

21<sup>st</sup> annual

**new**  
**Music**  
& **Art**

Bowling Green  
State University

**Moore Musical Arts Center**  
**Fine Arts Center Galleries**

**October 26 – 28, 2000**

Featured Composer

**Terry**  
**Riley**



Photo: Betty Freeman

Featured Artists

**Patrick**  
**Dougherty**

**Kathleen**  
**McCarthy**

Featured Poet

**Kathleen**  
**Fraser**

Guest Composers/Presenters

- Joe L. Alexander**
- Burton Beerman**
- Laurence Bitensky**
- Braxton Blake**
- G. Bradley Bodine**
- Evan Chambers**
- Eric Chasalow**
- David Crumb**
- Dennis DeSantis**
- Jason Eckardt**
- Robert J. Frank**
- Robert Gibson**
- Alice Gomez**
- Warren Gooch**
- Jeffrey Hass**
- Jennifer Higdon**
- Anthony Iannaccone**
- Shersten Johnson**
- Karl Korte**
- Joseph Koykkar**
- Amy Kucera**
- Mikel Kuehn**
- Annette LeSiege**
- Tom Lopez**
- Shafer Mahoney**
- Matthew Malsky**
- Jean Milew**
- Paul Nauert**
- William Ryden**
- Yung Wha Son**
- Marianne Tatom**
- Vladimir Tošić**
- Eleanor F. Trawick**

# Special Guests .....



**Carl Stone**

**Corinne Imberski and Anh Nguyen  
of the Detroit Dance Collective**



**Alexa Still**



**Ingrid Gordon**



**Freda Herseth**

**DAC Crowell**



# Festival Schedule .....

## Thursday, October 26

- 2:30 p.m., **Seminar** Terry Riley. **Bryan Recital Hall.**
- 3:30 p.m., **Papers** Music papers by Bitensky, Johnson, Tatom and Trawick. **Bryan Recital Hall.**
- 7:00 p.m., **Exhibition** *And These are the Names of the Daughters.* Dena Eber and Heather Elliot. **Kennedy Green Room.**
- 8:00 p.m., **Concert** Stone, Chasalow, Lopez and Malsky. BGSU faculty and students, with special guests composer/performer Carl Stone, as well as Corinne Imberski and Anh Nguyen of the Detroit Dance Collective. **Kobacker Hall.**

## Friday, October 27

- 9:00 a.m., **Panel** Composer to Composer: A dialogue with Terry Riley. Donald M. Wilson, moderator. **Bryan Recital Hall.**
- 10:30 a.m., **Concert** Bodine, DeSantis, Korte, Milew, Nauert, Riley and Tošić. BGSU faculty and students, with special guest performers flutist Alexa Still and marimbist Ingrid Gordon. **Bryan Recital Hall.**
- 1:15 p.m., **Lecture** Kathleen Fraser. “Translating the Unspeakable: Poetry and the Innovative Necessity.” **Pallister Conference Room, Jerome Library.**
- 2:30 p.m., **Concert** Gibson, Kucera, Kuehn, LeSiege, Riley and Takemitsu. **Kobacker Hall.**
- 6:00 p.m., **Lecture** Sculptor Patrick Dougherty. **Room 204, Fine Arts.**
- 7:00 p.m., **Exhibition** *Encounters: Installations by Patrick Dougherty and Kathleen McCarthy.* Also featuring *Focii*, a sound installation by DAC Crowell. **University Grounds and Dorothy Uber Bryan Gallery.**
- 8:00 p.m., **Concert** Beerman, Frank, Gomez, Hass, Koykkar and Riley. **Kobacker Hall.**

## Saturday, October 28

- 9:00 a.m., **Workshop** Kathleen Fraser. **Room 306, East Hall.**
- 1:00 p.m., **Panel** The Artist and the Critic: Master or Servant? Patrick Dougherty, Kathleen McCarthy, Terry Riley, Carl Stone and *21st Century Music* editor Mark Alburger. Moderated by *Columbus Dispatch* senior arts critic Barbara Zuck. **Little Theatre, Toledo Museum of Art.**
- 2:30 p.m., **Concert** Alexander, Crumb, Eckardt, Riley, Ryden and Son. **18th-Century Gallery, Toledo Museum of Art.**
- 6:30 p.m., **Lecture** Kathleen McCarthy. **Room 204 Fine Arts.**
- 7:30 p.m., **Exhibition** *Realizations.* **Willard Wankelman Gallery.**
- 8:00 p.m., **Concert** Blake, Chambers, Gooch, Higdon, Iannaccone and Mahoney. The Bowling Green Philharmonia and Bowling Green Wind Ensemble. **Kobacker Hall.**

Activities take place at BGSU’s Moore Musical Arts and Fine Arts Centers, East Hall and Jerome Library, as well as at the Toledo Museum of Art. The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan and Willard Wankelman Galleries are located in the Fine Arts Center. The Toledo Museum of Art houses the 18th-Century Gallery and Little Theatre. The festival schedule is subject to change.

## Paper presentations

William E. Lake, chair

### “Time After Time: Temporal Experience as a Determinant of Form”

**Musical time itself, and that ways listeners are led to experience time in a given piece of music, has become a primary determinant of form in some late 20th-century music.**

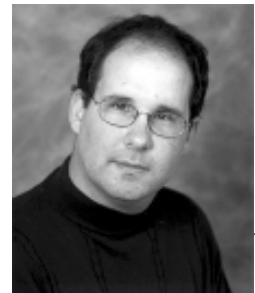
**Eleanor F. Trawick** holds a bachelor’s degree from Columbia University in New York and a Ph.D. from the State University of New York at Buffalo, where she studied composition with David Felder and Charles Wuorinen, and theory with John Clough and Martha Hyde. Her compositions include works for a variety of solo instruments, as well as for chamber and larger ensembles. Trawick’s research focuses on 20th-century music and beyond with a special interest in French composers. Currently she teaches music theory and composition at Ball State University and plays the viola in community orchestras and chamber groups.



### “Multiplicity, Analysis and the Music of Luciano Berio”

**This paper explores some of the ways in which an analysis on Luciano Berio’s *Sequenza III* can be informed by an analytical viewpoint that strives to uncover multiple meanings.**

Composer and pianist **Laurence Bitensky** is currently an assistant professor at Centre College. He received his bachelor’s degree from the New England Conservatory of Music, master’s from Ithaca College and doctorate from Cornell University. Bitensky has received numerous honors, including several awards from ASCAP. Most recently, he was selected by the Music Teachers National Association as the Shepherd Distinguished Composer of the Year for 1999 and by the Kentucky Music Teachers Association as the 1999 Composer of the Year. His piano work *Shouts and Murmurs* was the winning entry in both the 1997 Friends and Enemies of New Music and the 1997 Modern Chamber Players composition competitions, and his music has been heard throughout the United States and abroad.



### “The Musical Unconscious: Hearing the Unspoken in Britten’s *Death in Venice*”

**This paper explores the dialectical character of text-music relations at a crucial moment in Britten’s *Death in Venice* in which those relations are destabilized by the loss of words that drives the action of this opera.**

**Shersten Johnson** is a student at the University of Wisconsin at Madison, working on her Ph.D. in music theory. She also holds a bachelor’s degree in flute performance from Augsburg College and a master’s degree in composition from California State University at Northridge. She currently holds a position at the University of Kansas at Lawrence as an assistant professor in the theory department, where she is teaching sophomore and nonmajor theory classes. Johnson’s research interests include text-music relations and contemporary opera.



### “Sacred Mirrors: The Palindrome and the *Ikon* in John Tavener’s *The Protecting Veil*”

**This paper explores John Tavener’s use of the palindrome to create a musical *ikon* in his 1987 composition for cello and strings, *The Protecting Veil*.**

**Marianne Tatom** holds degrees from the University of North Texas and the University of Texas at Austin, where she is continuing her doctoral studies. Tatom has presented papers on the music of English composer John Tavener, the topic of her master’s thesis, at the Music Theory Midwest conference and the Midwest Graduate Music Consortium. Other presentation topics include the music of Guided By Voices at the International Association for the Study of Popular Music (U.S.), Popular Culture Association and Texas Society for Music Theory, as well as the music of the Beatles at IASPM (U.K.). Tatom’s research interests include semiotics, popular music analysis and music psychology.



**Four Sections from *Guelaguetza*** (1996/1999) ----- **Carl Stone**

— pause —

**Ancient Devices** (1993/1999) ----- **Matthew Malsky**

for B-flat clarinet with live computer processing  
Kevin Schempf, clarinet

**\*Aspect Ratio#** (2000) ----- **Tom Lopez**

Celesta Haraszti, Corinne Imberski and Anh Nguyen, choreography and dance  
*Commissioned by MACCM for the 21st Annual New Music & Art Festival*

**The Furies** (1985) ----- **Eric Chasalow**

Deborah Norin-Kuehn, soprano  
*\*World premiere*

**Carl Stone** was hailed by *The Village Voice* as “one of the best composers working in the country today.” He studied composition at the California Institute of the Arts with Morton Subotnick and James Tenney, and now lives in San Francisco. Stone, who has composed electroacoustic and computer music exclusively since 1972, has performed in the United States, Canada, Europe, Asia, Australia, South America and the Near East.

He has received numerous awards and grants, including the Freeman Award and a grant from the National Endowment for the Arts. Commissions include works for the Olympic Arts Festival; the Museum of Contemporary Art in Los Angeles, ZDF Television in West Germany, Tokyo-FM, Michiko Akao, Sumire Yoshihara, Sony PCL and the Paul Dresher Ensemble.

Recordings of his music can be found on New Albion, CBS Sony, Toshiba-EMI, EAM Discs, Trigram, New Tone, World Windows and other labels. His music has been used by numerous choreographers including Bill T. Jones, Ping Chong, Blondell Cummings, Hae Kyung Lee, Kuniko Kisanuki and Katsuko Orita. Musical

collaborations include those with Yuji Takahashi, Setsuko Yamada, Kazue Sawai, Aki Takahashi, Michiko Akao, Yoshihide Otomo, Rudy Perez, Stelarc, Z'ev, Bruce and Norman Yonemoto, Tosha Meishō, Ned Rothenberg, Yumiko Tanaka and Mineko Grimmer.

