

17<sup>th</sup>  
Voices of...  
New Music & Art  
Festival

Guest Artists

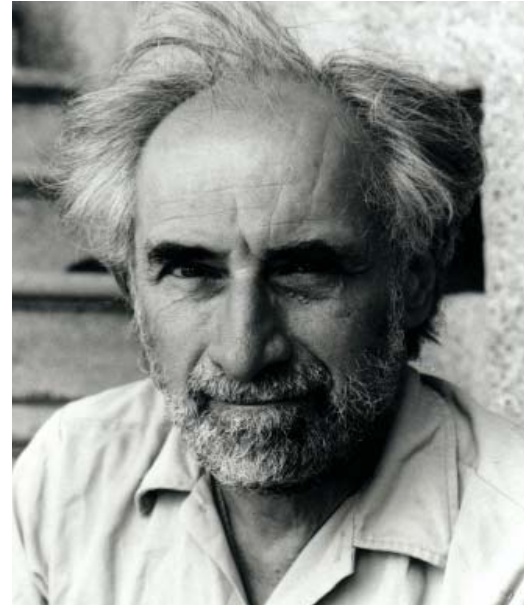
Elizabeth R. Austin  
Brett Battey  
Robert Beaser  
Burton Beerman  
Sebastian Anthony Birch  
Lucy Blackwell  
Per Bloland  
Steven Bryant  
Enrico Chapela  
Georgios Cherouvim  
Michael Daugherty  
Avner Dorman  
Mark Engebretson  
Christine Gorbach  
Andrew Huang  
Shawn Hundley  
Mikel Kuehn  
HyeKyung Lee  
Dennis H. Miller  
Janice Misurell-Mitchell  
Gary Lee Nelson  
Jonathan Newman  
Luis Nieto  
Sylvia Pengilly  
William Price  
John Fitz Rogers  
Greg Sandow  
Dave Schwan  
Salvatore Sciarrino  
Judith Shatin  
Laurence Sherr  
Adam Stansbie  
Timothy Stulman  
Michael Theodore  
Prakash Tiwari  
Sil van der Woerd  
Kevin Walczyk  
Robert Yamasato

Guest Performers:

Celesta Haraszti  
Jerome Reed  
John Sampen  
Kevin Schempf  
Roger Schupp

Special Guest Performer  
**Madeleine Shapiro, cello**

Special Guest Composer  
**Frederic Rzewski**



October 19-21, 2006  
Bowling Green  
State University

Special Guest Ensemble  
**Thelema Trio**



# Schedule of Events

## Thursday, October 19

Lecture - Performance by Frederic Rzewski,  
2:30 p.m., Bryan Recital Hall

Exhibition Opening & Reception, 7:00 p.m., Kennedy  
Green Room

An exhibition featuring paintings by BGSU faculty member  
Michael Arrigo.

Concert: 8:00 p.m., Kobacker Hall (\$)

Thelema Trio and Madeleine Shapiro  
Featuring works by Burton Beerman, Mikel Kuehn,  
HyeKyung Lee, William Price, Salvatore Sciarrino, Judith  
Shatin and Kevin Walczyk. A reception follows in the  
Kennedy Green Room.

## Friday, October 20

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

Featuring chamber music by Mark Engebretson, Janice  
Misurell-Mitchell, Greg Sandow and Robert Yamasato.

Panel Discussion: 11:30 a.m., Bryan Recital Hall

*The Critic and the Composer*  
Dorothy E. and DuWanye H. Hansen Musical Arts Series  
guests Anne Midgette and Greg Sandow discuss music  
with composers featured on the 10:30 a.m. concert.

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

featuring works by Sebastian Anthony Birch,  
Enrico Chapela, Frederic Rzewski, Greg Sandow and  
Laurence Sherr.

Artist Lecture: 6:30 p.m., Fine Arts 204

Mary Flanagan: Radical Computing  
Artist visit co-sponsored by the BGSU School of Art Digital  
Arts Division. This lecture is part of the ARTalks Series.

Exhibition Opening & Reception:

7:30 p.m., Dorothy Uber Bryan Gallery  
Mary Flanagan, Daniel C. Howe and Joan Livingstone

Video Screening: 9:00 p.m., Cla-Zel Theatre

following the gallery opening, the festival screens audio-  
visual works by artists including Bret Battey, Per Bloland,  
Gary Lee Nelson and Christine Gorbach, Sylvia Pengilly,  
Adam Stansbie and Prakash Tiwari.

## Saturday, October 21

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

Thelema Trio  
Performing works by Belgian and Peruvian composers.

Concert: 2:30 p.m., Bryan Recital Hall (\*)

Featuring works by Elizabeth R. Austin, Shawn Hundley, Jonathan  
Newman and Frederic Rzewski.

Concert: 8 p.m., Kobacker Hall (\$)

Bowling Green Philharmonia & Wind Symphony  
Performing works by Robert Beaser, Steven Bryant, Michael  
Daugherty, Avner Dorman, Jonathan Fitz Rogers and Timothy  
Stulman. A reception follows in Kobacker Lobby.

### Locations:

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

The Fine Arts Center houses Dorothy Uber Bryan Gallery and Willard Wankelman Gallery.

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

### Gallery Hours:

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

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

### Admission:

Most events are free and open to the public.

\$ indicates events requiring paid admission

\* indicates free ticketed events

Tickets are available from the Moore Musical Arts Center Box Office, open weekdays from  
noon to 6 p.m. Call (419) 372-8171 or (800) 589-2224 for tickets.

### For further information:

Contact the MidAmerican Center for Contemporary Music at (419) 372-2685 or the Fine  
Arts Center Galleries at (419) 372-8525

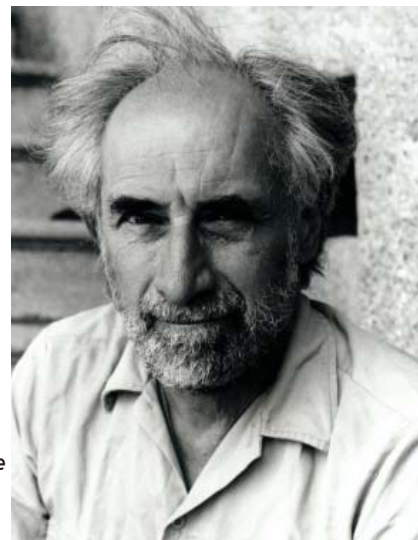
The festival schedule is subject to change.

<http://www.bgsu.edu/music>

Born in Westfield, Mass. in 1938, **Frederic Rzewski** studied music first with Charles Mackey of Springfield, and subsequently with Walter Piston, Roger Sessions and Milton Babbitt at Harvard and Princeton universities. He went to Italy in 1960, where he studied with Luigi Dallapiccola and met Severino Gazzeloni, with whom he performed in a number of concerts, thus beginning a career as a performer of new piano music. Rzewski's early friendship with Christian Wolff and David Behrman, and (through Wolff) his acquaintance with John Cage and David Tudor strongly influenced his development in both composition and performance. In Rome in the mid-60s, together with Alvin Curran and Richard Teitelbaum, he formed the MEV (Musica Elettronica Viva) group, which quickly became known for its pioneering work in live electronics and improvisation. Bringing together both classical and jazz avant-gardists (like Steve Lacy and Anthony Braxton), MEV developed an esthetic of music as a spontaneous collective process, an esthetic that was shared with other experimental groups of the same period (e.g. the Living Theatre and the Scratch Orchestra).

The experience of MEV can be felt in Rzewski's compositions of the late 60s and early 70s, which combine elements derived equally from the worlds of written and improvised music (*Les Moutons de Panurge*, *Coming Together*). During the seventies he experimented further with forms in which style and language are treated as structural elements; the best-known work of this period is *The People United Will Never Be Defeated!*, a 50-minute set of piano variations. A number of pieces for larger ensembles, written between 1979 and 1981, show a return to experimental and graphic notation (*Le Silence des Espaces Infinis*, *The Price of Oil*), while much of the work of the 80s explores new ways of using 12-tone technique (*Antigone-Legend*, *The Persians*). A freer, more spontaneous approach to writing can be found in more recent work (*Whangdoodles*, *Sonata*). Rzewski's largest-scale work to date is *The Triumph of Death* (1987-88), a two-hour oratorio based on texts adapted from Peter Weiss' 1965 play *Die Ermittlung* (*The Investigation*). Since 1977 he has been professor of composition at the Conservatoire Royal de Musique in Liege, Belgium. Rzewski has also taught at Yale, Cincinnati College-Conservatory of Music, the State University of New York at Buffalo, the California Institute of the Arts, the University of California at San Diego, Mills College, the Royal Conservatory of the Hague, the Hochschule der Künste in Berlin and the Hochschule für Musik in Karlsruhe.

## Frederic Rzewski



## Thelema Trio

**Thelema Trio** - pianist Ward De Vleeschouwer, saxophonist Peter Verdonck, and clarinetist Antonio Mazzini - is a unique Belgian ensemble, going far beyond their classical training to become a voice for composers of today. The trio creates a blaze of colors, ranging from orchestral lushness to the energy and power of avant-garde, rock and jazz. Thelema's members



are former students of the Royal Conservatory of Ghent, where they studied chamber music with Marcel Lequeux, Filip Rathé and John Whitelaw. The ensemble has been giving concerts since March 2003 and are past winners of the winners at the Biannual Chamber Music Contest of Rotary Club Ghent. Their concerts have taken them to halls all over Belgium, in the Netherlands, Italy and Peru. In 2005, the trio performed at the International Clarinet Festival 2005 in Tokyo. That same year, they toured the United States, after being invited by the Society of Composers, Inc., to play American and Belgian works at SCI's national conference. In November 2003 the trio started a new program consisting of traditional Peruvian and South American music arranged by clarinetist Marco Antonio Mazzini. Thelema is the first permanent ensemble with this instrumentation and is officially endorsed by BG FRANCE.

