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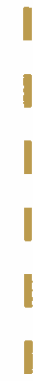
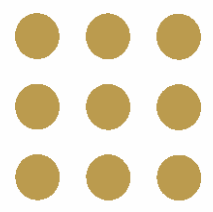
*th* Annual

**new  
music**

**art**

**Festival**

**DNA [do not assume...]**



October 27-29, 2005  
College of Musical Arts  
MidAmerican Center for Contemporary Music  
Bowling Green State University

26th Annual  
**new art**  
music Festival  
DNA [do not assume...]

October 27-29, 2005

Special Guest Composer:  
**Samuel Adler**



World premieres from:

Larry Austin  
Steven Ricks

Featuring the work of:

Eliane Aberdam	Elainie Lillios
Christopher Bailey	Gilda Lyons
Derek Bermel	John Melby
Zack Browning	Dennis Miller
Steven Bryant	Allen Otte
Andrea Clearfield	Jerry Owen
Carson P. Cooman	Forrest Pierce
Michael Cox	Russell Pinkston
James Crowley	Frank Proto
Margaret Fairlie-Kennedy	Marilyn Shrude
John Fillwalk	Andrew E. Simpson
Lawrence Fritts	Peter Terry
Mara Helmuth	Augusta Read Thomas
Hubert Howe	Symeon Waseen
Christopher Kies	Terry Winter-Owens
Felipe Lara	

Special Guest Ensemble:  
**The Merling Trio**



Guest Performers:

NeXT Ens  
F. Gerard Errante  
Esther Lamneck  
Michael Boyd  
Timothy Christie  
Shiau-uen Ding  
David Diamond  
Salvatore Percoco  
Maria Sampen  
Lucia Unrau  
Kevin Vos  
Thomas Wegren  
James Zingara

**THURSDAY, OCTOBER 27**

**Composer Seminar with Samuel Adler:**  
2:30 p.m., Bryan Recital Hall

**Exhibition Opening: 7 p.m., Kennedy Green Room**

Faculty artist Kathleen Hagan.

**Concert: 8 p.m., Kobacker Hall**

Works by Larry Austin, Dave Brubeck, Michael Cox, Larry Fritz, Mara Helmuth, Hubert Howe, Elaine Lillios, Allen Otte, Steven Ricks and Timothy Takach.

**Screening: 10:30 p.m., Cla-Zel Theatre**

Videos by Keith Kothman, Dennis Miller, Peter Terry and others.

**FRIDAY, OCTOBER 28**

**Concert: 10:30 a.m., Bryan Recital Hall \***

Works by Zack Browning, Andrea Clearfield, Margaret Fairlie-Kennedy and John Melby.

**Concert: 2:30 p.m., Kobacker Hall**

Works by Samuel Adler, Zack Browning, Carson P. Cooman, Russell Pinkston and Symeon Waseen.

**Panel Discussion: 5:30 p.m., Fine Arts Center, rm. 204**

Who's in Your Genes? Artistic, Bioethical and Scientific positions.

Panelists: Paul Vanouse, Amy Youngs and Kathleen Dixon.  
Moderator: Gregory Little.

**Exhibition Opening: 7 p.m., Dorothy Uber Bryan Gallery**

DNA (do not assume...)

**Concert: 8 p.m., Kobacker Hall \$**

Works by Eliane Aberdam, Christopher Bailey, Terry Winter-Owens, Frank Proto, Marilyn Shrude and Augusta Read Thomas performed by The Merling Trio and BGSU faculty.

**SATURDAY, OCTOBER 29**

**Concert: 2:00 p.m., Bryan Recital Hall**

Works by Samuel Adler, Chris Kies, Felipe Lara, Gilda Lyons, Jerry Owen, Forrest Pierce and Andrew Simpson.

**Multi-media Event: 6:30 p.m. Bowen-Thompson Student Union Theater**

*Terminal Time* – Steffi Domike, Michael Mateas and Paul Vanouse.

**Concert: 8 p.m., Kobacker Hall \$**

Works by Samuel Adler, Derek Bermel, Steven Bryant, James Crowley performed by the Bowling Green Philharmonia and the BGSU Wind Ensemble.

**LOCATIONS**

The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room.

The Fine Arts Center houses Dorothy Uber Bryan Gallery.

The Cla-Zel Theatre is located at 127 North Main Street in downtown Bowling Green.

**GALLERY HOURS**

Dorothy Uber Bryan: Tuesday through Saturday 10 a.m. to 4 p.m., Sunday 1 p.m. to 4 p.m.

Kennedy Green Room: Monday through Friday 8 a.m. to 5 p.m.

**ADMISSION**

Most events are free and open to the public.

\$ indicates events requiring paid admission

\* indicates free ticketed event

Tickets are available from the Moore Musical Arts Center Box Office, open weekdays noon to 6 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

The festival schedule is subject to change.

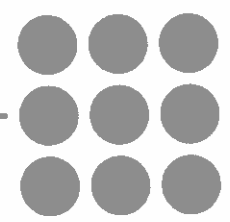
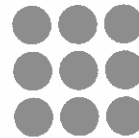




Photo: Jack Mitchell

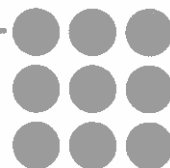
SAMUEL ADLER holds a bachelor's degree from Boston University, a master's degree from Harvard University and numerous honorary doctorates. During his tenure in the United States Army, he founded and conducted the Seventh Army Symphony Orchestra and, because of the orchestra's great psychological and musical impact on the European cultural scene, received the Army's Medal of Honor.

Adler's catalog includes over 400 published works and three books: *Choral Conducting*, an anthology; *Sight-Singing*; and *The Study of Orchestration*, as well as numerous articles in major magazines and reference books here and abroad. In 1994, upon his retirement from the Eastman School of Music, Adler was named Professor Emeritus. Since then he has taught at Ithaca College, University of Cincinnati, Bowling Green State University, University of Missouri (KC) and the University of Utah. He is currently on the faculty of the Juilliard School of Music in New York City.

Adler has received numerous commissions and grants, including those from the National Endowment for the Arts, the Ford Foundation, the Rockefeller Foundation, the Barlow Foundation, the Koussevitzky Foundation, the Pro Arte Quartet, the City of Jerusalem, the Cleveland Quartet, the Welsh Arts Council, as well as prestigious Guggenheim and MacDowell Fellowships.

His prizes include the Charles Ives Award and the Lillian Fairchild Award. In 1983, he won the ASCAP Deems Taylor Award for his book on orchestration. The Music Teachers' National Association selected Adler as its "Composer of the Year 1986-87." In 1989, he was awarded Eastman's Eisenhart Award for distinguished teaching, and in 1991 he was named "Composer of the Year" for the American Guild of Organists. He received an award from the American Academy and Institute of Arts and Letters in 1990. In 1993, Adler was elected to the Chilean Academy of Fine Arts "for his outstanding contributions to the world of music as composer, conductor and author."

His works have been performed by major symphonic, choral and chamber organizations in the United States, South America, Europe, Asia and Israel, including the New York Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, the Dallas Symphony, the Boston Pops, the Houston Symphony and the Detroit Symphony, among others. Adler has also appeared as conductor with major orchestras both here and abroad and his compositions have been recorded on RCA, Vanguard, Crystal, CRI, Lyricord, Mark, Turnabout, Gasparo and Golden Crest Records.



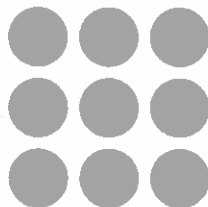
The Merling Trio

A truly international ensemble, THE MERLING TRIO brings together musicians of Polish, Japanese and Dutch backgrounds and has been hailed as a brilliantly distinguished group, endowed with remarkable gifts of communication, magnificent precision and an impeccable blend of sound. The trio made its New York debut in Weill Recital Hall in 1993, and was a 1994 finalist for the Naumburg Foundation Chamber Music Award. It has given numerous recitals throughout Canada and the United States. Recent trio performances include concerts at New York's Merkin Hall and at Gartner Auditorium at the Cleveland Museum of Art, as well as three performances of the Beethoven *Triple Concerto* with the Grand Rapids (Mich.) Symphony.

Several contemporary composers have written works for the Merling Trio, and in 1993, it commissioned and premiered C. Curtis-Smith's *Second Piano Trio*. In February 1998, the trio returned to Carnegie Hall for a sold-out performance of a new work by New York composer Terry Winter-Owens, commissioned by the trio with a Commissioning Grant from the American Composers Forum. In June 2003, the trio premiered a new work by jazz great Frank Proto for piano trio with jazz bass at St. John's Smith Square in London. Its first CD, titled *The Merling Trio performs works of C. Curtis-Smith*, was released in 1995 by Albany Records in collaboration with conductor Dennis Russell Davies.

*Fanfare* wrote of the CD, "The composer could not ask for better interpreters." The ensemble's latest CD, including works by Proto and Piazzolla, will be released by Centaur Records this fall.

In residence at the School of Music at Western Michigan University, members of the trio are also faculty members at the prestigious ENCORE School for Strings, and at the Lancut Festival in Poland. Festival appearances include the Banff Centre for the Arts, the Pensacola Summer Music Festival, the Skaneateles Festival, the Saugatuck Chamber Music Festival and the Fontana Festival of Art and Music.





(Thursday)  
October 27

8:00 p.m. Kobacker Hall

**American Dreamscape (2005)..... Steven Ricks**

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

John Sampen, saxophone  
Roger Schupp, percussion  
Marilyn Shrude, piano  
Anthony Stoops, bass  
Bruce Moss, conductor

**Scrunch! (2005)..... Hubert Howe**

**Musicometry (2004) ..... Lawrence Fritts**

Esther Lamneck, clarinet

**I sought the Lord..... Michael Cox**

**Highwayman..... Timothy Takach**

**Love Flows from God..... Dave Brubeck**

University Men's Chorus  
William Skoog, director

**No. 7 for Gyll and Computer (2004)..... Mara Helmuth and Allen Otte**

Allen Otte, percussion

**Dreams in the Desert (2003) ..... Elaine Lillios**

**Adagio: Convolutions on a Theme by Mozart (2005)..... Larry Austin**

F. Gerard Errante, clarinet



*My recent works include specific attempts to address the necessity of live performance. I hope to create interesting and meaningful "events" that reaffirm music as a social experience.*

**Steven Ricks** is currently assistant professor of composition and theory at Brigham Young University, where he directs the electronic music studio. He holds degrees in composition from Brigham Young University, the University of Illinois at Urbana-Champaign and the University of Utah and a Certificate of Advanced Musical Studies from King's College in London. His teachers have included Morris Rosenzweig, Sir Harrison Birtwistle, William Brooks and Michael Hicks. His awards and honors include first prize in the SCI/ASCAP Student Composition Competition, and three Barlow Endowment Commissions. He has been a fellow at June in Buffalo and the Composers Conference at Wellesley College, and his works have been performed by many leading contemporary music ensembles and performers including Speculum Musicae, the New York New Music Ensemble, Earply, the Talujon Percussion Quartet, flutist Rachel Rudich, violinist Curtis Macomber and pianist Ian Pace.

