

art & ■ ■  
spirit  
quality

14th Annual  
New Music & Art  
Festival  
October 7-10, 1993  
Bowling Green  
State University  
College of  
Musical Arts,  
Fine Arts Center





# *14th annual* New Music & Art Festival

OCTOBER 7-10, 1993  
College of Musical Arts  
Fine Arts Center  
Bowling Green State University

#### SPECIAL GUESTS

Pauline Oliveros, composer/accordionist  
Joseph Petric, accordionist  
Lynn Whitney, artist  
Mary Lou Zelazny, artist

#### STUDENT ENSEMBLES

Bowling Green Philharmonia – Emily Freeman Brown, conductor  
Collegiate Chorale – Richard D. Mathey, conductor

#### FEATURED COMPOSERS/PRESENTERS

James Aikman, Carol Barnett, Richard Boulanger, Mark Bunce,  
Kristine H. Burns, Eleanor Cory, Lou Coyner, Lori Dobbins, John Downey,  
David Dzubay, Don Freund, Robin Julian Heifetz, Elizabeth Hinkle-Turner,  
Bernard Hoffer, Timothy R. Iversen, Joseph Koykka, Frank La Rocca,  
David S. Lefkowitz, Ian D. Mellish, James Mobberley, Robert Mueller,  
Glenn G. Palmer, Donald Pasquella, Ron Pellegrino, James Piekarski,  
Roberto Saltini, Gregory E. Shepherd, Marilyn Shrude, Steven Simpson,  
Mark Sullivan, Stella Sung, Martin Sweidel, Bruce J. Taub, Peter Terry,  
Augusta Read Thomas, David Vayo, Joelle Wallach

#### EXHIBITIONS

*A(t)Tension to the Moment* – Jennie Booth, Stephanie Cooper, Vicki Grafentin,  
Scott Horn, Mark Soppeland, Gregory Spaid, Mary Lou Zelazny

*Photographs by Lynn Whitney*

*We fondly remember Richard S. James (4 December 1950 – 6 May 1993)  
whose artistic excellence, scholarship and wit helped shape the  
New Music & Art Festivals and the  
MidAmerican Center for Contemporary Music.*

# 14TH ANNUAL NEW MUSIC & ART FESTIVAL

## THURSDAY, OCTOBER 7

6:30 p.m., CONCERT: Richard Boulanger\*, Donald Pasquella, Ron Pellegrino\* and Martin Sweidel. Bryan Recital Hall

7:30 p.m., EXHIBITION OPENING: *Photographs by Lynn Whitney*. On display through Saturday, November 6. Kennedy Green Room

8:00 p.m., CONCERT: Robert Aldridge, John Downey, Bernard Hoffer and Joelle Wallach. Kobacker Hall

## FRIDAY, OCTOBER 8

9:00 a.m., PANEL: *Composer to Composer: A Dialogue with Pauline Oliveros*. Donald M. Wilson, moderator. Kobacker Hall

10:30 a.m., CONCERT: Eleanor Cory, Joseph Koykka, Robert Mueller, Steven Simpson and Peter Terry. Bryan Recital Hall

2:30 p.m., CONCERT: Carol Barnett, Lou Coyner and James Mobberley. Kobacker Hall

6:30 p.m., LECTURE: Mary Lou Zelazny. Room 204, Fine Arts Center

7:30 p.m., EXHIBITION OPENING/RECEPTION: *A(t)Tension to the Moment*. Jennie Booth, Stephanie Cooper, Vicki Grafentin, Scott Horn, Mark Soppeland, Gregory Spaid and Mary Lou Zelazny. The exhibition will be accompanied by continuous music for electronic tape by composers Mark Bunce, Kristine H. Burns, Robin Julian Heifitz, Elizabeth Hinkle-Turner, Ian D. Mellish, Glenn G. Palmer, James Piekarski and Mark Sullivan. On display through Saturday, November 6. Dorothy Uber Bryan, School of Art and Hiroko Nakamoto Galleries

9:00 p.m., CONCERT: Pauline Oliveros, guest composer/accordionist and accordionist Joseph Petric in a performance of *Deep Squeeze*. Kobacker Hall

## SATURDAY, OCTOBER 9

10:00 a.m., LECTURE: *When the Whole is Greater than the Sum of Its Parts: Some Thoughts on Collaboration*. Donald Pasquella and Martin Sweidel. Music Technology Studios (Room 2102)

11:00 a.m., PAPER PRESENTATION: Timothy R. Iversen, Roberto Saltini, Gregory Shepherd and David Vayo. William E. Lake, chair. Bryan Recital Hall

2:30 p.m., PANEL: *Making Art, Making Music 1993: Renewing Spirituality*. Bryan Recital Hall

4:00 p.m., CONCERT: James Aikman, Lori Dobbins, David Dzubay, Frank La Rocca, Pauline Oliveros, Stella Sung and Bruce J. Taub\*. Kobacker Hall

8:00 p.m., CONCERT: Bowling Green Philharmonia presents works by Don Freund, David S. Lefkowitz\*, Alfred Schnittke, Marilyn Shrude and Augusta Read Thomas. Kobacker Hall

## SUNDAY, OCTOBER 10

11:00 a.m., COMPOSITION SEMINAR: Pauline Oliveros. Bryan Recital Hall

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

\*World Première



**6:30 p.m.**  
**BRYAN RECITAL HALL**

**SOFT CANDY (1993)** ..... **RON PELLEGRINO**  
for video

**PIPE DREAMS (1991)** ..... **RON PELLEGRINO**  
for video

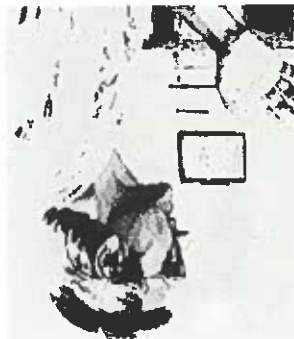
**FROM TEMPORAL SILENCE (1987/93)** ..... **RICHARD BOULANGER**  
for amplified and processed acoustic clarinet and  
Mathews Radio Baton and Conductor Program  
*Passion*  
*Sorrow*

Burton Beerman, clarinet  
Richard Boulanger, air drum  
**FIRE SPIRIT (1990)** ..... music by **MARTIN SWEIDEL**  
video by **DONALD PASQUELLA**

**MOTHER MUSING'S FLIGHT**  
**PATTERNS (1993)** ..... **RON PELLEGRINO**  
for real-time video, electric clarinet and dancer  
**ELECTRIC ARTS DUO**  
Burton Beerman, electric clarinet  
Celesta Haraszi, dancer

\*The BGSU performance marks the world premiere of the air drum ..  
version of this piece. The work was revised for Burton Beerman  
by the composer.  
†World Premiere

*For as long as I can remember my  
love for music is one and the same as  
my love for play - as simple, pure  
and inspired as possible.*



*Ron Pellegrino*

*For me, music is a medium through  
which the inner spiritual essence of  
all things is revealed and shared.*



*Lynn Whitney*

*We're like a two-person crew on an  
exotic space-time probe, sending out  
video postcards, navigating by way  
of technical skill informed by play,  
fantasy, chance, and dumb luck.*



*Martin Sweidel*  
*Ron Pasquella*

7:30 p.m., Exhibition Opening, Kennedy Green Room.  
*Photographs by Lynn Whitney. On display through Saturday, November 6.*



8:00 p.m.  
KOBACKER HALL

**A DOLPHIN (1974)** ..... **JOHN DOWNEY**  
for soprano, alto flute, viola,  
vibraphone and piano

Ann Corrigan, soprano      Hong-Mei Xiao, viola  
Judith Bentley, alto flute      Roger B. Schupp, vibraphone  
Virginia Marks, piano

**FANFARE, ADAGIO AND DANCE (1990)** ..... **BERNARD HOFFER**  
for brass, harp, timpani and percussion

**BLACK SWAMP BRASS AND FRIENDS**  
Kenley Inglefield, conductor

<b>HORN</b>	<b>TROMBONE</b>	<b>PERCUSSION</b>
Herbert Spencer	Paul Hunt	Steven Cornelius
Cynthia Ross	Daniel Saygers	Michael Bakan
Chad Roberts	Thomas Weaver	Roger B. Schupp
Bernice Schwartz		
	<b>TUBA</b>	<b>HARP</b>
<b>TRUMPET</b>	David Saygers	Julie Kemp Buzzelli
Martin Porter		
Brian Bushong	<b>TIMPANI</b>	
	Eric Sooy	

– Intermission –

**STRING QUARTET (1986)** ..... **JOELLE WALLACH**

**BOWLING GREEN STRING QUARTET**  
Paul Makara, violin      Hong-Mei Xiao, viola  
Vasile Beluska, violin      Alan Smith, cello

