts Center.
- 2:30 p.m. **Seminar:** William Bolcom. 113 Olscamp Hall.
- 3:30 p.m. **Papers:** Vincent Benitez, Christopher A. Fobes and James E. Perone. Bryan Recital Hall.
- 7:15 p.m. **Festival Forum:** pre-concert talk with William Bolcom. Bryan Recital Hall.
- 8:00 p.m. **Peter Sparling Dance Company:** performing to music by William Bolcom, Paul Epstein and C.W. Gluck. Presented in conjunction with the College of Musical Arts Festival Series. Kobacker Hall. \$
- Ongoing during the festival: *Samay Chakra*, a music installation by Bart Bridger Woodstrup, and a display of saris courtesy of Boisali Biswas. Willard Wankelman Gallery.

## Friday, Oct. 19

- 9:00 a.m. **Composer to Composer:** A Dialogue with William Bolcom. Donald M. Wilson, moderator. Bryan Recital Hall.
- 10:30 a.m. **Concert:** Works by Tom Baker, William Bolcom, Massimo Botter, Benjamin Broening, Elisenda Fábregas and Elainie Lillios. Bryan Recital Hall.
- 2:30 p.m. **Concert:** Works by Mary Jeanne van Appledorn, Bruce Hamilton, Mary King, Marilyn Shrude and Greg Wilder. Kobacker Hall.
- 3:00 p.m. **Lecture:** "Experimental Video Autobiographies by Women." Gish Film Theater.
- 4:00 p.m. **Films:** *Trick or Drink* (directed by Vanalyne Green), *The Wash: A Cleaning Story* (directed by Eve Sandler), *Measures of Distance* (directed by Mona Hatoum), Gish Film Theater (the latter two films will be screened again at the Cla-Zel Theatre).
- 6:30 p.m. **Artist's Talk:** Gregory Barsamian, 204 Fine Arts.
- 7:30 p.m. **Opening Reception:** "Somebody Else's Dream: Gregory Barsamian." Curated by Jacqueline Nathan. Dorothy Uber Bryan Gallery.
- 9:00 p.m. **Cross-Examination:** Intra-disciplinary Videos. Computer art (Sungyeon Joh), animation (William Kentridge), experimental autobiography (see 4:00 listing) and composers' videos (Neal Farwell, with Simon Withers, and Dennis Miller). Cla-Zel Theatre, downtown Bowling Green.

## Saturday, Oct. 20

- 1:00 p.m. **Transformers:** Artists, composers and filmmakers discuss contemporary issues. Moderated by Thomas Broido. Little Theatre, Toledo Museum of Art.
- 2:30 p.m. **Concert:** Works by William Bolcom, Nickitas J. Demos, Sydney Hodkinson, Andrey Kasparov and Alex Shapiro. 18th-Century Gallery, Toledo Museum of Art.
- 6:00 p.m. **Artist's Talk:** Next Question. Bryan Recital Hall.
- 7:00 p.m. **Opening Reception:** "Next Question." A collaborative artist team composed of Emily Blair, Michelle Illuminato and Phuong Nguyen. Kennedy Green Room.
- 8:00 p.m. **Concert:** Works by William Bolcom, Michael Colgrass, Thomas Duffy, Daniel S. Godfrey and Chen Yi performed by the BGSU Wind Ensemble and Bowling Green Philharmonia. Kobacker Hall.



Activities take place at BGSU's Moore Musical Arts and Fine Arts centers, as well as the Toledo Museum of Art, the Gish Film Theater and the Cla-Zel Theatre. The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan Gallery is located in the Fine Arts Center. The Toledo Museum of Art houses the 18th-Century Gallery and Little Theatre. The Gish Film Theater is located in Hanna Hall. The Cla-Zel Theatre is located at 127 North Main Street in downtown Bowling Green. Most events are free and open to the public. Those requiring admission are indicated with \$. Tickets are available from the Moore Musical Arts Center Box Office, open weekdays noon-6 p.m. Call (419) 372-8171 or (800) 589-2224. For further information about the festival, contact the MidAmerican Center for Contemporary Music at (419) 372-2685 or the Fine Arts Center Galleries at (419) 372-8525.

Thursday, Oct. 18 ..... 3:30 p.m., Bryan Recital Hall

**Paper presentations:**

William E. Lake, chair

**Simultaneous Contrast and Additive Pitch Designs in Messiaen's Opera *Saint François d'Assise* ..... Vincent Benitez**

*This paper considers a different approach to Messiaen's colored-hearing synesthesia by exploring how color theory and abstract painting impact certain pitch designs found in his opera "Saint François d'Assise."*



**Vincent Benitez** is an assistant professor of music theory at BGSU where he teaches courses in music theory. He has taught previously at Indiana University, Wartburg College, Lyon College, Florida State University, Arizona State University and Phoenix College. He holds two doctorates in music: the Ph.D. in music theory from Indiana University where he wrote a dissertation on Olivier Messiaen's opera *Saint François d'Assise* and the D.M.A. in organ performance from Arizona State University, where he studied with Robert Clark. In addition, he holds the master's degree in theory/composition from Arizona State University and the bachelor's and master's degrees in organ performance from the University of North Texas. In 1983-84, he assisted co-editors Robert Clark and John David Peterson in the preparation of the music manuscript for Concordia's edition of Bach's *Orgelbüchlein*. From 1994-96, Benitez served as editor of the *Indiana Theory Review*. His research interests focus primarily on the music of Messiaen and the music and music theory of the seventeenth and eighteenth centuries, and he has presented his research at various national and international music conferences. His publications include articles and reviews in *The American Organist*, *BACH* journal, *College Music Symposium*, *Diapason*, *GAMUT*, *Indiana Theory Review*, *MLA NOTES* and *Psychological Record*. A forthcoming book chapter on *Messiaen's Saint François d'Assise* will appear in the third volume of the *Poznan Studies in Opera* (Theories of Opera) published by the Poznan Society for the Advancement of the Sciences and Arts and the Poznan University, Poland.

**Eclecticism in Twelve-Tone-Based Composition: Alberto Ginastera's Violin Concerto (1963) ..... Christopher A. Fobes**

*Ginastera achieves a remarkable balance of unity and variety in his Violin Concerto through the employment of structurally related twelve-tone and non-twelve-tone materials.*



**Christopher A. Fobes** is a Ph.D. candidate and teaching assistant at the University at Buffalo (SUNY). He holds a master's degree in music theory from BGSU and a bachelor's degree in music from Edinboro University in Pennsylvania. Fobes has presented his research at the conference of the Music Theory Society of New York State and has a paper accepted for presentation at the 2001 conference of the Society for Music Theory. His research interests include transformational theories, similarity measures for pitch and pitch-class sets, twelve-tone theory and jazz analysis.

**The Compositional Technique of William Albright ..... James E. Perone**

*This paper explores the compositional technique of William Albright with a focus on the composer's use of musical humor, certain pitch-class sets, textural contrast as an organizing factor, and background-foreground relationships.*



A native of Columbus, Ohio, **James E. Perone** holds a bachelor's degree in music education from Capital University, master's degrees in music theory and clarinet performance, and Ph.D. in music theory from the University at Buffalo (SUNY). He is the author of four theory-related reference books published by Greenwood Press. Greenwood has also published his bio-bibliographies of Howard Hanson, Paul Simon, Carole King and Elvis Costello, as well as his latest book, *Songs of the Vietnam Conflict*. His most unusual publication, however, is his "Computer BINGO Caller," published in a mid-1980s issue of *Antic: The Atari Resource*. He has delivered papers at the International Clarinet Association Convention, the West Coast Music Theory and Analysis Conference, and at national and regional meetings of the College Music Society. As a clarinetist, Perone frequently appears in recital and has been a soloist with educational groups, regional orchestras and with the Buffalo Philharmonic Orchestra. He is currently associate professor of music at Mount Union College.



Thursday, Oct. 18 ..... 8:00 p.m., Kobacker Hall

## Peter Spartling Dance Company

Lisa Catrett-Belrose, Jeanette Fischer, Holly Hobbs, Lisa Johnson, Julianne O'Brien Pedersen, Tim Smola, Peter Spartling and Michael Woodberry-Means. David Knapp, guest performer



### Possible Dances

Choreography, Text and Costume Design by Peter Spartling

Music by Paul Epstein

Lighting Design by Robert Murphy

1. *Four Possible Dances*
2. *Together*
3. *Mourner's Manual*
4. *Bees on a County Road*
5. *Before the End of Wednesday*
6. *Psalm*

### Orfeo Suite: Dance of the Furies and Dance of the Blessed Spirits (1999)

Choreography by Peter Spartling

Music by Christoph Willibald Gluck

Costumes by Nephelie Andonyadis

*Dance of the Furies*

*Dance of the Blessed Spirits*

### Chronicles and Small Comforts (1998)

Choreography by Peter Spartling

Music by William Bolcom: *12 New Etudes* (1988 Pulitzer Prize)

Costumes by Nephelie Andonyadis

Seattle-born composer and pianist **William Bolcom** entered the University of Washington at age 11, studied with Darius Milhaud at Mills College and the Paris Conservatory, and completed his doctorate in composition at Stanford University in 1964.