**Matthew Malsky** has composed concert works for soloist and mixed chamber ensembles, often with live and prerecorded electronics, and soundtracks for film and video. His works have been performed throughout the United States, Europe, Asia and Australia by ensembles such as the Contemporary Chamber Players at the University of Chicago, the Minnesota Composers Forum, the Musik Factory (Norway); on the radio in Buffalo, St. Paul and Toronto, and at numerous international contemporary music festivals. He received his doctorate in composition from the University of Chicago where he studied with Howard Sandroff, Ralph Shapey and Shulamit Ran. Malsky is an assistant professor of music at Clark University in Worcester, Mass., where he serves as director of the Computer Music Studio/Multimedia Lab.



**Composition, like cooking, acts both as a lens to focus my intellectual and creative energies, and as a means to fill my belly.**

**Tom Lopez** began composing at Oberlin College, continued his studies with Morton Subotnick at CalArts and received his doctorate from the University of Texas at Austin. He was also awarded a Fulbright Fellowship as a composer-in-residence at the studio CIRM in Nice, France. The featured composer at the first annual Impact Festival in Kansas City, Mo., his compositional endeavors have been supported by the NEA, the Betty Freeman Foundation, the Knight Foundation and artist residencies at the Atlantic Center, Villa Montalvo and Djerassi. Lopez is currently a visiting assistant professor at Oberlin.

**Some music invites us to dance, some music invites us to sing, other music asks us to be still and listen. I believe that sound has the power to transform; whether this transformation occurs during dancing, singing, or listening, it is our opportunity to emerge more honest with ourselves.**



**Eric Chasalow** is an associate professor and the chair of music at Brandeis University, where he also serves as director of BEAMS, the Brandeis Electro-Acoustic Music Studio. He holds a doctorate from Columbia University where his principal teacher was Mario Davidovsky, and where he studied flute with Harvey Sollberger. Recent performances of his works have taken place in Beijing, Berlin, New York and San Francisco. He holds awards from the Guggenheim Foundation, National Endowment for the Arts, Fromm Foundation and the American Academy of Arts and Letters. His music is available from G. Schirmer, McGinnis & Marx and Edition Bim, and on CDs from New World Records, ICMC, SEAMUS and RRRrecords.



**Composing consists of posing questions about how to articulate time in compelling ways, then finding elegant and surprising answers. Listening to a well made piece of music, on the other hand, is like taking a journey that is by turn familiar, strange, disorienting, focused, and ultimately, enlightening.**

**Breaking Training** (2000) ..... **Dennis DeSantis**

**Spirit** (1998) ..... **Paul Nauert**

**Rhapsodia** (1999) ..... **G. Bradley Bodine**

Alexa Still, flute  
Ingrid Gordon, marimba

— pause —

**Awakening** (1995/1997) ..... **Jean Milew**

Roger B. Schupp, marimba  
Michael Sander and Kevin Clyde, percussion

**Dual** (1992) ..... **Vladimir Tošić**

for piano duet or two pianos  
Marina Chamasyan and Edgardo Salinas, pianos

**Distant Pentachords** (2000) ..... **Karl Korte**

for flute, wind chimes and digital audio  
Judith Bentley, flute

**Tread on the Trail** (1965) ..... **Terry Riley**

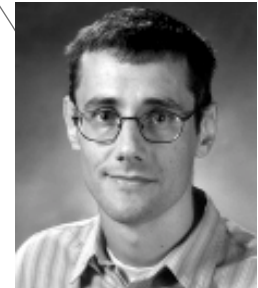
Sarah Labovitz, clarinet  
Cheng-Yu Lee, alto saxophone  
Mark Nixon, trumpet  
Kris Morron, trombone  
Cale Parks, vibraphone  
Kevin Clyde, marimba  
Nathan Bersée and Jason Hogue, bass



I'm interested in the undefinable gray areas where genres cross. For me, composition is about synthesizing all of the stuff that's meant something to me as a listener.

**Dennis DeSantis**, co-founder of the Minimum Security Composers Collective, has studied composition at Western Michigan University, Yale University and Eastman. He has also studied classical percussion with Judy Moonert and John Beck and jazz drumset with Billy Hart. Recent projects include a big band arrangement of Conlon Nancarrow's *Study #11*, an ongoing series of electronics remixes and a modern ballet adaptation of *Romeo and Juliet*. DeSantis currently resides in Rochester, N.Y., where he serves on the administrative board of Ossia, the student-run new music ensemble at Eastman.

In the beginning, I work rather systematically to construct a musical "space" or a map of possibilities. But in the end, I steer an intuitive course through that space. And that's the experience I hope to share with listeners: a spontaneous exploration of some fascinating terrain.



**Paul Nauert** holds degrees from Eastman, where he was awarded the McCurdy Prize in composition, and Columbia University, where he earned his Ph.D. in music theory in 1997. His principal composition teachers include Samuel Adler, Joseph Schwantner, Robert Morris and Fred Lerdahl. Nauert's music has received several honors including awards from the Music Teachers National Association, the Guild of Temple Musicians and BMI. The Peabody Trio and the New Millennium Ensemble have presented recent performances of his work. Nauert is currently an assistant professor of music at the University of California at Santa Cruz, where he teaches composition and theory, performs as a pianist and publishes research on a variety of topics, including temporal structure in 20th-century music and computer models of music cognition.



My aim is to integrate my whole mind, spirit and body into each work of art I produce.

**G. Bradley Bodine** holds degrees from the Evergreen State College, Pacific Lutheran University and the University of Arizona. He studied composition with Daniel Asia, Stephen Scott, Gregory Youtz and Ronald Hurst. Among his commissions are several works featuring the marimba, including works with orchestra, band, flute, and choir and percussion duo, as well as solo marimba works. The Blackburn/Lang Duo recently recorded his piece *Rhapsodia*, which will be included on their soon-to-be-released CD. Bodine is the music coordinator at the St. Thomas Aquinas Center and a lecturer at Purdue University.

**Jean Milew** holds degrees in composition from Mount St. Mary's College in Los Angeles and the University of Southern California. She is currently the recipient of a Century Fellowship at the University of Chicago, where she is working towards her Ph.D. Her teachers have included Rick Lesemann, James Hopkins and Marta Ptaszynska. Her music has been performed by both university and professional groups such as the Mount Singers, the USC Percussion Ensemble, the USC Contemporary Music Ensemble, the University of Chicago New Music Ensemble, the Pacifica String Quartet, the Orion Ensemble and at the Musica Moderna Contemporary Music Festival in Poland.



For me, music serves as an abstract means of expressing the deepest emotions of the human spirit, all of what it means to be fully alive.

Composer and multimedia artist **Vladimir Tošić** studied with Vasilije Mokranjac at the Faculty of Music in Belgrade, Yugoslavia, where he currently serves as a professor. Earlier this year, he won first prize at the Thomas Bloch composition competition in Paris. Tošić's works have been performed at the Festival Musica Nova in Sao Palo, Brazil; on a number of recitals in Belgrade, Novi Sad and Zagreb in Yugoslavia; at the Zagreb Musical Biennial; at the Festival of Experimental Music in Bourges, France, and at the BGSU New Music Festival. His compositional approach is fundamentally a reductionistic one. All of his pieces are based on a small number of elements, or even a single one such as timbre, rhythm or harmony. His works are characterized by organization by process, symmetrical arc form, repetition and consistent timbre.



Searching for the realm of tone, I have always endeavoured to create music different and beautiful in some new way.

*Vladimir Tošić*

Composer **Terry Riley** launched the minimalist movement in 1964 with his revolutionary classic *In C*. Its influence has been heard in the works of prominent composers such as Steve Reich, Philip Glass and John Adams, and in the music of rock groups such as The Who, The Soft Machine, Tangerine Dream, Curved Air and many others. Riley's hypnotic, multi-layered, polymetric, brightly orchestrated eastern-flavored improvisations and compositions set the stage for the New Age movement that was to appear a decade later.

In 1970, Riley became a disciple of the revered North Indian raga vocalist Pandit Pran Nath. He appeared frequently in concert with the legendary singer as tamera, tabla and vocal accompanist until Pran Nath's passing in 1996. In addition to his solo piano concerts of his works from the past 30 years, Riley appears in duo concerts with Indian Sitarist Krishna Bhatt, saxophonist George Brooks and Italian bassist Stefano Scodanibbio. He also performs raga as a vocalist during his teaching seminars. From 1989 to 1993, Riley formed and led the ensemble Khayal.

Riley has collaborated with or composed works for numerous other notable performers, including the Kronos Quartet, the Rova Saxophone Quartet, Array Music, Zeitgeist, the Steven Scott Bowed Piano Ensemble, the California E.A.R. Unit, guitarists David Tanenbaum and the Assad Brothers, the Abel Steinberg-Winant Trio, pianist Werner Bartschi and the Amati Quartet. He has also received commissions from the Salzburg Festival, Carnegie Hall and the Koussevitsky Foundation, among others. His epic five-quartet cycle written for the Kronos Quartet, *Salome Dances for Peace*, selected as the best classical album of the year by *USA Today*, was also nominated for a Grammy. Riley has been hailed by the *London Sunday Times* as "one of the 1,000 makers of the 20th Century."

**Karl Korte** is a graduate of Juilliard and is professor emeritus of composition at the University of Texas at Austin, where he taught from 1971 to 1997. From 1997 to 2000 Korte was a visiting professor of music at Williams College. His early training was in the areas of jazz and popular music. Korte's music has attracted national and international attention through publication, performances and a number of significant prizes and awards, including two Guggenheim Fellowships, Fulbright Fellowships to Italy and New Zealand, and a Gold Medal from the Belgian government in the Queen Elizabeth International Competition. His music has a scope and variety that makes classification of it difficult. Orchestra works range from symphonies to pieces for beginning string orchestra, choral works from oratorios to a number of short works intended for school and church use. In recent years Korte has worked extensively on a number of compositions for various instrumental soloists with "extended" accompaniment created by computer. He currently resides in Cambridge, N.Y.