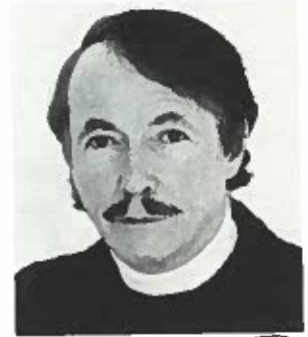
**CONCERTO FOR VIOLIN  
AND PERCUSSION (1985)** ..... **ROBERT ALDRIDGE**

*Golden Rain*  
*What Fred Said*  
*and a little dance music...*

Sharan Leventhal, violin  
Steven Cornelius, conductor

**BGSU CHAMBER PERCUSSION ENSEMBLE**  
James Armstrong      Roger B. Schupp  
Michael Bakan      Heath Shelton  
Lori Elias      Eric Sooy  
Mike Sanders      Phil Washington

*Music is what sends my blood  
surging.  
It is:  
spirit food for my body;  
pure air for my lungs;  
inspirational nourishment for my  
soul;  
the cry for expression and the  
bursting of jubilation from  
deep within my heart;  
It is all and yet more than words  
can ever express.*



*One of the most exhilarating human  
experiences occurs when composition,  
performers, and audience are totally  
focused upon the Musical Creation  
taking place...I hope for that  
experience whenever I write.*



*All of my music is involved in  
illuminating psychological  
landscapes. My chamber music in  
particular, requires intense musical  
communion among the players  
which powerfully if gradually  
engages the audience in the  
emotional drama depicted.*



*My music is strongly influenced by  
the American popular traditions and  
by musics of the world. My goal is to  
blend the freshness and vitality of  
these vernacular traditions with  
classical ideas of form and structure.*



photo by Susan Wilson

9:00 a.m., Panel - Composer to Composer: A Dialogue with Pauline Oliveros. Donald M. Wilson, moderator.

**BRYAN RECITAL HALL**  
10:30 a.m.

**NORTHWEST PASSAGES (1991/1993)**..... ELEANOR CORY  
for solo clarinet  
1. ♯ = 66, *Espressivo e molto rubato*  
2. ♯ = 58  
3. ♯ = 112

**FREE FLIGHT (1991)**..... STEVEN SIMPSON  
for flute and piano  
Krista Palmer, flute  
Raquelle Fatiello, piano  
Winner of the 26th Annual BGSU Competitions in Music Performance (Composition Division)

**THE BELL OF IVAN VELIKI (1990)**..... ROBERT MUELLER  
for baritone, percussion and piano  
I. ♯ = c. 60  
II. ♯ = c. 126  
III. ♯ = c. 72-76  
Andreas Poulimenos, baritone  
Heath Shelton, percussion  
Marilyn Shrude, piano

-- Intermission --

**IN WINTER (1990)**..... PETER TERRY  
for trombone and electronic tape  
Paul Hunt, trombone

**DOUBLE TAKE (1992)**..... JOSEPH KOYKKAR  
for flute, clarinet, violin, cello, vibraphone and piano  
Suzanne Thiercy, flute  
Alan Smith, cello  
Edward Marks, clarinet  
Phil Washington, vibraphone  
Paul Makara, violin  
Richard Cioffari, piano  
Mark Munson, conductor

Composition is a dramatic battle

between improvisation and the rational controls needed to achieve musical consistency. The process takes me to a place where I feel peaceful and complete and my emotions run freely.

*Eleanor Cory*



All the elements of music are

universally the same. What makes all music different, is what experiences each composer places in the music and how each listener hears it.

*Steven Simpson*



The apparent future of art music is such that the creation of any new work seems dangerously close to futility. Yet I will continue to write since the only penalty for bad writing is oblivion and the rewards, though imaginary, are innumerable.

*Robert Mueller*



I received a tape recorder for my ninth birthday. To my parents' horror, I spent hours regarding marbles dropping on the microphone. Blame it on science.

*Peter R. Terry*



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

*Joseph Koykkar*



2:30 p.m.

**KOBACKER HALL**

**FLUTE TRIO: "EPAMA EPAM  
(NOTHING IS NOTHING), ABORIGINES  
OF WESTERN AUSTRALIA" (1992) ..... LOU COYNER**

Julie Sooy, flute     Kelly Hill, flute  
Amy Slikkerveer, alto flute

**SPONTANEOUS COMBUSTION (1991) ..... JAMES MOBBERLEY**  
for alto/soprano saxophone and electronic tape

John Sampen, saxophone

**EPIGRAMS, EPITAPHS (1986) ..... CAROL BARNETT**  
for SATB chorus and piano four-hands

- I. The Lady Who Offers Her Looking Glass to Venus*
- II. My Own Epitaph*
- III. On the Setting Up Mr. Butler's Monument in Westminster Abbey*
- IV. Epitaph on Two Piping-Bullfinches of Lady Ossory's, Buried Under a Rosebush in Her Garden*
- V. On My First Son*

**COLLEGIATE CHORALE**  
Richard D. Mathey, conductor

**COLLEGIATE CHORALE PERSONNEL**

<b>SOPRANO</b>	Jenny Jenkins	<b>BASS</b>
Marianne Ailing	JaNell Kaskie	Lew Atkinson
Mary Becker	Vanessa Mehlenbacher	Daniel R. Boyle
Shannon Kathleen Brock	Jennifer Reynolds	Kerry Glann
Kimberly Cogan	Joan M.A. Seimet	Stacy W. Haney
Stephanie Dunn	Kelly P. Seto	Dave Jarrell
Kelly Koch	Theresa Severin	Eric Kauffman
Calesta Annette Heath	Lara J. Snedeker	Aaron V. Kujawski
Danielle Kent	Ann C. Wheeler	Brook Larson
Jennifer Kent		Brody McDonald
Kathryn Mueller	<b>TENOR</b>	Shaun W. Moorman
Patricia Senko	Scott Ailing	Justin Oxley
Amy E. Smith	David Calland	C.C. Snyder
Sherry Sorg	John Crandall	Marlin Williford
Tamara Stroufle	Matthew R. Fitz	Aaron J. Zink
Betsy Sutton	Andrew M. Grega	
April Vené	Joseph H. Janisch	<b>PIANO</b>
	Jonathan E. Jenz	Jennifer Jenkins
<b>ALTO</b>	John F. Kassimatis	Jennifer Kent
Christine Adamick	Steven Kovach, Jr.	
Ivy Davenport	Christopher Leacock	
Kimberly Gerber	Charles T. Moseley, III	
Leslie K. Gilbert	Nathan Oman	
Anjanette Heron	Geoff Stephenson	
Elaine Hrivnak	Blaine Vesely	
Tricia A. Hutchinson		

*As it has always been, throughout time and throughout the world, the celebration of the human imagination is profoundly important.*



*Lou Coyner*



*Composition demands all of our knowledge, skill, and imagination. It also requires that we invest our complete selves, especially our emotions, in bringing the music to be. Since this is impossible, the task is to fail by as little as we can.*

*Jan W. Muddy*

*"Music washes away from the soul the dust of every-day life." Auerbach*



*Carol Barnett*

Friday, October 8

7:30 p.m., Exhibition Opening and Reception. Dorothy Uber Bryan, School of Art and Hiroko

Nakamoto Galleries.

*A(t) Tension to the Moment*. Jennie Booth, Stephanie Cooper, Vicki Grafentin, Scott Horn, Mark Soppeland, Gregory Spaid and Mary Lou Zelazny. The exhibition will be accompanied by music for electronic tape by composers Mark Bunge, Kristine H. Burns, Robin Julian Heftitz, Elizabeth Hinkle-Turner, Ian D. Mellish, Glenn G. Palmer, James Piekarski and Mark Sullivan.

### KOBACKER HALL

9:00 p.m.

## DEEP SQUEEZE

Pauline Oliveros and Joseph Petric, accordions

OHIO AIR ..... PAULINE OLIVEROS

Pauline Oliveros and Joseph Petric

DEEP LISTENING ..... PAULINE OLIVEROS

Pauline Oliveros

MELODIA (1955) ..... TOSHIO HOSOKAWA

Joseph Petric

STAY THE SAME TO CHANGE...  
AND CHANGE TO STAY THE SAME ..... PAULINE OLIVEROS

Pauline Oliveros and Joseph Petric

STICHERARON ..... LARRY LAKE

Joseph Petric

REEDS CALLING ..... PAULINE OLIVEROS

Pauline Oliveros and Joseph Petric



*I would like for my music to  
help loosen boundaries that  
oppress the human spirit.*

*Pauline Oliveros*

*As an artist, I am most interested in  
aspects of performance that touch  
those realms which I feel have been  
locked out of our vital inner  
experiences by the commercialization  
of consciousness...*

*Surprise.  
Refreshment.  
Awe.  
Wonder.  
Intimacy.  
Delight.*



*MM*

Saturday, October 9

10:00 a.m., Lecture - *When the Whole is Greater than the Sum of Its Parts: Some Thoughts on Collaboration.*  
Donald Pasquella and Martin Sweidel. Music Technology Studios (Room 2102).

11:00 a.m., Papers - William E. Lake, chair. Bryan Recital Hall.

