

15th Annual



Music & Art

October 13-15, 1994
Bowling Green State University
College of Musical Arts
Fine Arts Center

Festival



15th annual New Music & Art Festival

OCTOBER 13-15, 1994

College of Musical Arts

Fine Arts Center

Bowling Green State University

SPECIAL GUESTS

John Corigliano, composer

Janet Ballweg, artist

Larry Cressman and Gustavo Matamoros, artist and composer

Rob Gartzka and Kathie Johnson, artists

Joyce Eastlund Gromko, music educator

STUDENT ENSEMBLES

Bowling Green Philharmonia – Emily Freeman Brown, conductor

Fall Wind Ensemble – Bruce Moss, conductor

Kusuma Sari Gamelan Ensemble – David Harnish, director

FEATURED COMPOSERS/PRESENTERS

Michael Albaugh, William Albright, Michael Angell, Benjamin Boone,

Kristine H. Burns, Burton Beerman, Evan K. Chambers,

Michael Daugherty, Anne Deane, Wallace DePue, Eric Dries,

Ellen Fishman-Johnson, Glenn Hackbarth, Jeffrey Hass,

Deborah Kavasch, David Kechley, Robert Keefe, Keith Kothman,

Pamela A. Madsen, David Mattingly, William H. Meadows,

Lawrence Moss, David Stock, Alfonso E. Tenreiro,

Donald M. Wilson and Todd Winkler

EXHIBITIONS

Environmental Response/Ecological Action – Larry Cressman,
Elizabeth Fergus-Jean, Robert Lazuka and Gustavo Matamoros

Making A New World Out Of An Old One – Rob Gartzka,
Joyce Eastlund Gromko, Kathie Johnson and the children
of Bowling Green

Paintings and Prints by Janet Ballweg

15TH ANNUAL NEW MUSIC & ART FESTIVAL

THURSDAY, OCTOBER 13

- 3:30 p.m., COMPOSITION SEMINAR: **John Corigliano.** Music Technology Studios
- 6:30 p.m., CONCERT: **Boone, Deane and Hass.** Bryan Recital Hall
- 7:30 p.m., EXHIBITION OPENING: *Paintings and Prints by Janet Ballweg.* Kennedy Green Room
- 8:00 p.m., CONCERT: ***Albright, Corigliano, Daugherty and Meadows.** Kobacker Hall

FRIDAY, OCTOBER 14

- 9:00 a.m., PANEL: *Composer to Composer: A Dialogue with John Corigliano.* Donald M. Wilson, moderator. Kobacker Hall
- 10:30 a.m., CONCERT: **Albaugh, Kechley, Keefe and Winkler.** Bryan Recital Hall
- 2:30 p.m., CONCERT: **Corigliano and Stock.** Kobacker Hall
- 6:30 p.m., LECTURE: **Larry Cressman and Gustavo Matamoros.** Fine Arts Center, Room 204
- 7:30 p.m., EXHIBITION OPENING/RECEPTION: *Environmental Response/Ecological Action.* Installations, paintings and sculpture that examine our conflicted relationship with nature by artists **Larry Cressman and Gustavo Matamoros, Elizabeth Fergus-Jean and Robert Lazuka.** Dorothy Uber Bryan Gallery

Making A New World Out Of An Old One. Artists **Rob Gartzka and Kathie Johnson,** music-educator **Joyce Eastlund Gromko** and the children of Bowling Green will present a sculpture made from discarded/recycled materials and original compositions. School of Art Gallery

- 9:00 p.m., CONCERT: ***Beerman, Burns, Hackbarth and Kavasch.** Kobacker Hall

SATURDAY, OCTOBER 15

- 11:00 a.m., PAPER PRESENTATION: **Chambers, Dries, Fishman-Johnson and Madsen.** William E. Lake, chair. Bryan Recital Hall
- 2:30 p.m., PANEL: *Making Art, Making Music 1994.* Bryan Recital Hall
- 4:00 p.m., CONCERT: **Angell, *DePue, *Kothman, Moss and *Wilson.** Kobacker Hall
- 8:00 p.m., CONCERT: **Corigliano, *Mattingly and Tenreiro.** Bowling Green Philharmonia. Kobacker Hall

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

*World Premiere

Thursday, October 13

3:30 p.m., Composition Seminar with John Corigliano. Music Technology Studios (room 2102).



As a composer, I attempt to keep alive the best of the past, redefining it from a contemporary perspective, while at the same time searching for new and innovative ideas.

Ben Boone

*Get down to it,
Make it clear,
To say through music what I
Can't verbalize in life,
And to thrive on every
Moment of the process.*



Anne Deane



I do not think of myself as a composer of electronic music. I write works for both electronic and acoustic mediums and find that experiences with each influence the other. My compositional approach and judgment do not change from one medium to the other.

Jeff Hass

7:30 p.m., Exhibition Opening. Kennedy Green Room.
Paintings and Prints by Janet Ballweg.

