

GHOSTS
IN THE

WIRLING

COLLEGE OF MUSICAL ARTS
MidAmerican Center for Contemporary Music

BOWLING GREEN STATE UNIVERSITY

OCTOBER
17 - 19, 2002

23RD ANNUAL

NEW MUSIC & ART

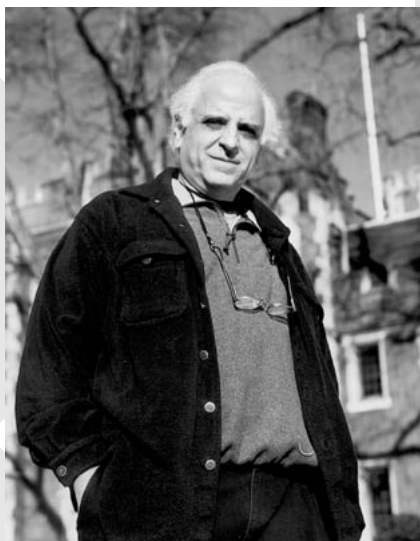
FESTIVAL

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College of Musical Arts
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 Fine Arts Center Galleries



Paul Lansky

Special Guest Composers

Paul **Lansky**

Dan Welcher

Featuring the music of

Ondřej **Adámek**

Bill **Alves**

Burton **Beerman**

Matthew **Burtner**

Andrea **Clearfield**

Darren **Copeland**

Joel **Feigin**

Howard Jonathan **Fredrics**

David **Froom**

Douglas **Geers**

Peter **Gilbert**

James **Harley**

Christopher **Keyes**

Frederick **Koch**

Mikel **Kuehn**

Colby **Leider**

Lowell **Liebermann**

Scott **McAllister**

Mike **McFerron**

Elliott Miles **McKinley**

Mark **Phillips**

Shulamit **Ran**

John **Ross**

Robert **Samels**

Rob **Smith**

Peter **Susser**

Ceiri **Torjussen**

Phil **Winsor**



Dan Welcher

GHOSTS IN THE WIRING

Special Guest Artists

Ellen **Sandor**

subRosa

Steffi Domike, Laleh Mehran, Lucia Sommer,
 Hyla Willis, Faith Wilding

Gita Hashemi

Featured Exhibitions

N-Space: Electronic Art from SIGGRAPH

Gregory **Little:** Taxonomy: The Body w/o Organs

TIMELESS: A Continuum of Art in the Digital Age

Stephen **Rush:** Gypsy Pond Music V

A sound installation on the Moore Musical Arts Center Pond

SCHEDULE OF EVENTS

OCTOBER 17

THURSDAY

- 1:00 P.M. **Display/Performance:** Technology Fair, including subRosa cyber-feminist performance art collective. **Room 101 Olscamp Hall.**
- 1:00 P.M. **Seminar:** Paul Lansky. **Bryan Recital Hall.**
- 2:30 P.M. **Panel:** Ghosts in the Wiring: Multi-university videoconference panel discussion with Margaret Dolinsky, John Fillwalk, Keith Kothman, Paul Lansky and Mary Simoni. Moderated by Ellen Berry. **Room 113 Olscamp Hall.**
- 4:30 P.M. **Exhibition:** *TIMELESS: A Continuum of Art in the Digital Age.* Work by graduate students in the Digital Arts Program of the BGSU School of Art. **Bowen-Thompson Student Union Gallery.**
- 6:30 P.M. **Artist's Talk:** Gita Hashemi. **Room 113 Olscamp Hall.**
- 8:00 P.M. **Concert:** Electroacoustic and interactive works by Burton Beerman, Darren Copeland, Howard Jonathan Frederics, James Harley, Paul Lansky and Colby Leider. **Kobacker Hall.**

OCTOBER 18

FRIDAY

- 9:00 A.M. **Workshop:** Demonstration by Darren Copeland of octaphonic spatialization using the Richmond Sound Design Audiobox. **Kobacker Hall.**
- 10:30 A.M. **Concert:** Works by Mikel Kuehn, Elliott Miles McKinley and Peter Susser. **Bryan Recital Hall. ***
- 2:30 P.M. **Concert:** Works by Matthew Burtner, Joel Feigin, Ceiri Torjussen and Dan Welcher. **Kobacker Hall.**
- 6:30 P.M. **Artist's Talk:** Ellen Sandor. **115 Olscamp Hall.**
- 7:30 P.M. **Exhibition:** *N-Space* exhibition opening. **Dorothy Uber Bryan Gallery.**
- 9:00 P.M. **Screening:** Videos by Bill Alves, Douglas Geers, Hyun Seun Kim, Sachiko Kodama and Minako Takeno, Paul Lansky and Grady Klein, Semi Ryu, Kathy Smith, subRosa and Phil Winsor. **Cla-Zel Theatre, downtown Bowling Green.**

OCTOBER 19

SATURDAY

- 10:30 A.M. **Concert:** Works by Andrea Clearfield, Christopher Keyes, Frederick Koch, Lowell Liebermann, Mike McFerron and Mark Phillips. **Bryan Recital Hall. ***
- 2:00 P.M. **Concert:** Works by Ondřej Adámek, David Froom, Peter Gilbert and Paul Lansky. **18th-Century Gallery, Toledo Museum of Art.**
- 6:30 P.M. **Artist's Talk and Exhibition:** Gregory Little: *Taxonomy: The Body w/o Organs.* **Kennedy Green Room.**
- 8:00 P.M. **Concert:** Works by Scott McAllister, Shulamit Ran, John Ross, Robert Samels, Rob Smith and Dan Welcher performed by the Bowling Green Philharmonia and BGSU Wind Ensemble. **Kobacker Hall. \$**

* free ticketed event

\$ paid admission

Activities take place at BGSU's Moore Musical Arts and Fine Arts Centers, Olscamp Hall and the Bowen-Thompson Student Union, as well as the Toledo Museum of Art and the Cla-Zel Theatre. The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan Gallery is located in the Fine Arts Center. The Toledo Museum of Art houses the 18th-Century Gallery. The Cla-Zel Theatre is located at 127 North Main Street in downtown Bowling Green. Most events are free and open to the public. Those requiring admission are indicated with \$. Tickets are available from the Moore Musical Arts Center Box Office, open weekdays noon-6 p.m. Call (419) 372-8171 or (800) 589-2224 for tickets. For further information about the festival, contact the MidAmerican Center for Contemporary Music at (419) 372-2685 or the Fine Arts Center Galleries at (419) 372-8525.

The festival schedule is subject to change.

GHOSTS IN THE WIRING I

Labrynth (2000) ----- **Paul Lansky**

The Rape Poems of Frances Driscoll (2002) ----- **Burton Beerman**

Burton Beerman, clarinet
Celesta Haraszi, dance and choreography
Keith W. Hofacker, lighting design and special effects

Streams of Whispers (2001) ----- **Darren Copeland**

Chaotika (2001) ----- **James Harley**
Nate Oshaben, percussion

Tædet animam meam (1999) ----- **Colby Leider**

Northern Lights (2001) ----- **Howard Jonathan Frederics**

Jane Schoonmaker Rodgers, soprano
Tina Sandor Bunce, mezzo-soprano
James Finkelmeier, percussion

One of the most prominent and accessible of modern American composers who writes primarily for the medium of computer-generated sound, **Paul Lansky** has been composing almost exclusively in this genre since the late 1970s. He is fascinated with the sounds of the human voice and uses the computer as what he calls an "aural microscope" to explore this world and to recreate it in his music. More recently Lansky has turned to other human sounds in his pieces—the ambient sounds of shopping malls and highways, for example. His music has been widely heard and performed in the United States, Europe and Australia, and has been used extensively by dance troupes, including Bill T. Jones/Arnie Zane and Company. Lansky is on the faculty at Princeton University.

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.



Darren Copeland is a soundscape composer, radio artist, sound designer and concert producer. He has studied electroacoustic composition with Barry Truax at Simon Fraser University and Jonty Harrison at the University of Birmingham. His concert works have received mentions in competitions and appeared on compilation CD releases. *Rendu Visible*, a CD devoted to his work, is available on the empreintes DIGITALes label. In addition to composing, Copeland has written articles about listening and environmental sounds and is the artistic director for *New Adventures in Sound Art*, a Toronto-based producer of international experimental and sound art performances, residencies and festivals.

Burton Beerman is director of the MidAmerican Center for Contemporary Music at BGSU and founder and chair of the board of directors of its acclaimed New Music & Art Festival. Composer and clarinetist with the Electric Arts Duo, he has been featured as a composer and performer in such venues as the JIM International Conference presented by IRCAM in Cannes, France; HollandFest in the Netherlands; RadioFunkHaus in Vienna, Austria; Chopin Hall in Mexico City; the American Cultural Centre and the Cite Universitaire Theatre in Paris; and the Artus Theater in Budapest, Hungary. In residence at STEIM in the Netherlands to develop techniques for integrating a wireless sensor system for dancers, the BodySynth, and STEIM's interactive video system, Imagine, his work was featured on CNN, broadcast to a worldwide audience of 60 million people.