## Madeleine Shapiro



For three decades, **Madeleine Shapiro** has been a major force in contemporary music, as cellist, chamber ensemble director, teacher and recording artist. She has toured extensively and has presented master classes both nationally and internationally. A recipient of two Performance Incentive Awards from the American Composers Forum, Shapiro has premiered numerous recent works for cello, and cello and electronics, many of which were written especially for her by American, European and Asian composers. Shapiro is presently an adjunct professor at the Mannes College of Music in New York City, where she directs the Contemporary Music Ensemble and teaches classes in the performance practice of 20th-century music. Director of the chamber ensemble ModernWorks!, called "a dynamic new music ensemble" by *The New York Times*, the group has won critical acclaim and has presented 13 premieres, including works by Sofia Gubaidulina, Luciano Berio, Kaija Saariaho and Iannis Xenakis. From 1974-96 she was the cellist and co-director of The New Music Consort, an ensemble specializing in the performance of 20th-century music. As co-director, Shapiro was the recipient of a number of awards and grants including the 1993 First Prize in Adventurous Programming awarded by ASCAP-Chamber Music America. She has recorded for New World Records, CRI, Mode and Harvestworks. She plays a Betts cello c. 1790.

**Hook, Line and Sinker** ..... William Price  
**Shadowing**..... HyeKyung Lee  
**Refractions**..... Kevin Walczyk  
**Split** ..... Mikel Kuehn

Thelema Trio

- INTERMISSION -

**A Still, Small Voice** ..... Burton Beerman  
 Madeleine Shapiro, *cello*  
 Burton Beerman, *interactive electronics*  
 Celesta Haraszti, *dancer*  
 Keith W. Hofacker, *lighting designer*

**Ai limiti della notte**..... Salvatore Sciarrino  
**For the Birds**..... Judith Shatin

Madeleine Shapiro, cello



An artist is only a sum of his experiences.  
 Embrace everything.

*Wimp*

William Price's music has been performed at many international events, including the Electrolune Music Festival in Lunel, France, the North American Saxophone Alliance Biennial, the International Sonic Circuits Festival, the Literatur Schallmauer Festival in Vienna, the 2002 SEAMUS Conference, the World Saxophone Congress in Montreal, the Florida Electro-acoustic Music Festival, the Imagine 2 Music Festival and the LSU Festival of Contemporary Music. He has received awards and commissions from numerous organizations including ASCAP, the Percussive Arts Society, the Louisiana Music Teachers Association/MTNA, the American Composers Forum, NACUSA and the Southeastern Composers League. In addition, Price's music has been performed by the Contemporary Ensemble of the Conservatory of Athens, Greece; the United States Coast Guard Saxophone Quartet; the Louisiana Sinfonietta; the Thelema Trio; the Ensemble Rosario; the Macedonian Saxophone Quartet; the Red Stick Saxophone Quartet; trumpeter Rex Richardson; and flutist Iwoan Glinka. A native of Alabama, Price has taught music composition and computer music at Louisiana State University in Baton Rouge and currently teaches at the University of Montevallo in Montevallo, Alabama.



Music speaks from our core being, with the indelible imprint of both the inner emotional world and external experience. This has turned me into a timbral explorer and a narrator of this sonic voyage.

*Judith Shatin*

Judith Shatin's music "allows the imagination to have a field day" writes *The New Music Connoisseur*. Twice a fellow at the Rockefeller Center in Bellagio, she has received four NEA fellowships, as well as grants from the American Music Center, Meet the Composer, the New Jersey State Arts Council and the Virginia Commission for the Arts. Her music was the subject of a two-year retrospective sponsored by the Lila Wallace-Readers Digest Arts Partners program. Her music has been commissioned by groups including the Ash Lawn Opera, Barlow Foundation, Kronos Quartet, newEar, National Symphony, the Dutch Hexagon Ensemble and Wintergreen Performing Arts. Recent CDs include *Piping the Earth on the Capstone* label and *Dreamtigers* on Innova. Residencies include La Cite des Arts, Brahmschhaus, Mishkan Amanim, MacDowell, Virginia Center for the Arts and Yaddo. An advocate for contemporary music, Shatin has served as president of American Women Composers, on the boards of the League of Composers/ISCM and the American Composers Alliance and on the advisory board of the International Alliance for Women in Music. Educated at Douglass College, the Juilliard School and Princeton University, she is currently William R. Kenan, Jr. Professor of Music and director of the Virginia Center for Computer Music at the University of Virginia.

The attempt to harness the mysterious universe of music - that we might be entrusted as one of its 'creators' - is an exhilarating yet humbling challenge. Create, so that we may unleash the mysterious universe within ourselves!

*Kevin M. Walczyk*



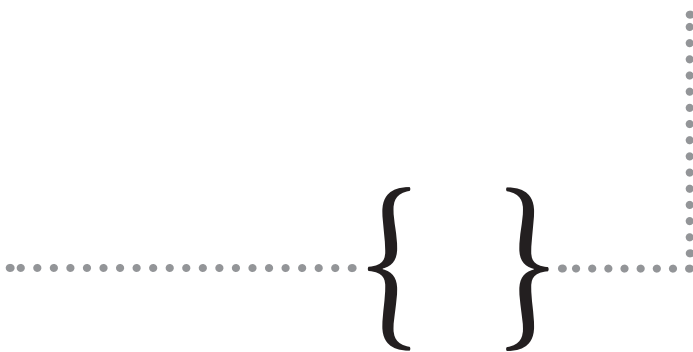
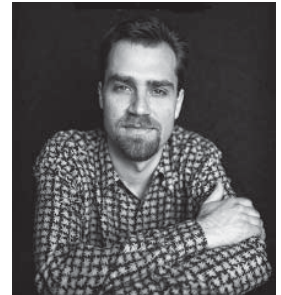
A native of Portland, Oregon and Professor of composition studies at Western Oregon University, Kevin Walczyk received his master's and doctoral degrees from the University of North Texas. His composition instructors have included Larry Austin, Jacob Avshalomov, Martin Mailman, Cindy McTee, and David Del Tredici. Walczyk's commissions and recordings include the St. Louis Symphony Orchestra, Oregon Symphony, Kiev Philharmonic, Czech Philharmonic, Seattle Symphony, Vancouver Symphony, Pittsburgh New Music Ensemble, and Portland Youth Philharmonic. His works have been featured throughout the world and at new music festivals in the United States, Holland, Belgium, Russia and Peru. Walczyk's music has been recognized by Meet the Composer, Argosy Foundation, American Music Center, Chamber Orchestra Kremlin, the Pittsburgh New Music Ensemble, ASCAP BMI, Phi Mu Alpha Sinfonia, ERM Media, Los Angeles Philharmonic Synergy project, Ernest Bloch Composers Symposium, CBDNA, Southeastern League of Composers, CMS, SCI and the North American Saxophone Alliance.



*As I get older, the more I realize how lucky we are to be in this wonderfully creative world...*

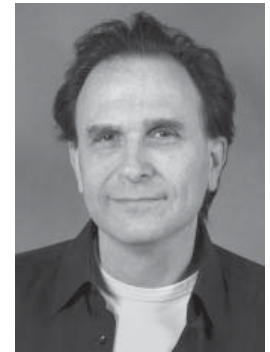
An active composer and pianist, **HyeKyung Lee** holds a doctorate in composition and a performance certificate in piano from the University of Texas-Austin. Her works are available on New Ariel Recordings, Equilibrium, Capstone Records, Mark Custom Recordings and the SEAMUS CD Series. Her work has been supported by the National Endowment for the Arts, Djerassi Foundation, Villa Montalvo, Blue Mountain Center and the MacDowell Colony. Lee has previously served on the faculty of the University of Hawaii, Oberlin Conservatory of Music and Ohio Wesleyan University. Currently, she is an assistant professor at Denison University in Granville, Ohio.

**Mikel Kuehn** received degrees in composition from the Eastman School of Music and the University of North Texas. His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM, the University of Illinois Salvatore Martirano Memorial Composition Contest and the Luigi Russolo Competition. Twice selected to represent the United States abroad (by ISCM and SEAMUS) in both the acoustic and electroacoustic mediums, Kuehn's works have been programmed on concerts and conferences throughout the United States, Australia, Canada and Europe. He has been a resident composer with organizations such as the Banff Centre, the Birmingham Art Music Alliance, Laurentian University and The MacDowell Colony. His music is published by Reed Music. A featured lecturer on aspects of contemporary music at conferences of the Society for Music Theory, The Society of Composers, Inc., The Society for Electroacoustic Music, and the 2003 Eastman Berio Festival. Kuehn is the author of nGen, a free multi-platform computer music application used internationally, and is currently associate professor of composition at Bowling Green State University.