Timothy R. Iversen, *The Many Sides of Bill Evans: Temporal Structure in His Compositions and Improvisations*  
Roberto Saltni, *Structural Levels and Choice of Beat-Class Sets in Steve Reich's Phase-Shifting Music*  
Gregory E. Shepherd, *Contemporary Japanese Music Since 1945*  
David Vayo, *Timbre in Nancarrow's Studies for Player Piano*





2:30 p.m., *Making Art, Making Music 1993: Renewing Spirituality*. Bryan Recital Hall.  
A discussion with Festival guests.

4:00 p.m.

**KOBACKER HALL**

PERCUSSION QUARTET (1991) ..... LORI DOBBINS

Eric Sooy      Phil Washington  
James Armstrong      Heath Shelton  
Roger B. Schupp, conductor

HYPER MIX (1991) ..... JAMES AIKMAN AND DAVID DZUBAY  
for electronic tape

EPICYCLES (1992) ..... STELLA SUNG

for piano four-hands  
1. *Allegro energico*  
2. *Interlude*  
3. *Andante con moto*  
4. *Interlude*  
5. *Presto*

DIVERTIMENTO (1990) ..... FRANK LA ROCCA  
for two pianos

KANTORSKI-POPE PIANO DUO  
Valrie Kantorski and Ann Pope, piano

— Intermission —

JUMBLED MIRRORS (1992)\* ..... BRUCE J. TAUB  
for saxophone quartet

SAX 4TH AVENUE  
Stan George, alto      Kevin Heidbreder, tenor  
Shannon Ford, alto      Jason Yost, baritone

TRAVELING COMPANIONS (1980) ..... PAULINE OLIVEROS  
for three or more percussionists and three or more dancers

Michael Bakan, Steven Cornelius,  
Roger B. Schupp and Eric Sooy, percussion  
Celesta Haraszti and Deborah Tell assisted by the  
BGSU Performing Dancers

\*World Premiere

*I have always felt that words alone were insufficient to express my deepest thoughts and emotions. This, and the strong desire to create things with my imagination that did not previously exist, are two of the reasons I compose.*



*Bruce J. Taub*

*"Is it not strange that sheep's guts should hale souls out of men's bodies?" — William Shakespeare, Much Ado About Nothing*

*Lori Dobbins*



photo by George Panichas

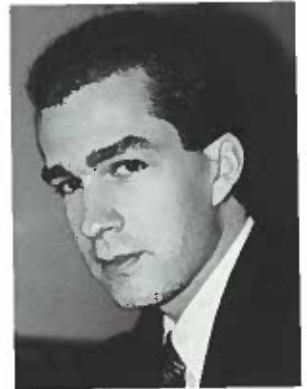
*The phenomenon of music is multi-faceted and is usually reduced in stature by verbal explanations.*

*James Aikman*



*What a mysterious and wonderful thing music is. And to be involved in creating (or discovering) this art is a joy.*

*Paul Pope*



*For me, music is a means by which we share our ideas and emotions. To provoke "some" kind of response is the most important aspect of music making.*

*Stella Sung*



*To discover his or her true voice, a composer must challenge contemporary orthodoxy of language and style, and have the courage to pursue this path of discovery wherever it leads... for it leads to self-knowledge, the artist's ultimate reward.*

*Frank La Rocca*

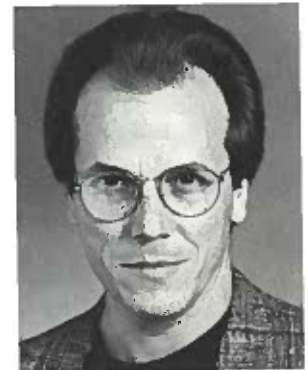


photo by Bob Adler



## COMPOSER AND ARTIST BIOGRAPHIES

**JAMES AIKMAN's** music has been honored by the AMC, ASCAP, Carmichael Competition, International Competition of the Groupe de Musique Experimentale de Bourges, American Symphony Orchestra League, Indiana University, Pasadena Arts and Indiana Arts Commissions, and the NEA. A former student of Michael Schelle at Butler University, Earle Brown at Aspen, and Frederick Fox at Indiana University, his music has been performed at many prestigious festivals in the United States and Europe. Aikman's work is published by MMB and JP Publications.

**ROBERT ALDRIDGE** teaches composition and theory at Brooklyn College Center for the Performing Arts. He earned a master's degree from the New England Conservatory and was a founding member of the Boston-based *Composers in Red Sneakers*. He has received fellowships from the NEA, New York Foundation for the Arts, and the Massachusetts Artists Foundation, was the composer-in-residence at the American Dance Festival, and has been a fellow at the MacDowell Colony. In 1989, he was chosen to represent the New York Foundation for the Arts Composition Fellows in a concert of his chamber music at the Lincoln Center Festival.

**CAROL BARNETT**, composer-in-residence with the Dale Warland Singers, lives and works in Minneapolis as a freelance composer, copyist and flutist. With performances from the Women's Philharmonic, Dale Warland Singers, Saint Paul Chamber Orchestra, Westminster Abbey Choir and the Ankor Children's Choir of Jerusalem, she has received numerous commissions, most recently from the American Choral Directors Association of Minnesota. A graduate of the University of Minnesota where she studied with Dominick Argento, Paul Fetler and Bernard Weiser, Barnett is a charter member of the Minnesota Composers Forum.

**JENNIE BOOTH** has exhibited her paintings at a number of Chicago galleries after graduating from the Cleveland Institute of Art in 1984. She had her first solo exhibition in 1990 at Artemesia Gallery. Booth currently lives in Brooklyn.

**RICHARD BOULANGER** is an associate professor at the Berklee College of Music, where he was recently honored with the President's Award. Active as a composer and performer, his compositions have been played and broadcast throughout the United States, Europe, Australia, Japan and Canada. In 1990, he served as a senior Fulbright lecturer in computer music at the Krakow Academy of Music. He holds a doctorate in computer music from the University of California (San Diego) and has studied composition with Hugo Norden, Roger Reynolds and Joji Yuasa and worked with F. Richard Moore, Barry Vercoe and Max Mathews in computer music. With recordings on the NEUMA and Centaur labels, Boulanger continues computer music research at the MIT Media Lab.

**MARK BUNCE**, recording engineer/technician for MACCM and director of Recording Services at the College, holds a master's in composition from BGSU. He has been involved in recording for over 20 years, engineered several compact discs, and composed and engineered soundtracks for award-winning corporate videos and PBS signatures.

**KRISTINE H. BURNS**, a faculty member at the Oberlin Conservatory, is completing her doctorate at Ball State. With degrees from the University of Denver and Miami University, she has studied with David Foley, Donald Keats, Erpesto Pellegrini and Cleve L. Scott. The primary foci of her research and compositional efforts have been the history and application of algorithms for composition and extended vocal techniques. She has worked with Morton Subotnick, Joan La Barbara, Deborah Kavasch, the Bay Area Women's Philharmonic and Electric Phoenix.

**STEPHANIE COOPER** has had recent solo exhibitions of her sculpture at the Koehler Arts Center in Sheboygan and at the Toni Birkhead Gallery in Cincinnati. In addition to teaching at the Arts Academy of Cincinnati, she has for several years been an Ohio Arts Council artist-in-residence at elementary and secondary schools in Ohio. Cooper's work has been shown in numerous exhibitions throughout the region and has earned three individual artist Fellowship Awards from Ohio Arts Council.

**ELEANOR CORY**, a faculty member at the Kingsborough Community College (CUNY), studied composition with Meyer Kupferman at Sarah Lawrence College, Charles Wuorinen at the New England Conservatory, and Chou Wen-chung and Bulent Arel at Columbia University. Awards from the NEA, New York State Council on the Arts, and Meet the Composer, and prizes from the Hollybrush and Kucyna International New Music Competitions are among her many accolades. She has received commissions and performances of her works from the New Jersey Symphony, Speculum Musicae, Gregg Smith Singers, Washington Square Contemporary Music Series, Pittsburgh New Music Ensemble, Ursula Oppens, Aleck Karis, Patricia Spencer and Chris Finckel. Her music is recorded on CRI, Opus One and Advance, and is published by Phantom Press, the Association for the Promotion of New Music and ACA.

**LOU COYNER** is a professor at Chatham College where he teaches courses in the humanities and the arts, is composer-in-residence, and serves as the chair of the Music Department and the Department of the Fine and Performing Arts. After early training as a jazz musician, his more recent works have been for large and small instrumental chamber ensemble, several of which are recorded on the Speculum and Grenadella labels. Coyner has received grants and commissions from NEH, NEA, Pennsylvania Council on the Arts and various foundations and organizations.

in composition from the University of Illinois and has served as composer-in-residence at EMS in Stockholm, Colgate University's Computer Music Studio, Simon Fraser University's Sonic Research Studios, Tel-Aviv University's Electronic Music Studio, IPEM in Ghent, and the Audio-Digital Labs in Vancouver. From 1980 to 1985, he was director of Hebrew University's Center for Experimental Music in Jerusalem. Heifetz's book, *On the Wires of Our Nerves: The Art of Electronic Music*, was published in 1989 by Bucknell University Press.