James Harley is a Canadian composer presently teaching music technology at Minnesota State University at Moorhead. He studied at Western Washington University, the Royal Academy of Music, the Université de Paris, the Chopin Academy of Music (Warsaw) and McGill University. Harley's music has won a number of international prizes and has been performed around the world. He was recently awarded a McKnight Composition Fellowship. A number of his compositions have been recorded on the Artifact, Asphodel, ATMA, CEC, McGill, Metier, PeP and Soundprints labels. Recent commissions include Elizabeth McNutt, Kappa Ensemble, Kovalis Duo and Vancouver New Music. Harley is associate editor of *Computer Music Journal*.



For me, creating music is about asking questions—what if? Let's find out! It is also about collaboration—working with performers to achieve a presentation of the greatest possible intensity, energy, and expressiveness. Did you ever wonder if music could change the world? It has mine, and I've been following that muse ever in search of those excruciating, ecstatic moments that so energize and inspire.

The computer elegantly consolidates a workshop for building instruments, the musical instruments themselves and the blank page.

Colby Leider



Colby Leider is a composer and instrument builder. His music has been broadcast on radio stations in the Americas and Europe, and performed and read by various groups, including Paul Hillier and the Theatre of Voices, the Nash Ensemble of London, the New Jersey Symphony Orchestra, contrabassist Bertram Turetzky and accordionist William Schimmel. He holds degrees from Princeton University, Dartmouth College and the University of Texas, and was recently appointed assistant professor of music at the University of Miami. Leider also serves as associate editor of the *Computer Music Journal*, published by MIT Press. He is recorded on the Innova, ICMA and SEAMUS labels, and he recently completed a commission from the International Computer Music Association that will be premiered at the 2002 conference in Sweden.

Critics have called New York-born composer **Howard Jonathan Fredrics'** music both "marvelously gothic" as well as "slashingly discordant." His works for theatre, dance, film, interactive media and concert performance have been presented and broadcast throughout Europe, Asia and the Americas and recorded on numerous labels. Recent commissions include *Northern Lights* by Jonny Axelson and Duo Sonnekus; a score for Wedekind's *Lulu* by the Pacific Resident Theatre in Venice, Calif.; and *The Purple Locket*, a ballet for orchestra and interactive electronics, by the Brazos Valley Symphony. Fredrics has also received Emmy and Telly awards, grants from the NEA, Meet The Composer and the Fulbright Commission, as well as prizes for his work in the Bourges, Louigi Russolo, Musica Nova, Tampa Bay Composers Forum and SEAMUS competitions. Since completing his studies in composition at Oberlin and at the University of Texas, he has served on the faculties of Oberlin, Brown University and most recently, Texas A&M University, where he teaches courses in music theory, music technology and composition.



I compose in order to place a mirror in front of our collective selves—so that we can examine our demons and see ourselves as human animals.

HJF

Ongoing during the Festival

Stephen Rush: Gypsy Pond Music V

A sound installation on the Moore Musical Arts Center Pond

My art is an expression of spiritual and personal freedom. We must cherish the dignity of making art daily, and doing so in an act of rebellion and national improvement.

Stephen J. Rush



Stephen Rush is an associate professor at the University of Michigan, where he works with students from music, dance, art and engineering. He is also the director of the Digital Music Ensemble and the music director of the Dance Department. Rush has had premieres at the Merce Cunningham Studio and Merkin Hall in New York, Gyory Ballett in Hungary, at many universities and colleges in the United States, at Toronto's Fringe Festival and elsewhere throughout the world. His concert music has been published by Dorn, CRC and C. Alan Publications. Rush has premiered and recorded his music with the Detroit Symphony Orchestra, Warsaw National Symphony and members of the New York Philharmonic, and has released recordings on numerous labels. Subventions for Rush's work have come from Meet the Composer, the NEA, United States Information Agency and the American Music Center. He is also known as a jazz pianist, performing with his electronic jazz group Quartex, Roscoe Mitchell, Eugene Chadbourne, "Blue" Gene Tyranny and Peter Kowald.

Crack (2001) ----- Mikel Kuehn

Christopher Blossom, alto saxophone
Catherine Apple, flute

String Quartet No. 4 (2001) ----- Elliott Miles McKinley

I.
II.
III.
IV.

Ioana Galu and Sebastian Comanescu, violin
Florin Simioanca, viola
Gustavo Carpinteyro, cello

Sunlit Room (1996) ----- Peter Susser

Vasile Beluska, violin
Alan Smith, cello
Diana Barker Smith, piano



"For beauty is nothing but the beginning of terror, which we are just able to endure, and we are so awed because it serenely disdains to annihilate us. Every angel is terrifying."

—Rainer Maria Rilke

Mikel Kuehn (b. 1967) currently teaches composition, serves as coordinator of the composition area and directs the New Music Ensemble at BGSU. He has been a recipient of awards, honors and grants from organizations such as ASCAP, BMI, the Chicago Symphony Orchestra, Indiana University, the League of Composers/ISCM, the Luigi Rus-solo Competition (Italy), the MacDowell Colony, Meet the Composer and the University of Illinois. Kuehn received degrees from Eastman (Ph.D., M.A.), and the University of North Texas (B.M.). He is the author of nGen, a computer music application for generating Csound score-files.

Let's eat.



Elliott Miles McKinley's music has been performed throughout the United States, Canada and Europe. Among past performances and commissions include those from the Pittsburgh New Music Ensemble, the SOLII Chamber Music Ensemble and the Czech Philharmonic Chamber Music Society. His music has also been performed and recorded by the Warsaw National Philharmonic, the Czech Radio Symphony, the Martinu String Quartet and the Stamic String Quartet. He received degrees from the New England Conservatory of Music and University of Michigan, where he studied both jazz performance and composition. His teachers included Thomas Oboe Lee, Malcom Peyton, George Wilson and William Bolcom.

Peter Susser has been commissioned by Speculum Musicae, the New Amsterdam Symphony Orchestra, the Sage City Symphony, the Unitarian Church (Nantucket, Mass.) and the Queen's Chamber Band (N.Y.). He has received grants and awards from the American Music Center, the International Clarinet Association, National Association of Composers/USA, the University of Georgia, the University of Indiana and Moorehead State University. Susser is on the faculties of Columbia University and the Academy of Musical and Dramatic Arts (AMDA). In 1990 he was a resident of the MacDowell Colony. He received his doctorate in music composition from Columbia University. His music is available on Albany Records.



$$\frac{\text{Time Space Energy Weight Balance Plasticity}}{\text{Gravity}} = \text{Music}$$

Rhumbato* (2002) ----- **Ceiri Torjussen**

BGSU Percussion Ensemble
Jason Brasure, James Finkelmeier, Crystal Hendricks
and Nate Oshaben, percussion
Roger B. Schupp, conductor



Rock on.



Portals of Distortion (1998) ----- **Matthew Burtner**

BGSU New Music Ensemble
Matt Baumann, John D. Bauer, Chris Chmielewski, Justin Church,
Gregory Cornelius, Mark Egge, Kim Gedde, Andrew Liebermann
and Michael Holmes, tenor saxophone
Mikel Kuehn, director

Dante Dances (1995) ----- **Dan Welcher**

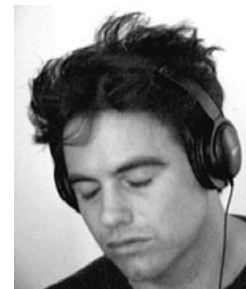
- I. Introduction: *The Gates of Hell*
 - II. *Tango (for Charon)*
 - III. *Charleston (for Cerberus)*
 - IV. *Polka (for the Furies)*
 - V. *Gymnopedie (for Paolo and Francesca)*
 - VI. *Schottische (for Ulysses)*
 - VII. *Tarantella (for Gianni Schicchi)*
- Kevin Schempf, clarinet
Robert Satterlee, piano

Tapestry
Concerto for Horn, Violin and Piano (2000) ----- **Joel Feigin**

Cristina Mureşan, violin
Rosemary Williams, horn
Robert Satterlee, piano

*world premiere

Born in Rochester, N.Y., in 1948, composer-conductor **Dan Welcher** first trained as a pianist and bassoonist, earning degrees from Eastman and the Manhattan School of Music. He currently teaches composition and orchestration, and serves as director of the New Music Ensemble and the Opera Theater at the University of Texas at Austin, where he holds the Lee Hage Jamail Regents Professorship in Composition. As a conductor, Welcher has made guest appearances with a number of leading professional orchestras and ensembles in the United States, and served as assistant conductor of the Austin Symphony Orchestra for 10 years. With over 90 compositions to his credit, more than half of which are published, Welcher has written in virtually every medium. His orchestral music has been performed by more than 50 orchestras, including the Chicago Symphony Orchestra, the Saint Louis Symphony Orchestra and the Atlanta Symphony Orchestra; he has also served as composer-in-residence with the Honolulu Symphony Orchestra. The winner of numerous awards and prizes, Welcher has received commissions from the Dallas Symphony Orchestra, the Boston Pops, the Guggenheim Foundation, the Utah Symphony, the Boston Symphony Orchestra, the Rochester Philharmonic Orchestra and two consortia of wind ensembles.



