

ANNUAL NEW MUSIC & ART FESTIVAL



BOWLING GREEN STATE UNIVERSITY

Music & Art
of the Americas





13th annual **New Music
& Art
Festival**

**OCTOBER 1-4, 1992
College of Musical Arts
School of Art
Bowling Green State University**

SPECIAL GUESTS

Mario Davidovsky, composer
California E.A.R. Unit
Micaela Amato, artist
Bernie Casey, artist
Adrián Tió Díaz, artist
Paul Sierra, artist

FEATURED FACULTY ENSEMBLE

Venti da Camera

FEATURED STUDENT ENSEMBLE

Bowling Green Philharmonia
Emily Freeman Brown, conductor

FEATURED COMPOSERS

Samuel H. Adler, John Beall, Burton Beerman,
Charles Camilleri, Wallace DePue, Leslie B. Dunner,
Bernardo Feldman, Pablo E. Furman, Orlando J.
Garcia, Osvaldo Golijov, Arthur Jarvinen, Ruth Lomon,
Alexina Louie, Harry-Simon Shepherd, Roberto Sierra,
Elizabeth J. Start, Donald M. Wilson

PRESENTATIONS

Curt Cacioppo, Judy Goldwater, Charles Hoag,
Keith Kothman, David Witten

EXHIBITIONS

*Centered Margins: Contemporary Art of the Americas
Toward a Post-Colonial Future* — Micaela Amato,
Luis Cruz Azaceta, Frank Bigbear, Masumi Hayashi,
Jean LaMarr, Paul Sierra

A View from the Garden — Bernie Casey

Masks of Fire — Adrián Tió Díaz

13TH ANNUAL NEW MUSIC & ART FESTIVAL

Music & Art of the Americas

THURSDAY, OCTOBER 1

6:30 p.m., EXHIBITION OPENING

Masks of Fire. Works by **Adrián Tió Díaz**. On display through October 16. Kennedy Green Room

8:00 p.m., CONCERT

Beall and **Beerman** (US), and **Garcia** (Cuba). Kobacker Hall

FRIDAY, OCTOBER 2

9:00 a.m., PANEL

Composer to Composer: A Dialogue with Mario Davidovsky. Donald M. Wilson, moderator. Kobacker Hall

10:30 a.m., CONCERT

Camilleri (Malta), **Lomon**, **Shepherd** and **Wilson** (US). Bryan Recital Hall

2:30 p.m., CONCERT

Davidovsky (Argentina), **Cage** and **Dunner** (US). Kobacker Hall

3:45 p.m., LECTURE

Artist **Micaela Amato**: *Spectacles of the Invisible*. School of Art (Lecture Room 204)

4:00 p.m., LECTURE/PERFORMANCE

Flutist **Judy Goldwater**: *Feldman's Onirica*. Bryan Recital Hall

6:30 p.m., LECTURE

Artist **Paul Sierra**: *Slides: Through Memory Street*. School of Art (Lecture Room 204)

7:30 p.m., EXHIBITION OPENING/RECEPTION

Centered Margins: Contemporary Art of the Americas Toward a Post-Colonial Culture. **Amato**, **Azaceta**, **Bigbear**, **Hayashi**, **LaMarr**, and **Sierra**. On display through November 2. Dorothy Uber Bryan and Hiroko Nakamoto Galleries

A View from the Garden. Works by **Bernie Casey**. On display through November 2. School of Art Gallery

9:00 p.m., CONCERT

Bowling Green Philharmonia presents works by **Adler** and **DePue** (US), **Louie** (Canada) and **Sierra** (Puerto Rico). Kobacker Hall

SATURDAY, OCTOBER 3

9:30 a.m., MASTER CLASS

California E.A.R. Unit. Choral Rehearsal Hall (Room 1040)

11:00 a.m., PAPER PRESENTATION

Cacioppo, **Hoag**, **Kothman** and **Witten** (US). William E. Lake, chair. Bryan Recital Hall

2:30 p.m., PANEL

Making Art, Making Music 1992: Cross-Cultural Collaboration, Appropriation and the Responsibility of the Artist. Bryan Recital Hall

4:00 p.m., CONCERT

Camilleri, **Davidovsky**, **Furman** and **Golijov** (Argentina), and **Start** (US). Kobacker Hall

8:00 p.m., FOREFRONT SERIES CONCERT

California E.A.R. Unit. Works by **Davidovsky**, **Feldman** (Mexico), **Franssens** (Holland), **Jarvinen** and **Ziporyn** (US). Kobacker Hall

SUNDAY, OCTOBER 4

11:00 a.m., COMPOSITION SEMINAR

Mario Davidovsky. Music Technology Studios (Room 2102)

Events take place at the School of Art Gallery and the Moore Musical Arts Center. The Moore Center houses Bryan Recital Hall, Kobacker Hall, Kennedy Green Room and the Music Technology Studios. The School of Art is home to the Dorothy Uber Bryan Gallery, Hiroko Nakamoto Gallery and the School of Art Gallery. All events are free and open to the public.

Thursday, October 1

6:30 p.m., Exhibition Opening. Kennedy Green Room

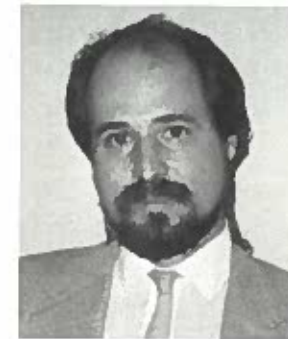
Masks of Fire. Works by Adrián Tió Díaz. On display through October 16.



All elements of music are equally necessary to achieve great music. For me melody is 'primus inter pares.'

John Beall

A truly serious composer takes responsibility for what he or she creates. Such an artist attempts to objectively consider the freshness, personality, and impact of their work.



Orlando J. Garcia



The assumption here is that any of us would truly be insightful — honest in presenting an artist's statement — without self-serving metaphors — the assumption is that any of us are capable of being so honest with words. The desire for interpersonal fusion is the most powerful striving in man. Our work speaks for itself.

Burton Beerman

8:00 p.m. KOBACKER HALL

SUMMER PIECES (1983).....**JOHN BEALL**
for piano

Glass Stems of the Clouds
Early One Summer
Wolf of Summer

Steven Smith, piano

SPHERES (1985).....**ORLANDO J. GARCIA**
for chamber ensemble

Mark Munson, conductor

Paul Makara, violin	Vasile Beluska, violin
Bernard Linden, viola	Félix Guadalupe, cello
Richard Cioffari, bass	Suzanne Thierry, flute
John Bentley, oboe	Burton Beerman, clarinet
Roger B. Schupp, percussion	Marilyn Shrude, piano

— INTERMISSION —

ILLUSIONS (1992)*.....**BURTON BEERMAN**
for electric clarinet, percussion, voice, computer and dancer

Tina Sandor Bunce, mezzo soprano
Burton Beerman, clarinet
Steven Cornelius, percussion
Celesta Haraszti, dancer and choreographer
Keith Hofacker, set and lighting designer

*World Première



9:00 a.m., *Composer to Composer: A Dialogue with Mario Davidovsky*. Kobacker Hall.
Donald M. Wilson, moderator.