**Hubert Howe** was educated at Princeton University, where he studied with J.K. Randall, Godfrey Winham and Milton Babbitt, and from which he received bachelor's, master's and doctorate degrees. One of the first researchers in computer music, he became professor of music and director of the electronic music studios at Queens College of the City University of New York. He also taught at the Juilliard School for 20 years. In 1988-89 he held the Endowed Chair in Music at the University of Alabama in Tuscaloosa. From 1989 to 1998 and 2001 to 2002 he was director of the Aaron Copland School of Music at Queens College of the City University of New York. He has been a member of the American Composers Alliance since 1974 and was elected president in 2002. He also served as president of the United States section of the League of Composers/International Society for Contemporary Music from 1970 until 1979, in which capacity he directed the first ISCM World Music Days ever held outside of Europe. Recordings of his computer music (*Overtone Music* and *Filtered Music*) have been released by Capstone Records.

*As a composer of electronic music not using prerecorded or natural sounds, I spend as much time creating the sounds as I do shaping them into the composition.*



*The longer I'm at this, the more I understand Varèse's remark to Ralph Shapey, "Composing is VERY hard work."*

**Lawrence Fritts** was born in Richland, Wash. He received his Ph.D. in composition at the University of Chicago, where he studied with Shulamit Ran, John Eaton, and Ralph Shapey. He is associate professor and area head of composition at the University of Iowa, where he has directed the Electronic Music Studios since 1994. His music is recorded on the Frog Peak, Innova, Tempo Primo, Albany and Southport labels. His writings appear in *Papers Presented to the American Mathematical Society, Systems Research and the Arts, Computer Music Journal, Music Theory Spectrum, Proceedings of the International Computer Music Association*, and in the forthcoming book, *Interdisciplinary Perspectives on Musicality*. He serves as national director of conferences for the Society for Electro-Acoustic Music in the United States (SEAMUS) and on the editorial board of *The Journal of Mathematics and Music*.

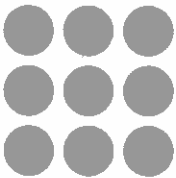




*A different kind of desert exists at 10,000 feet, where sounds take on a very different character than they have at sea level. Listening—it's all in the details.*

*Elaine Lillios*

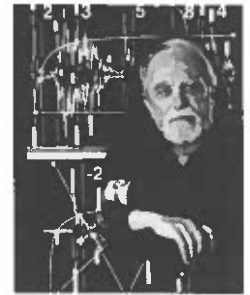
**Elaine Lillios's** music focuses on the essence of sound and suspension of time, taking listeners on "sonic journeys." The sounds she explores are varied—sometimes they are simple things like the human voice, cars, wind chimes or water. Other times her sound material is less obvious, like crunching bits of branches, walking through snow or pebbles shuffling in water. Lillios has received commissions from ASCAP/SEAMUS, ICMA, La Muse en Circuit, New Adventures in Sound Art, and Réseau, and awards/recognition from CIMESP, Russolo, IMEB and others. Her music has been presented at conferences, concerts and festivals internationally, including guest invitations to the GRM (Paris), Rien à Voir (Montreal), l'espace du son festival (Brussels), June in Buffalo and Sonorities (Belfast). Lillios's music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit and SEAMUS labels, and on the CD accompaniment to New Adventures in Sound Art's *The Radio Art Companion*. Lillios is an assistant professor of composition at BGSU.



*Electrons flow through my musics...charged particles outside the atom's nucleus... a metaphorical model for my work with electroacoustic and computer music since 1964 and, conceptually, since I composed my first piece in 1948.*

*Larry Austin*

**Larry Austin**, born in Oklahoma 75 years ago, studied composition with Violet Archer, Darius Milhaud and Andrew Imbrie, and had extended associations in the 1960s with John Cage, David Tudor, and Karlheinz Stockhausen. Austin's works have been performed and recorded by North American and European orchestras, ensembles and soloists. Since 1964, he has composed over 80 works incorporating electroacoustic and computer music media. In 1996, Austin was awarded the prestigious Magistère (Magisterium) prize/title in the 23rd International Electroacoustic Music Competition in Bourges, France, for his work *BluesAx* (1995-96), for saxophonist and computer music/electronics and for his work and leadership in electroacoustic music through the past 40 years. Austin served on the music faculties of the University of California, Davis, University of South Florida and University of North Texas, retiring from his academic career in 1996. More information on his music can be found at [http://www.music.unt.edu/cemi/larry\\_austin/index.htm](http://www.music.unt.edu/cemi/larry_austin/index.htm)



*To create music honestly I am first a deep listener, extracting sound from the world, and then a shaper, according to sound's inherent structure, creating meaning.*

*Mara Helmuth*



**Mara Helmuth** composes for computer and acoustic instruments, often using her own software.

She has had performances and residencies in the United States and internationally and serves as the International Computer Music Association's vice president for conferences. She is associate professor in composition and director of the Cincinnati College-Conservatory of Music's Center for Computer Music. She holds a doctorate in music composition from Columbia University and master's from the University of Illinois. Her works are heard on the Electronic Music Foundation compact disk *Implements of Actuation* and *Open Space* CD 16. She has recently worked with interactive light sensor works, saxophonist Rick Van Matre and percussionist Allen Ote. Her software includes StochGran, a composition application, and Soundmesh, for Internet2 network improvisation. Her writings appear in *Analytical Methods of Electroacoustic Music* and in the *Journal of New Music Research*.



*music is experimental and contributive when the creative process is freed from the necessity of specific intended outcomes, encouraging the composer, first, and then the listener, to hear in new ways.*

*Allen Ote*

**Allen Ote** came to the Cincinnati College-Conservatory of Music

in 1977 with The Blackearth Percussion Group, which he co-founded in 1972. In 1979 he founded the Percussion Group Cincinnati. The group members are faculty and ensemble-in-residence at the conservatory. A large body of new and experimental music has been created specifically for the group, including special relationships with John Cage, Herbert Brun, John Luther Adams and Qu Xiao-song. Ote is professor of percussion, teaches eurhythmics, composition, various literature seminars and coaches and conducts traditional and contemporary chamber music. He is a regular summer faculty member at Oberlin where he has also done a course in traditional and creative music for Javanese gamelan. With and without the group, he has concertized, recorded and taught throughout North America, Europe and in Asia.

*For me, composition is communication through sound; communication of meaning and emotion. Composition is a constant challenge of finding just the right balance of dissonance, consonance, motion, variety and structure that ultimately yields a meaningful and emotive artwork.*

*Michael Cox*



**Michael Cox** has taught at the university level for more than 30 years and is currently professor of music theory and composition at the Southwestern Baptist Theological Seminary's School of Church Music in Fort Worth, Texas. Cox received a bachelor's degree with honors in piano performance from Oklahoma Baptist University, a master's in orchestral conducting from the Cincinnati College-Conservatory of Music and a doctorate in music in composition from Florida State University in Tallahassee. He has more than 200 published works and has received the Standard Award from ASCAP every year since 1987. In addition to composing, he has an extensive background in choral and orchestral conducting. He has been guest conductor for the Fort Worth Civic Orchestra and the New Philharmonic Orchestra of Irving. He is currently the director of the Southwestern Seminary Men's Chorus.

Born in 1920, jazz legend **Dave Brubeck** is equally distinguished as composer and pianist. Studies at the College of the Pacific and with Milhaud at Mills College led to the founding, with fellow students, of the experimental Jazz Workshop Ensemble, which recorded in 1949 as the Dave Brubeck Octet. Later, in 1958, the combination of Brubeck with drummer Joe Morello, double bassist Eugene Wright and alto saxophonist Paul Desmond quickly achieved an overwhelming popular success as the Dave Brubeck Quarter. The quarter's experimentation with time signatures unusual to jazz produced works like *Blue Rondo a la Turk* and *Take Five*, introducing millions of enthusiastic young listeners to unexplored regions of jazz. As a composer, Brubeck has written and recorded several large-scale works including two ballets, a musical, an oratorio, four cantatas, a mass, works for jazz combo and orchestra, and many solo piano pieces. In the last 20 years, he has organized several new quartets and continued to appear at the Newport, Monterey, Concord and Kool Jazz festivals. Brubeck performed at the White House in 1964 and 1981 and at the 1988 Moscow summit honoring the Gorbachevs. He is the recipient of four honorary degrees, the BMI Jazz Pioneer Award and the 1988 American Eagle Award presented by the National Music Council.

Singer and composer **Timothy Takach** has been a member of the a cappella group Cantus since 1996, helping transform it from a student ensemble to a full-time professional nonprofit company. In addition to his vocal and administrative functions in Cantus, Takach an active composer. He has received a number of commissions from various choral organizations including the St. Olaf Choir, Cantus, The Singers – Minnesota Choral Artists, the Bowling Green State University Men's Chorus, the Appleton North High School Varsity Men's Chorus and the Western Michigan University Chorale. His compositions have been heard on NPR and have been recorded by various groups in North America.

## UNIVERSITY MEN'S CHORUS

### Tenor I

Gregory W. Barkhower  
 Brian Beckwith  
 Kevin Boyle  
 Christopher A. Bozeman  
 Cody Brown  
 John M. Carmack  
 Jacob Corall  
 Adam Cramer  
 Hunter C. Dahl  
 Jeshua Franklin+  
 Mark A. Gardner  
 Trevor Garrabrant  
 Andrew Gibbs  
 Lamont Green  
 Tyler Hawk  
 James Hennesey  
 Brian Johnson  
 Kyle Kittelberger  
 Matthew Koehler  
 Nick Kottman  
 Andrew Kuzas  
 Adam Landry  
 Angelo Medal  
 Joel Metzger  
 Nathan Olmeda  
 Shaun Nicholson

### Tenor II

Frank Saucedo  
 Zachary A. Quinn  
 Levi J. Vladiff  
 Bradey Weaver^  
 Jacob Lee Wilder  
 Matthew Zywer  
 Josh Arbelo  
 Paul A. Bolin III  
 Nikolas J. Brautigam^  
 Dan Burke  
 Tanner Chapman  
 Karliss Chapple+  
 Brian Clary  
 Jacob M. Davis  
 Alex Eding  
 Drew Ewing  
 Ryan Fairchild  
 Alan Gamble  
 Craig Gibson  
 Patrick Grayshaw  
 Scott Guttenberger  
 Nick Hoppe  
 James Javorsky  
 John Keyes  
 Steven Nicolo  
 Kelly Norris

### Baritone

Justin Ohm  
 Dan Randall  
 Anthony Regalado  
 Joel Rollins  
 Chris Roode  
 Stephen Stephano  
 Kurt Speltz  
 Samuel Stovell  
 Kurt P. Vandock  
 Gary Washington  
 Daniel Weber^  
 Eric B. West  
 Andy Wright  
 Daniel Abramson  
 Aaron Backes  
 Sean P.J. Bauer  
 Edward S. Bialorucki  
 Gregory Brown  
 Christopher W. Bruck  
 Josh Denning  
 Kurt Dieringer  
 Erick Donley  
 Benjamin Fidler  
 Kyle Fisher  
 Brant Gibson