6:30 p.m.
Bryan Recital Hall

GENESIS: A GEYER'S POEM (1990)..... **BENJAMIN BOONE**
for French horn and piano

Herbert Spencer, horn
Richard Cioffari, piano

POSITIVE THINKING (1993)..... **ANNE DEANE**
for alto flute and tape text by **FRED CHANCE**

Suzanne Thierry, alto flute

*Slides of human cells by Dr. Mary Ann Jordan of
Dr. Leslie Wilson's Microtubule and Pharmacology Lab,
University of California at Santa Barbara*

SUSSURRANO (1993)..... **JEFFREY HASS**
for oboe and computer-generated tape

John Bentley, oboe

8:00 p.m.
Kobacker Hall

RUSTLES OF SPRING* (1994) **WILLIAM ALBRIGHT**

for saxophone, flute, violin, cello and piano

- I. Vernal Equinox
- II. The Wedding Dance (after Breughel, 1566)
- III. Solar Eclipse
- IV. Spring's End, July 9: in memoriam

John Sampen, alto saxophone
Vasile Beluska, violin Judith Bentley, flute
Alan Smith, cello Marilyn Shrude, piano
Mark Munson, conductor

Commissioned for saxophonists John Sampen and Gary Louie in collaboration with the MidAmerican Center for Contemporary Music, The Contemporary Ensemble (Rice University) and the California E.A.R. Unit with a grant from Meet The Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund

POEM IN OCTOBER (1970) **JOHN CORIGLIANO**

for tenor and eight instruments text by **DYLAN THOMAS**

Robert D. Bracey, tenor
Paul Makara, violin Judith Bentley, flute
Vasile Beluska, violin John Bentley, oboe
Hong-Mei Xiao, viola Edward Marks, clarinet
Alan Smith, cello Vincent Corrigan, harpsichord
Emily Freeman Brown, conductor

Intermission

TERMINUS (1993) **WILLIAM H. MEADOWS**

for electronic tape

DEAD ELVIS (1993) **MICHAEL DAUGHERTY**

for bassoon and chamber ensemble

Jeffrey Lyman, bassoon
Mary Natvig, violin Todd Davidson, trumpet
Jeff Halsey, double bass Paul Hunt, trombone
Edward Marks, clarinet Eric Sooy, percussion
Kenley Inglefield, conductor

*World Premiere

What a wonderful thing to animate sound through
.... expressivity
.... generosity
.... beauty
.... logic
.... individuality and
.... romance



William Albright

It has been fashionable of late for the artist to be misunderstood. I think it is the job of the composer to reach out to his audiences with every means at his disposal...Communication of his most important ideas should be the primary goal.



John Corigliano

Since childhood I have marveled at how music can express everything from the deepest, most profound human emotion to the meaningless joy of pure sound.



photo by Victoria Smith

William H. Meadows



Last summer, I had a choice of traveling to Bayreuth to hear the Wagner "Ring Cycle", or traveling to Las Vegas to attend the International Elvis Impersonators Convention. I chose Las Vegas.

Michael Daugherty

9:00 a.m., Panel — **Composer to Composer: A Dialogue with John Corigliano.** Kobacker Hall.
Donald M. Wilson, moderator.



Michael Albaugh

New compositions provide an opportunity for interaction between composer, performer and audience. This human interaction is always varied and can lead to the creation of new relationships and to the continued growth of older ones. This is the most interesting and rewarding aspect of being a composer.

Music is the output of my emotions. It brings peace and understanding to everything I do, feel and endure in the challenge of life.



David Kuby



Todd Winkler

As creators of music we must not lose sight of the historical significance of the composer/performer tradition. All serious composers should have the capacity to perform, whether it be classical or popular music.



Robert Keefe

10:30 a.m.
Bryan Recital Hall

THE SEARCH FOR ETERNAL ESSENCE (1993) **MICHAEL ALBAUGH**
for solo flute

Kathleen M. Hill, flute

Winner of the 27th Annual BGSU Competitions in Music Performance (Composition Division)

WINTER BRANCHES: A SONATA FOR CELLO AND PIANO (1986) **DAVID KECHLEY**

- I. Branching Out
- II. Crystal Branches
- III. Branches in the Wind

GUARNERI DUO
Alan Smith, cello
Diana Smith, piano

SNAKE CHARMER (1991) **TODD WINKLER**
for clarinet and electronics

- I. Mimic
- II. Snake Charmer
- III. Ripples

Burton Berman, clarinet

DANSE MACABRE (1992) **ROBERT KEEFE**
for flute and percussion

- I. Sans entaves et montant
- II. Avec un courant inferieur
- III. Très fort et impitoyable

Judith Bentley, flute
Roger B. Schupp, percussion

2:30 p.m.
Kobacker Hall

SAX APPEAL (1990) **DAVID STOCK**

for saxophone quartet
Set Up
Blues
Sarabande
Jump

TRANSCONTINENTAL SAXOPHONE QUARTET
Russell Peterson, soprano M. Amanda Materne, tenor
Marco Albonetti, alto Yiannis Miralis, baritone

GAZEBO DANCES (1978/83) **JOHN CORIGLIANO**

for band
1. Overture
2. Waltz
3. Adagio
4. Tarantella

FALL WIND ENSEMBLE
Bruce Moss, conductor

Music is a living art, not a museum exhibit. All my work as composer, conductor, educator and advocate has come from this simple phrase.