Recent premieres of Bolcom's works range from his opera *McTeague* at the Lyric Opera of Chicago in 1992 (directed by Robert Altman) and his *Lyric Concerto* for flute and orchestra (written for James Galway) to his *Second Piano Quartet* (for clarinetist Richard Stoltzman and the Beaux Arts Trio) and his *Sixth Symphony* (for the National Symphony Orchestra and Leonard Slatkin). He composed the musical score for John Turturro's 1999 film *Illuminata*, and his new opera, *A View from the Bridge*, with a libretto by Arthur Miller and Arnold Weinstein, was premiered by the Lyric Opera of Chicago in 1999.

To date, Bolcom has been featured on nearly 40 albums as both performer and composer, several of which have been nominated for Grammy Awards. Twenty of those are with his wife, mezzo-soprano Joan Morris, with whom he tours worldwide.

He has taught composition at the University of Michigan since 1973, where he is the Ross Lee Finney Distinguished University Professor of Music and chair of the Composition Department.

Bolcom is the recipient of honorary doctorates from the San Francisco Conservatory of Music and Albion College, and of the 1988 Pulitzer Prize in Music for his *12 New Etudes* for piano. He is a member of the American Academy of Arts and Letters.



Ongoing during the festival:

*Samay Chakra*, a music installation by Bart Bridger Woodstrup, and a display of saris courtesy of Boisali Biswas in the Willard Wankelman Gallery.

**Bart Bridger Woodstrup** received a master of music in computer music and new media technology at Northern Illinois University. His work, however, extends beyond the boundaries of music and technology. Woodstrup has rendered video work, which is shown frequently in the United



Disagreeable vibrations can sometimes lead to beautiful

**Desperate Messages (1999) ..... Tom Baker**

Andreas Poulimenos, baritone  
 Alan Smith, cello  
 Robert Satterlee, piano

**Vert Foncé (1999) ..... Massimo Botter**

Judith Bentley, flute

**Variations/Doubles (1999) ..... Benjamin Broening**

Marco Albonetti, saxophone  
 Benjamin Broening, computer

**Winged Serpent\* (2001) ..... Elisenda Fábregas**

Kevin Schempf, clarinet  
 Elisenda Fábregas, piano

**intermission** .....

**Nine Bagatelles (1996) ..... William Bolcom**

...the ghost mazurka  
 ...aimai-je un rêve?  
 ...forgotten prayers  
 ...cycle de l'univers  
 ...la belle rouquine  
 ...Pegasus  
 ...this endermight  
 ...recess in hell  
 ...Circus Galop

Laura Melton, piano

**Earth Ascending (2000) ..... Elaine Lillios**

Deborah Norin-Kuehn, soprano  
 Elaine Lillios, video

\*world premiere

...ethics, aesthetic, search,  
 I do my best so as all does not  
 stifle my instinct, my taste and  
 the spontaneity of my invention.




**Massimo Botter** received his diploma in composition and electroacoustic music from the Giuseppe Verdi Conservatory of Music in Milan. He is the recipient of numerous awards, including first prizes at the 1994 Biennial of Lisbon and the 1996 International Composition Competition in Winterthur, and The Next Millennium composition award in Tokyo in 1997. Botter has also been a winner at the International Competition Ton de Leeuw in Albania and the 2000 Balearic Islands Competition. He has taken part in several festivals, including Rive Gauche (Italy), Musica Ricercata, (Switzerland), Musik Museum (Switzerland), L'Officina Musicale (Italy), Festival Neue Musik (Germany), Musikalische Begegnungen (Switzerland) and the 7th International Youth Music Forum - Kiev (Ukraine). Currently artistic manager of the Giuseppe Verdi Conservatory of Music, Botter also realizes contemporary scores and arrangements for the publisher Suvini Zerboni of Milan.



*My work is about memory.  
 It is about time and space.  
 It is about the stark, golden  
 landscapes of my youth.  
 It is about the dark, cool  
 places of the in-between.  
 It is about the fragrance of  
 sound that one only hears in  
 the silence surrounding it.*



**Tom Baker** has been active as a composer, performer and music producer in the Seattle new music scene since arriving there in 1994. His works have been performed throughout the United States, Canada and Europe. Baker has appeared as guest conductor for the Seattle Creative Orchestra and as composer-in-residence for the a cappella vocal ensemble The Esoterics, and has received awards and grants from several organizations including the Jack Straw Foundation, the Washington State Arts Commission, Artist Trust and the King County Arts Commission. As co-director of the Seattle EXperimental Opera (SEXO) and co-founder of the new music recording label Present Sounds, he is dedicated to producing and promoting the new and adventurous music which is being created in the Pacific Northwest. Baker is currently the artistic director of the Modern Opera Project and curator of the new music concert series the Seattle Composers' Salon. He has studied composition with Chinariy Ung, John Rahn, Stuart Dempster and Joël-François Durand. Baker received his doctorate in composition in 1996 from the University of Washington, where he currently teaches music theory.



**Raptures of Undream (1998) ..... Bruce Hamilton**

David Pasquarella, Nathan Oshaben, Jim Finkelmeier,  
Billy Giacomelli, Terry Bates and Zach Glod, percussion  
Roger B. Schupp, conductor



*I love that song!*

**BRUCE**

**Memorie di luoghi (2001) ..... Marilyn Shrude**

Maria Sampen, violin  
Marilyn Shrude, piano

**Atmospheres (1993) ..... Mary Jeanne van Appledorn**

Mandy Army, Alicia Hug, Chad Hutchinson, Josh Malcolm,  
Adam Reardon, Jennett Rueckert, Josh Smith,  
Josh Tedeton and Brett Wilson, trombone  
Brian Brookhart, Missy Gephart and  
Jeffrey Michael Kurka, bass trombone  
William B. Mathis, conductor

Bruce Hamilton holds degrees in composition and percussion from Indiana University, where he received the performer's certificate, the Dean's Prize in composition and the Cole Porter Memorial Composition Scholarship. His music is published by Non Sequitur Music and can be heard on the SEAMUS and Mark labels. Hamilton has received honors, awards and commissions from ALEA 111, AMC, ASCAP, PAS, ACF, Barlow Endowment, Carbondale Community Arts, National Society of Arts and Letters, Pittsburgh New Music Ensemble, Russolo-Pratella Foundation and SEAMUS. Hamilton is currently a lecturer in music theory at Western Washington University, where he also co-directs the electroacoustic music program.

**Orbits (2000) ..... Mary King**

Composition Division Winner of the 34th Annual  
BGSU Competitions in Music Performance

*Bohica Saxophone Quartet*

Jeffrey M. Price, soprano saxophone  
James Flowers, alto saxophone  
Lee Michael Morrison, tenor saxophone  
Michael Ibrahim, baritone saxophone



**The Poems of Our Climate (1999) ..... Greg Wilder**

Christopher Scholl, tenor  
Virginia Marks, piano



**Marilyn Shrude**, Distinguished Artist Professor of Music, received degrees from Alverno College and Northwestern University. Her works have been performed at prestigious venues throughout the world, as well as numerous college campuses and festivals. Her honors include a Rockefeller Foundation Fellowship, the Cleveland Arts Prize, the Academy Award from the American Academy of Arts and Letters, the Kennedy Center Friedheim Awards for Orchestral Music, a Distinguished Teaching Award and two awards from Chamber Music America/ASCAP for Adventuresome Programming. Since 1977 she has been on the faculty of BGSU and is the founder and past director of the MidAmerican Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampen.



