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THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 36TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

OCTOBER 21-24, 2015

COLLEGE OF MUSICAL ARTS - BGSU



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THE 36TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL OCTOBER 21-24, 2015

SCHEDULE OF EVENTS

Tuesday, October 20

4 p.m., Wood County District Public Library
Young Composers Workshop
Fifth House Ensemble meets with local young composers for a fun and informative music-making session.

Wednesday, October 21

7 p.m., Dorothy Uber Bryan Gallery, School of Art
"DO IT: A Participatory Exhibition." Works by Yoko Ono, Hannah Weinberger, Max Neuhaus and more. Exhibition runs through November 19.

Thursday, October 22

1 p.m., Bryan Recital Hall
Composer Talk: Jennifer Higdon
3 p.m., Bryan Recital Hall
Concert: music by Jennifer Higdon, Sean Harold, Thomas Beverly and Steven Mackey
7:30 p.m., Kobacker Hall
Concert: works by Aaron Travers, Jennifer Higdon, Murray Gross and Burton Beerman
9:30 p.m., Clazzel Theatre
Concert: music by James Young, John Adams, Bill Ryan, Kurt Isaacson, Christopher Dietz and Nicholas Deyoe

Friday, October 23

10:30 a.m., Bryan Recital Hall
Concert: music by Marilyn Shrupe, Jennifer Higdon, Joshua Jandreau, Clint Needham and John McCowen
2:30 p.m., Kobacker Hall
Concert: works by Jennifer Higdon, Elaine Lillios, Bin Li and Rob Deemer
8 p.m., Kobacker Hall
Concert: Fifth House Ensemble; works by Dan Visconti, Stacy Garrop and Jennifer Higdon

Saturday, October 24

10:30 a.m., Conrad Choral Room, Wolfe Center
Young Composers' Concert: Music by winners of the 2014 BGSU Young Composers Competition.
2:30 p.m., Bryan Recital Hall
Concert: electroacoustic music by Mikel Kuehn, Carolina Heredia, Bret Bohman, Mark Bunce, Luigi Nono and Benjamin Taylor
7:15 p.m., Bryan Recital Hall
Pre-Concert Talk
8 p.m., Kobacker Hall (\$)
Concert: Orchestral and wind ensemble works by Jennifer Higdon

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall and Kobacker Hall.

The Dorothy Uber Bryan Gallery is located in the School of Art building, south of the Wolfe Center and east of the Library.

The Conrad Choral Room is located in the Wolfe Center for the Arts.

The Clazzel Theatre is located at 127 N. Main St. in downtown Bowling Green.

Admission:

Most events are free and open to the public.

Tickets for the final Saturday concert can be purchased at www.bgsu.edu/arts.

Online tickets will be available up to midnight the night before the concert. To purchase tickets in person or by phone, please call 419-372-8171 or visit the Arts Box Office, located in the Wolfe Center for the Arts, Monday-Friday, noon-5 p.m.

The College of Musical Arts Box Office will be open two hours prior to the performance.

The Festival schedule is subject to change.

festival.bgsu.edu

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BOWLING GREEN STATE UNIVERSITY

Fifth House Ensemble's appearance is made possible in part by the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Ohio Arts Council, the Crane Group and General Mills Foundation.



JENNIFER HIGDON

Composer Talk: 10/22 - Bryan Recital Hall - 1 p.m.



Pulitzer Prize-winner Jennifer Higdon (b. Brooklyn, NY, December 31, 1962) is one of America's most acclaimed and most frequently performed living composers. Higdon started late in music, teaching herself to play flute at the age of 15 and beginning formal musical studies at 18, with an even later start in composition at the age of 21. Despite this late beginning, she has become a major figure in contemporary Classical music and makes her living from commissions. These commissions represent a range of genres, including orchestral, chamber, choral, vocal, and wind ensemble. Higdon holds a Ph.D. and a M.A. in Music Composition from the University of Pennsylvania, a B.M. in Flute Performance from Bowling Green State University, and an Artist Diploma in Music Composition from The Curtis Institute of Music in Philadelphia.

Hailed by the *Washington Post* as "a savvy, sensitive composer with a keen ear, an innate sense of form and a generous dash of pure esprit," her works have been performed throughout the world, and are enjoyed by audiences at several hundred performances a year and on over sixty CDs. Higdon's orchestral work, *Blue Cathedral*, is one of the most performed contemporary orchestral compositions by a living American with more than 600 performances worldwide since its premiere in 2000.

Her list of commissioners and performing organizations is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, The Atlanta Symphony, The Baltimore Symphony, The Boston Symphony Orchestra, The Cleveland Orchestra, The London Philharmonic Orchestra, the Luzern Sinfonieorchester, The Hague Philharmonic, The Melbourne Symphony, The New Zealand Symphony, The Pittsburgh Symphony, The Indianapolis Symphony, The Dallas Symphony, as well as such groups as the Tokyo String Quartet, eighth blackbird, and the President's Own Marine Band. Higdon has worked with musicians that include Nathan Gunn, Isabel Leonard, Hilary Hahn, and Yuja Wang.

Her *Percussion Concerto* won the Grammy for Best Contemporary Classical Composition in January, 2010. Higdon also received the 2010 Pulitzer Prize in Music for her *Violin Concerto*, with the committee citing Higdon's work as "a deeply engaging piece that combines flowing lyricism with dazzling virtuosity."

Among her national honors, Higdon has received awards from the Guggenheim Foundation, the American Academy of Arts & Letters (two awards), the Koussevitzky Foundation, the Pew Fellowship in the Arts, Meet-the-Composer, the National Endowment for the Arts, and ASCAP. She was also honored by the Delaware Symphony with the A.I. DuPont Award for her contributions to the symphonic literature. Most recently, she was awarded the Distinguished Arts Award by Pennsylvania Governor Tom Corbett.

Higdon has been a featured composer at many festivals including Aspen, Tanglewood, Vail, Norfolk, Grand Teton, and Cabrillo. She has served as Composer-in-Residence with several orchestras across the country including the Philadelphia Orchestra, the Pittsburgh Symphony Orchestra, the Fort Worth Symphony, the Green Bay Symphony Orchestra, the Wheeling Symphony and the Arkansas Symphony Orchestra. Higdon was also honored to serve as one of the Creative Directors of the Boundless Series for the Cincinnati Symphony's 2012-13 season.

Higdon's most recent project is an opera based on the best-selling novel, *Cold Mountain*, by Charles Frazier. It was premiered to all sold-out performances by the Santa Fe Opera in August of 2015 and will travel to Opera Philadelphia, Minnesota Opera and North Carolina Opera in the next two seasons.

Dr. Higdon currently holds the Milton L. Rock Chair in Composition Studies at The Curtis Institute of Music, where she has inspired a generation of young composers and musicians. Her music is published exclusively by Lawdon Press. For more information: www.jenniferhigdon.com

GUEST ENSEMBLE

FIFTH HOUSE ENSEMBLE

The Chicago-based Fifth House Ensemble is a versatile and dynamic group praised by *The New York Times* for its "conviction, authority, and finesse." Having pioneered the art of narrative chamber music with its signature series *Black Violet*, *The Weaver's Tales*, and *In Transit*, Fifth House's innovative programs engage audiences through their connective programming and unexpected performance venues.

5HE is defined by its limitless imagination and energy, and an insatiable desire to bring chamber music to audiences of all types. 5HE harnesses the collaborative spirit of chamber music to create transformative cross-media performance experiences that bring together elements as diverse as storytelling, physical theatre, graphic novels, and fashion design. With humor and joy, 5HE breathes life into repertoire both established and emerging, equally at home on the most prestigious stages and unexpected venues including aquariums, train stations, and bars.

As part of its 2014-2015 season, Fifth House Ensemble (5HE) presents four landmark events: following 2013-2014's footsteps, the long-awaited return of *Black Violet: The Great Exodus of the Tamed*, written and illustrated by Ezra Clayton Daniels; *Broken Text*, a collaboration with Raven Theatre and DJ Searchlight that tells the stories of incarcerated youth at the Cook County Temporary Juvenile Detention Center; *Verklarte Nacht*, a that reimagines Schoenberg's masterwork with original animation by Adebukola Bodunrin; and *Nadivim*, a musical journey in collaboration with the Mediterranean folk band Baladino.

On tour, 5HE presents performances of *Black Violet Act II: The Great Exodus of the Tamed* at the Detroit Symphony Orchestra, the University of Northern Iowa, and the Civic Music Association. Other performances include the Manchester Symphony Society, Concordia University of Ann Arbor, Carthage College, and three world premieres at Illinois Wesleyan University as part of their Sesquicentennial celebration's Symposium of Contemporary Music. 5HE also returns to DePaul University in Greencastle, Indiana for their second year as Ensemble in Residence.

Having established itself as a regular on the Chicago chamber music scene, Fifth House has performed on some of the city's most well-regarded series and venues including Ravinia, the Dame Myra Hess Memorial Concerts, Mostly Music Series, Waukegan Chamber Music Society, Pritzker Pavilion, Byron Colby Barn, PianoForte Chicago, Live from the Morse/WFMT, WFMT Improvptu, Sunday Salon Series at the Chicago Cultural Center and Rush Hour Concerts at St. James. In addition to public performances, Fifth House Ensemble reaches out to those unable to make it to the concert stage through its MusiCare series, presenting concerts at the Self Help Center and Children's Memorial Hospital.

Bringing its signature connective programming from the stage to the classroom, 5HE develops young audiences through curriculum-integrated interactive concerts and residencies for students grades K-12. A member of the Illinois Arts Council's Arts-in-Education Roster, 5HE has presented performances and residencies at Chicago public schools and the Chicago Cultural Center in partnership with the International Music Foundation, the Chicago Teachers' Center, Chicago Arts Partnerships in Education, and Ravinia's Reach*Teach*Play program. Programs are customized to the curriculum of each school, with the goals of promoting active listening skills and connecting music to a wide variety of subjects. This season's residency sites include Chicago's Lowell and Stowe Elementary schools, among others, and explore music and storytelling.

Currently Ensemble in Residence at Carthage College, Fifth House also frequently performs for college audiences, including workshops, residencies, and performances at Yale College, Eastman School of Music, New England Conservatory, Northwestern University, the Miller Theater at Columbia University, DePaul University, and the Coburn School. In 2012, 5HE launched fresh inc, a one of a kind chamber music festival that brings together composers and instrumentalists for side-by-side performances, receiving creative presentation and entrepreneurship training.

Members of Fifth House Ensemble are also active as orchestral musicians, having performed with ensembles including the Civic Orchestra of Chicago, Peninsula Music Festival, Wisconsin Chamber Orchestra and the Chicago Symphony Orchestra. Also active as educators, members of Fifth House serve on the faculties of Carthage College, the Merit School of Music, Trinity University, and DePaul University.