...music as the sonic expression of imagination through environment, the qualities of sound being both embodied and disembodied...for me uncovering this relationship represents an approach to spirit through art.



Matthew Burtner's music explores ecoacoustic processes and extended polymetric and noise-based musical systems. He is assistant professor of composition and computer music at the University of Virginia where he is also associate director of the VCCM Computer Music Center. A native of Alaska, Burtner studied composition, computer music, philosophy and saxophone at St. Johns College, Tulane University (B.F.A.), Iannis Xenakis's UPIC/CEMAMu, the Peabody Institute of the Johns Hopkins University (M.M.) and Stanford University's CCRMA (D.M.A.). His commercial recordings include *Incantations*, *Portals of Distortion* and *Arctic Contrasts*.

Joel Feigin (b. 1951) studied with Nadia Boulanger and Roger Sessions, receiving his D.M.A. from Juilliard in 1982. An all-Feigin concert by Musicians Accord in New-York's Merkin Hall led North/South Recordings to issue the two-CD set *Transience*, praised for introducing "an important new voice...a necessary addition to collections of American music." Feigin's honors include Mellon and Guggenheim Fellowship, the Speculum Musicae Prize and a yearlong residence at the Moscow Conservatory as a Senior Fulbright Scholar. An associated professor at the University of California at Santa Barbara, Feigin is currently writing his third opera, for performances in Moscow and North Carolina.

an offering – a response
heart-mind meeting
heart-mind.



OCTOBER 18
FRIDAY

CLA-ZEL THEATRE
9:00 P.M.

GHOSTS IN THE WIRING II

Pattern's Patterns (2001) ----- music by **Paul Lansky**
video by **Grady Klein**

Protrude, Flow (2001) ----- **Sachiko Kodama and**
Minako Takeno

TekToniks I (2001) ----- **Phil Winsor**

Indefinable Moods (2001) ----- **Kathy Smith**

Ripples (1997) ----- **Douglas Geers**

Disconnected (2001) ----- **Hyun Seung Kim**

Static Cling (2000) ----- **Bill Alves**

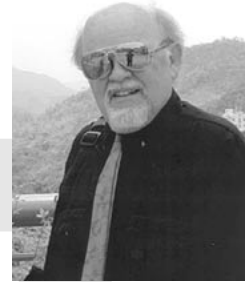
Sacred 100-Pace Snake* (2002) ----- **Phil Winsor**

Expo EmmaGenics (2001) ----- **subRosa**

Hungboga ----- **Semi Ryu**

ABC (2001) ----- music by **Paul Lansky**
video by **Grady Klein**

*world premiere



In a past, present, or future incarnation I probably was, am, or will be Chinese.

Phil Winsor

Phil Winsor is currently professor of music composition at the University of North Texas. He studied composition with Will Ogdon, Sal Martirano and Luigi Nono. For the past 30 years he has pursued the dual professions of music composer and multimedia artist/photographer. His electroacoustic and intermedia works for computer and human performers have been presented at galleries and universities around the world. The author of four books on computer music, Winsor has also written over 80 musical compositions, interdisciplinary works and computer music videos. His music is recorded on commercial LPs and CDs, and is published by Carl Fischer, Inc. His composition awards and prizes include the Prix de Rome, Fulbright, NEA, Rockefeller Foundation and Ford Foundation fellowships. Winsor's experimental photographic work can be perused at www.opticmuse.com and his compositional activities at www.melted.ears.iwarp.com.

I try to bring to my video works a harmony of proportions in patterns of space, color, tuning systems, melody and rhythm.

Bill Alves



subRosa is a reproducible cyberfeminist cell of cultural researchers who produce artworks, activist campaigns and projects, sneak attacks, publications, media interventions and public forums that make visible the effects of the interconnections of technology, gender and difference; feminism and global capital; new bio and medical technologies and women's health; and the changed conditions of labor and reproduction for women in the integrated circuit. *Expo Emmagenics*, a record of one of its performance projects, is a forum for "helping women make the right company choices for a successful genetic future."

Bill Alves has written extensively for acoustic and electronic media, including the integration of music and computer video, robot choreography and web art. His CDs include *The Terrain of Possibilities*, and his video works are syndicated by Offline and CinemaNow.com. In 1993-94 he was a Fulbright Senior Scholar Fellow in Indonesia, whose cultures have especially influenced his writing. Alves currently teaches at Harvey Mudd College in Claremont, Calif., where he also directs its American Gamelan. In 2001 he organized and hosted the MicroFest 2001 Conference, the first conference/festival devoted to alternate tunings.

Praised for its "shimmering electronic textures" by Kyle Gann in the *Village Voice*, the music of **Douglas Geers** utilizes technology extensively, often in multimedia contexts. His works have been performed worldwide, and he has won many grants and awards, including a Fulbright Scholarship, a 2001 American Composers Forum Composers Commissioning Project prize, the 2000 Roth-Thomson award and others. Geers holds degrees from Xavier University (B.A.), the University of Cincinnati (M.M.) and Columbia University (D.M.A.). He currently teaches composition and directs the electronic music studios at the University of Minnesota. Geers' works have been recorded on the Innova and SEAMUS labels.



From pop songs to concertos, I admire any music that can excite both my ears and my brain.

Doug Geers

Three Lullabies (2001) ----- Lowell Liebermann

- I.
- II.
- III.

Maxim Mogilevsky and Sveta Smolina, piano

Elegy and Honk (2001) ----- Mark Phillips

Elegy
Honk!

John Bentley, English horn

A Hurried Darkness (1998) ----- Christopher Keyes

William B. Mathis, trombone
Robert Satterlee, piano

Antithesis (1999) ----- Frederick Koch

Cynthia Benson and Michael Benson, piano

Gaia (1993) ----- Andrea Clearfield

Jane Schoonmaker Rodgers, soprano
John Bentley, oboe
Laura Melton, piano

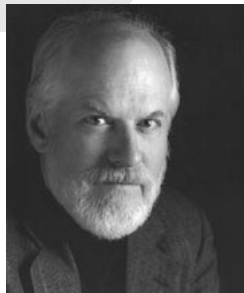
Stationary Fronts (1999) ----- Mike McFerron

Christina Jennings, flute



At age 41, **Lowell Liebermann** is one of today's most widely performed and commissioned composers. Orchestras worldwide have championed Liebermann's works. Among the artists who have performed his music are James Galway, Charles Dutoit, Stephen Hough, Kurt Masur, Joshua Bell, Steven Isserlis, Andrew Litton, Susan Graham, David Zinman, Jesus Lopez-Cobos, Paula Robison, Wolfgang Sawallisch, Steuart Bedford and Jean-Yves Thibaudet. In addition to his long-term position as composer-in-residence with the Dallas Symphony Orchestra, he has also filled the same role for Sapporo's Pacific Music Festival and the Saratoga Performing Arts Center. Liebermann's music is recorded on numerous labels, and he received a 1998 Grammy Award nomination for Best Contemporary Classical Composition for Stephen Hough's performance of his *Piano Concerto No. 2*. Liebermann holds bachelor's, master's and doctoral degrees from Juilliard, where studied composition with David Diamond and Vincent Persichetti, piano with Jacob Lateiner and conducting with Laszlo Halasz.

I want to create art with the depth and teeming complexity of the ocean, the elegant logic of a mathematical proof, the immediacy of fireworks... But I'll settle for delivering a few good punchlines



Mark Phillips, a professor and Presidential Research Scholar at Ohio University, won the 1988 Barlow International Competition. His music has received hundreds of performances throughout the United States, Europe, South America, Japan and China, including over 40 orchestra performances by groups such as the St. Louis Symphony Orchestra and the Cleveland Orchestra. His music has been recorded by Richard Stoltzman and the Warsaw Philharmonic Orchestra, the Lark Quartet and several solo artists. He has been especially pleased to learn that his music is also turning up around the country on student recital programs and even graduate school auditions.

Christopher Keyes, who received a doctorate from Eastman, specializes in computer music, contemporary acoustic music, theory and performance. He has won numerous awards as both a pianist and composer and is currently an assistant professor at Hong Kong Baptist University. There he directs the Laboratory for Music Exploration and Research (LaMER). His works have been performed and broadcast in over 30 countries worldwide, and his solo CD can be heard on the Centaur label.