ELIZABETH HINKLE-TURNER is visiting director of the electronic music studios at the University of Iowa. A former student of Tom Frederickson, Herbert Brun, Morgan Powell and Scott Wyatt, she has taught at the University of Illinois and Oberlin Conservatory. She has received awards from the Chicago Civic Orchestra and National Music Teachers' Association; a Jory Copy Fellowship; and grants from Meet the Composer and the University of Illinois. A former composer-in-residence at the electronic music studios of West German Radio, she has recently completed a commissioned chamber opera for the Opera Theatre of Washington, D.C., and a work for solo flute and interactively-generated digital sound. Hinkle-Turner is currently writing a book on the history of American women in music technology.

BERNARD HOFFER, an active commercial composer, attended Eastman where he studied composition with Bernard Rogers and conducting with Paul White and Herman Genhart. He has been the recipient of six Clio Awards and several Emmy nominations, including the music for the MacNeil-Lehrer News hour on PBS. Hoffer's concert works have been performed by the New York Philharmonic, Spokane Symphony, Amherst Saxophone Quartet, Boston's Musica Viva and the Composers String Quartet. Recent works have been premiered by the New York Saxophone Quartet, Rosemary Glyde and Emanuel Vardi, and this season, the Duo Contemporain of Holland.

SCOTT HORN is a Toledo artist who is represented by Objects Gallery in Chicago. He has won major awards in the Toledo Area Artists Exhibitions at the Toledo Museum of Art and has exhibited in Chicago area galleries since graduating from the School of the Art Institute of Chicago in 1984.

TIMOTHY R. IVERSEN is completing master's degrees in music theory and composition at BGSU, where he studies theory with William E. Lake and composition with Donald M. Wilson, Burton Beerman and Marilyn Shrude. He earned his B.A. in music with honors from Colgate University, studying with Dexter Morrill and Joseph Swain. Research interests have encompassed the studies of non-synchronous elements in the music of Charles Ives and polytonality in the works of Benjamin Briten. Compositions include several big band scores, choral and chamber pieces, an original musical, and works for live musicians and computer. Iversen has presented papers at national conferences around the United States including the Music Theory Midwest Conference and the 1993 CMS Convention in Minneapolis.

LOUI DOBBINS is on the faculty of Lafayette College. Her honors include commissions from the Saint Paul Chamber Orchestra, Koussevitzky and Fromm Foundations, and awards from the American Academy and Institute of Arts and Letters, ASCAP and the International League of Women Composers, and the Lillian Boulanger Award from the National Women Composers Resource Center. Dobbins' work for chamber orchestra, *Five and Ice*, has been recorded by the Polish Radio and TV Symphony Orchestra of Krakow for the Vienna Modern Masters label.

JOHN DOWNEY teaches theory and composition at the University of Wisconsin (Milwaukee) and is director of theory for the Milwaukee Youth Symphony. With works published by Theodore Presser, C.F. Peters and Billaudor, his music has been performed throughout the world. He is the recipient of numerous honors: a Chevalier de l'Ordre des Arts et Lettres, a Mobius Award for outstanding creative work in the arts, graduate school research awards, NEA Grants, and the Heintichsen Award from the American Academy of Arts and Letters. He has received a number of commissions including those from the Fine Arts Quarter, Milwaukee Symphony and the Hartt School of Music. Downey's works are recorded on the Orion, CRI, Gasparo, Chandos and Musical Heritage labels.

DAVID DZUBAY is an assistant professor at Indiana University where he teaches composition and is director of the New Music Ensemble. He received a doctorate in composition from Indiana University, and has studied with Donald Erb, Frederick Fox, Eugene O'Brien, Lukas Foss and Oliver Knussen. Honors include awards from the NEA, BMI, ASCAP and the AMC. Dzubay has received commissions from the National Repertory Orchestra, New York Youth Symphony, Voices of Change and the Stony Brook Contemporary Chamber Players, and his works have been performed by the orchestras of Atlanta, Detroit, Oregon, Oakland, Honolulu, Vancouver and Aspen.

DON FREUND, an active pianist, conductor and lecturer, is professor of composition at Indiana University. He has composed over 80 performed works, ranging from solo, chamber and orchestral music to pieces involving live performance with electronic instruments, music for dance and large theater works. Awards include grants from the NEA, commissions from the Tennessee Arts Commission, and prizes from the Washington International String Quartet Competition, ISCM/League of Composers International Piano Music Competition and ASCAP. A 1992 MacGeorge Fellow at the University of Melbourne, Australia, he was founder and coordinator of Memphis State University's Annual New Music Festival. Freund's music is published by Seesaw, MMB and Vivace Press.

VICKI GRAFFENTIN is an assistant professor at the University of Wisconsin (Milwaukee). She has received Jurors' Awards for her prints in several national exhibitions, and has shown her work extensively throughout the United States.

ROBIN JULIAN HEIFETZ, a contributing editor for *Journal SEAMUS*, is a freelance composer who has won several international prizes in electroacoustic music. He received his doctorate

**JOSEPH KOYKKAR** is a member of the Interarts and Technology faculty and music director for the dance program at the University of Wisconsin (Madison). He holds degrees from the Universities of Wisconsin (Milwaukee), Indiana and Miami, and has studied with John Eaton, Dennis Kam and John Downey. His compositions have been performed extensively throughout the United States and Europe by such contemporary music ensembles as North/South Consonance, Synchronia, Relache and Present Music. Among his honors are awards from ASCAP, an Individual Artist Award in Music Composition from the Wisconsin Arts Board, and grants from Meet the Composer and the American Music Center. Koykkar's compositions are published by MMB, Belwin-Mills and See Saw Music, and recorded on the Northeastern and MMC labels.

**FRANK LA ROCCA**, professor of composition at California State University (Hayward), holds degrees in music from Yale University and the University of California (Berkeley). His awards include an NEA Composer's Fellowship, a Young Composers' Award and Standard Awards from ASCAP, and grants from Meet the Composer, California Arts Council and the AMC. His music has been heard extensively throughout the United States and Europe, with recent and upcoming performances by the Hollywood Bowl Orchestra, Richard and John Contiguglia, and the Alexander String Quartet. He is published by Fallen Press and Dorn Publications, and has been recorded on CRI and CRS. La Rocca serves as executive director of Composers, Inc. of San Francisco.

**DAVID S. LEFKOWITZ**, a student of Samuel Adler and Joseph Schwantner, attends Eastman as a Sproull Fellow and will receive a Ph.D. in 1994. A former student of Karel Husa and George Crumb, his honors include awards from ASCAP, Fukui International Harp Music Awards Competition, ALEA III International Competition, Society for New Music's Brian M. Israel Prize, NACUSA Competition, ASCAP and the Guild of Temple Musicians Competition. His *Hommage à Husa* was performed at the 1993 SCI convention and his string quartet, *Four Works, Exhibited*, is scheduled to be performed during the 1993-94 season of the Society for New Music and NACUSA. Lefkowitz currently has a Meet the Composer residency at Honeoye Central School.

**IAN D. MELLISH** received a doctorate in composition from York University in 1989. With performances of his music in Great Britain, Holland, Denmark and Poland, he continues to compose electroacoustic works for video and performer. Mellish is currently a sound technician for the new music ensemble, Icebreaker, which will open the 1994 Bang On A Can Festival at Lincoln Center.

**JAMES MOBBERLEY** is professor of music and director of the Music Production and Computer Technology Center in the Conservatory of Music at the University of Missouri-Kansas City. He

received his doctorate from the Cleveland Institute, where he studied with Thomas Brosh, Roger Hannay, Donald Erb and Eugene O'Brien. Currently, he serves as the Kansas City Symphony's Composer-in-Residence, advising Music Director William McGlaughlin on selection of new scores for performance. Awards include a Guggenheim, the Rome Prize, a Fellowship from the NEA, and the Lee Ettelson Composers Award. Mobberley has received commissions from the Barlow Endowment, St. Louis and Kansas City Symphonies, Stony Brook Contemporary Music Ensemble and numerous others.

**ROBERT MUELLER** teaches composition, theory and piano at the University of Arkansas. His music has been performed nationwide by the orchestras of Cincinnati, Arkansas and Lansing, and at the Music Festival of Arkansas, Southwest Contemporary Music Festival, Society of Composers, Inc., International Double Reed Society and College Music Society national and international conferences. He has studied with Joel Hoffman, Jonathan Kramer and Marilyn Shrade, receiving degrees from the Cincinnati Conservatory, BGSU and Northern Michigan University. Mueller's music has been recorded on the CRS and KMS labels.