EVENTS

WEDNESDAY, OCTOBER 21

7 PM, DOROTHY UBER BRYAN GALLERY

DO IT: A PARTICIPATORY EXHIBITION

CURATED BY HANS ULRICH OBRIST

Untitled (2012).....Hannah Weinberger

COMBUSTIBLE ARTS ENSEMBLE

Rob Wallace, director Michiko Saiki, realization and project director

Zach Nyce	Michiko Saiki	Clayton Rosati	Henrique Batista
Dalen Wuest	Chris Lortie	Stephanie Titus	Mercedes Diaz
Daniel Bayot	Matthew de coningh	Kalindi Bellach	Hillary LaBonte
Aleks Tengesdal	Andrew Sabo	Hong-Da Chin	Alicia Grace Yantosca
Derek Ernich	Daniel Baumgartner	Gunnar Hirthe	
Nicholas Taylor	David Breen	Aaron Hynds	

THURSDAY, OCTOBER 22

3 PM, BRYAN RECITAL HALL

rapid.fire (1992)

Conor Nelson, flute

Jennifer Higdon

Ocotillo (2013)

Scott Deal, percussion

Winner of the 2014 BGSU Competitions in Music Performance, Composition Division

Feeling at moments of deathlike being: all human beings are worthy of love. Waking you feel the bitterness of the world; therein lies all your unresolved guilt. (2013)

Andrew Pelletier, horn

See Ya Thursday (1993)

Henrique Batista, marimba

Steven Mackey

Flute Poetic (2009)

I. First

II. Blue Hills

III. Jagged

Jennifer Higdon



Thomas Rex Beverly is a graduate of Trinity University in San Antonio, Texas where he received a bachelor's degree in music composition. While at Trinity, he studied with Timothy Kramer, David Heuser, Jack W. Stamps, and Brian Nelson. Beverly studied abroad in the fall of 2008 in Prague, Czech Republic. There he studied composition with Czech composer Michal Rataj and researched contemporary Czech music. He completed a Master of Arts in Teaching in Music Education at Trinity University and then taught as the Band and Choral Director at KIPP Aspire Academy in San Antonio. His performances include the 2013 Electroacoustic Barn Dance Festival, the 2013 New Voices Festival at the Catholic University of America, the 2013 CFAMC National Conference, N_SEME cut College, N_SEME 2014 at Georgia Southern University, the 2014 BGSU Graduate Student Conference, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium, the 2014 Sweet Thunder Electroacoustic Festival, NYCEMF 2014, Circuit Bridges, IngenuityFest 2014, the 2014 Firenze Multimedia Festival, the 2014 International Computer Music Conference, the 2014 ATMI National Conference, and the 2014 CMS National Conference. His piece Ringing Rocks is a winner of the Cypress Symphonic Band Call for Scores for new wind ensemble music. He was one of eight composers selected to attend the 2014 So Percussion Summer Institute, and his piece *Ocotillo* was selected as both a winner of the Juventas New Music 2015/16 Call for Scores and as second prize winner of the 2015 ASCAP/SEAMUS Student Commissioning Competition. He is a recent graduate of Bowling Green State University in their Master of Music Composition degree program where he studied with Elaine Lillios, Christopher Dietz and was a Music Technology Teaching Assistant.

2013 at Temple University, the 2014 Biennial Symposium for Arts and Technology at Connecticut College, N_SEME 2014 at Georgia Southern University, the 2014 BGSU Graduate Student Conference, the 2014 SCI Iowa New Music Symposium, the 2014 TransX Transmissions Art Symposium, the 2014 Sweet Thunder Electroacoustic Festival, NYCEMF 2014, Circuit Bridges, IngenuityFest 2014, the 2014 Firenze Multimedia Festival, the 2014 International Computer Music Conference, the 2014 ATMI National Conference, and the 2014 CMS National Conference. His piece Ringing Rocks is a winner of the Cypress Symphonic Band Call for Scores for new wind ensemble music. He was one of eight composers selected to attend the 2014 So Percussion Summer Institute, and his piece *Ocotillo* was selected as both a winner of the Juventas New Music 2015/16 Call for Scores and as second prize winner of the 2015 ASCAP/SEAMUS Student Commissioning Competition. He is a recent graduate of Bowling Green State University in their Master of Music Composition degree program where he studied with Elaine Lillios, Christopher Dietz and was a Music Technology Teaching Assistant.



I. In 1984, Sean Harold was the first man on Earth to be his mother's son. His father was fully aware of this, though he may not have let on for fear of reprisal. II. Perhaps coincidentally, in 1984 Sean Harold's father was the first man on Earth to be Sean Harold's father. But this honor seems dubious in retrospect. III. In 1986, Sean Harold's sister was the first woman on earth to be Sean Harold's sister, though her hand in this accomplishment has been called into question, and no doubt the record books will carry an asterisk. IV. (At this juncture, it seems prudent to mention that 1995 was an entirely unfavorable year. Its details shall be omitted). V. In the early years of the new millennium, so called at the time anyway, Sean Harold became the first person on Earth to ironically outline the biographical details of Sean Harold's life. This was in poor taste at the time, and little has since improved.



Steven Mackey was born in 1956, to American parents stationed in Frankfurt, Germany. He is regarded as one of the leading composers of his generation and has composed for orchestra, chamber ensembles, dance and opera. He has received numerous awards including a Grammy in 2012. His first musical passion was playing the electric guitar in rock bands based in northern California. He blazed a trail in the 1980's and 90's by including the electric guitar and vernacular music influence in his concert music and he regularly performs his own work, including two electric guitar concertos and numerous solo and chamber works. He is also active as an improvising musician and performs with his band Big Farn.

THURSDAY, OCTOBER 22

7:30 PM, KOBACKER HALL

O magnum mysterium (2002)

BGSU Collegiate Chorale
Timothy Cloeter, director
Charles Gibb and Gabriel Gutierrez, flute
Sam Fronk, percussion

Jennifer Higdon

Quintet (2015)

Burton Beerman

I. Interlude: Jazz Ballad and Shaker Folk Song

II. Jig

BGSU New Music Ensemble
Christopher Dietz, conductor

Watchman, Tell Us of the Night (1992)

Murray Gross

Jonathan Britt, Christina Komosinski and Bryan Powell, trumpets
Tracy Bass, Lucas Dickow, Garrett Krohn and Stefan Mohrmann, horns
Luke Perry, Daniel Rodriguez and Drew Wolgemuth, trombones
William Mathis, conductor

Concierto di Milonga (2015, world premiere)

Aaron Travers

Solungga Fang-Tzu Liu, piano
BGSU New Music Ensemble
Christopher Dietz, conductor



An award-winning composer and conductor, Murray Gross studied at the New England Conservatory, Oberlin College, Michigan State University, and the Hochschule für Musik in Munich. Chosen by Antal Dorati to serve as Assistant Conductor of the Detroit Symphony, he was also Music Director of Michigan's West Shore Symphony from 1982 through 2001, and a frequent guest conductor in Europe, South America, and throughout the United States. Dr. Gross is currently on the faculty at Alma College, where he teaches composition, theory, and film music, and conducts the Alma Symphony Orchestra. Compositions by Murray Gross have been heard in venues around the world, played by such groups as the New York New Music Ensemble, Chamber Orchestra of Philadelphia, Nobilis Trio, Peninsula Festival Orchestra, Wisconsin Winds, and many other professional and collegiate ensembles. His music has been broadcast over National Public Radio and received numerous honors including a Broadcast Music Incorporated (BMI) Award. Recent cd releases include *Urban Myth*, performed by the North Texas Wind Symphony; *Irrational Exuberance* for sax and piano; *The Wild, Wild West* played by the h2 Sax Quartet; and a compilation of chamber music, *Talking in my Sleep*, out on the Blue Griffin label.

Distinguished Artist Professor Burton Beerman's music spans many media, including interactive real-time electronics, chamber and orchestral music, interactive video art, theatre, dance, and musical score for documentary films. His works have been the subject of international, national and public television and radio broadcasts. CNN aired a feature story on Beerman's Virtual Video Opera, *JESUS' DAUGHTER*, to a viewing audience of 50 million plus. The opera addressed a critical social issue of Violence against Women-Children-at-Risk and was chosen as a Video Installation ArtWork exhibited in Switzerland and Italy, endorsed by UNESCO-CIRET, sponsored by the United Nations, at the New York Metropolitan Museum of Art (MOMA), Lincoln Center Gallery, and Dance on Camera Festival. In 1979, Beerman was a driving force behind the genesis of the Bowling Green New Music Festival. Most recently his 90 minute multimedia chamber oratorio *TIKVAH*, based on the memoirs of living Holocaust survivor was featured on PBS. "Beerman's *Tikvah* breathes a stunning honesty musically and sets an ardent mood of inspiration" (*Atlanta Journal Constitution*). Amongst some of his recent awards and honors are a Barlow Endowment Commission, a 2008 CINE Special Jury Award, the 2007 CINE Golden Eagle Award as composer for the film documentary *203 Days*. In 1971 Beerman's vision, energy and expertise in the field of electroacoustic music led to his establishing of BGSU's Electronic Music and Recording Studios. Beerman is the only CMAA recipient of the Olscamp Research Award, regarded as the highest University research honor for exceptional scholarly and creative achievements, and is a recipient of the Governor's Award for the Arts in Ohio.



Aaron Travers was born in Portsmouth, Virginia in 1975. He earned a BM in Composition from the Oberlin Conservatory of Music in 1997, studying with Richard Hoffmann, as well as a BA in Classics from Oberlin College the same year. He later earned an MA and PhD in Composition from the Eastman School of Music in 2003 and 2005 respectively. His teachers there included Sydney Hockinson, Christopher Rouse, Steven Stucky and Augusta Read Thomas. Mr. Travers has received numerous awards, most recently 2nd prize in the 2013 Alexander Zemlinsky Composition Competition from the Cincinnati Conservatory. He is winner of the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, the Chicago Symphony First Hearing Award, and the Barlow Prize. He has received commissions from such organizations as the Fromm Foundation, the University of Miami Frost Wind Ensemble, Ars Mobilis, the Third Coast Percussion Quartet, Ensemble Dal Niente, Ensemble 61, the Avion Saxophone Quartet, the South Dakota Symphony, among others. Mr. Travers currently serves as Assistant Professor of Composition at the Jacobs School of Music at Indiana University in Bloomington, where he resides with his wife, Winnie, and their two children, Rowan and Linden.



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THURSDAY, OCTOBER 22

9:30 PM, CLAZEL THEATRE

American Berserk (2001).....**John Adams**

Stephanie Titus, piano

19 E. Main St., Alhambra, CA 91801 (2015, world premiere).....**Nicholas Deyoe**

Aaron Hynds, tuba

flickering species (2015).....**Kurt Isaacson**

Assembly Saxophone Quartet

Jeffrey Heisler, soprano saxophone – Ian Jeffress, alto saxophone
Matthew Younglove, tenor saxophone – Adam Estes, baritone saxophone

Simple Lines (2006).....**Bill Ryan**

Aleksander Joseph Tengesdal, cello

Until the end, my dear (2012).....**Christopher Dietz**

Michiko Saiki, piano

Propaganda (2012).....**James Young**

Hilary LaBonte, soprano



James Young is a composer of music. He has been read and performed by groups across the US, including the Baltimore Symphony Orchestra, Birmingham Contemporary Music Group, Talujon Percussion Quartet, Waco Symphony Orchestra, and the avant-garde performance troupe, Bonetrasher. Grown in Texas, James now resides in Baltimore, where he enjoys a developing connection to the city, playing his part in the young, strong-willed arts community of the beltway. Charm City has afforded him a diverse compositional career so far, working with a number of start-ups, from collaborating with the Maryland Institute College of Art for a multimedia concert series to underscoring horror movies and videogames. James received a doctorate in music composition from the Peabody Institute under the guidance of Michael Hersch. He was a recipient of the Moritz von Bomhard Fellowship in music composition at the University of Louisville, where he obtained his masters degree.