What is an experience of time that we value, cherish, and think might be meaningful for someone else to listen to?

I hope that my music takes listeners on an emotional journey which leaves them exhausted.



Mike McFerron is founder and co-director of Electronic Music Midwest. McFerron has been a composers fellow at the MacDowell Colony, June in Buffalo and the Chamber Music Conference of the East/Composers' Forum in Bennington, Vt. Honors include first prize in the Louisville Orchestra Composition Competition and the Chicago Symphony's First Hearing program; honorable distinction in the Rudolf Nissim Prize; and finalist in the 2002 Swam Composition Competition, the 1999 Salvatore Martarano Composition Competition and the 1997 South Bay Master Chorale Choral Composition Contest.

Epigrams (2000)

1. Vigorous
2. Melancholy
3. Quick and Dry
4. Veiled
5. Fast and Snapping
6. Vague and Unsettled

Charles Saenz, trumpet

Peter Gilbert



In my music I attempt to recreate my pathways to transcendence. I'm looking for the paths where Power, Grace, Beauty and Mystery all peak concurrently.

Ricercare (2000)

Ioana Galu and Sebastian Comănescu, violin
Florin Simioanca, viola
Gustavo Carpinteyro, cello

Paul Lansky

Inflexion (2001)

Lee Michael Morrison and John Sampen, alto saxophone

Ondřej Adámek

Semi-Suite (1998)

- Putative Prelude
- Aimless Air
- Crooked Courante
- Shameless Sarabande
- Akward Allemande
- Partly Pavane

Matthew Ardizzone, guitar

Paul Lansky

A doctoral fellow at Harvard University, **Peter Gilbert** holds degrees from the Cleveland Institute of Music (M.M.) and Illinois Wesleyan University (B.M.). He has studied with Bernard Rands, Mario Davidovsky, Margaret Brouwer and David Vayo. Gilbert's performances include the Bang on a Can All-Stars, the Mostly Modern Chamber Music Society, the Rock-n-Roll Hall of Fame, Stanford University's CCRMA, pPANISSIMO (Sofia, Bulgaria), the Cleveland Chamber Symphony, the Indianapolis Brass Ensemble, the SO Percussion Group and La Schola Cantorum (Paris). In 2000, Gilbert held a Threehaven residency at the University of Wisconsin at Steven's Point and as a 2002 International Competition of Electroacoustic Music and Sonic Art/Bourges winner, he will hold a studio residency in 2003.

Saxophone Quartet (1999)

Equinox Saxophone Quartet
Lee Michael Morrison, soprano saxophone
Jim Flowers, alto saxophone
Mark Egge, tenor saxophone
Erin Rodgers, baritone saxophone

David Froom

I compose to show affection and respect for the audience of adventurous listeners, for the community of virtuoso performers, and for great music past and present.



Performers of **David Froom's** music include the Louisville, Seattle and Utah Symphonies; Speculum Musicae; the Twentieth Century Consort; the Aurelia, Red Stick, American, THiBRe and Nota Bene Saxophone Quartets; the New York New Music Ensemble; and many others. He has CDs on the Delos, Arabesque, Centaur and Sonora labels; and publications by MMB. A professor at St. Mary's College

of Maryland, he has received Fromm and Koussevitzky commissions, a Kennedy Center Friedheim Awards first prize, an Ives Scholarship, a Fulbright to study with Alexander Goehr at Cambridge, and degrees from the University of California at Berkeley, the University of Southern California and Columbia, where his teachers were Chou Wen-Chung, Mario Davidovsky and William Kraft.

My mother is a painter and I grew up with colors. When I compose, I listen... to find the musical color, texture and emotional space essential to that work.



Andrea Clearfield's compositions for chamber ensembles, orchestra, chorus and dance have been performed by noted artists in the United States and abroad. She has received numerous commissions, grants and prizes and is a recipient of a 2002 Pennsylvania Council on the Arts Fellowship. NPR has broadcast stories both about her oratorio on the women of the Bible, *Women of Valor*, and the 15-year anniversary of her Philadelphia SALON concert series. A strong believer in creating community through music, Clearfield is the founder and host of the SALON, which features classical, contemporary, jazz, electronic and world music. She received a D.M.A. in composition from Temple University as a student of Maurice Wright and currently serves on the Composition and Interarts faculty at the University of Arts. As a pianist, she performs in diverse styles ranging from classical to free improvisation, and is the keyboardist for the Relâche Ensemble for Contemporary Music.



Music can be still be new and at the same time work on the same principles that is has for many centuries. I like music that keeps my attention, touches me in an emotional way and is intellectually new and interesting.

Ondřej Adámek, born in 1979 in Prague, Czech Republic, studied composition at the Academy of Music in Prague and the High Music Conservatory in Paris. His compositions were awarded two first and two second prizes in the Generation Competition and a 2002 Bourges Prize. In 2000 Adámek was given three scholarships for master classes in IRCAM. He was chosen by UNESCO for a residency in Nairobi where he created music for Gaara, the first contemporary dance company in Kenya, in 2001. He has also composed music for various types of student projects, including dance, mime, theater performances and motion pictures.

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor

Spumante (1998) ----- **Dan Welcher**

After a Line by Theodore Roethke (1996) ----- **John Ross**

Jane Schoonmaker Rodgers, soprano

Voices (2000) ----- **Shulamit Ran**

- I. Quasi Passacaglia
- II. Voice of the Wood
- III. Big Bands, Little Bands

Christina Jennings, flute

Juggernaut (2001) ----- **Robert Samels**

Composition Division Winner, 35th Annual BGSU Competitions in Music Performance

Bright Wings

Valediction For Large Orchestra (1997) ----- **Dan Welcher**

BGSU WIND ENSEMBLE

Bruce Moss, conductor

Whirl (1999) ----- **Rob Smith**

Black Dog (2002) ----- **Scott McAllister**

Kevin Schempf, clarinet

Minstrels of the Kells (2002) ----- **Dan Welcher**

- I. Airs in the Mist
- II. Reelin' and Jiggin'



Two statements about music that seem to me equally undeniable—

Eduard Hanslick: Music is sounding forms in motion.

Duke Ellington: It don't mean a thing if it ain't got that swing.

A native of New Jersey, **John Ross** received training in composition at Florida State University and the University of Iowa. His principal teachers were John Boda and D. Martin Jenni. Ross has also studied with Philippe Manoury in France. His music has been performed at the Society of Composers, Inc., National Forums, several university music schools and in France. His music is published by Cimarron Music and by himself, and *Encore*, a work for cello and piano, is recorded on Innova. His awards include the first Abraham Frost Prize from the University of Miami, several ASCAP awards (including a young composer grant), a Fulbright grant for study in France and the 2002 Rudolf Nissim Award for *After a Line By Theodore Roethke*. Currently, he teaches aural skills, theory and composition at Pittsburg State University in Pittsburg, Kansas.



I never forget the fact that, as a composer, I take possession of other people's most precious commodity—their time. To turn that gift of time into a journey worth taking is my ultimate challenge and inspiration.

Israeli-born composer **Shulamit Ran**, winner of the 1991 Pulitzer Prize in composition, has been awarded most major honors given to composers in the United States, including two fellowships from the Guggenheim Foundation, first prize in the Kennedy Center-Friedheim Awards competition for orchestral music, and grants and commissions from the Koussevitzky Foundation, the NEA, the Fromm Music Foundation, Chamber Music America, the American Academy and Institute for Arts and Letters and many more. Her music has been played by major orchestras worldwide under such conductors as Daniel Barenboim, Pierre Boulez, Christoph Von Dohnanyi, Gary Bertini and Zubin Mehta. Ran has also served as composer-in-residence with the Chicago Symphony Orchestra and as the fifth Brena and Lee Freeman Sr. Composer-in-Residence with the Lyric Opera of Chicago. She is presently the William H. Colvin Professor in the Department of Music at the University of Chicago, where she has taught since 1973.

"Which is more musical: a truck passing by a factory or a truck passing by a music school?"

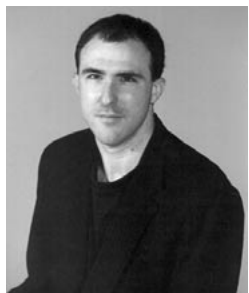
—John Cage



Robert Samels is the composition division winner of the 35th annual BGSU Competitions in Music Performance. He graduated from BGSU in spring 2002 with bachelor's degrees in composition, music history and vocal performance. Over 20 of his compositions have been performed in the last four years, including three world premieres of his orchestral music by the Cleveland Chamber Symphony.

Samels has also written and conducted music for the BGSU theater department, orchestrated music for the Perrysburg Symphony Orchestra and last November, he conducted the premiere of his Requiem, for soloists, organ, choir and orchestra. Also an accomplished vocalist, Samels was selected to attend the 2001 Aspen Music Festival and began a master's degree in voice at Indiana University this fall.