FALL WIND ENSEMBLE PERSONNEL

PICCOLO C. Paul Heins	BASS CLARINET Gretchen Weaver	TROMBONE Kevin Carroll Rick George Tom Richards Cary Janks
FLUTE Stephanie Getz Stacey Hiner April Ehinger Julie Ford	ALTO SAXOPHONE Bryan Polacek Megan Compton	EUPHONIUM Karen Nichols Phil Homiller
OBOE Kathleen Brill Taryn West	TENOR SAXOPHONE Phillip Wells	TUBA Jason Willis William Ranney
BASSOON Michelle Massouh Jason Dorsten	BARITONE SAXOPHONE Kevin Townner	PERCUSSION Heath Shelton Rick Herrick Shawn Shacklett Todd Crites James Howell III Scott Thomas Rob Carpenter
CLARINET Patricia Arbuckle Peter Doerschler Andrew Vetter Amy Martin Zachery Thomas Christine Farris Jill Shee	TRUMPET Daniel Ruckman Brian Gray Joseph P. Gudorf Mark Nixon John Elias	HORN Jennifer Gee Chad Roberts Meredith Southard Whitney Haines

6:30 p.m., Lecture — Larry Cressman and Gustavo Matamoros. Fine Arts Center (room 204).

7:30 p.m., Exhibition Opening and Reception.

Environmental Response/Ecological Action

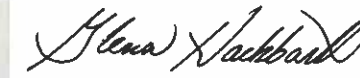
Installations, paintings and sculpture that examine our conflicted relationship with nature by artists Larry Cressman and Gustavo Matamoros, Elizabeth Fergus-Jean and Robert Lazuka. Dorothy Uber Bryan Gallery

Making A New World Out Of An Old One

Artists Rob Gartzka and Kathie Johnson, music-educator Joyce Eastlund Gromko and the children of Bowling Green will present a sculpture made from discarded/recycled materials and original compositions. School of Art Gallery



Composition is the collective of one's past experiences and future visions: the past inescapable, the future unavoidable. It is an imprint of the individual's identity.



Composition, for me, is a profound way of listening anew. It is a way of touching beyond the limits of myself.

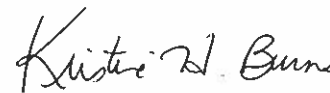



photo by Jerry Mann



Music reaches into our innermost being and transports us to another plane of existence, another moment in time.



In its unsocialized form the work is its own vision, its own truth and the allegory it generates allows us to move from the tangible to the cryptic intangible, exotic and often mystical expression of the art object.




Saturday, October 15

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

Evan K. Chambers, *Contemporary Music and the Concert Ritual: An Attempt at Recontextualization of Meaning*
Pamela A. Madsen, *Recreating the Womb: Towards a Feminine Form in Music*
Ellen Fishman-Johnson, *The Movement of Sound in Space: An Update*
Eric Dries, *Postmodern Narrative and the Music of John Zorn*

2:30 p.m., Panel — *Making Art, Making Music 1994*. Bryan Recital Hall.

A discussion with Festival guests.

9:00 p.m.
Kobacker Hall

PASSAGE (1991) **GLENN HACKBARTH**
for piano, percussion and tape

Valrie Kantorski, piano
Roger B. Schupp, percussion

THE ENCHANTED CASTLE (1993) . **KRISTINE H. BURNS**
for amplified soprano and stereo soundtracks text by **AMY LOWELL**

Deborah Kavasch, soprano

BEE! I'M EXPECTING YOU (1986) .. **DEBORAH KAVASCH**
for solo soprano text by **EMILY DICKINSON**

THE CROW AND THE PITCHER (1984) **DEBORAH KAVASCH**
for solo soprano text by **LINDA BUNNEY-SARHAD**

SOLILOQUY (1981) **DEBORAH KAVASCH**
for solo soprano text by **DEBORAH KAVASCH**
Deborah Kavasch, soprano

MEDITATIONS* (1994) **BURTON BEERMAN**
for electric clarinet and dancer

1. Holy Moments
2. Jive
3. The Garden
4. Again, jassing

ELECTRIC ARTS DUO
Burton Beerman, electric clarinet
Celesta Haraszti, dancer
Kathryn Humphrey, dancer
Keith Hofacker, lighting designer