Through his work as a composer, conductor, producer and educator, **Bill Ryan** engages diverse audiences throughout the country with the music of our time. He has won the American Composers Forum Champion of New Music Award, the Michigan Governor's Award in Arts Education, and was a finalist for the Michigan Distinguished Professor of the Year award. Bill's own music is energetic, evocative and deeply personal, and has been described as "...constantly threatening to burst at the seams, were those seams not so artfully structured...rarely has music this earthy been so elegant." [*Gramophone Magazine*] It has been performed in major cities and venues across the country, and internationally in Europe, Asia, South America, and Australia. Bill is currently Professor of Music at Grand Valley State University, where he founded the New Music Ensemble in 2006. They have been profiled in numerous publications including *Newsweek*, *The New York Times*, and *Billboard Magazine*, and featured on NPR's *Weekend Edition*, *All Things Considered*, and WNYC's *Radiolab*. Bill has produced three critically acclaimed recordings by the ensemble, named to top year-end lists by *The New York Times*, *Washington Post*, *LA Weekly*, *Time Out Chicago*, and many others.



John Adams is one of the best known and most often performed of America's composers. As Andrew Porter wrote in *The New Yorker*, Adams is the creator of a "flexible new language capable of producing large-scale works that are both attractive and strongly fashioned. His is a music whose highly polished resonant sound is wonderful." *Le Monde* says that his music "...gives the impression of a rediscovered liberty, of an open door which lets in the fresh air in great gusts." His creative output spans a wide range of media: works for orchestra, opera, video, film, and dance, as well as electronic and instrumental music. Such pieces as *Harmontium*, *Harmontietêre*, *Sinker Loops*, and *The Chairlift Dances* are among the best known and most frequently performed of contemporary American music. In these works he has taken minimalism into a new and fresh terrain characterized by luminous sonorities and a powerful and dramatic approach to form. Adams' works have been programmed by every major orchestra in the United States as well as orchestras throughout Europe, Asia, and Australia. Adams' operas have been among the more controversial and widely seen stage events in recent history. In 2003 Lincoln Center presented a festival entitled "John Adams: An American Master," the most extensive festival ever mounted at Lincoln Center devoted to a living composer. Other festivals of his music have been presented in London and in Rotterdam, as well as in Stockholm.

In recent years, compositions by **Christopher Dietz** have been premiered in London, Auville (France), Montreal, Ottawa, New York, Los Angeles, Washington, Houston, Phoenix and Ann Arbor, among others. His works have been performed by numerous contemporary ensembles including Alarm Will Sound, The Orchestra of the League of Composers, Decoda, The East Coast Contemporary Ensemble, The Chicago Ensemble, Trio Kavak, as well as traditional ensembles such as L'Orchestre de la Francophonie, The Beau Soir Trio, The Orange County Symphony and The Toledo Symphony. Current projects include works for Duo Scorpio and the Oberlin Contemporary Music Ensemble. Residencies at Copland House, Canada's Banff Centre and The Camargo Foundation (Cassis, France) have been important milestones in the development of Christopher's compositional voice. Recognition of his work has come from honors and awards including ASCAP's Morton Gould Young Composer Awards, The Minnesota Orchestra Reading Sessions and Composer Institute, The Riverside Symphony Composer Reading Project (NYC), The Yvar Mikhashoff Trust for New Music, Random Access Music, The Utah Arts Festival's Orchestral Commission Prize as well as several academic awards, grants and scholarships. Christopher's music has been released on New Focus, Navona and Cambria Records. Christopher holds a Ph.D. from the University of Michigan as well as degrees from the Manhattan School of Music and the University of Wisconsin. Before arriving in Bowling Green he served on the faculty of Hillsdale College and the Oberlin Conservatory. www.christopher-dietz.com



Nicholas Deyoe is a Los Angeles based composer, conductor, and guitarist, and is the Co-Founder and Artistic Director of the wastelAnd concert series. His music has been called "intriguingly complex and excitedly lush" by the *L.A. Times*. Drawn to sounds that are inherently physical, Nicholas strives to create music that engages listeners intellectually and emotionally by appealing to their inner physicality. His compositions combine uses of noise, delicacy, drama, fantasy, brutality, and lyricism to create a diverse sonic experience. As a guitarist, Nicholas strives to further the already vast sound world of the electric guitar by experimenting with microtonal tunings, preparation, bows, and beer cans. He has received commissions from Carnegie Hall, USINSONORE Festival, The La Jolla Symphony, Palimpsest, and several soloists. His music has been performed in throughout North America, Europe, and Japan. As a conductor, Nicholas has performed with The La Jolla Symphony Orchestra, Red Fish Blue Fish, Ensemble Ascolta, The Darmstadt Preisträgerensemble, Noise, The University of Northern Colorado Symphony Orchestra, and many ad hoc ensembles in the United States and Germany. He holds a Ph.D. in composition from UC San Diego where he studied with Roger Reynolds. Deyoe's compositions and improvisations can be heard on Sono Luminus, Populist, Spektral, Khajalla, and Eh? Records.

FRIDAY, OCTOBER 23

10:30 AM, BRYAN RECITAL HALL

Mobiles (2013).....

Charles Saenz, trumpet – Andrew Pelletier, horn – William Mathis, trombone

Clint Needham

energy flows nervously...in search of stillness (2015).....**Marilyn Shrupe**

Assembly Saxophone Quartet

Jeffrey Heisler, soprano saxophone – Ian Jeffress, alto saxophone
Matthew Younglove, tenor saxophone – Adam Estes, baritone saxophone

Kas! (2014).....

Andrew Pelletier, solo horn

Garrett Krohn, Kristen Ronning and Lucas Dickow, horns

Joshua Jandreau

Mundana for Duo no. 2 (2015, world premiere).....**John McCowen**

Gunnar Owen Hirthe and Derek Emch, clarinets

Piano Trio (2003).....

I. Pale Yellow

II. Fiery Red

Caroline Chin, violin
Brian Snow, cello
Laura Melton, piano

Jennifer Higdon



John McCowen is a clarinetist/composer/improvisor based in Oakland, CA. His main work is focused around extended solo composition for clarinet & contrabass clarinet (as well as ensemble works). This work embraces electronically-generated musics as a starting point for acoustic composition (a post-electronic process). This process comes from a heightened state of sonic awareness, where density and timbre are at the forefront. John originally began as a vocalist in hardcore punk bands, which after years of touring, led him to academia. John exists equally in academic and DIY music scenes, fulfilling commissions as well as touring in ensembles across North America & Europe. His teachers include Eric P. Mandat, Roscoe Mitchell, Fred Frith, Xeena Parkins, & Frank Stemper. *Clarinet Quartets nos. 1 & 2* will be released this year on Cairn Desk. *Est Cirro Verbum*, an album of solo compositions, will be released this year also on DAAAAAANG.

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Marilyn Shrude received degrees from Alverno College and Northwestern University. Her works have been performed throughout the world and at such prestigious venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the third International Adolphe Sax Concours in Belgium (2002). Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year (2001) Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from BGSU, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the National Endowment for the Arts and the Chamber Music America / ASCAP Award for Adventurous Programming. She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Since 1977 she has been on the faculty of Bowling Green State University. She is the founder and past director of the Mid-American Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor at BGSU, and in 2011, she was named a Guggenheim Fellow. In 2014, she received the Lifetime Achievement Award from the Faculty Senate at BGSU



Joshua Jandreau is a composer, educator, and multi-instrumentalist from South China, Maine. Jandreau's music has been premiered, performed, and recorded by artists and ensembles such as the Yakima

Symphony Chamber Orchestra, the Arizona State University Symphony Orchestra, the Atlantic Festival Orchestra, the University of Maine Symphonic Band, the University of Maine Collegiate Chorale, the Generous Ensemble, the Atlantic Contemporary Music Ensemble, the Finisterre Piano Trio, tenor Robert Frankenberg, cellist Amanda Cookin, pianist Iliya Filshinskiy, and bassoonists Scott Pool and Maria Wildhaber to name a few. He has been awarded fellowships to attend the Seasons Fall Festival Academy, the Atlantic Music Festival, Brevard Music Center, and the Talis Festival; studying with renowned composers such as Daron Hagen, Eric Ewazen, Ken Ueno, David Ludwig, Nils Vigeland, Dan Paterson, Robert Aldridge, David Dzubay, Jonathan Sokol, and Marcus Maroney. Jandreau is a recipient of many honors and academic awards, including being named a Finalist in the 2014 ASCAP Morton Gould Young Composer Awards for his work *AMERICAN PRIMITIVE* for wind ensemble. Most recently he was awarded the 2015 Westside Impact Grant for his new music ensemble MASIO to collaborate with LORKAS (Laptop Orchestra of Arizona State) in a new original work. An active performer as well, Jandreau has performed with ensembles including the Arizona State University Symphonic Band, the Brass Players Guild of Maine, the Acadia Wind Ensemble, the University of Maine Low Brass, Brass, and Chamber Jazz ensembles, the University of Maine Orchestra, and the University of Maine Symphonic Band, where he served as principal tubist. Jandreau earned his Masters in Music Composition at Arizona State University Herberger Institute for Design and the Arts and graduated summa cum laude from the University of Maine with Bachelors in Music Education. His principal teachers include Beth Wiemann, Jody Rockmaker, James DeMars, and Rodney Rogers. When he is not writing music, he is an enthusiastic baker and avid winemaker.



The music of **Clint Needham** has been described as "wildly entertaining" and "stunning... brilliantly orchestrated" by *The New York Times*, as well as "well-crafted and arresting... riveting" by the *Herald Times*. Needham is currently the Andrew W. Mellon Composer/Educator-in-Residence for the Albany Symphony. Needham's music has been commissioned and performed by the Minnesota Orchestra, Orpheus Chamber Orchestra, Omaha Symphony, Spokane Symphony, Aspen Concert Orchestra, Cabrillo Festival Orchestra, Alarm Will Sound, the American Brass Quintet, Fifth House Ensemble, and the President's Own Marine Band Brass Quintet, among others. Upcoming performances include those given by the Cleveland Chamber Symphony in collaboration with Verb Ballets, Grand Rapids Symphony, Akron Symphony, Da Capo Chamber Players, Tanglewood New Fromm Players, and the Ohio State University Wind Symphony with the Mirari Brass Quintet. Needham's music has been recognized with numerous awards including the International Barlow Prize, Charles Ives Scholarship from the American Academy of Arts and Letters, two ASCAP Morton Gould Awards, William Schuman Prize/BMI Student Composer Award, Jacob Druckman Prize from the Aspen Music Festival, Walter Beeler Prize from Ithaca College, Lee Eitelson Composer Award and the coveted Underwood New Music Commission from the American Composers Orchestra. As an educator, Needham currently serves as Composer-in-Residence / Assistant Professor of Music at the Baldwin Wallace Conservatory of Music. He holds degrees from the Baldwin Wallace Conservatory of Music and from Indiana University Jacobs School of Music. He has also studied at the Aspen Music Festival and the Wellesley College Composers Conference. Needham's music is published by the Theodore Presser Company. Recordings of his works can be found on the Summit Records, Beauport Classical, and Mark Masters labels, by the United States Air Force Band of the West, American Composers Orchestra, Bala Brass Quintet, and by trumpet player Jack Sutte. For more information, please visit www.clintneedham.com.