*Karl Korte*

For me, one of the most exciting aspects of using the computer as a compositional tool is its powerful ability to extend the vocabulary of existing musical instruments as well as sounds from other sources and to blur the distinctions between what is real and what is unreal. For the performer this may mean extending the boundaries between what is physically possible and what is not. For the listener it may mean a blurring of distinctions between what is genuine and what is illusory. If in listening to these compositions one sometimes finds it difficult or impossible to tell where these boundaries lie, at least in part, I consider that I have been successful.

**David** (1999) ..... **Amy Kucera**

**University Women's Chorus**

Mark Munson, director

Winner of the 33rd Annual BGSU Competitions in Music Performance (Composition Division)

**Double Labyrinth** (1999) ..... **Mikel Kuehn**

Alexa Still, flute  
Ingrid Gordon, marimba

**Ritmos and Melos** (1993) ..... **Terry Riley**

Vasile Beluska, violin  
Roger B. Schupp, percussion  
Laura Melton, piano

**Mirage** (1984) ..... **Robert Gibson**

Qiao Zhang, Jessica Brown, Christy Jensik, Liz Farney,  
Jennifer Aros and Jessica Levy, flutes  
Donna Davies and Michelle George, alto flutes  
Kalee Carlton, bass flute  
Leah Martindale, conductor

**A Bird Came Down the Walk** (1995) ..... **Toru Takemitsu**

Nancy Buck, viola  
Laura Melton, piano

**Reflections** (1999) ..... **Annette LeSiege**

**BGSU Percussion Ensemble**

Jason Brasure, Kevin Clyde, Jillion Feinauer-Stark,  
James Finkelmeier, Billy Giacomelli, Crystal Hendricks,  
Rob Metzger, Nathaniel Oshaben  
Michael Sander, conductor

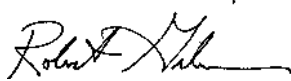


There are people out there who do nothing musical except dance to the stereo when no one's looking. My music honors them, because I do that too.



**Amy Kucera** earned her bachelor's degree from Grinnell College, where she pursued a variety of interests, including electronic composition, voice, choral conducting and technology studies. Under the mentorship of Jonathan Chenette, she won two Henry York Steiner Awards for Creativity in Music and produced various works for electronics and multimedia. She has since turned to vocal genres and is pursuing a dual master's degree in choral conducting and composition at BGSU. Her teachers have included Burton Beerman, Marilyn Shrude and Jeffrey Mumford. Kucera is the composition division winner of the 33rd Annual BGSU Competitions in Music Performance.

I believe in the obligation to work from within, as the poet Denise Levertov has written, and in the compelling mystery of sound in music.



**Robert Gibson's** compositions have been performed throughout the United States and in Europe and South America. His music has also been presented on National Public Radio and by noted performers including Bertram Turetzky, the Clarion Wind Quintet, the Meridian String Quartet and David Hardy, principal cellist of the National Symphony Orchestra. *Chamber Music*, a Capstone CD of chamber works by Gibson, appears on *Fanfare* magazine's 1996 Want List as one of critic William Zagorski's five notable recordings of the year. Gibson is professor of composition at the University of Maryland at College Park and a composer member of the Contemporary Music Forum of Washington, D.C.

**Annette LeSiege** is currently assistant dean of the College of Arts & Sciences at New Jersey City University, where she also teaches composition and theory. Her music has been performed throughout the United States, in Great Britain, France, Germany, Japan and Spain. LeSiege has been the recipient of a MacDowell Colony Fellowship and commissions and awards for music for theatrical and dance productions, as well as for chamber and orchestral works. Her music is published by Seesaw Music.

Plan no damn Madonna LP.



**Mikel Kuehn** received degrees in composition from Eastman and the University of North Texas and is former co-administrator of the Eastman Computer Music Center. Kuehn has received awards and grants from ASCAP, BMI, the Chicago Symphony Orchestra (First Hearing contest), Eastman, Indiana University, the League of Composers/ISCM, the MacDowell Colony, Meet the Composer and the University of Illinois Salvatore Martirano Memorial Composition Contest. His music has twice been selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electro-acoustic media, and has been programmed at numerous national and international venues. Author and *New York Times* critic Paul Griffiths has described Kuehn's music as having "sensuous phrases...produc[ing] an effect of high abstraction turning into decadence."



The excitement and beauty of music comes from our response to the intricacies of sounds working together over time and space and to "pure sensation unencumbered by meaning."  
(A. Dillard)



**Keyed Up (1995) ..... Jeffrey Hass**

for two amplified pianos and electronic tape  
*I. Gadget*  
*II. Early Reflections*  
*III. Loose Canons*

**Duo Solose**

Jane Solose, and Kathleen Solose, pianos

**Bonampak (1999) ..... Alice Gomez**

Velvet Brown, tuba  
 Laura Melton, piano

**Part of the Wind (1997) ..... Robert J. Frank**

Myra Merritt, soprano  
 Judith Bentley, flute  
 Kevin Clyde, percussion

**Impulse (1985) ..... Joseph Koykkar**

Robert Satterlee, piano

**Playthings (2000) ..... Burton Beerman**

Burton Beerman, clarinet  
 Celesta Haraszti, Corinne Imberski and Anh Nguyen, dance  
 Zizi Mészáros, choreography

**Chanting the**

**Light of Foresight, excerpts (1987) ..... Terry Riley**

*The Pipes of Medb*  
*Ferdia's Death Chant*  
*Chanting the Light of Foresight*

**Absolute Zero Saxophone Quartet**

Christopher Blossom, soprano saxophone  
 Erik Rönmark, alto saxophone  
 Kollister Williams II, tenor saxophone  
 Steven Michael Leffue, baritone saxophone



I love to capture the excitement and immediacy of live performers with my electronic works. The creative interpretation of different artists makes each performance fresh and unique.

Jeffrey Hass is currently an associate professor of composition at Indiana University at Bloomington, where he serves as the director of the Center for Electronic and Computer Music (CECM). His compositions have been premiered by the Louisville Orchestra, the Memphis Symphony and the Concordia Chamber Orchestra, and have been performed at Lincoln Center and at the Society of Composers, International Computer Music Society, International Double Reed Society, SEAMUS and the College Music Society conferences. Having studied composition with Frederick Fox, Donald Erb and Robert Moevs, he received a doctorate in composition in 1989. Hass won the 1994 National Band Association competition, the 1995 Walter Beeler Memorial Award for *Lost in the Funhouse* and the 1996 Lee Ettelson Composer's award for *Keyed Up*.

Art gives, actively enriching our life experience, while entertainment is simply a pleasant way to pass time. The world has enough entertainers: what we need are more true Artists.



Robert J. Frank completed his doctorate in composition at the University of North Texas and is currently co-director of the Electronic Music Studio and an assistant professor of composition and theory at Southern Methodist University. His music has been performed at such conferences as ICMC96 and ICMC99, SEAMUS, NFA, CMS, SCI and several international music and theater festivals. Frank, whose music has been recorded on the Capstone label, has received awards from ASCAP, Ithaca College/Theodore Presser and the Civic Orchestra of Chicago.

**University Women's Chorus Personnel**

**Soprano I**

Sarah Boss  
 Coleen Batchelor  
 Holliday Converse  
 Laurie Eastridge  
 Shelli Henry  
 Heather Higbee  
 Laura Holm  
 Brooke Hooper  
 Michelle Hughes  
 Erin Jensen  
 Shannon Kovach  
 Dawn Lindsay  
 Lindsay Lorello  
 Kristin Loughrige  
 Tosha Love  
 Leslie Minger  
 Lauren Mock  
 Melissa Noe  
 Melissa Quinones  
 Lynette Roberson  
 Heather Root  
 Kelly Schmieler  
 Lindsey Sharrer  
 Ashley Smith  
 Kerry Teufel  
 Rachel Van Gorder  
 Kami Volkman  
 Bethany Wharton

**Soprano II**

Heather Allen  
 Ashley Auger  
 Elizabeth Baldwin  
 Joanna Bartosik  
 Abby Bollenbacher  
 Christina Bonesteel  
 Erica Borck  
 Shelley Bylica  
 Morgan C. Churchill  
 Angela Craft  
 Sarah Emery  
 Jillion Feinauer-Stark  
 Elizabeth Fleitz  
 Lindsey Frantz  
 Amy Gresham  
 Kristin Heasley  
 Megan Huff  
 Emma Jackson  
 Kimberly Keckler  
 Angel Kiehl  
 Nicole Kvasnok  
 Sarah Grace Luczyk  
 Amanda L. Maag  
 Carrie Marquette  
 Kathryn McGushin  
 Meagan Elizabeth Melecosky  
 Melissa Montgomery  
 Kari Nathanson

Argia Nowlin  
 Carrie Rhodes  
 Kimberly Robinson  
 Stacey Schaaff  
 Amy Shrider  
 M. Brooke Speakman  
 Jamie Stone  
 Abigail Snyder  
 Valerie Taylor  
 Kate Torgerson  
 Elisabeth Wharton

**Alto I**

Megan Cutcher  
 Adele Funk  
 Emily Hockman  
 Ashley Jelks  
 Anita Kerlin  
 Aliesha Martin  
 Megan McCoy  
 Rebecca L. Pierce  
 Catherine Reinhard  
 Sara Ritter  
 Traci Schmieler  
 Marie LeAnn Taylor  
 Erin Tucker  
 Krista Von Deylen  
 Kristen Zalar

**Alto II**

Tammy Bruno  
 Michele L. Carr  
 Eva J. Egolf  
 Erica Galandiuk  
 Lucyanne M. Georger  
 Jodie L. Hutchinson  
 Crystal C. Lewis  
 Mandy Lohrman  
 Amanda Lovitt  
 Molly Ogden  
 Nicole Rolf  
 Gina Schetter  
 Carla Schober  
 Kelly Anne Slatterly  
 Kristen L. Turk  
 Elizabeth Winland

**Alice Gomez** is rapidly gaining international acclaim for her Latino- and Native American-influenced compositions. A recipient of several ASCAP Composer's Awards, she is also an assistant professor of music at San Antonio College where she teaches basic composition, percussion, world music, and directs and arranges music for the Latin jazz ensemble. In addition, Gomez served as composer-in-residence with the San Antonio Symphony from 1993-96. As a percussionist, she performs professionally with a variety of musical groups including the San Antonio Early Music Ensemble, the San Quilmas Consort, the San Antonio Symphony, the Jewish folk music ensemble Hallel and as a co-founder of the Latin folk performing/recording group Marimba Quest. In addition to performing, she has lectured at several schools and universities throughout the United States, and has also served in an advisory capacity on panels for the National Endowment for the Arts and Meet The Composer, Inc. Gomez has several recordings on San Antonio's Talking Taco and Iago labels, as well as on the Silver Wave label. Her music has been featured on several radio stations, as well as on television programs such as *20/20*, *Heritage* and *ArtBeat*.