The wonder and excitement of composing music is the ability to create new worlds.

Rob Smith is assistant professor of music composition/theory and director of the AURA Contemporary Ensemble at the University of Houston. His music has received numerous awards and is frequently performed throughout the United States and abroad. Commissions include those from the New York Youth Symphony Chamber Music Program and the American Composers Forum, as a part of their Continental Harmony project. In 1997 Smith was the recipient of a Fulbright Grant to Australia. He received his D.M.A. from the University of Texas at Austin and is published by Carl Fischer, Southern Music Co. and C. Alan Publications.

Scott McAllister was born in Florida in 1969, and completed his doctorate in composition at Rice University. McAllister has received numerous commissions, performances and awards throughout the United States, Europe and Asia. He has also been featured at the Aspen, Chautauqua and the Prague/American Institute Summer Festivals. McAllister has received awards, performances and/or commissions from ASCAP, the American Composers Orchestra, the Rascher Quartet, the Leipzig Radio Orchestra, I Musici de Montreal, Charles Neidich, the Verdehr Trio, Jacksonville Symphony, Da Camera, the Ladislav Kubik Competition, the United States New Music Ensemble, the Florida Arts Council and the Florida Bandmasters Association. He is currently assistant professor of composition at Baylor University.



Art of all forms seems to impact the listener/viewer most when it affects him personally, making him confront and grapple with his personal experiences and emotions. Artists of the past—Bartok, Shakespeare, Vermeer—have used the influences of their current culture in their art, making it meaningful to their audiences. My recent compositions, even my academic works, have been influenced by my culture and surroundings. Modern composition will make an impact on musical history only in its ability to involve the audience and performers in an experience that enriches, enlightens and also forces the listener to have a personal association with the creative work.



BGSU WIND ENSEMBLE

Piccolo

Kirsten Tang

Flute

Liz Farney
Michelle Gomez
Gail Lowther
Donna Davies
Kalee Carlton

Oboe/English Horn

Rachel Adler
Steve Dill
Brenda Gohr

Clarinet

Angie Brenton
Emily Thomas
Justin Mead
Sarah Labovitz
Amy Thornburg
Chris Ice
Connie Harbaugh
John Augustine
Danielle Mahone

Bass Clarinet

Andrew Lieberman

Contrabass Clarinet

David Vitale

Bassoon

Emily Lawry
Elizabeth Harrell

Alto Saxophone

Michael Holmes
Justin Church

Tenor Saxophone

Chris Chmielewski

Baritone Saxophone

Allison Balcetis

Trumpet

Erin Ford
Chris Shumick
Catherine Ruttan
Jason Sivill
Virginia Thompson
Nathan Heath
Marcus Williams

Horn

Joshua Michal
Heather Thayer*
Alexis Sakowicz
Linda Samuelson
Ryan Nowlin
Tom Chiera

Trombone

Michael Warton
Adam Reardon
Chris Baumgartner
Patrick Maynard

Bass Trombone

Eric Boswell

Euphonium

Aaron Tindall
Kelly Biese

Tuba

Chris Bettler
Jeff Carlson

Percussion

Terry Bates
Jim Finkelmeier
Erin McGrath
Ross Pavolko
Elaina Wallace

String Bass

Adam Bishop

Piano

Erin Bonski

Harp

Megan Davis

*section leader

BOWLING GREEN PHILHARMONIA

Violin I

Ioana Galu†
Dana Tolan
Anabelle Tirado
Virgil Lupu-Sfârlea
Sheila Santa
Chen Hu
Diane Cline
Michelle Crosby
Aaron Jacobs
Sean Hagerty
Emily Coplin
Bethany Rodabaugh

Violin II

Sebastian Comănescu*
Kat Jara
Sara Kramer
George Haynes
Sara Laderman
Julian Huerta
Mary Ryan
Joel Rossol
Heather Tewksbury
Stephanie Bray
Virginia Harpine
Erica Bell
Jennifer Morrison
Seda Sor

Viola

Florin Simioanca*
Daniel Plonka
Jesse Griggs
Megan McLaughlin
Erin Zemanek
Ede Kun
Linda Florjancic
Jonathan Welch
Brandon Gordon
Claire Schlegel
Beth Scheufler

Cello

Gustavo Corpinteyro*
Jonathan Kampf
Lisa Heinrich
Thomas Darrow
Lewis Blandon
Marquita Pinkston
Robert Hieronimus
Kimberly Buckley

Bass

Daniel Matlock*
Jon Crane
Alex Hanna
Jason Gahler

Flute

Qiao Zhang
Michelle Gomez
Lisa Heinrich
Carolyn Keyes
Kirsten Tang

Oboe

Todd Burnap
Annie Corrigan
Brenda Gohr
Jessica Todd

Clarinet

Rachel Simpson
Soo Goh
Justin Mead
Angela Brenton

Bassoon

Michael Leeds
Emily Lawry
Nathaniel Parker, contra

Horn

Jessica Parkinson
Joshua Michal
Alexis Sakowicz
Linda Samuelson
Heather Thayer

Trumpet

Karen Cummins
Erin Ford
Catherin Ruttan
Jason Sivill
Virginia Thompson

Trombone

Amanda Army
Adam Reardon
Josh Tedeton
Michael Wharton

Tuba

Ryoichi Tamaki

Timpani

Terry Bates

Percussion

Crystal Hendricks
Erin McGrath
Ross Povlko
Jason Brasure

Harp

Megan Davis
Jessica Knepley

Conducting Assistants

Chad Hutchinson
Nathaniel Parker

Orchestra Librarian

Annie Corrigan

†concertmaster

*section leaders or co-leader

PERFORMERS, DIRECTORS AND PANELISTS

Catherine Apple is currently a D.M.A. candidate in flute performance at the University of Michigan where she studies with Amy Porter and plays regularly with the Contemporary Directions Ensemble. She received her master's degree from the University of Nevada at Las Vegas, where she studied with Rick Soule. She was the second flutist with the Las Vegas Philharmonic and founded the Las Vegas new music ensemble NEXTET, which performed at the 2001 Edinburgh Fringe Festival.

Guitarist **Matthew Ardizzone** has performed throughout the United States and Canada, and was a prize winner in the Stotsenberg and Rantucci International Guitar Competitions. He has performed at numerous festivals and conferences, and made his orchestral debut last year with the Nazareth College Orchestra. In addition to being a solo recitalist, he performs in Duo Nouveau with saxophonist Matthew Sintchak and the Duo Forza with violinist Moves Pogossian. Ardizzone's first CD, *Mazurka!*, was recently released on the Aardvark Media label. His work has been published in *Soundboard* magazine and by Mel Bay Publications. His teachers have included Edward Flower, Nicholas Goluses and Peter Clemente. With bachelor's and master's degrees in guitar performance from Ithaca College, Ardizzone was the first guitarist to receive a doctorate from Eastman, where he was also awarded the prestigious Performer's Certificate. As a teacher, he has given master classes at schools throughout the country. He has been on the faculties of Eastman's Community Education division, St. John Fisher College and Nazareth College. Ardizzone now resides in Ann Arbor, Mich., and teaches as part of the adjunct faculty at BGSU.

Matt Baumann is a junior saxophone performance major from Eureka, Mo., who has been a member of the Jazz Lab Band II. He is a student in the studio of John Sampen.

John D. Bauer is a junior saxophone performance major from Burke, Va., who has participated in the Jazz Lab II band and the Concert Band. He is a student in the studio of John Sampen.

Vasile Beluska is a graduate of the S. Toduta Music High School and the Gh. Dima Music Academy 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. He also serves as a visiting professor of violin at the Gh. Dima Music Academy in Cluj and as professor of violin at the Chautauqua Institution.

Cynthia Benson, assistant professor and coordinator of group piano at BGSU, holds a bachelor's in music education from the University of Central Arkansas, a master's in piano performance from Rice University and a doctorate in music education with an emphasis in piano pedagogy from the University of Texas at Austin. Benson recently served as a foreign expert at Jimei University in Xiamen, People's Republic of China, where she taught group and studio piano. She is a member of the Research Committee of the National Conference on Keyboard Pedagogy and has presented research at the First Seminar on Digital Music Education in Nanjing, China, and at national and state conferences of the Music Educators National Association. Presently serving on the National Advisory Board for the Music Teachers National Association (MTNA) student chapters and co-chair of the research poster sessions, she has participated in presentations at MTNA national and state conferences, and has written articles for several music education journals. She and husband Michael Benson frequently perform duo recitals as The Synergy Duo, most recently in Xiamen and on the Dame Myra Hess Memorial Concert Series in Chicago.