Bin Li (b. 1987, Fuzhou, China) is an emerging composer based in New York City. His music has been performed internationally at festivals and venues such as the Aspen Music Festival, the Avantiin Suvisoitto (Finland), the Palais Montcalm (Quebec), the Neuen Synagoge (Berlin), the Yogyakarta Contemporary Music Festival (Indonesia), the Cortona Sessions (Italy), the Eiching Festival (France), the Bowling Green New Music Festival, the Chinese National Contemporary Music Symposium, the Buskirk-Chumley Theatre, the Midwest Composers Symposium, the Electronic Music Midwest, and SoundCrawl. Leading performers including the Avanti! Chamber Orchestra, the Indianapolis Chamber Orchestra, and members of the Jack Quartet have featured his music. Bin is an award-winner of the SCI/ASCAP Commissioning Competition, the Indianapolis Chamber Orchestra Composition Competition, the Cortona Prize, and the Jacobs School of Music Dean's Prize. Additionally, he has received recognition from the ASCAP Morton Gould Young Composer Awards, the BMI Composer Awards, the International Society of Bassists, the Chinese Fine Arts Society, and the Brian M. Israel Prize. Bin holds degrees from the Jacobs School of Music and the Kelley School of Business at Indiana University. His principal teachers were P.Q. Phan, David Dzubay, Claude Baker and Jeffrey Hass (Electronic). Additional studies include Samuel Adler in Berlin (2012), George Tsontakis in Aspen (2012), Georg Friedrich Haas and Fred Lerdahl in France (2013), Jukka Tiensuu and Jouni Kaipainen in Finland (2014), and Reiko Fueting in NYC (present). Bin currently works at *The New York Times*.

FRIDAY, OCTOBER 23

2:30 pm, Kobacker Hall

Fanfare for the Midwest (2011)..... **Bin David Li**

Graduate Brass Quintet

Jonathan Britt and Christina Komosinski, trumpets – Lucas Dickow, horn
Drew Wolgemuth, trombone – Diego Flores, tuba

Zaka! (2003)..... **Jennifer Higdon**

Octavian Moldovean, flute – Kyle Kostenko, clarinet

Anita Chiu, violin – Josh Williams, cello

Zachary Nyce, piano – Michael Keller, percussion

The Rush of the Brook Stills the Mind (2013)..... **Elainie Lillios**

Scott Deal, percussion

Profegomenon (2004)..... **Rob Deemer**

BGSU Trumpet Ensemble, Charles Saenz, director

Bryan Powell, Christina Komosinski, David Geiseler,

Rachel Richards and Enrico Solitto, trumpets

Splendid Wood (1987)..... **Jennifer Higdon**

Michael Keller, Kelly Gervin, Felix Reyes,

Scott Charvett, Sam Fronk and Henrique Batista, marimba

Roger Schupp, director



Rob Deemer is extremely active today as a composer, conductor, educator and advocate for the arts. Such groups as the U.S Army Orchestra (Pershing's Own), Millar Brass Ensemble, Austin Civic Orchestra, the University of Texas Symphony, wind bands at the University of North Texas, Roosevelt University, Texas State University and Northern Illinois University, Tosca String Quartet, MacArthur String Quartet, Chicago Trombone Quartet, Florida State University Flute Choir, the trombone choir at University of Texas and University of Oklahoma, and the new music ensembles at the University of Texas and University of Oklahoma have performed Deemer's works. His music has been received recognitions by BMI, Down Beat Magazine, Voices of Change, the Austin Civic Orchestra, the University of Texas Symphony Orchestra and Manhattan Beach Music and was most recently nominated by the *Austin Critics Table for Best Composition* in 2007.

In addition to his work in concert music, Rob has extensive experience as a composer for film, theatre and dance. With over 30 films and documentaries to his credit, his film scores have been heard in the Cannes Film festival, Directors Guilds of America in both Los Angeles and New York, the Festival Cinelattino in San Francisco and the Festival Pan African du Cinema in Ouagadougou, Africa. His work as theatrical composer and sound designer has been produced at the Mark Taper New Works Festival, the California Institute of the Arts and the Skylight and Crown Theatres in Los Angeles. As an author, he is currently co-authoring *Music in Sound Film*, An Introduction with noted film scholars David Neumeyer and James Buhler. Deemer is the Artistic Director of Music and Composer-in-Residence with the American Repertory Ensemble, a unique interdisciplinary ensemble made up of chamber musicians and principal ballet dancers from around the country. With ARE his works have been performed in Austin, Texas, Edinburgh, Scotland, and in January of 2008 in Mazatlan, Mexico. In 2006, Deemer created "The Composer Next Door", a new radio show that focuses on living composers and their music that broadcasts out of KCSU-FM on the campus of the University of Central Oklahoma. Taking an "American Tour" approach with each show exploring the composers who live in a specific city, state or region in the United States, the program has been awarded grants through the Kirkpatrick Foundation. Deemer holds the Doctor of Musical Arts degree in Composition from the University of Texas, a Master of Music in Composition as well as a Performers Certificate in Conducting from Northern Illinois University and an Advanced Certificate in Scoring for Film and Television from the University of Southern California. He has held teaching positions at The University of Oklahoma, Oklahoma City University and The University of Texas. His instructors have included Dan Welcher, Donald Grantham and Jan Bach.



Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrumental(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations. Recent awards include a 2013-14 Fulbright Scholar appointment in Thessaloniki, Greece, First Prize in the 2009 Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electroacoustic Competition and Second Prize in the 2014 Destellos International Electroacoustic Competition. Her music has also been recognized/awarded by the Concurso Internacional de Música Electroacústica de São Paulo, Concurso Internacional Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival l'espace du son, June in Buffalo, and at other locations in the US and abroad. Elainie's acoustic music is available on Entre Espaces, produced by Empreintes DIGITALes. Other pieces appear on Centaur, MSR Classics, StudioPAN-orama, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. elillios.com

FRIDAY, OCTOBER 23

8 pm, Kobacker Hall

FIFTH HOUSE ENSEMBLE

Smash (2006).....Jennifer Higdon

Autumn Music (1995).....Jennifer Higdon

Silver Dagger (2009).....Stacy Garrop

Soundings (2015*).....Dan Visconti

Frammenti (2010).....Stacy Garrop

1. Primo
2. Secondo
3. Terzo
4. Quarto
5. Quinto

Low Country Haze (2009).....Dan Visconti

Dan Visconti composes concert music infused with the directness of expression and maverick spirit of the American vernacular. His compositions often explore the rough timbres, propulsive rhythms, and improvisational energy characteristic of jazz, bluegrass, and rock—elements that tend to collide in unexpected ways with his experience as a classically-trained violinist, resulting in a growing body of music the *Plain Dealer* describes as “both mature and youthful, bristling with exhilarating musical ideas and a powerfully crafted lyricism.” In addition to collaborating closely with his fellow Fifth House Ensemble artists, Dan’s commission credits include works written for the Kronos Quartet, Da Capo Chamber Players, Scharoun Ensemble of the Berlin Philharmonic, Silk Road Ensemble percussionist Shane Shanahan, soprano Tony Arnold, and many others. New music supergroups such as eighth blackbird and orchestras including the Albany Symphony and Minnesota Orchestra have also performed Dan’s works around the world at venues including Carnegie Hall, the Kennedy Center for the Performing Arts, London’s Barbican Theatre, and Sydney Opera House. Dan’s music has been recognized with the Rome Prize, Berlin Prize, and awards from the Fromm Foundation, Naumburg Foundation, and the American Academy of Arts and Letters. When he’s not composing music into the wee hours or cooking up mischief with other SHE artists, Dan loves to lay down some blues licks on his ‘57 Stratocaster or indulge in his passion for baking traditional Italian biscotti. For more information, visit Dan’s website at www.danvisconti.com.



Fifth House Ensemble’s appearance is made possible in part by a the Arts Midwest Touring Fund, a program of Arts Midwest that is funded by the National Endowment for the Arts, with additional contributions from the Ohio Arts Council, the Crane Group and General Mills Foundation.



*This commission has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Andrew W. Mellon Foundation, and the Chamber Music America Endowment Fund.

FIFTH HOUSE IS:

Melissa Snoza, flute
 Grace Hong, oboe
 Jennifer Woodrum, clarinet
 Eric Heidbreder, bassoon
 Valerie Whitney, horn
 Katherine Petersen, piano
 Charlene Kluegel, violin
 Clark Carruth, viola
 Herine Koschak, cello
 Eric Snoza, bass



Stacy Garrop, Associate Professor of Composition at the Chicago College of Performing Arts of Roosevelt University, received her baccalaureate from the University of Michigan, her master’s degree from the University of Chicago, and her doctorate from Indiana University. Among her rapidly accumulating distinctions are a Fromm Music Foundation Grant, Detroit Symphony Orchestra’s Elaine Leeborn Memorial Award, Pittsburgh New Music Ensemble’s Harvey Gaul Composition Competition, Raymond and Beverly Sackler Music Composition Prize, two Barlow Endowment commissions, Chicago Symphony Orchestra’s First Hearing Composition Competition, Omaha Symphony Guild’s International New Music Competition, and the National Association of Teachers of Singing Art Song Composition Award. Garrop has been in residence with several musical organizations, including the Skaneateles Festival and the Volti Choral Institute for High School Singers, Albany Symphony Orchestra, and Chicago’s Music in the Loft chamber music series. Her works have been performed by the Cabrillo Festival Orchestra; the Grant Park Orchestra; the Minnesota Orchestra; the Detroit, Albany, Amarillo, Nashua, and Omaha Symphonies; by the Avalon, Cecilia, and Biava String Quartets; by the Lincoln Trio, Gaudeite Brass Quintet, Fifth House Ensemble, Voices of Change, and the Capitol Saxophone Quartet; and by the choirs Chanticleer, Chicago a cappella, Grant Park Music Festival Chorus, Princeton Singers, Voices of Ascension, and Volti. Her compositions have been recorded on the Cedille, Chanticleer, Chicago a cappella, Innova, Equilibrium, Saxophone Classics, Summit, and Ravello labels. She is on the faculty of the Fresh Ink Festival, an annual two week summer program run by Fifth House that teaches music entrepreneurship to college-age students.

SATURDAY, OCTOBER 24

10:30 am, Conrad Choral Room

Young Composers Concert Winners of the 2015 BGSU Young Composers Competition

The Will Within (Third Place).....James Smith

for trombone quartet

A Mating Call (Second Place).....Alex Arman

for two flutes and piano

Ocean (First Place).....Joshua Arkangel

for piano duo

The music of American composer Mikel Kuehn (b. 1967) has been described as having “sensuous phrases... producing an effect of high abstraction turning into decadence,” by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), the Barlow Endowment, BMI (Student Composer Award), the Banff Centre, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Eitelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. In March of 2013, six of his works were featured at the Vienna Saxfest held at Konservatorium Wien Privatuniversität. Professor of Composition at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music, the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. Kuehn is currently working on a solo CD for the New Focus label; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, and MSR Classics.



