



Music Program

Bowling Green State University

24th annual

New Music + Art Festival

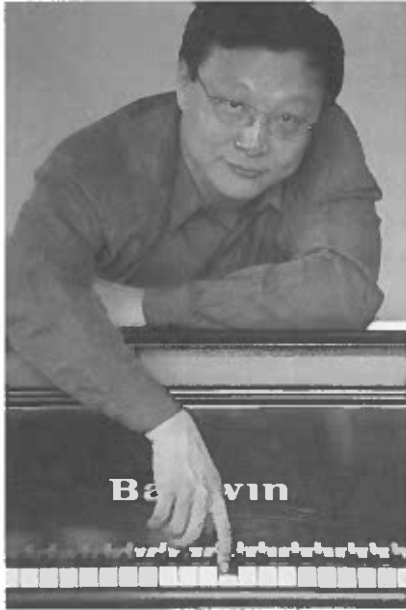
Sponsored by:



The Fine Arts Center Galleries

Special Guest Composer

Bright Sheng



Featuring the Work of

William Albright
Karim Al-Zand
Braxton Blake
Gregory Cornelius
Christine Gorbach
Jeff Herriott
David Heuser
David Kechley
Robert Kritz
Mikel Kuehn
Walter Mays
Julie Yount Morgan
Gary Lee Nelson
Sylvia Pengilly
Kevin Puts
Bernard Rands
Dean Roush
Marilyn Shrude
Haskell Small
Harvey Sollberger
Joseph T. Spaniola
Karen P. Thomas
Michael Sidney Timpson
Ileana Perez Velazquez
John Villec
Orianna Webb

Special Guest Ensembles

Takács Quartet

in conjunction with the College of Musical Arts' Festival Series



Brave New Works



Featured Exhibitions

Radical Line: Contemporary Chinese Art

by Xu Bing, Emily Cheng, Huang Chih-Yang, Qiu Deshu, Wang Dongling, Xing Fei, Qin Feng, Zhou Hejun, Huang Rei, Wang Tiande, C.C. Wang, Liu Tian Wei, Gu Wenda, Pan Xing Lei, Yuan Yunsheng and Qiu Zhijie

Sensory Integration

by the Computer Art Club and Composers' Forum students

Experiential Extremism

by Elaine Lillios and Bonnie Mitchell

The Image of the City

by Xan Palay

performance art by Pan Xing Lei

Schedule of Events

Thursday, October 16

3:30 p.m. seminar
Bright Sheng. Bryan Recital Hall

5:30 p.m. exhibition openings
"Sensory Integration" by the **Computer Art Club** and **Composers' Forum** students, and "Experiential Extremism" by BGSU faculty members **Elainie Lillios** and **Bonnie Mitchell.** Bowen-Thompson Student Union Galleries

7:15 p.m. festival forum
Pre-concert talk by composer **Bright Sheng.** Bryan Recital Hall

8:00 p.m. concert
Takács Quartet. This event is presented in conjunction with the College of Musical Arts Festival Series. \$ Kobacker Hall

10:30 p.m. screening
Videos by **Gary Lee Nelson** and **Christine Gorbach, Sylvia Pengilly, John Villec** and others. Cla-Zel Theatre

Friday, October 17

10:30 a.m. concert
Works by **Braxton Blake, Gregory Cornelius, Jeff Herriott, and David Heuser.** * Bryan Recital Hall

2:30 p.m. concert
Works by **Robert Kritz, Mikel Kuehn, Julie Yount Morgan, Bright Sheng, Karen P. Thomas** and **Michael Sidney Timpson.** Kobacker Hall

6:30 p.m. exhibition opening
Radical Line: Innovation in Chinese Contemporary Painting, October 19–November 9.

7:00 p.m. performance art
Pan Xing Lei. Dorothy Uber Bryan Gallery

8:00 p.m. concert
Works by **William Albright, Karim Al-Zand, Bright Sheng, Marilyn Shrude, Haskell Small** and **Harvey Sollberger,** performed by ensemble-in-residence **BraveNewWorks,** as well as BGSU faculty, students, alumni and other guest performers. \$ Kobacker Hall

Saturday, October 18

11:00 a.m. panel
All Over the Map: A lively and unconstrained discussion focusing on the roles of ethnicity and tradition in contemporary art and music, featuring guest artists and composers from the Festival.
Little Theatre, Toledo Museum of Art

2:00 p.m. concert
Works by **David Kechley, Bernard Rands, Bright Sheng** and **Ileana Perez Velazquez.** Great Gallery, Toledo Museum of Art

6:15 p.m. presentation
Xan Palay. Fine Art Center Room 204

7:00 p.m. exhibition opening
Xan Palay: The Image of the City, October 18–November 2.
Willard Wankelman Gallery

8:00 p.m. concert
Works by **Walter Mays, Kevin Puts, Bernard Rands, Dean Roush, Bright Sheng, Joseph T. Spaniola** and **Orianna Webb** performed by the Bowling Green Philharmonia and BGSU Wind Ensemble. \$ Kobacker Hall

Activities take place at BGSU's Moore Musical Arts and Fine Arts Centers, Olscamp Hall and the Bowen-Thompson Student Union, as well as the Toledo Museum of Art 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 and Willard Wankelman Galleries are located in the Fine Arts Center. The Toledo Museum of Art houses the Great Gallery and Little Theatre. The Cla-Zel Theatre is located at 127 North Main Street in downtown Bowling Green. Most events are free and open to the public.

\$ Indicates requiring paid admission.

* Indicates free ticketed event.

Tickets are available from the Moore Musical Arts Center Box Office, open weekdays noon to 6:00 p.m. Call (419) 372-8171 or (800) 589-2224 for tickets.

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

The festival schedule is subject to change.

Thursday, October 16

8:00 p.m.

Kobacker Hall

The Takács Quartet

Edward Dusinberre and Károly Schranz, violin

Roger Tapping, viola

András Fejér, cello

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

String Quartet No. 3

Béla Bartók

(1881-1945)

Prima parte: Moderato

Seconda parte: Allegro

Ricapitolazione della prima parte: Moderato

Coda: Allegro molto

String Quartet No. 3

Bright Sheng

(b. 1955)

intermission

String Quartet in B-flat Major, Op. 130

Ludwig van Beethoven

(1770-1827)

I. Adagio ma non troppo – Allegro

II. Presto

III. Andante con moto, ma non troppo

IV. Alla danza tedesca: Allegro assai

V. Cavatina: Adagio molto espressivo – attacca

VI. Finale: Allegro

Proclaimed "an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries," **Bright Sheng** received the coveted MacArthur Foundation Fellowship—the so-called "Genius Award"—in November 2001. "Sheng is a fresh voice in cross-cultural music," the Foundation Committee further noted. "He will continue to be an important leader in exploring and bridging musical traditions."

His music is noted for its lyrical, limpid melodies inspired by the folk music of China, particularly from the remote Chinese province of Qinghai, where he was sent during the the Cultural Revolution; a Bartókian sense of rhythmic propulsion; and musical and theatrical gestures borrowed or derived from Chinese opera. Although his works are not "political" music, two of his major orchestral works (*H'un (Lacerations)* and *Nanking! Nanking!*) were inspired by events in recent Chinese history. Currently he is on the composition faculty at the University of Michigan.

Recognized as one of the world's greatest string quartets, the **Takács Quartet** appears regularly in major music capitals and prestigious festivals. Based in Colorado, the quartet has been the ensemble-in-residence at the University of Colorado since 1983. The initially all-Hungarian quartet, now led by British-born Edward Dusinberre, received a 2003 Grammy in the Chamber Music Performance category and *Gramophone's* "Chamber Music Recording of the Year" award in 2002 and 1998.

Charitoo (2002) _____ Christine Gorbach and Gary Lee Nelson
 Haunted Resonance (2000) _____ Sylvia Pengilly
 Solitaire (1992) _____ Sylvia Pengilly
 the great e-scape (2002) _____ John Villec and Brian Clark
 drive (2002) _____ John Villec
 other works to be announced



Christine Gorbach was featured in a 1996 exhibition titled "Two Painters" at The Contemporary Arts Project in Summit County. She has also participated in group shows throughout northeast Ohio. In 1998, she exhibited abstract conceptual paintings and installations at a one-woman show at the Wolf School of Music in Stow, Ohio. Most recently, portions of the painting Hierarchy were featured at the Agora Gallery in New York City and at the Akron Art Museum. Gorbach received a master's degree from Kent State University in 1997. She is the art department chair at Cuyahoga Falls High School.

*Making art enhances my chance to espy
the incomprehensible.*

Gary Lee Nelson is chair of technology in music and related arts (TIMARA) at Oberlin College. He has appeared as composer, performer and teacher throughout North America, Europe, Asia and Australia. His compositions are recorded on Opus One and Wergo. He has received grants from the Shansi Foundation, the Sloane Foundation, Ohio Arts Council and the National Science Foundation for his research in algorithmic composition. A pioneer in the use of mathematical models for creating musical structure, his recent work has centered on techniques for interactive composition and improvisation with computers, sound synthesizers and video.

*When thinking of music, I find
That words come seldom to mind.
It's the sound of the thing
To play or to sing
And a sense of the cochlear kind.*

*My media compositions isolate small events that
often go by unnoticed or ignored. These events are
expanded, explored, and exposed. The act of
production seeks to reduce complex issues into
component emotions.*



The relationship between sight and sound is extremely complex, but has the potential to enhance both senses. Exploration of this concept is both exciting and challenging.