10:30 a.m.
BRYAN RECITAL HALL

SAMA'I (1968) **CHARLES CAMILLERI**
for flute solo
I. *Recitativo*
II. *Allegro*
III. *Lento misterioso*
IV. *Recitativo*
V. *Vivo*

Judith Bentley, flute

HEXAGON (1977; 1990-92)* **DONALD M. WILSON**
for piano and/or tape
I. *Intrada*
II. *Scherzo*
III. *Variations*
IV. *Sonata*
V. *Nocturne*
VI. *Coda*

Marilyn Shrude, piano

DUST DEVILS (1976) **RUTH LOMON**
for solo harp
I. *The Whorl*
II. *The Eye*
III. *The Jinn*

Julie Kemp Buzzelli, harp

SUMMONING CHANTS FROM THE VILLAGE OF EGO (1990) **HARRY-SIMON SHEPHERD**
for four amplified alto saxophones

SAX 4TH AVENUE...

Shannon Ford Kevin Heidbreder
David Rice Jason Yost

Winner of the 25th Annual BGSU Competitions in Music (Composition Division)

*World Première

Hasn't music always felt to be,
at its greatest depths and in
some sense, a sort of
interface or crosscutting
between time and eternity,
between language and
silence...



Charles Camilleri

1950's: *Soft pencil, staff paper, thermofax machine.*
1960's: *India ink, onionskin, ozalid process.* 1970's: *Flair pen, staff paper, Xerox machine.* 1980's: *Software, computer, laser printer.*
What's next??



Donald M. Wilson

'What passion cannot Music raise and quell?' John Dryden (1631-1700) from *A Song for St. Cecilia's Day* (1687)

Ruth Lomon



Music should enhance reality. It should never be used as a substitute for it.



Harry-Simon Shepherd



2:30 p.m.
KOBACKER HALL

FOUR⁵ (1991)* **JOHN CAGE**
for saxophone ensemble

BGSU AMERICAN SAXOPHONE ENSEMBLE

Susan Cook Amanda Materne
Christopher Corde Kirk O'Riordan
Shannon Ford David Rice
Sarai Hedges John Sampen
Kevin Heidbreder Harry-Simon Shepherd
James Martini Jason Yost
Marilyn Shrude, conductor

MOTHERLESS CHILD SONGS (1988) ... **LESLIE B. DUNNER**
for clarinet, soprano and piano

I. *Motherless Child*
II. *I Gave My Love a Cherry*
III. *Nobody Knows*
IV. *Deep River*

Ann Corrigan, soprano Edward Marks, clarinet
Ilana Iwens Kennell, piano

SYNCHRONISMS No. 8 (1974) **MARIO DAVIDOVSKY**
for woodwind quintet and tape

VENTI DA CAMERA

Judith Bentley, flute John Bentley, oboe
Edward Marks, clarinet Robert Moore, bassoon
Herbert Spencer, horn

Music is a gift from the gods
with a special voiceless
message. It is up to us to
heed and listen.



Leslie B. Dunner

Art music grew out of a
culture and tradition that
believed in its profound
redeeming powers — with its
quasi chaotic complexity
capable of articulating the
most diverse imaginations,
and its powerful edifying
spiritual strength. Music is
one of the most outstanding
and magical achievements of
mankind.



Mario Davidovsky

3:45 p.m., **Lecture. School of Art (Lecture Room 204)**
Artist Micaela Amata will discuss *Spectacles of the Invisible*.

4:00 p.m., **Lecture and Performance. Bryan Recital Hall**
A discussion of the performance practice of processed flute with multi-tracked tape and presentation of Bernardo Feldman's *Onirica* by flutist Judy Goldwater.

6:30 p.m., **Lecture. School of Art (Lecture Room 204)**
Artist Paul Sierra will discuss *Slides: Through Memory Street*.

7:30 p.m., **Exhibition Opening and Reception. Dorothy Uber Bryan and Hiroko Nakamoto Galleries**
Centered Margins: Contemporary Art of the Americas Toward a Post-Colonial Culture. Works by Micaela Amato, Luis Cruz Azaceta, Frank Bigbear, Masumi Hayashi, Jean LaMarr and Paul Sierra. On display through November 2.

School of Art Gallery
A View from the Garden. Works by Bernie Casey. On display through November 2.



9:00 p.m.
KOBACKER HALL

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor
Sharan Leventhal, violin

- SASIMA** (1990) **ROBERTO SIERRA**
for orchestra
- MARCH AND CONFLICT** (1992) **WALLACE DEPUE**
for orchestra
- THUNDER GATE** (1990)* **ALEXINA LOUIE**
for violin and orchestra
Sharan Leventhal, violin
- SHADOW DANCES** (1990) **SAMUEL ADLER**
for orchestra
- I. Fast, with great energy
 - II. Slowly but not tragic
 - III. Like a waltz
 - IV. Dancing lightly
 - V. Fast and driving relentlessly

*American Première

PHILHARMONIA PERSONNEL

VIOLIN I Marian Tanau* Iona Missits Wallace DePue, Jr. David Rice Damon Conn Helen Doyle Jason Blubaugh Andrew Kirsch Stephanie Betz Christopher Cordé Maria Sampen Vanessa Rose	CELLO Félix Guadalupe** David Nietz Greg Hickey Douglas E. Graves Daniel Coats Dean Gates Michael Darr	CLARINET Shannon M. Ford John Kurokawa Eric Likkel Kathy Studer	BASS TROMBONE T. Patrick Billig
VIOLIN II Barbara Rhyneer** Andrew Hire Carla Incorvaia Sara Nietz Chip Singler Matt Gingrich Sara Wilhelm Heather Helser Tamara R. Conley Holly Norton Andrew Bronkaj	DOUBLE-BASS Rijon Enckson** Christine Cauble Eric Wachtrab Wasin Hawary Nancy Burnett	BASS CLARINET Megan Wicks	TUBA Yutaka Kono
VIOLA Russell Wright** Alexander DePue Victoria Geyer Stacey Vaught Lois Reitz Jodi Marizek	HARP Julie Kemp Buzzelli†	BASSOON/CONTRABASSOON Michelle Massouh Ryan Rother James J. Ruddy III	TRUMPET Ryan Borger James Dumas Brian Gray Franklin Westbrook*
OBOE/ENGLISH HORN Keli Ehrman Julia King Terri McLaughlin Jennifer Patterson	FLUTE/PICCOLO Stephanie Getz Kathleen M. Hill Krista Palmer Amy Slikerveer Julie Sooy	HORN Shannon LaBonte Timothy Mayer Cynthia Ross Glen Tuomaala Kurt Wackerly	PERCUSSION James Armstrong Bryan Hoerston Angel Winegar
	LIBRARIAN Angel Winegar	PIANO Heather Martin	ASSISTANT CONDUCTOR Andrew Bronkaj
	TROMBONE Richard Human Michael Underwood	concertmaster **principal †BGSU faculty member	

I feel that my music should reflect the most essential aspects of my personality.



Wallace DePue

My music, often tender and lyrical, terrorizing and mad, comes straight from the heart. It comes to life as an expression of who I am — a third generation Canadian of Chinese heritage for whom art is a center of life.



Alexina Louie



Samuel H. Adler

In my opinion 'keeping up with the Jones' should never be the mission of a composer. Instead, he should know his craft to the degree that he can compose in **any** style, then generally express himself with whatever sounds appeal to his taste.

9:30 a.m., **Master Class with California E.A.R. Unit Members and BGSU Music Students.** Choral Rehearsal Hall (Room 1040)

11:00 a.m., **Papers, William E. Lake, chair.** Bryan Recital Hall
Curt Cacioppo, *Native American Resonances in Contemporary Concert Music*
Charles Hoag, *In Quest of 'Silver Ladders' in the Music of the Americas*
Keith Kothman, *Dealing with Rock: How the Contemporary Composer Deals with Cultural Background*
David Witten, *The Eclectic Piano Music of Manuel M. Ponce*

2:30 p.m., **Making Art, Making Music 1992: Cross-Cultural Collaboration, Appropriation and the Responsibility of the Artist.** Bryan Recital Hall
A discussion with Festival guests.



