



*3rd*  
annual **New**  
**Music**  
**Festival**

April 23 and 24, 1982  
College of Musical Arts  
Moore Musical Arts Center  
Bowling Green State University

**Special guest composer:** Joseph Schwantner  
**Commissioned work:** Harvey Sollberger

**Other guest composers:** John Baur, John Beall, Burton Beerman, Brian Bevelander, William Billingsley, Vincentiu-Cristian Coban, John Corina, Wallace DePue, Don Freund, Ulf Grahn, Stephen M. Gryč, Glenn Hackbarth, Reed Holmes, Michael Horvit, James Legg, Carleton Macy, Thomas Major, Reinhart S. Ross, Barry Schrader, Jan Segers, C. James Sheppard, Stephen Suber, András Szentkirályi, Peter Terry, Mary Jeanne van Appledorn, John Watts, Bruce Wise

# The Third Annual New Music Festival

Bowling Green State University  
Bowling Green, Ohio

Friday, April 23, 1982

- 10:30 am Concert. Music by Coban, Gryč, Segers, Suber, Szentkirályi, Terry, and Wise.
- 2:30 pm Concert. Music by Grahn, Horvit, Legg, and Major.
- 3:30 pm Seminar. Discussion with Joseph Schwantner (Richard James, moderator).
- 8:00 pm Concert. Music by Beall, Corina, Freund, Macy, Schwantner, and Watts.

Saturday, April 24, 1982

- 9:00 am. Master Class in 20th Century Flute Literature with Harvey Sollberger.
- 10:30 am Seminar. Music Marketing--discussion with Jeffrey Bishop, Oxford University Press, Inc.; Roger Greive, WGTE/FM, Toledo; Michele Johns, University of Michigan, Ann Arbor; James Lauth, Composers Recordings, Inc.; Barbara Zuck, Columbus Dispatch (Donald M. Wilson, moderator).
- 2:30 pm Concert. Music by Baur, Beerman, Bevelander, Billingsley, DePue, Holmes, Sheppard, and van Appledorn.
- 8:00 pm Concert. Music by Hackbarth, Ross, Schrader, Schwantner, and Sollberger.

Friday, April 23, 1982

10:30 am  
Bryan Recital Hall

## PROGRAM

- Five Preludes for Flute Alone (1979)** Stephen M. Gryč  
 1. ...fish in shallow water.  
 2. ...jade fountain.  
 3. ...clouds in bamboo grove.  
 4. ...orioles in the willows.  
 5. ...calm lake and autumn moon.  
 Jill Felber, flute
- Study for Horn in F and Tape (1977)** Jan Segers  
 Herbert Spencer, horn  
*Mr. Segers' visit is sponsored by The Ministry of Nederlandse Cultuur, International Exchange Division, Brussels, Belgium.*
- Duo I for Viola and Piano (1972)** Bruce Wise  
*In Three Movements*  
 Bernard Linden, viola  
 Ilana Iwens Kennell, piano
- "...Then the Ear..." (1977)** Stephen Suber  
 for flute/piccolo, piano/celesta, percussion, violoncello, and string bass  
*In Two Movements*  
 Jill Felber, flute/piccolo Bill Thomas, percussion  
 Lynn Lees, piano/celesta Eddie Singleton, violoncello  
 Chris Cummings, percussion Charlotte Kramer, bass  
 Burton Beerman, conductor
- INTERMISSION**
- Doorways (1981) for flute, trombone, and tape** Peter Terry  
 Anne Holub, flute  
 Kevin Collins, trombone  
*Doorways is the composition division co-winner in the 15th Annual Competitions in Music sponsored by BGSU.*
- Suite for unaccompanied violoncello (1981)** András Szentkirályi  
 Round Dance Heel Clacking Dance  
 Young Man's Dance Round Dance  
 Dance with the Stick Winking Dance  
 Round Dance Stamping Dance  
 Snapping Dance Quick Dance  
 Alan Smith, violoncello
- Rise for percussion** Vincentiu-Cristian Coban  
 Dane Newlove and Steven Shining, percussion