**My goal is to create works that capture the true spirit of ethnicity, and communicate them in my own contemporary musical language.**

**Joseph Koykka**, a professor at the University of Wisconsin at Madison, teaches courses in electroacoustic music for the Interarts & Technology program. He also acts as music director for the University of Wisconsin's dance program. His discography includes an all-chamber music CD on Northeastern Records; *Composite for Orchestra* on the MMC label; *Triple Play* on volume 3 of the SEAMUS series, and *Double Take* on the In-Sync label. Koykka's compositions are published by MMB Music, See Saw Music and Belwin-Mills and have been performed extensively throughout the United States, Europe and South America. Koykka has composed in a variety of media including chamber music, orchestral scores, music for dance, film/video scores and electronic music.

**The guiding principles of my music are clarity of structure, economy of musical materials, and directness of communication. My compositions also reflect my long-held belief that the seriousness as well as the popular music of our epoch are both valid sources of inspiration for the present-day composer.**



Composer, clarinetist and video artist **Burton Beerman** is director of the MidAmerican Center for Contemporary Music and founder of the New Music Festival. *The Village Voice* stated, "There is a remarkable clarity in the way he carries out the logic of his materials and he has an excellent ear for sound color." Recent activities include a STEIM Research Center residency in the Netherlands, performances at the Radio Funk Haus in Vienna and at the JIM festival sponsored by IRCAM in Cannes, France. The video opera *Jesus' Daughter* was presented at the Walter Reed Gallery in Lincoln Center, at the Modern Museum of Art in New York City and at venues in Switzerland and Italy sponsored by UNESCO. Concerts of his music were presented this summer at Town Hall in Eger, Hungary; the Pepsi Island Festival, and the Artus and Trafo theaters in Budapest. In addition, Beerman's works were broadcast over HEAR Radio, Duna Televizio, MTVI and RTL-Klub television in Eastern Europe.



**My assumption is that none of us can be truly insightful or candid in explaining our work and processes with words. There is always an underlying motive. The desire for interpersonal fusion is the most powerful striving in mankind and allows our work in the end to speak for itself.**

Saturday ■ October 28 ..... 2:30 p.m. ■ 18th-Century Gallery  
Toledo Museum of Art

**Soundings** (1994) ..... **David Crumb**

Kevin Schempf, clarinet  
Nancy Lutes, bassoon  
Robert Satterlee, piano

**Two Bryant Songs** (1994) ..... **Joe L. Alexander**

Deborah Norin-Kuehn, soprano  
Kevin Schempf, clarinet  
Jane Solose, piano

**Three Rags for Violin and Viola** (1988) ..... **William Ryden**

*Allegro con spirito*  
*Adagio*  
*Allegro ben ritmato*

Penny Thompson Kruse, violin  
Steven Kruse, viola

**Olson III** (1967) ..... **Terry Riley**

Jason Crawford, Oz Koren, Amy Kucera,  
Robert Samels and Heather White, voice  
Adam Zygmunt, alto recorder  
Burton Beerman, Bill Carey and Bobby Gibbs, clarinet  
Graham Raulerson, melodica  
Adam Mirza, violin  
Griff Rollefson, contrabass  
Mary King, piano

**Prayers in the Wind** (1999) ..... **Yung Wha Son**

1. *Stoic but lyrical*  
2. *Brisk but lyrical*  
3. *Almost Lamenting*

Kathryn Thomas Umble and Rebecca Meier, flute

**Tangled Loops** (1996) ..... **Jason Eckardt**

John Sampen, soprano saxophone  
Marilyn Shrude, piano

**William Ryden** was born in New York City in 1939. He was educated at the American Conservatory of Music in Chicago and the Mannes College of Music in New York. He also studied privately with the Hungarian violist/composer Tibor Serly. Serly was a student of Bartók and is known among violists for reconstructing Bartók's viola concerto after Bartók's death. Ryden has composed extensively for television and is the editor of the *Concert Master Series*, a collection of orchestral arrangements designed for school orchestras. He is well known for his large output of rags for piano, numbering over 200 and has also composed rags for a variety of instrumental combinations. In 1992, Orchestra New England commissioned and premiered *Concerto in Ragtime*, featuring the Canadian pianist John Arpin, which was nominated for the Pulitzer Prize. Last year, *Rhapsody for Violin and Orchestra* was premiered by the same group. A CD on the Clavier label featuring brass quintet will be released this year.



Ultimately, I believe in breaking new ground, and, in doing so, mending some of the broken threads that link music of our time to music of the past.

**David Crumb** joined the faculty of the University of Oregon in 1997, where he continues to serve as an assistant professor of composition. His music has been performed by the Baltimore Symphony, Los Angeles Philharmonic New Music Group, Orchestra 2001, Cleveland Chamber Symphony and numerous smaller ensembles including Parnassus, Voices of Change and Quattro Mani. Honors include a Tanglewood fellowship, an L.A. Composers Project prize and a fellowship from the Guggenheim Foundation. Crumb has held residencies at Yaddo and MacDowell, and has attended the Gamper Festival in Maine, the University of Memphis' Imagine '95 Festival and the Colorado College Composers' Symposium.

My music is technically and intellectually challenging for the performer, as well as enlightening and entertaining for the listener.



**Joe L. Alexander** teaches theory at Birmingham-Southern College and tuba at Samford University and the University of Alabama at Birmingham. His *Two Bryant Songs* is recorded on Living Artist Recordings, and his *Sonarequasta* was selected in 1994 by New Music for Young Ensemble for its competition. Alexander holds degrees from East Carolina University, James Madison University and the University of North Texas. His composition teachers include Douglas Knehans, Martin Mailman, Cindy McTee, Newel Kay Brown and James Riley. Alexander serves as treasurer of the Birmingham Art Music Alliance. He lives in Tuscaloosa with his wife, Mary, and his son, Benjamin.

**Yung Wha Son** holds a Ph.D. in music composition from the University of California at San Diego. She is also a recipient of a Fulbright Fellowship to Paris, a French Government Grant and Beebe Funds for study in Europe. She has received commissions and grants from the American Music Center, Meet the Composer, iEar studio of Rensselaer Polytechnic Institute, and the Chamber Music Conference and Composers' Forum of the East, Inc. in New York. She has taught music at Bennington College in Vermont and currently teaches in the music department at the University of California at Irvine.



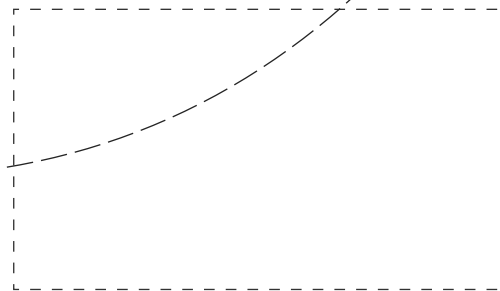
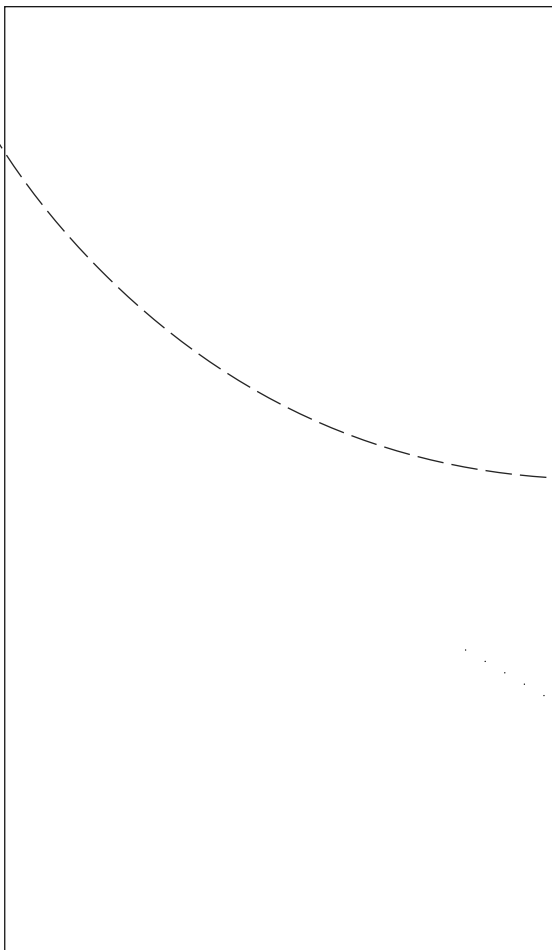
*Yung Wha Son*

**Jason Eckardt's** music has been commissioned by Carnegie Hall, the Koussevitzky and Fromm Foundations, and percussionist Evelyn Glennie; heard at Darmstadt, the ISCM World Music Days, Voix Nouvelles, Musica Nova Sofia, Currents in Musical ThoughtSeoul, Musik im 20. Jahrhundert and the International Bartók Festival, and recorded on the CRI, Helicon and Mode labels. He has received awards and fellowships from the League/ISCM, Fondation Royaumont, Deutsche Musikrat-Stadt Wesel, MacDowell and Millay Colonies, ASCAP, Mikhashoff Trust, University of Illinois and the Fritz Reiner Center. Eckardt teaches at the University of Illinois and is the executive director of Ensemble 21.