*Too recently I almost died on three separate occasions due to no fault of my own. Now this Southern-bred finds song in the quiet of the morning and music in my childrens' smiles.*

Composer and clarinetist **Burton Beerman** is director of the MidAmerican Center for Contemporary Music, founder of the New Music & Art Festival at BGSU, and serves as chair of the board of directors of the festival. Most recently, Beerman was awarded the 2005 Barlow Endowment Commission for Music Composition. His works have been featured on CNN and CNN International, *FutureWatch*, *The World*



The Sicilian composer **Salvatore Sciarrino** was born in Palermo in 1947. By the age of 12 he was already a precocious musician and began composing. His principal composition teachers were Antonio Titone and Turi Belfiore. He has lived in Rome and Milan and currently resides in Citta di Castello. He served as the artistic director of the Teatro Comunale in Bologna for three years and has taught at the Conservatories of Milan, Perugia and Florence. Although Salvatore's name was initially associated with the concept of new sound matter, other important musical elements have emerged to create a highly original compositional style. "With me music inhabits a threshold region. Like dreams, where something both exists and yet doesn't exist, and exists as something else as well. These are the sounds found close to the horizon of the senses, magnified by ancient silence through some submerged collapse of memory."



*Today*, *Live with Regis & Kelly*, the Eastern European talk show *RTL-Klub Reggeli*, and HEAR Radio. PBS broadcast Beerman's *Virtual Video Opera*, showcasing the music, video and technology utilized in the opera. The opera addressed the critical social issue of children at risk and was chosen as a Video Installation ArtWork exhibited in Switzerland, Italy and the Metropolitan Museum of Art, endorsed by UNESCO-CIRET and sponsored by the United Nations. Performances have taken place at New York's Carnegie Hall, the Edinburgh International Art Festival, the Pepsi Sziget International Music Festival in Hungary, the American Cultural Centre in Paris, the University of Japan, Town Hall in Brussels, The Hague and many other diverse locales both nationally and internationally. New York's *Village Voice* declares "There's a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color... the composer displays an acute sensitivity to the differences between live sound and electronic sound and the music contains extraordinary moments when the sound seems to belong to both worlds." Recordings of Beerman's music can be found on the Advance, Access, Orion and Capstone labels, distributed by Albany Records. A new CD release, *BEERMAN UNPLUGGED...almost*, is now available on the Capstone label. CPS- 8757 [www.capstonerecords.org](http://www.capstonerecords.org)

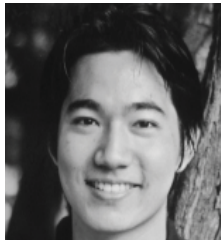
- Octet**.....Robert Yamasato  
BGSU New Music Ensemble  
Kenneth Thompson, director
- SaxMax**.....Mark Engebretson  
Jeffrey Heisler, saxophone
- Sonatina**.....Greg Sandow  
Kevin Schempf, clarinet  
Robert Satterlee, piano
- Trash Talk**.....Janice Misurell-Mitchell  
David Babich, soprano saxophone  
Michael Van Pelt, alto saxophone  
Chris Bartz, tenor saxophone  
Susan Poirier, baritone saxophone



*My music is exploratory: each piece represents a search for relationships between different modes of expression, such as sound and text, sound and movement, classical and popular forms, visual and aural forms.*

*Janice Misurell-Mitchell*

**Janice Misurell-Mitchell**, composer, flutist and performance artist, is artistic coordinator of CUBE Contemporary Chamber Ensemble in Chicago. She teaches at the School of the Art Institute and in the Department of Music at the University of Chicago. Her honors include grants from the Illinois Arts Council, the Chicago Department of Cultural Affairs, Meet the Composer, residencies at the Atlantic Center for the Arts and the Ragdale Foundation, and awards and commissions from the National Flute Association, the Youth Symphony of DuPage, the International Alliance for Women in Music, Northwestern University and others. She was chosen as Chicagoan of the Year in classical music for 2002 by the *Chicago Tribune*. Her works are performed throughout the United States and Europe and have been featured on the Public Broadcasting Network: National Flute Association conventions; at the National Museum for Women in the Arts in Washington, D.C.; the Museum of Contemporary Art: Symphony Center in Chicago and at Carnegie Hall. Her music is published by Margun Music (available through Shawnee Press) and the Needham Publishing Company, and recorded on MMC Recordings and OPUS ONE Recordings. Printed material and recordings are also available from Arizona University Publications.



*Searching for absolute relativity...*

**Robert Yamasato** received his bachelor's degree in music from Columbia University in 2004. Recent performances include his arrangements for string quartet in conjunction with Kehinde-Wiley art gallery openings in New York, Chicago, and Orlando, and his solo piano works recorded by Glenn Jacobson on Hawaii Public Radio. He has received awards and honors from the New York Arts Ensemble, the Rapaport Summer Music Fellowship, the Wellesley Composers Conference and the Salvatore Martirano Memorial Composition Competition. He is currently a graduate student at the University of California at Berkeley.

*The concept behind SaxMax was to try to invest the computer's performance with qualities of humanness that put it on an equal musical level with a live performer.*

**Mark Engebretson** is an assistant professor of composition and electronic music at the University of North Carolina at Greensboro. A former resident of Vienna, Austria and Stockholm, Sweden, he has received numerous commissions from the Austrian Ministry of Culture, STIM (Sweden) and the American Composers Forum Commissioning Program. His *Five Songs of Passion* were recently premiered by the Eastwind Ensemble at Carnegie Hall and *Duo Concertante* was premiered by the Wroclaw Philharmonic in Poland. Engebretson was formerly on the faculties of the Eastman School of Music, the University of Florida and SUNY Fredonia. He studied composition with Michel Fuste-Lambezat, M. William Karlins, Pauline Oliveros, Marta Ptaszynska, Michael Pisaro, Stephen Syverud and Jay Alan Yim.

*M. Engebretson*



**Greg Sandow** has been one of the few music critics in America with a national reputation for writing about both classical music and pop. He's also been one of the few classical critics who challenges the old assumptions of the classical music world. His writing has appeared in many publications, including *The New York Times Book Review* and *The Wall Street Journal*, where for many years he was a regular contributor. In pop music, he's been chief pop critic of the *Los Angeles Herald-Examiner*, and both music critic and senior music editor of *Entertainment Weekly*. He now spends much of his time speaking and writing about the future of classical music, and working with American orchestras, doing special projects and serving as a consultant. Among his clients have been the Cleveland Orchestra and the Pittsburgh Symphony. His blog on the future of classical music is widely read and influential, and he's now writing a book on this subject, posting a draft of it online, in installments, at [www.artsjournal.com/greg](http://www.artsjournal.com/greg). The blog is at [www.artsjournal.com/sandow](http://www.artsjournal.com/sandow). He's also a member of the graduate studies faculty at Juilliard, where he teaches courses on music criticism and on the future of classical music. Last year, he also taught the second of those courses at the Eastman School of Music. He often speaks in public, and recently has revived a composing career he abandoned in the early 1980s. He's had successful performances by (among others) the Pittsburgh Symphony, the Fine Arts Quartet and St. Luke's Chamber Ensemble. His music tends to be tonal, but with unexpected twists, including eruptions of 12-tone music, jazz, and cheesy pop. He, along with his wife, critic Anne Midgette, is a guest at BGSU as part of the Dorothy E. and DuWayne H. Hansen Musical Arts Series.

**Fugitive Footsteps**.....Laurence Sherr

David Okerlund, baritone  
BGSU Collegiate Chorale  
William Skoog, director

**Trois chansons**.....Sebastian Anthony Birch

Jane Schoonmaker Rodgers, soprano  
Laura Melton, piano

**La Mengambrea**.....Enrico Chapela

Theofilios Sotiriades, soprano saxophone  
David Wegenhaupt, alto saxophone  
Sean Patayanikorn, tenor saxophone  
Joel Diegert, baritone saxophone

**Shakespeare Songs**.....Greg Sandow

Ann Corrigan, soprano  
I-Chen Yeh, piano

**Wails**.....Frederic Rzewski

John Sampen, soprano saxophone  
Kevin Schempf, bass clarinet  
Roger Schupp, percussion  
Bryan Stanbridge, percussion  
Laura Melton piano

*During the dance of composing, I just try to keep my intellect from too often stepping on the toes of my intuition.*

*Laurence Sherr*



**Laurence Sherr** is Composer-in-Residence at Kenesaw State University. He has received numerous honors, including the Grand Prize of the Delius Composition Contest for his chamber concerto for flute. International performances have been given in Holland and Switzerland, at the International Clarinet Association in Tokyo and at the Festival Internacional de Guitarra de la Habana. His works have been performed across Canada, Mexico, and the US, including at the Banff Festival of the Arts, the Piccolo Spoleto Festival, the Red-Hot Lava Festival in Honolulu, the Kitchen in New York City, and the Salvador Dali Museum in Tampa. Sherr has been awarded fellowships by the MacDowell Colony, the Seaside Institute, the American Dance Festival and the Charles Ives Center for American Music. Commissions have come from ensembles such as Thamyris and the Atlanta Chamber Players. Flutist Christina Guenther commissioned his Duo Concertante for her Florida State University doctoral treatise "Laurence Sherr: Chamber Music for Flute".