Kevin A. Green  
 Garrett Grier  
 Jason Guingrich  
 Kyle Hallowell  
 Austin Heath  
 Juda Iles  
 Michael Johnson II  
 Joshua Jones  
 Christopher Kanney  
 Paul Kleeman  
 Carl Mahler  
 Robert Mariner  
 Scott Nichols  
 Christopher Nicholson^  
 Michael Phillips  
 Jake Puffer  
 Gordon Rankin  
 Eliegh Robinson III  
 Brian Scavo  
 Atonn Smeltzer^  
 Christopher Williams  
 Ryan Yahl  
 Alex Zimmerman  
**Bass**  
 Douglas Bailey  
 Chris Bauer  
 Christopher Betz

Michael Bretelson  
 Tim Bruno  
 Joey Butcher  
 Craig Carder  
 Michael Click  
 Matthew Cohen  
 Alex D'Ertorre  
 Kyle Dobbins^  
 Christopher Fatica  
 Tommy Frank  
 Mitch Frost  
 Nathaniel Goehring  
 Howard Gonyer  
 Eryk Grycza  
 Mitchell Holtz  
 Jeremiah Jacks  
 Nathan Johnson  
 Ryan Jones  
 Brian Kienlen  
 Adam Liddle  
 Alex Lindemann  
 Calvin Mccammon  
 Jared M. Mills  
 Josh Newton  
 Alex Phan  
 Michael Puppas  
 Kyle Rohrs

Adam Rosengarten  
 Joey Ravinsky  
 Brian Schen  
 Joey Schnell^  
 Brent Sibert  
 Jason Toney  
 Joseph Wardzala  
 Rikki Wise  
 Jared Youtzy  
 Geoffrey Ziemak  
 + Denotes Graduate Assistant  
 ^ Denotes Chorus Officer

**Video Screenings**

**Celestial Mechanics** ..... **Peter Terry**

**Survey** ..... audio by **Keith Kothman**  
video by **John Fillwalk**

**Cross Contours (2005)** ..... **Dennis Miller**

*program order and other works  
to be announced*



*My goal is simply to hear  
and see things as I did as a  
child—with a sense of wonder,  
excitement and infinite  
possibilities.*

*Peter R. Terry*

The recipient of numerous honors and awards, **Peter Terry's** music has been performed on prestigious festivals, concert series, and in alternative galleries and concert halls throughout the United States, Asia and Europe. A video and multi-media artist, Terry is associate professor of IT and music and chair of technology related programs at Bluffton University in Bluffton, Ohio.



*Music and pictures play well together!*

*Dennis Miller*

**Dennis Miller** received his doctorate in music composition from Columbia University and is currently on the music faculty of Northeastern University in Boston, where he heads the music technology program and serves on the Multimedia Studies Steering Committee. His mixed media works have been presented at numerous venues throughout the world, most recently the DeCordova Museum, the New York Digital Salon Traveling Exhibit, the 2005 Art in Motion screenings, Images du Nouveau Monde, CynetArts, Sonic Circuits, the Cuban International Festival of Music, and the 2004 New England Film and Video Festival. His work was also presented at the gala opening of the new Disney Hall in Los Angeles (2003) and at SIGGRAPH 2001 in the Emerging Technologies gallery. Recent exhibits of his 3D still images include the Boston Computer Museum and the Biannual Conference on Art and Technology, as well as publication in *Sonic Graphics: Seeing Sound* (Rizzoli Books) and *Art in the Digital Age* (Thames and Hudson). Miller's music and artworks are available at [www.dennismiller.neu.edu](http://www.dennismiller.neu.edu).

*I compose my music navigating the intersections of everyday life: the noises, musics, sociologies, performances, narratives, technologies, art, family and friends.*

*Keith Kothman*



**Keith Kothman**, director of the Music Technology Program at Ball State University, holds a Ph.D. from the University of California, San Diego, along with bachelor's and master's degrees from the University of Texas at Austin, and received a Fulbright grant to study in Sweden. His composition teachers have included Roger Reynolds, Russell Pinkston, Joji Yuasa and Lars-Gunnar Bodin. Kothman was awarded an Honorable Mention for *Interludes* (video by John Fillwalk) at the 31st Annual Bourges Electroacoustic Music Competition. Recordings of his music are available on the Capstone, Cambria and New Albany labels. Performances and installations of his work have taken place at the International Computer Music Conference; Society for Electro-Acoustic Music in the United States; University of Minnesota Spark Festival; InteractivA '03 at MACAY; Museo de Arte Contemporáneo Ateneo de Yucatán in Merida, Mexico; Indianapolis Museum of Contemporary Art; University of Richmond Third Practice Festival; and the Society for Electro-Acoustic Music in Sweden.



*I position my work to act as a mediator between tangible and implied space.*

*John Fillwalk*

**John Fillwalk** is an associate professor in electronic art at Ball State University. He received his M.F.A. from the University of Iowa in intermedia and video art and has since received numerous grants, awards and fellowships. He was recently appointed Artist-in-Residence at the Center for Media Design at Ball State University, funded by the Eli Lilly Foundation. His most notable exhibitions include Prix Ars Electronica 2004: International Cyberarts Festival in Linz, Austria; CYNETART 2004: 8th International Festival for Computer Based Art in Dresden, Germany; VIDEOFORMES 2005: International Video and New Media Festival in Clermont-Ferrand, France; SIGGRAPH 2003 and 2001 International Computer Graphics Conferences; 404 International Festival of Electronic Art (2005) in Rosario, Argentina; InteractivA '03 at Museo de Arte Contemporáneo Ateneo de Yucatán in Merida, Mexico; Synthese 2005 and 2004: 35th and 34th International Festival of Electronic Music and Art in Bourges, France; SEAMUS National Conferences 2005 and 2004; iMOCA: Indianapolis Museum of Contemporary Art; Digital Sur Festival-Arte Digital Rosario 2003 in Rosario, Argentina; the Indianapolis Museum of Art; and the ASCI Digital '02 Exhibition at the New York Hall of Science in New York.





(Friday)  
October 28

10:30 a.m. Bryan Recital Hall

- Into the Falcon's Eye** (2003).....**Andrea Clearfield**  
Mathew Evans and Andrew Pelletier, horn  
Michael Boyd, piano
- Concerto No. 2 for Flute and Computer** (1990).....**John Melby**  
Bryan Guarnuccio, flute
- Spirit Man**.....**Margaret Fairlie-Kennedy**  
Nina Assimakopoulos, flute
- Crack Hammer** (2004) .....**Zack Browning**  
Esther Lamneck, clarinet



*Music is a way of listening, alone and deeply. It flows from the inside out...not the outside in... to be truly yours. And, most importantly, it is a reaching out to every listener.*

*Margaret Fairlie-Kennedy*



Initially a serial composer, **Margaret Fairlie-Kennedy** (b. 1925) felt the style neither communicative nor suited to her compositional voice. After an extended shift away from serial techniques, her music received consistent positive reviews. She was Composer-in-Residence for Dance and Theater Arts at Bennington College and Cornell University Theater Arts Department. She has received grants from the National Endowment for the Arts, the National Endowment for the Humanities, Meet the Composer and the Walker Art Center. She has received awards in the Tampa Bay Festival Competition and the Maxfield Parish/Philadelphia Classical Orchestra Competition, among others. Her recent work *Undertow* accompanied a dance premiere by choreographer Takehiro Ueyama, whose "unusual gift for creating and putting together big bold movement was evident from the opening dance...set to urgent and atmospheric music by Margaret Fairlie-Kenney" (*New York Times*).

**Andrea Clearfield** composes music for instrumental and vocal soloists, mixed chamber ensembles, chorus, orchestra and dance and has had her works performed by noted artists internationally. She received a doctorate in composition from Temple University. She serves on the composition faculty at The University of the Arts and is the pianist in the Rêlache Ensemble for Contemporary Music in Philadelphia. She has received numerous grants and awards from such organizations as ASCAP, The Leeway Foundation, the American Music Center, the American Composers Forum, the International Alliance for Women in Music and the Pennsylvania Council on the Arts. A strong believer in creating community through music, she is also the host and founder of the Philadelphia SALON Concert Series featuring contemporary, classical, jazz, electronic and world music since 1986.



*In my work, I try to find the musical "color," that indescribable vital quality essential to each piece.*

*Andrea Clearfield*

*There are NO long tones!*



*Zack Browning*

**Zack Browning** writes music that is "way-cool in attitude" and "speed-demon music" as described by *The Atlanta Journal-Constitution*. *The Irish Times* proclaims he is "bringing together the procedures of high musical art with the taste of popular culture." Browning's recent CD *Banjaxed* on Capstone Records contains eight of his original compositions for voice, instruments and computer-generated sounds and has been called "dramatic, exciting, rhythmic, high-energy music." Composition awards have included a 2001 Illinois Arts Council Composer Fellowship and a 2002 Chamber Music America Commission. Recent performances include the Bonk Festival of New Music in Tampa, the International Society for Contemporary Music (ISCM) Festival in Miami, the Spark Festival in Minneapolis, the University of Florida Electroacoustic Music Festival and Gaudeamus Music Week in Amsterdam. Browning is an associate professor of music composition and theory at the University of Illinois.

*For me, the computer is a tool—a means to an end rather than the end itself. In other words, I write computer music rather than computer music.*

*John Melby*



Born in 1941, **John Melby** attended the Curtis Institute of Music, the University of Pennsylvania and Princeton University. His composition teachers include Vincent Persichetti, Henry Weinberg, George Crumb, Peter Westergaard, J.K. Randall and Milton Babbitt. He is currently holds the title of Emeritus Professor of Music at the University of Illinois at Urbana-Champaign and lives in Salem, Mass. Melby is best known for his music for computer, either in combination with live performers or for computer alone. He has also composed several orchestral works, including two symphonies. His compositions have won numerous awards, including an NEA Fellowship, a Guggenheim Fellowship, an award from the American Academy and Institute of Arts and Letters, and first prize at the 1979 Bourges Festival. His music is published by Associated Music Publishers, Shawnee Press and Merion Music, Inc., and recorded on the CRI, New World, Centaur, Zuma, Advance and Fylkingen labels.