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inlets

*Jason Eckardt*



**Bowling Green Philharmonia**

Emily Freeman Brown, conductor

**West End Express** (1997) ..... **Anthony Iannaccone**

Iwona Sowinska, graduate assistant conductor

**Dorothy Parker Songs** (1999) ..... **Braxton Blake**

*Ultimatum*  
*Salome's Dancing Lesson*  
*Midnight*  
*The Little Old Lady in Lavender Silk*

Freda Herseth, mezzo-soprano

**Blue Cathedral** (1999) ..... **Jennifer Higdon**

— intermission —

**Bowling Green Wind Ensemble**

Bruce Moss, director

**Fast Forward** (1998) ..... **Shafer Mahoney**

for amplified flute and wind ensemble

Kathryn Thomas Umble, flute

**The Stones Speak of Eternity** (1996/2000) ..... **Warren Gooch**

*Monoliths*  
*Petroglyphs*  
*Cornerstone*  
*Monument*

**Polka Nation** (1996) ..... **Evan Chambers**



Thirty years ago I wrote “large-audience” pieces in a populist vein and “small-audience” pieces in a specialist vein. Today my goal is to integrate both kinds of expression in the same work.

**Anthony Iannaccone** studied at the Manhattan School of Music and Eastman. His principal teachers were Vittorio Giannini, Aaron Copland and David Diamond. During the 1960s, he supported himself as a part-time teacher at the Manhattan School and as an orchestral violinist. His catalogue of approximately 50 published works includes three symphonies, as well as smaller works for orchestra, several large works for chorus and orchestra, numerous chamber pieces, a variety of works for wind ensemble and several extended a cappella choral compositions. His music is performed by major orchestras and professional chamber ensembles in the United States and abroad. Since 1971, he has taught at Eastern Michigan University, where he conducts the Collegium Musicum in orchestral and choral music of the late 18th century.

The beauty and power of music and its profound meaning for my life cannot be expressed by words, but only through music. Hence, the beauty and power of music.



**Braxton Blake** studied composition with Samuel Adler, Warren Benson and Joseph Schwantner at Eastman, where he also served as director of the school's Musica Nova ensemble. He has also studied at the Bayreuth Festival, the Dartington Festival and the Staatliche Musikhochschule in Stuttgart, Germany. Blake has received commissions from the city of Donaueschingen, Germany; the Duo Stange/Siefert; the Sonderjyllands Symfoniorkester in Denmark; The Vail Valley Foundation; Richard Lalli; the Philharmonic Brass; the city of Mannheim, Germany; Ensemble 20; the Stuttgart Philharmonic; the city of Stuttgart; the Stuttgart Ballet, and the West German Radio. His works have been recorded on Ars Musici Recordings, as well as by the Südwest Rundfunk of Baden-Baden, Germany, for radio broadcast and CD release. Blake's music is published by Theodore Presser and Columbia University Music Press. In addition to his work as a composer, he has conducted numerous ensembles, including the San Francisco Contemporary Music Players, Ensemble Modern, Musik Fabrik, the Stuttgart Philharmonic, the Stuttgart Ballet, the South German Radio Choir, the Koechlin Ensemble and Ensemble 20. Blake has served as music director for the Erick Hawkins Dance Company, MusicAvantgarde (Mannheim) and the Weinstadt Symphony Orchestra, and has collaborated with musicians ranging from Siegfried Palm to Ornette Coleman.



Singing the song of the human spirit, in all of its stories...for me, that is composing.

**Jennifer Higdon** is active as a free-lance composer. Recently named a 1999 Pew Fellow in the Arts, she is also a recipient of numerous awards including a Guggenheim Fellowship and two awards from the American Academy of Arts and Letters. Her orchestral work *Shine* was named Best New Piece of the Year in *USA Today's* Top Picks in Classical Music for 1996. Her works are recorded on 14 discs, including recent releases on CRI, Albany and the Crystal label. Upcoming commissions include works for the Philadelphia Orchestra, the Minnesota Orchestra, the Orchestra of St. Luke's, Eighth Blackbird, the Verdehr Trio and the Van Cliburn Competition. She teaches at the Curtis Institute of Music in Philadelphia.

**Shafer Mahoney** is an assistant professor at Hunter College (The City University of New York), where he teaches composition and harmony. He was trained as a percussionist and studied composition at Princeton University and Eastman. Mahoney's works have been performed across the country, from Carnegie Hall to San Luis Obispo. His orchestral composition *Dance Machine* was recently recorded for Enja Records and is the subject of a European television documentary, *New York Melting Pot*. Currently, Mahoney is working on two commissions: a Bronte cantata for the Cincinnati Chamber Symphony and Chorus, and a wind symphony to inaugurate Columbus State University's new concert hall.

When I compose, the performers and the audience are constantly in my mind. I couldn't make music any other way.

**Warren Gooch** serves as chair of the theory-composition area at Truman State University, where he has twice been named finalist for that university's "Educator of the Year" award. Gooch's music has been performed throughout North American and Europe, and he has received recognition through awards, grants and commissions from numerous national and regional arts organizations. His music is available from Southern, Kjos, Alliance, Plymouth and other publishers, as well as from MMC Recordings. A native of Duluth, Minn., Gooch received his doctorate from the University of Wisconsin, where he studied with Stephen Dembski and Joel Naumann.

For me, the "act" of composition is a divinely-inspired, spiritual process: one that I only understand at a rather basic level. My music is influenced by who I am now as a person, who I once was, and who I am striving to become.



*Warren Gooch*

**Evan Chambers** teaches composition and electronic music at the University of Michigan. His awards include first prize in the Cincinnati Symphony Competition and the Walter Beeler Prize, and recognition from the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA and the American Composers Forum. His works have been performed by the Cincinnati, Kansas City, Memphis and Albany Symphonies, and are available on recordings issued by Albany Records, Cambria, Centuar and the Foundation Russolo-Pratella. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, Marilyn Shrude, George Wilson and Burton Beerman.



Everybody Polka!

*Evan Chambers*

**Bowling Green Philharmonia Personnel**

<b>Violin I</b> Monika Chamasyan <sup>3</sup> Gabriel Feurdean <sup>2</sup> Dana Tolan Seth Gangwer Adam Mirza Eric Siebenaler Anabelle Tirado George Haynes Aaron Jacobs Sean Hagerty Emily Batts	Melanie Menz Nathan Kelmec Ann Frazier	<b>Bass</b> James P. Ryan* Thomas Brennan Dan Matlock Nathan Medonald Jason Gahler David Goodman Adam Bishop	Wade Harwood Jocelyn Urps Dustin Ruffell <sup>§</sup>	<b>Bass Trombone</b> Jeff Kurka	
<b>Violin II</b> Mark Dorosheff <sup>1</sup> Justin Payne Jennifer Devane Carl Schaffer Stacy Ferris Annie Myatt Naomi Marko Shandi Freed Phillip Pagal Kat Jara	<b>Viola</b> Michelle Leblanc* Amy McQuattie Daniel Plonka Megan McLaughlin Angela Fox Erin Zemanek Katrina Sharp Michelle Bettler Melinda Stevens Bethany Wharton	<b>Flute</b> Jessica Brown <sup>†</sup> Leah Martindale <sup>‡</sup> Christine A. Jensik Desra Ulrich Qiao Zhang <sup>§</sup>	<b>Bassoon</b> Courtney Johnson <sup>§§</sup> Christopher Blossom <sup>†</sup> Stacy Wentzell	<b>Tuba</b> George Palton	<sup>1</sup> concertmaster for Iannaccone <sup>2</sup> concertmaster for Blake <sup>3</sup> concertmaster for Higdon
	<b>Cello</b> Melissa Rose* Rebecca Tindell Sara Gunter Fred Brackmann Amanda Amos Marquita Pinkston Faith Waldron	<b>Oboe</b> Benjamin Carithers <sup>†§</sup> Annie Corrigan <sup>‡</sup> Kirsten Speyer Molly Braker	<b>Horn</b> Liz Reese <sup>§§</sup> Kristi Horn Graham Raulerson <sup>†</sup> Angela Harding Ed Meckes Jessica Parkinson	<b>Harp</b> Megan Davis Alice Moore	<sup>†</sup> principal in Iannaccone <sup>‡</sup> principal in Blake <sup>§</sup> principal in Higdon <sup>§§</sup> section principal
		<b>Clarinet</b> Rachel Dusseau Justin Mead <sup>‡</sup> Soo Goh <sup>†</sup>	<b>Trumpet</b> Mark Nixon <sup>†§§</sup> Mathew Schatt Catherine Ruttan Virginia Thompson	<b>Timpani</b> Kevin Clyde	
			<b>Trombone</b> Jerrold Fry <sup>†§§</sup> Brian Brookhart	<b>Percussion</b> Billy Giacomelli* James Finkelmeier Nate Oshaben	
				<b>Piano/Celeste</b> Marina Chamasyan	
				<b>Orchestra Librarian</b> Amy McQuattie	
				<b>Graduate Assistant Conductors</b> Iwona Sowinska Oz Koren	