*The power and privilege of music:  
—to heal  
—to communicate  
—to transcend cultural barriers*

*Marilyn Shrude*

*Music, with or without words,  
is my chief utterance of emotional  
expression through  
its creation and performance.*

*Mary Jeanne van Appledorn*

**Mary Jeanne van Appledorn**, the Paul Whitfield Horn professor of music at Texas Tech University, was commissioned by the Women's Philharmonic of San Francisco, the Composers Orchestra and the Lubbock Symphony for her work *Meliora*, a fanfare for orchestra 2000. The work premiered in San Francisco in May of 2000. Her *Ayre* for strings was performed during the 2000 College Music Society Conference in Toronto. In November, the Reading Symphony Orchestra (Pa.) premiered her *Rhapsody* for solo violin and orchestra with associate concertmaster of the New York Philharmonic, Charles Rex, as violin soloist. Recently, Appledorn completed *Symphony for Percussion Orchestra*, a four-movement work premiered last November by the Percussion Ensemble I of Texas Tech University. Two of her works, *Incantations* for oboe and piano and *Songs Without Words* were released on volume 5 of the Living Artist Recordings CDs. Appledorn was proud to accept her 21st consecutive ASCAP Standard Panel Award in June 2000.

**Benjamin Broening's** compositions have been performed across the United States and in Europe and Asia. He has written works for many media, including orchestral, vocal, chamber and electronic music. Recent commissions include *In the Wind My Rescue Is*, a cantata for the Charlotte Symphony Chorus and Orchestra, a Concerto for clarinet and wind ensemble for Richard Hawkins and the Interlochen Arts Academy Wind Ensemble, an evening-length multimedia cantata for Hampton-Sydney College, as well solo and chamber music. His *Variations/Doubles* has been released on the Equilibrium label and his *Via Negativa: The Cloud of Forgetting* has been released on the Centaur label. Broening earned his Ph.D. from the University of Michigan and holds degrees from Wesleyan, Yale and Cambridge Universities. He is assistant professor of music and director of the Electronic Music Studios at the University of Richmond.



VAIN RATIONS  
AVIAN RIOTS



*For me, composing is like creating a living structure, something that breathes and has a life of its own. Composing is about self-expression and self-discovery; a means to integrate emotion and intellect.*



Composer, pianist and teacher **Elisenda Fábregas** was born in Barcelona, Spain. She has been living in the United States since 1978, when a postdoctoral Fulbright grant brought her to Juilliard; she subsequently earned another doctorate in music at Columbia University. This March, Fábregas received the Shepherd Distinguished Composer of the Year Award from MTNA. Her works have been commissioned by the Orchestra of Santa Fe, The Dale Warland Singers, Maria Benitez Spanish Dance Company, San Antonio International Piano Competition and the Texas Music Teachers Association. Fábregas' music has been heard throughout the United States, Mexico, Canada, Spain, Australia, the Czech Republic, Ireland, Taiwan, Japan and China. Her music is published by Alphonse Leduc in Paris and Southern Music Company, and is available on the Eloquence (ABC Classics), Leonarda Productions and ERM labels. As a pianist, she has performed worldwide, as well as on National Public Radio's *Performance Today*, the Voice of America and other programs. Fábregas is currently an adjunct professor of piano at the University of Texas at San Antonio.

**Elainie Lillios**, active instructor, composer and promoter of electroacoustic music, is an assistant professor of composition at BGSU. She holds a D.M.A. in composition from the University of North Texas, with other degrees from Northern Illinois University and the University of Birmingham in England. She studied composition with Larry Austin and Jon Christopher Nelson, and electroacoustic composition and sound diffusion with Jonty Harrison. Her music has been performed widely and recognized by numerous national and international organizations including ASCAP/SEAMUS, CIMESP, Bourges, Russolo-Pratella and the Groupe de Recherches Musicales (GRM). Recent performances include *Rien à Voir* (Canada), the Futura 2001 Festival (France) and ICMC 2001 (Cuba). Lillios has received grants from the National Foundation for the Advancement of the Arts, Meet the Composer and MACCM. She serves as vice president for membership of SEAMUS and participates on the production team of the Canadian Electroacoustic Community (CEC). Her works are available on the Empreintes DIGITales, SEAMUS and Studio PANorama labels.



*Composing for mixed media presents a different kind of challenge than simply composing for tape or tape with performers. Visual components can easily distract the listener and subsequently compromise the sonic impact of a piece. I try to think of the visual aspect as an enhancement of the mood I'm trying to evoke and strive to create a piece where no single element stands out as greater than the other.*



**Mary King** is the composition division winner of the 34th annual BGSU Competitions in Music Performance. She earned her bachelor's degree in theory and composition from Oklahoma Baptist University and her master's degree from BGSU. In 1997 she was awarded the Ellen Zwilich Award from the International Alliance for Women in Music and twice received the award for the outstanding composition student at OBU. In summer 2000, she participated in the UPIC/CCMIX Summer Program. Her teachers have included Marilyn Shrude, Mikel Kuehn, Roque Cordero and James Vernon.



*I view my compositions as sound worlds that contrast moments of great intensity with spans of near silence.*



*The most wonderful part of being alive is the ability to witness and experience intimate personal connections through relationships with others. I hope that the music I create adds to this aspect of human communication and existence in a meaningful way.*



**Greg Wilder** maintains an active schedule as a performer and composer. Most recently, he has received honors from the American Academy of Arts and Letters, ASCAP, Austin Peay State University and MTNA. Wilder's music has enjoyed performances across the United States, Canada, the Czech Republic, Italy, Spain, Germany and Estonia. He is currently working for Xerox as a UNIX computer system administrator while completing a doctorate in composition and piano at Eastman.



**Cross-Examination:**  
Intra-disciplinary videos

**Stereoscope**

William Kentridge

**The Violence of Architecture**

music by Neal Farwell  
video by Simon Withers

**Grandma**

Sungyeon Joh

**Past Tense\*** (2001)

music and video by Dennis H. Miller

**The Wash: A Cleaning Story**

directed by Eve Sandler

**Measures of Distance**

directed by Mona Hatoum

\*world premiere



*Neal Farwell*

**Neal Farwell** earned his bachelor's and master's degrees from Cambridge University, and in 1995 he received the Master of Music with Distinction from the University of East Anglia. He continued at UEA to complete a Ph.D. in composition, studying with Simon Waters. Farwell's tape works have received performances across Europe and the United States. He has written music for many theater and short-film productions, and is also active as an acoustic composer. Recently returned to the United Kingdom, Farwell spent the last three years as a visiting fellow at Harvard University, supported by a Frank Knox Memorial Fellowship, where he studied with Bernard Rands, Mario Davidovsky and David Rakowski. For the past year he has been director of the Computer Music Studio at Longy School of Music.

**Simon Withers** is a London-based architect and filmmaker.

**Dennis H. Miller** received his doctorate in music composition from Columbia University in 1981 and is currently on the music faculty of Northeastern University in Boston. Miller is an associate editor of *Electronic Musician* magazine, for which he writes about music software and hardware technologies. Since 1998, he has also been active as a graphic artist and 3D animator. His animations have been shown at numerous venues throughout the world, most recently SIGGRAPH 2001, the Art in Motion festival, immedia, Sonic Circuits, the Cuban International Festival of Music and the 2001 Not Still Art screening.



*Music and pictures play well together.*

*Dennis H. Miller*

A native of Winnipeg, Manitoba, **Sydney Hodkinson** received his bachelor's and master's degrees from Eastman. He also studied at the Princeton Seminars with Elliott Carter, Roger Sessions and Milton Babbitt. Hodkinson received his doctorate from the University of Michigan in 1968, studying with Leslie Bassett, Niccoló Castiglioni, Ross Lee Finney and George B. Wilson. He was a member of the Eastman faculty from 1973 until 1999, where he was director of the Eastman Musica Nova and the Kilbourn Orchestra, and has also taught at several other universities. Beginning in 1995, Hodkinson taught in the composition department at Eastman, as well as chaired the conducting and ensembles department until his retirement. Since 1998, he has been conducting and teaching composition at the Aspen Music Festival. Hodkinson has received awards from the National Institute of Arts and Letters, Guggenheim Foundation, the Canada Council, the National Endowment for the Arts, International Congress of Jeunesses Musicales, Farnsley Prize of the Louisville Orchestra, Danforth Foundation and the Ford Foundation, and commissions from the Rochester Philharmonic Orchestra, the Ying, Lafayette and Cassatt String Quartets, and Eastman.