I compose necessarily, out of a spiritual and intellectual dictum; the corollary is sharing the created with those 'who have ears to hear.'

Pablo E. Furman

We play instruments to expand our voices. I write music to expand my means of communication, expressing things that I feel and see but cannot put into words.



Elizabeth J. Start



'A thousand human passions, infinite and a thousand tones in a thousand, and a thousand people, each one singing a song.'
Federico Garcia Lorca:
The Rules of Music

Osvaldo Golijov

4:00 p.m.
KOBACKER HALL

SYNERGY (1989) **PABLO E. FURMAN**
for amplified flute and electronic sounds on tape
Judith Bentley, flute

SONATA (1991) **ELIZABETH J. START**
for cello and piano
♩ = 56 calmly
♩ = 40 *espressivo*
♩ = 76 boldly

Elizabeth J. Start, cello Shirley Trissell, piano

FANTASIA CONCERTANTE No. 6 (1976) **CHARLES CAMILLERI**
for solo E-flat alto saxophone

- I. Moderato e Lirico
- II. Lento-Recitativo
- III. Agitato (come improvizzazione)

John Sampen, alto saxophone

— INTERMISSION —

SYNCHRONISMS No. 9 (1988) **MARIO DAVIDOVSKY**
for violin and tape

Robin Lorentz, violin

INSOMNIO EN LUBLIN (1987) **OSVALDO GOLIJOV**
for voice, flute, percussion and piano

- I. Conjuro
- II. Y Rocío
- III. Isaac el Ciego
- IV. 'Perderme Quisiera'
- V. Sonámbula

Ann Corrigan, soprano Suzanne Thierry, flute
Roger B. Schupp, percussion Elizabeth Cobb, piano



8:00 p.m.
KOBACKER HALL

MUSIC AT THE FOREFRONT SERIES 92/93

CALIFORNIA E.A.R. UNIT • VERDEHR TRIO • MARIMOLIN

CALIFORNIA E.A.R. UNIT

DOROTHY STONE, flute
JAMES ROHRIG, clarinet/saxophone
ROBIN LORENTZ, violin
ERIKA DUKE-KIRKPATRICK, cello
AMY KNOWLES, percussion/electric percussion
ARTHUR JARVINEN, percussion/electric bass
GLORIA CHENG, piano/keyboards



DOG DREAM (1990) EVAN ZIPORYN

for flute, clarinet, violin, cello, slide guitar,
marimba and piano

*Nothing expands the depths
of human wisdom like music
does. Transcending the
limitations of conscious mind,
it reaches the most profound
domains as it raises our
essence.*



SIMPLE DANCES (1991) MARIO DAVIDOVSKY

for flute, cello, percussion and piano
*(Introduction) Waltz
Sarabande
Tango*

CAUDAL DE POESIA (WELLSPRING
OF RHYMES) (1992) BERNARDO FELDMAN

for flute, clarinet, violin, cello, percussion and keyboard
*Part I: Obituaries
Part II: Dawn*

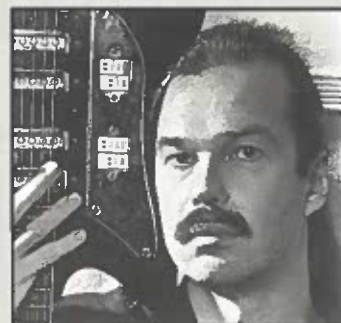
B6 Feldman

— INTERMISSION —

CONSORT MUSIC (1984/1987) JOEP FRANSSSENS

for bass clarinet, violin, cello, piano,
percussion and keyboard

*My reason for com-
posing is completely
and unreservedly
selfish: Nothing gives
me as much pleasure.*



MURPHY-NIGHTS (A CODA
TO "JOHNNY SPRAYS") (1989) ARTHUR JARVINEN

for electric violin, baritone saxophone, electric bass,
percussion and keyboard

Arthur Jarvinen

SAMUEL H. ADLER is chairman of the composition department at Eastman and a Mentor of the University of Rochester. His compositions are primarily in the orchestral, chamber and vocal medium, with recordings on the CRI, Crystal, Gasparo, Golden Crest, Lyrichord, Mark, RCA, Turnabout and Vanguard labels. His many accolades include awards from the American Academy and Institute of Arts and Letters, Charles Ives, and Lillian Fairchild; the Eastman Eisenhart award for distinguished teaching; composer of the year from both the Music Teachers' National Association and the American Guild of Organists; and a Guggenheim Fellowship. In addition, he has received numerous commissions and grants from the NEA; Ford, Rockefeller and Koussevitzky Foundations; and the orchestras of Atlanta, Baltimore, Dallas, Oklahoma City and Rochester. An active writer for American and European journals and encyclopedias, he has also conducted major orchestras around the world. Adler holds degrees from Boston and Harvard Universities, with honorary degrees from Wake Forest and Southern Methodist Universities, St. Mary's College in Indiana, and the Saint Louis Conservatory.

MICAELA AMATO is chair of the sculpture department at Pennsylvania State University. Featured in numerous solo exhibitions throughout the country, her work combines the sensibilities of her Sephardic Jewish heritage with present consciousness to create a sense of tension, immediacy and "a hypnotic magic of atmosphere and space."

LUIS CRUZ AZACETA is represented by Frumkin/Adams Gallery in New York. A Cuban political refugee, he has established himself as a passionate and persuasive voice for the victim. Azaceta has had numerous solo exhibitions and has received grants from the Guggenheim and Clintas Foundations, and the NEA.

JOHN BEALL is the composer-in-residence, Benedum Distinguished Scholar for the Humanities and Performing Arts, and a professor of music at West Virginia University. He studied composition at Baylor University with Charles Eakin and Richard Willis, and at Eastman with Samuel H. Adler. He has received numerous awards and commissions including the Louis Lane and Howard Hanson Prizes from Eastman, two grants from the NEA, and ASCAP Serious Music Awards. His music has been performed by the orchestras of Dallas, Pittsburgh, Rochester and West Virginia as well as community orchestras, university ensembles and professional soloists and chamber groups. Beall's compositions are published by Carl Fischer and Southern Music.

BURTON BEERMAN is professor of music composition/history (composition) and director of the Music Technology Studios at BGSU. Performances of his works have taken place at Piccolo Spoleto, the American Culture Centre in Paris, University of Japan, Town Hall in Brussels, Chopin Hall in Mexico City, and New York City's CAMI Hall. A clarinetist, composer and video artist, he and dancer/wife Celesta Haraszti, as the Electric Arts Duo, have presented concerts and master classes across the United States and Europe. Among his honors are awards from the International Society of Bassists, a Lipscomb Prize and the Martha K. Cooper Orchestral Prize.

FRANK BIGBEAR's work has been shown extensively across the country, and is represented by the Todd Bockley Gallery in Minneapolis. A self-taught artist, his energetic drawings in vivid colored pencil portray the excesses of our consumer culture and the plight of the poor. A Chippewa Indian, Bigbear grew up on the White Earth Reservation in Minnesota.

CURT CACIOPPO is on the faculty of Haverford College in Pennsylvania, where he recently organized the Two Worlds Festival. This event featured traditional Indian music and dance, European music from the time of Columbus, ethnomusicological presentations, and his own original Native-influenced music. He has also lectured on Native American music at the Corcoran Gallery in Washington D.C., Grand Teton Music Festival, Harvard and Yale, the Universities of Delaware and Colorado (Boulder), and the College Music Society National Conference in Santa Fe. His Amerindian-based compositions include *Pawnee Preludes*, *Snake Dance* and *Wolf*. Cacioppo is currently writing a work of Native motifs to be performed by the Chicago Symphony Orchestra next spring.