As visiting assistant professor in the Department of Music at Ohio State University at Lima, **Michael Benson** is pursuing a dual career as teacher and performer. He has performed at the Smithsonian Institution during the International Schubert Symposium, Steinway Hall as a winner in the Pinault Biennial International Piano Competition and Preston Bradley Hall on the Dame Myra Hess Memorial Concert Series. He has presented lectures, adjudicated and performed for national and state conventions of Music Teachers National Association and for international conferences of the College Music Society. He has contributed articles to *Texas Music Teacher*, *American Music Teacher*, *Teaching Music*, *Piano Pedagogy Forum* and *Clavier*. As an active member of Ohio Music Teachers Association, he serves as state certification chair and as chair of the OMTA Northwest District Buckeye Competition. On the national level, he serves as co-chair for the national research poster sessions for MTNA. Benson has taught on the faculties of Carl Sandburg College, the University of Wisconsin at Whitewater and Oakland University. During fall 2001, he taught piano, group piano and piano pedagogy in the Arts Education College of JiMei University in Xiamen, People's Republic of China. Benson holds degrees in piano performance from Rice University and the University of Texas at Austin. His

piano teachers include Ester Mills Wood, Samuel Driggers, Noel Engebretson, Sophia Gilmsen, Martha Hilley, Robert Roux and Nancy Garrett.

John Bentley received his doctorate from the University of Michigan and also holds degrees from the University of Alabama and the Peabody Institute. A former student of Florian Mueller, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville Symphonies, as well as the Yale Summer Festival Orchestra. He has also taught in colleges and universities in Iowa, Michigan and Tennessee and at the Interlochen Arts Camp. Currently, he serves as the Ohio chairman for the National Association of College Wind and Percussion Instructors. He is the coordinator of the woodwind faculty and professor of oboe at the College.

Christopher Blossom, a native of Canton, Mich., recently completed study under John Sampen at BGSU. His accomplishments include winning a Gold Medal with the Lithium Saxophone quartet in the 2000 Fischhoff National Chamber Music Competition, winning the Ohio MTNA Chamber Music Competition and competing in the second international competition of Adolph Sax in Dinant, Belgium. Most recently, Blossom completed an extensive nine-month residency with the Bicinia saxophone duo as artist-in-residence in Selma, Ala., under the auspices of Chamber Music America's Rural Residency Program. He currently attends the University of Michigan, where he studies saxophone with Donald Sinta and bassoon with Richard Beene.

Jason Brasure is a senior music education major from Wilson, N.Y., who has been a member of the BGSU Wind Ensemble and Symphonic Band. He is a student in the studio of Roger Schupp.

Tina Sandor Bunce is primarily known for her work in oratorio and on the concert stage. Bunce has excelled as a soloist in performances of many of the great works for choir and orchestra. A proponent of the music of our time, Bunce has made numerous appearances as a guest soloist on the annual New Music & Art Festival at BGSU, at the Heidelberg University New Music Festival and was the solo mezzo-soprano in the world premiere of the intermediate-dance-opera *Lives in Crisis: Jesus' Daughter* by Burton Beerman. This Michigan native, a winner in the Kalamazoo Bach Festival's Young Artists Competition, has appeared with the Toledo Opera and as an artist intern with the Michigan Opera Theatre. Bunce has also performed with the Chamber Music Festival of Saugatuck in Michigan, and was a soloist in the Pitten 2000 and 2002 International Festivals in Austria. Bunce holds degrees from Olivet College and BGSU, and currently serves as voice coordinator for the Creative Arts Program and publicity/publications manager for the College.

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, Sheboygan, Sioux City, Syracuse and Toledo Symphonies; the Missouri All-State Orchestra; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and, with the Bowling Green Philharmonia, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. A published author, Brown's articles have appeared in such journals as the *Bach* journal of the Conductors Guild and *Musica Judaica*.

Gustavo Carpinteyro was born in Puebla, Mexico. He has studied at the Conservatorio de Musica y Declamacion del Estado, the Escuela de Perfeccionamiento Ollin Yozitli (Mexico City), the London College of Music and the University of Southern Mississippi, where he received a bachelor's degree in music performance and taught cello at the USM Community Arts School. During his studies in Mississippi, he won first prize in the solo division in the 1997 Mississippi Music Teachers Association competition. Currently, Carpinteyro is a master's candidate at BGSU and the cellist for the Graduate String Quartet. He has studied with Alain Durbeck, Richard Markson, Paul York and Alan Smith, and has also participated in several master classes. He has been a member of several orchestras in Mexico and the United States. As a chamber music player, he has been a member of several string quartets, as well as a member of the baroque group La Folia that traveled throughout Mexico.

Chris Chmielewski is a sophomore saxophone performance major from Buffalo Grove, Ill., who has been a member of the Concert Band and Symphonic Band. He is a student in the studio of John Sampen.

Justin Church is a junior music education major from Imperial, Neb., who has been a member of the BGSU Wind Ensemble and Symphonic Band. He is a student in the studio of John Sampen.

Sebastian Comănescu, a native of Romania, is currently a master's candidate in violin performance at BGSU. He has also studied at the Gh. Dima Music Academy and the S. Toduta Music High School in Cluj, Romania, and has presented recitals in Cluj, Sibiu, Oradea and Bistrita in his native country.

Gregory Cornelius is currently a third-year master's candidate in composition and saxophone performance at BGSU, where he also serves as a graduate assistant in music technology. In May 2000, Cornelius received bachelor's degrees in both fields from Truman State University. He has studied saxophone with Randall Smith, John Sampen and Marco Albonetti, jazz improvisation with Joel Mott, Steve Erickson and Bret Spainhour, and composition with Warren Gooch, Burton Beerman, Marilyn Shrude, Mikel Kuehn and Elaine Lillios.

Margaret Dolinsky, assistant professor and research scientist at Indiana University, creates collaborative CAVE Automated Virtual Environments for the high-speed networking on the Internet2. Her CAVE artwork is installed at the Ars Electronica Center in Linz, Austria, and the ICC Museum in Tokyo. She recently spoke at the Biennale of Electronic Artists in Perth, Australia, and exhibited her work at IGRID 2002, Chicago's Alternate Currents, SIGGRAPH, Eurographics, and Virtual Spaces in conjunction with ISEA97. Dolinsky's work has appeared in *Discover*, *Computer Graphics World* and *Leonardo*. She is currently a Ph.D. candidate at the University of Wales' Center for the Advanced Inquiry in the Interactive Arts.

Originally from Park Rapids, Minn., **Mark Egge** is a first-year master's candidate in saxophone performance and music theory at BGSU. He graduated from Concordia College in May 2002 with a degree in music theory and composition. While at Concordia he studied saxophone under Russell Peterson and composition under Daniel Breedon.

John Fillwalk is currently an instructor in electronic art at Ball State University. As an artist, he works in a variety of time-based and digital media including video art, installation, digital printmaking and animation. Prior to his appointment to Ball State, Fillwalk held several administrative roles in media arts education including serving as chair of the Film, Video and Digital Arts Department, and also served as director and faculty member in the Intermedia Arts program at the University of Minnesota. He received his M.A. and M.F.A. from the University of Iowa in intermedia and video art. Fillwalk has received grants and fellowships and has participated in numerous digital art exhibitions including SIGGRAPH, Beecher Center for Art and Technology, ASCI, Click, Immedia and ISEA.

James Finkelmeier is a senior percussion performance major from Hamilton, Ohio, who has participated in the Bowling Green Philharmonia, Wind Ensemble, Symphonic Band, and Afro-Caribbean Ensemble. He is a student in the studio of Roger Schupp.

Jim Flowers, a second year graduate student at BGSU with a major in saxophone performance, studies with John Sampen. He received his bachelor's degree in music education from Youngstown State University, where he studied with James Umble. During high school, Flowers studied saxophone with Fred Boles. He has performed as a guest soloist with the Mercer Community Band and was also featured as a guest soloist with the Dana Symphony Orchestra as the winner of the Dana Young Artists' Competition. Flowers has also performed in master classes given by Karel Husa, Frank Tichelli, Claude Delangle, Tim McCallister and Clifford Leahman. He is also a member of the Bohica Saxophone Quartet, which won first prizes in both the Music Teachers National Association Chamber Music Competition and the Coleman National Chamber Music Competition this past year. Flowers has also studied clarinet with Bob Fitzer, Kent Englehardt and Debbie Alexander. After graduating from BGSU he plans to pursue a career teaching the saxophone at the college level.

Ioana Galu received her master's and bachelor's degrees from the Gh. Dima Music Academy in Cluj, Romania, where she served as assistant professor in the string department. She has also studied at the S. Toduta Music High School in Cluj and participated in several master classes in the United States and throughout Europe. Galu is currently a master's candidate at BGSU, where she is a violinist with the Graduate String Quartet. She has presented recitals in Romania, Hungary, France and the United States, and has performed as a soloist with the Cluj State Philharmonic, Tg. Mures State Philharmonic and Sibiu State Philharmonic in Romania. Galu has also won two Special Prizes of the Jury and two third prizes in the Romanian Violin National Competitions, as well as second prize in the 1994 Mozart International Competition for Piano Trios and first prize and Special Prize of SOROS Foundation for an Open Society in the 1996 Enescu Violin National Competition, both also in Romania.