**Bowling Green Wind Ensemble Personnel**

<b>Piccolo</b> Ruthann Fulton	<b>Bassoon</b> Heather Secora Stacy Wentzell	<b>Contrabass Clarinet</b> Adam Bishop	<b>Horn</b> Wendy Maroon Graham Raulerson Tom Chiera Linda Samuelson Ed Meckes	<b>Tuba</b> Jason Jordan George Palton
<b>Flute</b> Desra Ulrich* Amy Williams* Laura Weller Liz Farney Elizabeth Allen	<b>E-flat Clarinet</b> Kasey Lingvai	<b>Alto Saxophone</b> Kollister Williams* Leah Kesner*	<b>Percussion</b> Billy Giacomelli Jillion Feinhauer-Stark Nate Oshaben Jim Finkelmeier Crystal Hendricks Jason Brasure	
<b>Oboe</b> Annie Corrigan Melissa Womer Brenda Gohr	<b>Clarinet</b> Dustin Ruffell Soo Goh Josie Urps April Litvin Rachel Dusseau Justin Mead	<b>Tenor Saxophone</b> Matt Bauman Baritone Saxophone Jeff McLemore	<b>Trombone</b> Brad Hruska Adam Reardon Chris Baumgartner Jeff Kurka Jeremy Hackworth	<b>String Bass</b> Katie Falcon
<b>English Horn</b> Brenda Gohr	<b>Bass Clarinet</b> Matthew Lawson Trisha Vickers	<b>Trumpet</b> Matthew Schatt* Kevin Mulder* Catherine Ruttan Christopher Shumick Tracy Kutschenriter Daryl Wolfram	<b>Euphonium</b> John Keys Michael Meadows	*co-principal

# Performers

**Vasile Beluska**, a professor of music performance studies at BGSU, is a graduate of the Liceul de Muzica and Conservatorul de Muzica in Cluj, Romania, and Southern Methodist University, as well as a member of the Class of Jascha Heifetz (Los Angeles). A winner of numerous competitions and awards, he has presented chamber music performances throughout the United States and Europe. He is currently first violinist of the Chautauqua Faculty String Quartet and violinist with the Mozart Fortepiano Duo. Beluska also serves as a visiting professor of violin at the Academy of Music in Cluj and as professor of violin at the Chautauqua Institution.

**Judith Bentley**, professor of flute and member of Venti da Camera at BGSU, received degrees and training from Oberlin, Yale, Mozarteum Akademie and the University of Michigan, as well as specialized study in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Nicolet and Harvey Sollberger. Bentley has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Buketoff, Karajan, Leinsdorf, Ormandy and Van Vactor. She has taught at Oberlin, Eastern Michigan, University of Tennessee, Interlochen and the University of Michigan. Previous appointments include a board of directors membership for the National Flute Association. In addition, she serves as reviewer and editor of *Flute Talk* and the *Flutist Quarterly*. An active member of the National Flute Association, Bentley has recorded on the Orion, Access, Educo, Capstone and Phillips labels.

**Nathan Bersée** is a senior jazz studies major at BGSU. He has studied with Jeff Halsey, Russel Schmidt and Chris Buzzelli and played with many musicians from around the area. In addition to the New Music & Art Festival, Bersée participates in BGSU's Big Band, Guitar Ensemble and Jazz Combo.

**Christopher Blossom** is a senior music performance major at BGSU. He was recently a first-prize gold medal winner in Senior Division Winds at the Fiscoff National Chamber Music Competition with the Lithium Saxophone Quartet. As a soloist, Blossom has performed with the Plymouth Symphony Orchestra, the Michigan Youth Orchestra, the Plymouth Community Band and the Lima Symphony Orchestra. He currently plays bassoon in the Bowling Green Philharmonia and baritone saxophone in Jazz Lab Band I. Blossom plans to continue to learn and teach a large variety of music and hopes to bring a new outlook and perspective on the music we play.

Tubist **Velvet M. Brown**, an assistant professor of music performance studies at the college, enjoys a musical career as a teacher, chamber and orchestral musician, soloist, clinician and conductor. Recently a Fulbright scholar in Italy, she has also performed recitals and concerts in France, Italy, Germany, Hungary, Switzerland, Japan and the United States, where she has been a featured artist at the 1998 Army Tuba-Euphonium Conference, the 1998 International Tuba and Euphonium Conference, Women's Brass Conferences, the 1995 BrassFest at Indiana University, The Wind Festival in Italy, the Mid-Europe Band Conference in Austria, the Swiss Brass Week and the 2000 International Tuba and Euphonium Conference in Canada. Future featured solo performances include the 2001 Tuba Conference in Finland, where she will premiere a tuba concerto written for her by Libby Larsen. A current and founding member of the Monarch Brass Ensemble and the Monarch Brass Quintet, she is also the program editor for the Tubists Universal Brotherhood Association's *TUBA Journal*. Brown has performed with Saint Louis and Detroit Symphonies, as well as recorded with the New Hampshire

Music Festival Orchestra in which she has served as principal tubist since 1989. Her teachers include Roger Bobo, Daniel Perantoni and Sam Pilafian. She holds degrees from West Virginia University, Boston University and also attended Indiana University. Brown's first CD, on Crystal Records, was released in 1999.

**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. Brown has appeared as a conductor with orchestras in the United States, Europe and South America including the Toledo Symphony Orchestra; the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Syracuse Symphony; the Dayton Philharmonic; the Cincinnati Chamber Orchestra; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sheboygan and Sioux City Symphonies; the Skaneateles Music Festival; the Chicago Civic Orchestra; the National Symphony of Chile and the Bartók Ensemble, both in Santiago, Chile; the American Festival of the Arts; the Interlochen Arts Camp, and the Chautauqua Summer Institute. She has recorded for Opus One Records and with the Bowling Green Philharmonia on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. In 1988 she was a winner of the Affiliate Artists' Conducting Auditions. Brown's articles have appeared in such publications as the *Bach* journal of the Conductors Guild and *Musica Judaica*. Recently, she was elected to the executive committee of the board of directors of the International Conductors Guild. Brown studied conducting and cello at the Royal College of Music in London, where she was twice a winner of the Sir Adrian Boult Conducting Prize. Her major teachers have included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara and David Effron.

Percussionist **Kevin Clyde** from Philadelphia graduated from West Chester University with a bachelor's degree in music education in 1998. Clyde is currently a master's candidate in performance at BGSU, where he is the graduate teaching assistant in percussion. He has performed in a variety of settings, including Carnival Cruise Lines, Busch Entertainment Corporation Theme Parks, Movement Theater International and with orchestras in the Philadelphia and Bowling Green areas.

**DAC Crowell** has over 20 years of experience in music. His earliest professional efforts were in punk music, in Nashville, Tenn., in the late 1970s. Around that time, Crowell also began working with experimental improvisation and live ambient electronic music, which he continues to create today in addition to other forms such as techno and electroacoustic music. He received his bachelor's degree in theory and composition from Middle Tennessee State University, and later studied with John Anthony Lennon and Salvatore Martirano. Crowell currently resides in the small rural farming community of Rankin, Ill., where he runs the Aerodyne Works studio for electronic media. His works are available on the 21/22 Corp. label, as well as the new ambient/experimental Totemic Music label.

**Ingrid Gordon** made her debut as a marimba soloist with the Chicago Symphony Orchestra at age 18. In 1989 she made her first appearance as a percussion solo recitalist in the Young Steinway Concert Series. Gordon has appeared in numerous recitals and concert series since then, and has been an enthusiastic advocate and performer of new music and chamber music, both as a percussionist and marimbist. Also a frequent orchestral percussionist, she has appeared with the Rochester Philharmonic Orchestra, the Oregon Symphony, the Oregon Ballet Theatre

## Performers .....

Orchestra, the Civic Orchestra of Chicago and the Sinfonia Da Camera, among others. Gordon has also participated in the Spoleto USA Festival, the Peninsula Music Festival and the Cascade Festival of Music.

She was a co-founder of the Kesatuan flute and marimba duo with flutist Karen DeWig, with which she performed from 1995-2000. During its existence, the duo commissioned and premiered numerous original works for flute and marimba. Gordon's debut CD, *Figures in a Landscape*, is the culmination of that collaboration.

In addition to her many accomplishments as a classical musician, Gordon has also learned a number of world music traditions. She studied the Shona mbira and kalimba of Zimbabwe with Paul Berliner and Patricia Sandler. Gordon has also studied North Indian tabla with Sharada Sahai and Bob Becker, Javanese gamelan with Sumafyono and Irish bodhran with Kevin Rice. In 1997, she traveled to Ghana to study Akan royal drumming with master drummer Kwame Obeng.

Gordon earned her doctorate in percussion from the University of Illinois. She holds a bachelor's degree and performer's certificate from Eastman, and a master's degree from Northwestern University. Gordon's principal teachers have been Patricia Dash, John Beck and Tom Siwe.

**Celesta Haraszi** began her dance training in Budapest, Hungary, and later received her master of fine arts in dance/choreography from the University of Utah. She has been acknowledged as "one of the leading soloists of the avant-garde dance world" by the *Cleveland Plain Dealer*. A collaborator with many internationally known composers and directors of multimedia productions, she has performed and created over 40 works. Haraszi tours as a dancer and choreographer with the Electric Arts Duo, performing throughout the United States, Canada, Australia and Europe. Haraszi served as solo dancer with the Budapest-based touring dance company Tanc-Társaság for their 1999-2000 season. The *Atlanta Journal* has written of her, "Ms. Haraszi has a uniquely individual virtuosic style that combines the strength of an athlete with the grace of ballet and is noted for her dramatic ability to establish a perfect equilibrium between the rival magnetism of music and dance." Her master teachers have included Alwin Nikolais, Bill T. Jones and Murray Louis.

Mezzo-soprano **Freda Herseth** has sung leading operatic roles throughout Germany and in the United States, receiving critical acclaim for her performances in *La Cenerentola*, *Le Nozze di Figaro*, *Così fan tutte*, *Der Rosenkavalier* and *Il Barbiere di Siviglia*. She has performed with orchestras and chamber ensembles throughout Europe, Russia and Israel, including the La Scala Opera Orchestra under the direction of Riccardo Muti in the world premiere of Richard Wernick's ... *and a time for peace*, the Israel Sinfonietta, the Stuttgart State Theater Orchestra in the world premiere of William Bolcom's *Songs of Innocence and Experience*, the Frankfurt Radio Orchestra, the Bratislava Radio Orchestra, the New York New Music Ensemble, the Haifa Symphony Orchestra and the Folger Consort of Washington D.C. Well known for her work in contemporary music, she has premiered many works written especially for her. She has performed at the Vienna Festival, Warsaw Autumn Festival, Festival d'Automne at the Bastille Opera in Paris, Steirischer Herbst in Graz and with the American Music Theater Festival of Philadelphia.