Known internationally as a composer, accordionist and teacher, **PAULINE OLIVEROS'** work in improvisation, electronic techniques, teaching methods, myth and ritual, and meditative and physical-consciousness raising has changed the course of American music. Since leaving the University of California (San Diego) in 1981, she has directed the *Deep Listening*<sup>TM</sup> program for the Oliveros Foundation, and developed a compositional style which typically emphasizes attentional strategies, musicianship and improvisational skills. With world-wide performance credits, Oliveros was honored by a retrospective of her music in 1985 at the Kennedy Center for the Performing Arts in Washington, D.C. Her written work has been anthologized in *Software for People*, and her recorded work is available on 17 albums from various labels.

**GLENN G. PALMER** holds degrees from Brigham Young University and The University of Michigan where his teachers were Leslie Bassett, William Albright and George Wilson. He has had performances throughout the Midwestern and Western United States, and received two commissions from the Barlow Endowment. The most recent commission, *Elysian Spheres, Symphony for Band* was written for The University of Michigan Symphony Band. Palmer is also active as a conductor and pianist of contemporary literature, and is published by Roncorp.

**DONALD PASQUELLA** is an associate professor of film at Southern Methodist University. He is also an independent producer of film, video and multi-image presentations who has worked with clients coast-to-coast in government, corporate and educational communications. A grant recipient from the Southwest Creative Film Center, NEA and the Ohio Arts Council, Pasquella's credits include a research appointment at the Center for Advanced Visual Studies at MIT.

RON PELLEGRINO is a leading exponent of affordable emerging technology and the electronic arts of sound and light. He is president of Electronic Arts Productions, a research and production facility that emphasizes visualizing music and integrating music and the visual arts in composition and performance. Early research in sound synthesis resulted in the publication of the first basic text for the Moog synthesizer. His next book, *The Electronic Arts of Sound and Light*, was on the leading edge of the modern multimedia movement. Research interests continue to delve deeper into the physics and psychophysics of music. His current multimedia activities are based on psychophysical principals of form, motion, color and texture that are fundamental for integrating music and the visual arts.

JOSEPH PETRIC appears regularly on major festivals throughout Europe, the United States and his native Canada, and holds the distinction of being the first accordionist to successfully audition for the British Broadcasting Corporation. As an exponent of new music, he has commissioned over 60 works for accordion, performed works by R. Murray Schaffer, worked with Witold Lutoslawski, Pauline Oliveros and Mogens Ellegaard, and appeared with the Quebec Symphony and members of the Nexus percussion ensemble, as well as on every major music venue in Canada. A winner of the CBC Radio Auditions in 1980, he regularly appears on national CBC and has recorded on the ConAccord, Trapists, Cerediscs and Musica Viva labels.

JAMES PIEKARSKI is a teaching fellow at the University of North Texas. He received his undergraduate degree at the University of Wisconsin (Milwaukee) where he studied with John Downey and John Welstead, and his master's at the University of North Texas under Larry Austin, Tom Clark and Phil Winsor. In addition to concert works for both electroacoustic and traditional acoustic ensembles, he composes music for theater, dance and video. With performances throughout the United States and in Europe, Piekarski's music has been recorded on the Centaur label.

ROBERTO SALTINI is currently working on his Ph.D. in music theory at the SUNY (Buffalo), where he studies with John Clough. Prior to his doctoral work, he received a bachelor's degree in percussion from the State University of Sao Paulo, Brazil. Upon receiving a grant from the Brazilian Federal Agency for Higher Education, he continued his work at SUNY (Buffalo), studying with Jan Williams and receiving a master's degree in performance. As a percussion soloist, Saltini has performed in such festivals as The North American New Music Festival, and the Latein-Amerika Klänge der Gegenwart in Germany.

ALFRED SCHNITTKER is a prominent Russian composer of German descent. Upon graduation from the Moscow Conservatory, he served on the faculty from 1962-72, devoting himself entirely to composition. Later teaching appointments included a guest lectureship at the Vienna Hochschule. An early conventional style of his writing eventually gave way to the Western-influenced techniques of serialism and sonorism. Schnittke's current

style is considered among the most experimental of contemporary Russian composers.

GREGORY E. SHEPHERD is the chairman of the music department at Kauai Community College. He received degrees from the University of Hawaii and served as a Monobusho Fellow at the Tokyo University of Fine Arts. In addition to delivering papers at several national conferences, Shepherd is a three-time *Jeopardy!* champion.

MARILYN SHRUDE received degrees from Alverno College and Northwestern University. Her honors include the Kennedy Center Friedheim Award for Orchestral Music, an NEA Fellowship, Phi Kappa Phi Creative Achievement Award, several Ohio Arts Council Individual Artist Fellowships, a Distinguished Teaching Award, Alverno College Alumna of the Year Award and the 1989 Woman of Achievement Award from Women in Communications, Inc. Since 1977, she has been on the faculty of BGSU where she teaches and directs the Mid-American Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampan, and is chair of the theory and composition department for the Interlochen Arts Camp.

STEVEN SIMPSON is a doctoral student in composition at The University of Michigan. He holds a master's degree from BGSU where he studied with Marilyn Shrude and Burton Beerman, and an undergraduate degree from Mercyhurst College. Simpson has had works performed by numerous student ensembles, as well as Relache and the Cleveland Chamber Symphony.

MARK SOPPELAND's sculptures and paintings have appeared in exhibitions throughout the United States, including 23 solo exhibitions at universities and galleries since 1972. A professor of art at the University of Akron, he has received three Individual Artist Fellowships from the Ohio Arts Council.

GREGORY SPAID has taught photography and design at Kenyon College since 1979. His work has been exhibited throughout the United States and has been acquired by major museums including the Museum of Modern Art and the Smithsonian. He has been the recipient of a Fulbright Research Fellowship to Italy and three artist grants from the Ohio Arts Council. For over 15 years, Spaid has been working on ways of altering photographs in order to extend their expressive qualities.

MARK SULLIVAN teaches composition, computer music and aesthetics at Michigan State University. He has written a book on musical gesture, done research on the relationship between music, language and movement, and developed a set of computer programs that assist the composer in the process of composition. He has spoken on the relationship between art and society at national and international conferences, and his compositions for acoustic instruments and computer-generated sounds have been performed throughout the United States and Europe. Sullivan received his doctorate from the University of Illinois.

**STELLA SUNG**, assistant professor of music at the University of Central Florida, received degrees from the Universities of Michigan, Florida and Texas (Austin). She has been the recipient of awards from the NEA, ASCAP, Florida State Music Teachers Association, Orlando Arts Council and other organizations. Performances of her works include premieres at the Phillips Collection in Washington, D.C., the Schauspielhaus in Berlin, and on radio broadcasts for WNYC-New York, WGBH-Boston and the Bavarian Radio in Munich. Sung's work is published by Southern Music Company and Theodore Presser.

**MARTIN SWEIDEL**, associate professor of composition and director of electronic music at Southern Methodist University, has received grants from Meet the Composer, the Ohio Arts Council and the NEA. His compositions have been performed in concerts throughout the country and have been recorded for CCG/CAGE Records, NPR and the Australian Broadcasting Corporation. Sweidel's commercial music includes electronic scores for the film, *The Last Witness*, and the documentary, *Adventures on the Planet Earth*.

**BRUCE J. TAUB** is the editor-in-chief for C.F. Peters and editor of the *SCI Journal of Music Scores*. For many years, he was a bassoonist with the Composers Ensemble and in 1974 received a DMA from Columbia University where he studied with Mario Davidovsky, Vladimir Ussachevsky, Jack Beeson and Chou Wen-chung. Taub has received numerous prizes and awards for his compositions which include music for solo instruments, chamber ensemble, orchestra, tape, computer, ballet and two operas. His music is published by Music for Percussion, ACA and C.F. Peters.

**PETER TERRY** is an associate professor at California State University (Los Angeles), where he serves as director of the computer music studios. He holds degrees from the Universities of Michigan and Texas (Austin), and BGSU. He has studied composition with George Wilson, Christopher Rouse, William Kraft, Marilyn Shrude and Donald Grantham, and worked with Burton Beerman and Russell Pinkston in computer music. Widely performed in the United States and Europe, he is the recipient of numerous honors and awards, including ASCAP Foundation Grants, an Austin Open Theater Award and the Roy Crane Award for Creativity in the Arts. Terry performs on electronic wind instruments in the duo Electro-metamorphosis with keyboardist Lucia Unrau.

**AUGUSTA READ THOMAS** studied at Northwestern, Yale and the Royal Academy of Music in London. She was a fellow of Radcliffe College and is at present a Junior Fellow at Harvard University. She will be joining the composition faculty at

Eastman next fall. She has received prizes and grants from ASCAP, BMI, NEA, American Academy of Arts and Letters, the Guggenheim, Naumburg and Fromm Foundations, and the Barlow Endowment. Thomas' works have been performed by the orchestras of New York City, Philadelphia, Rotterdam, Dallas, Moscow, Seattle, Long Beach and Louisville, the National Symphony, New Jersey Symphony, Bay Area Women's Philharmonic, Cleveland Chamber Symphony, Erotica Trio and the Fischer Duo.