Kim Gedde is a first-year master's candidate in saxophone performance from Owatonna, Minn. She holds a bachelor's in performance and music education

from Lawrence University. This past summer, she participated in the Faenza Estate Musica Saxophone Festival in Italy. She is a student in the studio of John Sampen.

Celesta Haraszti 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. Haraszti served as solo dancer with the Budapest-based dance company Gyula Berger and Friends for seven years, performing throughout Eastern and Western Europe. According to the *Atlanta Journal* "Haraszti 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.

Crystal Hendricks is a senior music education major from Vanlue, Ohio, who has been a member of the BGSU Wind Ensemble and Afro-Caribbean Ensemble. She is a student in the studio of Roger Schupp.

Michael Holmes is a junior music education major from Findlay, Ohio, who has been a member of the BGSU Wind Ensemble and Symphonic Band. He is a student in the studio of John Sampen.

Praised for her virtuoso technique, rich tone and imaginative programming, **Christina Jennings** has established a reputation as one of the top flutists of her generation. The winner at the 50th Anniversary 2001 Concert Artists Guild International Competition, she has also received medals in several competitions, including first prizes at the Houston Symphony Ima Hogg, National Flute Association and William C. Byrd Competitions. Jennings received her bachelor's and master's degrees at Juilliard, and continued her studies in London and Paris. Her teachers include Jeanne Baxtresser, Carol Wincenc, George Pope and Leone Buysse. She has performed with numerous orchestras, both as soloist and principal, and has played under Seiji Ozawa, Kurt Masur, Leonard Slatkin, James DePriest, Christoph Eschenbach and Bernard Haitink as well. Jennings is a member of the Harpswell Trio with harpist June Han and her husband, violist Matthew Dane, and has also worked with other chamber ensembles, as well as dancers, writers and visual artists. In addition, she was featured on PBS's *Marsalis on Music*. Jennings currently serves as visiting assistant professor at BGSU.

Keith Kothman, director of the Music Engineering Technology program at Ball State University, holds a Ph.D. from the University of California at San Diego, along with B.M. and M.M. degrees from the University of Texas at Austin. Prior to his doctoral studies he was the recipient of a Fulbright grant to study composition and electronic music in Sweden. His composition teachers have included Roger Reynolds, Russell Pinkston, Joji Yuasa and Lars-Gunnar Bodin. Before coming to Ball State he was an assistant professor at the University of Miami. In addition to composition, his research includes the sociology of music, institutional patronage of new music and the aesthetics of postmodern music.

Andrew Liebermann is a sophomore pre-music education major from Mansillon, Ohio, who has been a member of the Wind Ensemble, Concert Band and Jazz Lab Band I. He is a student in the studio of John Sampen.

Prior to joining the BGSU faculty last fall, **William B. Mathis** was on the faculty of Northwestern State University of Louisiana for 13 years, where he taught applied low brass. A native of Wichita, Kansas, Mathis holds a bachelor's from Wichita State University and a master's and doctorate the University of Michigan. His principal teachers include H. Dennis Smith, Larry Zalkind, Russell Widener, Johann Doms and Harvey Phillips. He has performed as a soloist at the Festival at Sandpoint, Midwest Suzuki Workshop, Mississippi Music Teachers Association State Convention and the Ann Arbor Chamber Orchestra. From 1989-2000 he served as a member of the Shreveport Symphony and has performed with the Toledo, Utah, Wichita, Longview (Texas) and the Rapides (La.) Symphonies. In 1997, he was principal trombonist with the Eisenstadt Summer Festival Orchestra in performances in Austria and Hungary. Other appearances include the Second International Brassfest, International Trombone Festival, Festival at Sandpoint, Keystone and Rafael Mendez Brass Institutes, and with the Canadian Brass. In 1987, he was principal trombonist of the University of Michigan Brass Choir, which represented the United States at the 750th anniversary celebration of the city of Berlin. Mathis is also a member of the LATEX Trombone Quartet, an ensemble comprised of university professors from Louisiana, Oklahoma and Ohio. Mathis is currently a contributing writer of recording and music literature reviews for the *International Trombone Association Journal*.

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. Melton also reached the semi-finals of the Orleans International Competition in France, the Concurso Internacional de Ejecucion Musical in Chile and was the only remaining American in the 1991 Clara Haskil Competition in Switzerland. 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.

Maxim Mogilevsky is the newest member of the piano faculty at BGSU. He studied with Lev Naumoff at the Moscow Tchaikovsky Conservatory, where he earned his master's and postgraduate assistantship diplomas. He has also studied with Anaida Sumbatian and at Juilliard with Bella Davidovich. The winner of several international competitions, Mogilevsky has performed with numerous orchestras and at many festivals worldwide. He also performs duo piano repertoire with his wife, Svetlana Smolina. In January 2001 they played an all-Tchaikovsky program at the New Jersey Performing Arts Center and have also recently performed in Tel Aviv, Israel; with the St. Petersburg Philharmonic Orchestra; in recitals throughout Florida. In 2001, the duo won the Murray Dranoff Grand Prize, the Casadesus Prize and the Audience Favorite Award at the 8th International Murray Dranoff Duo Piano Competition. The duo has received a recording contract and performed throughout the United States and Europe as a result.

Saxophonist **Lee Michael Morrison** earned an associate of arts degree from Miami-Dade Community College and a bachelor's in music education from Stetson University. He is currently completing graduate studies in music at BGSU. Morrison's teachers have included John Sampen and James Bishop. As a member of the Bohica Saxophone Quartet, Morrison won first prizes at the 2002 Coleman Chamber Music Competition and the 2001-02 MTNA Collegiate Chamber Music Competition. He was a featured soloist with the Bowling Green Philharmonia in 2002 and the Central Ohio Symphony Orchestra in 2001. Other accolades include graduate division winner in the 2001 Competitions in Music Performance at BGSU, prize winner in the 2001 Agnes Fowler Competition, finalist in the 2000 Competitions in Music Performance (honorable mention) and finalist at the 1999 Coleman Chamber Music Competition. As an educator, Morrison has taught in the Florida public schools and is currently director of bands at Saint Patrick of Heatherdowns in Toledo. In March 2003 Morrison will be touring Florida, presenting concerts and master classes.

Bruce Moss, director of band activities at BGSU since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at the Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. 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 and was featured in the *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, the Ohio State University, the University of Iowa and VanderCook College of Music. Moss holds memberships in several professional music educators' organizations, band organizations and music fraternities.

Cristina Mureşan has been a first violinist with the Toledo Symphony since 1999, with which she has performed several times as a soloist. Of her playing, the *Toledo Blade* has written "a strong performance...but in terms of timbre, her playing was the more colorful." Prior to coming to Toledo she was a member of the New World Symphony of Miami Beach, Fla., where she played under Michael Tilson Thomas. Mureşan has spent her summers in Chicago

as a member of the Grant Park Symphony Orchestra since 2001. She holds a bachelor's in music performance from Romania where she studied with Stefan Ruha, and a master's in violin performance from BGSU, where she studied with Vasile Beluska.

Nate Oshaben is a senior music education major from Streetsboro, Ohio, who has been a member of the Bowling Green Philharmonia, Symphonic Band, and Afro-Caribbean Ensemble. He is a student in the studio of Roger Schupp.

Erin Rogers is a first-year graduate student at BGSU majoring in saxophone performance and composition under John Sampen and Elaine Lillios, respectively. She completed her undergraduate degree in saxophone performance at the University of Alberta in Edmonton under William Street. Rogers has performed as soloist with the University of Alberta Symphonic Wind Ensemble, the University of Alberta Concert Band and appeared with the New Edmonton Wind Sinfonia as soloist on their 2000 European Tour. An active chamber player, she was a member of the Devil's Own Saxophone Quartet (1999-2002) and the Lakeland College Saxophone Quartet (1995-1998). Rogers has participated in master classes with Jean-Marie Londeix, Jean-Michel Goury, Claude Delangle, Susan Fancher, Jonathan Helton, Paul Bro, Jean Pierre Baraglioli, Francois Rosse and Gavin Bryars. She has had compositions premiered by Jan Berry, Roger Admiral, William Street and the University of Alberta Wind Ensemble, among others.