Sylvia Pengilly is a composer of both electronic and acoustic music who is fascinated by the correlation between what the ear hears and what the eye sees. Willingly seduced into the worlds of video, computer graphics and dance, her current works combine all these elements in a unique realtime multimedia performance situation which amplifies the theme of each work by introducing it to the audience through the eye as well as the ear. Pengilly is professor emeritus of the College of Music at Loyola University, where she taught theory and composition for many years, and also founded and directed the electronic music composition studio. She holds a doctorate in composition from the College-Conservatory of Music at the University of Cincinnati, and a master's in composition from Kent State University. Her work has been widely presented throughout the United States and abroad, notably at the Fourth International Symposium on the Electronic Arts (FISEA) in Minneapolis and at the 1996 International Computer Music Conference (ICMC) in Hong Kong.

John Villec is an instructor of music and recording technology at Sacramento City College. He received his bachelor's and master's degrees from California State University at Sacramento and has completed post graduate study at the University of Oregon. He has studied composition with Jeffrey Stolet, Robert Kyr, David Crumb, Stephen Blumberg and Leo Eylar. A frequent collaborator with visual artists Charles Aitken and Brian Clark, his media compositions have been performed at music, film and multimedia festivals worldwide. He is a member of SCI, SEAMUS, EMF and has received grants from ASCAP.



Meditation (2002) _____ **Gregory Cornelius**

Composition Division Winner, 36th Annual BGSU Competitions in Music Performance

Leonard Garrison, flute
Shannon Ford, saxophone

Velvet Sink (2001) _____ **Jeff Herriott**

Cynthia Benson, piano

Dust and Shadow (2000) _____ **Braxton Blake**

Penny Thompson Kruse, violin
Kevin Schempf, clarinet
Robert Satterlee, piano

Cúchulainn's Warp-Spasm (2001) _____ **David Heuser**

Deborah Norin-Kuehn, voice



Anxiety and boredom may form the seeds of creativity, but only hard work can bring creativity to life.

Chicago-based composer/saxophonist, **Gregory Cornelius** is a graduate of BGSU and Truman State University. As a sound-based composer, he has worked extensively in both acoustic and electroacoustic genres often focusing on careful integration of instruments into the electroacoustic environment. Performance venues of his works have included the World Saxophone Congress, North American Saxophone Alliance Conferences and the Cleveland Chamber Symphony's Young and Emerging Composers series.

Assistant professor of music and communications at the University of Wisconsin at Whitewater, **Jeff Herriott** teaches courses in audio, multimedia, MIDI technology and composition. He holds degrees from the University at Buffalo, Florida International University and Middlebury College. His works have been performed and commissioned by ensembles and players including Michael Lowenstern, Guido Arbonelli, ARRAYMUSIC, the Syracuse Society for New Music, the Glass Orchestra and Champ d'Action, and have been heard at a number of different festivals and venues. He has written pieces for a variety of instrumental combinations, though his most recent compositions have involved electronics in some capacity, typically utilizing recording and computing technology to enhance and augment the natural sounds of instruments.



I love driving on deserted highways, especially in late afternoon. Sometimes when I struggle with composition, I think of those highways, partially because that calms me, but also because I try to imagine music that sounds good out there.

Music is a mysterious and infinite paradox: it is the essence of my existence and, simultaneously, the expression of that essence. Composing, therefore, is for me an evolving and lyrical manifestation of this paradox.



Braxton Blake (b. 1954) studied at the University of Houston, Eastman, the Aspen Music Festival, the Bayreuth Festival, the Dartington Festival and the Staatliche Musikhochschule, Stuttgart. As conductor, he served as music director for the Erick Hawkins Dance Company, and appeared with such ensembles as Ensemble Modern, MusikFabrik, the Stuttgart Philharmonic, the San Francisco Contemporary Music Players, the South German Radio Choir and the Stuttgart Ballet. He has recorded for Muza and Col Legno recordings, and recorded extensively for the South German Radio. Blake's commissions include those from the Sønderjyllands Symfoniorkester, the Vail Valley Foundation, the City of Mannheim, Ensemble 20, the Stuttgart Philharmonic, the City of Stuttgart, the West German Radio, Cologne and the Stuttgart Ballet. Recently, two CDs of his music have been recorded by the Südwest Rundfunk, Baden-Baden, and Ars-Musici has released a recording of his *Duo for Trombone and Harp*. His music is published by Theodore Presser and Columbia University Music Press.

David Heuser's music has been performed here and there, and he has been awarded this and that. His orchestral work *Cauldron* has been called "an exciting, dynamic tour-de force" and *Cúchulainn's Warp-Spasm* (for spoken voice, effects and tape) was described by one reviewer as "just plain compelling." A product of New Jersey, with degrees from Eastman and Indiana University, Heuser is currently an associate professor of music at the University of Texas at San Antonio. His music is published by Non Sequitur Music and works of his can be found on recordings on the Albany, Copstone and Equilibrium labels.



These statements can be sort of like bumper stickers; mine might read "I'd rather be composing!" When I first wrote something, I just did it. No one told me that I should or should not write music. Composing is a bit like a compulsion, a bit like therapy, and a bit like a personality flaw. The trick is to make it less about me satisfying my strange need to put lots of black dots on lined paper, and make it more about expressing something, moving people, and decorating the world.

Over the City (1995) _____ **Karen P. Thomas**

A Cappella Choir

William Skoog, Director

Kathryn Smith, Graduate Student Conductor

Sarah Chilcote, piano

Phillip Wagner, cello

Lyric Piece** (2003) _____ **Robert Kritz**

Kevin Schempf, clarinet

Graduate String Quartet

Sebastian Comănescu and Cristina-Csilla Purje, violin

Boroka Barabas, viola

Phillip Wagner, cello

Night Owl (1997) _____ **Julie Yount Morgan**

Section I – *Big Golden Eyes*

Section II – *Chill Blue Iridescence*

Section III – *Night Owl*

Section IV – *Death's Approach*

Kevin Schempf, clarinet

Vasile Beluska, violin

Alan Smith, cello

Diana Barker Smith, piano

Spaces (1999)* _____ **Mikel Kuehn**

Terry Bates, Allison Fahler, Erin McGrath, Ross Pavolko,

Michael A. Sander and Bryan Stanbridge, percussion

My Song (1989) _____ **Bright Sheng**

Robert Satterlee, piano

pursuing the emerald scintillate (1997) _____ **Michael Sidney Timpson**

I. *Rangoon*

II. *Azura Malaya*

III. *SUFI/Bharata Natyam*

IV. *Shinto*

V. *Shinawi-Pan'sori*

VI. *Gaeng (Meo, Laotian Funeral)*

VII. *Kahoolawe*

Penny Thompson Kruse, violin

John Sampen, saxophone

Michael A. Sander, percussion

*world premiere

**American premiere

Karen P. Thomas, composer and conductor, is the artistic director and conductor of Seattle Pro Musica. Her compositions are regularly performed internationally, by groups such as The Hilliard Ensemble, and have been praised as "superb work of the utmost sensitivity and beauty." Her conducting has received critical praise for its "integrity and high purpose... delivered with taste and impeccable musicianship." Thomas is a recipient of grants and awards from the NEA, American Academy and Institute of Arts and Letters, and ASCAP, among others. Her compositions have been awarded prizes in various competitions, and her commissions include works for the Grand Jubilee 2000 in Rome, the American Guild of Organists and the Goodwill Arts Festival. She has been a board member of the League-ISM and the International Alliance for Women in Music.



Karen P. Thomas



My music and my life are both driven by the same desire: to "connect" with others—to learn, to experience, to feel, and to care.

Robert Kritz

In 1995, **Robert Kritz** turned 69 and took a score from his 20s—*String Quintet 1946*—back to Northwestern's School of Music for an evaluation. This led to a reading, then a master's program workshop, then to several performances in Northwestern's Centennial Festival. Critics were enthusiastic; other groups (Pro-Arte, Pacifica) took the work into repertoire, adding many performances—most recently at Amsterdam's Concertgebouw. The successful reintroduction of compositions from the 1940s led to new requests: *Songs of Young Love*, *Concerto for Saxophone and Orchestra*, and *Connections for Clarinet, Piano and Strings* have each been performed many times and recorded by highly regarded artists. *Lyric Piece* was written this year for this festival.

Julie Yount Morgan, born in West Memphis, is quickly becoming a well-known name in composition in the United Kingdom. Most notably was her recent commission for jazz orchestra and dance performed for the Queen of England and the Duke of Edinburgh at her Majesty's Jubilee Celebration in Exeter Cathedral. A founding member of the Exeter/Devon Composer Group, which fosters new music in England's southwest, she is a strong advocate of bringing artists together. Her compositions include music for theatre, dance and film, and have been performed by noted musicians throughout the UK and abroad. As a performer, she has won a *DownBeat* award for Best Performance in Vocal Jazz.



If one listener is moved by what we create, then the sounds we weave have the capacity to touch lives.

If we do not find anything pleasant, at least we shall find something new.

—Voltaire



Mikel Kuehn (b. 1967) currently teaches composition, serves as coordinator of the composition area and directs the New Music Ensemble at BGSU. He has been a recipient of awards, honors and grants from organizations such as ASCAP, BMI, the Chicago Symphony Orchestra, Indiana University, the League of Composers/ISCM, the Luigi Russolo Competition (Italy), the MacDowell Colony, Meet the Composer and the University of Illinois. Kuehn received degrees from Eastman (Ph.D., M.A.), and the University of North Texas (B.M.). He is the author of nGen, a computer music application for generating Csound score files.