Bret Bohman (b. 1982) grew up in Rochester, New York and now lives in Ann Arbor, Michigan. His interest in music began during middle school when he decided to learn to play the guitar. Near the end of high school, Mr. Bohman also started tinkering with electronic music on his home computer and eventually these varying paths led him into academia. Mr. Bohman has written music for string quartet, orchestra, choir and various mixed ensembles. His music is informed by his rock, jazz and electronic roots while also attempting to forge new musical paths. Mr. Bohman’s compositions have been heard throughout the United States at various venues including the Aspen Music Festival and School, the SCI National Conference, SEAMUS, Electronic Music Midwest, the Society for New Music, Vision of Sound, the 3rd Annual TUTTI Festival, the Heidelberg Festival and more. He has been commissioned and received performances from various ensembles including the Aspen CompLink Commissioning Project, the University of Michigan Philharmonic Orchestra, former members of the Syracuse Symphony, the Donald Sinta Quartet and the Akropolis Reed Quintet. Recent awards and honors include the New York Federations of Music Club’s Brian Israel Award, the Fifth International Robert Avalon Prize and an award from the Michigan Music Teachers Association. Mr. Bohman has received degrees in composition from Heidelberg University and the University of Michigan. He is now pursuing a Doctoral of Musical Arts at the University of Michigan in Ann Arbor. His primary teachers have included Michael Daugherty, Evan Chambers, Brian Bevelander and Mark Olivieri. He currently studies with Bright Sheng.



Carolina Heredia’s music aims to blend her musical experiences in the fields of Western Classical and Argentinean Folk and Tango. Her music has been performed in South America and the United States by esteemed groups such as the JACK quartet, University of Michigan Symphony Orchestra, Cordoba State String Orchestra and Cordoba Metropolitan Orchestra. In Fall 2016 the University of Michigan Chamber Choir will premiere her piece “Virginia” under the baton of maestro Jerry Blackstone. In Winter 2016, the JACK quartet will premiere her dissertation, a piece for string quartet and electronics. In the summer of 2015 she was a fellow at the Susan and Ford Schuman Center for Composition Studies at Aspen Music Festival and School where she studied with Steven Stucky and George Tsontakis. She is the recipient of the Brehm Prize in Choral Composition 2015, the University of Michigan International Research Grant 2015, the Margaret Dow Towsley Scholarship 2012, the Merit-Scholarship of the University of Michigan 2011 and the Dorothy Greenwald Scholarship 2011. In 2014, Carolina founded the Khemia Ensemble, a group formed by eight performers and three composers, dedicated to performing and commissioning new music. Khemia ensemble will go on tour on August 2015 to Argentina and Colombia to conduct residencies at the National Universities of Cordoba and Bogota. Carolina holds a Bachelor in Music Composition from the Universidad Nacional de Villa María (Argentina), a Bachelor in Violin from the Conservatorio Superior Félix Garzón (Argentina), a Master in Music Composition from the University of Michigan, and it is currently in her last year for the Doctorate in Musical Arts program at University of Michigan. Her professors include Michael Daugherty, Evan Chambers, Kristin Kuster and Erik Santos. Carolina has taught as a Graduate Student Instructor for the Chair of Electronic Music at the University of Michigan.

SATURDAY, OCTOBER 24

2:30 pm, Bryan Recital Hall

Rite of Passage (2014).....**Mikel Kuehn**
Gunnar Owen Hirthe, bass clarinet

Traces (2015).....**Bret Bohman**
Susan Nelson, bassoon

Schrödinger's Cat (2008).....**Mark Bunce**
John Sampen, alto saxophone

- BRIEF PAUSE -

Déjàte Caer (2012).....**Carolina Heredia**
Caroline Chin, violin

Can You Crack It? (2012).....**Benjamin Taylor**
William Mathis, trombone

...*sofferte onde serene*... (1976).....**Luigi Nono**
Michiko Saiki, piano



Benjamin Taylor (b. 1983) is a composer, improviser, and dixieland trumpet player. Having written over 100 works, his music is performed frequently across the United States as well as internationally. With experience composing for a wide variety of ensembles from Balinese Gamelan to Jazz Big Band, Dr. Taylor's recent commissions include new works for the Omaha Symphony, Toledo Symphony Youth Philharmonic Orchestra, and several consortium commissions for college and grade school concert bands. Dr. Taylor's prizes and honors include a BMI Student Composer Award, an ASCAP Young Jazz Composer Award, two Barlow Endowment commissions, and winner in the 2013 Frank Ticheli Composition Contest. Benjamin Taylor recently graduated from Indiana University where he completed his doctorate in music composition. He received his other degrees in music from Bowling Green State University in Ohio and Brigham Young University in Provo, Utah. Current compositional projects include a new work for baritone saxophone and electronics commissioned by Menne Smalbroek (Portugal) and a consortium of international saxophonists.



Luigi Nono (29 January 1924 – 8 May 1990) was an Italian avant-garde composer of classical music. He remains one of the most prominent composers of the 20th century. Born in Venice, Italy, Nono was a member of a wealthy artistic family, and his grandfather was a notable painter. Nono began music lessons with Gian Francesco Malipiero in 1941 at the Venice Conservatory where he acquired knowledge of the Renaissance madrigal tradition, amongst other styles. After graduating with a degree in law from the University of Padua, he was given encouragement in composition by Bruno Maderna. In 1950, he attended the "Ferienkurse für neue Musik" in Darmstadt, where he met composers such as Edgar Varèse and Karlheinz Stockhausen. Works from this first period include: *Polyfonica-Monodica-Ritmica* (1951), *Epitaffio per Federico García Lorca* (1952-1953), *La victoire de Guernica* (1954) and *Liebesleid* (1954). He increasingly rejected the analytical approach of serialism, as evidenced by the following works: *Incontri* (1955), *Il canto sospeso*, (1955-1956), et *Cori di Didone* (1958). He married Arnold Schönberg's daughter Nuria in 1955.

Nono was committed to socialism. He joined the Communist party in 1952. His avant-garde music was also a revolt against bourgeois culture. As such, he avoided normal concert genres in favor of opera and electronic music, and sought to bring music to factories. He made frequent recourse to political texts in his work. Many of his works are overtly political: on the letters of victims of wartime oppression, which brought him international fame; *Diario polacco* (1958), *Intolleranza, Ricorda cosa ti hanno fatto ad Auschwitz* (1966), *Non consumiamo Marx* (1969), *Ein Gespenst geht um in der Welt* (1971), *Canto per il Vietnam* (1973), and *Al gran sole carico d'amore* (1975). From 1956 onward, he was increasingly interested in electronic music, first at the "Elektroakustische Experimentalstudio" at Gravesano (Scherchen). Electronic music is involved in works like *Como una ola de fuerza y luz* for soprano, piano, orchestra and tape (1971-1972), ...*sofferte onde serene*... for piano and tape (1974-1977) and especially *Al gran sole carico d'amore* (1977-1975). After 1980 he worked in the "Experimentalstudio der Heinrich Strobel-Stiftung des Südwestfunks" in Freiburg, where he resolutely turned to live electronics. He became increasingly interested in the properties of sound as such. The new approach became apparent in works such as *Quando Stanno Morendo Diario polacco n° 2* (1982), *Guai ai gelidi mostri* (1983) et *Omgaggio a Kurtág* (1983), but above all in his last opera *Prometeo* (1984).

SATURDAY, OCTOBER 24

8pm, Kobacker Hall

Please Join Jennifer Higdon and WGTE-FM's Brad Cresswell for a pre-concert talk in Bryan Recital Hall from 7:15-7:45.

BGSU Wind Symphony
Bruce Moss, Director

Fanfare Ritmico (2000).....Jennifer Higdon

Oboe Concerto (2005).....Jennifer Higdon
Nermis Mieses, oboe

- INTERMISSION -

Bowling Green Philharmonia
Emily Freeman Brown, Director

Violin Concerto (2008).....Jennifer Higdon

I. 1726
II. Chaconni
III. Fly Forward

Caroline Chin, violin



BGSU COLLEGIATE CHORALE
Timothy Cloeter, director

Soprano	Carolyn Brooker	Kelly Frailly	Hayley Hoss	Alexandra Lenzo	Mavis MacNeil	Kira Monahan	Jenna Seeright	Hannah Stroth
Alto	Betsy Bellavia	Jennifer Meister	Holly Miller	Samantha Oltich	Kathryn Perron	Kellie Sonntag		
Tenor	Kevin Clark	Ryan Clark	Tyler J. Dohar	Aaron Hill	Luke Schmidt	Steven Sloan	Steven Stillwell	
Bass	Ben Anderson	Daniel Baumgartner	David Breen	John Hanson	Lincoln Hui	Cameron King	Justin Kohler	Michael Mirulich
								Luke Serrano

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, director

Violin I Anita Yi-Chieh Chiu+ Helen Cates+ Jianda Bai Mary J. Solomon Malik L. Khalifani Sophia R. Schmitz Evan J. Meccarello David Y. Timlin Benjamin M. Silberman Ashton M. Dagostino	Flute/piccolo Charles E. Gibb** Gabriel Gutiérrez Octavian Moldoveanu** Michelle Whitmore	Trumpet Jonathan Britt* Christina Komosinski Bryan M. Powell Rachel Richards	+denotes concertmaster *denotes section principal **denotes section co-principal Santiago Piñeros-Serrano, Evan Mearrello, Robert Ragoonanan, masters' assistant conductors. Maria Mercedes Garcia Diaz, doctoral assistant conductor.
Violin II Isaiah L. Benjamin* Bethany J. Holt Nia J. Dewberry Emily J. Topilow Renata K. Kurtz Thomas M. Moody Sean M. McHale Jamie L. Maginnis Lindsay A. Watkins Zachariah J. Shutt	Oboe/English horn Samantha Carr Lydia C. Dempsey** Daniel E. Holland** Mayuri L. Yoshii	Trombone Drew Wolgemuth* Luke Perry Daniel Rodriguez, bass	
Viola Emma Cifriño* Kayla R. Luteran Caleb C. N. Georges	Clarinet/Bass clarinet Erin Cameron** Cynthia Goosby Lucas Gianini** Kyle J. Kostenko	Tuba Diego J. Flores	
Harp Ann J. Ropp	Bassoon/Contra Chen Gong Aaron Gilbert Ashley Mania Alex C. Meaux*	Timpani Michael Keller	
Horn Tracy Bass** Lucas M. Dickow Garrett N. Krohn** Stefan D. Mohrmann Kristen Ronning	Percussion Scott Charvet* Samuel M. Fronk Paul J. Sansing		

BGSU WIND SYMPHONY

Bruce Moss, director

Piccolo Gabriel Gutierrez	Kyle Kostenko * Aaron Mancini, e-flat Sam Valley Michael Van Riper	Trombone Joshua Cebull Michael Hansford Daniel Rodriguez, bass Declan Wicks Drew Wolgemuth *	Percussion Nathan Gutcher Febe Harmon RJ Seibert Billy Sheak * Brett Welly Joe Woodie	*denotes principal
Flute Chappy Gibb * Connor Lane Francesca Leo Paul Mizzi Lizzie Ritter Samantha Tartamella	Horn Tracy Bass * Garrett Krohn * Luke Dickow Mike Holz Kristen Ronning Kenneth Tysick	Euphonium Josh Amaro * Caitlin Ballinger Parker Holben	Piano Chaska Noel McCowan	
Oboe/English horn Anthony Aiful Samantha Carr Thomas Morris *	Bass Clarinet Chris Murhpy A.J. Skojac	Tuba Kevin Graham Stephen Novak Samuel Teeple *		
Clarinet Jennifer Bouck Stephen Dubetz Lucas Gianini Andrea Goetting	Bassoon Chen Gong * Mikaela Kroyer Parker Maas, Contra Jack Smolenski	String Bass Adam Behrendt		
	Saxophone Brianna Buck Chi-Him Chik Cody Greenwell * Julia Kuhlman Ian Semanovich			