- I Think Continually of Those** (1983).....**Samuel Adler**  
**A Prophecy of Peace** (1992).....**Samuel Adler**  
*Collegiate Chorale*  
*William Skoog, director*  
**Breakpoint Screamer** (1994).....**Zack Browning**  
*David Diamond, Salvatore Percoco,*  
*Charles Saenz, Kevin Vos and*  
*James Zingara, trumpet*  
**Horn Trio** (2004).....**Carson P. Cooman**  
*Penny Thompson Kruse, violin*  
*Andrew Pelletier, horn*  
*Shiau-uen Ding, piano*  
**The Holy Fool** (2004).....**Symeon Waseen**  
*Symeon Waseen and Thomas Wegren, piano*  
**Talespin** (1999).....**Russell Pinkston**  
*Lucia Unrau, piano*



*My aim is to communicate through music as effectively and unpretentiously as possible and thus to attempt the creation of a satisfying and enriching experience for all involved.*

*Carson Cooman*

**Carson P. Cooman** is an American composer who has written over 600 musical works in many forms, ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. He is in continual demand for new commissions, and his music has and continues to be performed on all six inhabited continents. Recordings of Cooman's music appear on over seven record labels. As an active concert organist, he specializes exclusively in the performance of new music. Over 120 new works have been composed for him by composers from around the world. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He is currently the editor of *Living Music Journal* and has edited musical works of other composers for numerous music publishers. For more information about Cooman's music, visit his Web site at: <http://www.carsoncooman.com>



*Sometimes, a piece just seems to write itself, and I just have to get out of the way. At other times, it's a battle. But I try to remember that the piece always needs to win.*

*Russell F. Pinkston*

**Russell Pinkston** currently resides in Austin, Texas, where he is professor of music composition and director of electronic music studios at the University of Texas at Austin. He is active as a composer, researcher, author, and teacher in the field of electroacoustic music, and his work has been widely recognized. He has received a number of significant honors, including a Guggenheim Fellowship, the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, and a senior Fulbright Fellowship to Brazil. He is a former ICMA regional representative for the Americas and currently serves as president of the Society of Electro-Acoustic Music in the United States (SEAMUS).



*It's exciting how many different perceptions of a piece of music one person can have. For me, each one of those perceptions is a new piece in itself, which keeps all music fresh.*

*Symeon Waseen*

**Symeon Waseen** graduated from the University of Minnesota, Duluth, with a double major in piano performance and theory/composition, studying composition under Thomas Wegren and Justin Rubin. He is currently continuing his composition studies as a master's candidate at Bowling Green State University. Waseen is very active in performing music by contemporary composers and has premiered several works written by himself and his colleagues. He has performed at the 2005 national SEAMUS conference, 2005 Heidelberg New Music Festival and won the composition division of the 2004 BGSU Competitions in Music Performance for his two-piano work, *The Holy Fool*.



COLLEGIATE CHORALE

- | Soprano          | Alto                    | Tenor                | Bass                |
|------------------|-------------------------|----------------------|---------------------|
| Meggan Conti     | Rizo Arellano           | Gregory Ashe         | Guy Batterson       |
| Alana Kolb       | Courtney M. Cleveland   | Karliss Chapple      | Christopher Betz    |
| Sarah Flammer    | Molly Friesenborg       | Jeshua Franklin      | Benjamin Fidler     |
| Jami Haswell     | Ellen Gartner           | Blaine F. Heeter III | Joshua Jones        |
| Elizabeth Hanson | Rachel Hamlin           | James Javorsky       | Joshua Ludwig       |
| Sarah Lamont     | Pamela Little           | Adam Landry          | Brandon Miller      |
| Katie Liesner    | Amanda Lovitt           | Micah McDonald       | Trevor Montgomery   |
| Renee Schwarz    | Ayu Igari               | Chris Roode          | Alex Phan           |
| Megan Welenc     | T. Ariel Mason-Williams | Kurt Speltz          | Atonn Smeltzer      |
| Carissa Vance    | Shaunte Rouse           | Eric West            | Stephen Tok         |
|                  |                         |                      | Christopher Watkins |



Friday  
October 28

8:00 p.m. Kobacker Hall

**The Quiet Play of  
Busy Pipes** (2001) ..... **Christopher Bailey**

NeXT Ens

Timothy O'Neill, violin  
Kaylie Duncan, cello  
Carlos Velez, flute  
Heather Brown, percussion  
Shiau-uen Ding, piano  
Margaret Schedel, technician

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

Maria Sampen, violin  
Marilyn Shrude, piano

THE MERLING TRIO

**Sans faiblir la nuit attend  
le soleil** ..... **Eliane Aberdam**

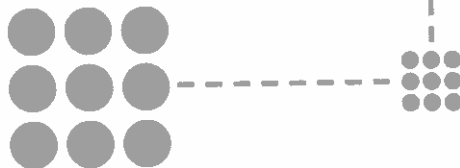
**The Pure Space into which Flowers  
Endlessly Open** ..... **Terry Winter-Owens**

**Quartet for Piano  
and Strings** (2003) ..... **Frank Proto**

Renata Artman Knific, violin  
Bruce Uchimura, cello  
Susan Wiersma Uchimura, piano  
with Tom Knific, bass

**In My Sky at  
Twilight** (2004) ..... **Augusta Read Thomas**

Deborah Norin-Kuehn, soprano  
Penny Thompson Kruse and Ioana Galu, violin  
Csaba Erdélyi, viola  
Beth Marshall, cello  
Stephanie Hayward, harp  
Yeji Kim, piccolo  
Bryan Guarnuccio, flute  
John Bentley, oboe  
Justine Daniel and Shannon Paschall, clarinet  
Jen Daigle and Andrew Pelletier, horn  
Charles Saenz and Joshua Thompson, trumpet  
Roger Schupp and Robert Zolnowski, percussion  
I-Chen Yeh and Michael Nelson, piano  
Emily Freeman Brown, conductor



NeXT Ens, created by Cincinnati College-Conservatory of Music students in October 2003, is dedicated to performing new works of interactive acoustic and computer music. Its acclaimed performances at festivals and conferences have established NeXT Ens as a rising star in the new music scene. In the past year, NeXT Ens has been invited to festivals including Music04 of New Music, Electronic Music Midwest, Third Practice, the Annual Festival of New Music, the Spark Festival and the Florida Electroacoustic Music Festival, as well as the SEAMUS national conference.

Led by director/pianist Shiau-uen Ding, the members of NeXT Ens include percussionist Heather Brown, cellist Kaylie Duncan, violinist Timothy O'Neill, technical expert Margaret Schedel and flutist Carlos Velez. The group actively seeks out new works by both new and established composers and encourages experimental works which explore new ways for computers and electronic instruments to interact with acoustic instruments in live performance.



*Music: The audible landscape ... transcending and emerging from our innermost self. (From Rilke's "An die Musik.")*

*Terry Winter Owens*

**Terry Winter Owens**, internationally published composer, is a Yamaha Artist and was nominated for the Van Cliburn Commission 2005. Her prize winning works include *Messages for Raoul Wallenberg* and *Pianophilia #3*. Her music has been heard recently in Spain, Dubai, Turkey, The Netherlands, Belgium, Tokyo, Austria and New York and often includes narration inspired by her long time interest in astrophysics, as well as her English translations of the poetry of Rilke and her own prose/poetry. Her discography includes *Exposed on the Cliffs of the Heart* performed by Francisco Monteiro, for AM&M Records, Portugal; and *Pianophilia #3* for two pianos on the CD *Fantasy* (Apollo Records, England) performed by Claire and Antoinette Cann. She has scored music for four films by filmmaker Douglas Morse. Her publishers include Universal and Doblinger in Vienna, Metropolis in Belgium, and in the U.S., Carl Fischer, Neil Kjos, C. Alan Publications and E. C Schirmer.



*Luminously suffused cyanic sonance, gently insinuated.*

*Christopher Bailey*

Born outside of Philadelphia, Pa., **Christopher Bailey** turned to music composition in his late teens, and to electroacoustic composition during his studies at the Eastman School of Music, and later at Columbia University. Recent performances of his music occurred in New York, Munich and in Seoul, Korea. Awards include prizes from BMI and ASCAP, and the Bearns Prize. For mp3's, software, and fun, informative and interactive stuff, see <http://music.columbia.edu/~chris>.

*Composition is a long road of doubt and obstacles. Perseverance alone will not suffice; obsession and passion is what you need, together with a compulsive attitude towards life.*



**Eliane Aberdam** was born in France. She studied composition (B.A.) at the Rubin Academy in Jerusalem. She earned her M.A. at the University of Pennsylvania, and completed her Ph.D. in composition at the University of California at Berkeley. In 1995, she was selected by IRCAM for the Annual Course in electronic music. In 2000, the Ensemble InterContemporain premiered her chamber orchestra piece *Quoi? Ce point*. In September 2003, her string trio was premiered in Grenoble, France. She has taught at the University of Northern Iowa and currently teaches composition and theory at the University of Rhode Island.



*All art that I cherish has an element of love and recklessness and desperation. I like music that is alive and jumps off the page and out of the instrument as if something big is at stake*

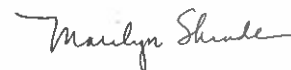


**Augusta Read Thomas** is the Mead Composer-in-Residence with the Chicago Symphony Orchestra 1997-2006. She was an associate professor on the composition faculty at the Eastman School of Music from 1993-2001 and is now the Wyatt Professor of Music at Northwestern University. Since 2005, Thomas has been chair of the board of directors of the American Music Center. Her music has been conducted by such luminaries as Daniel Barenboim, Pierre Boulez, Seiji Ozawa, Mstislav Rostropovich, Lorin Maazel and Marin Alsop, among others. She has received prizes and awards from the Siemens Foundation in Munich, ASCAP, BMI, the National Endowment for the Arts, the American Academy and Institute of Arts and Letters, the John Simon Guggenheim Memorial Foundation, the Koussevitzky Foundation, the New York Foundation for the Arts and the Barlow Endowment. Her work is published exclusively by G. Schirmer.

Distinguished Artist Professor **Marilyn Shrude** received degrees from Alverno College and Northwestern University. Her works have been performed at such prestigious venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series and St. Louis Orchestra Chamber Series. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 3rd International Adolphe Sax Concours in Belgium. Honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year Award, the Academy Award from the American Academy of Arts and Letters, Alverno College Alumna of the Year Award and two Chamber Music America/ASCAP Award for Adventuresome Programming. She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music and the Cleveland Arts Prize for Music. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music.



*A chance to make a difference...*




*What's to say? The baby's suffering a slow, painful death and we're all helping it along.*



**Frank Proto** (b. 1941) is a double bassist, pianist, electronic musician, arranger, recording producer and publisher, but he is foremost a composer who has created a diverse body of quintessentially American music. He played in the Cincinnati Symphony (for 30 years), in Broadway show orchestras and in numerous jazz clubs. He has composed and/or arranged for Max Rudolf, Doc Severinsen, Thomas Schippers, Cleo Laine, Michael Gielen, Duke Ellington, Jesus Lopez-Cobos, Dave Brubeck, Cherrill Milnes, Eddie Daniels, Benjamin Luxon, Gerry Mulligan, Paul Winfield, Roberta Peters, Francois Rabbath, Ruggerio Ricci, Richard Stoltzman, Keith Lockhart, Peter Wiley, Alexander Kerr and Lucero Tena. His symphonic compositions have been commissioned and/or performed by almost every major and metropolitan orchestra in North America as well as many orchestras in Europe and Asia. Much of his music displays a deep political consciousness, and he has used it to speak out in the most forceful terms against social and racial injustices.