*World Premiere

4:00 p.m.
Kobacker Hall

SURFACE INVENTIONS* (1994) **KEITH KOTHMAN**

- for solo piano
- I. Mobile
- II. Persistent
- III. With Restraint
- IV. Mercurial
- V. Extremely Subdued
- VI. Flighty

Lucia Unrau, piano

QUICK 'N DELICIOUS (1992) **MICHAEL ANGELL**

for trombone and digital reverberation unit

Paul Hunt, trombone

SONGS OF THE EARTH AND SKY (1990) .. **LAWRENCE MOSS**

for chamber ensemble and tape text by **KENNETH REXROTH**

- I. Prologue
- II. Spring Morning
- III. Summer Night
- IV. Autumn Silences
- V. Winter Night
- VI. Drunken Heaven
- VII. Epilogue

Ann Corrigan, soprano
Vasile Beluska, violin Valrie Kantorski, piano
Edward Marks, clarinet Ann Pope, piano
Marilyn Shrude, conductor

Intermission

EIGHT TEXTURES OF LOVE* (1994) **WALLACE DEPUE**

for soprano and piano text by **WALLACE DEPUE**

- One
- People And Flowers
- The Lowly Dandelion
- The Lost Sunbeam
- I Think Of You
- The Rebel
- When You're Away
- You Have Rhythm

Deborah Kavasch, soprano
Mark Munson, piano

STABILE VI* (1993) **DONALD M. WILSON**

for gamelan

KUSUMA SARI GAMELAN ENSEMBLE

Holly Altaffer	Robert Jergens	John Rizzo
Gina Cano	Jason Major	Jason Shapiro
Adam Domoe	Tobias Morrison	Eric Sooy†
Nikola Garber	Mary Natvig†	Jennifer Tietje
Joyce Eastlund Gromko†	Jeffrey Ohlmann	Jessica Winger
Scott Hafferkamp	Brenda Pettigrew	†Faculty member

David Harnish, director

*World Premiere

If you look across historical and cultural boundaries, it becomes impossible to define music in any type of universal, objective way. A composer can only define new possibilities.



Keith Kothman

Narrative music is a delicacy to be savored with rapt attention. It distills truth into potent shots of sound. Its entrees and desserts are an endless choice. Consume, listen, enjoy.



Michael Angell

Art consists in making public what had been private.



Lawrence Moss

It has never been my penchant to write a composition, but rather, "a work of art" that stimulates, moves, or at least, entertains those who hear it.



Wallace DePue

I stand behind all my previous artistic statements.



Donald M. Wilson

Whenever I write about my music I end up writing about God, so all I can say is thank you Lord for being my source of comfort and inspiration.



Alfonso E. Tenreiro



David Mattingly

8:00 p.m.
Kobacker Hall

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor

IMAGEN DE LUZ (1991) **ALFONSO E. TENREIRO**

for orchestra

CONCERTO FOR PIANO AND ORCHESTRA* (1993) **DAVID MATTINGLY**

Lontano

David Mattingly, piano

Intermission

SYMPHONY NO. 1 (1988/89) **JOHN CORIGLIANO**

for orchestra

- Apologue: Of Rage and Remembrance
- Tarantella
- Chaconne: Giulio's Song
- Epilogue

Alan Smith, cello
Vincent DeVries, piano

*World Premiere

PHILHARMONIA PERSONNEL (rotating)

VIOLIN I Daniel Szasz* Stephanie L. Betz Sherry Buchheit Jason DePue Ursula Fingerle Andrew Hire Carla Incorvaia Shelly Miller Sara Nietz Ji Young Rhee Rose Todaro Vanessa Vari	VIOLIN II (CON'T) Richard Wolford Amanda Yoakum	BASS Timothy Isham* Norman Damschroeder Wasim Hawary Emily Rupp Deme Steinmetz	CLARINET Patty Arbuckle* Heather Gozdan Pamela Thayer Gretchen Weaver	TRUMPET Melissa Blakeslee James Dumas* Mark Erdmann Brian Gray Joseph P. Gudorf Mark Nixon	PERCUSSION Rob Carpenter Rick Herrick James Howell III Michael Sander Scott Thomas Walter Tucker
VIOLA Simona Bura* Scott Ballard Austin Campbell Rachel Ferrell Carrie Frazer Tina Hayes Christina Julian Jodi Marizek Lois Reitz Alison Szumigala Kimberly Vargo	HARP Christa Sutherland* Kari Williams	BASSOON Megan Compton Jason Dorsten Michelle Massouh* Ryan Rother†	TROMBONE Kevin Carroll* Chris Helle Cary Janks Troy Marsh	PIANO/CELESTE Vincent DeVries	ASSISTANT CONDUCTOR Christine E. Meyers
VIOLIN II Laszlo Benedek* Jennifer Ball Stefoni Bavin Laura Heck Stacy Houghton Ronnie Jones Sarah Long Ellen Lowe Heidi Schram	CELLO Calin Muresan* Greg Hickey James Hilton Alex Izzo Jennifer Slicer Garth Sunderland	FLUTE Kathleen Hill* Stacey Hiner Kristen Kinnear Kelly McGregor John Moryl* Krista Palmer	HORN Cynthia Dumas* Jennifer Gee Whitney Haines Jeffrey A. Ohlmann Chad Roberts Pei-Yu Tseng	TUBA Jon Forshee Anthony Zilincik*	ORCHESTRA LIBRARIAN Carla Incorvaia
	OBOE Kathleen Brill Ben Hausemann Jennifer Patterson* Carol Sullivan*	TIMPANI Heath Shelton* Phil Washington		*Principal	