BGSU NEW MUSIC ENSEMBLE

Christopher Dietz, director

BEERMAN: Derek Emch, clarinet Anita Chiu, violin Kalindi Bellach, viola Aleksander Tengesdal, cello Jacob Sandridge, piano	TRAVERS: Solungga Fang-Tzu Liu, piano soloist Daniel Holland, oboe Derek Emch, Eb clarinet Erin Cameron, Bb clarinet Chen Gong, bassoon	Jon Britt, trumpet Drew Wolgemuth, trombone Henrique Batista & Brian Sears, percussion Helen Cates & Emily Custer, violin Colleen Miller, viola Aleksander Tengesdal, cello Andrew Binder, bass
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FACULTY AND GUEST PERFORMERS

The **Assembly Saxophone Quartet** is a professional chamber music ensemble whose mission is to promote music education and expand the enjoyment of music for people of all ages. Formed in 2003 by graduate students at the University of South Carolina, the Quartet's principal objective was, and remains, to engage with audiences in public schools and communities, working with students and audiences that often have limited experience with chamber music or with the music of our time. Assembly has completed week-long residencies in Minot, North Dakota, mid-state South Carolina, and southern North Carolina performing and teaching in area schools and offering evening recitals; additionally, the group has been featured in a performance with the Minot Symphony Orchestra and the Aiken Concert Band on Bob Mintzer's "Rhythm of the Americas" concerto for saxophone quartet and orchestra/band. The Assembly Quartet was the inaugural performer in Conundrum Theater's "Not So Classical" new music series in Columbia, SC. In past years, Assembly has been featured in the Columbia Museum of Art's French Impressionist Art/Music Collaboration, on South Carolina public radio, and regularly at meetings of the North American Saxophone Alliance, the International Saxophone Symposium, and the World Saxophone Congress. Committed to furthering the saxophone quartet repertoire, this ensemble has commissioned and premiered works by David Maslanka, Simon Fink, Benjamin Taylor, Girard Kratz, Sophocleous Charalambos and Peter Kay. For the 2014-15 season, they will be commissioning and giving the world premieres of works by Marilyn Shrupe, Kurt Isaacson, and Shawn Allison. The Assembly Quartet is a versatile ensemble, comfortable performing a wide variety of styles from orchestral pops to virtuosic avant-garde.

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 Philharmonic, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonic 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*.

Described by the *Chicago Sun Times* as "...riveting and insightful, who lights up in passages of violin pyrotechnics," **Caroline Chin** has concertized throughout the United States, Europe, and Asia in concert halls including the John F. Kennedy Center, the White House during their Christmas Festivities, New York's Carnegie and Weill Halls, and the Concertgebouw in Amsterdam. She gave her solo debut at age 12 and has since performed with several orchestras throughout the United States. An avid chamber musician, Ms. Chin is currently a member the Hudson Piano Trio and has collaborated with members of the Takacs Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfish, Colin Carr, Nobuko Imai, Charles Neidich, Piers Lane, Vladimir Mendelssohn, Roger Chase, and Abdel Rahman El Basha. She has been an invited guest artist at the Consonances Festival in France, Schiermonnikoog Chamber Music Festival in Holland, the 2 Rivers Chamber Music Festival in the UK, the Scotia Festival in Canada, and the Newburyport Chamber Music Festival in Massachusetts. A promoter of new music, she has performed works of composers Paul Moravec, Christopher Theofanidis, Michael Gotanska, Lisa Bielawa, Martin Kennedy, Alexandra Vrebelov, and a world premiere of Triple Concerto: Da Camara by Pulitzer Prize winning composer, George Walker. Recordings include the world premiere Elliott Carter's *Tre Duetti for Violin, and Cello* on Centaur Records as well as recordings on Avie Records, Somn Records, and New World Records. Ms. Chin has toured the US and Japan with tap dancer Savion Glover and performed and recorded as leader of SONYC and concertmaster of the Paragon Ragtime Orchestra. As the Artistic Director of Musica Reginae from 2007-2011, she worked to bring high quality music performances to the ethnically diverse communities of Queens. Ms. Chin teaches at Bowling Green State University's College of Musical Arts as Assistant Professor of Violin. She received her Bachelor of Music Degree from Indiana University's School of Music as a student of Miriam Fried and has received her Master of Music Degree from the Juilliard School as a student of Robert Mann.

In his seventh year at BGSU, **Timothy Cloeter** conducts the Collegiate Chorale and the Men's Chorus, and teaches conducting and choral literature. His choirs are consistently chosen to perform for state, regional, and national conferences: in the past five years his Men's Chorus has been chosen to perform at the NAJME North Central Division Conference, on the opening concert of the biennial national conference of Intercollegiate Men's Chorus, and at the Ohio Music Educators Association conference; and last year the Collegiate Chorale was chosen to sing the opening concert of the OMEA conference. Complementing his talents as conductor and teacher is his considerable experience as a singer. As a professional chorister, Mr. Cloeter has sung in the Aspen Chamber Choir, the Santa Fe Desert Chorale, the Bachakademie Stuttgart, and the Oregon Bach Festival Chorus. Mr. Cloeter also

performed as a chorister with the New York Philharmonic and the Philadelphia Orchestra under Robert Shaw, Kurt Masur, Helmuth Rilling, and Ricardo Muti, and he spent multiple seasons in the opera chorus at the Spoleto Festivals in both Spoleto, Italy, and Charleston, South Carolina. Mr. Cloeter holds a Master of Music degree from Westminster Choir College in Princeton, New Jersey, and he is finishing a D.M.A. at the University of Arizona in Tucson. His principal conducting teachers have been Joseph Flummerfelt, Bruce Chamberlain, and Helmuth Rilling.

Scott Deal has performed throughout North America, Asia, and Europe. He has premiered solo, chamber and mixed media works, and can be heard on the Albany, Centaur, Cold Blue and SCI labels. Deal's recordings have been described as "soaring, shimmering explorations of resplendent mood and incredible scale".... "sublimely performed". His recent recording of John Luther Adams' *Four Thousand Holes*, for piano, percussion, and electronics was listed in *The New Yorker* magazine's 2011 Top Ten Classical Picks. Continually inspired by new and emerging artistic technologies, Deal is the founder of the Telematic Collective, an Internet performance group comprised of artists and computer specialists. In this capacity he has performed at Supercomputing Global, Zerospace, SIGGRAPH, Chicago Calling, IEEE CloudCom, Ingenuity Festival, Internet2 and with groups that include ART GRID, Another Language, Digital Worlds Institute and the Helsinki Computer Orchestra. He is a founding member and percussionist for the computer-acoustic trio Big Robot. In 2011, Deal and composer Matthew Burtner won the coveted Internet2 IDEA Award for their co-creation of *Auksling*, a telematic opera called "an important realization of meaningful opera for today's world".

Deal's work has received funding from organizations that include Meet the Composer, Lilly Foundation New Frontiers, Indiana Arts Council, Clowes Foundation, IUPUI Arts and Humanities Institute, ConocoPhillips, and the University of Alaska. He resides in Indianapolis, Indiana where he is a Professor of Music and Director of the Donald Louis Tavel Arts and Technology Research Center at Indiana University Purdue University Indianapolis (IUPUI). He also serves as artist-faculty on the Summer Institute for Contemporary Performance Practice at the New England Conservatory. Deal was a Professor of Music at the University of Alaska Fairbanks from 1995 to 2007, where he founded the percussion and technology programs. He is formerly the Principal Percussionist of the Fairbanks Symphony and Timpanist of the Arctic Chamber Orchestra.

Early in his career he was the Timpanist/Principal Percussionist of the Miami Symphony, and taught at the New World School of the Arts, where in 1994 he was voted Teacher of the Year. As a student he was winner in the Music Teacher's National Association Collegiate Artist Competition and the Cincinnati College-Conservatory Concerto Competition, and placed 2nd in the Percussive Arts Society International Marimba Competition. He holds a Doctor of Musical Arts Degree from the University of Miami, a Master of Music degree from the University of Cincinnati College-Conservatory of Music, and a Bachelor of Arts degree from Cameron University. Deal is a Yamaha Artist, and a Black Swamp Percussion Artist.

With a wide-ranging repertoire, pianist **Solungga Fang-Tzu Liu** has enjoyed an active career as a soloist and collaborator in venues across three continents. A dedicated performer of new music, Ms. Liu has performed music by many composers of our time, including the Lutoslawski *Piano Concerto* with Ossia, Steve Reich's *The Desert Music* and *Tetillim* with Alarm Will Sound, and *Mandering River* for solo piano by Robert Morris (which is dedicated to her). With AWS Ms. Liu has recorded two CDs of Reich's major works, and a recording of *Mandering River* has been released by Albany Records. In addition, Ms. Liu premiered Gregory Mertl's *Piano Concerto* with the University of Minnesota Wind Ensemble, conducted by Craig Kirckhoff in 2011. Commissioned by the Barlow Endowment for Music Composition, this concerto was written for Ms. Liu and the University of Minnesota Wind Ensemble. Ms. Liu has concertized extensively during the past several years, including performances of Ravel's *Concerto in G Major* with Taipei Metropolitan Orchestra, a collaborative recital with Paul Merklo of the Montreal Symphony Orchestra, solo recitals at Taiwan's National Concert Hall, the Goethe Center in Bangkok, the Central Conservatory in Beijing, the Thailand International Mozart Festival,

and a chamber concert with new music ensemble Open Gate at Carnegie Hall. Ms. Liu is Assistant Professor of Piano at BGSU. Born in Taipei, Taiwan, Ms. Liu holds a doctoral degree in piano performance from the Eastman School of Music where she studied with Alan Feinberg, Douglas Humpherys and Elizabeth Difelice.

William B. Mathis is Professor of Trombone and Chair of the Department of Music Performance Studies in the College of Musical Arts at Bowling Green State University. Mathis has performed as soloist and in chamber music concerts throughout the United States at numerous universities and music festivals, including the Second International Brassfest, Festival at Sandpoint, Keystone and Rafael Mendez Brass Institutes, New York Brass Conference, Eastern Trombone Workshop, and several International Trombone Festivals. His students have won national and international competitions and hold teaching positions in universities and public schools throughout the country. He has also performed solo recitals, orchestral, and chamber music concerts abroad in Austria, Germany, Hungary and China. In 2010 Mathis organized American Music Week at the Sichuan Conservatory of Music in Chengdu, China, which included a week of concerts and master classes by ten BGSU music faculty members. He returned to China in 2012 with members of the music faculty for a weeklong residency at the Inner Mongolia Normal University School of Music in Hohhot, Inner Mongolia, presenting master classes and a chamber music recital. Mathis is currently a member of the Glass City Brass Quintet and performs regularly with the Toledo Symphony and other orchestras and community groups throughout Northwestern Ohio and Southeastern Michigan. Prior to his appointment at BGSU, he served for thirteen years on the faculty of Northwestern State University of Louisiana, where he taught applied low brass. While working in Louisiana, he was member of Shreveport Symphony for ten seasons and was a founding member of the LATEX Trombone Quartet, comprised of four professors of trombone from Louisiana (LA) and Texas (TEX). Specializing in consort instrumentation performing on soprano, alto, tenor and bass trombones, the ensemble has toured throughout the Southern and Midwestern States. Their first CD recording was released in 2002. He is an avid supporter of music in the public schools and spends time locally and throughout the region working with music teachers and young music students of all grade levels. He is the Director of the BGSU Summer Music Institute Brass Camp, a post he has held since 2001. He also serves as a contributing writer of recording and literature reviews for the International Trombone Association Journal and has received grants for research and implementation in music technology. A native of Wichita, Kansas, Mathis holds a bachelor's of music education from Wichita State University and a master's and doctorate from The University of Michigan in trombone performance.