**DAVID VAYO** is an assistant professor at Illinois Wesleyan University, where he teaches composition, theory and Latin-American music, and coordinates the New Music Café concert series. He also serves as membership chair for SCI. He has received awards from ASCAP, the American Academy and Institute of Arts and Letters, AMC and NACUSA. Performances of his music have taken place in New York, Moscow, São Paulo, Toronto and Los Angeles, and by the St. Louis Orchestra under Leonard Slatkin. Vayo is active as a pianist as well, and recently performed the world premiere of a major work by American composer Arthur Farwell.

**JOELLE WALLACH** earned degrees in composition from Sarah Lawrence, Columbia and the Manhattan School of Music under Meyer Kupferman, Jack Beeson and John Corigliano, respectively. In addition to her compositional activities, she has performed as a singer and pianist, has done improvisational work for major dance companies, and has taught at universities. She regularly appears as a commentator and lecturer speaking about her own music and that of other living composers, as well as on standard and less frequently heard repertoire at the New York Philharmonic. With numerous first place awards in prestigious international composition competitions, Wallach's works are heard frequently in the United States and abroad.

**LYNN WHITNEY**, associate professor of photography at BGSU, received her MFA from Yale University School of Art in 1986. Her work is exhibited regularly on the national level and is in the collections of the Southeast Center for Photographic Study, the Toledo Museum of Art and the Yale University Sterling Library.

**MARY LOU ZELAZNY** lives and works in Chicago, where her paintings have gained widespread critical acclaim. She has had solo exhibitions at the Rockford Art Museum, Roy Boyd and Peter Miller Galleries, and is represented by the Roy Boyd Gallery. In addition to showing work in numerous group exhibitions, she has been the recipient of an Arts Midwest/NEA Regional Visual Arts Fellowship and a Dorland Mountain Colony Residency.

## PERFORMER AND DIRECTOR BIOGRAPHIES BGSU FACULTY AND GUESTS

**MICHAEL BAKAN**, assistant professor of composition/history (ethnomusicology), holds a Ph.D. in ethnomusicology from the University of California (Los Angeles). He has conducted extensive fieldwork in Bali, focusing on the music of the Gamelan Baleganjus and performing in major baleganjus contests and ritual ceremonies with leading Balinese musical organizations. Bakan has also performed as a percussionist with the Toronto Symphony, Aman International Music and Dance Company, the Marlborough Festival Orchestra and the Los Angeles Philharmonic. Other performance credits include a solo engagement with the University of Toronto Symphony.

**BURTON BEERMAN** is professor of music composition/history (composition) and director of the Music Technology Studios at BGSU. Hailed as one of the leading clarinetists of contemporary and avant-garde music, his virtuosity and technical control of the instrument have established him as an extraordinary and compelling performer. As a composer, he is known for his integration of acoustic and electronic music. His composition awards include first prize from the International Society of Bassists, a Martha K. Cooper Orchestra Prize, and a Lipscomb prize. He has been a performer at Spoleto Festival USA, Clarinet International, Electronic Music Plus and the American Cultural Centre in Paris.

**VASILE BELUSKA**, associate professor of music performance studies (violin), is a graduate of Southern Methodist University and the Conservatorul de Muzica in Romania. 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 critical acclaim in major cities throughout the United States and Europe. Beluska is a member of the Bowling Green String Quartet and chamber-music coordinator and professor of violin at the Chautauqua Institution in New York.

**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. Previous appointments include a Board of Directors' membership for the National Flute Association, and reviewer and editor

for *Flute Talk* and the *Flute Quarterly*. Bentley has recorded on Orion, Access, Educo, Capstone and Phillips labels.

The Black Swamp Brass was organized in 1991 by professional players from Northwest Ohio in order to rehearse and perform the rich literature for large brass ensemble. Although not sponsored by BGSU, many of its members are either graduates or faculty of the University. Consisting of a ten-piece core which is augmented as needed for specific occasions, the ensemble rehearses weekly and has made several appearances in the area.

Since its inception in 1962, the **BOWLING GREEN STRING QUARTET** has established a reputation for presenting some of the finest interpretations of string quartet and chamber music literature. The Quartet has been enthusiastically received by audiences throughout Europe, Mexico and the United States. As faculty members and performing artists at BGSU, the Quartet fulfills the dual role of teaching at the College and presenting concerts on and off campus.

**EMILY FREEMAN BROWN**, director of orchestral activities and music director of opera theater, 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 performed with the orchestras of Charlotte, Dearborn, Rochester, Sheboygan and Toledo, the Syracuse Symphony at Skaneateles Music Festival, the Chicago Civic Orchestra, Minnesota Composers Forum, Cincinnati Chamber and the Baltimore Women Composers' Orchestras, and the National Symphony of Chile. Her teachers include David Effron, Max Rudolf, Leonard Starkin and Herbert Blomstedt.

**BRAIN BUSHONG**, trumpeter with the Tower Brass Quintet since 1982, earned a bachelor's from BGSU and a master's from Florida State. He has performed with the orchestras of Ann Arbor, Toledo and Tallahassee, and the Florida State Faculty Brass Quintet. Bushong also holds an MBA degree, and serves as the fiscal officer for Human Services of Wood County.

**JULIE KEMP BUZZELLI** is instructor of music performance studies (harp) and principal harpist with the Dayton Philharmonic Orchestra. She has performed internationally at the World Harp Congress in Holland, Maria Korchińska International Harp Competition on the Isle of Man, Ninth International Harp Competition in Israel, and the Cours International d'Etude Garligesse held in France. Buzzelli received a master's degree from BGSU and has appeared as soloist with orchestras in the United States and Canada.

**RICHARD CIOFFARI**, professor of music performance studies (double bass), holds degrees from The University of Michigan. He is currently in his 26th year as artist-teacher at BGSU, and has been principal 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 performed in the United States and abroad.



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 and New England Conservatory, and serves as adjunct faculty at the Bruckner-Konservatorium in Austria. An active percussionist and sponsor for Latin Percussion, Inc., his professional credits range from Radio City Music Hall, to the Metropolitan and New York City Operas, to African/Caribbean folkloric performances. He has recorded on the Deutsche Grammophon, GM and CRI 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 National and American Public Radio, in addition to recording for Access Records. A former staff instructor for BGSU and the Creative Arts Program, Corrigan is currently completing a doctorate at the University of Cincinnati.

STAN GEORGE, director of bands at Elmwood Schools, earned degrees in music performance and music education from BGSU. He has performed professionally for the past eight years, appearing with such artists as Steve Allen and Slide Hampton, and has toured the United States and Europe with a variety of groups and ensembles, including the highly experimental and progressive Proof of Utah. George has also appeared as a soloist with the Toledo Symphony as a winner of their Young Artist Concerto Competition.

CELESTA HARASZTI is one of the leading soloist of the avant-garde dance world. She has firmly established herself as an undaunted collaborator with many internationally-known composers and directors of multi-media productions. She has a uniquely individual virtuosi 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 music and dance. Featured in such festivals as Spoleto USA and Electronic Music Plus, she has studied with Gus Solomons, Jr., Viola Farber, Alwin Nikolais, Murray Lewis and Bill Evans.

KEVIN HEIDBREDER earned degrees from Illinois Wesleyan and BGSU. He has taught and performed professionally for the past ten years, has toured the United States and Switzerland with various saxophone ensembles, and won first prize at the 1991 Fischhoff Chamber Music Competition. Heidbreder has also appeared with the Toledo Symphony and is a member of the Toledo Concert Band.

PAUL HUNT, associate professor and chair of music performance studies (trombone), holds a performer's certificate and doctorate in performance and literature from Eastman. Primary teachers were E.D. "Buddy" Baker, Vern Kagarice and John Marcellus. He has made ensemble appearances with the Chicago-based

Music of the Baroque Ensemble and the Eastman Wind Ensemble; a New York solo debut performance at Weill Recital Hall; and solo appearances with the United States Navy Band. His published arrangements and original compositions appear in the catalogues of PP Music and Bonesteel Music, and he has served as a literature reviews editor for the *Journal of the International Trombone Association*. Hunt is a member of the Bowling Green Brass Quintet and has recorded on the Capstone label.

KENLEY INGLEFIELD, professor of music composition/history (theory and orchestration), holds degrees from Eastman, the American University and Cincinnati Conservatory. The former first trombonist with the Evansville Philharmonic and Toledo Symphony, he has also played euphonium in the United States Army Band and Eastman Wind Ensemble. With numerous transcriptions and arrangements for band, chamber ensembles and euphonium to his credit, Inglefield directs the Bowling Green Brass Choir.

THE KANTORSKI-POPE PIANO DUO was formed in 1988 by pianists Valrie Kantorski and Ann Pope, faculty members in the Creative Arts Program at BGSU. Kantorski is the pianist with the Toledo Symphony and a noted chamber musician, having appeared at Carnegie Hall and the Salzburg Music Festival. Pope is a published arranger and has appeared as soloist with the orchestras of Chattanooga and Perrysburg. The Duo has received several first prizes in the OMTA/Graves Piano Competition, Teachers Division. In collaboration with visual artist Joan McKee, the Duo was awarded the Virginia E. Schrader Residency in the Performing Arts from the Toledo Museum of Art.