MICHAEL ALBAUGH, from West Liberty, W.Va., is a third-year graduate student majoring in composition at BGSU. He holds a bachelor's in music education and guitar performance from West Liberty State College. Composing for all mediums, his works have been performed by various ensembles and have been featured in BGSU theatre productions. Most recently his *Moving Through Darkness* was premiered by the Lancaster Festival Orchestra. His composition teachers include Burton Beerman, Marilyn Shrude and Donald M. Wilson.

WILLIAM ALBRIGHT, composer and performer, has concertized widely in Europe, Canada and the United States. Although he has premiered over 30 new works written by American and European composers, he is also highly regarded as an interpreter of classical piano ragtime and early jazz styles. He has been the recipient of numerous commissions and awards, among them the Queen Marie-José Prize, an award from the American Academy of Arts and Letters, Fulbright and Guggenheim fellowships, NEA grants, and the Koussevitzky Prize. Albright is presently the chair of the composition department at the University of Michigan.

MICHAEL ANGELL received degrees from Oberlin and the University of Michigan, where his principal instructors were William Albright, George Wilson and Walter Achaffenberg. He has been a visiting lecturer in music technology at the University of Michigan, and currently serves as an assistant professor of music technology and theory at the University of Alabama at Birmingham. A winner of the 1992 International Trumpet Guild Composition Contest, Angell has had performances throughout the United States and Europe.

JANET BALLWEG's prints and drawings have been included in many juried national and international exhibitions. An Assistant Professor of art at BGSU, she has also had solo exhibitions at Swope Art Museum in Terre Haute, Bellarmine College in Louisville and Sazama Gallery in Chicago. She has received several national honors in addition to the Best of Show award in the 1993 Toledo Area Artists Exhibition.

BURTON BEERMAN, composer and clarinetist, 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, Town Hall in Brussels, Chopin Hall in Mexico City, and New York's CAMI Hall. 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.

BENJAMIN BOONE has received awards from ASCAP, the Delius Foundation, *Billboard Magazine*, Southeastern Composers' League, NACUSA, and Austin Peay State and

Boston Universities. He was also a finalist for the Olympia International Prize in composition sponsored by Greek Broadcasting. A former student at the University of Tennessee, Boston University and the Manhattan School of Music, Boone is currently completing a doctoral dissertation combining music linguistics, acoustic phonetics, psychology and neurology at the University of South Carolina. His principal composition studies have been with Gordon Goodwin, Charles Fussell, Bernard Rands and John A. Lennon.

KRISTINE H. BURNS is teaching in the TIMARA Program (Technology and Related Arts) at Oberlin. She recently completed a doctorate in music composition, with an emphasis in music technology, at Ball State University; her dissertation, *The History and Development of Algorithms in Music Composition, 1957-1993*, discussed the historical application of computer algorithms in composition. Burns specializes in electroacoustic composition and interart works. She has presented recording workshops and taught courses in music engineering, digital sampling and editing, electronic composition, and electronic media in music and dance, visual art and animation.

EVAN K. CHAMBERS is assistant professor of composition and director of the Electronic Music Studios at the University of Michigan. A violist and traditional Irish fiddler, he graduated with highest honors from the University of Michigan, where he received a master's and doctoral degree in composition. He also holds a bachelor's in viola from BGSU. His principal teachers in composition include William Albright, Leslie Bassett, Nicholas Thorne and Marilyn Shrude, and George Wilson and Burton Beerman in electronic music. He was awarded a Charles Ives scholarship from the American Academy and Institute of Arts and Letters, a special commendation in the 1993 Vienna Modern Masters Orchestral Recording competition, fellowships from the University of Michigan, and first prize in the 1991 Cincinnati Symphony National Young Composers' Competition.

JOHN CORIGLIANO has been hailed as "one of America's most important composers." Throughout his career, he has followed his own compositional instincts, resisting involvement in musical fashions and politics, never aligning himself with specific styles, groups or movements. His versatility can be seen through a variety of critically-acclaimed works: *The Ghost of Versailles*, his first opera; *Concerto for Clarinet and Orchestra* premiered under Leonard Bernstein and the New York Philharmonic; and music to the award-winning film *Altered States*. Accolades include Grawemeyer and Academy Institute awards; Emmy, Grammy and Academy Awards' nominations; grants from Meet the Composer, Guggenheim Institute and NEA; and commissions from flutist James Galway, the Metropolitan Opera and Chamber Music Society of Lincoln Center. Corigliano is presently Distinguished Professor of Music at Lehman College of the City University of New York, and on the composition faculty of Juilliard.