Michael Sidney Timpson, co-chair of SCI, Region IV, is an assistant professor at University of South Florida, and previously at University of Kansas and Rhodes College. He studied at Michigan, Eastman and the University of Southern California and has performances throughout the United States, France, Czech, Ukraine, Canada, Japan and Taiwan, with recordings on Capstone and CRS. He received honors from ASCAP, BMI, Composer's Inc., *DownBeat*, Music From China, NACUSA, NFMC, Society for New Music and England's Kathryn Thomas Competition. This year, his *CRUSH* for saxophone and zheng was premiered in Carnegie Hall and he will be a consultant for a Chinese mini-series.

A Cappella Choir

Soprano

Laura Ash
Sarah Bird
Carolyn Dobrinich
Sarah Flammer
Laura Van Fossen
Kathryn Gibson
Ami Gillis
Mandy Kleman
Nicole Marling
Nicole Lee Roberts
Kelly Shelt
Abbey Studor*
Rebecca Shell
Kimberly Ann Wilburn

*section leader

Alto

Sarah Boss
Stephanie Carter
Sarah Delaat
Ligaya DeLeon
Stephanie Doebr
Ayu Igari
Amanda Lovitt*
Jennifer Marlin
Kathryn Smith
Elizabeth Wharton
Georgia Willson
Jacqueline Yeo
Hillary Zielinski

Tenor

Justin Brandley
Reid Emminger
Trevor Garrabrant
Jason Glover
Benjamin Horen
James Javorsky
Daniel McCartney
Nathan Post
Jacob Ross
Jason Rubley
Daniel Weber
Sami Shabaan
Blake Bard

Bass

Christopher Betz
Nicholas D'Ettorre
Dale E. DeWood
Nathaniel Goehring
Josiah Hulbert*
Brian Ladd
Joshua Ludwig
David McDaniel
Brandon C. Miller
Trevor Montgomery
Christopher Nicholson
Russ M. Novak
Gordon Anthony Rankin
Joey Schnell
Christopher Shumick

Brave New Works

Three Chinese Love Songs (1988) _____ Bright Sheng

- I. Blue Flower
- II. At the Hillside Where Horses are Running
- III. The Stream Flows

Jennifer Goltz, soprano
Timothy Christie, viola
Winston Choi, piano

Raining Glass (2002) _____ Marilyn Shrude

Commissioned by the Ohio Music Teachers Association
Maria Sampen, violin Katri Ervamaa, cello
Winston Choi, piano

Winter Scenes (1997) _____ Karim Al-Zand

- I. February
- II. Winter Hills
- III. View From My Window
- IV. Thaw

Jennifer Goltz, soprano Timothy Christie, viola
Sarah Brady, flute Amy Ley, harp

Twelve Snippets (1999) _____ Haskell Small

Sarah Brady, flute Celia Eidex, clarinet
Katri Ervamaa, cello Winston Choi, piano

Clarinet Quintet (1987) _____ William Albright

Movement One: The Wedge of Sighs
Movement Two: Theme and Variations
Celia Eidex, clarinet
Stephen Miahky and Maria Sampen, violin
Timothy Christie, viola
Katri Ervamaa, cello

intermission

Grandis Templum Machinae (1996) _____ Harvey Sollberger

Emily Freeman Brown, conductor

members of University Choral Society

William Skoog, University Choral Society director
Deborah Norin-Kuehn and Jane Schoonmaker Rodgers, soprano
David Okerlund, Robert C. Samels and
David Schneider, bass
Stephen Miahky and Maria Sampen, violin
Timothy Christie, viola
Katri Ervamaa, cello
Anthony Stoops, string bass
Leonard Garrison, flute
Angela Brenton, clarinet
David Carter, bass clarinet
Charles Saenz and Jason Sivill, trumpet
Jennifer Daigle, horn
William B. Mathis, trombone
Timothy Olt, tuba
Steven Rice, organ
Nathaniel J. Oshaben and David Pasquarella, percussion
Jonathan Crane, Virgil Mihăilescu,
Joshua Plocher, Matt Schieferstein,
Marilyn Shrude and Adam Zygmunt, ambient percussion

The mission of **Brave New Works** is to engage, enrich, and educate through the medium of contemporary music. The ensemble was founded in 1997 by percussionists Chris Froh and Eli Shapiro and conductor Chris Younghoon Kim at the University of Michigan. The musicians of the group have performed all over the world and have collaborated with some of the most influential composers of the 20th and 21st centuries including Luciano Berio, Elliott Carter, William Bolcom, Leslie Bassett and George Crumb. In addition, it has commissioned and premiered numerous works for its unique instrumentation of string quartet, piano, flute, harp, clarinet and soprano. The Art of the Fugue Project of 2002 marked the group's most ambitious commissioning project, soliciting composers from around the United States and Europe for scores to be conceived in response to Bach's towering masterpiece. BNW has served its educational mission through several college and university residencies around the country including stays at Lewis and Clark College, the University of Puget Sound and Tufts University.



A composition is a gift. Only it can't be returned, really. So it should be a well-thought-out gift; one that people won't forget in the car on the way home.

Karim Al-Zand

The music of composer **Karim Al-Zand** (b. 1970) has been called "strong and startlingly lovely" (*Boston Globe*). Currently on the faculty at Rice University, his music has been widely performed in the United States, Canada and abroad. He was recently awarded the 2003 Sackler Music Composition Prize.



In a world of increasingly simulated and "virtual" experience (think: the Terminator running for governor of California), performing music remains rooted in the core values of community and communion. As long as people gather to create, discover and share music there is hope for humanity.

Harvey Sollberger

Marilyn Shrude received degrees from Alverno College and Northwestern University. Her works have been performed throughout the world. Her work for saxophone and piano *Renewing the Myth* was the required piece for the 150 participants of the 2002 International Adolphe Sax Concours in Belgium. Shrude's honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year (2001) Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from BGSU, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the National Endowment for the Arts, and the Chamber Music America/ASCAP Award for Adventuresome Programming (1993 and 1998). She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). The chair of the Department of Musicology/Composition/Theory at BGSU, Shrude is the founder and past director of MACCM and co-directs the New Music & Art Festival. She is also active as a pianist and clinician with saxophonist John Sampen. In 2001 Shrude was named a Distinguished Artist Professor of Music at BGSU.



Sounds and images.
All is fragile.

Marilyn Shrude

We are moved by music sometimes with the inexorable force of a locomotive, sometimes with the gentleness of a whisper, but either way, music is a journey into another dimension. Time is suspended, and we can taste the infinite. The sensuousness of the sounds themselves is the invitation. The intellect provides a structure, without which only an emotional house of cards exists, but if explanations are necessary to "get it," I don't get it. A catalyst is often humor, which is closely related with truth, which is in turn the backbone of beauty. And above all, to quote a teacher of mine, music must make one's rear end twitch.



Haskell Small is both a pianist and composer. A recipient of numerous prizes, he has performed throughout the United States and also in Europe, Brazil, China and Japan, often performing his own compositions. As a composer, Small has written much piano music, chamber music, several ballets, two choral works and several orchestral works. He was the winner of the 1999 Marin Ballet Dance Score Competition. Currently composer-in-residence with the Mount Vernon Orchestra outside Washington, D.C., he teaches composition and piano at the Washington Conservatory of Music. He has studied piano with Leon Fleisher and William Masselos, and composition with Vincent Persichetti.

Haskell Small

William Albright (1944-1998) was one of America's most influential and distinguished composers in the latter half of the 20th century. Although probably best known for his keyboard works, he produced works for almost every medium, several of which involve electronic, visual and theatrical elements. He was the recipient of many commissions and awards, among them The Queen Marie-José Prize for Organbook I, an award from the American Academy of Arts and Letters, Fulbright and Guggenheim fellowships, a National Endowment for the Arts grant, two Koussevitzky Composition Awards and a Koussevitzky Foundation commission. Born in Gary, Ind., Albright was internationally known for his concerts of new music for organ and piano. His recital programs and compositions reflected his interest in classic and modern ragtime and other jazz styles. Albright's composition teachers included Ross Lee Finney, Olivier Messiaen, George Rochberg and Aaron Copland. He was on the faculty of the University of Michigan from 1970 until his death in 1998.