(Saturday)  
**October 29**

**2:00 p.m. Bryan Recital Hall**

- Come With Me  
 from Lebanon** (2004)..... **Forrest Pierce**  
*Timothy Christie and Maria Sampen, violin/viola*
- Tesserae** (2003) ..... **Andrew E. Simpson**  
*Csaba Erdélyi, viola  
 Nina Assimakopoulos, flute  
 Matthew Ardizzone, guitar*
- Canto XIV** ..... **Samuel Adler**  
*Kevin Schempf, clarinet*
- Sonata for Bassoon  
 and Piano** (2002)..... **Christopher Kies**  
*Katherine Oliver, bassoon  
 Robert Satterlee, piano*
- Dance Moments** (2004)..... **Jerry Owen**  
*Penny Thompson Kruse, violin  
 Michael Boyd, piano*
- Three Robes** (2003)..... **Gilda Lyons**  
*Jane Schoonmaker-Rodgers, soprano  
 Cynthia Benson, piano*
- Capriccio** (2003)..... **Felipe Lara**  
*Ryan Muncy, soprano saxophone  
 Jeffrey Heisler, alto saxophone  
 David Wegehaupt, tenor saxophone  
 Christopher Chmielewski, baritone saxophone*



*I am interested in exploring the creative connections between my compositions and the diverse extra-musical and humanistic elements which inform and influence them.*

**Andrew E. Simpson**, composer and pianist, is associate professor and chair of the Department of Theory and Composition at the Benjamin T. Rome School of Music of The Catholic University of America in Washington, D.C. A composer of orchestral, chamber, choral and vocal music, his most recent projects reflect an interest in theatrical music and humanistic subjects: *American Gothic Suite*, premiered by the Red Cedar Trio in June 2005; his new one-act opera, *The Furies* (completing a trilogy on Aeschylus' *Oresteia*), received a February 2006 production; and new scores for silent film and for the Jane Franklin Dance Company, slated for a January 2006 premiere, are examples. Simpson also created the new Master of Music in Composition, stage music emphasis, opening at Catholic University in August 2005. He is currently Composer-in-Residence for the Red Cedar Trio (Cedar Rapids, Iowa) and the Cantate Chamber Singers (Washington, D.C.). Capstone Records will release his new CD of chamber music, *A Fiery and Still Night*, this fall.



*I think maintaining a sense of humor is as important in music as it is in everyday life.*

**Christopher Kies** is a professor of music at the University of New Hampshire in Durham, N.H., where he has taught piano, theory and composition since 1979. His bachelor's degrees are in piano and composition from the New England Conservatory and his M.F.A. and Ph.D. in composition are from Brandeis University. Throughout the 1970s he was pianist and founding member of the Boston area new music ensemble, Collage. A Fulbright Fellowship recipient, Kies has twice been awarded Individual Artist Fellowships from the New Hampshire Council on the Arts, and in 2000 he was named Composer of the Year by the New Hampshire State Music Teachers Association. His recent works feature the combination of music and narration for young audiences, including a sequel to *Le Carnaval des Animaux* titled, *Le Tombeau de Saint-Saens* for narrator and orchestra. Other compositions include three ballets, works for mixed, treble and children's chorus, music for solo piano and two pianos, and various pieces for mixed instrumental ensembles.



*Direct communication through music inspires a sort of communion: an agreement between performer, composer and witness to become, for a time, more together than each was alone.*

**Gilda Lyons** is active both as composer and vocalist. She has recently completed her one-act opera for three voices and chamber ensemble *The Walled-Up Wife*, due to be recorded in spring of 2006. Other current projects as composer include *Incantation*, for soprano, mezzo-soprano and cello (September 2005 premiere, NYC) and *Elements and Offertories*, for piano trio (April 2006 premiere, NYC). Lyons made her professional debut as composer and vocalist with the American Symphony Chamber Orchestra in 1997, performing the world premiere of her orchestral song cycle *Feis*. A graduate of the State University of New York at Stony Brook, University of Pittsburgh and Bard College, she has studied composition with Anne LeBaron, Eric Moe, Daria Semegen, Joan Tower and Roger Zahab; conducting with Roger Zahab; and voice with Arthur Burrows, Barry Busse and Elaine Valby. This spring she received her Ph.D. in music composition from SUNY Stony Brook.



*For me as a composer, the culminating spiritual moment occurs at the premiere by the performer for whom I wrote the work.*

**Jerry Owen**, Composer-in-Residence with the Iowa-based Red Cedar Chamber Music, and founder of the composer residencies with the Cedar Rapids Symphony Orchestra, served the CRSO from 1984-92. The many awards and special performances given his music include two full-length Iowa Public Television specials: *Dances of the Mind* and *Concerto for Piano and Orchestra*. Commissioners include the Cedar Rapids Symphony Orchestra, Coe College, the Iowa Composers Forum, Red Cedar Chamber Music, Iowa String Teacher's Association and the Iowa Arts Council.

Owen (Ph.D. composition, University of Iowa) is in his 37th year of teaching at Coe College in Cedar Rapids as the Alma A. Turechek Professor of Music. In addition to conducting the Coe College Symphony Orchestra, he is head of the theory/composition area at Coe and consults in matters of technology, for example, as designer of the Petranek Studio for Electronic and Computer Music.

*I see composing as one beautiful way to spend a life in service to performers and listeners.*

**Forrest Pierce** is Composer-in-Residence of the Seattle New Music Ensemble and assistant professor of music at Lewis & Clark College in Portland. A student of Don Freund, Stephen Paulus and Dominick Argento, Pierce earned degrees from the University of Puget Sound, the University of Minnesota and Indiana University. His works have been performed by the Indianapolis Symphony Orchestra; the choir of Gonville and Caius College, Cambridge; the Brave New Works Core Ensemble; and distinguished soloists in North America and abroad.



*I like to compare my act of composing with one of sculpting, in time and space, carefully molding every attack, dynamic, timbre etc...out of time*

**Felipe Lara** began his musical career as a guitar player and started composing shortly thereafter. Lara received the European Tour Scholarship from Berklee College of Music, where he obtained his bachelor's degree. His teachers included John McDonald, Vuk Kulenovich, Mario Davidovsky, Philippe Leroux, David Rakowski and Alla Elana Cohen at the New England Conservatory. He has received the Richard Levy Award, first prize in the MTNA award for the state of Massachusetts, the Eastern Division and the MTNA National Warner Brothers Award, three Composer Assistance Awards from the AMC and two ASCAPPlus awards. He has received commissions from the New York

New Music Ensemble, Philharmonic Society of Arlington, Brave New Works, Berkshire Symphony, the Beaudoin/Wade Duo, Jean Kopperud and Steve Gosling and others. Festival appearances include Wellesley Composers Conference, June-In-Buffalo, Atlantic Center for the Arts, Domaine Forget, Bienal da Musica Brasileira Contemporanea, Newport Festival, Festival de Musica Nova and others. Lara's music has been performed by the Nouvel Ensemble Modern, New York New Music Ensemble, Radnofsky Saxophone Quartet, Triple Helix, John McDonald and Ronald Feldman. Lara is currently a Ph.D. student at New York University working with Louis Karchin and Mario Davidovsky.

## WIND ENSEMBLE

### Flute

Blake Bard  
Baleum Lee  
Julia Stephens  
Chelsea Wilson  
Junghwa Yoo

### Oboe/English Horn

Erin Billings  
Sarah Farmer  
Jessica Todd

### Bassoon

Nickie Buzzelli  
Daniel Lenzler  
Meg Harasym  
Molly Swope

### Clarinet

Emily Thomas  
Justine Daniel  
Jennifer Ellis  
Roseanne Nyland  
Megan Nader  
Amy Beyer  
Erin Fung  
Melissa Romage  
Heather Hays

### Bass Clarinet

Jonathan Augustine  
Amanda Freeman

### Contrabass Clarinet

Emily Webb

### Alto Saxophone

Jeff Heisler  
Chris Bartz  
Jessica Simms

### Tenor Saxophone

David Babich

### Baritone Saxophone

Katie Schuh

### Trumpet

Chuck Bindis  
Joel Crawford  
Brett Dodson  
Jody Lang  
Jason Lozer  
Bo Soddors  
Joshua Thompson

### Horn

Mathew Evans  
Paul Roberts  
Jennifer Daigle  
Krysten Moore  
David Wieland  
Brian Seever

### Trombone

Noah Taylor  
Aaron Kennell  
Michael Ritchie  
Kurt Dieringer  
Craig Freeman

### Euphonium

Stewart Blatt  
Thomas Frank Jr.  
Stefan Stolarchuk

### Tuba

Amanda Jurkovskis  
Plocher  
Allie Luna

### Percussion

Daniel Abramson  
Ryan Yahl  
Andrew Gibbs  
Adam Jansen  
Brian Clary

### String Bass

Cody Rex

### Harp

Katherine Dungan

### Piano

Olga Topuzova-Meade



(Saturday)  
October 29

8:00 p.m. Kobacker Hall

**BGSU WIND ENSEMBLE**

Bruce Moss, conductor

**Pygmalion Overture for Large Wind-Ensemble** (2005) ..... **Samuel Adler**

**Quellen-Lexikon for Chamber Ensemble** (2001) ..... **James Crowley**

**Alchemy in Silent Spaces** (2001) ..... **Steven Bryant**

**BOWLING GREEN PHILHARMONIA**

Emily Freeman Brown, conductor

**Tag Rag** (1996) ..... **Derek Bermel**

**Piano Concerto No. 3** ..... **Samuel Adler**  
*Laura Melton, piano*

**The Fixed Desire of the Human Heart** ..... **Samuel Adler**

**Loose Id** (1996) ..... **Steven Bryant**



*I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.*

**Steven Bryant's** (b. 1972, Little Rock, Ark.) musical interests span a variety of genres. His catalog includes works for wind ensemble and orchestra, electronic and electroacoustic creations, music for chamber ensembles and music for the Web. Bryant's music has been performed by numerous ensembles across the United States, as well as in England, Japan, Australia, Singapore and Germany. His first orchestral work, *Loose Id for Orchestra*, was premiered by the Juilliard Symphony in Alice Tully Hall in 1997. *Alchemy in Silent Spaces*, a new large-scale work for orchestra, will be premiered by James DePreist and the Juilliard Orchestra in May 2006. Bryant studied composition with John Corigliano at the Juilliard School, Cindy McTee at the University of North Texas and Francis McBeth at Ouachita University. He lives in the New York area and works at the Juilliard School. For more information, visit his Web site at <http://www.stevenbryant.com>.



*I tried to say it in words.*

**Derek Bermel's** hands-on experience with music of cultures around the world—from Jerusalem and Dublin to Bulgaria, Brazil and Ghana—has become part of the fabric and force of his compositional language. He has received the Rome Prize, Guggenheim and Fulbright Fellowships, and residencies Yaddo, Banff (Canada), Sacatar (Brazil) and Civitella Ranieri (Italy). Recent commissions include the St. Louis, Pacific and National Symphony orchestras, Chamber Music Society of Lincoln Center, WNYC, Aspen, Tanglewood, eighth blackbird, Meet the Composer, American Composers Orchestra, De Ereprijs (Netherlands), Birmingham Royal Ballet (U.K.), Pittsburgh New Music Ensemble, TONK, Jazz Xchange (U.K.), pianist Christopher Taylor, organist William Albright, baritone Timothy Jones, cellist Fred Sherry and the New York Youth Symphony. His music is published by Peermusic Classical (U.S.) and Faber Music (U.K.).



