

20th annual
new music & art festival
Bowling Green State University

saturday, oct 16

9:00 am, bryan recital hall

“Preferential Strategies in Elliott Carter’s Second Quartet (1959)”

In his second quartet, Carter employs composition strategies of triple groupings and large-scale ratios that anticipate his acknowledged use of structural polyrhythms in later works.

Elizabeth Crafton

“The John Cage-Luigi Nono Controversy and the Possibilities of Radical Composition”

Although their aesthetic positions proved to be incompatible, Nono and Cage shared a radical outlook that may prove instructive to contemporary musicians.

Bruce Durazzi

“The Evolution of Chou Wen-Chung’s ‘Variable Modes’”

This paper traces the development of Chou Wen-Chung’s “variable modes,” whose enumerations are derived from metaphysical principles explicated in the ancient Chinese treatise, the “Book of Changes.”

Eric Lai

“Aspects of Time in Conlon Nancarrow’s *Tango?*”

This paper examines three aspects of time in Nancarrow’s “Tango?” for solo piano: tempo, pulse stream and durational pattern.

Daphne Leong