JOHN CAGE is one of the seminal figures of modern culture, a composer and philosopher who has considered and challenged the basic assumptions and boundaries of the art of music. His early conclusion that the path of modern music lay along the lines of rhythmic innovation rather than pitch structures led him to an interest in percussion music, noise resources and electro-acoustic music. In response to a 1938 commission for a modern dance percussion score that could be performed in a very small theater pit, he hinted at the extent of his unorthodox imagination by affixing nails, bolts, nuts, screws and bits of rubber, wood, metal or leather to the strings of a piano to create a keyboard percussion section that became known as prepared piano. In the late 1940s, he returned to his earlier interest in Eastern philosophy and aesthetics, finding inspiration in the Indian concept that the purpose of music is "to quiet the mind, thus making it susceptible to divine influences." He began to reject the "cult personality" so endemic to the Western arts, attempting, instead, to allow sounds to speak for themselves. This gave rise to his efforts to remove not only his ego but all control over sounds through a variety of ingenious "chance" device. Cage became the founder and leading exponent of musical indeterminacy, and perhaps the first American "art music composer" to initiate a major musical trend.

Dubbed the "wizards of new music" by the *Los Angeles Daily News*, the **CALIFORNIA E.A.R. UNIT** has been heralded as possibly the finest contemporary music group in the nation by *L.A. Weekly*. This eight-member ensemble is dedicated to the performance, promotion and creation of experimental and recent, hence E.A.R. music of our time. Renowned for their versatility, the E.A.R. Unit combines a basic instrumentation of flute, clarinet, keyboard, percussion, violin and cello with unusual doublings of voice, panpipes and electronic media. Active nationally and internationally, they also serve as the ensemble-in-residence at the Los Angeles County Museum of Art, where they present a yearly concert series, and at California State University (Los Angeles). They have received awards from the Andrew W. Mellon Foundation, Chamber Music America, Paul Fromm Foundation, Meet the Composer/Reader's Digest Commissioning Program and the NEA. The E.A.R. Unit has recorded on Nonesuch, Crystal and New Albion labels.

CHARLES CAMILLERI is the director of music studies at the University of Malta. A previous faculty member of the Toronto Conservatory of Music, he has served as visiting professor/lecturer throughout Canada, Europe, the former Soviet Union and United States. He is also a former composer and conductor for CBC Radio in Toronto, music consultant for Redifussion and J.B. Cramer, and director for the UNESCO Foundation of International Studies in Malta. He studied composition at the University of Toronto with John Weinzweig. In 1993, Camilleri's music will be performed at 13 music festivals throughout the world.

BGSU alumnus **BERNIE CASEY** is represented by Ankrum Gallery in Los Angeles. His drawings and acrylic paintings have been shown in numerous solo and group exhibitions, and at universities, museums and art centers throughout the United States. His paintings are also in the collections of such prestigious institutions as the Hirshorn Museum in Washington, Palm Springs Museum and the California Museum of African-American Art, and in the private collections of the late Sammy Davis, Jr., Robert Guillaume, Joseph H. Hirshorn, Quincy Jones, Sidney Poitier, Burt Reynolds and Fran Tarkenton. A former wide receiver for the San Francisco 49ers and the Los Angeles Rams, Casey has also had a distinguished career as an actor, appearing in over a dozen films such as *Guns of the Magnificent Seven*, *Sharkey's Machine*, *Revenge of the Nerds* and *Another 48 Hours*.

MARIO DAVIDOVSKY holds the MacDowell Professorship of Music, serves as chairman of the Columbia-Princeton Electronic Music Center at Columbia University, and directs the annual Composers Conference at Wellesley College in Massachusetts. Born and educated in Argentina, he studied music at the Collegium Musicum in Buenos Aires, and law at Buenos Aires University's Facultad de Derecho. He later studied with Milton Babbitt at the Berkshire Music Center, and eventually settled in the United States. He has held positions at several major institutions including the University of Michigan, Manhattan School of Music, Yale and Columbia. In addition to a 1971 Pulitzer Prize, he holds several accolades, including Rockefeller and Guggenheim Fellowships; the Brandeis University Creative Arts Award; a Naumberg and a Guggenheim Award; and an award from the American Academy and Institute of Arts and Letters. Commissions have come from the Pan American Union, and the Fromm and Koussevitzky Foundations. Davidovsky is best known for his compositions combining live instrumental performance with recorded electronic sounds.

WALLACE DEPUÉ, professor of music composition/history (composition) at BGSU, received his Ph.D. in theory and composition from Michigan State University. He composes for all media, except electronics, and has over 35 works available through various publishers. His pieces have won both state and national prizes. Since 1966, he has been on the faculty of BGSU, where he teaches in the Department of Composition and History. He also arranges much of the music and serves as the family agent for the DePue Family Musicians.

LESLIE B. DUNNER is associate conductor of the Detroit Symphony Orchestra. He also serves as the music director of the Detroit Symphony Civic Orchestra and Dearborn Symphony Orchestra, music advisor for the Harlem Festival Orchestra, cover conductor for the Chicago Symphony Orchestra, and principal guest conductor for the Dance Theatre of Harlem. He has worked with many of the eminent maestri of our time, including Maurice Abravanel, Leonard Bernstein, Kurt Masur, Zubin Mehta, Riccardo Muti, Seiji Ozawa and Gerhard Samuel. A semi-finalist in the Herbert von Karajan, Kirill Kondrashin and Besancon International Conducting Competitions, he was first-prize winner in the Colorado Philharmonic Orchestra National Conducting Competition and the first American prize winner in the prestigious Arturo Toscanini International Conducting Competition. When not conducting, Dunner composes and performs as a clarinetist.

BERNARDO FELDMAN is head of the music department at College of the Canyons in Santa Clarita, California. His music, primarily for chamber and symphonic ensembles, tape and live electronics, has been performed throughout Brazil, Europe, Israel, Mexico and the United States. Commissions have come from the Los Angeles Festival, Ensemble's Residency Series at Los Angeles County Museum of Art, and the Foro Internacional de Música Contemporanea in Mexico City. Prominent among his collaborations with artists from other media are *Cloud Dreamer*, an animated film for the Disney cable channel, the incidental music for Guillermo Gómez Peña's *Orpheus and Euridice's Cumbia*, *A Tribute to Frida Kahlo* with flutist Judy Goldwater and dancer Lee Carrillo, and *Multiple Visions*, a multi-disciplinary event involving active sculpture, lights, dance and music in conjunction with sculptor Paz Cohen and choreographer Janet Welch. Feldman has been recipient of several awards from DAFCA, the Ahmanson Foundation, ASCAP and Meet the Composer.

A native of Groningen, Holland, **JOEP FRANSSSENS** studied composition with Louis Andriessen at the Royal Conservatory in the Hague, and with Klaas de Vries at the Rotterdam Conservatory where he received the 1988 composition prize. His works have been performed by several ensembles and orchestras including the Nederlands Ballet Orkest, Radio Kramer Orkest, Slagwerkgroep Den Hague and Aurelia Saxofoonkwartet.

Argentina-born **PABLO E. FURMAN** is coordinator of the music composition program at San José State University where he teaches composition, theory, electro-acoustic and ethnic music. He emigrated to the United States in 1976 and received a doctorate degree in music composition at the University of California (Los Angeles), studying with Henri Lazarof. Post-graduate work includes the study of Latin America music. Furman has taught at UCLA, was guest composer at Stanford University's CCRMA, and has served on panels for the NEA.