*Despite all of the frustrations and disappointments, it still feels good to compose music. And when a performance goes well, it makes it all worthwhile. The music is the reward.*

**James Crowley** was born in Chicago, studied at Northwestern University (D.M., M.M.) and the University of Illinois (B.M.), and is currently associate professor of music at the University of Wisconsin-Parkside. His music has been performed by the Minnesota Orchestra, the Eastman Wind Symphony, Civic Orchestra of Chicago, the Aspen Contemporary Ensemble and many other ensembles in Europe, Asia and Africa. He was awarded the 1991 Faricy Prize in Composition by Northwestern and has received commissions and awards from Meet the Composer, Inc., Music Teachers National Association, National String Teachers Association, American Music Center and others. From 1987-1990 he was a member of the administrative staff of the Lyric Opera of Chicago, and in 1991 he held a Teaching Fellowship at the Aspen Music Festival. Married to the pianist Eun-Joo Kwak, they live in Kenosha, Wis., with their daughter Annabelle.

Guitarist **Matthew Ardizzone** has performed throughout the United States and Canada, and was a prize winner in the Stotsenberg and Rantucci International Guitar Competitions. His festival appearances include the Brave New Works Festival (Ann Arbor, Mich.), the Eastman GuitarFest, the Ithaca College Winter Guitar Festival, and the conferences of the National Flute Association and the North American Saxophone Alliance. In addition to his solo appearances, he performs in Duo Forza with violinist Moses Pogossian and has collaborated with flutist Leone Buyse, tenor Gregory Kunde and Chamber Music Ann Arbor. Ardizzone's first CD, *Mazurka!*, is available on the Aardvark Media label. His scholarly work has been published in *Soundboard Magazine* and by Mel Bay Publications. His teachers have included Edward Flower, Nicholas Goluses and Peter Clemente. He has played in master classes for Manuel Barrueco, Sergio and Odair Assad and lutenist Paul O'Dette, and studied in residencies with Eliot Fisk and the Andriaccio-Castellani Duo. With bachelor's and master's degrees in guitar performance from Ithaca College, Ardizzone was the first guitarist to receive a doctorate from the Eastman School of Music, where he was also awarded the prestigious Performer's Certificate. He has given master classes at schools throughout the country, including the Cleveland Institute of Music, Eastern Michigan University and Houston Baptist University. He has been on the faculties of Eastman's Community Education Division, St. John Fisher College and Nazareth College. Ardizzone now resides in Ann Arbor and teaches as an adjunct faculty member at BGSU.

**Nina Assimakopoulos**, assistant professor of flute at BGSU, is the recipient of two Fulbright grants, the National Society of Arts and Letters Career Award, the Yehudi Menuhin Chamber Music Endowment and the Munich Academy of Music "Meisterklasse" Certificate. Career highlights include performances as principal flute with the Munich City Opera and the Bavarian Radio Symphony Academy Orchestra, as well as international concerts and radio broadcasts. Her recent performances include Carnegie Hall, The Alden Theater "Rising Stars" Concert Series in Washington, D.C., the "Dame Myra Hess Radio Broadcast Concert Series" in Chicago and the "Live from Hochstein" radio broadcast concert series in Rochester, New York. Assimakopoulos is active as a concert soloist, recording artist and master class facilitator. She has commissioned and premiered internationally the works of over 40 contemporary composers and is the recipient of recording grants including the Aaron Copland Fund Grant for New Music Recording. Her solo recordings

include *Flute Impressions* and *Arcadian Murmurs* on the Euterpe Label and *Works for Solo Flute by Contemporary American Women Composers* scheduled for release by Capstone Records. Assimakopoulos studied under Peter Lloyd at Indiana University and Paul Meisen at the Munich Academy of Music.

**John Bentley** received his doctorate from the University of Michigan and also holds degrees from the University of Alabama and the Peabody/Vanderbilt 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 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. He is the coordinator of the woodwind faculty and professor of oboe at BGSU.

Pianist **Michael Boyd** is active as a soloist, collaborative artist, lecturer and teacher. As a concerto soloist, Boyd has performed with the Rochester Philharmonic, the Milwaukee Symphony, the Toledo Symphony, the Dearborn Symphony and the Eastman Chamber Orchestra. Solo recitals have taken him across the country, frequently to California, New York, Wisconsin, Michigan and Ohio. He also recently presented a series of master classes and recitals in Greece. Boyd's interest in the lecture recital format has proven very successful in such diverse programs as "Applying Baroque Performance Practices on the Piano," "The Use of Spanish Folk Music Idioms in Keyboard Literature" and "The Lost Art of the Piano Transcription." Boyd's sensitivity and skill as a collaborative artist, in addition to his wide knowledge of vocal and instrumental repertoire, have kept him in demand as a recital partner. Boyd is professor of piano at the University of Toledo and has been a visiting professor at the Eastman School of Music. He holds degrees from the North Carolina School of the Arts, the Wisconsin Conservatory of Music and the Eastman School of Music.

## BOWLING GREEN PHILHARMONIA

<b>Violin I</b>	Aaron J. Marx	Tamar S. Easley	Andrew Marunowski	<b>Horn</b>	Piano
Iuliana A. Cotirlea, concertmaster	Tyler A. Stiegemeier	Claire E. Schlegel	Laurence Dutt	Mathew Evans*	Meggie Slather
Dan Flornta	Tricia M. Kluesener	Darnell R. Weaver	<b>Flute</b>	Sarah Ludwig	Young
Chen Hu	Jessica L. Haley	Erica R. Scheibel	Bryan Guarnuccio*	Jen Daigle	<b>Alto Saxophone</b>
Paraschos	Elizabeth M.	Ashley R.	Yeji Kim*	Paul Roberts	David Wegehaupt
Paraschoudis	Chibucos	Humphrey	Bal Eum Lee	<b>Trumpet</b>	<b>Electric Guitar</b>
Bethany S.	Kathryn R. Mielke	<b>Cello</b>	Michael Liu	Brett Dodson*	Clint Dye
Rodabaugh	Shameeka J. Craig	Elizabeth Marshall, principal	Jung Hwa Yoo*	Jason Lozer	* section principal or co-principal
Steffany A. Shock	Rachel L. King	Mingwei Zhao	<b>Oboe</b>	Michael Scheck*	
Saul Rodriguez	Kendra E. Connelly	Matthew D. Young	Erin Billings	Bo Sodders	
Shou Wang	Angela Cogar	Brenna A. Hayden	Ovidiu Corneanu*	<b>Trombone</b>	
Robert W. Howell	Kristen Ungaro	Alison J. Aquila	Sarah Farmer	Scott Schneider*	
Sarah J. Connelly	<b>Viola</b>	Kimberly A. Smith	<b>Clarinet</b>	Patrick Maynard	
John B. Bauer	Jesse N. Griggs, principal	Keely L. Miller	Emily Thomas*	Stefan Stolarchuck	
Kyle J. VanArsdalen	Daniel J. Plonka	Lewis I. Blandon	Leslie Schultz	<b>Tuba</b>	
Lauren E. Tourkow	Matthew R. Maffett	Elise M. Stevens	Justine Daniel	Amanda Jurkovskis	
<b>Violin II</b>	Ede Kun	Megan K. Scanlon	Rebecca Wunch*	Plocher	
Maria S.	Aaron Jacobs	<b>Bass</b>	<b>Bassoon</b>	<b>Percussion</b>	
Bessmeltseva, principal	Susanna Strayer	Cody Rex, principal	Michael Leeds*	Allison Fahler	
Chad M. Kimbler	Anna K. Ballmer	Tristan Kasten-Krause	Nicole Buzzelli	Rob McClure	
Mary E. Ryan	Rachel J. Sanders	Rachel Coats	Daniel Lenzer	Dan Tramte	
Caitlin E. Bartholic	Brandon D. Gordon	Zach Barger	Molly Swope	Rob Zolnowski*	



**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. Brown's articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

Washington, D.C. native **Timothy Christie** studied at the University of Michigan with violinist Andrew Jennings and viola with Yitzhak Schotten. He holds undergraduate degrees in violin performance and English and received a master's degree in violin performance under Paul Kantor. Following a fellowship with the New World Symphony, Christie moved to Tacoma, Wash., and is currently a member of the Pacific Northwest Ballet Orchestra in Seattle and the string faculty at the University of Puget Sound. He has participated in festivals such as the Aspen Music Festival; the Banff Centre for the Arts in Alberta, Canada; the Conductor's Retreat at Medomak, Maine; and with the Dexter String Quartet has been ensemble in residence at the Musicorda Festival in South Hadley, Mass. Long an advocate for contemporary music, Christie serves as the solo violist of the Ann Arbor-based group Brave New Works.

Originally from Massachusetts, **Jennifer Daigle** received a bachelor's in music education from the Hartt School of Music Dance and Theater. Upon graduation, she taught elementary and middle school band and middle school general music at the Benjamin Franklin Classical Charter School for two years. She is currently pursuing a dual master's degree in music education and horn performance at BGSU, as well as teaching fifth-eighth grade band part-time at St. Joan of Arc School in Toledo. In addition to teaching, Daigle has been an adjudicator at the Central Massachusetts Junior District Festival, and subbed in various ensembles including the Plymouth (Mass.) Philharmonic and Hartford Pops Band.

Clarinetist **Justine Daniel**, a second-year master's candidate in clarinet performance and music education at BGSU, is originally from Columbus, Ohio. Daniel earned her bachelor's degree in clarinet performance and music education from Capital University, where she studied with Gail Lehto. While at Capital, she performed with the Capital University Wind Symphony, Symphonic Winds, Clarinet Choir and the Capital-Bexley Community Orchestra. Currently a student of Kevin Schempf, she is a member of the Bowling Green Philharmonia, Wind Ensemble and Symphonic Band, and serves as one of three graduate assistants to the University's bands.

**David Diamond** is a trumpet soloist with the United States Air Force Band of Flight and Wright Brass quintet, located at Wright-Patterson Air Force Base in Ohio. He holds a bachelor's in music from Centre College in Danville, Ky., and a master's in trumpet performance from the University of Colorado at Boulder. He is also a doctoral candidate at the University of Illinois at Urbana-Champaign. He has studied with Vincent DiMartino, Ray Sasaki, Thomas Wirtel and Chip McNeill, and performed with Louis Bellson, Maria Schneider, the Boulder Philharmonic and the American Wind Symphony Orchestra.

A native of Taiwan, pianist **Shiau-uen Ding** is the founder and director of NeXT Ens, an ensemble dedicated to commissioning and performing contemporary electro-acoustic music. She is currently a doctoral candidate in piano performance with cognates in theory and electronic music at the Cincinnati College-Conservatory of Music. She is a piano student of Eugene Pridonoff and studies live electronic music with Mara Helmuth. Ding has performed at music festivals as a soloist and with NeXT Ens. Recent appearances include solo recitals at the Challenging Performance Series Concert (Cincinnati) and the Spark Festival (Minneapolis). Mara Helmuth, Christopher Bailey, Margaret Schedel and Burton Beerman, among others, have written works for her. She has also collaborated with numerous internationally renowned musicians, including Moritz Eggert, Joel Hoffman and Michael Kugel.