Jane Schoonmaker Rodgers joined the voice faculty at BGSU in fall 2000 and holds degrees in vocal performance from the Cincinnati College-Conservatory of Music and the University of Michigan. She has been a frequent performer in opera, oratorio and musical theatre in Michigan and Ohio, including leading roles with Ohio Light Opera, Michigan Opera Theatre, Michigan Lyric Opera, University of Michigan Opera Theatre, UM Gilbert and Sullivan Society, the International Symphony Orchestra of Port Huron, Mich., and Sarnia, Ontario, and others. Rodgers has also presented recitals in upstate New York, Michigan and Ohio. Prior to her BGSU appointment, she was a member of the faculty at Grand Valley State University. Rodgers has also taught voice and related courses at the Universities of Michigan and Toledo, and at Adrian, Albion and Spring Arbor Colleges. With her frequent collaborator, pianist Kevin Bylsma, she co-directs the Ann Arbor Festival of Song, featuring year-round offerings of art song and vocal chamber music, as well as the Art Fair Song Fest, a four-day summer festival. Rodgers is also a member of the professional choir at the historic Mariners' Church of Detroit.

Charles Saenz joined the BGSU brass faculty in fall 2001. He holds a bachelor's degree from New Mexico State University, a master's degree from the University of Illinois and is pursuing a doctorate from the University of Nebraska. Prior to his BGSU appointment, he was a member of the faculty at the University of Nebraska at Omaha, where he was coordinator of brass studies and taught applied trumpet. He has performed with the Illinois Symphony, the Champaign-Urbana Symphony, the Sinfonia da Camera, the Prairie Ensemble, the Illinois Brass Quintet, the Nebraska Brass Quintet, the Omaha Big Band and the Toledo Jazz Orchestra. Saenz has appeared as a soloist with the Nebraska Wind Symphony, the Nebraska Choral Arts Society, and various high school concert and jazz bands throughout the Midwest. He has also performed at many music festivals, including the Society of Composers, Inc. National Convention, and the Bang On A Can new music festival at Lincoln Center. The recipient of various awards including first prize in the 1994 International Trumpet Guild Solo Competition, he is an artist/clinician for Edwards Trumpets.

John Sampen, Distinguished Research/Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 60 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.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, and has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul and the Quad Cities Mozart Festival. He has also been heard in radio broadcasts on Minnesota Public Radio. Satterlee was appointed in fall 1998 to the piano faculty of Bowling Green State University, having previously held teaching positions in Illinois, Missouri, California and Connecticut. He has taught at Lutheran Summer Music, a national music camp for high school students and at the Pennsylvania Governor's School for the Arts. He is co-artistic director of Chamber Music Quad Cities, an organization that presents a concert series and music festival in the early summer in Iowa and Illinois. This

year he has been touring with the group Bach Four, playing performances of Bach's *Well-Tempered Clavier*. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. Satterlee has participated in many music festivals and summer programs, including the Aspen Music Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. He holds degrees in piano from Yale University, Peabody Conservatory and the University of Missouri at Kansas City Conservatory of Music.

Kevin Schempf is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees with the Performer's Certificate from the Eastman School of Music. He has taught on the faculties of Connecticut College and Wesleyan University, and has performed with the Boston Symphony Orchestra, the Eastman Wind Ensemble, the Chautauqua Symphony Orchestra, the Skaneateles Festival, the Society for New Music in Syracuse and the Nashville Chamber Orchestra. He was a member of the Syracuse Symphony Orchestra and the U. S. Coast Guard Band prior to joining the faculty at Bowling Green State University where he is assistant professor of clarinet. He also plays with the Toledo Symphony, the Fort Wayne Philharmonic, and as a soloist and chamber musician.

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 Quartet, 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.

Florin Simioanca, a master's candidate in viola performance, is the violist for the Graduate String Quartet at BGSU. He graduated from the Gh. Dima Music Academy in Cluj, Romania, where he also performed with its Philharmonic Orchestra while still a high school student. Simioanca has earned prizes in various national competitions, including first prize at the Romanian National String Quartet Competition with the Gh. Dima Music Academy Quartet, and has also performed as an orchestral soloist. He has served as principal with the Europa Symphony Orchestra in Vienna, Austria, and the San Geminiano Opera Orchestra in Italy, and as assistant principal with the Romanian Opera Orchestra and the Romanian Opera Chamber Orchestra in Cluj. Simioanca has performed with several orchestras and in opera festivals in Europe and Asia as well.

Mary Simoni, chair of the Department of Performing Arts and Technology at the University of Michigan, holds a master's degree in music composition and a Ph.D. in music theory from Michigan State University. She completed post-doctoral studies at the Center for Computer Research in Music and Acoustics, Stanford University; the Center for Computer Music, City University of New York; and the Electronic Music Studios, Mills College. Simoni has taught music and computer science at the Berklee College of Music, Stanford University, Michigan State University and Lansing Community College. Her music and multimedia works have been performed in Asia, Europe and widely in the United States. Simoni's research and composition has been funded by the Kellogg Foundation, the National Science Foundation and the Michigan Council for the Arts and Cultural Affairs. She is serving her second term on the board of directors of the International Computer Music Association, for which she also serves as president.

Alan Smith, professor of cello and Associate Dean, is a graduate of the University of Texas at Austin where he studied with Horace Britt, Adolphe Frezin and George Neikrug. He was formerly on the faculty of the University of North Carolina at Chapel Hill and has also held guest professorships at the Oberlin Conservatory and the University of Arizona. The winner of several national competitions, he has been a soloist with the Houston, Shreveport, Lima, Midland-Odesa, Guadalajara symphonies and others in Washington, D.C., Philadelphia, Denver and Kansas City. In addition to presenting annual master classes worldwide, he has performed solo recitals throughout the United States and Mexico including at the Phillips Collection, the National Gallery of Art, the University of Mexico, the Instituto Culturales Cubañas, Sala Carlos

Chavez and Sala Chopin. Ensemble performances have included Carnegie Hall and Kennedy Center. As a member of The Guarneri Duo, he has toured Taiwan and China, and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Belles Artes Concert Series in Mexico City. He has twice toured South Korea presenting master classes, recitals and as concerto soloist. In 2001, he was a judge for The Leonard Rose International Cello Competition. Most recently, he represented the State of Ohio at the Millennium Stage State Days Concert Series at both Kennedy Center and on Capitol Hill in Washington, D.C.

Diana Barker Smith received her degrees in piano from the University of Houston and the University of Texas, where she studied with Albert Hirsh, Dalies Frantz and Leonard Shure. In addition, she studied at the Aspen Music School with Rosina Lhevinne and has participated in master classes with Gina Bachauer and Darius Milhaud. A member of the adjunct piano faculty at BGSU and formerly on the faculties of Southwest Texas State University, Colorado College and Duke University, she is winner of the Houston Symphony Young Artist Competition, the Phi Beta National Young Artist Award and several other competitions. She has also performed at the Kennedy Center, the Phillips Collection, the National Gallery of Art, Sala Chopin (Mexico City) and as a soloist with the Houston Symphony. Additionally, she has collaborated with such artists as Jean-Pierre Rampal and Andrea Navarra. As a member of The Guarneri Duo, she has presented duo recitals throughout the United States, Mexico, Taiwan and China, and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Bellas Artes Concert Series in Mexico City. As a chamber musician, she has appeared at the Lancaster and Chapel Hill Chamber Music Festivals, National String Workshop and The Chautauqua Institution. Most recently, she represented the State of Ohio at the Millennium Stage State Days Concert Series both at Kennedy Center and on Capitol Hill in Washington, D.C.

Svetlana Smolina was born in Nizhny-Novgorod, Russia, where she began her studies with Natalia Fish at the Balakirev Music College. She has also studied at Indiana University at South Bend, with Eugene and Olga Mogilevsky at Brussels Royal Conservatory, and currently studies with Monique Duphil at Oberlin. A first-prize winner in several national and international competitions, Smolina has performed solo and chamber music at festivals throughout Europe and the United States. With her husband Maxim Mogilevsky, the duo won the Murray Dranoff Grand Prize, the Casadesu Prize and the Audience Favorite Award at the 8th International Murray Dranoff Duo Piano Competition. The duo has received a recording contract and performed throughout the United States and Europe as a result. In 2003, Smolina will perform recitals at the Berlin Philharmonic Festival, Wigmore Hall (London), Santa Cecilia Academy (Rome), the Ravenna Festival (Italy), the Ruhr Piano Festival (Germany) and with the Orchestre Nationale de France.

Rosemary Williams joined the BGSU faculty in fall 2001 and has been a faculty member of the Southern Illinois University at Carbondale and Millikin University. A semi-finalist in the 2001 American Horn Competition professional division, she is the winner of five other concerto competitions. Williams has performed in the Illinois Symphony Orchestra, Chicago Chamber Orchestra, The Prairie Ensemble, Sinfonia da Camera and the Tulsa Philharmonic Orchestra. She holds a bachelor's in horn from the University of Southern Mississippi, a master's with emphasis in orchestral conducting from the University of Tulsa and is currently pursuing a doctorate in horn performance from the University of Illinois under the tutelage of Kazimierz Machala. Williams has also studied with David Griffin, Bruce Heim, William McKee, Dennis Behm and Arnold Mascaró.

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