*We're here to touch and move our listeners, to stop the flow of time. Radio Words I heard over twenty five years ago from an anonymous Chicago jazz musician are germane: "It's easy to get'em to tap their feet, but awfully hard to make 'em weep."*

*Sydney Hodkinson*

**Saturday, Oct. 20 ..... 2:30 p.m., 18th-Century Gallery  
Toledo Museum of Art**

**Music for Two Big Instruments (2000) ..... Alex Shapiro**

Velvet Brown, tuba  
Robert Satterlee, piano

**Session II (1966) ..... William Bolcom**

Penny Thompson Kruse, violin  
Steven Kruse, viola

**Michal (2000) ..... Andrey Kasparov**

Burton Beerman, clarinet

**Tono I (1999) ..... Nickitas J. Demos**

Nancy Buck, viola

**Trio: Epitaph and Scherzo (1998) ..... Sydney Hodkinson**

Kevin Schempf, clarinet  
Vasile Beluska, violin  
Robert Satterlee, piano



*Music is a passionate message to be shared. Ideally, my work will show you not only a glimpse of me, but a reflection of yourself.*

Alex Shapiro was born in New York City in 1962 and educated at Juilliard and the Manhattan School of Music, where she studied composition with Ursula Mamlok and John Corigliano. A recipient of the 2000 Artists Fellowship Award from the California Arts Council, Shapiro's chamber works are heard regularly in concerts across the United States and abroad. She resides in Malibu, Calif., and frequently updates her web site with concert information and audio clips of her pieces. Her works are available on the Cambria Master Recordings, Innova and Millennia Arts labels.

*It is a full responsibility of the composer to make certain that every sound in his/her composition is justified by the internal logic of an entire work.*



Andrey Kasparov was born in the city of Baku, Azerbaijan, to a family of Armenian descent. A graduate of the Moscow State Conservatory and Indiana University at Bloomington, he presently teaches at Old Dominion University in Norfolk, Va., where he also directs the new music ensemble Creo. Kasparov's compositions have been performed at Moscow Autumn; International Forum of Young Composers in Kiev, Ukraine; Internationale Ferienkurse für Neue Musik in Darmstadt, Germany, and many other festivals and venues. Also an active pianist, he performed the world premiere of the newly discovered revised edition of Béla Bartók's Third Piano Concerto in 1994. Kasparov has won numerous prizes and awards, including the second prize at the 1997 Prokofiev International Composition Competition in Moscow, and the Albert Roussel prize at the 1998 Orléans (France) International Piano Competition for 20th-Century music. His music and performances are featured on the VMM and CRS labels. Kasparov's compositions and articles have been published by the Kompozitor Publishers in Moscow and Hungarian Music Quarterly in Budapest, Hungary.

Nickitas J. Demos holds a doctorate in composition from the Cleveland Institute of Music where he studied with Donald Erb. His music has been described as "attractive, kinetic and... intriguing" by the *Atlanta Journal-Constitution*; and as "ambitious...sophisticated" and "... a reflection of the current mix of styles and aesthetic postures" by the New York-based magazine *The New Music Connoisseur*. Demos has received performances by the Cleveland Orchestra, Philadelphia Orchestra, Orchestra of St. Luke, Nashville Chamber Orchestra, as well as North/South Consonance, Thamyris and neoPhonia new music ensembles. He has received commissions from the Cleveland Orchestra and the Nashville Chamber Orchestra among others. Demos is the recipient of numerous grants and awards including ASCAP Standard Awards and honorable mentions in the International Clarinet Association Composition Competition and the ASCAP/Rudolf Nissim Composers Competition. His music is published by MMB Music, Inc. Demos is an assistant professor at the Georgia State University School of Music. He serves as coordinator of composition studies and is the founder and artistic director of the neoPhonia new music ensemble.



*To communicate through music is extremely gratifying. My goal, as a composer, is to always have something worthwhile to say and to say it well.*



BGSU Wind Ensemble:

**Dream Dancer** (2001) ..... **Michael Colgrass**  
John Sampen, saxophone

**Three Places in New Haven** (2001) ..... **Thomas C. Duffy**  
Concerto for Marimba and Wind Ensemble  
I. *Castle in the Sky (Rollo Reads a Book)*  
II. *The Long Wharf (Rollo Sails Away)*  
III. *City Band March (Rollo Gets a Job)*  
Robert Van Sice, marimba

**Song for Band** (2001) ..... **William Bolcom**

intermission

Bowling Green Philharmonia:

**A Gentle Little Fanfare** (1997) ..... **William Bolcom**

**Molto Adagio** from the *Sixth Symphony* (1996) ..... **William Bolcom**

**Commedia** for "Almost" 18th Century Orchestra (1971) ..... **William Bolcom**

**Chinese Folk Dance Suite** (2000) ..... **Chen Yi**  
Concerto for violin and orchestra  
I. *Lion Dance*  
II. *Yangko*  
III. *Muqam*  
Penny Thompson Kruse, violin

**Lightscape** (1997) ..... **Daniel S. Godfrey**



Michael Colgrass

In 1954, **Michael Colgrass** graduated from the University of Illinois in music performance and composition. His compositions have been commissioned by the New York Philharmonic, the Boston Symphony, the Minnesota Orchestra, the Detroit Symphony, the Toronto Symphony, the National Arts Centre Orchestra, Canadian Broadcasting Corporation, the Lincoln Center Chamber Music Society, the Manhattan and Muir String Quartets, the Brighton Festival in England, the Fromm Foundation and Ford Foundation, the Corporation for Public Broadcasting, and numerous other orchestras, chamber groups, choral groups and soloists. His works have been performed and recorded by major symphony orchestras worldwide, and as a percussion soloist he has premiered many of his own works. In 1978, Colgrass won the Pulitzer Prize for *Déjà vu*, and the PBS documentary *Soundings: The Music of Michael Colgrass* won an Emmy Award in 1982. Other prizes include two Guggenheim Fellowships, a Rockefeller Grant, a Fromm Award and Ford Foundation award, first prize in the Bartow and Sudler International Wind Ensemble Competitions, and the 1988 Jules Leger Prize for New Chamber Music. In addition to his activity as a composer, for 25 years Colgrass has been giving international workshops in performing excellence, combining Grotowski physical training, mime, dance and Neuro-Linguistic Programming (NLP).

While composing, the lines of the staves are prison bars, unyielding until the final double bar commutes the sentence! Let there be humor in that wonderful prison!

*Thomas C. Duffy*



**Thomas C. Duffy's** first influence, Charles Whittenberg, was hailed as the American scion of the second Viennese School. With him, Duffy worked in depth with serialism and the ordering of all musical parameters. Attracted by Karel Husa's unique combination of musical composition with themes of contemporary importance, Duffy attended Cornell University, where he also studied with Steven Stucky, from whom he contracted an interest in the music of Dallapiccola, Ligeti, Reich, Glass, Xenakis and Lutoslawski. At present, Duffy is the deputy dean of the School of Music and director of bands at Yale University.



## BGSU Wind Ensemble personnel:

### Flute/Piccolo

Amy Williams\*  
Carolyn Keyes  
Lisa Heinrich  
Gail Lowther  
Donna Davies

### Oboe/English Horn

Kirsten Speyer\*  
Brenda Gohr  
Christopher Yacobozzi

### Bassoon

Michael Leeds\*  
Stacy Wentzell  
Liz Harrell

### Clarinet

Dustin Ruffell\*  
Soo Goh  
April Litvin  
Rachel Dusseau  
Teri Lee Carl  
Shelley Bowers  
Amy Thornburg  
Sarah Labovitz  
Justin Mead

### Bass Clarinet

Adam Bishop  
Matt Lawson

### Saxophone

Carey Valente\*  
Leah Kesner  
Justin Church  
Michael Holmes  
Jeff McLemore

### Trumpet

Matt Schatt\*  
Chris Shumick  
Karen Cummins  
Catherine Ruttan  
Daryl Wolfram  
Virginia Thompson

### Horn

Heather Thayer\*  
Tom Chiera  
Alexis Sakovicz  
Eddie Meckes  
Angela Harding  
David McKibben

### Trombone

Adam Reardon\*  
Chris Baumgartner  
Josh Tedeton

### Bass Trombone

Brian Brookhart

### Euphonium

Kelly Biese\*  
Aaron Tindall

### Tuba

Ryoichi Tamaki\*  
George Palton

### Percussion

Terry Bates  
Jason Brasure  
Ryan Corcoran  
Billy Giacomelli\*  
Jillion Feinauer-Stark  
Crystal Hendricks

### Harp

Alice Moore

### Piano

Jung Min Lee

### String Bass

David Goodman

\* section leader

**Chen Yi** is currently the Cravens/Millsap/Missouri Distinguished Professor at the University of Missouri at Kansas City. She received her bachelor's and master's degrees in music composition from the Central Conservatory in Beijing, and a doctorate from Columbia University.