She has been the recipient of numerous awards, including a DAAD/Fullbright Grant, a stipend from the Richard Wagner Society in Bayreuth, Germany, and fellowships to

the Aspen and Tanglewood music festivals. The International Voice Foundation awarded Herseth the prestigious Van Lawrence Fellowship in 1997 in recognition of her excellence in the field of vocal pedagogy. She is an associate professor of voice at the University of Michigan, where she teaches voice and vocal pedagogy.

Born in Seattle, she graduated cum laude from the University of Puget Sound. She received a master's degree and performer's certificate from Eastman, where she studied with Jan DeGaetani. Herseth has recorded for CRI, Gasparo, South German Radio and Television, Hessen Radio (Frankfurt), Bavarian Radio (Munich), ORF Austrian Radio and Television, RAI Italian Radio and Northeastern Records.

**Jason Hogue** is a senior finishing a bachelor's degree in jazz studies at BGSU. A member of the bass studios of Jeff Halsey and Yuan Lu, he is active in the Jazz Lab Bands and the Student Jazz Combos. Before attending BGSU, Hogue spent two years at Ohio University where he studied music theory and composition, and was a member of the Faculty Jazz Sextet as well as the Symphony Orchestra and Jazz Lab Bands. After graduation, he plans to continue his career as a performing musician.

**Corinne Imberski** received her master's in dance from the University of Michigan and her bachelor's in English from the University of Maryland. She has studied, performed and presented her own choreography extensively in the Washington, D.C.-Baltimore area, Michigan, Ohio, and abroad in Canada, France and Bulgaria. Imberski has been a featured performer and choreographer with Ann Arbor Dance Works and the University of Michigan Dance Company. Currently, she is a member of the Detroit Dance Collective and the HNM Dance Company, as well as a member of the dance faculty at the University of Toledo.

**Penny Thompson Kruse**, a new member of the string faculty, has performed extensively as soloist, orchestral and chamber musician. For five seasons she was a member of the Kansas City Symphony, serving as associate concertmaster during the 1989-90 season. As first violinist of the Escher Quartet, she was an artist-in-residence at Music at Penn's Woods at Pennsylvania State University. Kruse has appeared as soloist with several orchestras in the Midwest. Prior to her BGSU appointment, she was on the faculty of William Jewell College for eight years. She received her training at Northwestern and Yale Universities and earned a doctorate in violin performance from the University of Missouri at Kansas City. Currently, she serves as assistant principal second violin at the Eastern Music Festival.

**Steven Kruse** has served on the faculty of the Conservatory of Music, University of Missouri at Kansas City since 1989. He teaches viola and chamber music and has served as coordinator of strings from 1994-99. Kruse performed for six years as principal violist with the Kansas City Symphony and for four seasons as principal violist of the Kansas City Camerata, appearing as soloist with both groups. He has been an active member of the American String Teachers Association and has served on the Missouri American String Teachers Association executive board for the last five years.

**Sarah Labovitz** is a freshman music education major at BGSU, where she is a clarinetist in Kevin Schempf's studio. She is currently the principal clarinetist in the Concert Band and the co-lead alto saxophonist in Jazz Lab Band II.

**Cheng-Yu Lee**, a saxophonist from Taiwan, is a performer's certificate candidate at BGSU in the studio of John Sampen.

## Performers

**Steven Michael Leffue** is a senior music education major at BGSU. His early training began at the Cincinnati College-Conservatory of Music where he studied under Kevin Peterson. Leffue began studying with John Sampen at BGSU in 1995. In 1997, he won first place in the BGSU Competitions in Music Performance with the *Concerto for Alto Saxophone* by Ingolp Dahl. In 1998, Leffue participated in the second Adolphe Sax International Saxophone Competition in Dinant, Belgium. He has also participated in master classes with Frederick Hemke, Zach Bomkamp, Jean-Marie Londiex and Donald Sinta. Leffue is a founding member of the Mad Clown Saxophone Quartet, which has performed at multiple schools and social functions in the tri-state area. He has also served as section leader of the Bowling Green Wind Ensemble, Symphonic Band and Jazz Lab Band I. Leffue's future plans include graduating and pursuing his master's degree and doctorate.

**Nancy Lutes** is a graduate of Eastman and has served as principal bassoonist with the Wichita Symphony Orchestra, National Repertory Orchestra in Colorado and the National Orchestra of New York City. Currently she performs with the Ravinia Festival Orchestra and Symphony II of Chicago, and was a featured soloist with the American Sinfonietta on its tour of Germany and France. Lutes is an avid chamber musician and has presented concerts throughout the United States with the Lieurance Woodwind Quintet. She can be heard on the Summit recording label and makes appearances at such festivals as Kansas City Summerfest, Icicle Creek Music Center in Washington and the Monadnock Music Festival in New Hampshire. In addition to her performance career, she is an assistant professor of bassoon at BGSU and is also on the faculty at the Brevard Music Center in North Carolina. As a clinician, she has presented master classes in music schools across the country.

**Leah Martindale** received her undergraduate degree in music education from BGSU where she studied flute with Judith Bentley. Currently the flute graduate assistant at BGSU, she is working on her master's degree in music performance. Martindale is a member of the Bowling Green Philharmonia.

**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 most recently, the Mu Phi Epsilon Competition. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players and the International Chamber Orchestra in California, and four performances with the National Symphony Orchestra in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and an appearance on National Public Radio's *Performance Today* in celebration of the birthday of composer John Corigliano. Melton has also appeared in several summer festivals including Ravinia, Aspen and Sarasota, and at festivals in Holland, Switzerland and Germany. 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. Her students have won numerous competitions and awards, and have been accepted into such prestigious programs as the Curtis Institute, Juilliard, Eastman,

Oberlin, Peabody and the New England Conservatory. Prior to her BGSU appointment in 1999, Melton was on the faculty of the Idyllwild Arts Academy.

**Myra Merritt**, associate professor of voice, joined the College's voice faculty in the fall 1995. A graduate of the Peabody Conservatory of Music and the Catholic University of America, she has made numerous appearances with the Metropolitan Opera performing in such roles as Musetta in *La Boheme*, Zerlina in *Don Giovanni* and Bess in *Porgy and Bess*. Merritt has appeared with the Houston Grand Opera, the National Opera of Finland, the Budapest State Opera and spent two seasons with the Theatre des Westens in Berlin. She has performed in Moscow and Ekaterinburg, Russia, and appeared with the Vienna Philharmonic, the National Symphony Orchestra and on the Smithsonian Museum Concert Series, as well as at Wolf Trap Farm and Ford's Theatre. She presented her debut recital at the Kennedy Center under the auspices of the Washington Performing Arts Society. The recipient of grants from the National Opera Institute, the Sullivan Institution and the D.C. Commission of the Arts and Humanities, Merritt is a winner of the Beethoven Society Competition for Opera Singers and the Catholic University of America's Alumni Achievement Award in Music.

**Kris Morron** is a senior majoring in music education and jazz studies. Originally from Cleveland, he has studied with such musicians as Ernie Krivda, Don Jones and Lee Bush, and has performed with such artists as Kenny Burrell, Joe Lovano, Steve Turré, Curtis Fuller, Benny Golson and Joanne Brackeen. Morron is a member of William B. Mathis' studio.

**Bruce Moss**, director of band activities at BGSU, is 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 which has been recognized 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 and VanderCook Colleges, the Universities of Illinois and Iowa, and Ohio State. Moss is also the former director of bands at Eastern Illinois University, and has served as chairman of the music department and director of bands at York Community High School in Elmhurst, Ill., where his ensembles were widely recognized through performances at the MENC National Convention and at major high schools and universities throughout the United States and Canada. Recently elected to the American Bandmasters Association, he holds memberships in such organizations as the College Band Directors National Association, American School Band Directors Association and the National Band Association. Moss received degrees from the University of Illinois and Ohio State.

**Anh Nguyen** began dancing with the Detroit Dance Collective in 1996 and is also a member of Dance Nonce directed by Denise Szykula. He is the artistic director and choreographer for the HNM Dance Company and has appeared as a guest artist with Gina Lori Riley Dance Enterprises in Windsor, Ontario. Recently, Nguyen received excellent critical reviews for his original choreography for the Fringe Festival of Independent Dance Artists (FFIDA) in Toronto.

**Mark Nixon** received his bachelor's degree in music education from BGSU, where he is currently a master's candidate in music performance. He is an active participant in the band, orchestra and jazz programs at BGSU, as well as various ensembles and orchestras throughout the area.

## Performers .....

Soprano **Deborah Norin-Kuehn** received her master's degree and doctorate from Eastman, an artist diploma from the Curtis Institute of Music, and has studied at the Aspen Music Festival, the Britten-Pears School, the Chautauqua Institute and the Lake Placid Institute. Her mentors include Phyllis Bryn-Julson and the late Todd Duncan. Norin-Kuehn has been featured with orchestras and chamber ensembles throughout the United States and Europe including Ensemble 21 and the June in Buffalo chamber orchestra, on four CDs and under the baton of Oliver Knussen. She has performed the roles of Pamina, Musetta, Anna Gomez, and Mrs. Gobineau on the opera stage. Norin-Kuehn made her New York debut in 1994 with the world premiere of Kuehn's *Fünf Parabeln* at Merkin Recital Hall. Guest artist at Eastman and the June in Buffalo festival, Norin-Kuehn continues to promote and premiere new music, and her voice is the basis of numerous electronic compositions by various composers.