William Albright

Harvey Sollberger is currently on the faculty of the University of California at San Diego and music director of the La Jolla Symphony and Chorus. Throughout his career he has been active as a composer, conductor, flutist and leader of ensembles including the Group for Contemporary Music at Columbia University, the Manhattan School of Music Contemporary Ensemble, the Indiana University New Music Ensemble and UCSD's SONOR. His most recent work is *tri(E)ste*, written for clarinetist Jean Kopperud, which, in turn, is being expanded into a work for the New York New Music Ensemble under a commission from the Koussevitzky Foundation.

members of University Choral Society

Chorus A	Chorus B	Chorus C
Soprano	Soprano	Soprano
Lois Bowlus	Linda Von Blaricom	Olivia Hairston
Shelli Henry	Carole A. Bradford	Elizabeth Hanson
Suzanne Scholand	Jane E. Lawton	Georgia Willson
Ami Gillis	Elizabeth Reed	Mariann B. Reinke
Alto	Alto	Alto
Linda Gullufsen*	Kitty Stroede	Renee Huss
Jodi L. Hutchinson	Wendy Williams	Susan McKinney
Natalie M. Mallis	Kathryn Smith	Amy O'Donnell
Kelly Anne Slatterly	Anne Walston	
Tenor	Tenor	Tenor
David Anderson	Joshua Bochniak	Justin Randolph
Victor Drake Burkhart	Roger Howard**	Richard Reece
John Nutekpor	Tom Kinney	Kollister Williams II
Bass	Bass	Bass
Daniel Boyle†	Dale E. Dewood	Scott McEwen
Michael Fuhman	Corey Knoll	Ed O'Donnell
Michael Moore	Daniel A. Lambert	Domian Z. Stout**
Paul Morris	Jeffery Schmidt	Christopher Alan Williams
		*assistant director
		†rehearsal accompanist

Constelaciones extraviadas

entre luciernagas (1997)* _____ **Ileana Perez Velazquez**

1. Constellations lost among fireflies
2. Dance
3. Constellations disturbed the peace of centennial sleeping fireflies

John Sampen, saxophone
Marilyn Shrude, piano

Seven Tunes Heard in China (1995) _____ **Bright Sheng**

- I. Seasons
- II. Guessing Song
- III. Little Cabbage
- IV. The Drunken Fisherman
- V. Diu Dong
- VI. Pastoral Ballade
- VII. Tibetan Dance

Alan Smith, cello

Tsunagari (1986) _____ **David Kechley**

1. Strong
2. Timeless
3. Satirical
4. Intense
5. Quick

John Sampen, soprano saxophone
Kim Gedde and Michael Holmes, alto saxophone
Mark Egge, tenor saxophone
Chih-Huan Wu, baritone saxophone

Concertino (1998) _____ **Bernard Rands**

John Bentley, oboe

Brave New Works

Stephen Miahky and Maria Sampen, violin
Timothy Christie, viola
Katri Ervamaa, cello
Amy Ley, harp
Sarah Brady, flute
Celia Eidex, clarinet
Winston Choi, piano

*world premiere



The only boundaries of music and sound design are those suggested by our imagination. Music can free us and take us to places never imagined before, to very special places.

Cuban-born composer **Ileana Perez Velazquez** is currently an assistant professor of music composition and electronic music at Williams College. She has received several national composition awards in Cuba and was a recipient of a 2000 Cintas Fellowship in composition administered by Arts International. Her compositions have been performed in concerts and International Festivals in Cuba, the United States, Venezuela, Colombia, Spain, France and Holland. Her chamber music commissions include the Flux Quartet, Cuarteto Eco from Madrid, Insomnio instrumental ensemble from Holland, Minneapolis Guitar Quartet and the Instrumental Ensemble Nuestro Tiempo from the National Symphony Orchestra of Cuba. She holds a doctorate in music composition from Indiana University, a master's in electroacoustic music from Dartmouth College and a bachelor's in composition and piano from the Instituto Superior de Artes (ISA) Cuba.



Since the 1968 premiere of *Second Composition for Large Orchestra* by the Seattle Symphony, **David Kechley** has produced more than 70 works with over 1000 performances by groups including the Cleveland Orchestra, Colorado Symphony, Minnesota Orchestra, Louisville Orchestra, Seattle Symphony, St. Paul Chamber Orchestra, Boston Pops, Kronos and Lark Quartets and the United States Military Academy Band. He received a Guggenheim Fellowship in 1979 and National Endowment for the Arts grants in 1976 and 1979. Other recognition includes a 1994 Lee Ettelson Composer's Award for *In the Dragon's Garden*, the 1981 Shreveport Symphony Competition prize for *Five Ancient Lyrics on Poems by Sappho*, and the 24th Annual NBA/William D. Revelli Memorial Band Composition Contest prize for *Restless Brds before the Dark Moon* in 2000. A resident at Bellagio in 2002, he is currently chair of music at Williams College.

BGSU Wind Ensemble

Bruce Moss, conductor

Illuminations (2002) _____ **Dean Roush**

First Light (2002)* _____ **Walter Mays**

Escapade (2001) _____ **Joseph T. Spaniola**

Bowling Green Philharmonia

Emily Freeman Brown, conductor

Inspiring Beethoven (2001) _____ **Kevin Puts**

Tre canzoni senza parole (1993) _____ **Bernard Rands**

- I.
- II.
- III.

Postcards (1997) _____ **Bright Sheng**

- I. From the Mountains
- II. From the River Valley
- III. From the Savage Land
- IV. Wish You Were Here

Xylem (2002) _____ **Orianna Webb**

*consortium premiere



Dean Roush has been a faculty member in Wichita State University's School of Music since 1988, and serves as director of Musicology-Composition. He received his doctorate at Ohio State University, and is an alumnus of BGSU and former instructor in the College of Musical Arts,

where he was involved in the organization and presentation of the very first of these festivals in 1980. His works for solo harp have been performed worldwide and are recorded on an Orion disc. A CD of his *The Dove Descending* for flute and organ is available on the Summit Records label, and he received the Kansas Arts Commission's 1995 Individual Artist Fellowship in music composition. *Illuminations*, the work on this festival, was premiered at the 2002 national conference of the American Bandmasters Association, and went on to win the conference's NBA/William D. Revelli Memorial Band Composition Award.

*While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.*

—Wordsworth

Walter Mays (b. 1941) received a doctorate at 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/William D. Revelli Memorial 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 awards include a Naumburg Award, a Martha Baird Rockefeller Award and a Tanglewood Commission from the Fromm Foundation at Harvard. His *Six Invocations* for percussion ensemble won the first Percussive Arts Society Contest in 1974. In 1981 the oratorio *Voices from the Fiery Wind*, commissioned by the Omaha Symphony, was nominated for a Pulitzer Prize. Currently a member of the composition faculty at Wichita State University, his music is available from EMI-Schirmer.



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.

*All music, like all people
and all things, should be
judged for what it is,
rather than for what it
is not.*



Joseph T. Spaniola is a composer on a passionate quest to engage the hearts and minds of audiences and performers through the communicative powers of music. Spaniola's works have been performed by large and small ensembles in the United States, Europe and Japan. He was the winner of the 2001 National Band Association/William Revelli Memorial Composition Competition. The composer is also an active arranger, producer, clinician and guest lecturer. Spaniola is the chief composer/arranger for the United States Air Force Academy Band, and he received his doctorate from the University of North Texas where he studied composition with Cindy McTee.

Kevin Puts continues to be recognized for composing works that show a distinctive and appealing musical voice. His honors include the 2003 Benjamin H. Danks Award for excellence in orchestral composition from the American Academy of Arts and Letters; a 2001 John Simon Guggenheim Memorial Foundation fellowship; a 2001-2002 Rome Prize from the American Academy; and the 1999 Barlow International Competition. A recipient of grants and awards from ASCAP, BMI, Eastman and Yale, Puts was also the first undergraduate to receive the Charles Ives Scholarship from the American Academy of Arts and Letters. The recipient of recent commissions from the Atlanta Symphony, the Minnesota Orchestra, and the Meet the Composer's Magnum Opus project, he has also written for Ensemble Kobe, the Hanson Memorial Institute for American Music, the National Symphony Orchestra, the New York Youth Symphony, the Norfolk Chamber Music Festival and the Vermont Symphony. Puts has received degrees from the Eastman and Yale University Schools of Music, and currently serves as assistant professor of composition at the University of Texas at Austin.



My challenge as a composer is to find a way of creating something both intensely personal and, at the same time, genuinely useful and meaningful to those who play and hear it.

Kevin Puts



photo: Megan Summers

Through more than 100 published works and many recordings, **Bernard Rands** is established as a major figure in contemporary music. Composer-in-residence with the Philadelphia Orchestra for seven years, from 1989 to 1995, Rands made a wonderful and dedicated contribution to the music of our time. His work *Canti del Sole* won the 1984 Pulitzer Prize in Music, his large orchestral suite *Le Tambourin* won the 1986 Kennedy Center Freidheim Award and his work *Canti D'Amor*, recorded by Chanticleer, won a Grammy Award in 2000. Born in England in 1934, Rands emigrated to the United States in 1975 and became an American citizen in 1983. The recipient of numerous commissions, he has also been honored by the American Academy and Institute of Arts and Letters; B.M.I.; the Guggenheim Foundation; the National Endowment for the Arts; Meet the Composer; and the Barlow, Fromm and Koussevitzky Foundations. Rands is the Walter Bigelow Rosen Professor of Music at Harvard University where he teaches with distinction. The originality and distinctive character of his music have been variously described as "plangent lyricism" with a "dramatic intensity" and a "musicality and clarity of idea allied to a sophisticated and elegant technical mastery," qualities developed from his studies with Dallapiccola and Berio.

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.

Bernard Rands

Orianna Webb's music has been described as "abound[ing] in urgent and mysterious detail" (*Cleveland Plain Dealer*). Her orchestral, chamber and electronic works have recently been heard at the Norfolk Contemporary Music Workshop, the Minnesota Orchestra Composers Readings, the Yale Philharmonia, the Rock Hotel Pianofest (New York), AugustArt (Raw Space Studios, N.Y.) and New Music New Haven. Upcoming projects include commissions from the New York Youth Symphony Chamber Music Program, SCI, Two Percussion Group and guitarist Daniel Lippel. A native of Akron, Ohio, Webb holds degrees from the Yale School of Music, the Cleveland Institute of Music and the University of Chicago. Her teachers have included Martin Bresnick, Joseph Schwantner, Margaret Brouwer, John Eaton and Roger Zahab. This fall she is teaching composition at CIM, where she is a founding director of the Young Composers Program.