Friday, April 23, 1982

2:30 pm

Bryan Recital Hall

PROGRAM

Quartet for flute, violin,  
violoncello, and piano (1981)\* James Legg

Judith Bentley, flute Alan Smith, violoncello

Paul Makara, violin Diana Smith, piano

*Quartet is the winner of the first annual composition contest sponsored  
by the Iota Omicron Chapter of Phi Mu Alpha Sinfonia.*

Antiphon IV

for Percussion and Electronic Tape (1979) Michael Horvit

I. Evocation

II. Invocation

III. Exultation

Casey Genemans, percussion

*The performance of Antiphon IV is made possible in part through a grant  
from MEET THE COMPOSER - TEXAS with support from the Texas  
Commission on the Arts, the National Endowment for the Arts, A Federal  
Agency, and Meet the Composer, Inc. of New York.*

Piano Quartet (1980)\*

Ulf Grahn

Paul Makara, violin Alan Smith, violoncello

Bernard Linden, viola Elizabeth Cobb, piano

Psalm-Thoughts (1982) for chorus, soloists,  
violin, harp, piano, and percussion

Thomas Major

Soprano

Allyson Gross

Pam Wott

Barb Yeichner

Tenor

John Dean

John Sabol

Bass

Brian Davis

Tim Davis

Lance Ashmore

Alto

Holly Erickson

Karen Larson

Mark Olson, Cynthia Inglefield, percussion

Thomas Major, piano

Julie Kemp, harp

Tom McClung, violin

Lee Mueller, conductor

*Psalm-Thoughts is the composition division co-winner in the 15th  
Annual Competitions in Music sponsored by BGSU.*

• World Premiere

Friday, April 23, 1982

8:00 pm

Kobacker Hall

PROGRAM

Capriccio for Piano Four Hands (1981) John Beall  
Ilana Iwens Kennell and Marilyn Shrude, piano

Killing Time for Amplified Alto Saxophone,  
Amplified Piano, and Tape (1980) Don Freund  
John Sampen, saxophone  
Marilyn Shrude, piano

Peter Quince at the Clavier (1979) John Corina  
A Chamber Piece for Soprano, Tenor, Horn,  
Violin, Violoncello, Harpsichord, and Percussion

I. *Just as my fingers on these keys*

II. *In the green water, clear and warm*

III. *Soon, with a noise like tambourines*

IV. *Beauty is momentary in the mind*

Virginia Starr, soprano Boris Brant, violin

Rex Eikum, tenor Eddie Singleton, violoncello

Herbert Spencer, horn Vincent Corrigan, harpsichord

Michael Rohrbacher, percussion

John McKinnon, conductor

INTERMISSION

Two Poems of Agueda Pizarro  
for Soprano and Piano (1980) Joseph Schwantner

I. *Shadowwinner*

II. *Black Anemones*

Ann Corrigan, soprano

Marilyn Shrude, piano

MAS (realized on  
the ARP 2500 and 2600 Synthesizers) John Watts

Circles for Double Brass Sextet Carleton Macy

Trumpet

Edwin Betts

George Novak

Martin Porter

John Bennett

Trombone

David Glasmire

Charles Slater

Jeffrey Skaggs

Horn

David Rogers

Bernice Schwartz

Roxanne Inch

Judy Reto

Tuba

Ivan Hammond

=====  
Saturday, April 24, 1982  
=====  
2:30 pm  
Bryan Recital Hall

PROGRAM

**Sonata**

for Flute and Piano (1979) William Billingsley  
I. *Tendencies and momentum*  
II. *Varying intensities*  
III. *Isorhythms and contrasts*  
Judith Bentley, flute  
Walter Baker, piano

**Variations Corriganesque**

for solo harpsichord (1982)\* Wallace DePue  
Vincent Corrigan, harpsichord

**Chalumeau Rain**

for Bb Clarinet and Tape (1980) Reed Holmes  
Burton Beerman, clarinet

**Space Dust**

for Six Instrumentalists (1979) C. James Sheppard  
*APPROACH: distant light*  
*TRANSIT ONE: clouds of the gas giant*  
*TRANSIT TWO: between earth and moon*  
*TRANSIT THREE: across the solar disk*  
Burton Beerman, clarinet Julie Kemp, harp  
Tim DeWitt, trumpet András Szentkirályi, piano/celesta  
Boris Brant, violin Steven Shining, percussion  
Kenley Inglefield, conductor