LARRY CRESSMAN teaches printmaking and drawing at the Residential College of the University of Michigan. He has created numerous installations at sites throughout Michigan, including Albion College and the Detroit Institute of Arts, and nationally at such institutions as Carnegie-Mellon University, and, in collaboration with Gustavo Matamoros, at Miami-Dade Community College in Florida. He is a 1993 recipient of an Arts Foundation of Michigan Creative Artists' grant.

MICHAEL DAUGHERTY's works have been performed by major orchestras and chamber ensembles throughout the world. He has received many awards for his music, including NEA fellowships and a Friedheim award. Daugherty was born in Cedar Rapids, Iowa. He received a doctorate from Yale University, studying with György Ligeti, Jacob Druckman and Bernard Rands, among others. He is currently associate professor of composition at the University of Michigan. The Baltimore Symphony, under the direction of David Zinman, recently recorded Daugherty's *DESI* for Argo/London, and in 1995 they will record the *METROPOLIS SYMPHONY* and *BIZARRO* for the Sony Classical label.

ANNE DEANE is a doctoral candidate and teaching assistant in computer music at the University of California at Santa Barbara. With degrees from Oberlin and UCSB, she has studied with William Kraft, JoAnn Kuchera-Morin, Randolph Coleman and Edward Miller. Her works have been performed at Glimmerglass Opera, numerous universities, and as part of two state-wide California tours with the UCSB Dance Company. She is an arts management consultant with the Opera Theatre of Saint Louis, Santa Barbara Dance Theatre and the Music Academy of the West, and vice president of the Walden School, Ltd., a summer music institute for young composers ages 9 through eighteen, in New Hampshire.

WALLACE DEPUE, professor of composition/history (composition) at BGSU, is the composer of several operas including *Dr. Jekyll and Mr. Hyde* and *The True Story of the Three Little Pigs*. He composes for all media, except electronics, and has over 35 published works. A former Curator of music for the Toledo Museum of Art, he has been the recipient of many awards including three BGSU Distinguished Teacher Awards and awards from the NEA, ASCAP and the GUND Foundation.

ERIC DRIES is completing his doctorate in composition at the University of California at San Diego. He holds an under-

graduate degree in composition from the University of Wisconsin and a master's in theoretical studies from the University of California at San Diego. He has studied under Stephen Dembski, Will Ogdon, Roger Reynolds, Brian Ferneyhough and Rand Steiger. Dries is also active as a pianist, performing contemporary concert music as well as jazz.

JOYCE EASTLUND GROMKO, assistant professor of music education at BGSU, holds degrees from Luther College, San Diego State and Indiana Universities. With preschool through university credits, her past teaching includes the content areas of general music, music theory, music history, composition, instrumental music, choral music, and administration and supervision. Tenures in public and private education at elementary and secondary levels in Iowa, California, Hawaii and the District of Columbia were followed by positions at Butler University, Indiana University and Valdosta State University. Her research concerns the role of music perception, production and reflection in the development of symbolic intelligence in music and has appeared in such publications as the *Journal of Research in Music Education*, *Psychology of Music*, *The Quarterly* and *Music Educators Journal*.

ELIZABETH FERGUS-JEAN is a visual artist whose work has been exhibited at the Art Institute of Pittsburg, the Butler Institute of American Art, the Henry Art Gallery in Seattle and the van Straaten Gallery in Chicago. The recipient of a 1980 Ford Foundation grant, her work is represented in a number of corporate collections.

ELLEN FISHMAN-JOHNSON is currently a doctoral candidate in composition at the Peabody Institute where she is a teaching associate in the electronic and computer music department. She is also a music technology consultant at Haverford College. She was recently commissioned by the New Orchestral Project of Philadelphia to write a work which was then read by the Orchestral Society of Philadelphia. Her tape piece, *Heteroglossia*, a collaboration with poet Michael Heller, was chosen for performance at the 1991 International Computer Music Conference in Montreal and received its European premiere on VPRO Radio, Holland, in the Fall of 1991. She holds a master's degree from the University of California at Berkeley where she studied with Gerard Grisey, Andrew Imbrie and Olly Wilson. Additionally, she has studied with Wayne Peterson at San Francisco State University and Betsy Jolas at the American Conservatory at Fontainebleau, France.

GLENN HACKBARTH was born in Milwaukee. Following an early training in jazz, he received degrees from the University of Wisconsin and the University of Illinois where he studied composition with Herbert Brun, Ben Johnston and Edwin London. In 1976, he joined the faculty of Arizona State University where he is currently the director of the new music ensemble and the electronic music research studios, as well as resident artist with the university's Institute for Studies in the Arts. The recipient of grants and awards from ASCAP, the Arizona Arts Commission and the NEA, he has composed for a large variety of instrumental combinations in both the acoustical and electronic mediums. Hackbarth's music is available on the Crystal, Access and Orion labels.