Laura Melton has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and the National Symphony Orchestra's Young Artist Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concorso International de Ejecucion Musical in Chile and the Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, the International Chamber Orchestra in California and the National Symphony Orchestra at the Kennedy Center in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and appearances on National Public Radio's *Performance Today* in celebration of the birthday of composers John Corigliano and Samuel Adler. She recently released CDs of solo and chamber works of Adler and Sebastian Currier on Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. She holds a bachelor's degree from the University of Maryland, where she was a student of Nelita True; a master's degree from the University of Southern California, under John Perry, and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a Fulbright Scholar, earning the solistendiplom while studying at the Staatliche Hochschule für Musik in Freiburg. A graduate of the Interlochen Arts Academy, Melton

is currently a summer faculty member at the Interlochen Arts Camp. **Nermis Mieses** has been recently appointed Assistant Professor of Oboe at BGSU. Prior to this appointment she held positions at the University of Kentucky (Lexington, KY), Ohio Northern University (Ada, OH) and Hillsdale College (Hillsdale, MI), and maintained a private studio in Ann Arbor, MI. Mieses is an active performer. In 2011, she won first place in the First International Oboe Competition, held in Santa Catarina, Brazil, and received the Best Brazilian Music Interpretation Prize. She also garnered second place at the Society for Musical Arts 2012 Young Artist Competition, Ann Arbor, MI. She has appeared in solo performances at the Kennedy Center for the Performing Arts in Washington, D.C., and the Cranbrook Music Guild Series in Bloomfield Hills, MI, and has soloed with the Michigan Philharmonic Orchestra on the oboe d'amore. Currently principal oboe of the Michigan Opera Theatre in Detroit, and former principal of the Michigan Philharmonic, she has also performed throughout Michigan with the Dearborn, Ann Arbor, Sphinx, Rochester, Lexington Bach Festival, and Symphony of the Lakes Orchestras. On a national scale, she has appeared in concerts with the Puerto Rico Symphony Orchestra (San Juan, PR) and the National Repertory Orchestra (Brecknridge, CO) and toured Denmark with the Thy Chamber Music Festival (2011). She holds DMA and MM degrees from the University of Michigan under Nancy Ambrose King and BM from the Conservatory of Music of Puerto Rico, under Frances Colón.

Bruce Moss, professor of music education 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 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 featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. He holds memberships in the American Bandmasters Association, 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.

Canadian flutist **Conor Nelson** gave his New York recital debut at Carnegie Hall's Weill Recital Hall and has appeared frequently as soloist and recitalist throughout the United States and abroad. Solo engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, the Flint Symphony, and numerous other orchestras. Other recent highlights include performances at Carnegie Hall's Zankel Hall, the Kimmel Center in Philadelphia, and a recital last season at the Tokyo Opera City Hall which received numerous broadcasts on NHK Television. The only wind player to win the Grand Prize at the WAMSO Young Artist Competition, he also won first prize at the William C. Byrd Young Artist Competition. Dr. Nelson is currently the assistant professor of flute at BGSU. He previously taught at Oklahoma State University and has given master classes at over forty colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony Brook University where he was the winner of the school-wide concerto competitions at all three institutions. His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis and Susan Hoepfner. For more information, visit www.conornelson.com

Susan Nelson is the Assistant Professor of Bassoon at BGSU, and enjoys an active career as a performer, teacher, and clinician. She recently taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. In the summer Nelson teaches at the Boca Majority Bassoon Camp and BGSU's Double Reed Camp. She has performed with the annual Classical Music Festival in Eisenstadt, Austria, as well as the Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and the Helena Symphony. Nelson taught at both Adrian and Heidelberg Colleges and was a member of the Heidelberg faculty wind quintet. She also held the position of principal bassoon in the Great Falls Symphony and was a member of the Chimook Winds quintet in Great Falls, Montana. She has received the top award at the Midwest Double Reed Society Young Artists Competition, was a finalist in the University of Oklahoma Concerto Competition, a finalist in the Arapahoe Philharmonic Concerto competition, and won third place in the Ann Arbor Society for the Musical Arts competition. She is a graduate of the University of Kansas, the University of Oklahoma, and the University of Michigan. Her primary teachers include Jeffrey Lyman, Carl Rath, and Alan Hawkins.

Andrew Pelletier, horn, is a Grammy Award-winning soloist and chamber musician regularly performing across the United States. Principal horn of the Michigan Opera Theatre (Detroit Opera House) and Ann Arbor Symphony, he was the first-prize winner of the 1997 and 2001 American Horn Competition. Active nationally as a solo artist, he has appeared at the International Horn Society Annual Symposia in 1997, 2003, 2005, 2009 and 2013 and has presented solo performances in 25 U.S. States, England, Canada and Mexico. As a member of Southwest Chamber Music, he won a 2005 Grammy Award for Best Classical Recording (small ensemble category). Dedicated to new music, he has commissioned and premiered over 20 works for the horn as a solo voice. He spent almost a decade as an active freelance performer in Los Angeles and can be heard on film soundtracks for *Briffle: Los Angeles*, *Your Highness*, *Lethal Weapon 4*, *The X-Men*, *Against the Ropes* and *Frequency*, as well as various television movies for Lifetime TV and the Sci-Fi Channel and has recorded for Cambria Master Classics, Koch International, Delos and MSR Classics labels. Since 2004, he serves as the Associate Professor of Horn at BGSU.

Charles Saenz is Associate Professor of Trumpet and Coordinator of Brass Studies. Mr. Saenz has performed with such ensembles as the Toledo Jazz Orchestra, the Toledo Symphony, the Tower Brass Quintet, the Sinfonia da Camera of Illinois, The Champaign-Urbana Symphony, the Illinois and Nebraska Brass Quintets, and the Omaha Big Band. He is active as an adjudicator/clinician and has presented master classes in Illinois, Michigan, Alabama, Oklahoma, Nebraska, Wisconsin, Iowa, South Carolina, and New Mexico. An active performer at international venues, Mr. Saenz has presented recitals and master classes in China, Inner Mongolia, Thailand, and Brazil. Other performances include the Burgos Chamber Music Festival in Burgos, Spain and the Exploring Brass Ensembles workshop in Kalavrita and Athens, Greece. In 2011, he was a featured artist at the Fifth International Trumpet Festival of China held in Shenyang, China. Other recent engagements include a recital tour of Taiwan and the 10th Annual Chamber Music Festival in Aguascalientes, Mexico. In June 2014, Mr. Saenz traveled to Monterrey, Mexico to teach at the international trumpet camp. He recently released a Brass Quintet recording with the Tower Brass Quintet. He will release a solo CD in early Spring 2016. Mr. Saenz is the recipient of various awards including first prize in the 1994 International Trumpet Guild Solo Competition. He is associate professor of trumpet and coordinator of brass and percussion at Bowling Green State University. 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 degrees from New Mexico State University and the University of Illinois.

David Saltzman is the Tuba and Euphonium Instructor at Bowling Green State University and the Principal Tuba player of the Toledo Symphony since 2007. In 2011 David joined the Glimmerglass Opera Festival based in Cooperstown, NY as their Principal Tuba player

for their summer Opera series. Prior to these appointments, David was the Principal tuba player for the Honolulu Symphony Orchestra and the Honolulu Brass Quintet (1997-2007). He was also the Tuba/Euphonium instructor at the University of Hawaii and the founder and director of the University of Hawaii's Tuba/Euphonium Ensemble. David has performed with many orchestras throughout the United States and Canada, including: the Cleveland Orchestra, the Detroit Symphony Orchestra, the Indianapolis Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Baltimore Symphony, the Alabama Symphony and the Windsor Symphony. He can also be heard playing 2nd tuba on the Pittsburgh Symphony's recordings of *Symphony Fantastique* and *Eine Alpensinfonie* conducted by Marek Janowski. An active soloist and chamber musician, David was the winner of the Colonial Euphonium Tuba Quartet's Tuba Solo Competition in Albany, New York back in 1996. Since then, David has performed as a featured soloist throughout the United States and Europe. Active amongst the International Tuba Euphonium Association's festivals, David has performed solo recitals at many of their Regional and International Festivals as well as a featured soloist with United States Army Orchestra during the 2014 United States Army Tuba Euphonium Conference. David has most recently been working as part of a consortium of tuba players commissioning six new works for the tuba and euphonium over the last two years. David also performs numerous solo recitals at schools and Universities around the country. In 2010, he performed the John Williams *Concerto for Tuba* with the Toledo Symphony as part of the orchestra's Key Bank Pops Series and will be performing the Arild Piaf Concerto for Tuba and Strings October 17 & 18 of 2014 on the Toledo Symphony Classics Series. David is proud to have studied the tuba with Harvey Phillips, Daniel Perantoni, Fritz Kaenzig, Toby Hanks and David Federly.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conn-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shruide. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Roger B. Schupp is Professor of Percussion and Jazz Studies at BGSU. Schupp received his Doctor of Musical Arts in percussion performance and jazz studies from the University of Texas at Austin. A versatile performer in the areas of classical, jazz, and world music, Schupp has performed in a variety of ensemble including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Toledo and Austin Jazz Orchestras. He has performed and recorded with such diverse artists and ensembles as the Royal Ballet of London, New York Voices, Marvin Hamlisch, Tommy Tune, Bob James, Clark Terry, Terrance Blanchard, Chuck Berry, Amy Grant and the Broadway touring casts of *A Chorus Line*, *Spamalot*, and *Wicked*. His playing can be heard on labels such as RCA, CBS, MCA, Sony, Naxos, Albany, and SeaBreeze among others. Roger is an active member of the Percussive Arts Society and serves on that organization's Contest and Audition Procedures Committee. Schupp has presented concerts, clinics, and masterclasses in over 30 states and 20 countries on 5 continents. He is an active performer and current member of the Toledo Symphony Percussion Trio, Toledo Symphony Concert Band, and Toledo Jazz Orchestra. Schupp is an artist/clinician for the Pearl Drum Company, Adams Percussion, Zildjian Cymbals, Innovative Percussion, and Remo Drum heads. Listen for Roger on recent CD releases by composers Samuel Adler, Michael Daugherty, and Shane Hoose, the Hawk-Richard Jazz Orchestra, the Toledo Jazz Orchestra, Three and One, and guitarist Chris Buzzelli.