Of all places, it was in a fortune cookie that I read: "You make people realize that there exist other beauties in the world." A more elegant way of summing up my artistic goals would be hard to find.



BGSU Philharmonia

Violin I

Sebastian Comanescu**
Sheila E. Santa
Virgiliu Lupu-Sfarlea
Aaron M. Jacobs
Anabelle T. Tirado
Steffany A. Shock
Chen Hu
Sean S. Hagerty
Emily J. Coplin
Katherine A. Quann
Kathleen R. Jara
Sara A. Laderman
Julian P. Huerta
Mary E. Ryan

Violin II

Cristina C. Purje*
Bethany S. Rodabaugh
George M. Haynes
Sara A. Kramer
Heather Tewksbury
Caitlin E. Bartholic
Melissa P. Hickey
Sarah J. Connelly
Stephanie E. Bray
Tyler A. Steigemeier
Jason L. Thompson
Virginia E. Harpine
Sara V. Kautz
Megan E. Welenc
Joliece I. Messner

Viola

Boroka B. Barabas*
Matthew R. Maffett*
Daniel J. Plonka
Carmen Burmeister
Jesse N. Griggs
Erin K. Zemanek
Ede J. Kun
Jonathon T. Welch
Brandon D. Gordon
Rachel J. Sanders
Claire E. Schlegel
Linda M. Florjancic
Catherine E. Hillard
Darnell R. Weaver
Kathleen M. Harms
Susanna Strayer

Cello

Phillip A. Wagner*
Jonathan E. Kampfe
Mingwei Zhao
Thomas I. Darrow
Lewis I. Blandon
Alison J. Aguila
Keely L. Miller
Kimberly A. Buckley

Bass

Daniel B. Matlock*
Cody C. Rex
Rachel C. Coats
Jonathan L. Crane

Harp

Jacqueline M. Pallouf*
Jessica L. Knepley

Flute

Qiao Zhang*
Michelle C. Gomez Mora*
Carolyn R. Keyes
Kirsten E. Tang*

Oboe

Kirsten L. Speyer
Brenda J. Gohr
Jessica M. Todd

Clarinet

Angela A. Brenton*
Justin Mead
Rachel M. Simpson
Emily Thomas

Bassoon

Corinna Campbell
Michael S. Leeds*
Emily Lawry*

Horn

Jennifer B. Daigle
Stephen DeBacco
Joshua P. Michal*
Jessica G. Parkinson
Heather L. Thayer*
Robert J. Seebacher

Trumpet

Jason L. Dovel
Erin A. Ford*
Michael J. Scheck*
Marcus E. Williams

Trombone

Michael W. Wharton*
Aaron M. Kennell
Eric D. Boswell

Tuba

Christopher A. Bettler

Percussion

Terrence J. Bates
Nathaniel J. Oshaben*
David G. Pasquarella
Ross E. Pavolko
Bryan S. Stanbridge

Piano

Jordan D. Sommers

Graduate Conductors

Jason L. Thompson
Robert J. Seebacher

Orchestra Librarian

Emily Lawry

*section leaders or co-leader

**concertmaster

BGSU Wind Ensemble

Piccolo

Kirsten Tang

Flute

Blake Bard
Donna Davies
Carolyn Keyes*
Gail Lowther
Alison Ortenzi

Oboe/English Horn

Rachel Adler*
Jessica Todd

Bassoon

Elizabeth Harrell
Michael Leeds*

E-flat clarinet

Amy Thornburg

Clarinet

Jon Augustine
Justin Church
Connie Harbaugh
Heather Hays

Sarah Labovitz

Danielle Mahone
Justin Mead
Jennifer Stevenot
Emily Thomas*

Bass Clarinet

David Babich
John Sloan

Saxophone

Christopher Chmielewski
David Lieberman*
Dusty Maroon*
Paul Schevock
David Wegehaupt

Trumpet

Jason Dovel
Erin Ford
Michael Scheck*
Christopher Shumick
Jason Sivill
Ken Wendt
Marcus Williams

Horn

Jennifer Daigle
John Garey
Joshua Michal
Ryan Nowlin
Heather Thayer*
David Wieland

Trombone

Kurt Dieringer
Missy Gephart
Aaron Kennell*
Patrick Maynard
Nathan Williams

Euphonium

Stewart Blatt*
Courtney Moellenberg

Tuba

Jeff Carlson
Eric Knechtges*

Percussion

Terry Bates
Allison Fahler
Bryan Stanbridge*
Ryan Yahl

Piano

Melissa Martiros

String Bass

Cory Rex

Harp

Jessica Knepley

Assistant Personnel

Brenda Gohr
Ross Povolko

*principal

Performer and Directors

Boroka Barabas is a native of Târgu Mureș, Romania, where she began studying violin at age seven before becoming a violist. She has won several national competitions for young artists, including first prize in the 1995 and 1996 National Competitions for Viola. Barabas studied with Marius Suarășan, a member of the Transylvan String Quartet, at the Gh. Dima Music Academy in Cluj, Romania. She has performed with the Sonore String Quartet in Romania and other countries in Western Europe, the Târgu Mureș Philharmonic Orchestra, and has also played in several youth orchestras, including the Bach Academy in Stuttgart, Germany; Orchestra Simfonica Internazionale d'Italia; and the National Youth Orchestra of the Netherlands. Barabas is currently a master's candidate at BGSU.

Terry Bates is a senior music performance 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.

Vasile Beluska, professor of violin at BGSU, graduated with honors from the Conservatorul de Muzica, in Romania, where he studied with Ladislau Kiss. After arriving in the United States, he received a master's in performance from Southern Methodist University and shortly thereafter continued his studies in the Class of Jascha Heifetz in Los Angeles. An active chamber musician, he has performed with the International Trio, the Bowling Green String Quartet, the Mozart Fortepiano Duo, the Chautauqua Faculty String Quartet and collaborated with the Claremont Quartet and the New Arts Trio. The recipient of distinguished teaching awards, his students have won numerous competitions, awards and hold prestigious positions with major United States orchestras including the Cleveland, Philadelphia, Detroit and Pittsburgh Symphony Orchestras.

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

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

A graduate of the University of Connecticut and the Longy School of Music, **Sarah Brady** is an advocate of new music and has premiered numerous solo and chamber works for the flute. She has performed with contemporary music ensembles such as the Firebird Ensemble, Longitude and Just in Time Composers. In 2000, Brady was invited to premiere and record new music with Yo-Yo Ma's Silk Road Project at Tanglewood. She joins Brave New Works as the guest flutist for 2003.

Originally from Halifax, Nova Scotia, **Angela Brenton** is currently a master's candidate in clarinet performance at BGSU. She holds a graduate certificate in orchestral studies from Wayne State University and a bachelor's degree from Acadia University. Brenton was a national finalist in the Music Teachers' National Association Collegiate Level Soloist Competition held in Salt Lake City in March 2003. She served as principal clarinet with the Dearborn Symphony and has also performed with the Windsor Symphony, the Detroit Symphony Civic Orchestra, as well as the orchestras of Warren, Southfield, Grosse Pointe and Westmoreland, Prince Edward Island. Brenton was a member of the National Youth Orchestra of Canada for two seasons, including the 2002 tour of Japan and Hong Kong under Maestro Kazuyoshi Akiyama. She has participated in the Aspen and Scotia Festivals of Music, and also served in the Band of the Ceremonial Guard in Ottawa.

Emily Freeman Brown, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo Symphonies; the Sibiu Philharmonic in Romania; the Missouri All-State Orchestra; 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*, the *Journal of the Conductors Guild* and *Musica Judaica*.

David Carter is the principal clarinetist of the Dearborn Symphony Orchestra in Michigan. He teaches clarinet at Wayne State University and holds a mentorship with the Detroit Symphony Civic Orchestra. Carter has performed with the Detroit Symphony Orchestra under Stefan Sanderling, as well as with the Orquesta Sinfónica de Nuevo Leon in Monterrey, Mexico. He has appeared as soloist with the Lake St. Claire Symphony Orchestra and the Detroit Symphony Civic Orchestra. Carter holds a bachelor's degree from the University of North Texas and earned a master's degree under James Pyne at Ohio State University.

Sarah Chilcote, originally from Sidney, Ohio, is a junior piano performance major in the studio of Maxim Mogilevsky. She has been the accompanist for Women's Chorus for one year, and a member of A Cappella Choir for three years. Chilcote has been the rehearsal accompanist for the department of theater's musical productions, and served as an accompanist at the Huron Playhouse this past summer, as well. She has played such shows as *Berlin to Broadway*, *Pirates of Penzance*, *Annie Get Your Gun*, *You're a Good Man, Charlie Brown* and is currently the accompanist for this fall's production of *Fiddler on the Roof*.

Currently a doctoral student with Ursula Oppens at Northwestern University, Canadian-born pianist **Winston Choi** recently won the Orleans International Piano Competition in Orleans, France. His awards include concert and recital appearances in France, Spain and Argentina, and recording contracts with Empreinte Digitale France, for the complete works for piano of Elliott Carter, and Quadro Frame. A graduate of Indiana University, where was a student of Menahem Pressler, Choi is in demand as both a soloist and chamber musician.