ORLANDO J. GARCIA is director of theory and composition at Florida International University in Miami. During the 1991-92 academic year, as the result of a Fulbright award, he served as a composer-in-residence at CEDIAM of the Universidad Central de Venezuela in Caracas. Recent and upcoming performances include those by the Buffalo Philharmonic, New World and Alabama Symphonies, National Symphony of El Salvador, Valencia Symphony in Spain, the Sinfonica Municipal de Caracas, and New York and European performances by Continuum and the North/South Consonance. He is the founder and president of the South Florida Composers Alliance, presenters of the annual Subtropics Festival. The recipient of a variety of grants and awards, Garcia's music has been recorded on Opus One and CRS labels and is available from ACA and North/South Editions. A compact disc of his works was recently released by O.O. Discs featuring performers Joan La Barbara, Joseph Celli, Jan Williams and the Gregg Smith Singers.

OSVALDO GOLIJOV is a faculty member at the College of the Holy Cross. A student of George Crumb and Lukas Foss, his works have received awards at international competitions from juries of composers such as Donatoni, Schuller, Xenakis and Knussen. Golijov is currently writing a music theater work commissioned by H.W. Henze for the 1994 Munich Biennale.

MASUMI HAYASHI teaches photography at the University of Akron. Her large-scale photo collages have been exhibited extensively. Recent work includes a series of immigration and detainment camps motivated primarily by her own history: Hayashi was born at Gila Bend Relocation Camp in Arizona, where Japanese-Americans were detained during WWII.

CHARLES HOAG is a professor of music theory and composition at the University of Kansas, and conductor of the Lawrence Symphony Orchestra. His music has been performed throughout the world: Australia, Canada, Europe, India, Japan, Portugal, Sri Lanka, Turkey and the United States. His *Inventions on the Summer Solstice*, performed by the Verdehr Trio, is available on compact disc from the Leonarda label. Recent premieres include *Cloud Tango* by the Kansas City Symphony and *The Ogallala Aquifier* by the Dale Warland Singers. His music is published by Schirmer, Theodore Presser and Kjos. A grant recipient from the National Endowment for the Humanities, Hoag received his Ph.D. from the University of Iowa.

ARTHUR JARVINEN has been active as a composer, performer, multi-instrumentalist and physical poet on the national music and art scene for over 12 years. In 1978, he co-founded the Antenna Repairman, a trio known for original combinations of percussion, poetry and theater. Since that time, his musical and theatrical works have been featured on prominent concerts and festivals throughout the United States, as well as in Canada, Europe and Iceland. Also well known as a new-music percussionist, Jarvinen's work in this field has included performances with the Los Angeles Philharmonic's New Music Group, Monday Evening Concerts, Steve Reich and Frank Zappa. He has received commissions from the Los Angeles Philharmonic, Koussevitzky Foundation, Minnesota Composers Forum and Zeitgeist, and fellowships from the NEA and California Arts Council.

KEITH KOTHMAN is working on a Ph.D. in composition at the University of California (San Diego), where he studies composition with Roger Reynolds and musicology with Jann Pasler. Prior to his doctoral work, Kothman was a Fulbright scholar, studying composition and electro-acoustic music with Lars-Gunnar Bodin at the Institute for Electro-Acoustic Music in Sweden.

JEAN LAMARR teaches print making at the Institute of American Indian Art. Widely exhibited, LaMarr's work, overtly political, deals with the cultural survival of indigenous people and the native woman's experience.

RUTH LOMON divides her composing time between Cambridge and New Mexico, where her interest in Native American ceremonials has been a catalyst for some of her major works. Among her awards are commissions from the Massachusetts Council for the Arts and Humanities, NEA and New Mexico Arts Division; grants from the New England Foundation for the Arts and the Helene Wurlitzer Foundation; and fellowships from Norlin, MacDowell and Yaddo. Lomon's music is published by Arsis Press.

ALEXINA LOUIE, an active freelance composer, has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences, ranging from her Chinese heritage to theoretical, historical and performance studies. Through her on-going investigations of scores, recordings, literature, poetry, visual arts, personal introspection and continuous composition, she has developed a uniquely personal and expressive style which is rooted in a blend of Eastern and Western culture. Louie was recently honored as the composer-in-residence at the Scotia Festival of Music 1992, where 10 of her solo and chamber works were performed. Among her present writing projects is a violin concerto for Corey Cerovsek.

HARRY-SIMON SHEPHERD, a second-year graduate assistant at BGSU from Granville, is completing a master's degree in composition. His primary teachers include Burton Beerman, Marilyn Shrude and Donald M. Wilson. Shepherd has had pieces performed at the Carmel Chamber Music Competition in San Francisco, Coleman Competition in Pasadena and the North American Saxophone Alliance's 1990 District Conference at Central Michigan University.

PAUL SIERRA is represented by the Phyllis Kind Gallery in Chicago and New York. His work uses classical themes to transform the stuff of daily life into a mythologized, brilliantly colored world. A Cuban-born refugee who lives in Chicago, Sierra's career has been very successful since the mid-80s, with solo and group exhibitions nationally.

ROBERTO SIERRA is a faculty member of Cornell University and the former composer-in-residence of the Milwaukee Symphony. He has pursued musical study at the Puerto Rico Conservatory of Music, University of Puerto Rico, Royal College of Music, University of London and the Institute of Sonology in Utrecht. Further studies took him to Hamburg, where he worked at the Hochschule für Musik with Gyorgy Ligeti. Upon returning to Puerto Rico in 1982, he continued to compose while occupying administrative posts in arts administration and higher education, first at the University of Puerto Rico and later at the Puerto Rico Conservatory of Music, where he held the post of chancellor. His music has been performed by the major orchestras of Atlanta, Dallas, Detroit, Houston, Philadelphia, Pittsburgh, Phoenix and San Antonio as well as by the American Composers Orchestra, National Symphony, Kronos Quartet and Continuum, among others.

ELIZABETH J. START teaches part-time at Columbia College and is active as a professional cellist and composer in the Chicago area. She holds bachelors' degrees in mathematics and cello performance from the Oberlin Conservatory; masters' degrees in cello and composition from Northern Illinois University; and a Ph.D. in composition from the University of Chicago. Start is a member of the Chicago Composers' Consortium, New Music Chicago and American Women Composers-Midwest, and for five years has been cellist for the Contemporary Chamber Players and Elgin Symphony.

ADRIÁN TIÓ DÍAZ is associate director of the School of Art at BGSU. A recipient of exhibition awards and creative research grants from Arts Midwest/NEA, the Ohio Arts Council, Arts Commission of Greater Toledo and BGSU, he has exhibited regionally and nationally in drawing, painting and printmaking over the past 15 years. He received degrees from Temple University and the University of Cincinnati, with additional work at the Tyler School of Art in Rome. Tió was born in Fort Wayne to parents who emigrated from Puerto Rico.

DONALD M. WILSON is professor of music composition/history (composition) at BGSU. A native of Chicago, he studied composition with Karel Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He was program director of WUHY-FM (now WHY-FM) in Philadelphia prior to coming to BGSU in 1967. In addition to teaching composition, theory, orchestration, etc., Wilson produces the New Music Festival Radio Series annually for national distribution.