INTERMISSION

**Moments, 1981** for two flutes,

two Bb clarinets, and piano Burton Beerman  
Judith Bentley, flute Burton Beerman, clarinet  
Jill Felber, flute Teri Foster, clarinet  
Mary Beth Morrow, piano

**Matrices (1979)**

Mary Jeanne van Appledorn  
I. *Red: life, heart, intensity*  
II. *Blue: harmony, depth, religious*  
III. *Yellow: intellect*  
John Sampen, saxophone  
Marilyn Shrude, piano

**Impressions I** for violin and piano (1975)

John Baur

*In Five Movements*

Paul Makara, violin  
András Szentkirályi, piano

**Music for Two Pianos and Percussion (1978)**

Brian Bevelander

Brian Bevelander and Catherine Thiedt, piano  
Casey Genemans, Dane Newlove, Steven Shining, percussion

\* World Premiere

=====  
Saturday, April 24, 1982  
=====  
8:00 pm  
Kobacker Hall

PROGRAM

**Haiku and Sumi-é (1971)**

Reinhart S. Ross

*Haiku*  
*Sumi-E1*  
*Haiku*  
*Sumi-E2*  
*Haiku*  
*Sumi-E3*

Walter Baker, piano

**Angel and Stone (1981)\***

Harvey Sollberger

Judith Bentley, flute  
Marilyn Shrude, piano  
*Angel and Stone was commissioned by the Third Annual New Music Festival of BGSU for Judith Bentley.*

INTERMISSION

**Two Pieces from Lost Atlantis** for tape

Barry Schrader

1. The Temple of Poseidon; the Dance of the Gods
2. The Mystery Rites of Purification

Celeste Beerman, choreography  
Michael N. Border, lighting design  
Valerie and Adrian Tio', visuals and masks  
Dancers: John Adgate, Chuck Barnhill, Celeste Beerman,  
Carlton Bembry, Larry Kim, Sandra Serafin, Pamela Stinson,  
Tom Stutz, Frank Tombazzi, Lorri Williams,  
*Special thanks to the University of Toledo Dancers and the BGSU Weight-Lifting Club.*

INTERMISSION

**Metropolis (1979)**

Glenn Hackbarth

- I. *Decisively, with great force*
- II. *With brilliance*
- III. *Briskly*

John Sampen, saxophone

Members of the BGSU Concert Band -- Barry E. Kopetz, conductor

**From a Dark Millennium (1980)**

Joseph Schwantner

Members of the BGSU Symphonic Band -- Mark S. Kelly, conductor

\* **World Premiere****Hackbarth Personnel**

<b>Flute</b> Thrane, Sue Newell, Loretta Niblack, Kristi	<b>Trombone</b> Hunter, Angie McClements, Carol Pryor, Patty
<b>Clarinet</b> Phillips, Mark Joseph, Teresa Rogers, Diana	<b>Piano</b> Chidley, Sue
<b>Trumpet</b> Berger, Tim Slusser, Melinda Burns, Barry	<b>String Bass</b> Kramer, Charlotte
	<b>Percussion</b> Burnworth, Lynn Harbart, Dave Rohrbacher, Mike Stang, Sue