Hungarian-born **Csaba Erdélyi** wrote a new page in music history when in 1972 he won London's prestigious Carl Flesch Violin Competition on the viola—the first, and to date, the only violist to do so. In that same year he was invited to the Marlboro Festival, where he worked with Pablo Casals. A student of Pál Lukács, and subsequently Yehudi Menuhin and Bruno Giuranna, Erdélyi became Menuhin's partner in concertos and chamber music, performing in many European countries. Erdélyi has collaborated in concerts and recordings with such artists as Maurice Gendron, Franco Gulli, Yo-Yo Ma, George Malcolm, Jessye Norman and Andras Schiff. He was the viola soloist in the film score of *Amadeus* with Sir Neville Marriner conducting the Academy of St. Martin-in-the-Fields, and as a soloist, has recorded for Decca, Hungaroton, Lyrita, Nimbus and Philips records. Concerto appearances include those with leading British orchestras on the BBC Promenade Concerts (the "Proms") and in the Royal Festival Hall, as well as major international music festivals, with Rudolf Barshai, Sir Colin Davis, Andrew Davis, Raymond Leppard, Riccardo Muti and Kurt Sanderling conducting. He served as principal viola of the Philharmonia Orchestra of London, and was guest principal violist of the BBC Symphony. In 1980, he embarked on a new career as violist of the London-based Chilingirian String Quartet, as well as professor of viola at the Guildhall School of Music. He has previously taught at Butler, Indiana and Rice universities. The first to research the original manuscript of Bartók's *Viola Concerto*, he spent 20 years restoring the work to its original form with the help of scholars Elliott Antokoletz and László Somfai and composers Péter Eötvös and György Kurtág. The work is featured on a CD with Erdélyi and the New Zealand Symphony on the Concordance label. He is an assistant professor of viola at BGSU.

**F. Gerard Errante** is a clarinetist of international stature whose performances around the world have received critical acclaim. A native of New York City, he earned a doctorate from the University of Michigan. Errante has published two books, composed 10 works for clarinet and contributed numerous articles to a wide variety of journals. He has also recorded for nine record labels and for many national radio stations throughout the world. In addition, he is a prize winner in the International Gaudeamus Competition for Interpreters of Contemporary Music. A former president of the International Clarinet Association, Errante was presented with a Lifetime Achievement Award at that organization's annual ClarinetFest in Tokyo last July. He lives in Norfolk, Va., where he is the co-director of the Norfolk Chamber Consort and a member of the new music ensemble Creo, based at Old Dominion University, where he also serves as an adjunct professor of music. He also tours with his newly formed duo, Clarion Synthesis. F. Gerard Errante is a Yamaha performing artist and performs on a Custom SE-V clarinet.

**Ioana Galu** is a graduate of the Gheorghe Dima Music Academy in Cluj, Romania. She earned a master's in violin performance from BGSU and is currently pursuing a doctorate at the Cincinnati College-Conservatory of Music. Additional studies include a scholarship at the Academie National de Villedreze in France. Galu serves on the faculty of Heidelberg Music College, the Allegheny Festival and the Eastern Music Festival. Awards include second prize in the "Mozart" International Competition for Piano Trios (Romania) and first prize and special prize of the SOROS Foundation "George Enescu" Violin National Competition. She has

performed recitals in Budapest, Düsseldorf, Lyon, Villecroze, Bowling Green, Toledo, Cincinnati and New York City, and has appeared as soloist with the CCM Orchestra, the Perrysburg Symphony and several philharmonic orchestras in Romania.

**Bryan Guarnuccio** graduated *summa cum laude* from Ball State University with a bachelor of music in flute performance. He is currently a second-year master's candidate pursuing a dual degree in flute performance, with Nina Assimakopoulos, and music theory.

**Stephanie Hayward** of Bowling Green is a junior at BGSU majoring in architecture/environmental design major and minoring in music. She has studied harp with Nancy Lendrim and currently studies with Julie Buzzelli. While in high school, Hayward was the harpist for the Toledo Youth Orchestra. At BGSU, she has performed with the Bowling Green Philharmonia and Symphonic Band.

**Jeffrey Heisler** recently gained national acclaim as a gold medal winner at the 2005 Fischhoff National Chamber Music Competition with the Blue Square Saxophone Quartet. Heisler's recent European concert tour through Italy and France culminated in a performance at the Portes Ouvertes aux Nouveaux Talents concert series in Paris. He has performed with the Jimmy Dorsey Orchestra, Benny Goodman Orchestra, John Philip Sousa Band, Midland Symphony Orchestra and the Stuttgart Ballet Orchestra. Solo performances include the 2002 NASA National Conference, the 13th World Saxophone Congress and the 2004 NASA National Conference. An advocate for new music, he has commissioned and premiered works such as *Dark Blue Saxophone Concerto* by Robert D. Ash and *Dance the Event Horizon* by Randall Cornelison. He has won the *Downbeat Magazine* "Outstanding Collegiate Classical Soloist" Competition, Patricia Nixon Memorial Woodwind Competition, Jack Saunders Jazz Award, CMU Concerto Competition and the MTNA (Michigan) Collegiate Solo Competition. He is pursuing a master's degree in saxophone performance at BGSU, where he studies with Distinguished Research/Artist Professor John Sampen.

**Yeji Kim** is a master's candidate in flute performance at BGSU. A member of the Bowling Green Philharmonia, she currently studies with Nina Assimakopoulos. She received her bachelor's degree from Mokwon University in Korea, graduating in the top one percent of her class. She is a four-time winner of the Mokwon University concerto competition and a three time winner of the City Philharmonic competition. Other competition victories include the Ehwa National Competition, Eumagchunchu Competition, Korean American Music Association Competition, National Catholic Association Competition and the Korea Music Association Competition. She has played in master classes with William Bennett, Alain Marion, Michel Debost, Brad Garner and Susan Milan. Recently, she won the graduate division of the Competitions in Music Performance at BGSU and received third prize at the Washington, D.C. Flute Society's Young Artist Competition.

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 Chautauqua 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. Gobyneau 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, She continues to promote and premiere new music and her voice is the basis of numerous electronic compositions by various composers.

**Penny Thompson Kruse**, associate professor of violin at BGSU, has performed extensively as a soloist, orchestral and chamber musician. She is a past member and associate concertmaster of the Kansas City Symphony. 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, and will be a featured soloist with the Sibiu State Philharmonic in Romania in spring 2006. She has performed in many summer music festivals, including the Colorado, 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 numerous state and national conferences including the 2003 International Viola Congress in Germany, and will be a panelist and clinician at the American String Teachers Association with the National School Orchestra Association 2006 National Conference. Currently, she serves as assistant principal second violin at the 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-Kansas City. Her performance of Chen Yi's *Chinese Folk Dance Suite*, with the Bowling Green Philharmonia, was recently released on Albany Records. Kruse has published articles in *American String Teacher*, *The Strad* and the *Journal of the American Viola Society*. Prior to her BGSU appointment, she was on the faculty of William Jewell College.

**Esther Lamneck**, clarinetist and winner of the prestigious Pro Musicis Award, has appeared as a soloist and chamber musician with major orchestras, conductors and renowned artists throughout the world. A versatile performer and an advocate of contemporary music, she is known for her work with electronic media including interactive arts, movement, dance and improvisation. Her collaborations with composers have led to new compositions in many genres for the clarinet and the tárogató. Lamneck makes frequent solo appearances at new music and electroacoustic music festivals world wide. She currently serves as director of instrumental studies and the graduate music/dance program in Italy for New York University. Artistic director of the NYU New Music and Dance Ensemble, the group maintains its residence at the University during the season and in Italy during the summers in collaboration with the University of Genoa. *The New York Times* calls Lamneck "an astonishing virtuoso."

A recent graduate of the Cincinnati College-Conservatory of Music, **Beth Marshall** is from Las Vegas, where she received the top prize in the 1998 Bolognini International Strings Competition. She later went on to win the 1999 Silver State Chamber Music Award. While completing her bachelor's and master's degrees at CCM, Marshall toured Boston as a member of the Adriatic Piano Trio, and performed in Beijing and Tianjin, China, as a member of the Reverie Piano Quartet. As part of the Adriatic Chamber Festival, she spent two recent summers in Bonefro and Termoli, Italy. She participated in the Music02, Music03 and Music04 New Music Festivals. Her principle teachers have included Andrew Smith and Lee Fiser. She currently studies with Alan Smith at BGSU as part of the certificate program.

**Bruce Moss**, professor and 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.

University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and the United States. Moss is also a new music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that is regarded as one of the finest of its kind in the nation. This organization was recently featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." Recently elected to the American Bandmasters Association, he holds memberships in College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Educators Association, Music Educators National Conference and several professional music fraternities.

**Katherine Oliver**, assistant professor of bassoon, holds a bachelor's degree from Wichita State University and a master's degree from the University of Michigan. Her primary teachers were Richard Beene and Nancy Lutes. Since 1995, she has been a member of the American Sinfonietta, which regularly tours Europe and has its summer home in Bellingham, Wash. She also plays second bassoon in the Des Moines Metro Opera and is principal bassoon with the Adrian Symphony. She has played as principal bassoon of the Virginia Symphony Orchestra, assistant principal bassoon of the Mexico City Philharmonic and was a four-year member of the New World Symphony under the direction of Michael Tilson Thomas. She has performed with the San Antonio, Toledo, Ann Arbor and Windsor symphonies and has also played in the orchestras of several major music festivals, including the Sunflower Music Festival, Sarasota Opera, the National Repertory Orchestra, the National Orchestral Institute, the Banff Music Festival and the Pacific Music Festival. Her orchestral engagements have taken her to major cities throughout Europe, Asia and South America. She can be heard on orchestral recordings on the Argo Records, BMG Classics and Summit record labels. She has been featured with the University of Michigan Symphony Orchestra, the New World Symphony and the St. Louis Symphony as the winner of the St. Louis Symphony Young Artist Competition.

A native of Puryear, Tenn., **Shannon Paschall** holds a bachelor's degree in music education from Union University in Jackson. While at Union, she was twice selected to participate in the CBDNA National Honor Band and was awarded the Academic Excellence Medal in Music Education. Currently a master's candidate in music education and clarinet performance at BGSU, she has performed in the Bowling Green Philharmonia, Wind Ensemble and the Graduate Woodwind Quintet. She is the band director at St. Aloysius School. A member of Alpha Chi National Honor Society, Pi Kappa Lambda Music Honor Society, Sigma Alpha Iota Women's Music Fraternity, MENC, she is listed in *Who's Who Among Students at American Colleges and Universities*.