DAVID WRITTEN is on the faculties of the All Newton Music School and the New School of Music in Cambridge, Massachusetts. He has enjoyed an international career that has included concert tours in over a dozen countries, and five months in Brazil as a Fulbright Scholar. United States performances include solo appearances with the Boston Pops, Pro Arte Chamber Orchestra and frequent chamber music collaborations with members of the Boston Symphony. A founding member of Soli Espri with mezzo-soprano D'Anna Fortunato and clarinetist Chester Brezniak, he has recorded on the Musical Heritage Society and Titanic/Mnemosyne labels. Witten holds degrees from the Peabody Conservatory, Rubin Academy of Music in Jerusalem and Boston University.

EVAN ZIPORYN teaches composition and non-western music at MIT. As a composer and clarinetist, he has performed his own works extensively throughout Africa, Asia, Europe and North America. A 13-year student of traditional Balinese music, he was musical director of Gamelan Sekar Jaya from 1988-90, and his most recent work for that ensemble was premiered at the Bali International Arts Festival in July. Ziporyn holds degrees from Yale and the University of California (Berkeley), where his primary teachers were Martin Bresnick, Anthony Davis and Andrew Imbrie. His music can be heard on the *Bang On A Can Live* CD on the CRI label.

PERFORMER AND DIRECTOR BIOGRAPHIES — BGSU FACULTY AND GUESTS

VASILE BELUSKA, associate professor of music performance studies (violin), is a graduate of Southern Methodist University and the Conservatorul de Muzica in Rumania. He participated in the Jascha Heifetz Master Class in Los Angeles and is the winner of numerous competitions and awards. His solo and chamber music performances have met with excellent critical acclaim in major cities throughout the United States and Europe. Beluska is also a member of the Bowling Green String Quartet and chamber-music coordinator and professor of violin at the Chautauqua Institution in New York.

JOHN BENTLEY, professor of music performance studies (oboe), coordinator of the woodwind faculty and a member of Venti da Camera, received his doctorate from the University of Michigan. A former student of Floridan Mueller, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville symphonies; the Yale Summer Festival Orchestra; and has taught at the Interlochen Arts Camp. He is and currently serves as the Ohio chairman for the National Association of College Wind and Percussion Instructors.

JUDITH BENTLEY, professor of music performance studies (flute) and a member of Venti da Camera, received degrees and musical training from the Oberlin Conservatory, Yale University, Mozarteum Akademie and the University of Michigan, as well as specialized work in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Nicolet and Harvey Sollberger, and has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Buketoff, Karajan, Leinsdorf, Ormandy and Van Vactor. Bentley is currently a consultant for the *Flutist Quarterly*.

The **BOWLING GREEN PHILHARMONIA** performs a wide variety of orchestral literature from the standard and contemporary repertoire. Each year the Philharmonia participates in the internationally-acclaimed New Music & Art Festival, performing works by composers from around the world. During the fall, the Philharmonia joins forces with the choral activities to present a major choral/orchestral work, and collaborates in the spring in the annual opera theatre production. This season, the Philharmonia will travel to Cincinnati to perform at the OMEA convention.

EMILY FREEMAN BROWN, director of orchestral activities and music director of opera theatre, studied at the Royal College of Music in London, and holds a doctorate in orchestral conducting from Eastman. While at Eastman, she served as associate conductor of the Eastman Philharmonia and conductor for the Eastman Opera Theater. In addition to appearances with European orchestras, she has appeared with the orchestras of Charlotte, Dearborn, Rochester, Sheboygan and Toledo, the Syracuse Symphony at the Skaneateles Music Festival, the Chicago Civic Orchestra, Minnesota Composers Forum, Cincinnati Chamber and the Baltimore Women Composers' Orchestras. Her teachers include Herbert Blomstadt, David Efron, Max Rudolf and Leonard Slatkin.

MARK BUNCE, recording engineer/technician for the MidAmerican Center for Contemporary Music and director of Recording Services at the CMA, received a master's in composition from BGSU. He has engineered several compact disc releases and has composed and engineered soundtracks for corporate videos and PBS signatures.

TINA SANDOR BUNCE is publicity/publications manager for the CMA as well as voice coordinator for the Creative Arts Program at BGSU. She holds degrees from Olivet College and BGSU, and has studied with Emily Byrens, Andreas Poulimenos, Beverly Rinaldi and Virginia Starr. A winner in the Kalamazoo Bach Festival Young Artist Competition, she has also performed with the Toledo Opera and been an Artist Intern with Michigan Opera Theatre. An active opera and oratorio soloist, she has also participated in master classes with Elly Ameling, Udo Reinaman and Andrew Parrott and free lances in the Toledo area.

JULIE KEMP BUZZELLI, instructor of music performance studies (harp) and principal harpist with the Dayton Philharmonic Orchestra, also teaches privately and free lances in Ohio and Michigan. She has performed internationally at the World Harp Congress held in Holland, Maria Korchińska International Harp Competition and workshop held on the Isle of Man, Ninth International Harp Competition in Israel, and the Cours International d'Ete de Gargilasse held in France. Buzzelli received her master's degree from BGSU and has appeared as soloist with orchestras in the United States and Canada.

RICHARD CIOFFARI, professor and chair of music performance studies, holds undergraduate and graduate degrees from the University of Michigan. He is currently in his 25th year as artist-teacher of double bass at BGSU, and has been principal double bassist with the North Carolina Symphony. In addition to his frequent appearances as assisting pianist for faculty and guest recitals, he is also a published composer whose works are frequently commissioned and performed by soloists and ensembles in the United States and abroad. During his tenure at BGSU, Cioffari has conducted the University Chamber Orchestra and opera theatre, and has taught classes in conducting, aural skills, orchestration, low strings, music history and music appreciation. He is listed in the *International Who's Who in Music*.

ELIZABETH COBB, associate professor of music performance studies (piano), earned her doctoral degree from the University of Iowa. Her teachers have included Hilda Dedrich, Frank Mannheimer, John Simms and Bruce Simonds. Cobb has performed as a soloist at Berkshire Music Center, with the New Haven Symphony Orchestra and on various college and university campuses.

SUSAN COOK, a native of Saskatchewan, Canada, received a bachelor's degree in performance from BGSU and previously attended the Bordeaux Conservatory. She has made appearances with the Houston Symphony, University of Saskatchewan Wind Ensemble, Bowling Green Philharmonia, The Saskatchewan Youth Orchestra and toured with the International Saxophone Ensemble. She was a winner in Houston's national Ima Hogg Competition, grand-award winner at the CIBC Canadian National Music Competition, first-prize winner in the Annual BGSU Competitions in Music (Undergraduate Division) and a first-prize winner in performance at the Bordeaux Conservatory. Cook's teachers include Marvin Eckroth, Jean-Marie Londeix and John Sampen.

STEVEN CORNELIUS, assistant professor of music composition/history (ethnomusicology), earned degrees from the University of Wisconsin, Manhattan School of Music and the University of California (Los Angeles). He has taught at the University of Wisconsin, where he directed the percussion area, and has served as adjunct teacher of world music at the New England Conservatory and most recently at the Bruckner-Konservatorium in Linz. Cornelius has performed with the Metropolitan and New York City Operas and recorded on the Deutsche Grammophon, CRI and GM labels.

ANN CORRIGAN has singing credits throughout the Eastern and Midwestern United States. With an extensive repertoire from the Middle Ages through the 20th century, she has been heard on both National and American Public Radio, in addition to recording for Access Records. A former staff instructor for the Creative Arts Program and part-time instructor at BGSU, Corrigan is currently completing a doctorate at the University of Cincinnati.

STANLEY GEORGE received his bachelor's in performance and music education from BGSU. He has traveled throughout the United States and Europe, performing with artists such as Steve Allen and Slide Hampton. George has won several concerto competitions and performed professionally in the Midwest for eight years, including appearances with the Toledo Symphony.