Chen's composition teachers have included Chou, Davidovsky, Wu and Goehr. She has served as composer-in-residence for the Women's Philharmonic, the vocal ensemble Chanticleer and the Aptos Creative Arts Center (1993-96) supported by Meet The Composer, and has served as a member of the composition faculty at the Peabody Conservatory (1996-98). Chen has also received fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters and the National Endowment for the Arts. Honors include a first prize from the Chinese National Composition Competition, the Lili Boulanger Award, the NYU Sorel Medal Award, the CalArts/Alpert Award, the UT Eddie Medora King Composition Prize, a Grammy Award, the ASCAP Concert Music Award and the prestigious Charles Ives Living Award from the American Academy of Arts and Letters. Her music is published by Theodore Presser Company and recorded on numerous labels.



*Music is a universal language. I hope to get the essence of both Eastern and Western cultures and write more compositions that could be the bridge, to improve the understandings between peoples from different cultural backgrounds, for the peace of our new world.*

陈怡



*Let the music do the talking.*

**Daniel S. Godfrey** earned bachelor's and master's degrees in composition from Yale University and a Ph.D. from the University of Iowa. He is professor of music in the Setnor School of Music at Syracuse University and has held visiting faculty appointments at the Indiana University School of Music, the Eastman School of Music and the University of Pittsburgh. Awards and commissions have come from the Guggenheim Memorial Foundation, the American Academy of Arts and Letters, the Koussevitzky Music Foundation, the Barlow Endowment for Music Composition, the U S WEST Foundation and the New York Foundation for the Arts, among others. He is founder and co-director of the Seal Bay Festival of American Chamber Music (on the Maine coast) and co-author of *Music Since 1945*, published by Schirmer Books.

## Bowling Green Philharmonia personnel:

### Violin I

Ioana Galu\*  
Anabelle Tirado  
Virgil Lupu-Sfarlea  
Adam Mirza  
Dana Tolan  
Aaron Jacobs  
Eric Siebenaler  
Sean Hagerty  
George Haynes

### Violin II

Monika Chamasyan\*  
Kat Jara  
Diane Cline  
Michelle Crosby  
Jennifer DeVane  
Emily Coplin  
Heather Tewksbury  
Virginia Harpine  
Joel Rossol  
Jennifer Morrison

### Viola

Florin Simionea\*  
Amy McQuattie  
Daniel Plonka  
Michelle LeBlanc  
Jesse Griggs  
Megan McLaughlin  
Jonathan Welch  
Brandon Gordon  
Erin Zemanek  
Melinda Stevens  
Michelle Bettler  
Katrina Sharp  
Kristina Brannon  
Bethany Wharton

### Cello

Gustavo Corpinteyro\*  
Rachael Kouns  
Jonathan Kampfe  
Robert Lonardo  
Thomas Darrow  
Brook Wilson  
Marquita Pinkston  
Erika Pappas

### Bass

Daniel Matlock\*  
Mark Greer  
Katie Falcón  
Alex Hanna  
David Goodman  
Adam Lark

### Flute

Elizabeth Farney  
Shandi Freed  
Leah Martindale\*  
Qiao Zhang\*

### Oboe

Rachel Adler  
Annie Corrigan\*  
Jessica Todd

### Clarinet

Shelley Bowers\*  
Rachel Dusseau  
Soo Goh\*  
Wade Harwood

### Bassoon

Michael Leeds\*  
Stefanie Mann

### Contrabassoon

Nathaniel Parker

### Horn

Jessica Parkinson\*  
Alexis Sakowicz  
Linda Samuelson  
Heather Thayer\*

### Trumpet

Wayne Nagy\*  
Matt Schatt\*  
Virginia Thompson  
Darryl Wolfram

### Trombone

Brad Hruska  
Adam Reardon\*  
Josh Tedeton\*

### Tuba

Ryoichi Tamaki

### Percussion

Jim Finkelmeier  
Billy Giacomelli  
Nathan Oshaben  
David Pasquarella\*

### Harp

Megan Davis\*  
Alice Moore\*

### Piano

Kassandra Jenkins

### Conducting Assistants

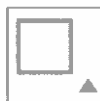
Chad Hutchinson  
Nathaniel Parker

### Orchestra Librarian

Amy McQuattie

\*concertmaster

\*section leaders or co-leader



## Performers and directors:

**Marco Albonetti**, a native of Faenza, Italy, holds a degree from the Rossini Conservatory in Pesaro, where he studied with Enzo Veddovi; a master's degree from BGSU, where he studied with John Sampen, and is currently a doctoral candidate at Michigan State University, where he studies with Joseph Luloff, James Forger and Branford Marsalis. He previously studied saxophone with Jean-Marie Londeix and Eugene Rousseau at the Mozarteum International Sommerakademie in Salzburg, Austria. Albonetti has won first prize in a number of international competitions, including the Roodeport International Eistedfod of South Africa, the fifth International Isola di Capri Competition and the 13th International Città di Stresa Competition for Young Musicians. As a member of the Transcontinental Saxophone Quartet, he was a first-place winner in the MTNA chamber music competition and was a prize-winner in the Fischhoff national chamber music competition. The quartet recently released a CD on Albany Records titled *Mountain Roads*. A soloist at festivals worldwide, he has recorded for SABC, PIKI, LTV Lumier, Cypriot Radio and Wisconsin Public Radio, and has performed at the World Saxophone Congresses in Italy (1992), Spain (1997) and Canada (2000). He is an active performer of both traditional and contemporary music, and has commissioned and premiered works by several composers. Albonetti is professor of saxophone at the Piccinni Conservatory in Bari, Italy, and is also on the music faculty at Lawrence University. This fall he is serving as an adjunct assistant professor of saxophone at BGSU.

**Mandy Army** is a senior music education major from Ohio City, Ohio. She is a student in the studio of William B. Mathis and has been a member of Jazz Lab Band I, Concert Band, Trombone Choir and the Falcon Marching Band.

**Terry Bates** is a sophomore pre-music education major from Newton, Conn. He is a student in the studio of Roger Schupp and has played in the BGSU Wind Ensemble, Symphonic Band and Falcon Marching Band.

Composer, clarinetist, and video artist, **Burton Beerman** is director of the MidAmerican Center for Contemporary Music and founder of the New Music Festival at BGSU. *The Village Voice* stated, "There is a remarkable clarity in the way he carries out the logic of his materials and he has an excellent ear for the sound of color." Recent activities include a STEIM Research Center residency in the Netherlands, performances at the Radio Funk Haus in Vienna and the JIM festival sponsored by IRCAM in Cannes, France. The video opera *Jesus' Daughter* was presented at the Walter Reed Gallery in Lincoln Center, at the Museum of Modern Art in New York City and at venues in Switzerland and Italy sponsored by UNESCO. Concerts of his music were presented at Town Hall in Eger, Hungary; the Pepsi Island Festival, and the Artus and Trafo theaters in Budapest in summer 2000. In addition, Beerman's works have been broadcast over HEAR Radio, Duna Television, MTVI and RTL-Klub television in Eastern Europe.

Violinist **Vasile Beluska** is a graduate of the Liceul de Muzica and Conservatorul de Muzica in Cluj, Romania, and Southern Methodist University, as well as a member of the Class of Jascha Heifetz (Los Angeles). A winner of numerous competitions and awards, he has presented chamber music performances throughout the United States and Europe. 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 as professor of violin at the Chautauqua Institution.

**Judith Bentley** received degrees and musical training from the Oberlin Conservatory, Yale University, Mozarteum Akademie and the University of Michigan, as well as specialized work in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Nicolet and Harvey Sollberger, and has given numerous clinics and soloed or played principal flute with orchestras throughout the United States and Austria under conductors Ormandy, Leinsdorf, Karajan, Buketoff and Van Vactor.

**Brian Brookhart** is a senior music education major from Aurora, Ohio. He is a student in the studio of William B. Mathis and has participated in the Bowling Green Philharmonia, Symphonic Band and Jazz Lab Band I.

**Emily Freeman Brown**, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the

Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sheboygan, Sioux City, Syracuse and Toledo Symphonies; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and with the Bowling Green Philharmonia on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. A published author, Brown's articles have appeared in such journals as the *Bach* journal of the Conductors Guild and *Musica Judaica*.