*Compositional techniques, as well as cooking recipes, are not more than mere promises of delight that don't ensure the achievement of good music nor tasty dishes.*

*Enrico Chapela*

Born in Mexico City, **Enrico Chapela** studied guitar performance and composition from 1993 to 2001 at

the Musical Education and Research Center (CIEM). In August 2002, *La Mengambrea* for saxophone quartet won an honorary mention at the 1st ANACRUSAX Saxophone Quartet Composition Contest and by June 2004 the work had been selected to represent Mexico at the International Rostrum of Composers held at UNESCO in Paris. May 2003 saw the premiere of *Inquesu* for full orchestra, a work commissioned by the National Endowment for Music (CONACULTA) which enjoyed its American premiere in November 2004 at the Town Hall of New York by the Mexican American Symphony Orchestra. *Inquesu* has enjoyed continued success as the 1st Prize Winner in the International Alexander Zemlinsky Composition Competition in Cincinnati, Ohio, and most recently as the Recommended Work at the 53rd International Rostrum of Composers in June 2006.



*Music succeeds in communicating where words fail.*

*Sebastian A Birch*



Ohio native **Sebastian Anthony Birch** was raised and began his musical training in Italy. He holds a master's degree from Cleveland State University and a doctorate from the Cleveland Institute of Music, where he studied with Donald Erb. His numerous works include the opera *Ligeia*, the musical *Cricket on the Hearth*, the piano suite *The Hidden City* and *Argentum*, a work for flutes and silverware commissioned by the Cleveland Museum of Art. Other commissions include works for dance and theater from such groups as the Cleveland Ballet, the Tom Evert Modern Dance Company, Youth Valley Ballet, the College of Wooster and the University of South Florida. Birch currently teaches theory, composition, electronic music and piano at the Kent State University Stark campus.

**BGSU Collegiate Chorale:**

**Soprano 1:**  
Griffith, Kylee  
Lamont, Sarah  
Vance, Carissa  
Vorwald, Katie  
Welenc, Megan  
**Soprano 2:**  
Basore, Kristen  
Call, Elizabeth

Sanderson, Lindsay  
Wagner, Dawn  
Wheaton, Jessica  
**Tenor 1:**  
Matthew Koehler  
Kuzas, Andrew  
Schultz, Andrew\*  
Speltz, Kurt  
Zwyer, Matthew

**Tenor 2:**  
Carmack, John  
Fidler, Benjamin  
Roode, Christopher  
Vandock, Kurt  
Weber, Daniel  
**Alto 1:**  
Gartner, Ellen  
Green, Kristina\*

Hamlin, Rachel  
Haswell, Jami\*  
Keltner, Amanda  
Link, Megan  
**Alto 2:**  
Friesenborg, Molly  
Hutchinson, Jodie  
Igarí, Ayu  
Lovitt, Amanda

Scheibel, Erica  
**Bass 1:**  
Jones, Joshua  
Ledger, Jonathan\*  
Ludwig, Joshua  
Phan, Alex  
Smeltzer, Atonn  
**Bass 2:**  
Batterson, Guy\*

Betz, Christopher  
Bruno, Timothy  
Click, Michael  
Hasstedt, Paul

Yee Von Ng, Accompanist

\* Graduate Assistants  
\* Section leaders

- The Red Line**.....Gary Lee Nelson & Christine Gorbach  
**Maya** .....Prakash Tiwari  
**Autarkeia Aggregatum**.....Bret Battey  
**Seek Assistance** .....Adam Stansbie  
**Oreille remplie de plumes**.....Luis Nieto  
**Graveshift**..... Per Bloland  
**Swim**.....Sil van der Woerd  
**Circles and Rounds**.....Dennis H. Miller  
**Theros**.....Georgios Cherouvim  
**Time Away** .....Dave Schwan  
**Alive**.....Lucy Blackwell  
**The Outer Edge of Possibility**.....Sylvia Pengilly  
**Color Dream No. 246**.....Michael Theodore  
**Tread Softly** .....Heebok Lee  
**Doll Face** .....Andrew Huang

**Bret Battey** creates electronic, acoustic and multimedia concert works and installations, synthesizing diverse experience in music composition, computer science, graphic and web design and electronics. A major focus in his work has been the crafting of integrated sound and image compositions. He pursues research in areas related to algorithmic music, digital signal processing, image and sound relationship, Indian classical music and expressive synthesis - laced with an over-arching fascination with feedback processes and emergent behavior. Battey completed his master's and doctoral studies in music composition at the University of Washington, and his bachelor of music in electronic and computer music at the Oberlin Conservatory. He is a senior lecturer with the Music, Technology and Innovation Research Centre at De Montfort University, Leicester, UK. Details of his work can be found at [www.BatHatMedia.com](http://www.BatHatMedia.com).

*Sound/image, image/sound.  
The line is no longer clear and binding.*

*Gary Lee Nelson*

**Gary Lee Nelson** teaches Technology in Music and Related Arts (TIMARA) at Oberlin College. He has appeared as composer, performer and teacher throughout North America, Europe, Asia and Australia. His compositions are recorded on Opus One and Wergo. He has received grants from the Shansi Foundation, the Sloane Foundation, Ohio Arts Council and the National Science Foundation for his research in algorithmic composition. He is a pioneer in the use of mathematical models for creating musical structure, his recent work has centered on techniques for interactive composition and improvisation with computers, sound synthesizers and video. In 2004, Nelson received a commission from the Boston Museum of Science to develop an interactive exhibit that illustrates the principles of genetics through musical sound and graphical image.



*The music I find most effective tends to work on multiple levels  
- surface interest and structural integrity must be carefully balanced.*

*Per Bloland*

**Per Bloland** is active as a composer of both acoustic and electroacoustic music. Recent awards include first prize in the SEAMUS/ASCAP Student Commission Competition and grand prize in the Digital Art Awards in Tokyo. His music has been performed in numerous countries, and can be heard on the TauKay (Italy), Capstone and SEAMUS labels. He received a master's degree from the University of Texas-Austin and is currently working toward his doctoral degree at Stanford University. For more information, please visit [www.stanford.edu/bloland](http://www.stanford.edu/bloland).



Born in England, **Lucy Blackwell** came to the U.S. and studied illustration at Art Center College of Design. Upon graduation she directed and art directed commercials and broadcast spots at Colossal Pictures in San Francisco. She now runs "Upsidedownit," a small design and animation studio in New York, a company that creates thoughtful and inventive work for television, web and print.

*Everything is connected to every other thing, albeit at a very deep level.*

*Sylvia Pengilly*

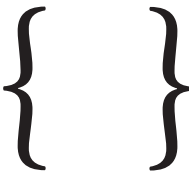
**Sylvia Pengilly** has always been fascinated by the correlation between what the ear hears and what the eye sees. Because of this, many of her works integrate both musical and visual elements. Mathematics and physics, including chaos theory, quantum mechanics and superstrings are of particular interest and frequently provide the basis for her works, which have been presented at several festivals, including many SEAMUS national conferences, the Not Still Art Festival in New York, and ICMC 1996 in Hong Kong. She is Professor Emeritus of the College of Music at Loyola University in New Orleans, where she taught theory and composition for many years, and also founded and directed the electronic music composition studio.

*Exploring art is a way to grasp reasons and implications for the meaning of structure.*

**Christine Gorbach** was featured in a 1996 exhibition titled "Two Painters" at The Contemporary Arts Project in Summit County. She also participated in group shows throughout northeast Ohio. In 1998, she exhibited abstract conceptual paintings and installations at a one-woman show at the Wolf School of Music in Stow, Ohio. The University of Akron's Art Department invited her to display her paintings during the spring of 2002 as part of the American New Arts Festival. Gorbach received a Master of Art degree from Kent State University in 1997. A 2003 solo show titled "Progeny" was presented at Stark State Technical College and featured new works informed by past works. In summer 2004, Gorbach participated in the Teacher Institute in Contemporary Art (TICA) at the School of the Art Institute of Chicago.

Saturday  
October 21<sup>st</sup>

Abbey.....Peter Verdonck  
 Introverso.....Alvaro Zuñiga  
 El Norte del Sur.....Fernando Fernández  
 Dingle Way.....Ward De Vleeshouwer  
 Hades and Persephone.....Mathias Standaert  
 Clarmageddon.....Peter Verdonck  
 Tres Danzas Episkénicas.....Rafael Leonardo Junchaya  
 Imprevisto.....Marco Antonio Mazzini  
 Nox.....Korneel Bernolet



## 10:30 a.m. Bryan Recital Hall

### Thelema Trio: Music from Belgium and Peru



Thelema Trio's BGSU appearances are sponsored in part by the Ethnic Cultural Arts Program

Saturday  
October 21<sup>st</sup>

**Wapwallopen**.....Jonathan Newman  
 BGSU Graduate String Quartet  
 Maria Bessmeltseva, violin  
 Paraschos Paraschoudis, violin  
 Jesse Griggs, viola  
 Heather Scott, cello

**Second Hand, or, Alone at Last**.....Frederic Rzewski  
 Robert Satterlee, piano

**Love Songs**.....Shawn Hundley  
 David Okerlund, baritone  
 Laura Melton, piano

**American Triptych**.....Elizabeth R. Austin  
 Jerome Reed, piano

**Spoils**.....Frederic Rzewski  
 BGSU New Music Ensemble  
 Kenneth Thompson, director

## 2:30 p.m. Bryan Recital Hall



*There are rich sources of musical information available from modernity's dynamism . . . I enjoy music steeped in this 21st-century sensibility - where form, groove, and style are all derived from Modern Life.*

**Jonathan Newman** holds degrees from Boston University, where he studied with Richard Cornell and Charles Fussell, and the Juilliard School, where his

principle teachers were the Pulitzer Prize-winning composers John Corigliano and David Del Tredici. He is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters. Recently, the chamber orchestra Alarm Will Sound commissioned arrangements of Aphex Twin electronica for *Acoustica*, a CD project on the Cantaloupe label culminating in a performance at the 2005 Lincoln Center Festival. Notable commissions include *The Rivers of Bowery*, written for the Rutgers Wind Ensemble for the 2005 CBDNA National Conference, and *Wapwallopen* for string quartet, premiered in Weill Recital Hall for the New York Youth Symphony's "First Music 17" program. His works for educational ensembles have been performed worldwide. Extensive work with the University of Nevada Las Vegas Wind Orchestra includes *Chunk*, a 2003 commission and the title track on its 2004 CD release, and *OK Feel Good*, recently recorded on *3 Steps Forward*. Additional recordings include CDs by the Rutgers Wind Ensemble, the Tokyo Symphonic Band and the TAD Wind Symphony in Japan.