WILLIAM E. LAKE, assistant professor of music composition/history (theory), oversees the master's theory program and teaches theory and aural skills. He 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*, he has presented his research at several national conferences and had his articles published in several of the foremost music theory journals. Lake currently serves as editor of the *Contemporary Music Forum*.

SHARAN LEVENTHAL, a member of the Boston Artists' Ensemble and the award-winning duo, Marimolin, is known internationally as a champion of contemporary music. She is a winner of the Kranichsteiner Musikpreis and has recorded all of Virgil Thomson's violin/piano literature. Equally active in traditional venues, Leventhal has performed with the Muir Quartet and the Boston Chamber Music Society. In 1992 she appeared as a soloist with the Boston Pops Esplanade. This season Leventhal will present seminars at Princeton University, the Manhattan School of Music, Royal College of Music in London, Rotterdam Conservatory and the Bruckner Konservatorium.

PAUL MAKARA, professor of music performance studies (violin), is a former concertmaster of the Toledo Symphony and member of the Rochester Philharmonic, and assistant concertmaster of the Lake Placid Sinfonietta. The first violinist of the Bowling Green String Quartet, he has performed at Lincoln Center and Carnegie Hall, in London, and on three occasions throughout Europe. Solo performances include appearances with the Detroit and Toledo Symphonies, and the 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 is professor of music performance studies (clarinet) and a member of Ventu da Camera. He has performed at the Spoleto Music Festival in Italy, soloed with the United States Army Band in Washington, D.C., and has served as principal clarinetist for the Chamber Symphony at Philadelphia, Camden Symphony, Pennsylvania Ballet, Ithaca and Arlington Civic Operas, and the Toledo Symphony. A former student of Anthony Gignori, he holds degrees from the University of Maryland, Temple University and the Curtis Institute.

VIRGINIA MARKS, professor of music performance studies (piano) and coordinator of keyboard studies, made her solo concert debut at age ten with the Philadelphia Orchestra. She studied with Eleanor Sokoloff, Maryan Filar, Evelyn Swarthout Hayes and Leon Fleisher and earned degrees from Temple and American Universities. She has appeared in recitals in major cities throughout the United States and performed as soloist at the Spoleto Festival in Italy. A recording artist for the Educo label, her accolades include awards from the Concert Artist Guild, Martha Baird Rockefeller and Mu Phi Epsilon International, and a Distinguished Teaching Award from BGSU. Marks is an active performer, teacher and clinician, and serves as a reviewer for the *American Music Teacher Magazine*.

RICHARD D. MATHEY, director of choral activities, the Collegiate Choral and Men's Chorus, holds degrees from Capital University and BGSU. The winner of the William Mathews Sullivan Foundation Award, he made his debut in New York at Alice Tully Hall with the Opera Orchestra of New York. Mathey tours annually with the BGSU Men's Chorus on alternating years to New York and Florida, and every four years with a mixed chorus on a six-week tour of the United States.

MARK MUNSON, assistant professor of music education (choral) and director of the A Cappella Choir and University Women's Chorus, holds degrees from Indiana University of Pennsylvania, and the 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.

JACQUELINE S. NATHAN has been the exhibition program administrator for the BGSU Fine Arts Center Galleries for the past seven years and has curated and/or organized local, regional, national and international exhibitions in many media and styles. Her projects have been awarded grants from the Ohio Arts Council, Ohio Joint Program in the Arts and Humanities, and Arts Midwest, as well as from local contributors. This year, she is the co-chair of the local Black Swamp Arts Festival.

MARY NATVIC, assistant professor of music composition/history (history), holds degrees in musicology from Eastman. Her areas of specialization include Antoine Busnois and music of the Burgundian Court, with papers and publications ranging from Richard Strauss to South Indian ragas. An accomplished violinist, Natvig has been on the faculty of Hope College, and directs the BGSU Early Music Ensemble.

MARTIN PORTER, director of the BGSU Concert Office and Creative Arts Program, holds degrees from Wittenberg University and BGSU. He has performed with the Tower Brass Quintet, of which he was a founding member, Ann Arbor and Dearborn Symphonies, Toledo Jazz Orchestra, Northwood Orchestra, and the Corporate Brass. He is currently a member of the Toledo Concert Band, Black Swamp Brass, performs with the Toledo Symphony, and freelances in the Toledo area.

ANDREAS POULIMENOS, professor of music performance studies (voice), was the recipient of a Fulbright Fellowship to Rome, a first-place winner in New England Regional Metropolitan Opera Auditions and second-place winner of the nationally-acclaimed WGN Chicago Auditions of the Air. He has performed with the Boston Pops Orchestra and the Detroit, Toledo, Lansing and Grand Rapids Symphonies. He has appeared with the Michigan, Memphis, Opera Pacific, Orlando, Boston, Grand Rapids, Mobile and Dayton opera companies. A recipient of 1985 Faculty Excellence Award, Poulimenos has held title roles in opera performances in Biel, Switzerland, and Saarbrücken, West Germany.

JOHN SAMPEL, professor of music performance studies (saxophone), is recognized as a distinguished artist in contemporary literature. He has commissioned and premiered over 40 works, including compositions by Bolcom, Cage, 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, Biel, New Mexico and Toledo Symphonies, Osaka Municipal Winds, the Orchestra Internazionale d'Italia, and the Pittsburgh New Music Ensemble. A recipient of several NEA Consortium and Recording Awards, he has been involved with commissions, premieres and/or recordings of new music by Albrigh, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wourinen.

SAX 4TH AVENUE, an exciting and innovative chamber ensemble based in the Toledo area, has performed a diverse combination of traditional jazz and contemporary literature in a variety of venues since their formation in 1991. The group has actively promoted new music by commissioning and performing works by Lou Coyner, Pete Ford, Harry-Simon Shepherd and Charles Rochester Young. Recent appearances include Interlochen Arts Camp, the OMEA State Conference and Toledo's Music Under the Stars series.

**DANIEL SAYGERS**, trombonist with the Tower Brass Quintet, earned a bachelor's from BGSU. He is an active choral conductor and arranger, and a teacher of both music and mathematics. He has performed with the Toledo Symphony, the Toledo Jazz Orchestra, and with such noted jazz artists as Clark Terry, Marian McPartland, Betty Carter and Zoot Sims.

**DAVID SAYGERS**, instructor of music performance studies (tuba) at BGSU and faculty member of the University of Toledo, has been a tubist with the Tower Brass Quintet since 1981. He is also coordinator of music education for the Toledo Museum of Art. He holds degrees from The University of Michigan and BGSU, and is also a composer and arranger whose works are heard on the Tower Brass concerts and recordings.

**ROGER B. SCHUPP**, assistant professor of music performance studies (percussion), holds both a bachelor's and master's in performance from Central Missouri State University, and is a candidate for a doctorate in percussion performance/jazz emphasis at the University of Texas (Austin). He has performed in a variety of ensembles including the Austin and Nashville Symphonies, the Kansas City Civic Orchestra and Opryland U.S.A., where he was also a show leader, writer and arranger. He has recorded and/or appeared in concert with such diverse performers as Amy Grant, Marvin Hamlisch, Bob James, Ronnie Milsap, Tommy Tune, the Broadway touring company of *A Chorus Line*, and the Royal Ballet of London.

**BERNICE SCHWARTZ**, hornist with the Tower Brass Quintet since its founding in 1979, is a graduate of Ithaca College and BGSU. She has also studied on scholarship in London with hornist Alan Civil. She is a member of the Ann Arbor and Northwood Symphonies, and teaches instrumental music for the Springfield, Ohio School District, which recently honored her as Educator of the Year.

**ALAN SMITH**, professor of music performance studies (cello), is a graduate of the University of Texas and a former faculty member at the Universities of North Carolina and Arizona, and Oberlin Conservatory. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Abilene and Midland-Odessa orchestras. Smith has performed solo recitals throughout North America, including the Phillips Collection and the National Gallery of Art. Ensemble performances have included the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. He is currently a member of the Bowling Green String Quartet.

**HERBERT SPENCER**, professor of music performance studies (horn) and coordinator of brass and percussion, is an active guest soloist, clinician and recitalist throughout the United States and Europe. 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 Con-

necticut, 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 14 years and is a research and development consultant for many horn manufacturers worldwide. He is a member of Venti da Camera and the Bowling Green Brass Quintet.

**SUZANNE THIERRY** serves as administrative assistant for the MACCM and instructor of music performance studies (flute) at BGSU. She received graduate degrees in music history and performance from BGSU. A former editor of the *American Secondary Education Journal*, she has studied with Judith Bentley and Sheryl Cohen, and participated in master classes of Samuel Baron, Alain Marion and Jean-Pierre Rampal. An active flutist and pianist in the Toledo area, Thierry has been heard on both National and American Public Radio, and was a guest artist on the recent Crane Festival of Newmusic.