JEFFREY HASS serves as assistant professor of composition at Indiana University and director of the Center for Electronic and Computer Music. He previously taught music theory and composition at Rutgers University and the Interlochen Center for the Arts. His compositions have been premiered by the Louisville and Concordia Chamber Orchestras, and have had performances at Lincoln Center and numerous national conferences. His orchestral works have won several national competitions and are published by MMB Music. Hass has recently been a guest composer at the University of Missouri, Washington State University, the University of Louisville and Indiana State University. He studied composition with Frederick Fox, Donald Erb and Robert Moevs.

Composer/soprano **DEBORAH KAVASCH** is noted for her pioneering work in modern vocal music, particularly in extended vocal techniques. She has had works commissioned and performed in North America and Europe and has appeared in concert at major international music centers and festivals. She has received grants and residencies in composition and performance, and was a 1987 Fulbright Senior Scholar in Stockholm. Kavasch holds degrees in German and music from BGSU, and a doctorate in music from the University of California at San Diego. She is a professor of music theory, composition and voice at the California State University at Stanislaus.

Born in Seattle, **DAVID KECHLEY** was educated at the University of Washington and the Cleveland Institute of Music. His works have been commissioned and performed throughout the United States, Canada, Italy, Austria, Germany, Japan and Egypt by the orchestras of Cleveland, Minnesota, Seattle and North Carolina, the Boston Pops, St. Paul Chamber Orchestra, Kronos Quartet, Minneapolis Guitar Quartet and Vienna Saxophone Quartet. Grants and awards include those from the Guggenheim Foundation, NEA and the North

Carolina Arts Council. He was recently commissioned by the Minnesota Orchestra to create a new work for its Kinder Konzert Series. Kechley is on the faculty of Williams College.

ROBERT KEEFE holds advanced degrees in composition and has taught electronic music at Ithaca College and the University of South Florida at Tampa. Since 1992, he has served as president of the Society for New Music. His writings on composition and electronic music have appeared in *Computer*, *Journal SEAMUS* and the *CMS Newsletter*. His music is recorded on CDCM Compact Discs and IRIDA Records, and published by KIWI Music. Current composition projects and commissions include a work for the Clinton String Quartet, a piano concerto for the New York Federation of Music Clubs, and a rock musical in collaboration with a writer from Ithaca.

KEITH KOTHMAN is a visiting assistant professor at the California State University at Los Angeles, where he directs the computer music studios. Currently completing his Ph.D. in composition with Roger Reynolds at the University of California at San Diego, he holds degrees from the University of Texas at Austin, and received a Fulbright scholarship to study composition and computer music with Lars-Gunnar Bodin at the Institute for Electroacoustic Music in Sweden. He actively researches issues relating to music and culture, with recent papers being presented at national meetings of SCI, CMS and the BGSU New Music & Art Festival. Kothman has both acoustic and electronic compositions recorded on the New Albion and Cambrio labels.

ROBERT LAZUKA is a printmaker who teaches in the School of Art at Ohio University. His work has been shown at universities and museums in numerous competitive and invitational group, and one-person exhibitions throughout the country, as well as represented in a number of corporate collections.

PAMELA A. MADSEN, composer, pianist and theorist, is currently pursuing doctoral studies in music theory at Yale University, where she received a Mellon Foundation award. She studied at Indiana University and received a master's from the University of California at San Diego where she worked with Brian Ferneyhough. Recently, she served as a visiting scholar at UCSD, organizing an international colloquium on theory and aesthetics of contemporary music at the Center for Research in Computing and the Arts. Madsen was an invited resident lecturer and member of the Composer Forum at the Darmstadt 1994 Internationale Ferienkurse für Neue Musik. Her compositional and theoretical work explores issues of large-scale form from a feminist perspective.

GUSTAVO MATAMOROS is a composer whose performances include those at the Experimental Intermedia in New York and the III Encuentro de la Nueva Musica Electronica '91 in Caracas, Venezuela. His work has received two Venezuelan national composition awards, aired on NPR, and been included in *The Aerial*. He is director of the South Florida Composers' Alliance and founding director of the Subtropics Music Festival.

DAVID MATTINGLY has made recordings of solo piano and chamber music with Süddeutscher Rundfunk, Südwestfunk and FONO Schallplatten. He has performed as a guest soloist with nearly a dozen American symphony orchestras and such German musical groups as the Stuttgart Ballet, Württembergisches Staatrorchester, Württembergische Philharmonie Reutlingen and the Radio-Sinfonie-Orchester Stuttgart. An Assistant Professor of piano at Heidelberg College, Mattingly is active as the founder of a number of community-outreach musical programs, including Heidelberg Musical Ambassadors and the Portable New Music Orchestra of Rochester, N.Y.