If I am to expect listeners to enjoy my music, I must first love what I have written unconditionally. This is easy enough, but sometimes I am glad others can't see the struggle.

Shawn Hundley attended Radford University, where he received his bachelor's in music composition studying with Bruce Mahin, Daniel Crozier and Mark Camphouse. He began graduate studies in 1997 at Florida State University,

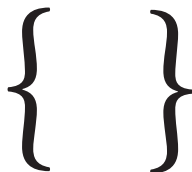
studying composition with Ladislav Kubik and Ellen Taafe Zwilich. His works have been performed at the Florida State University Festival of New Music and, in 2003, his *Trio* was performed at the SCI National Student Conference. *Evocations* for string quartet was awarded second prize in the Eppes String Quartet Competition. Hundley has attended the Czech-American Summer Music Institute in Prague, where he received a premiere of his *Four Pieces for Piano* in the Dvorak Museum. In spring 2005 he received a Charles Ives Scholarship from the Academy of Arts and Letters. *Love Songs* was premiered at the University of North Carolina-Greensboro in October 2005, and was recently part of the College Music Society's Southern Chapter Conference at the Conservatorio de Musica de Puerto Rico.

My musical catalyst and lodestone is the gifted and serious performer, the true co-creator who transforms a score into moving and impassioned music. I demand as much from artists as I cherish and learn from them. Our dual affirmation comes to life in the ears of the listener.



Elizabeth R. Austin received her early musical training at the Peabody Conservatory. When

Nadia Boulanger visited Goucher College, where Austin was an undergraduate music student, she awarded the composer a scholarship to study at the Conservatoire Americaine in Fontainebleau, France. Austin has taught composition and theory at various music institutions in Hartford, Conn. Her association with the Hartt School at the University of Hartford, where she earned a master's degree while serving on the faculty, include the establishment of a faculty/student exchange with the Staatliche Hochschule für Musik Heidelberg-Mannheim. Her awards include first prize in the Lipscomb Electronic Music Competition, selection by GEDOK (Society of Women Artists in German Speaking Countries) as a regional artist representative, first prize in the IAWM's 1998 Miriam Gideon Competition and a Rockefeller Foundation residency in Bellagio, Italy. Performed in Prague, Rome, Finland, Italy and Germany, as well as the United States and the Caribbean, Austin's music has been received with distinction and critical acclaim. It has been featured in *New Music Connoisseur*, on the American Composer's Alliance Web site and Mitteldeutsche Rundfunk's *Triangel*. Along with her husband, Austin continues to promote cultural exchanges through internationally sponsored projects. Her music is published by Arsis Press and Tonger Musikverlag and recorded on the Capstone and Leonarda labels.



### BGSU New Music Ensemble:

#### Robert Yamasato - Octet

Iuliana Cotirlea, violin  
 Jesse Griggs, viola  
 Steve Turrini, cello  
 Bryan Guarnucio, flute  
 Leslie Schultz, clarinet  
 Justin Janowicz and Bryan Stanbridge, percussion  
 Ilya Blinov, piano

#### Frederic Rzewski - Spoils

Caitlin Bartholic and Steffany Shock, violins  
 Cody Rex, bass  
 Amy Beyer, E-flat clarinet  
 Shaniece Long, clarinet  
 Dan Lentzer, bassoon  
 Erika Durham, soprano saxophone  
 Emily Bair, alto saxophone  
 Carl Wiggins, tenor saxophone  
 Jessica Simms, baritone saxophone  
 Josh Thompson and Joel Crawford, trumpets  
 Adam Landry, trombone  
 Dan Trampete and Rob McClure, percussion

### BGSU Wind Symphony:

**Piccolo**  
 Alison Seipelt

**Flute**  
 Kristen Hoverman  
 Jade Kuhn  
 Kelsi Milam  
 Julia Stephens  
 Amber Thayer  
 Chelsea Wilson\*

**Oboe**  
 Felecia Tchen\*  
 Ellen Wakeley

**English Horn**  
 Emily Bair

**Bassoon**  
 Ross Duncan\*  
 Molly Swope

**Contrabassoon**  
 Daniel Lenzer

**Clarinet**  
 Kelley Dey  
 Elena Funk

Teresa Hudson  
 Kim Lines  
 Shaneice Long\*  
 William Majcher  
 Brian McLemore  
 Megan Nader  
 Kyle Sullivan  
 Jackie Townsend

**E-flat Clarinet**  
 Amy Rosas

**Bass Clarinet**  
 David Babich  
 Emily Webb

**Alto Saxophone**  
 Joel Diegert\*  
 David Wegehaupt

**Tenor Saxophone**  
 Carl Wiggins

**Baritone Saxophone**  
 Douglas O'Shea

**Trumpet**  
 Chuck Bindis

Brett Dodson  
 Gwyneth Foster  
 Matt Koehler  
 Jason Lozer  
 Davis McKinney  
 Bo Sodders  
 Joshua Thompson\*

**Horn**  
 Mathew Evans\*  
 Carrie Frost  
 John A. Garey  
 Paul Roberts  
 Kelly Sutton

**Trombone**  
 Chris Kanney\*  
 Adam Landry  
 Michael Ritchie  
 Anthony Triplett

**Euphonium**  
 Mitch Holtz  
 Andrew Messerli\*  
 Stefan Stolarchuk

**Tuba**  
 Lee Gibson

Julian Greening\*  
 Clinton Webb

**Percussion**  
 Daniel Abramson  
 Greg Brown  
 Brian Clary  
 Billy Giacomelli\*  
 Dan Randall  
 Dan Tramte

**Piano**  
 Olga Topuzova-Meade

\*principal

Saturday  
October 21st

BGSU Philharmonia

Emily Freeman Brown, conductor

Manhattan Roll ..... Robert Beaser

Spring from *Si Ti Ju* ..... Timothy Stulman  
Octavio Mas Arocas, conductor

Variations Without a Theme ..... Avner Dorman

Raise the Roof ..... Michael Daugherty  
Roger Schupp, timpani

- INTERMISSION -

BGSU Wind Symphony

Bruce Moss, conductor

Radiant Joy ..... Steven Bryant

The Rivers ..... Jonathan Fitz Rogers  
John Sampen, saxophone

Brooklyn Bridge ..... Michael Daugherty  
Kevin Schempf, clarinet



*I strive for clarity.*

Jonathan Fitz Rogers has composed a wide range of chamber and orchestral music, and his work is recognized by audiences, critics and colleagues alike

for its emotional directness, lyricism and imagination. In recent years his music has been programmed throughout the United States and abroad by ensembles and venues such as the Louisville Orchestra, Charleston Symphony, American Composers Orchestra, MATA Festival, Ensemble Sospeso, Rockport Chamber Music Festival, New York Virtuoso Singers, Synchronia, 21st Century Chamber Orchestra of Poland, Bumbershoot Festival, Furious Band, artsEdge Festival, National Flute Association, Portland International Guitar Festival, the Syracuse Society for New Music and Bent Frequency. He holds degrees in music from Cornell University, the Yale School of Music and Oberlin College. His composition teachers included Steven Stucky, Roberto Sierra, Martin Bresnick and Jacob Druckman. He has served on the faculties of Cornell University and the Longy School of Music, as composer-in-residence for the Conductor's Institute of South Carolina and the Southeastern Piano Festival, and as visiting faculty for the Composition Intensive Program at the Yellow Barn Chamber Music Festival. Rogers is currently an associate professor of composition at the University of South Carolina School of Music, where he founded and is artistic director of the Southern Exposure New Music Series.

8:00 p.m.

Kobacker Hall



*I try to write music I want to hear.*

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electroacoustic creations, chamber music and music for the web. Bryant's music has been performed by numerous ensembles across the United States, as well as in England, Japan, Australia, Singapore and Germany. His first orchestral work, *Loose Id*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by the Juilliard Symphony and will be featured on an upcoming release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a new large-scale work commissioned by James DePreist and the Juilliard School was premiered by the Juilliard Orchestra in May 2006. Bryant is a founding member of the composer consortium BCM International: four stylistically-diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: *BCM Saves the World* (2002, Mark Custom Records) and *BCM Men of Industry* (2004, BCM Records). Steven studied composition with John Corigliano at the Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. He is the 2006-7 Visiting Artist-in-Residence at Bowling Green State University.