A native of Washington, D.C., **Timothy Christie** graduated from the University of Michigan with bachelor's degrees in English and violin performance, and a master's degree in violin performance under the instruction of Andrew Jennings and Paul Kantor. Currently a member of the Pacific Northwest Ballet Orchestra, Brave New Works and the Dexter String Quartet, Christie maintains an active concert schedule around the country and abroad, and teaches violin and viola at Lewis and Clark College.

Sebastian Comănescu, born in Cluj, Romania, is currently a master's candidate in violin performance at BGSU, where he studies with Vasile Beluska. He received a bachelor's degree from the Gh. Dima Music Academy and studied at the S. Toduta Music High School in Cluj, and has presented recitals in Cluj, Sibiu, Oradea and Bistrita in his native country. Comănescu has also performed with the Transylvania Symphonic Orchestra, Sibiu Philharmonic Orchestra and Oradea Philharmonic Orchestra.

Jonathan Crane is currently a master's candidate in music composition. He received his bachelor's degree in music education from Lebanon Valley College. Crane is currently vice president of *Præcepta*, the student new music organization at BGSU.

Jennifer Daigle attended the Hartt School at the University of Hartford, where she was a member Pi Kappa Lambda and graduated *summa cum laude*. After graduation, she taught instrumental music at the Benjamin Franklin Classical Charter School in Franklin, Mass., from 2001 to 2003. While teaching, Daigle performed in various groups throughout New England including the Hartford Pops Band, Metropolitan Wind Symphony, Plymouth Philharmonic and New Philharmonia Orchestra. She is currently a master's candidate in horn performance and music education at BGSU, where she currently teaches the brass methods courses.

Minnesota native **Mark Egge** is currently a second-year master's candidate in saxophone performance and music theory. His primary teacher is BGSU Distinguished Research/Artist Professor John Sampen. Prior to attending BGSU, Egge completed a degree in composition and music theory at Concordia College in Moorhead, Minn., where his principal teachers included Russell Peterson (saxophone) and Daniel Breedon (composition). In master classes and private lessons, Egge has also worked with Eugene Rousseau, Richard Dirlam, Timothy McAllister and Patrick Jones. Within the past year, he has performed at BGSU, Heidelberg College, Concordia College, the Toledo Museum of Art and in his home town of Park Rapids, Minn.

A native of Alabama, **Celia Eidex** received a bachelor's degree from the University of Michigan, and a master's degree from Wayne State University where she was a Thomas C. Rumble Fellow. Currently an active free-lance orchestral, chamber and solo clarinetist in the greater Detroit metropolitan area, she performs with the Flint Symphony Orchestra and the Michigan Sinfonietta. Among many other orchestras, Eidex has performed with the Spoleto Music Festival in Italy, the Detroit Symphony Orchestra, the Toledo Symphony Orchestra and the Ann Arbor Symphony Orchestra.

Finnish cellist **Katri Ervamaa** is an alumnae of the University of Michigan and Northern Illinois University. Her teachers include Erling Blondal Bengtsson, Marc Johnson, Lauri Laitinen and members of the Vermeer, Borodin and Amadeus String Quartets. Ervamaa's performance schedule extends to the United States,

Europe, and Asia, and she currently serves on the faculties of the University of Michigan, BGSU and the School for the Performing Arts in Ann Arbor, Mich.

Allison Fahler, from from Wellington, Ohio, is a sophomore music education major in the studio of Roger Schupp.

Shannon Ford received a bachelor's degree in woodwind performance from Indiana State University and a master's degree in woodwind performance from BGSU. Ford has performed professionally for the past 15 years on both saxophone and clarinet with various large ensembles such as the Toledo, Terre Haute, Adrian and Lima Symphony Orchestras and the Toledo Concert Band. She has also participated in several world-premiere performances including John Cage's *Four*⁵ at the World Saxophone Congress in Italy and has held a position as saxophone instructor at Muskingum College. Ford free-lances, teaches clarinet at Ohio Northern University, woodwinds at Adrian College and saxophone at BGSU, and also maintains a large private studio.

Leonard Garrison, visiting assistant professor of flute at BGSU, is winner of the 2003 Byron Hester Competition and, as flutist of the Scott/Garrison Duo, winner of the 2002 National Flute Association Chamber Music Competition. He is on the faculties of the Red Lodge Music Festival in Montana and Blue Lake Fine Arts Camp in Michigan and serves as treasurer of the National Flute Association. His articles have appeared in *The Flutist Quarterly* and *Flute Talk*. He has performed for National Public Radio's "Performance Today" and in the Chicago Symphony, the Tulsa Philharmonic, the Civic Orchestra of Chicago, the Scotia Festival, the Music Festival of Arkansas and at national flute conventions in eight major American cities. Formerly he was on the faculties of the University of Tulsa, the University of Arkansas and the University of Wisconsin at Eau Claire. His teachers include Samuel Baron, Walfrid Kujala and Robert Willoughby, and he holds a doctorate from Northwestern University, master's degrees in both arts and music from the State University of New York at Stony Brook and a bachelor's degree from Oberlin College.

Kim Gedde is a second-year master's candidate in saxophone performance from Owatonna, Minn. She holds a bachelor's in performance and music education from Lawrence University, and has participated in the Faenza Estate Musica Saxophone Festival in Italy. Gedde is a student in the studio of BGSU Distinguished Research/Artist Professor John Sampen.

Soprano **Jennifer Goltz** specializes in the performance of new music. She has premiered works written for her by composers such as Evan Chambers, Carter Pann, Kristy Kuster, John Berners and Manly Romero. She performed Luciano Berio's *Circles* with Klangforum Wien at the 1999 Salzburg Music Festival at the invitation of the composer. Goltz is currently a doctoral fellow at the University of Michigan, from which she also holds a master's degree in vocal performance.

Michael Holmes is a senior music education major, and has studied with BGSU Distinguished Research/Artist Professor John Sampen for eight years. He has played in master classes for artists such as Roger Bobo, Velvet Brown and Marco Albonetti. This past summer, he studied abroad in Italy for six weeks. Holmes has commissioned four original works for the saxophone, and is currently an active free-lance player and private instructor in northwest Ohio.

Chris Younghoon Kim is the founding artistic director of Brave New Works. His past appointments have included assistant conductor of the Louisiana Philharmonic Orchestra and lecturer at Tufts University. Kim's conducting schedule has taken him around the world and has included engagements with the Toledo Symphony, the Honolulu Symphony, the Louisiana Philharmonic and the National Symphony Orchestra of Ireland. In summer 2003, Kim will take part in conducting projects in Bulgaria, Russia, Estonia,

Scotland and his native Korea. Kim also serves as artistic advisor to the newly formed Kalistos Chamber Orchestra in Boston and is currently on faculty at Harvard University.

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

A member of Brave New Works since its inception in 1997, harpist **Amy Ley** serves as principal harp of the Ann Arbor, Flint, Greater Lansing and Windsor (Canada) Symphony Orchestras. Ley earned her bachelor's and master's degrees in harp performance from the University of Michigan. In addition, she is active as a soloist and chamber musician throughout the United States and Canada.

Erin McGrath, a student of Micahel A. Sander and Roger Schupp, is a junior music education student from Cincinnati, Ohio.

Stephen Miahky earned bachelor's and master's degrees from the University of Michigan under the guidance of Stephen Shipps and Paul Kantor. A winner of the University of Michigan Concerto Competition, the Ohio Federation of Music Clubs and the Louis Lane Competitions, Miahky has also served as associate concertmaster of the Ann Arbor Symphony Orchestra. He is a regular collaborator with the Michigan Chamber Players and a former recipient of the Virtu Foundation instrument grant. Miahky is currently pursuing a doctorate at Rutgers University with violinist Arnold Steinhardt.

Prior to joining the BGSU faculty, **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, Kansas, 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.

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

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. She is heard on four CDs under the baton of Oliver Knussen. She has performed the roles of Pamina, Musetta, Anna Gomez and Mrs. Gobineau 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. She is a member of the adjunct voice faculty at BGSU.

Baritone **David Okerlund**, assistant professor of voice at BGSU, has established himself as a major artist in such critically acclaimed performances as Stanley Kowalski in *A Streetcar Named Desire* with L'Opéra National du Rhin, the Pittsburgh Symphony and the San Diego Opera, Nick Shadow in *The Rake's Progress* with Vancouver Opera, Yeletsky in *Pique Dame* with Opera Grand Rapids and Germont in *La Traviata* with the Connecticut Opera. Other major performances of leading baritone roles include the title role in *Le Nozze di Figaro*, Sharpless in *Madama Butterfly*, Dandini in *La Cenerentola* and Eisenstein in *Die Fledermaus*. During his multi-year tenure with the San Francisco Opera, Okerlund essayed the role of Stanley Kowalski in the world premiere of Andre Previn's *A Streetcar Named Desire*, as well as portrayals of *Don Giovanni*, Marcello in *La Bohème* and *Eugene Onegin*. He was also featured in the company's world premiere recordings of *Harvey Milk* and *Dead Man Walking*. Highly regarded for concert and oratorio appearances, Okerlund's repertoire includes: Haydn's *Creation*, Brahms' *Ein Deutsches Requiem*, Handel's *Messiah*, Faure's *Requiem* and Britten's *War Requiem*. He has been a soloist with the San Francisco Opera Orchestra, San Francisco Symphony, Pittsburgh Symphony, San José Symphony, Kansas City Symphony, San Francisco Chorale Society, Napa Valley Symphony and the Masterworks Chorale. Recent engagements have included: Peter

in *Hänsel und Gretel*, Sharpless in *Madama Butterfly* and Escamillo in *Carmen* with the San Francisco Opera, Orestes in *Elektra* with Vancouver Opera and Jokanaan in *Salome* with Hawaii Opera Theater. Highlights of his 2003/2004 season include the Mozart Requiem with the Toledo Symphony, Faure's *Requiem* in Pittsburgh, Henry in the world premiere workshop of Jake Heggie's *The End of The Affair* at Bucknell University and recitals the University of Wyoming, Carnegie Mellon and Memphis State universities.