**Velvet Brown** has served as professor of tuba and euphonium at Bowling Green State University since 1995. In addition to her teaching schedule, she enjoys a professional career as an international solo and chamber ensemble, recording artist, conductor and orchestral player. As a guest soloist with ensembles and as a recitalist, instructor, adjudicator and conductor, Brown has made appearances throughout Europe, Canada, Japan and the United States. She has been featured at the 1999 Swiss Brass Week, the Italian Wind Festival and the 2000 and 1999 Mid-Europe Conferences, as well as being a frequent featured soloist at the International Tuba and Euphonium Conferences and other professional meetings. Brown has served as principal tubist with the New Hampshire Music Festival Orchestra from 1989-1999, and additionally as a substitute or additional tubist with the Detroit Symphony, Saint Louis Symphony and the Fort Wayne Philharmonic. She has also garnered high praise as a founding and current member of the Monarch Brass Quintet and Brass Ensemble and is one half of the Garda Duo with Italian pianist Roberto Arosio. Prior to joining the faculty at BGSU, she taught at Ball State University and served as an associate director of University Bands at Boston University. Currently Brown is secretary and program editor for the International Tuba-Euphonium Association (ITEA), with prior service as a board member and vice-president of the International Women's Brass Conference. She graduated from Boston University and West Virginia University with additional doctoral studies at Indiana University. Brown is noted for receiving the 1999-2000 William Fulbright Fellowship Vinciguerra Award. In 1999, she released a solo CD titled *Velvet* on the Crystal Records label. A second solo release, on the same label, is scheduled for fall 2001. Brown can also be heard on the Nicolai Music label performing music by the award winning composer Neal Corwell and on the New Hampshire Music Festival Orchestra's CD *Summer Lightning*.

**Nancy Buck** is an associate professor of viola and assistant chair of music performance studies at the college. She earned a bachelor of music degree in violin performance from the Oberlin Conservatory and a master of music degree from the Cleveland Institute of Music in viola performance. While at the institute Buck served as a teaching assistant to Heidi Castleman. A former participant in the Tertis International Viola Competition, she has presented recitals throughout Europe and the United States with the Felici String Quartet. She performs regularly with the Toledo Symphony and the Michigan Chamber Symphony Orchestra. In addition to these performance activities, Buck serves on the executive board of the Ohio String Teachers Association, directs the BGSU High School String Orchestra Camp and teaches at the Governor's School for the Arts in Pennsylvania during the summer.

**Jim Finkemeier** is a junior pre-music performance major from Hamilton, Ohio, who has participated in the BGSU Wind Ensemble, Symphonic Band, the Bowling Green Philharmonia and the Falcon Marching Band. He is a student in the studios of Jane Solose and Roger Schupp.

**James Flowers** is a first-year master's candidate in saxophone performance at BGSU. He received his bachelor's degree in music education from Youngstown State University. While at Youngstown, Flowers studied saxophone with James Umble. He has appeared as a guest soloist with the Mercer Community Band and the Dana Symphony Orchestra as a winner of the Young Artists Competition. He also had the privilege of performing in ensembles and master classes under the direction of Karel Husa, Frank Tichelli, Stephen Gage, Steve Mauk and Tim McCallister. In the future, Flowers intends to pursue a career as a saxophone professor at a major university.

**Missy Gephart** is a sophomore pre-music education major from Blanchester, Ohio, who has played in Concert Band and the Falcon Marching Band. She is a student in the studio of William B. Mathis.

**Billy Giacomelli** is a senior music performance major from Westerville, Ohio. He is a student in the studio of Roger Schupp and has participated in the Afro-Caribbean Ensemble and the Bowling Green Philharmonia.

**Zach Glod** graduated from the University of Dayton with a bachelor's degree in music education in 1997. Prior to his graduate work at BGSU, he was one of three band directors at Carroll High School in Dayton, Ohio. From 1997-2000 he led the indoor drumline to finalist status in many MEPA (Midwest Performance Association) and WGI (Winter Guard International) scholastic competitions. In addition to performing in the BGSU Percussion Ensemble, Glod is also a member of the Kusuma Sari Gamelan and the Afro-Caribbean Ensemble. His professional memberships include the Ohio Music Educator's Association, the Percussive Arts Society and Phi Mu Alpha Sinfonia.

**Alicia Hug** is a sophomore pre-music education major from Edgerton, Ohio. She is a student in the studio of William B. Mathis and has been a member of the Falcon Marching Band, Concert Band and Jazz Lab Band II.

**Chad Hutchinson** is currently studying under Emily Freeman Brown as a first-year master's candidate in orchestral conducting. He received his bachelor's degree in music education from Morningside College in Sioux City, Iowa, where he was a member of nine ensembles. Hutchinson was voted the Most Outstanding Senior in the Fine Arts Division at Morningside and has appeared as a guest soloist with the Siouxland Youth Symphony and the Morningside Wind Ensemble. His principal teachers include William B. Mathis, Lance Lehmborg and Ron Halvorson.

**Michael Ibrahim**, 22-year-old Canadian saxophonist, holds a bachelor of music with distinction from the University of Calgary in 2001, where under the supervision of Jeremy Brown, he was awarded the Faculty of Fine Arts Graduation Award for Creative Achievement. Ibrahim has also had the opportunity to study at the Université Européenne de Saxophone in Gap, France, in 2001, with Claude Delangle, Jean-Denis Michat, Vincent David and Fabrizio Mancuso. He has performed with many ensembles including the National Youth Band of Canada, Canadian Ceremonial Guard Band, Red Deer Symphony, Calgary Philharmonic Orchestra and the Calgary Saxophone Quartet. Ibrahim also performs regularly as a soloist and with the Bohica Saxophone Quartet. At the 2001 Canadian National Music Festival, he was awarded second place in the woodwind category. Currently a master's candidate in music performance at BGSU, Ibrahim studies with Marco Albonetti and John Sampen.

**Penny Thompson Kruse**, assistant dean for graduate studies and assistant professor of violin, has performed extensively as a soloist, orchestral and chamber musician. For five seasons she was a member of the Kansas City Symphony, serving as associate concertmaster during the 1989-90 season. As first violinist of the Escher Quartet, she was an artist-in-residence at Music at Penn's Woods at Pennsylvania State University. Kruse has appeared as soloist with several orchestras in the Midwest, including the Kansas City Camerata, Kansas City Chamber Orchestra, Independence Symphony, Liberty Symphony, Nörtländ'symföörny, Överländ Park Orkestrå, Philhårmonia öf Kanåså City and the Hutchinson Chamber Orchestra. Prior to her BGSU appointment, Kruse was on the faculty of William Jewell College, where she served as conductor of the William Jewell Chamber Orchestra, concertmaster of the Liberty Symphony and violinist in the William Jewell Trio. She has performed in many summer music festivals, including the Colorado, Sunflower, Peninsula, Spoleto and Grand Teton. Currently, she serves as assistant principal second violin at Eastern Music Festival. An active participant and adjudicator, she received her training at Northwestern and Yale Universities and earned a D.M.A. in violin performance from the University of Missouri at Kansas City.

Violist **Steven Kruse** currently teaches at the University of Toledo and is serving as adjunct assistant professor of viola at BGSU for the fall 2001 semester. He served on the faculty of the University of Missouri at Kansas City for 12 years, performed for six years as principal violist with the Kansas City Symphony and for four seasons as principal violist of the Kansas City Camerata, appearing as soloist with both groups. Kruse earned his bachelor's and master's degrees from the Manhattan School of Music and a doctorate from Ball State University. His principal teachers have been Lillian Fuchs, Milton Thomas, Robert Slaughter and Jerzy Kosmala. Kruse has also held teaching positions at William Jewell College, the University of Notre Dame and Bethany College in West Virginia. He was a founding member of the Kansas City Chamber Soloists and a member of the Appalachian String Quartet for four years, a resident quartet in West Virginia, and has appeared

as soloist with several orchestras in the Midwest. Kruse currently performs with the Eastern Chamber Players and serves on the faculty of the Eastern Music Festival in Greensboro, N.C.

**Jeffrey Michael Kurka** is currently the trombone teaching assistant at BGSU where he is pursuing a master's degree in trombone performance and studying with William B. Mathis. Previously, he was the assistant director of bands in Roosevelt ISD (Lubbock, Texas). He holds a bachelor's degree in music performance from Texas Tech University. Kurka's primary teachers include Randy Haws, Don Lucas, Jan Kagarice, Mark Barton and Jerry Pagano. He has performed with the Adrian Symphony, Lubbock Symphony, Roswell Symphony, Plainview Symphony, Las Vegas Music Festival Orchestra and premiered Brian Bice's *Concerto for Bass Trombone and Orchestra* with the Cleveland Chamber Symphony.

**Josh Malcolm** is a senior music education major from Marietta, Ohio. He is a student in the studio of William B. Mathis and has participated in Concert Band.