Originally from Cincinnati, **Cale Parks** is currently a junior jazz studies major at BGSU. He has performed in the BGSU Lab Bands and Student Jazz Combos, as well as the New Music Ensemble and Percussion Ensemble. Parks has studied under Scott Lang and Eugene Espino of the Cincinnati Symphony Orchestra, and Roger B. Schupp at BGSU. He also performs in the experimental jazz and rock project Aloha, which has released two albums on the Polyvinyl Recording Label and has recently finished its first nationwide tour.

**Eric Rönmark** is pursuing a master's degree in saxophone performance at BGSU, where he is a student of John Sampen. Rönmark, a native of Sweden, came to the United States in 1996. He holds a bachelor's in saxophone performance from Northern State University in Aberdeen, S.D., where he studied with Matthew Patnode. During his studies he was active as a performer in both classical and jazz saxophone as well as a private instructor of woodwinds. In Sweden, Rönmark was an active performer with the Swedish Youth Symphonic Band and was also a member of the International Youth Wind Ensemble for two tours to Austria and Japan, where he worked with Karel Husa and Frederick Fennell. He was also an orchestral saxophonist with the Sundsvall Symphony and the Aberdeen Civic Symphony, where he was a featured soloist. Rönmark has received several awards including Outstanding Music Senior from Northern State University; Pi Kappa Lambda Outstanding Freshman and Junior Award, and the Sundsvall (Sweden) Cultural Scholarship. In 2000, he was the recipient of the American-Scandinavian Foundation's Scholarship for establishing valuable relations between Sweden and America. He is also a member of the Lithium Saxophone Quartet, which won a gold medal at the 2000 Fischhoff National Chamber Music Competition.

Argentinian pianist **Edgardo Salinas** received a degree in piano performance from the Universidad Nacional de Rosario, where he studied piano with Nelly Gabus and Aldo Antognazzi, and composition and musical analysis with Dante Grella. Salinas is an active performer, having presented solo recitals and participated in concerts organized by young Argentinian composers to promote contemporary music. In addition, he is a piano teacher at the Universidad Nacional de Rosario, as well as at the Instituto de Arte de San Nicolas. In 1999, Salinas received a Fulbright scholarship to pursue his masters degree in piano performance at BGSU, where he is a student of Jane Solose.

**John Sampen**, Distinguished Research/Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commis-

sioned and premiered over 50 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970 he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wuorinen.

**Michael Sander** is a part-time assistant professor of percussion at BGSU and director of the BGSU Percussion Ensemble. He completed undergraduate studies in music education at BGSU and received his master's degree in percussion performance from Southern Methodist University in Dallas. Sanders has studied percussion with Douglas Howard, the principal percussionist with the Dallas Symphony Orchestra; Kalman Cherry, the principal timpanist with the Dallas Symphony Orchestra; Michael Rosen at Oberlin; Drew Lang, and Roger B. Schupp. He taught percussion at various high school and private studios for several years, in addition to performing with numerous symphony orchestras and theater companies throughout Texas, Michigan and Ohio. He has also performed on several recordings on the Gasparo label.

**Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. Recent engagements include appearances on the Dame Myra Hess Memorial Concerts in Chicago; San Francisco's Old First Concert Series; the Schubert Club in St. Paul, Minnesota, and the Quad Cities Mozart Festival. Satterlee previously held teaching positions in Illinois, Missouri, California and Connecticut. He has also taught for several summers at Lutheran Summer Music, a national music camp for high school students. In 1991, Satterlee was named artist-in-residence at the College of the Redwoods in Eureka, Calif., where he initiated a highly successful concert series with his chamber ensemble, the North Coast Chamber Players. He is also co-artistic director of Chamber Music Quad Cities, an organization which presents a concert series and music festival in the early summer in Iowa and Illinois. Satterlee has been awarded prizes in a number of competitions, among them honors in the St. Louis Symphony Young Artists Competition. He has participated in many music festivals and summer programs including the Aspen Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. Satterlee holds degrees in piano from Yale University, Peabody Conservatory and the University of Missouri-Kansas City Conservatory of Music.

**Kevin W. Schempf**, assistant professor, is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees with the performer's/certificate from Eastman. Prior to his appointment at BGSU, he had previously taught on the faculties of Connecticut College and Wesleyan University, and had performed as principal clarinet with the Eastman Wind Ensemble. In addition, Schempf is a former member of the Syracuse Symphony Orchestra and the United States Coast Guard Band, and has played with the Chautauqua Symphony Orchestra, the Skaneateles Festival and the Society of New Music. His chamber music activities include performances with the New London Contemporary Players, Chamber Music Plus, the Wall Street Chamber Players and the New World Consort. He has appeared with the Boston Symphony Orchestra, playing E-flat clarinet on *The Rite of Spring* and Shostakovich's *Symphony No. 7*.

## Performers .....

**Roger B. Schupp**, associate professor of percussion, holds a bachelor's and master's in music performance from Central Missouri State University and a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz Orchestras, and Opryland U.S.A. where he was a show leader, writer, arranger and musician. As a free-lance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for *Percussive Notes*, the official journal of the Percussive Arts Society, he is president of the Ohio Chapter of PAS and serves on the organization's Contest and Audition Procedures Committee. He also serves on the Educational Promotion Committees for the Latin Percussion Music Group. A member of the Faculty Jazz Group, the College's resident faculty jazz ensemble, he is active as a Pearl Drum Company performing artist/clinician and a clinician for the Latin Percussion Corporation and Sabian Cymbals Ltd. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

**Marilyn Shrude**, professor and chair of musicology/composition/theory, has also served as a visiting professor at Indiana University in 1998, and served on the faculty and as chair of the Composition and Theory Department at the Interlochen Arts Camp from 1990-1997. Her honors include the 1998 Cleveland Arts Prize, and awards from the American Academy of Arts and Letters, the Ohioana Award, the Kennedy Center Friedheim Awards for Orchestral Music, a Distinguished Teaching Award, Alverno College Alumna of the Year Award and two Chamber Music America/ASCAP Awards for Adventure-some Programming.

**Jane Solose** leads an active career as a featured concerto soloist, recitalist, chamber musician, duo pianist and master teacher. She has performed in Japan, Austria, Canada and the United States. A winner of the CBC Radio Music National Competition in Canada and the Eastman Concerto Competition, she received special commendation at the 1996 International Vienna Modern Masters Performers Recording Award Competition. Jane has recorded for Capstone Records and Ariel Arts labels, CBC National Radio in Canada and National Public Radio, and has been published in the American journal *20th Century Music*. Jane received her doctorate and performer's certificate from Eastman, where she was a teaching assistant to David Burge; a master's from the University of Western Ontario; a bachelor's from the University of Toronto, and associate diploma from the Royal Conservatory of Music. She was named the 1998 State Music Teacher of the Year by the North Dakota Music Teachers Association and is listed in *American Keyboard Artists* and the millennium edition of *Who's Who of American Women*. Previously on the faculties of the University of Western Ontario, Medicine Hat College and Brock University in Canada, and the University of North Dakota in the United States, she is currently an associate professor and coordinator of keyboard studies at BGSU. She also serves as director of the Piano Power Camp for the University Summer Music Institute.

**Kathleen Solose** has received international acclaim in her ongoing concert career. She has studied with some of the world's most renowned pianists and teachers, including Adele Marcus at the Juilliard School in New York, Carlo Zecchi at the Accademia di Santa Cecilia in Rome and

Stanislav Neuhaus at the Moscow Conservatory as the visiting Canadian artist. The first-prize winner of the Casagrande International Competition and the recipient of numerous Canada Council grants for study abroad, Kathleen has appeared in recital in Europe, the United States and Canada. She has performed and commissioned many new works, has appeared with the Array and New Music Concerts ensembles in Toronto and has recorded for Radio Svizzera, Radio Televisione Italiana and CBC Radio Canada. Previously a member of the piano faculties at the Victoria Conservatory of Music, the Royal Conservatory of Music and Laurentian University, Kathleen is currently associate professor at the University of Saskatchewan in Canada.

**Alexa Still** was appointed associate professor of flute at the University of Colorado at Boulder in 1998. A native New Zealander, she and studied at the State University of New York at Stony Brook with the late Samuel Baron and with the late Thomas Nyfenger. Still won the East & West Artists Competition for a New York debut, the New York Flute Club competition and numerous others, and has also been the recipient of a Fulbright Cultural Grant. She held the position of principal flute with the New Zealand Symphony Orchestra from 1987 to 1998, but frequently returned to the United States for concert appearances. Still has also performed and presented master classes in England, Slovenia, Canada, Mexico and Australia. She is known internationally for her many recordings on the Koch International Classics label, specializing in early 20th-century repertoire.

**Kathryn Thomas Umble** was awarded a Prix d'excellence for Outstanding Musicianship from the Fontainebleau School of Music in France. She is currently a visiting professor at BGSU and is also on the faculty of the Dana School of Music at Youngstown State University. Umble holds degrees from the University of Michigan, BGSU and Michigan State University. Her teachers include Judith Bentley and Clement Barone. Umble is a member of the Youngstown Symphony Orchestra and the Warren Philharmonic Orchestra and is an active chamber musician. Recent performances include a recital at the Cleveland Art Museum with the Cleveland Duo and a recital at this year's National Flute Association Convention.

**Kollister Williams II**, a native of Fort Benning, Ga., is a senior saxophone performance major in the studio of John Sampen. In addition to serving as the tenor saxophonist in the Absolute Zero Saxophone Quartet, Williams is a member of the Wind Ensemble. He has also participated in the Symphonic Band, Concert Band and the Falcon Marching Band, and has served as first chair in the Fall Wind Ensemble, Symphonic Band and Jazz Lab Bands. In 1998 Williams was the state winner of the MRNA Concerto Competition. He has also received honorable mention at the MTNA regional competition and was a finalist in the BGSU Competitions in Music Performance. In addition to his performances throughout Ohio, he has presented a world premier recital at the University of Illinois of Bernard Rands' *Memo 6* and has performed at the North American Saxophone Alliance national conferences in Tucson, Ariz., and Chicago. Williams plans to attend Northwestern University upon graduation.

# Acknowledgements

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