JUDY GOLDWATER, an active performer of new music, has participated in festivals such as the Ojai, Cal Arts Contemporary, Taos New Mexico and the Banff Arts Festivals. Her involvement with artists of other media have led to collaborations with actors, dancers and sculptors in work for film and stage productions. Her performances include events presented on various radio programs in conjunction with the Society of Electro-Acoustic Music in the United States and concerts with the Ventura, Santa Monica and Santa Barbara Symphonies, and the South Bay Ballet Guild. She studied at the California Institute of the Arts with Ann Diener Giles and David Schostac. Goldwater has been on the faculties at College of the Canyons and California Lutheran University and is currently teaching privately in the Santa Clarita Valley.

One of the leading soloists of the avant-garde dance world, **CELESTA HARASZTI** has firmly established herself as an undaunted collaborator with many internationally-known composers and directors of multi-media productions. She 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, capturing all the audiences' senses and thereby enriching them. Featured in such festivals as Spoleto USA and Electronic Music Plus, Haraszti has studied with such noted dancers as Bill Evans, Viola Farber, Murray Lewis, Alwin Nikolais and Gus Solomons, Jr.

KEVIN HEIDBREDER serves as a band instructor in area schools and teaches privately throughout Northwest Ohio. He received degrees from Illinois Wesleyan University and BGSU. Heidbreder performs professionally with various ensembles and has won various competitions including the Fischhoff National Chamber Music Competition.

ILANA IWENS KENNEL has been assistant professor of piano pedagogy and piano at the University of Toledo, and received degrees from Northwestern University and the University of Wisconsin (Milwaukee). A former piano instructor at Findlay University, the University of Wisconsin's Summer Music Institute and BGSU's Creative Arts Program, Class Piano Program and Keyboard Institute, she currently serves as an adjudicator and official accompanist for the Ohio Music Teachers Association. A winner of the 1985 Graves/Baldwin/Beckstein piano ensemble competition, she has appeared as a solo pianist and chamber musician in recitals throughout the country. Kennel has recorded contemporary music on Access and Orion labels, and has been heard on American Public Radio broadcasts.

WILLIAM E. LAKE, assistant professor of music composition/history (theory), earned degrees from Indiana University and the University of Michigan. Previous positions include faculty appointments at the University of California (Davis), the University of Wisconsin and Michigan State University. His main areas of research include music cognition and 20th-century music analysis. A former editor of *In Theory Only*, Lake has presented his research at several national conferences and had his articles published in several of the foremost music theory journals.

SHARAN LEVENTHAL, a member of the Boston Artists' Ensemble and Marimolin, has performed with the Muir Quartet, the Apple Hill Chamber Players and the Boston Chamber Music Society, and as a recitalist throughout the United States and Europe. She has also appeared as a soloist with the Boston Pops Esplande Orchestra, the Milwaukee and Vermont Symphonies, and the Boston Ballet Orchestra. A former Associate Professor at the Berklee College of Music, she has presented seminars and master classes at numerous schools, including the New England Conservatory, Oberlin College, Rice University, Royal College of Music and the Bruckner-Konservatorium in Linz. A 1984 winner of the Kranischsteiner Darmstadt, Leventhal has recorded all of Virgil Thomson's violin/piano literature with pianist/scholar Anthony Tommasini for Northeastern Records.

BERNARD LINDEN, professor emeritus of music performance studies (viola), began teaching in 1960 and was a founding member of the Bowling Green String Quartet. He has performed with the Lima, New Orleans and Toledo Symphonies, Chautauqua Orchestra and the New York Philharmonic, among others. In addition, he has soloed with the Bowling Green Philharmonia, Lima and Toledo Symphonies.

ROBIN LORENTZ, who serves in the California E.A.R. Unit as vocalist, actress and violinist, performs regularly with the Chamber Music Ensemble of Santa Fe, and is active free lancing and teaching throughout the Los Angeles area. An accomplished arranger, composer and instrumentalist, she was jazz soloist (vocals and violin) with New Albion and Glenfinnian Records, and co-produced a special song series at Telstar Studios for vocalist Julie Taylor. Lorentz attended the University of Washington and California Institute of the Arts, studying with Emanuel Zetlin and Yoko Matsuda respectively. She has also coached with Walter Trampler, Ani Kavafian, Mischa Schneider and members of the Philadelphia String Quartet at the Sarasota Chamber Music Festival.

PAUL MAKARA, professor of music performance studies (violin), is a former concertmaster of the Toledo Symphony and a member of the Rochester Philharmonic. As first violinist of the Bowling Green String Quartet, he has performed at Lincoln Center, in London and toured Europe three times. His solo performances include appearances with the Detroit and Toledo Symphonies, and Eastman-Rochester Orchestra. He is a graduate of Juilliard, Eastman and the University of Michigan, and has studied with Zino Francescatti, Ivan Galamian, Josef Gingold and Joseph Knitzer.

EDWARD MARKS, professor of music performance studies (clarinet) and a member of Venti da Camera, has performed at the Spoleto Music Festival in Italy. Previously a soloist with the United States Army Band in Washington, D.C., he has served as principal clarinetist for the Chamber Symphony at Philadelphia, Camden Symphony, Pennsylvania Ballet, Ithaca Civic Opera, Arlington Civic Opera and the Toledo Symphony. A former student of Anthony Gigliotti, he holds degrees from the University of Maryland, Temple University and the Curtis Institute of Music.

ROBERT MOORE, professor of music performance studies (bassoon) and a member of Venti da Camera., has been a member of many major orchestras including the Akron Symphony, Camerata Academia Orchestra, National Symphony Orchestra and the Washington Opera Society, and has performed at the Marlboro Music Festival. He received degrees from the Oberlin Conservatory and University of Maryland, and has studied with Richard Plaster, Sherman Walt, George Goslee, Stanley Maret and Louis Skinner. Previous teaching appointments include the University of Maryland, University of Massachusetts, Smith College, Mt. Holyoke College and Dartmouth College.

MARK MUNSON, assistant professor of Music Education (choral) and director of the A Cappella Choir and University Women's Chorus, holds degrees from Indiana Universities of Pennsylvania, Universities of Michigan and Cincinnati. He is a former winner of the IUP/Pittsburgh Symphony Orchestra Conducting Contest, and has extensive secondary teaching experience in Ohio and Pennsylvania. He is a member of the American Choral Directors Association and Music Educators National Conference.

JACQUELINE NATHAN is the exhibition program administrator of the Fine Arts Center. She received degrees from Northern Illinois University and Sangamon State University. Formerly interim director of the Wassenberg Art Center before coming to Bowling Green in 1986, she has been awarded numerous project grants from state, local and regional agencies, and has curated exhibitions in a wide range of themes and media. She currently serves on the Visual Arts Panel of the Ohio Arts Council.

MARY NATVIG, assistant professor of music composition/history (history), holds an M.A. and Ph.D. in musicology from Eastman. Her area of specialization is the music of the late 15th-century Burgundy, with other interests in Baroque violin performance practice and ethnomusicology. She has been on the faculty of Hope College and Eastman.

JOHN SAMPEN, professor of music performance studies (saxophone), is recognized as a distinguished artist in contemporary literature. He has commissioned and performed over 30 new works, including compositions by Bolcom, Lutoslawski, Stockhausen, Subotnick and Ussachevsky. In 1970, he was recitalist and certificate winner at the International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nürnberg Symphony Orchestra, Biel Symphony, Osaka Municipal Wind, Toledo and New Mexico Symphonies, and the Pittsburgh New Music Ensemble. A recipient of an NEA Consortium Grant, he was recently involved with commissions and premières of new music by Babbitt, Cage, Martino and Subotnick.