**Virginia Marks**, Distinguished Teaching Professor and chair of music performance studies at Bowling Green, made her concert debut at age 10 as a soloist with the Philadelphia Orchestra. She holds degrees from Temple and the American Universities, and has studied with Eleanor Sokoloff, Maryan Filar and Leon Fleisher. Professor Marks is an internationally acclaimed recitalist, orchestral soloist and chamber artist presenting recitals throughout the United States, Canada and Europe including appearances at New York's Town Hall, Carnegie Hall, Lincoln Center and the Spoleto Festival in Italy. Formerly a faculty member at Temple and Cornell Universities, Ithaca College and the National Music Camp at Interlochen, Mich., she is a recording artist for Educo Records. Among her many awards and grants are first prizes in the Mu Phi Epsilon International Competition, the Concert Artist Guild Competition and the Martha Baird Rockefeller Fund. Her students are active performers having won numerous local, state and national competitions. Professor Marks has written articles for *Clavier*, *Keyboard Companion*, *Piano and Keyboard* and the *American Music Teacher*. A renowned lecturer on piano pedagogy, she has presented workshops, master classes and served as an adjudicator in 40 states.

Prior to joining the BGSU faculty last fall, **William B. Mathis** was on the faculty of Northwestern State University of Louisiana for 13 years, where he taught applied low brass. A native of Wichita, Kan., Mathis holds a bachelor's from Wichita State University and a master's and doctorate from the University of Michigan. His principal teachers include H. Dennis Smith, Larry Zalkind, Russell Widener, Johann Doms and Harvey Phillips. He has performed as a soloist at the Festival at Sandpoint, Midwest Suzuki Workshop, Mississippi Music Teachers Association State Convention and the Ann Arbor Chamber Orchestra. From 1989-2000 he served as a member of the Shreveport Symphony and has performed with the Toledo, Utah, Wichita, Longview (Texas) and the Rapides (La.) Symphonies. In 1997, he was principal trombonist with the Eisenstadt Summer Festival Orchestra in performances in Austria and Hungary. Other appearances include the Second International Brassfest, International Trombone Festival, Festival at Sandpoint, Keystone and Rafael Mendez Brass Institutes, and with the Canadian Brass. In 1987, he was principal trombonist of the University of Michigan Brass Choir which represented the United States at the 750th anniversary celebration of the city of Berlin. Mathis is also a member of the LATEX Trombone Quartet, an ensemble comprised of university professors from Louisiana, Oklahoma and Ohio. Mathis is currently a contributing writer of recording and music literature reviews for the International Trombone Association Journal.

**Laura Melton** has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and most recently, the Mu Phi Epsilon Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concorso Internazionale de Ejecucion Musical in Chile and was the only remaining American in the 1991 Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players and the International Chamber Orchestra in California and four performances with the National Symphony Orchestra in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and an appearance on National Public Radio's "Performance Today" in celebration of the birthday of composer, John Corigliano. Melton has also appeared in several summer festivals including Ravinia, Aspen and Sarasota, and at festivals in Holland, Switzerland and Germany. She holds a bachelor's degree from the University of Maryland,

where she was a student of Nelita True; a master's degree from the University of Southern California, under John Perry; and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a Fulbright Scholar, earning the solistendiplom while studying at the Staatliche Hochschule für Musik in Freiburg. Her students have won numerous competitions and awards, and have been accepted into such prestigious programs as the Curtis Institute, Juilliard, Eastman, Oberlin, Peabody and the New England Conservatory. Prior to her BGSU appointment in 1999, Melton was on the faculty of the Idyllwild Arts Academy.

**Lee Michael Morrison**, from Miami, Fla., started his education at Miami-Dade Community College, where he earned an associate of arts degree *summa cum laude*. He continued his undergraduate education at Stetson University in Deland, Fla., where he earned a bachelor of music education degree *magna cum laude*. Morrison is currently a master's candidate in saxophone performance at BGSU. His primary teachers have been John Sampen and James Bishop. As an educator, Morrison has taught in the Florida public schools and is currently the director of bands at Saint Patrick of Heatherdowns School in Toledo. His private students have gone on to be placed in the Florida All-State Band and have participated in the Ohio Music Ambassadors program. Morrison is also an active performing musician, most recently as a featured soloist with the Central Ohio Symphony Orchestra. He has played for the Seaside Music Theater in Daytona Beach and has won prizes at the Agnes Fowler Competition and the Coleman Chamber Music Competition. Morrison was a finalist in the 2000 BGSU Competitions in Music Performance and received an honorable mention for his performance.

**Bruce Moss**, director of band activities at Bowling Green State University since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at the Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and the United States. Moss is also a new music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that is regarded as one of the finest of its kind in the nation. This organization was recently featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. Recently elected to the American Bandmasters Association, he holds memberships in the College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Education Association, Music Educators National Conference and several professional music fraternities.

Soprano **Deborah Norin-Kuehn** received her master's degree and doctorate from Eastman, an artist diploma from the Curtis Institute of Music, and has studied at the Aspen Music Festival, the Britten-Pears School, the Chautauque Institute and the Lake Placid Institute. Her mentors include Phyllis Bryn-Julson and the late Todd Duncan. Norin-Kuehn has been featured with orchestras and chamber ensembles throughout the United States and Europe including Ensemble 21 and the June in Buffalo chamber orchestra, on four CDs and under the baton of Oliver Knussen. She has performed the roles of Pamina, Musetta, Anna Gomez, and Mrs. Gobeineau on the opera stage. Norin-Kuehn made her New York debut in 1994 with the world premiere of Kuehn's *Fünf Parabeln* at Merkin Recital Hall. Guest artist at Eastman and the June in Buffalo festival, Norin-Kuehn continues to promote and premiere new music, and her voice is the basis of numerous electronic compositions by various composers.

**Nathan Oshaben** is a senior music education major from Streetsboro, Ohio, who has been a member of the Bowling Green Philharmonia and Symphonic Band. He is a student in the studio of Roger Schupp.

After 20 years of performing, teaching and adjudicating exclusively in the marching percussion idiom, **David Pasquarella** is currently pursuing a master's degree in percussion performance at BGSU where he studies with and assists Roger B. Schupp. He completed a bachelor's degree in percussion

performance *magna cum laude* at Brooklyn College in spring 2001, where he studied with Morris Lang. Pasquarella regularly performs with the Brooklyn Heights and 92nd Street Y orchestras as well as the American Ballet Theater in New York, and is currently the principal timpanist of the New York Repertory Orchestra. He has attended the Oberlin Percussion Institute, where he studied with Mike Rosen, and the Leigh Howard Stevens' Summer Marimba Seminar in Ocean Grove, N.J. Pasquarella is currently a clinician with the Bluecoats Junior Drum and Bugle Corps, the Reading Buccaneers and Rochester Crusaders Senior Drum and Bugle Corps, and has been the band camp coordinator for the Montana State University "Spirit of the West" marching band in Bozeman, Mont., since 1999. He has also been a production assistant for Lang Percussion since 1997, where he makes Gladstone snare drums and drum sets and Goodman timpani.

**Andreas Poulimenos**, professor of music performance studies (voice), was the recipient of a Fulbright Fellowship to Rome, a first-place winner in the New England Regional Metropolitan Opera Auditions and second-place winner of the nationally acclaimed WGN Chicago Auditions of the Air. He has performed with the Boston Pops Orchestra and the Detroit, Toledo, Lansing and Grand Rapids Symphonies. He has also appeared with the Michigan, Memphis, Opera Pacific, Orlando, Boston, Grand Rapids, Mobile and Dayton opera companies. A recipient of the 1985 Faculty Excellence Award, Poulimenos has held title roles in opera performances in Biel, Switzerland, and Saarbrücken, Germany.

**Jeffrey M. Price** earned his bachelor's degree in saxophone performance from Youngstown State University in 2000. While at Youngstown, he studied with James Umble and performed with jazz musicians including Phil Woods, Conrad Herwig, Jimmy Owens and Bill Pearce. Price is currently a master's candidate at BGSU where he was a member of the Fifth Generation Saxophone Quartet, which won first prize at the Coleman Chamber Music Competition.

**Adam Reardon** is a senior music education major from Sandusky, Ohio. He is a student in the studio of William B. Mathis and has participated in the BGSU Wind Ensemble and Symphonic Band.

**Jennett Rueckert** is a senior music education major from Massillon, Ohio, who has been a member of the Falcon Marching Band and Symphonic Band. She is a student in the studio of William B. Mathis.

**John Sampen**, Distinguished Research/Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 50 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Berman, Martino, Mays, Shlude, Subotnick and Wuorinen.