**Schwantner Personnel**

<b>Piccolo</b> Pettys, Kim	<b>Clarinet</b> Foster, Teri Bonacquisti, Kim Lehman, Bev	<b>Tuba</b> Michalski, Mike Eckley, Doug
<b>Flute</b> Fiegelist, Paula Thorpe, Roey Pettys, Kim	<b>Bass Clarinet</b> Novak, Alan Hann, Karen	<b>String Bass</b> Kramer, Charlotte Hazard, Joel
<b>Oboe</b> Foltz, Janet Spencer, Susan	<b>Cornet</b> Hayman, Kelly Foster, Barry Albright, Doug	<b>Percussion</b> Newlove, Dane Cummings, Chris Olson, Mark Moore, Pat
<b>English Horn</b> Booker, Kathy	<b>Horn</b> Phillips, Greg Hock, Elissa Hubbs, Nadine Goun, Barbara	<b>Timpani</b> Shininger, Steven
<b>Bassoon</b> Carabin, Cindy Park, Deborah Doty, Malinda	<b>Trombone</b> Crider, Joe Bell, Sondra Meyer, Kathy Burwell, Ed	<b>Piano</b> Chidley, Sue
<b>Eb Soprano Clarinet</b> Foster, Teri		<b>Celesta</b> Collett, Pat

**Biographies**

**Joseph Schwantner** (b. 1943) is currently Professor of Composition at the Eastman School of Music at the University of Rochester, where he has taught since 1970. He received his musical and academic training at the Chicago Conservatory and Northwestern University, where he completed a doctorate in 1968.

Schwantner's works have been performed extensively throughout the United States, Europe, Asia, Canada and Mexico, at such festivals as the Holland, Ravinia, Adelaide and Budgosczyz, the 1978 ISCM World Music Days held in Helsinki and the 1981 ISCM World Music Days in Brussels. Among his commissions include those from the Fromm Music Foundation, the Naumburg Foundation, the Chamber Music Society at Lincoln Center, the American Composers Concerts Inc., and the American Heritage Foundation. His works have been performed by such orchestras as the Chicago Symphony, Los Angeles Philharmonic, St. Louis Symphony, Cincinnati Symphony, New Orleans Philharmonic, American Composers Orchestra, the St. Paul Chamber Orchestra, the Boston Musica Viva, Collage, the Jubal Trio, and the New York New Music Ensemble.

His orchestral work, *Aftertones of Infinity*, received the Pulitzer Prize in 1979. Other awards include the first prize, Kennedy Center Friedheim Award (1981); the Guggenheim Foundation Fellowship (1978); Composers Fellowship Grants from the National Endowment for the Arts (1974, 1975, 1977, & 1979); Martha Baird Rockefeller Foundation Grant (1978); ISCM National Composers Competition (1978, 1980); CAPS Grants (1975, 1977); the first recipient of the Charles Ives Scholarship presented by the American Academy of Arts and Letters (1970); the Bearn Prize (1967); and the BMI Student Composers Awards (1965, 1966, & 1967).

**Harvey Sollberger** (b. 1938) graduated from the University of Iowa in 1960 where he first studied the flute with Betty Bang Mather and composition with Philip Bezanson and Elson Olbrecht. At Columbia University in New York, he studied composition with Jack Beeson and Otto Luening, receiving a Master's degree in 1964. He has been teaching at the Manhattan School of Music since 1974 and Columbia University since 1965.

Mr. Sollberger is co-founder and co-director of the Group for Contemporary Music at the Manhattan School of Music, among the first of the now many performing groups in New York City dedicated to contemporary music.

Among his numerous awards are a Fromm Foundation-Berkshire Music Center Commission, two Guggenheim Fellowships and a Martha Baird Rockefeller Grant. Among his compositions is an extensive cycle of solo flute music, *Riding the Wind I-IV*.

**John Baur** (b. 1947) attended the University of Cincinnati College Conservatory of Music, where he studied with Paul Cooper. He received a Fulbright to London in 1971 to study with Thea Musgrave and Richard Rodney Bennett. He is currently coordinator of theory at Memphis State University.

**John Beall** is a graduate of Baylor University and the Eastman School of Music. He has been Associate Professor of Music and composer-in-residence at the College of Creative Arts of West Virginia since 1978. Recent commissions have come from the Pennsylvania Institute for the Arts and Humanistic Letters, the National Endowment of the Arts, and the West Virginia Music Teachers' Association.

**Burton Beerman** received degrees from Florida State University and the University of Michigan and is currently on the faculty of Bowling Green State University. Performances and prizes include Gaudeamus International Music Week, American Cultural Centre in Paris, and The Kitchen in New York. *Mosogamy* for string quartet and tape will be released next Fall on Advance Recordings.