**Andrew Pelletier**, assistant professor of horn at BGSU, is a Grammy award-winning soloist and chamber musician regularly performing across the United States. He is the first-prize winner of the 1997 and 2001 American Horn Competition and has appeared as a soloist at the International Horn Society Annual Symposia in 1997, 2003 and 2005. An active chamber musician, he is a member of Southwest Chamber Music, with which he won the 2005 Grammy award for Best Classical Recording (Small Ensemble). As an orchestral performer, he is the principal horn of the Santa Barbara Symphony, and has performed as principal horn for the Ann Arbor Ballet Theatre, Michigan Sinfonietta, Long Beach Camerata, Maine Chamber Ensemble and Portland (Maine) Ballet. A regular performer with the Toledo and Ann Arbor symphonies, he has also performed with the New West Symphony, Portland (Maine) Symphony and Portland Opera Repertory Theatre. He holds a bachelor's degree from the University of Southern Maine and a master's and doctorate from the University of Southern California. His primary teachers are John Boden, James Decker and trumpeter Roy Poper. He has recorded for Cambria Master Classics and Koch International labels. Prior to his BGSU appointment, he taught at the Portland (Maine) Conservatory, University of Southern California and Moorpark College.

**Salvatore Percoco** formally studied trumpet under R. David Naylor, John Ellis and Ray Sasaki. He is currently principal trumpet of the Danville (Ill.) Symphony and freelances and instructs in the Champaign, Ill., area.

**Charles Saenz**, assistant professor of trumpet at BGSU, has developed a reputation as a versatile performer equally at home in classical and jazz idioms. He has performed with such ensembles as the Toledo Jazz Orchestra, the Toledo Symphony, the Sinfonia da Camera of Illinois, the Champaign-Urbana Symphony, the Illinois and Nebraska Brass Quintets and the Omaha Big Band. Recent performances include the Society of Composers, Inc. National Convention, the Troy State University Trumpet Symposium, the Michigan Jazz Festival and the Bang On A Can new music festival at Lincoln Center. Saenz is active as an adjudicator/clinician and has presented master classes in Illinois, Michigan, Alabama, Nebraska, Iowa and New Mexico. His awards include first prize in the 1994 International Trumpet Guild Solo Competition. An assistant professor of trumpet at BGSU, Saenz is also on the summer faculty of the Blue Lake Fine Arts Camp. Prior to his BGSU appointment, he was on the faculty of the University of Nebraska Omaha, where he served as coordinator of brass studies and instructor of trumpet. Saenz holds a bachelor's degree from New Mexico State University and a master's degree from the University of Illinois.

**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, Berman, Martino, Mays, Rands, Shrude, Subotnick and Wuorinen. Sampen is a clinician for the Selmer Company and past president of the North American Saxophone Alliance.

Violinist **Maria Sampen** is a native of Bowling Green. She holds degrees from the University of Michigan (B.M., D.M.A.), where she studied with Paul Kantor, and Rice University (M.M.), where she studied with Ken Goldsmith. Sampen has performed as soloist with orchestras throughout the United States and has appeared as a chamber musician in Europe, Asia and North America. Deeply committed to the performance of new music, she has premiered and commissioned many pieces both as a soloist and as part of her new music ensemble, Brave New Works. Highlights include multiple performances of William Bolcom's *Violin Concerto*; an all-Schoenberg chamber music program with Pierre Boulez and members of the Ensemble Intercontemporaine at Carnegie Hall; and serving as concertmaster/solo violinist for productions of Bright Sheng's opera, *Silver River*, in Singapore. In addition to her busy performing schedule, Sampen remains a dedicated teacher. She is currently assistant professor of violin at the University of Puget Sound in Tacoma, Wash.

Pianist **Robert Satterlee** has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul, Minn., the Music Teachers National Association national conventions and the Quad Cities Mozart Festival. He has also been heard in radio broadcasts nationwide, most notably on Minnesota Public Radio. Satterlee joined the piano faculty at BGSU in 1998, having previously held teaching positions in Illinois, Missouri, California and Connecticut. He is co-artistic director of Chamber Music Quad Cities, an organization that presents a concert series and music festival in Iowa and Illinois. Recently he has toured with Bach Four, performing Bach's Well-Tempered Clavier. Among his competition prizes are honors in the St. Louis Symphony Young Artists Competition. Satterlee has participated in many music festivals and summer programs, including the Aspen Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. He holds degrees in piano from Yale University, Peabody Conservatory and the University of Missouri-Kansas City.

**Jane Schoonmaker Rodgers**, assistant professor of voice at BGSU, has studied voice, opera, theatre and song interpretation under Martin Katz, Italo Tajo, Joan Morris, Neva Pilgrim, Nancy Carr, Lorna Haywood, Beverley Rinaldi and Andreas Poulimenos, among others. Her stage credits include appearances with The Ohio Light Opera, Michigan Opera Theatre, Toledo Opera and Michigan Lyric Opera, in leading roles such as Lady Billows in *Albert Herring*, Mme. Lidoine in *Dialogues des Carmélites*, Rosalinda in *Die Fledermaus*, First Lady in *The Magic Flute*, and many others including at least seven different Gilbert & Sullivan heroines. A recording of her performance as Mabel in *Pirates of Penzance* with the University of Michigan Gilbert & Sullivan Society has recently been released in the United Kingdom by Sounds On CD. She co-directs the Ann Arbor Festival of Song, presenting an annual summer art song festival and year-round recitals, lectures and special events of art song and vocal chamber music.

**Roger B. Schupp**, associate professor of percussion at BGSU, holds a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz orchestras, and Opryland U.S.A., where he was a show leader, writer, arranger and musician. As a freelance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for *Percussive Notes*, the official journal of the Percussive Arts Society, he is past president of the Ohio Chapter and serves on the organization's Contest and Audition Procedures Committee. A member of the Faculty Jazz Quartet, he is active as a performing artist/clinician for the Pearl Drum Company, Avedis Zildjian Cymbals and Innovative Percussion. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

**Anthony Stoops** is active as a chamber and orchestral musician, recitalist and teacher. A graduate of the University of Michigan and the University of Iowa, he has won numerous solo competitions, including first prize in the International Society of Bassists solo competition and is a past recipient of a Karr Foundation Double Bass. Stoops has presented recitals and master classes throughout the United States and in Brazil. Previous faculty appointments include the Blue Lake Fine Arts Camp and the renowned Preucil School of Music in Iowa. A Thomastik-Infeld artist, he plays and endorses Thomastik strings exclusively. Stoops has played in the Detroit, Columbus, Toledo and Quad-City Symphony orchestras, under such conductors as Neeme Järvi, Daniel Barenboim, Sir Georg Solti, Zubin Mehta and Pierre Boulez. He is an adjunct member of the string faculty at BGSU.

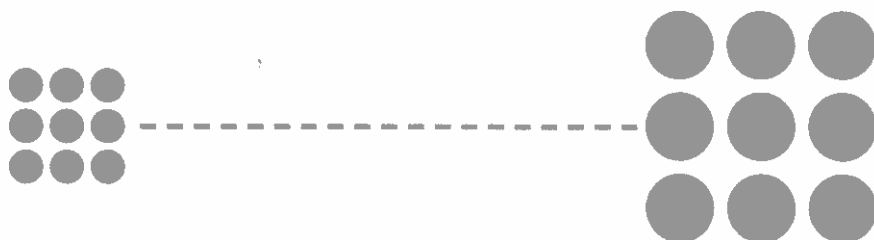
**Joshua Thompson** of Fairborn, is a first-year master's candidate in trumpet performance at BGSU. He graduated *cum laude* from Miami University with degrees in instrumental performance and music education. He has performed with the Middletown Symphony Orchestra under the direction of Carmon DeLeone, and has most recently played with the German band at the Hofbräuhaus in Kentucky. He is the trumpet teaching assistant and studies with Charles Saenz.

**Lucia Unrau** has been described as a "magnificent artist" who makes "... intricate and difficult passage work... seem almost effortless." As a soloist and chamber musician, Unrau performs extensively across the United States. A finalist in the Joanna Hodges International Piano Competition and the winner of many competitions, she has been featured on the Spotlight series on WGMS-FM in Washington, D.C. and Front Row Center on KLRU-TV in Austin, Texas. She recently appeared as soloist with the Detroit Chamber Orchestra, and has performed solo concerts throughout the United States. She has recorded for HDC Productions and Cambria Master Recordings. Unrau holds degrees from the University of Texas at Austin, Indiana University and the Oberlin Conservatory. Her teachers include Nancy Garrett, Robert Shannon and Alan Feinberg. She is currently professor of music at Bluffton University and the piano area coordinator at the Interlochen Arts Camp.

**Kevin Vos** is an accomplished trumpet player residing in Grand Rapids, Mich. A graduate of Interlochen Arts Academy, the Juilliard School and the University of Illinois, his principle teachers include John Lindenau, Chris Gekker and Ray Sasaki. He is a member of the West Shore Symphony, the Kalamazoo Symphony Brass Quintet and is the trumpet professor at Calvin College. Vos also freelances throughout the west Michigan area with numerous symphonies and chamber music ensembles.

**Thomas Wegren** is a Chicago native whose musical background has been guided by such renowned musicians as Aaron Copland, Nadia Boulanger, Alexander Therepinin and Van Cliburn. He began studying piano at the age of four, received his bachelor's from De Paul University on a full piano scholarship, and his master's and doctorate from the Ohio State University. He has studied piano with Beveridge Webster and composition with Nadia Boulanger. Wegren has appeared in solo recitals at Carnegie Hall and the St. Paul Civic Center, and as guest soloist with the Rochester (Minn.) Symphony, St. Paul Chamber Orchestra, the Duluth-Superior Symphony, the Chicago Symphonic Wind Ensemble and the Pusan Symphony in Korea. His awards include a Senior Fulbright Scholarship to Korea and a grant from the National Endowment for the Arts, as well as a McKnight Fellowship, a Minnesota Composers Forum Commission and a Minnesota Composers Forum Incentive Grant. George Crumb states "his music shows a very fine ear for timbre and texture, and his handling of harmonic and melodic aspects is always interesting... I consider Dr. Wegren to be a composer of considerable gifts!"

**James Zingara** is currently professor of trumpet and coordinator of performance studies at Troy University in Alabama. From 1989-1996 he served as solo cornet/trumpet soloist with the United States Air Force Heritage of America Band under the baton of Lieutenant Colonel Lowell E. Graham. Former positions include the National Symphonic Winds, Sinfonia da Camera, Illinois Symphony, Virginia Symphony, Wisconsin Chamber Orchestra and the Cheyenne Symphony. Zingara holds degrees from the University of Wisconsin at La Crosse, East Carolina University and the University of Illinois, and has studied under Michael Ewald, John Aley, Britton Theurer, Manny Laureano, Charles Schlueter and David Baldwin. He has recorded on the Telarc, Zephyr, Capstone and Mark labels, including a Grammy award-winning CD in 1994. He currently represents Edwards Trumpets.



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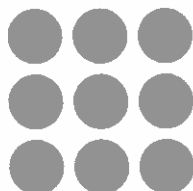
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**Celesta Haraszti**  
**Praecepta**, the student organization for the promotion of contemporary music  
**Robert Wagner**, additional recording assistance



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