**Maria Sampen**, a native of Bowling Green, graduated *summa cum laude* from the University of Michigan, where she was a scholarship student of Paul Kantor in the School of Music. She completed her master's degree at Rice University in May 1999 where she studied violin with Kenneth Goldsmith and chamber music with Paul Katz and Norman Fischer. Sampen is currently pursuing a doctorate in violin performance at the University of Michigan. She made her solo debut with the Toledo Symphony Orchestra and has since performed as concerto soloist with the Illinois Symphony, the Evansville Philharmonic, the West Shore Symphony, the Pontiac-Oakland Symphony and the Michigan Pops Orchestra. Sampen has won the concerto competitions at the University of Michigan and Rice University and received second prize in the William Byrd International String Competition. She has spent her summer performing as a fellow at the Aspen Music Festival and the Tanglewood Music Festival, as well as the Mozarteum Sommerakademie in Salzburg, Austria, and the Interlochen Arts Camp. An active proponent of contemporary music, Sampen has worked with many composers including Pierre Boulez, William Bolcom, John Harbison, Bernard Rands and William Albright, and has performed as violinist/violist in the new music ensembles at the Aspen Music Festival, the University of Michigan and Rice University. She concertizes frequently with her parents, saxophonist John Sampen and composer/pianist Marilyn Shlude, with whom she made her New York City debut at Lincoln Center's Bruno Walter Auditorium in June 1996.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative



performances. Recent engagements include appearances on the Dame Myra Hess Memorial Concerts in Chicago; San Francisco's Old First Concert Series; the Schubert Club in St. Paul, Minnesota, and the Quad Cities Mozart Festival. Satterlee previously held teaching positions in Illinois, Missouri, California and Connecticut. He has also taught for several summers at Lutheran Summer Music, a national music camp for high school students. In 1991, Satterlee was named Artist in Residence at the College of the Redwoods in Eureka, Calif., where he initiated a highly successful concert series with his chamber ensemble, the North Coast Chamber Players. He is also co-artistic director of Chamber Music Quad Cities, an organization which presents a concert series and music festival in the early summer in Iowa and Illinois. Satterlee has been awarded prizes in a variety of competitions, among them honors in the St. Louis Symphony Young Artists Competition. He has participated in many music festivals and summer programs including the Aspen Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. Satterlee holds degrees in piano from Yale University, Peabody Conservatory and the University of Missouri-Kansas City Conservatory of Music.

**Kevin W. Schempf**, an assistant professor of clarinet, joined the Bowling Green State University faculty in 1999. He is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees with the performer's certificate from the Eastman School of Music. Prior to his appointment at BGSU, he had previously taught on the faculties of Connecticut College and Wesleyan University, and had performed as principal clarinet with the Eastman Wind Ensemble. In addition, Schempf is a former member of the Syracuse Symphony Orchestra and the United States Coast-Guard Band, and has played with the Chautauqua Symphony Orchestra, the Skaneateles Festival and the Society of New Music. His chamber music activities include performances with the New London Contemporary Players, Chamber Music Plus, the Wall Street Chamber Players and the New World Consort. He has appeared with the Boston Symphony Orchestra, playing E-flat clarinet on *The Rite of Spring* and Shostakovich's *Symphony No. 7*. Schempf is also a member of the resident faculty wind quintet, the Venti da Camera.

Tenor **Christopher Scholl** spent almost 20 years in Europe, where he enjoyed a highly successful career in opera, oratorio and recitals. He earned a bachelor's degree from Ithaca College and a master's degree from the Eastman School of Music. While pursuing his doctoral studies at Eastman, he took a leave of absence to study at the Conservatory of Music in Luebeck, Germany. While a resident of Kiel, Germany, Professor Scholl performed throughout Europe, singing in cities such as Munich, Mannheim, Kiel, Rostock, Paris, Marseilles and Trieste. He also collaborated with esteemed conductors such as Jiri Kout, Klaus Peter Siebel, Wolfgang Sawallisch, Gerard Oskamp and Carlos Kleiber, as well as working with stage directors Klaus von Wangelin, Uwe Schwarz and Jean-Pierre Ponnelle. His operatic repertoire embraces music from the Baroque to the 20th Century and Broadway. Among his roles include Anastasio in Vivaldi's *Giustino*, Tamino in Mozart's *Die Zauberflöte*, Pang in Puccini's *Turandot*, Flamand in Richard Strauss's *Capriccio*, Hans Scholl in Zimmerman's *Die Weisse Rose* and Frank in the world premiere of Bialas's *Auf der Matrazen Gruft* (On the Grave of Mattresses), an opera about the life of the German poet Heinrich Heine. Professor Scholl also excels in operetta, having portrayed such characters as Batenky in Johann Strauss' *Der Zigeunerbaron* and Eisenstein in *Die Fledermaus*. At home on the concert stage as well, he has also performed numerous oratorios and song recitals throughout Germany and Europe, frequently in duo recital with his wife Ellen Strba.

**Roger B. Schupp**, holds a bachelor's and master's in music performance from Central Missouri State University, and a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz Orchestras, and Opryland U.S.A. where he was a show leader, writer, arranger and musician. As a free-lance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for *Percussive Notes*, the official journal of the Percussive Arts Society, he is president of the Ohio Chapter of PAS and serves on the organization's Contest and Audition Procedures Committee. He also serves on the Educational Promotion Committees for the Latin Percussion Music Group. A member of the Faculty Jazz Quartet, the College's resident faculty jazz ensemble, he is active as a Pearl Drum Company performing artist/clinician and a clinician for the Latin Percussion Corporation and Sabian Cymbals Ltd. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

**Alan Smith**, a graduate of the University of Texas and formerly on the faculties of the University of North Carolina at Chapel Hill, has also held guest professorships at the Oberlin Conservatory and the University of Arizona. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Lima, Midland-Odessa and Guadalajara orchestras. He has performed solo recitals throughout the United States, Korea and Mexico including at the Phillips Collection, the National Gallery of Art, the University of Mexico, the Instituto Culturales Cubañas, Sala Carlos Chavez, Sala Chopin, Tóndreí Taiwan and China as a member of The Guarneri Duo, and represented the United States on the 1996 Cello/Piano Duo Musical Cycle as part of the Belles Artes Concert Series in Mexico City. He is currently serving as interim associate dean for the College of Musical Arts.

**Josh Smith** is a junior music education major from Clayton, Ohio. He is a student in the studio of William B. Mathis and has participated in The Falcon Marching Band and University Band.

**Josh Tedeton**, a native of Louisiana, received his bachelor's degree in music education from the University of Arkansas at Monticello. While there, he performed in various collegiate and professional ensembles. Tedeton was selected for the Arkansas Intercollegiate Band three consecutive years. He recently acquired the second trombone position in the Adrian Symphony Orchestra and held the same position in the South Arkansas Symphony Orchestra from 1999-2001. He is also serving in the 122nd Army National Guard Band in Columbus, Ohio. Tedeton is currently a master's candidate in trombone performance at BGSU.

**Robert Van Sice** has rapidly become one of the most exciting performers of contemporary marimba music on the concert scene. To date he has premiered over 100 works, including concertos, chamber music and solos. In his varied performing career, Van Sice has made solo appearances with symphony orchestras and given recitals in Europe, North America, Africa and the Far East. In 1989, he gave the first full-length marimba recital at the Concertgebouw in Amsterdam, and has since played in most of Europe's major concert halls. He is frequently invited as a soloist with Europe's leading contemporary music ensembles, including the London Sinfonietta, Ensemble Contrechamps and L'Itineraire. Van Sice has also played the opening concerts for the Archipel, Darmstadt and the North American New Music festivals and has previously appeared at the Meltdown, Ultima and Ars Musica festivals, among others. Future engagements include tours to Japan, South America and Scandinavia, and a return visit to the Concertgebouw is also planned with the English composer James Wood's Spirit Festival, where he will perform *Lamentations*. This work features Van Sice's newly developed quarter-tone marimba, a unique and innovative instrument that brings the marimba closer to its traditional roots, while establishing new parameters of modern expression.

In 1982, he became the youngest ever winner of the Cleveland Institute of Music Competition while studying with Cloyd Duff, timpanist of the Cleveland Orchestra. Other teachers have included Keiko Abe, Leigh Howard Stevens and Michael Rosen. Van Sice is also one of the world's most sought-after marimba teachers. From 1988 to 1997, he headed Europe's first diploma program for solo marimbists at the Rotterdam Conservatorium. Currently teaching at the Yale School of Music, he has given master classes in over 20 countries and frequently visits major conservatories in Europe as a guest lecturer.

Van Sice has released three CDs for Etcetera records and is presently under contract with Mode Records. He is sponsored by Adams Percussion.

**Brett Wilson** is a sophomore pre-music education major from Massillon, Ohio, who has participated in Men's Chorus and Concert Band. He is a student in the studio of William B. Mathis.