**DONALD M. WILSON**, professor and acting chair of composition/history (composition), studied with Karel Husa and Robert Palmer at Cornell University, and Gunther Schuller at Tanglewood. He was program director of WUHY-FM (now WHY-FM) in Philadelphia prior to coming to BGSU in 1967. Performances of his music have taken place at the Composers Forum in New York, AKI Festival in Cleveland and at many other new music festivals throughout the United States. Honors and awards include a Bearns Prize and an OMTA Award. In addition to teaching composition, theory and orchestration, Wilson produces the annual New Music Festival Radio Series for national distribution.

**HONG-MEI XIAO**, assistant professor of music performance studies (viola) and member of the Bowling Green String Quartet, was the first-prize winner of the Geneva International Music Competition and Patek Philippe Grand Prize. She has performed extensively in Eastern Europe as a United States Artistic Ambassador, with additional solo and orchestral credits throughout Europe, the Far East and North America. As a frequent soloist with l'Orchestra de la Suisse Romande, she has won critical acclaim for the Swiss premiere of Alfred Schnittke's *Viola Concerto*. Her performances and recordings have been broadcast on radio and television throughout the world. Xiao received degrees from the Shanghai Conservatory and SUNY (Stony Brook).

**JASON YOST**, assistant band director at St. John's High School in Toledo, earned a bachelor's in music education from BGSU. He has performed professionally throughout the Midwest, including solo performances with the Toledo Symphony as winner of the Young Artist Concerto Competition and on Toledo's PBS network. He has served as principal saxophonist for many university and intercollegiate ensembles and continues to appear regularly with area ensembles.

## PERFORMER BIOGRAPHIES BGSU STUDENTS

KRISTA PALMER is a senior majoring in flute performance and English from Sylva. A past concerto competition winner with the Toledo Youth Orchestra, she is currently a student of Judith Bentley and a member of both the Bowling Green Philharmonia and Fall Wind Ensemble.

CHAD ROBERTS is a junior majoring in horn performance and mathematics from Mansfield. He is a student of Herbert Spencer.

CYNTHIA ROSS is a second-year graduate student majoring in horn performance from Aurora, N.Y. She received a bachelor's from Eastman and is currently a student of Herbert Spencer.

HEATH SHELTON is a senior majoring in percussion performance from Millersburg. He has performed in every major ensemble at the College, and has been selected to play in the 1993 Percussive Arts Society Timpani Solo Contest to be held in Columbus this November. He is a student of Roger B. Schupp.

AMY SUKKERKREVER, from Clinton, is a second-year graduate student majoring in flute performance and is completing the requirements for teacher certification. She graduated *Cum Laude* from BGSU. Silkkerver, a student of Judith Bentley, is active in contemporary music and has performed new works by many student composers. She is a two-time finalist in the College's Annual Competitions in Music Performance, and performed as a soloist on the 1993 Symphonic Band spring tour.

ERIC SOOY, from Zeeland, Mich., is a second-year graduate student majoring in history with an emphasis in ethnomusicology. A former timpanist with the West Shore Symphony, he has performed with the Grand Rapids, Adrian and Ann Arbor Symphonies. His non-Western percussion studies include Balinese, West African, Caribbean and Korean traditions. During the summer of 1993, he traveled to Bali to research gamelan construction and to study with I Wayan Suweca. With an undergraduate degree from BGSU, Sooy is a student of Roger B. Schupp, Steven Cornelius and Michael Bakan.

JULIE SOOY, a second-year graduate student majoring in flute performance and theory from Zeeland, Mich., received a bachelor's from BGSU, with additional studies at the University of Salzburg, Austria. A former flutist with the West Shore Symphony and the Camerata Singers, she has served as a visiting instructor of flute at Hope College. She has soloed with several orchestras and bands including the Kalamazoo Symphony, Kalamazoo and Grand Rapids Symphonic Bands, and the Grand Rapids Youth Symphony. She is a student of Judith Bentley.

PHIL WASHINGTON, a first-year graduate student majoring in performance from Peekskill, N.Y., received an undergraduate degree from the College of St. Rose in Albany, N.Y. A student of Roger B. Schupp, he has studied with Mark Foster of the Albany Symphony.

THOMAS WEAVER is a first-year graduate student majoring in music education from Galion. With an undergraduate degree from BGSU, he is a student of Paul Hunt.

JAMES ARMSTRONG, a second-year graduate student majoring in percussion performance from Mt. Pleasant, Mich., received a bachelor's from Central Michigan University, where he was a student of Robert Horner. An award-winning soloist and arranger with the CMU Jazz Percussion Ensemble, Armstrong performed on the DMP release of *Different Strokes* with the Robert Horner Percussion Ensemble. A student of Roger B. Schupp, Steven Cornelius and Jeff Halsey, he is an active freelance artist in the tri-state area.

THE BOWLING GREEN PHILHARMONIA is a 75-piece student ensemble which was founded in 1918. The orchestra gives a minimum of three programs each semester covering a wide range of symphonic, oratorio and operatic repertoire. The orchestra was invited to perform at the 1993 Ohio Music Educators Conference in Cincinnati. Each year the Philharmonia participates in the internationally-acclaimed New Music & Art Festival performing works by living composers from around the world. Recent guest composers have included Joan Tower, George Crumb, John Adams, Samuel Adler, Lou Harrison, Roberto Sierra, Alexina Louie and David Lipstak.

THE COLLEGIATE CHORALE is a highly-select mixed chorus dedicated to the study and performance of the great masterworks of choral literature. The Chorale is known for its fine artistry and constantly strives to achieve the highest degree of excellence in choral performance. The chorus has performed at major music conventions including the American Choral Directors Association's National Convention, and the Ohio and Michigan Music Education Association Conventions. In addition, the ensemble has toured throughout the United States and Europe.

RAQUEL FAIELLO, a second-year graduate student majoring in piano performance from Magnolia, received a bachelor's from Kent State where she was a recipient of the Margaret Baxxesser and Falls Music Baldwin Piano Awards, the Mary Tyron Miles Award, and a winner of the Sinfonia Concerto Competition. Recent prizes include a scholarship from the Tuesday Musical Club of Akron. She is a student of Virginia Marks.

SHANNON FORD, a graduate student majoring in woodwind performance from Terre Haute, Ind., earned a bachelor's from Indiana State University. She recently performed at the World Saxophone Congress in Italy as a member of the BGSU American Saxophone Ensemble, participating in the world premiere of Cage's *Four's*. Ford has also performed professionally with J.J. Johnson and the Terre Haute Symphony. She has studied with John Sampen, Edward Marks and Harry Gee.

KARLEEN M. HILL is a second-year graduate student majoring in flute performance from Normal, Ill. She has studied at Western Michigan State University and received a bachelor's from Illinois State University. Hill has studied with Max Schoenfeld and Walfrid Kujala, and is currently a student of Judith Bentley.

# festival committee

## COLLEGE OF MUSICAL ARTS

<b>Co-Directors:</b>	Marilyn Shrude, chair Burton Beerman, Paul Hunt, John Sampen
<b>Assistant Director and Program Design:</b>	Suzanne Thierry
<b>MACCM Recording Engineer:</b>	Mark Bunce
<b>Assistant Audio Engineers:</b>	Mitch Miller, Mike Albaugh, Keith Mathis, Ron McClellan, Chris Stoll
<b>Radio Series:</b>	Donald M. Wilson
<b>Paper Session:</b>	William E. Lake
<b>Program Notes:</b>	Mary Natvig
<b>Assistants:</b>	Richard Webb, Jenece Gerber, Rachel Kampf

## SCHOOL OF ART

<b>Exhibition Program Administrator:</b>	Jacqueline Nathan
--	-------------------

## acknowledgments

<b>Administration:</b>	H. Lee Riggins – Dean, College of Musical Arts Thomas Hilty – Director, School of Art Joy Kantner – Administrative Assistant to the Dean
<b>Publicity/Production:</b>	Martin Porter – Director, Concert Office Tina Bunce – Publicity/Publications Manager Keith Hofacker – Technical Director Teri Sharp – Director, News Service, Public Relations Mark Zust – Poster, Program Cover and Publicity Brochure
<b>Other:</b>	The faculty and student performers of the College of Musical Arts

We are grateful to the following for their financial support: Academic Challenge Program of the Ohio Board of Regents; Arts Midwest members and friends in partnership with the National Endowment for the Arts; BGSU Cultural Events Committee; Ronald and Carolyn McMaster; Medici Circle; Fine Arts Center Galleries; and the College of Musical Arts.

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

**MidAmerican Center for Contemporary Music\***  
College of Musical Arts  
Bowling Green State University  
Bowling Green, OH 43403-0290  
Ph: 419.372.2685; FAX: 419.372.2938



\*1992 winner of the Chamber Music America/ASCAP Award for Adventuresome Programming!