Tim Olt is a visiting assistant professor of tuba at BGSU. He holds a bachelor's degree in music education from Wright State University, a master's in performance from Miami University and is currently pursuing a doctorate from Florida State. A former assistant band director and interim choir director at Versailles Exempted School, he is currently the principal tuba of the Lima Symphony Orchestra. Previous positions include the former tuba with the Cincinnati Opera Orchestra and the professional tuba quartet, All the King's Tuba. He has also served as an extra/substitute for the Cincinnati Symphony and Pops orchestras, as well as orchestras throughout Ohio, Indiana, Michigan and Kentucky. A member and arranger of the Encore Brass Quintet, he has composed and arranged works for the Encore Brass, All the King's Tubas, Miami University Brass Choir, Florida State Tuba Ensemble and the Lima Symphony Orchestra. He is also versatile jazz performer, particularly in Dixieland.

A graduate of Stow-Mnore Falls high school, **Nathaniel J. Oshaben** spent five years at BGSU studying music education and percussion, where he performed in the Falcon Marching Band, Concert Band, Wind Ensemble, Symphonic Band, Bowling Green Philharmonia and Percussion Ensemble, and has been a soloist at the New Music & Art Festival. During his undergraduate years, he was also active in Alpha Sigma Phi Fraternity and Dance Marathon. Oshaben graduated with honors in 2003 with a bachelor's degree in music education specializing in instrumental music. Currently a master's candidate in music education at BGSU, he hopes some day to become a member of the performing ensemble STOMP.

After 20 years of performing, teaching and adjudicating exclusively in the marching percussion idiom, **David Pasquarella** is currently completing a master's degree in percussion performance at BGSU after serving as a one-year interim director of athletic bands and assistant professor of percussion at Montana State University. 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.

Ross Pavolko is a senior percussion performance major from Grand Ledge, Mich. He is currently a student of Michael A. Sander.

Joshua Plocher completed an international baccalaureate at United World College of the Atlantic in Wales, and currently pursues a dual master's degree in music history and composition at BGSU. In 2002, Plocher graduated *summa cum laude* from Macalester College with bachelor's degrees in English and music. While at Macalester, he studied composition with Jan Gilbert and Carleton Macy. Plocher currently studies with Distinguished Artist Professor Marilyn Shrude, and his research interests include intersections of post-modern literary history and music.

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

Steven Rice holds a bachelor's in music literature from the University of Wisconsin at Stevens Point, where he graduated *magna cum laude*. He currently is a graduate assistant teaching orchestration and band arranging at BGSU, where he is also a master's candidate in composition. Rice's composition teachers have included Marilyn Shrude, Burton Beerman, Mikel Kuehn, Elaine Lillios and Charles Young. He worked as an editor, copyist and orchestrator for Charles Young's works *Legends of the Northern Wind*, *A Child's Embrace*, *Springtime Herald*, *Concerto for Double Bass and Wind Ensemble*, *Variations 2002* and the Young arrangement of William Bolcom's *Graceful Ghost Rag* for soprano saxophone and piano. He currently resides with his wife, Heike Sabrina Burghart Rice, in Botkins, Ohio. Rice has been commissioned by varied musicians, including the Mosinee High School Band of Wisconsin and the Percussion Ensemble of the University of Wisconsin at Stevens Point.

Jane Schoonmaker Rodgers, a member of the voice faculty at BGSU, holds degrees in vocal performance from the Cincinnati College-Conservatory of Music and the University of Michigan. Her recent concert appearances include Bach's *Cantata No. 79*, Mozart's *Exsultate Jubilate* and Barber's *Knoxville, Summer of 1915* at Grand Valley State University in Michigan. She has presented recitals in upstate New York, Michigan and Ohio, as well as performances of Handel's *Messiah* with the International Symphony Orchestra in Port Huron, Mich., and Sarnia, Ontario. She has appeared in performances of Beethoven's *Symphony No. 9*, Poulenc's *Gloria*, Vivaldi's *Gloria*, and other works with such groups as the University of Michigan Campus Orchestra and Dearborn Summer Symphony, and in concerts with members of the Michigan Opera Theatre Orchestra and Flint Symphony. Rodgers has been a frequent performer in opera and musical theatre in Michigan and Ohio, including leading roles with Ohio Light Opera, Michigan Opera Theatre, Michigan Lyric Opera, University of Michigan Opera Theatre, UM Gilbert and Sullivan Society and others. Most recently she appeared in the roles of Madame Lidoine in Poulenc's *Dialogues des Carmélites*, Rosalinda in *Die Fledermaus* and the First Lady in *The Magic Flute*. Prior to her BGSU appointment, she was a member of the faculty at Grand Valley State University. Rodgers has also taught voice and related courses at the Universities of Michigan and Toledo, and at Adrian, Albion and Spring Arbor Colleges. With her frequent collaborator, pianist Kevin Bylsma, she co-directs the Ann Arbor Festival of Song, featuring year-round offerings of art song and vocal chamber music, as well as the Art Fair Song Fest, a four-day summer festival. Rodgers is also a member of the professional choir at the historic Mariners' Church of Detroit.

Charles Saenz joined the BGSU brass faculty in fall 2001. He holds a bachelor's degree from New Mexico State University, a master's degree from the University of Illinois and is pursuing a doctorate from the University of Nebraska. Prior to his BGSU appointment, he was a member of the faculty at the University of Nebraska at Omaha, where he was coordinator of brass studies and taught applied trumpet. He has performed with the Illinois Symphony, the Champaign-Urbana Symphony, the Sinfonia da Camera, the Prairie Ensemble, the Illinois Brass Quintet, the

Nebraska Brass Quintet, the Omaha Big Band and the Toledo Jazz Orchestra. Saenz has appeared as a soloist with the Nebraska Wind Symphony, the Nebraska Choral Arts Society, and various high school concert and jazz bands throughout the Midwest. He has also performed at many music festivals including, the Society of Composers, Inc., National Convention and the Bang On A Can new music festival at Lincoln Center. The recipient of various awards including first prize in the 1994 International Trumpet Guild Solo Competition, he is an artist/clinician for Edwards Trumpets.

Robert C. Samels is currently pursuing a master's degree in vocal performance from Indiana University. He currently studies voice with Distinguished Professor Giorgio Tozzi and has appeared in IU performances of *Don Giovanni* (Leporello), *Tales of Hoffmann* (Coppelius) and *Don Pasquale* (Don Pasquale) as well as soloing in the opera-oratorios *El Niño* and *The Damnation of Faust*. Samels received degrees in vocal performance, music composition and music history from BGSU. Over 30 of his compositions have been premiered in the past five years, including three orchestral works performed by the Cleveland Chamber Symphony under the direction of Edwin London and Andrew Rindfleisch. He also is pursuing a cognate in choral conducting and has led several choirs in performances of his music. Besides singing, composing and conducting, Samels plays the piano, bassoon and hammered dulcimer, and placed in the top five at the 1997 National Hammered Dulcimer Championship.

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

Maria Sampen currently serves as assistant professor of violin at the University of Puget Sound. She earned bachelor's and doctoral degrees from the University of Michigan, and a master's degree from Rice University. Sampen has performed as soloist with numerous orchestras throughout the United States, and has appeared as chamber musician in Europe, Asia and North America. She studied at the prestigious Mozarteum Sommerakademie in Salzburg, Austria, and has been the recipient of fellowships to the Tanglewood Music Center and the Aspen Music Festival. Sampen has also served as artist in residence with the Dexter String Quartet at the Banff Music Centre and Musicorda in Massachusetts.

Michael A. Sander holds a bachelor's from BGSU and a master's from Southern Methodist University. He has studied percussion with Douglas Howard (principal percussionist of the Dallas Symphony Orchestra), Kalman Cherry (principal timpanist of the DSO), Michael Rose, Drew Land and Roger Schupp, and has taught percussion at various high schools and private studios for several years. Sander has performed with a number of symphony orchestras and theater companies throughout Texas, Michigan and Ohio, and can be heard on several CDs on the Gasparo label. He is on the adjunct faculty at BGSU and directs the Percussion Ensemble.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. Recent engagements include appearances on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series and the Quad Cities Mozart Festival. He has previously held teaching positions in Illinois, Missouri, California and Connecticut, and also taught at Lutheran Summer Music, a national music camp for high school students. A former Artist-in-Residence at the College of the Redwoods, he is co-artistic director of Chamber Music Quad Cities, an organization which presents a concert series

and music festival in the summer in Iowa and Illinois. Professor Satterlee has been awarded prizes in a number of competitions and has also participated in numerous music festivals and summer programs including the Aspen Festival and the Banff Centre. He holds degrees in piano from Yale University, Peabody Conservatory and the University of Missouri at Kansas City. He is a member of the piano faculty at BGSU.