**Brian Bevelander** received degrees from Hartt College, Boston University, and West Virginia University. Periods of residence include the Millay Colony, the Virginia Center for the Creative Arts, the MacDowell Colony, and the Yaddo Corporation. He is currently Associate Professor at Heidelberg College, where he teaches composition, theory, and piano.

**William A. Billingsley** (b. 1922) received degrees from Drake University, where he studied composition with Francis Pyle. Billingsley is a faculty member in brass, theory, and composition at the University of Idaho.

**Vincentiu-Cristian Coban** (b. 1955 in Romania) is currently a doctoral student at Michigan State University, where he directs the Contemporary Music Ensemble. In 1979 he won the Uwharrie Clarinet-Percussion International Composition Contest, which resulted in a Carnegie Hall premiere.

**John Corina** (b. 1928) received the D.M.A. from Florida State University and has been on the faculty of the University of Georgia since 1966, teaching composition, theory, and oboe. He has received awards from the College Band Directors Association, the National Association of College Wind and Percussion Instructors, and the American Choral Directors Association.

**Wallace DePue** is Professor of Composition at Bowling Green State University and has received three awards from the university for excellence in teaching. He has composed pieces in practically all media, but enjoys writing opera, above all, his opera, *Something Special*, received national television exposure. Thirty-five of his works have been published by companies such as J. Fischer, Walton, Kjos, and Belwin.

**Don Freund** (b. 1947) is currently Associate Professor and Chairman of the composition area at Memphis State University and is founder and coordinator of the University's New Music Festival. Honors include the Aspen Prize, ISCM Award, a commission from Opera Memphis, and an NEA grant. Freund received the Doctor of Musical Arts degree from Eastman in 1972.

**Ulf Grahn** (b. 1942 in Sweden) was founder of the Contemporary Music Forum in Washington, D.C. He holds degrees from the Stockholm Musical Institute and Catholic University and has been performed extensively in Sweden and the USA. His compositional output includes works for various instrumental combinations, ballet, chorus, and orchestra, as well as those in an electronic medium.

**Stephen M. Gryc** (b. 1949) is currently teaching on the faculty of the Hartt School of Music and is also the director of the Hartt Contemporary Players. He holds degrees from the University of Michigan and served as associate editor of the music theory journal, *In Theory Only*, from 1976-1980. In 1979 he received an ASCAP Foundation Grant in recognition of his work *Wind Machine* for organ and orchestra.

**Glenn Hackbarth** (b. 1949) received the Bachelor of Music degree from the University of Wisconsin and the Master's degree and D.M.A. from the University of Illinois, where he studied composition with Herbert Brun, Ben Johnston, and Edwin London. Currently on the faculty at Arizona State University, he has been the recipient of three consecutive faculty grants, the Arizona Commission on the Arts composer fellowship, and several ASCAP Standard Awards for musical composition.

**Reed Holmes** received a Ph.D. in music theory from the University of Texas at Austin, where he studied with Barton McLean. Composition prizes include the International Competition for Composers of Electro-Acoustic Music and the Percussive Arts Society Competition. He is currently teaching at the University of Texas at San Antonio.

**Michael Horvit** is Director of the New Music Ensemble and Head of Composition and Theory at the University of Houston. Horvit has received awards from BMI, ASCAP, the National Endowment, and the Rockefeller Foundation. He holds his D.M.A. from Boston University and has studied composition with Copland, Foss, Piston, Porter, and Read.

**James J. Legg** (b. 1962), from Long Island, NY, is currently studying composition with Allan Schindler as a sophomore undergraduate of the Eastman School of Music. Previous teachers include Joseph Schwantner, Eastman School of Music, and Craig Shuler, Juilliard School of Music.

**Carleton Macy** (b. 1944) is an Assistant Professor of Music at Macalester College in St. Paul, Minnesota and is a member of the Minnesota Composers Forum. He has recently received a McKnight Fellowship for composition and recording. Mr. Macy was a 1980 winner of a Jerome Foundation Composers Commission for *Winter Music* written for the St. Paul Civic Symphony. He has studied composition with William Bergsma, Robert Suderberg, and Donal Michalsky and holds a D.M.A. from the University of Washington.