Praised by the *Boston Globe* for his "...pugnacious, eloquent, self-assurance....", cellist **Brian Snow** pursues a varied performing career in New York City. In addition to being a member of the NYC-based

ensembles Newspeak, OMNI Ensemble, and Proteus Ensemble, Brian has performed and recorded with a variety of artists, including Meredith Monk, The National, John Legend, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick, premiering dozens of new works. Along with violinist Caroline Chin, he recently released a CD of music for violin and cello by Elliott Carter on Centaur Records which was included in new music blog Sequenza 21's list of "most memorable recordings of 2013." He has also appeared on recordings on New Amsterdam, Innova, Cantaloupe, and Naxos labels. He has performed at many well-known venues in New York and around the world, including Carnegie Hall, Alice Tully Hall, Bargemusic, Issue Project Room, 92nd St. Y, and NFK Hall in Osaka, Japan. He also performs regularly with many prominent contemporary music ensembles, including ACME, Alarm Will Sound, and Talea Ensemble. Brian received a Doctorate in Music from Stony Brook University, a Master's from Yale, and also holds degrees from Hartt and Longy Schools of Music. His teachers have included Terry King, Aldo Parisot, David Finckel, and Colin Carr.

Along with teaching literature, music, and writing at BGSU and other schools, **Rob Wallace** is an active percussionist in a number of genres, ranging from Hindustani classical music to free improvisation. He has performed and/or recorded with many artists, and his recordings can be found on the pMentum and Ambiances Magnétiques labels. He recently co-edited (with Ajay Heble) the essay collection *People Get Ready: The Future of Jazz is Now!* (Duke, 2013).

PERFORMERS FROM THE DMA IN CONTEMPORARY MUSIC PROGRAM

An enthusiastic performer and advocate of new music, **Kalindi Bellach** has a broad range of experience in classical music. She holds degrees in performance from New England Conservatory of Music and Pennsylvania State University, and is currently pursuing a DMA in contemporary music performance at Bowling Green State University. Kalindi performs on a 2009 viola made by Filippo Fasser of Brescia.

Originally from Kajang, Malaysia, **Hong-Da Chin** has won the Young and Emerging Composer Award at NEOsonicFest, Dolce Suono Ensemble Young Composers Competition, Sarofim Composition Contest, Honorable Mention Prize for Malaysian Young Composer Workshop, and the 2014 PARMA Student Composers Competition (finalist). He also composed music for special projects by flutists Nina Assimakopoulos and Orlando Cela. Chin's orchestral pieces have been performed by the Cleveland Chamber Symphony and the Orkestra Muzyki Nowej (Poland), and read by the Toledo Symphony Orchestra. Upcoming performances include his recently finished Malaysian folk tale opera *The Mouse Deer and the Crocodile* that will be produced by the BG Opera Theater in November at the Wolfe Center. Besides composing, Chin is also an active flute and Chinese flute player. He will have his Carnegie Hall debut in November joining the thirtieth anniversary season celebration of Music From China, a New York-based Chinese music ensemble. Chin earned his diploma in flute performance from SEGI College (Malaysia), B.M. in composition from the University of Houston, and M.M. in composition from the University of Louisville. Now in his second year of doctoral study at Bowling Green State University, He studies with Marilyn Shruide, Mikel Kuehn, and Elaine Lillios. For more information, visit hongdachin.wordpress.com. Beyond his musical activities, Chin is an avid badminton player and he likes to memorize cards in his spare time. His best record of memorizing a deck of cards is 2 minutes and 4 seconds.

Derek Emch is a clarinetist, improviser, and budding composer. He is a founding member of several groups, including the John McCowen Quartet and Black Squirrel Duo. His varied career in music has led to several notable performances, including Music for 18 Musicians at Southern Illinois University's Outside the Box New Music Festival and The Faustian Flag, an original theatre concert project at the Gaiety

School of Acting in Dublin, Ireland. His activities as an improviser have led to improvised performances alongside Michael Zerang, Tatsuya Nakatani, William O. Smith, and Eric Mandat. As a member of the John McCowen Quartet, Derek has played in record store backrooms, concert stages, and back porches. Derek's abiding interest as a clarinetist and musician is to place the clarinet at the forefront of the contemporary music scene in the 21st century.

Gunnar Owen Hirthle has performed with numerous chamber, wind and orchestral ensembles throughout the Midwest, most recently as clarinetist with the Pittsburgh New Music Ensemble and as co-founder of the Black Squirrel Duo. Gunnar has performed with Arlo Guthrie at Carnegie Hall and was a soloist with the Green Bay Youth Symphony. The Ohio State University Symphony Orchestra and the Suburban Symphony Orchestra in Cleveland, Ohio. He has had the privilege to collaborate with contemporary composers, including David Lang, Steven Stucky, Sean Shepherd, Nils Vigeland, Mikel Kuehn, Amy Williams and Roger Zahab. With degrees in education and clarinet performance from the University of Kentucky, The Ohio State University, and the Cleveland Institute of Music, Gunnar has had the honor of studying with Dr. Scott J. Wright, James M. Pyne and former principal clarinet of the Cleveland Orchestra, Franklin Cohen. Gunnar is currently pursuing a doctorate in contemporary music and clarinet performance at Bowling Green State University under the mentorship of Kevin W. Schempt.

Ohio-based tuba player **Aaron Hynds** has been performing across the Midwest since 2003. Over the past few years, his emphasis has shifted away from a standard performance practice and towards a more experimental approach to the tuba, based primarily on the use of a variety of contemporary playing techniques. He has recently commissioned several composers to write new works for the tuba, with multiple world premieres planned through 2017. He also works as a composer, with current commissions planned for large chamber ensemble, brass trio, and bass clarinet+electronics. When Aaron is not performing or writing new music, he enjoys teaching young tuba and euphonium players, with past engagements including the Wisconsin Summer Music Clinic and masterclass/recital appearances at Millikin University (Decatur, IL) and the University of Northern Iowa. Aaron is currently pursuing a Doctor of Musical Arts degree in Contemporary Music at Bowling Green State University, and he has previously earned degrees from the University of Northern Iowa (BA) and University of Wisconsin-Madison (M.M.). His primary teachers include David Saltzman, John Stevens, Dr. Jeffrey Funderburk, Dr. Sharon Huff, and Thomas Miller.

Soprano **Hillary LaBonte** has appeared with Maryland Lyric Opera, Loudoun Lyric Opera, the Capital Fringe Festival, Opera AACC, Great Noise Ensemble, and the Handel Choir of Baltimore. Roles include Yum-Yum (*The Mikado*), Zara (*Utopia, Ltd.*), Isabel (*El Capitán*), Mrs. Anderssen (*A Little Night Music*), and Ann Putnam (*The Crucible*). In 2010, she was the recipient of the Phyllis Bryn-Julson Award for the Commitment to and Performance of 20th/21st Century Music. This year, she continues to establish herself in opera and new music, singing in the chorus of the Michigan Opera Theatre in their production of *The Passenger*. Hillary also performs with flutist Mary Matthews as Duo Rossignol. Earlier this year, she presented a recital with mezzo-soprano Megan Ihnen at the inaugural New Music Gathering in San Francisco. Hillary grew up in Kaneohe, Hawaii. She is a graduate of Baldwin-Wallace College and the Peabody Conservatory.

Pianist **Zach Nyce** has been a featured performer and collaborator in Japan, Greece, Honduras, and many venues on the East Coast and the Midwest United States. Playing the piano since the age of five, Mr. Nyce's principle teachers include Mrs. Martha Bolze, Dr. Naomi Niskala, and Dr. Laura Melton. Mr. Nyce has earned degrees in music performance from Susquehanna University and Bowling Green State University, where he is currently pursuing his Doctorate of Musical Arts with a focus on contemporary music. Since moving to Bowling Green, he has premiered and performed many works by cutting edge composers and has made many appearances at the New Music Festival. Mr. Nyce also enjoys playing jazz and folk music

at local venues, and also has considerable experience playing and manufacturing African Drums.

Michiko Saiki is a Japanese-born pianist/multimedia artist currently in her third year of doctoral studies in contemporary music (piano performance) at BGSU. As an advocate of new music, Ms. Saiki has traveled internationally to present concerts, lectures, and workshops and to introduce under-represented composers and styles of music to a wide range of audiences. She has been actively engaged in collaborations with artists in various disciplines including composers Stuart Saunders Smith and Marilyn Shruide, and light installation artist Erwin Redl. She explores ways to create works that merge these two fields as both a pianist and video artist. Ms. Saiki studied piano with Thomas Rosenkranz and Laura Melton (BGSU), Nicolas Hodges (Darmstadt Summer Festival), Ronald Chiodi (Northeastern State University), Timothy Ehlen (Brevard Summer Music Festival), and privately with Alice Rybak (University of Denver), and video art with Heather Elliott-Famularo (BGSU). Her recordings and artwork can be found at <http://michikosaiiki.wordpress.com>

As a DMA student at BGSU, **Aleks Tengesdal's** focus is learning 20th and 21st century cello repertoire. He has commissioned and premiered VoxNovus.com composers' works at the Duluth Underground Theatre, New Music North (Thunder Bay, Ontario), and Studio Z in St. Paul, MN. Aleks has recently performed cello concerti by Rautavaara, Dvorak and the Brahms *Double Concerto*. Iranian composer Hooshyar Khayam is currently composing a concerto for the cellist. As composer, Aleks is focused on creating new music for the cello that has references to multiple styles and deep roots in improvisation. This past spring the UMD (Duluth) Chamber Orchestra premiered his cello work, *Exp[er]iment[ation]* *[Rein]tus*. Other projects are a progressive metal album that he hopes to unleash on the world soon. This past summer he attended the Global Musicians' Workshop run by the Silk Road Ensemble and never had so much fun improvising!

Stephanie Titus holds a Bachelor of Music degree in Piano Performance from the University of South Carolina, a Master of Music degree in Piano Performance and Literature as well as a Master of Arts degree in Pedagogy of Theory from the Eastman School of Music. She currently studies with Thomas Rosenkranz at Bowling Green State University while pursuing a Doctor of Musical Arts degree in Contemporary Music with specialization in performance. Her previous instructors include Chiu-ling Lin, Marina Lomazov, and Barry Snyder. Ms. Titus is a passionate performer of standard solo piano repertoire with an avid interest in contemporary music. Her recent repertoire includes the complete solo piano works of Takemitsu and Boulez's Sonata No. 2. She is frequently sought to perform newly composed works for solo piano and chamber works. As an educator, she advocates the importance of studying standard literature alongside the adventure of discovering new works.

Concert saxophonist and pedagogue **Matthew Younglove**, a South Carolina native, has performed concerts and recitals across the United States, France, and the UK. He currently serves on the faculty of Wayne State University in Detroit, MI, and is pursuing the Doctor of Musical Arts degree in Contemporary Music at Bowling Green State University, in Bowling Green, OH, where he served as the saxophone teaching assistant for Dr. John Sampen. Additionally, he has served on the faculties of the University of South Carolina and Edinboro University of Pennsylvania. As a Presser Scholar he graduated Summa Cum Laude from the University of South Carolina where he earned his Bachelor of Music degree in Saxophone Performance. He completed graduate studies at Northwestern University earning a Master of Music in Saxophone Performance. His principle teachers include Frederick Hemke, Clifford Leaman, and John Sampen. Younglove embraces new music and has commissioned and premiered works by composers Jon Anderson, Ian Dicke, George Fetner, Simon Fink, Kurt Isaacson, Girard Kratz, David Maslianka, Marilyn Shruide, Benjamin Taylor, Amy Williams, and Eric Wubbels. As a member of the award-winning Assembly Quartet he frequently tours the US and abroad performing concerts and engaging in educational outreach performances. Matthew Younglove is a Conn-Selmer Artist Clinician, and plays Selmer (Paris) saxophones exclusively.

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