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

Matt Schieferstein is a junior jazz studies major. He performs in jazz combos and Lab Band I, as well as in the local jazz fusion group Paragon.

David Schneider is a master's candidate in composition at Indiana University. Originally from California, he received a bachelor's degree in composition from the University of Southern California, graduating *summa cum laude* in 2002. Schneider is currently a student of Sven-David Sandstrom. His previous composition teachers have included Claude Baker, Stephen Hartke, Donald Crockett, Frank Ticheli and Miguel del Aguila. This summer, Schneider attended the Brevard Music Festival, where he studied with Bright Sheng, Gunther Schuller and Claude Baker. As a singer, he has performed with numerous choirs, including USC's Chamber Choir, with whom he went on two European tours. While at USC, Schneider also participated in two performances of Bach's *Saint Matthew Passion* with the Los Angeles Philharmonic. This summer, he sang in the West Coast premiere of Michael Torke's *Book of Proverbs* at UCLA's Royce Hall. Schneider has also performed as bass soloist in Stravinsky's *Les Noces*, Vaughn Williams' *Serenade to Music*, Mozart's *Regina Coeli* and his own *Verba Ecclesiastes*. This past January in California, the New West Symphony gave two performances of his piece *Caliente*, for which he appeared as piano soloist, and in March, Indiana University's Contemporary Vocal Ensemble premiered his *Catullan Epigrams*.

Prior to his appointment to the BGSU faculty in fall 2001, **William Skoog** served as director of choral activities at Indiana/Purdue University in Fort Wayne, where he directed the University Singers, Chamber Singers, and founded the award winning vocal jazz ensemble *Around Midnight*. He has previously served as department chair and director of choral/vocal activities at Southwestern Michigan College, as well as on the faculties of Colorado Baptist University, Regis College, Denver University and the University of Northern Colorado. Choral ensembles under his direction have distinguished themselves with performances at the Indiana Choral Directors Association, Ohio Choral Directors Association Summer Conference and at special events honoring Generals Colin Powell and Norman Schwartzkopf. He conducted the Indiana/Purdue University Festival Chorus and the Prague Radio Symphony Orchestra at the 2001 Dvorak Festival and returned to the festival this past summer with the BGSU University Choral Society, performing European premieres of two works by David Brubeck. Sought after as a choral/vocal adjudicator, clinician and guest conductor, his additional conducting credits include Indiana Opera North, the Arvada Center Theatre Company, Golden Youth Symphony, the Fort Wayne Philharmonic Orchestra, the Littleton Chamber Orchestra, Elkhart Symphony and Chorus, and the Longmont

Symphony and Chorus. He currently serves as the musical director for Bridges, a choral ensemble based out of Littleton, Colo., and serves as a clinician and guest conductor for River City Rhythm Men's Chorus of Fort Wayne, Ind. Skoog holds a bachelor's degree from Gustavus Adolphus, a master's in voice performance/pedagogy and conducting from the University of Denver and a doctorate in choral conducting from the University of Northern Colorado. The director of choral activities at BGSU, he conducts the University Men's Chorus and A Cappella Choir in addition to the UCS.

Alan Smith, professor of cello and associate dean at the College of Musical Arts at BGSU, is a graduate of the University of Texas at Austin where he studied with Horace Britt, Adolphe Frezin and George Neikrug. He was formerly on the faculty of the University of North Carolina at Chapel Hill and has also held guest professorships at the Oberlin Conservatory and the University of Arizona. The winner of several national competitions, he has been a soloist with the Houston, Shreveport, Lima, Midland-Odessa, Guadalajara symphonies and others in Washington, D.C., Philadelphia, Denver and Kansas City. In addition to presenting annual master classes worldwide, he has performed solo recitals throughout the United States and Mexico including at the Phillips Collection, the National Gallery of Art, the University of Mexico, the Instituto Culturales Cubañas, Sala Carlos Chavez and Sala Chopin. Ensemble performances have included Carnegie Hall and Kennedy Center. As a member of the Guarneri Duo, he has toured Taiwan, China, Belgium and the Netherlands and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Belles Artes Concert Series in Mexico City. He has toured South Korea many times presenting master classes, recitals and as concerto soloist. In 2001, he was a judge for the Leonard Rose International Cello Competition. He represented the State of Ohio at the Millennium Stage State Days Concert Series at both Kennedy Center and on Capitol Hill in Washington, D.C.

Diana Barker Smith received her degrees in piano from the University of Houston and the University of Texas, where she studied with Albert Hirsh, Dalies Frantz and Leonard Shure. In addition, she studied at the Aspen Music School with Rosina Lhevinne and has participated in master classes with Gina Bachauer and Darius Milhaud. A member of the adjunct piano faculty at BGSU and formerly on the faculties of Southwest Texas State University, Colorado College and Duke University, she is winner of the Houston Symphony Young Artist Competition, the Phi Beta National Young Artist Award and several other competitions. She has also performed at the Kennedy Center, the Phillips Collection, the National Gallery of Art, Sala Chopin (Mexico City) and as a soloist with the Houston Symphony. Additionally, she has collaborated with such artists as Jean-Pierre Rampal and Andrea Navarra. As a member of The Guarneri Duo, she has presented duo recitals throughout the United States, Mexico, Taiwan and China, and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Bellas Artes Concert Series in Mexico City. As a chamber musician, she has appeared at the Lancaster and Chapel Hill Chamber Music Festivals, National String Workshop and The Chautauqua Institution. Most recently, she represented the State of Ohio at the Millennium Stage State Days Concert Series both at Kennedy Center and on Capitol Hill in Washington, D.C.

Since winning first prize in the International Society of Bassists solo competition, **Anthony Stoops** has performed in recital throughout the United States. The past recipient of a Karr Foundation Doublebass, Stoops earned his undergraduate degree at the University of Iowa, and holds master's and doctorate degrees from the University of Michigan. A versatile performer, he performs frequently as a solo, chamber and orchestral musician. His repertoire ranges from the traditional repertoire and traditional American music to improvised and composed avant-garde music. A devotee of new music, Stoops has premiered several compositions, including his own, for solo double bass and double bass with other

instruments. In 1999, he was the bassist for the ground breaking recording *Compassion* with Tibetan monks from India's Drepung Loseling Monastery. He also recorded an album of bluegrass and classical music for violin and double bass titled *Bass Fiddle*. An active orchestral musician, he has played in the Detroit, Columbus, Toledo, Flint and Quad-City Symphony orchestras under such conductors as Neeme Jarvi, Daniel Barenboim, Sir Georg Solti and Pierre Boulez. Stoops is a co-founder of the Great Midwestern String Clinic in Davenport, Iowa, which provides intensive instruction for middle school and high school string students in the Quad-City area and has taught at the Preucil School of Music in Iowa City, Iowa. He has also presented master classes throughout the United States and in Brazil. Currently, he is a member of the adjunct faculty at BGSU. A Thomastik-Infeld artist, Stoops plays and endorses Thomastik-Infeld strings exclusively.

Bryan Stanbridge holds a bachelor's degree in percussion performance from Eastern Michigan University and is currently a master's candidate in performance at BGSU where he studies with Michael A. Sander and Roger Schupp. He has served as percussion director at high schools throughout southeastern Michigan and currently directs the percussion program at Edsel Ford High School in Dearborn, Mich. Stanbridge currently serves as the principle percussionist and percussion mentor in the Detroit Symphony Civic Orchestra.

Phillip Wagner received his bachelor's degree from Eastern Michigan University, where he studied cello with Diane Winder, performed as a member of the Undergraduate Honors String Quartet and was principle cellist of both the EMU Symphony Orchestra and the Collegium Musicum ensemble. Wagner has attended several summer music festivals, including the Brevard Music Festival in 2001. He has played in many orchestra concerts, musicals and other shows, including a two-concert series featuring the Motown legends The Dramatics and The O'Jays. Wagner is currently a master's candidate at BGSU where he plays in the Graduate String Quartet and is principle cellist with the Bowling Green Philharmonia.

Chih-Huan Wu began learning saxophone and band conducting in high school in Taipei, Taiwan. As a result of his passion for music, he participated in numerous saxophone performances and band activities, and has become an active saxophonist in Taiwan. Wu was the principal saxophonist in the Taipei Sirens Concert Band, SBO Wind Ensemble and National Taiwan University Wind Band, and has also performed in the Taipei Wind Orchestra and Symphonic Band, the Ministry of National Defense Symphony Orchestra and the BDP Saxophone Ensemble. He holds bachelor's degree in sociology from National Taiwan University and a music performer's certificate from BGSU, and is currently a master's candidate in saxophone performance at BGSU, where he studies with Distinguished Research/Artist Professor John Sampen.

Composer/oboist **Adam Zygmunt** is currently coordinator of operations for the MidAmerican Center for Contemporary Music at BGSU and has served as interim director of the Kusuma Sari gamelan. He holds bachelor's degrees in music and physics from Truman State University and a master's in composition from BGSU, and has also studied suling, tingklik, and composition for gamelan in Bali, Indonesia. His works have been performed by the Cleveland Chamber Symphony, the BGSU Percussion Ensemble, the Kusuma Sari gamelan, at three Threshold electronic music festivals (held yearly in conjunction with BGSU, Ball State University and Oberlin Conservatory), and are also included on the accompanying CD to *The Csound Book*, edited by Richard Boulanger. Zygmunt was also recently commissioned by the dance department at BGSU to produce an electronic score, as well as perform interactive computer music.

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