Avner Dorman has quickly risen to become one of Israel's most successful and renowned composers. At the age of 25, he became the youngest composer to win Israel's prestigious Prime Minister's Award. In 2001, Dorman received the ACUM prize from the Israeli Performing Rights Society for his *Ellef Symphony*. *Ma'ariv*, the second largest newspaper in Israel, named Dorman Composer of the Year for 2002. Dorman's *Variations Without a Theme*, premiered by Zubin Mehta and the Israel Philharmonic in November 2003, won the 2004 Best Composition of the Year award from ACUM. He completed his master's degree in the Adi Lautman Interdisciplinary Program for Fostering Excellence at Tel Aviv University. He majored in music, musicology, and physics and studied with former Soviet composer Josef Bardanashvili. Currently, he is a C.V. Starr fellow at the Juilliard School of Music, where he studies with John Corigliano. Since his arrival in the United States, Dorman has thrice won the ASCAP Morton Gould Young Composer's Award and has been a composition fellow at the Tanglewood Music Center. With exceptional technical skill, he combines into traditional and contemporary classical music influences such as rock, jazz, electronic music and the sounds of different cultures. His music is easily distinguished by its unique, passionate, and fresh sound. Dorman's music has been praised as "outstanding for its freshness and spontaneity" (*Jerusalem Post*), with "craftsmanship [and] musical power" (*Berliner Zeitung*).



**Robert Beaser** was born in Boston, Mass. in 1954. He studied literature, political philosophy and music at Yale College, graduating *summa cum laude*, and earned his doctorate from the Yale School of Music, studying composition with Jacob Druckman, Earle Brown, Toru Takemitsu, Arnold Franchetti and Goffredo Petrassi. In addition, he studied conducting with Otto-Werner Mueller and William Steinberg, and composition with Betsy Jolas at Tanglewood. He is presently in his fourth season as Meet the Composer/Composer in Residence with the American Composers Orchestra at Carnegie Hall. Beaser's compositions have earned him numerous awards and honors, including the Prix de Rome, fellowships from the Guggenheim and Fulbright Foundations, the National Endowment for the Arts, the Goddard Lieberman Fellowship from the American Academy and Institute of Arts and Letters, a Charles Ives Scholarship, a Nonesuch Commission Award and honors in the Stroud International Competition in England. His orchestral works have been played by the New York Philharmonic, the Saint Louis Symphony, the American Composers Orchestra, the Baltimore Symphony, the Saint Paul Chamber Orchestra, the Crakow Philharmonic, the Rome Radio Symphony (RAI-Italiana) and the Chicago Symphony Orchestra. Recent performances have occurred at the Aspen, Ojai, Berlin, Musica di Asolo and Lockinhaus festivals; the New World Symphony and Seattle Symphony chamber series; the Chamber Music Societies of Lincoln Center, Baltimore and Chicago; the 20th Century Consort, Solisti New York, the San Francisco Contemporary Music Players, the Chicago Contemporary Chamber Players and the Pittsburgh New Music Ensemble. His music has also been performed and commissioned by artists such as Leonard Slatkin, Paula Robison, Richard Stoltzman, Eliot Fisk, James Galway, Kenneth Jean, Richard Dufallo, Manuel Barrueco, David Zinman and Dennis Russell Davies.

**Michael Daugherty** is one of the most performed and commissioned American composers of his generation. He came to international attention when his *Metropolis Symphony* (1988-93), a tribute to the Superman comics, was performed in 1995 at Carnegie Hall by conductor David Zinman and the Baltimore Symphony Orchestra, and subsequently recorded for Argo/Decca. Other large orchestral works include *UFO* (1999), a percussion concerto commissioned and premiered by Evelyn Glennie and the National Symphony Orchestra conducted by Leonard Slatkin, and *Fire and Blood* (2003), a violin concerto commissioned and premiered by the Detroit Symphony Orchestra conducted by conductor Neeme Järvi. The Detroit Symphony also commissioned and premiered Daugherty's second symphony, *Motor City Triptych* (2000). His third symphony, *Philadelphia Stories* (2001), was commissioned and premiered by the Philadelphia Orchestra conducted by David Zinman. Daugherty's chamber music is widely performed as well, and has been recorded for Argo/Decca on the CD *American Icons*. His string quartets include *Sing Sing: J. Edgar Hoover* (1992) and *Elvis Everywhere* (1993), both performed on world tours and recorded on Nonesuch by the Kronos Quartet. His opera *Jackie O* (1997) has been produced in the United States, Canada, France and Sweden and recorded by Argo/Decca. Daugherty has also composed numerous works for symphonic band and wind ensemble, recorded by Klavier on a disk titled *UFO: The Music of Michael Daugherty*. Born in 1954 in Cedar Rapids, Iowa, he studied music composition at North Texas State University (1972-76) and Manhattan School of Music (1976-78), and computer music at Pierre Boulez's IRCAM in Paris (1979-80). Daugherty received his doctorate in composition from Yale University in 1986. During this time he also collaborated with jazz arranger Gil Evans in New York, and pursued further studies with composer György Ligeti in Hamburg, Germany (1982-84). After teaching music composition at the Oberlin Conservatory of Music (1986-1991), Daugherty joined the School of Music at the University of Michigan in 1991, where he is currently professor of composition. He was composer-in-residence with the Detroit Symphony Orchestra (1999-2003) and the Colorado Symphony Orchestra (2001-2003). Daugherty has received numerous awards for his music, including the Stoeger Prize from the Chamber Music Society of Lincoln Center, recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and National Endowment for the Arts.



Once I drove by a car dealership that had a pile of pumpkins in front of it. "Perhaps," I suggested, "you get a free pumpkin if you buy a car." My dad purposed, "Maybe you get a free car if you buy a pumpkin." This is art.

**Timothy Stulman** is currently working on his doctorate in contemporary music at Bowling Green State University. He has received honors and awards at both the national and international level, including selection in the international Tribuna Sax-Ensemble's International Call for Scores, winning the 26th annual BGSU Competitions in Music Performance, Composition Division, honorable mention in National Association of Composers Annual Composition competition and second place in the Greater Cleveland Flute Society Composition Competition. His primary interest is eastern aesthetics. In addition to studying Chinese language, history and culture, he spent two years in the Shanghai area studying folk music and teaching English. He plays the classical guitar, cello and gu xun.

## Performers and Directors

**Emily Freeman Brown**, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo symphonies; the Sibiu Philharmonic in Romania; the Missouri All-State Orchestra; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and, with the Bowling Green Philharmonia,

on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. Brown's articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

**Ann Corrigan** is an active performer specializing in chamber music, the French *mélodie*, and oratorio. Her education includes degrees from Indiana University and Bowling Green State University and a doctorate from the University of Cincinnati. She has coached the *mélodies* of Les Six with Irène Aitoff and Noël Lee in Paris. In addition, she is in demand as an oratorio singer and has been the soprano soloist in such works as Brahms' *Requiem*, Handel's *Messiah* and Mendelssohn's *St. Paul*. Most recently, Corrigan spent two weeks in Hanoi, Vietnam singing with the Hanoi Opera Ballet Orchestra and teaching students in the opera chorus. While in Hanoi, she coached a soprano who competed in the Paul Robeson vocal competition in Washington, D.C. She has performed with the Dayton Bach Society, and at the Toledo Museum of Art and

the Westminster Choir College Summer Music Festival. Featured in seven world premieres, as well as two recordings of new works on the Access label, she has also released a CD of Georges Auric songs. Previously artist-in-residence at the University of Dayton, she is a member of the adjunct voice faculty at BGSU.

**Ward De Vleeschhouwer** (Thelema Trio) began studying the piano at the E. Hullebroeck in Ghent. He continued his studies at the Royal Conservatory of Ghent, where he studied piano with Claude Coppens and Daan Vandewalle, composition with Frank Nuyts and Luc Brewaeys, and improvisation with Peter Vermeersch. In 2003, he was invited by the theatre group Ernst/Serieus to play piano in Oscar Wilde's *The Importance of being Earnest* and would go on to perform with the ensemble at several festivals, culminating in two successful tours of Belgium. De Vleeschhouwer has written numerous works for chamber ensemble with his music often inspired by his deep interest in folk music from around the globe. In 2003 he founded the "A Tryst" project—performing his own music combined with West African traditional music and modern dance. He recently received a commission from the NUNC Theatre to compose the music for its new children's production *Raisonnez*.

**Celesta Haraszti** began her dance training in Budapest, Hungary and later received her master of fine arts degree in modern dance/choreography from the University of Utah. She has been acknowledged as "one of the leading soloists of the avant-garde dance world" (Cleveland Plain Dealer). Having firmly established herself as an undaunted collaborator with many internationally known composers and directors of multi-media productions, she has performed and created over 40 works. Since 2000, she has toured as a member of the Hungarian Ballet Theatre and continues to be featured as guest soloist performing throughout the United States, Canada and Eastern 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 magnetisms of music and dance." Ms. Haraszti serves as master teacher for stage movement with university opera stage productions and continues to dance and choreograph professionally working in theatre, television commercials and video. John Cage described her performance in Burton Beerman's *Night Calls* for clarinet, solo dancer and tape as a "tour de force"...beautifully executed." Ms. Haraszti was awarded scholarships to study with David Parsons, Murray Louis, Marcel Marceau, Alwin Nikolais and was cast in touring productions of Bill T. Jones/Arnie Zane Company's *Still Here* and *Uncle Tom's Cabin*. She studied extensively with Bill Evans, Viola Farber and Gus Solomons Jr.