**Thomas Major** (b. 1955) received his undergraduate degree in composition from Bowling Green State University and is presently a graduate student at Bowling Green, assisting in the Composition/History Department. His principle composition teachers have been Marilyn Shrude, Donald Wilson, and Burton Beerman.

**Reinhart S. Ross** (b. 1922 in Germany) received a Ph.D. in Composition from the University of Iowa, where he studied with Philip Greeley Clapp. He has been Professor of Music and Chairman of the Music Department at Principia College in Elsah, Illinois since 1960.

**Barry Schrader** received degrees from the University of Pittsburgh and the California Institute of the Arts. He has composed several film scores, among them, *How to Make a Woman*, *Death of the Red Planet*, and *Exploratorium*. He is the author of *Introduction to Electro-Acoustic Music* published by Prentice-Hall.

**Jan Segers** (b. 1931 in Belgium) is director of the *Willebroek Gemeentelijke Muziekacademie* in Belgium. He is also the conductor of the Brussels Conservatory Wind Ensemble and is the recording engineer for Belgian Radio/Television.

**C. James Sheppard** studied composition under fellowships at the University of Massachusetts and the University of Iowa, where he was also active as a performer of new music. His teachers have included Richard Hervig, Philip Bezanson, and Donald Martin Jenni. Currently he is Associate Professor of Music Composition at Miami University (Ohio), where he also directs the Electronic Music Studio and the Ensemble for New Music.

**Stephen Suber** (b. 1950) studied composition with Fred Fox, Terry Riley, Robert Ashley, and Reinhart Ross. He holds a B.A. from Principia College, an M.A. from Mills College, and Mus.D. from Indiana University. He has been a Visiting Lecturer in Composition at the Indiana University School of Music since 1980.

**András Szentkirályi** (b. 1939 in Hungary) received degrees from the Oberlin Conservatory, the University of Illinois, and Princeton University. He has written about sixty works for various instrumental and vocal ensembles and is presently on the faculty of Bowling Green State University.

**Peter Terry** (b. 1957) attended the University of Michigan from 1976-1980, studying composition with George Balch Wilson and Christopher Rouse. His present teachers include Burton Beerman, Marilyn Shrude, and Fred Hamilton. He is currently the graduate assistant in the Electronic Music Studios at Bowling Green State University.

**Mary Jeanne Van Appledorn** (b. 1927) is Chairman of Music Theory and Composition at Texas Tech University. She holds degrees from the Eastman School of Music, where she studied composition with Bernard Rogers and Alan Hovhaness. She was inducted into the Texas Composers Hall of Fame in 1973 and won the Premier Prix in France's International Carillon Festival in 1980.

**John Watts**, composer and synthesizer soloist, has been called the *wizard of the Arp*. His wide range of original compositions include works for concert performance, dance, film/video, television, off-Broadway, and children's theatre. A faculty member of the New School for Social Research, Watts founded the Electronic Music Program there in 1969.

**Bruce Wise** received his B.A. degree from Wayne State University and the M.A. and D.M.A. from the University of Michigan. He studied composition with Ross Lee Finney and Wolfgang Fortner. He has received grants from the National Endowment for the Arts and the Deutscher Akademischer Austauschdienst. Presently he is Professor of Music and Coordinator of the Theory and Composition Department at the University of Wisconsin-Oshkosh.

### Acknowledgements

Co-directors:	Burton Beerman John Sampen Marilyn Shrude
Administration:	Kenneth A. Wendrich, Dean Richard Kennell, Assistant Dean Joy Kantner, Administrative Secretary Tina M. Bunce, Program/Production Specialist
Audio Engineers:	Mark R. Bunce David Mariasy
Choreography:	Celeste Beerman Pamela Stinson, consultant
Cover Design:	Lynn Hostettler
Lighting Design:	Michael N. Border
Publicity:	Teri Sharp
Visuals and Masks:	Valerie and Adrian Tio'
Assistants:	Ann Harrison, Barry Hartz, and Judith Utley

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