SAX 4TH AVENUE... stands for integrity and ingenuity in saxophone performance as demonstrated by their impressive and diverse musical accolades. Their continued dedication to virtuosity and musicality, combined with unique programs blending classical, jazz and contemporary music, produces performances which are both exciting and thought provoking.

ROGER B. SCHUPP, assistant professor of music performance studies (percussion), has recorded and/or appeared in concert with such diverse performers as Amy Grant, Marvin Hamlisch, Bob James, Sandi Patti, Marvin Stamm, Tommy Tune, the North American touring company of *A Chorus Line*, Austin and Nashville Orchestras, and the Royal Ballet of London. Before joining the faculty at BGSU, he served on the staffs of Central Missouri State University and the University of Texas (Austin) where he is completing a doctorate in percussion performance/jazz emphasis. Schupp is an active percussion/drumset clinician throughout the United States.

MARILYN SHRUDE, associate professor of music composition/history (composition), directs the MidAmerican Center for Contemporary Music, and co-directs the annual New Music & Art Festival. She received degrees from Alverno College and Northwestern, where she studied with Alan Stout and M. William Karlins. Honors include the Kennedy Center Friedheim Award for Orchestral Music, two Ohio Arts Council Individual Artist Fellowships, an award from the NEA, a Distinguished Teaching Award, Alverno College Alumna of the Year Award and the 1989 Women of Achievement Award from the Toledo Chapter of Women in Communications, Inc. She is also chairman of theory and composition for the Interlochen Arts Camp.

HERBERT SPENCER, professor of music performance studies (horn), is an active guest soloist, clinician and recitalist throughout the United States and Europe. He is also the coordinator of brass/percussion studies, a member of the Venti da Camera and the Bowling Green Brass Quintet, and is director of the Bowling Green Horn Club. He received degrees from Eastman and Ithaca College and was solo hornist with the United States Coast Guard Band. He has performed with the Buffalo, Cleveland, Eastern Connecticut, Hartford, Rochester, New Haven and Toledo Symphonies as well as the Belgian Radio/Television Philharmonic Orchestras. He has been a visiting professor of horn at The Royal Conservatory of Music in Brussels for the past 13 years and is a research and development consultant for many horn manufacturers worldwide.

STEVEN SMITH, an artist faculty member at Pennsylvania State University, is a veteran of chamber music and concerto appearances as well as the solo stage. He has performed with the Dallas and Pittsburgh Symphonies and has given numerous solo performances for American and European radio. His performance credits in Africa include a special palace concert for the President of Cameroon, Paul Biya, his assembled cabinet ministers and the United States Ambassador. A 1992 tour brought him to solo and lecture programs in Hong Kong. He holds an Artist's Diploma from the Mozarteum of Salzburg, where as a Fulbright scholar he made his debut in the Mozart Festival. Smith also holds degrees from Baylor University and Eastman.

SUZANNE THIERRY, administrative assistant for the MidAmerican Center for Contemporary Music and instructor of music performance studies (flute), received masters' degrees in music history and performance from BGSU. As a student, she served as graduate editor for the *American Secondary Education Journal*, and soloed with the Symphonic Band during the 1989 spring tour. A former tour manager with the Capella Cracoviensis, she studied with Judith Bentley and Sheryl Cohen, and participated in master classes of Samuel Baron, Alain Marion and Jean-Pierre Rampal.

SHIRLEY TRISSELL received a bachelor's degree from the University of Oklahoma, where she studied with Bigby Bell. Upon receiving a grant from the Rotary International Foundation, she continued her studies at the Vienna Hochschule für Musik, studying with Georg Ebert and receiving a chamber music Diploma. She obtained a master's degree at DePaul University, working with Dmitry Paperno, and is presently active as a professional pianist in Chicago.

VENTI DA CAMERA is the resident faculty woodwind quintet at BGSU. Formed in 1965, the quintet appears in 20 to 30 concerts off campus while its members continue to teach full-time at the University. These concerts range from demonstration of instruments and music appreciation oriented formats to formal evening concerts. The ensemble is frequently invited to play for conventions of various music professional organizations. In recent years, the quintet has appeared in Anaheim, Cincinnati, Cleveland, Indianapolis, Salt Lake City, Seattle and Vancouver for the Music Educators National Conference, National Association of College Wind and Percussion Instructors, College Music Society Convention and the International Double Reed Society's annual convention. Venti da Camera performed throughout Belgium this past November in celebration of American Music Week activities.

JASON YOST holds a bachelor's degree in music education from BGSU. He has served as principal saxophonist for many collegiate and inter-collegiate ensembles. He has performed with the Toledo Symphony, as well as on Toledo's PBS network as a featured soloist. A member of Pi Kappa Lambda, Yost continues to teach and tutor at all levels of education.

PERFORMER BIOGRAPHIES — BGSU STUDENTS

CHRISTOPHER CORDE, a senior majoring in music education from Huber Heights, is a versatile artist with expertise on the saxophone and violin. A student of John Sampen, he has performed with Stan Sterner's Big Band, was a member of the BGSU "PreReg" jazz combo, and is currently a member of the Lima Symphony.

SHANNON FORD, a second-year graduate assistant majoring in woodwind specialty, received a bachelor's degree from Indiana State University where she was active in numerous wind and chamber ensembles, jazz bands and the Terra Haute Symphony Orchestra, and performed with J.J. Johnson. A student of John Sampen, she is a member of Pi Kappa Lambda.

FÉLIX GUADELUPE, a second-year graduate assistant majoring in performance from Carolina, Puerto Rico, studied with Joaquin Nidaechea in the Conservatory of Music in Puerto Rico where he received his bachelor's degree in performance. A student of Alan Smith and Roger Malitz, he is principal cellist with the Bowling Green Philharmonia.

SARAI HEDGES is a graduate of Potsdam University and is currently pursuing graduate studies in mathematics and statistics at BGSU. Originally from Jordan, New York, Hedges is a proficient tenor saxophonist and performs frequently with the BGSU Graduate Saxophone Quartet. She studies with John Sampen.

M. AMANDA MATERNE, a senior majoring in performance and English from Dayton, has been a featured soloist with the Colonel White High School Concert Band and the Dayton Youth Wind Ensemble. She serves as principal saxophonist with the American Musical Ambassadors, which toured Europe in 1988, and was also a member of the University of Dayton Saxophone Quartet. In 1989, she was filmed for a personal documentary as a performing saxophonist on Dayton's DPS network. A student of John Sampen, Materne has participated in master classes with Dale Underwood, and has studied with James Hill.

JAMES MARTINI, a first-year graduate assistant majoring in music education from Berwick, Pennsylvania, holds a bachelor's degree from Mansfield University. He studies with John Sampen.

KIRK O'RIORDAN is a second-year graduate student from Brecksville majoring in performance. A student of John Sampen, he holds a bachelor's degree in saxophone and English from Indiana University, and has studied with Eugene Rousseau, Iwan Roth and Jean Lansing.

DAVID RICE, a senior music education major from Berea, has soloed with the BGSU Concert and Jazz Lab Bands. He was also a winner in the Annual BGSU Competitions in Music (Undergraduate Division) and soloed with the Bowling Green Philharmonia. A student of John Sampen, he has studied with Paul Cohen and has participated in master classes with Claude Delangle and Fred Hemke.

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For further information regarding activities and events sponsored by the MidAmerican Center for Contemporary Music, contact:

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