**Jeffrey Heisler** has recently gained national acclaim as a gold medal winner at the 2005 Fischhoff National Chamber Music Competition with the Blue Square Saxophone Quartet. In the summer of 2005, Heisler completed a European concert tour throughout Italy and France culminating in a performance at the Portes Ouvertes aux Nouveaux Talents concert

series in Paris. To promote new music for the saxophone, he has commissioned and premiered works such as *Dark Blue* by Robert D. Ash, *Dance the Event Horizon* by Randall Cornelison, *Fantasmî* by Marilyn Shrupe, *Such a Little Card* by Timothy Stulman and *Contrasts* by Patrick Perringer. As a guest recitalist, Heisler has performed at the Way Library Young Artist Concert Series, Central Michigan University's Alumni Concert Series and at the Michigan Phi Mu Music Fraternity spring banquet. Heisler has also performed as a featured soloist with the CMU Wind Ensemble, CMU Symphony Orchestra, BGSU Symphonic Band and at the BGSU 25th Annual New Music and Art Festival where he premiered *Sketches in Black and White* by Marcus Williams. Heisler's other competition successes include *Downbeat* magazine's "Outstanding Collegiate Classical Soloist" Competition in 2002 and 3rd Prize at the 2005 MTNA National Chamber Music Competition. Heisler is currently a member of the inaugural class of BGSU's doctoral program in contemporary music.

**Marco Antonio Mazzini** (Thelema Trio) was born in Lima, Peru and began studying music with his father at age five. He later continued studies at the National Conservatory of Peru and received his undergraduate diploma in 1998 studying under clarinetist Ana Barrera. In 1999 he moved to Belgium to study with Eddy Vanoothuysse at the Royal Conservatory of Ghent, where he received his master's degree in clarinet, chamber music and improvisation. Complimenting his studies, Mazzini has appeared as a soloist with the Lima Philharmonic Orchestra, the National Symphony Orchestra of Peru and the Orchestra of Trujillo. As a founding member of the Thelema Trio, a rather unique ensemble dedicated to the performance and promotion of new music, he plays a variety of chamber works written for not only the traditional clarinet, but also bass clarinet and contrabass clarinet. In March 2004, he was invited to record the music of Vincent d'Hondt on the sound track for *La Femme de Gilles*, a Belgian production by film maker Frédéric Fonteyne. In addition to his musical endeavours, Mazzini is the director of "Clariperu," a Spanish-language Web site dedicated to the clarinet.

**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 finals of the 1991 Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschule Orchester in Germany, the San Francisco Chamber

## Bowling Green Philharmonia:

<b>Violin I</b> Maria S. Bessmeltseva, concertmaster Dan Flonta Iuliana A. Cotirlea Cheng Hu Steffany A. Shock Sarah J. Connelly Kyle J. VanArsdalen Lauren E. Tourkow Caitlin E. Bartholic Katherine R. Mielke Jessica L. Davis Tania A. Moldovan Denielle E. Buenger	Shameeka J. Craig Kendra E. Connelly Claire M. Hoover Kristen N. Ross Tricia M. Kluesener Lauren A. Vargo Rachel L. King	Harrison H. Haines Scott Kelley Alison J. Aquila Keely L. Miller Elise M. Stevens Daniel C. Rand Danielle M. Bash	Emily Bair Felecia Tchen	<b>Trombone</b> Douglas J. Neel* Chris Kanney Stefan T. Stolarchuk	Octavio Mas Arocas, Doctoral Assistant Conductor  Catherine M. O'Shaughnessy, Masters Assistant Conductor
<b>Violin II</b> Paraschos Paraschoudis, principal Petros Christidis Saul Rodriguez Olga D. Godula Jessica L. Haley Tyler A. Stiegemeier Catherine H. Nicolía Aziza M. Shumba Hannah L. Lawson	<b>Viola</b> Jesse N. Griggs, principal Robert W. Howell Mihai R. Berindean Tamar S. Easley Rachel A. Ward Anna K. Ballmer Alina Istic Sarah M. Plaugher Claire E. Schlegel Ashley R. Humphrey	<b>Bass</b> Cody C. Rex, principal Rachel C. Coats Zachary J. Barger Andrew W. Marunowski	<b>Bassoon</b> Daniel C. Lenzer* Moly E. Swope Nate Zeisler*	<b>Timpani</b> Dan A. Tramte William F. Giacomelli	Iuliana A. Cotirlea, Orchestra Librarian
	<b>Cello</b> Heather Scott, principal Mingwei Zhao Kathryn Lent Kimberly A. Smith Brenna A. Hayden	<b>Harp</b> Denielle M. Bash Brenna A. Hayden	<b>Horn</b> KaCee D. Booth* Mathew J. Evans* Paul M. Roberts John A. Garey Carrie A. Frost	<b>Percussion</b> Brian C. Clary William F. Giacomelli Robert W. McClure Daniel R. Randall Dan A. Tramte Justin J. Yanowicz	* sectional principal or co-principal * faculty
		<b>Flute</b> Andrea Avers, piccolo Yeji Kim Balgeum Lee Michael Hsin-en Liu*	<b>Trumpet</b> Brett S. Dodson* Joel Crawford Michael J. Scheck* Joshua K. Thompson	<b>Piano</b> Stijin De Cock	
		<b>Oboe</b> Ovidiu B. Corneanu*			

Players, the International Chamber Orchestra in California and four performances with the National Symphony Orchestra in Washington, D.C. Her appearances on radio and television include recordings for Südwestfunk Radio in Germany and appearances on National Public Radio's Performance Today in celebration of the birthday of composer John Corigliano and a performance of Samuel Adler's *Four Composer Portraits*. Melton has also appeared in several summer festivals including Ravinia, Aspen and Sarasota, and at festivals in Holland, Switzerland and Germany. She is also a member of the piano faculty at the Interlochen Arts Camp. Melton 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.

**Anne Midgette** is a classical music reviewer for *The New York Times*, where she also occasionally reviews theater. A freelance critic and arts writer, she has written frequently for *The Wall Street Journal*, *Town and Country*, *The Los Angeles Times*, *Opera News*, *OpernWelt*, *ARTnews*, and many other publications. After graduating from Yale University with a degree in Classical Civilization, she lived for 11 years in Munich, Germany, reviewing opera, music and art throughout Europe for the *Wall Street Journal* and *Opera News*, doing freelance work for everyone from Deutsche Grammophon to the BBC, editing a monthly magazine, and writing several travel guidebooks. After returning to New York she worked as classical music editor for the now-defunct music-on-demand site MusicMaker.com, as well as writing and reviewing for *Newsday*, *The Philadelphia Inquirer*, *Die Welt* (in German) and other abovementioned publications, before becoming the first woman to review classical music for the Times on a regular basis in 2001. Together with Herbert Breslin, the classical music manager and publicist, she wrote *The King and I*, a candid and controversial book about Breslin's 36 years managing Luciano Pavarotti, which was published by Doubleday in October, 2004, and which recently appeared in paperback.

**Bruce Moss**, professor of music education and director of band activities at BGSU since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and the United States. Moss is also a new music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that is regarded as one of the finest of its kind in the nation. This organization was recently featured in the WGBH-TV Public Broadcasting Service's American Experience documentary, "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. Recently elected to the American Bandmasters Association, he holds memberships in the College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Educators Association, Music Educators National Conference and several professional music fraternities.

Baritone **David Okerlund**, assistant professor of voice at BGSU, has established himself as a major artist in such critically acclaimed performances as Stanley Kowalski in *A Streetcar Named Desire* with L'Opéra National du Rhin, the Pittsburgh Symphony and the San Diego Opera, Nick Shadow in *The Rake's Progress*, Orestes in *Elektra* with Vancouver Opera, Yeletsky in *Pique Dame* with Opera Grand Rapids, Jokanaan in *Salome* with Hawaii Opera Theater and Germont in *La Traviata* with the Connecticut Opera. During his multi-year tenure with the San Francisco

Opera, Okerlund essayed the role of Stanley Kowalski in the world premiere of Andre Previn's *A Streetcar Named Desire*, as well as portrayals of *Don Giovanni*, Marcello in *La Bohème* and Eugene O'Neill. He was also featured in the company's world premiere recordings of *Harvey Milk* and *Dead Man Walking*. Highly regarded for concert and oratorio appearances, Okerlund's repertoire includes: Haydn's *Creation*, Brahms' *Ein Deutsches Requiem*, Mozart's *Requiem*, Handel's *Messiah*, Faure's *Requiem* and Britten's *War Requiem*. He has been a soloist with the San Francisco Opera Orchestra, San Francisco Symphony, Pittsburgh Symphony, San José Symphony, Kansas City Symphony, Toledo Symphony, San Francisco Chorale Society, Napa Valley Symphony and the Masterworks Chorale. Recent engagements have included: Peter in *Hänsel und Gretel*, Sharpless in *Madama Butterfly* and Escamillo in *Carmen* with the San Francisco Opera. Highlights from his 2005-06 season include Sharpless in *Madama Butterfly* for the Hyogo Cultural Center in Kobe, Japan and a world premiere recording of *Personaje Misterioso in La Muerte de Colon* for the Naxos label.

**Jerome Reed** keeps an active performance schedule in the U.S. and Europe, giving recitals, lectures and adjudicating competitions. Recent performances include recitals at Orvieto Musicale in Italy, plus performances in Hungary, Germany, Belgium, Austria, France and Uruguay. He has appeared as both soloist and chamber musician throughout the U.S. His recordings for the Capstone label have been broadcast over MDR in Germany, Australian National Public Radio and NPR. He holds a master's and doctorate in piano performance from the Catholic University of America in Washington, DC where his principal teacher was Béla Böszörményi-Nagy. He also studied in France with Jeanne-Marie Darré and Yvonne Loriod, and pursued post-doctoral work with Eugene Pridonoff at the Cincinnati College-Conservatory. He is professor of music at Lipscomb University, where he teaches private piano and courses in piano literature, piano pedagogy and collaborative piano. He is noted for his frequent performances of new music and has appeared at many major new music festivals. During the past four years he has given over 30 performances of Charles Ives' *Concord Sonata*. In addition to his work as a performer and teacher, he serves as chair of the music division of the Tennessee Governor's School for the Arts, and is a former president of the Southern Division of Music Teachers National Association as well as the Tennessee Music Teachers Association. He has also written numerous reviews of books and pedagogical materials for the *American Music Teacher*. His recordings include two releases for Capstone Records, one of music for piano and tape which includes works by Burton Beerman, Charles Bestor and Michael Horvit; and the other of works by Elizabeth R. Austin.

**Jane Schoonmaker Rodgers** is an associate professor of voice at BGSU. She holds a bachelor's degree from the Cincinnati College-Conservatory of Music and master's and doctoral degrees from the University of Michigan. This summer she will travel with the University Choral Society to Prague, Vienna and Salzburg, to perform Mozart's *Requiem* and Barber's *Prayers of Kierkegaard*. Recent performing, recording and stage directing engagements have included American Composers' Alliance American Music Festival (NYC), The Society for New Music, MidAmerican Center for Contemporary Music, Toledo Symphony, Toledo Opera, Kerrytown Concert House (Ann Arbor), Toledo Museum of Art and other organizations and venues in New York, Michigan, Ohio and Ontario. She is the general director of the Ann Arbor Festival of Song. Her past operatic work has included appearances with Ohio Light Opera, Michigan Opera Theatre, Toledo Opera, Michigan Lyric Opera, Ann Arbor Comic Opera Guild, University of Michigan Gilbert and Sullivan Society and others in Michigan, Ohio and New York. Former academic positions include the faculties of Grand Valley State University, University of Michigan, University of Toledo, Adrian College, Albion College and Spring Arbor College. She had the pleasure of joining the Canterbury Singers last winter for their residency at Westminster Abbey and St. Paul's Cathedral in London, and for the past 12 years she has been a member of the highly Anglican small professional choir at the historic Mariners' Church of Detroit.

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

is a clinician for the Selmer Company and past president of the North American Saxophone Alliance.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician performing regularly throughout the United States, and most recently in Sweden and Holland. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago; San Francisco's Old First Concert Series; the Schubert Club in St. Paul, Minn.; the Music Teachers National Association national conventions; the Quad Cities Mozart Festival, and at numerous colleges and universities. He has been heard in radio broadcasts nationwide, most notably on Minnesota Public Radio. Music of our time plays an important role in his performing, and he has given premieres of several works. In June 2004, he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederic Rzewski. This year, he is touring the U.S. with a program of the composer's works, including a new piece specially written for the tour. Satterlee's avid interest in chamber music has led him to collaborate in chamber music performances with members of the Chicago, London, Philadelphia and Detroit symphony orchestras. He is also co-artistic director of Chamber Music Quad Cities, an organization that presents a concert series and music festival in Iowa and Illinois. He recently has been touring with the group "Bach Four," playing performances of Bach's *Well-Tempered Clavier*. He teaches at the Interlochen Arts Camp in the summer. 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 Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. He holds degrees from Yale University, Peabody Conservatory and the University of Missouri-Kansas City Conservatory of Music.

**Kevin W. Schempf**, an associate professor of clarinet, joined the BGSU faculty in 1998. He 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. 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 CrossSound in Alaska, 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 and the Fort Wayne Philharmonic, and is currently the solo clarinetist with the Pittsburgh New Music Ensemble and bass clarinetist for the Toledo Symphony.

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

**William Skoog**, associate professor and director of choral activities at BGSU, serves as the director of the University Men's Chorus and the Collegiate Chorale, and teaches graduate and undergraduate courses in conducting and literature. Choral ensembles under his direction have distinguished themselves at conference performances for OCDA and MENC, including performing the choral works of Dave Brubeck in 2006 with the composer present. They have also performed at special events honoring William F. Buckley Jr. and Generals Colin Powell and Norman Schwartzkopf. He has guest conducted the Moravian Symphony Orchestra, Czech Republic in 2006, and the Prague Radio Symphony Orchestra as part of the 2001 and 2003 Dvorak Festivals across Europe, including European premieres of works

by Dave Brubeck in Germany, Austria and the Czech Republic. He has prepared choruses for Dmitry Sitkovetsky, Edvard Tchivzhel, Stephan Sanderling, and Giordano Bellincampi, Emily Freeman Brown and Bruce Moss. Choral ensembles under his direction have performed as part of the New Music & Art Festival the last four years. Skoog holds a bachelor's degree from Gustavus Adolphus College, master's degrees in voice performance/pedagogy and conducting from the University of Denver and a doctorate in choral conducting from the University of Northern Colorado.

Percussionist and composer **Bryan Scott Stanbridge** holds master's degrees in composition and instrumental performance (percussion) from BGSU. While there, Stanbridge studied with Elaine Lillios, Marilyn Shrude, Burton Beerman, Michael Sanders and Roger Schupp. He holds a bachelor of music in performance from Eastern Michigan University where he studied with Anthony Iannaccone and John Dorsey. Stanbridge performs both in ensembles and as a soloist. He plays with orchestras in northwest Ohio and southwest Michigan. He has performed as principal percussionist with the Perrysburg and Detroit Symphony Civic orchestras. The Lima Marimba Ensemble and a vocal/percussion duet, with mezzo-soprano Judy Kniss, are regular outlets for his performances. He is endorsed by Planet Marimba, the company that designed and built his unique, six-octave marimba.

**Kenneth Thompson** is currently an Assistant Professor in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio, where he teaches graduate conducting and literature, band methods, supervises graduate teaching assistants and works with the student teacher program. As a member of the conducting faculty, he works with various ensembles in the band area and is director of the New Music Ensemble. He holds a doctor of musical arts degree in conducting and a master's degree in music education from The University of Iowa and degrees in music education and trumpet from Limestone College (SC), where he was recently honored as Young Alumnus of the Year. Kenneth also serves as Principal Guest Conductor of the St. Louis Wind Symphony and Chamber Winds, and has appeared as conductor for numerous regional conventions, live radio broadcasts and recordings. His research and writings have been published in national and international journals and periodicals and he has appeared as a guest speaker for numerous local, regional, and international organizations.

**Peter Verdonck** (Thelema Trio) began the study of the saxophone at the Academy of Turnhout with Mark Verdonck, and continued at the music department of the Heilig Graf Secondary School in Turnhout with both Mark Verdonck and Ann Swerts. In this period Peter played with several local wind orchestras, big bands and rock groups. When he graduated from this school Peter was honoured for his creativity, improvisation skills and musicality. After this he studied at the Conservatory of Ghent with Willy Demey, where he also took composition courses with Lucien Posman. In June 2003 Peter graduated with a highest degree. In the year after this, he continued the study of music pedagogy as well. As a performer Peter is active in many groups and projects beside Thelema Trio as well. To satisfy his curiosity in improvisation and experiment he is a member of the impro group Adrenalina. He plays in the street theatre ensemble Excelsior, the Zappa cover band Whatchamacallit and other bands and ensembles in many different genres of music. Recently he founded the project Wretched Vixen in which heavy and death metal are being combined with the tenor saxophone. With pianist Ward De Vleeschhouwer he forms a duet dedicated to contemporary saxophone music. Often Peter plays in a duet with cello player Iris Thissen as well. These music ensembles have brought him in all of Belgium, but also the Netherlands, Slovakia, Italy, France and Peru. At this moment he is teaching at the Music School of Balen.

Pianist **I-Chen Yeh**, a native of Kaohsiung, Taiwan, has been a prize winner in competitions in Taiwan, Japan and the United States. A student of Rudolf Kehrler in Vienna, she moved to the U.S. in 1993 to study with Laura Melton at the Idyllwild Arts Academy in California. She has performed at the Internationale Wiener Musik Seminar in Austria, the International Music Camp of Marktoberdorf in Germany, the Tijuana Cultural Arts Center in Mexico and at the Aspen Music Festival, the Eastern Music Festival, the Las Vegas Piano Festival and the Bowdoin Music Festival in the U.S. Yeh holds a bachelor's degree from Oberlin College, a master's degree from Eastman and is a graduate of the Music Certificate Program at BGSU. She is a first-year doctoral candidate in contemporary music at BGSU where she studies with Laura Melton.

# Acknowledgments

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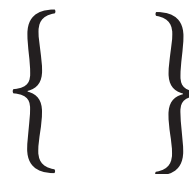
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