WILLIAM H. MEADOWS is an independent composer and performer of electronic music, whose work has been featured in the Los Angeles New Music, CalArts Contemporary Music and the Electronic Music Plus Festivals. He has produced multimedia programs for the Third Coast New Music Project, Caravan of Dreams Theater and Dallas Museum of Art. The 1990 release of his compact disk, *Strands*, documents some of his electroacoustic works. His current interests include the integration of aural, visual and performing arts, and the development of interactive electronic environments.

LAWRENCE MOSS has been the recipient of numerous fellowships, including two Guggenheim awards, a Fulbright award and grants from the NEA. His works range from symphonic scores and operas to music for solo instruments, tape and multimedia. His compositions have been performed throughout the United States and Europe, and recorded on the CRI, Orion, Desto, Opus One, AmCam and Spectrum labels. Moss has taught at Mills College, Yale and the University of Maryland, where he is currently a professor of composition. Among his commissions have been awards from the FROMM Foundation, New Haven Symphony, University of Maryland International Piano Festival, Kindler Foundation and NEA Consortium Commission on behalf of the San Francisco Contemporary Players, Composer's Forum of Washington, D.C., and Speculum Musicae of New York.

DAVID STOCK, founder and conductor of the Pittsburgh New Music Ensemble, is professor of music at Duquesne University where he conducts the Duquesne Contemporary Ensemble. He has served as composer-in-residence of the Pittsburgh Symphony and PNME, and was selected by the Pittsburgh Cultural Trust to receive the Creative Achievement

Award for Outstanding Established Artist. With world-wide performance credits, he has recorded on the CRI and Grenadilla labels. He has received fellowships from the Guggenheim Foundation, NEA and Pennsylvania Council on the Arts, and numerous grants and commissions, including those from the Ella Lyman Cabot Trust, Paderewski Fund for Composers, New York Philharmonic, Koussevitzky Foundation, Barlow Endowment, St. Paul Chamber Orchestra and Richard Stoltzman. His television credits include the theme music for the award-winning PBS series *Kennedy Center Tonight*.

Born in Caracas, Venezuela, **ALFONSO E. TENREIRO** is a doctoral candidate at Indiana University under the patronage of the Venezuelan National Council of Culture. His compositions have been performed in Venezuela and the United States. Recording credits include *Venezuelan Classics of the 20th Century* and *Tenreiro by Riazuelo*, with two additional compact discs to be released in 1995. He has received awards from ASCAP, Indiana University, Friends and Enemies of New Music and the Contemporary Record Society, and commissions from the New York Youth Symphony, Columbus Pro Musica, Caracas Symphony and Sinfonietta Caracas. Several commissions have also been funded by Venezuelan industries and private individuals.

DONALD M. WILSON, professor and chair of composition/history (composition) at BGSU, studied with Karel Husa and Robert Palmer at Cornell University, and Gunther Schuller at Tanglewood. He was program director of WUHY-FM (now WHYY-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 Bears prize and an OMTA award. In addition to teaching composition, theory and orchestration, Wilson serves as producer and host of the nationally-distributed New Music Festival Radio Series.

TODD WINKLER is an assistant professor of music at Brown University, and a former faculty member at Oberlin and CalArts, where he received a master's degree. Working as a doctoral student at Stanford University and IRCAM, he pioneered new methods for integrating acoustic instruments with computer technology. He is currently writing a book for A-Z Editions based on this research, entitled *Interactive Composition*. His compositions for traditional music ensembles, multimedia and computer technology have received international attention at such venues as the Darmstadt Festival, New Music America, International Computer Music Conference and Baltic New Music Festival, and have been presented in a solo recital at New York City's Alternative Museum. He has received grants from the NEA, Meet the Composer and NEH, as well as several ASCAP awards.

PERFORMER BIOGRAPHIES – BGSU FACULTY & GUESTS

VASILE BELUSKA, 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. A former faculty member of the University of Northern Iowa and the Liceul de Muzica in Romania, he is currently 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), serves as coordinator of woodwind instruction and performs with the faculty wind quintet, Venti da Camera. He holds degrees from the Universities of Michigan and Alabama, and Peabody, with additional study at Yale University. His principal teachers have been Florian Mueller and Laurence Morgan. Prior to his Bowling Green appointment, he taught at colleges and universities in Iowa, Michigan and Tennessee. He has also been on the teaching staff of the Interlochen Arts Camp and performed as principal oboe or English hornist with the orchestras of Nashville, Knoxville and Toledo. Active as a recitalist and chamber musician, he has performed throughout the United States and Canada, with appearances in England and Belgium. Bentley currently serves as the Ohio chair of the National Association of College Wind and Percussion Instructors.

JUDITH BENTLEY, professor of music performance studies (flute) and member of Venti da Camera, received degrees and musical training from the Oberlin Conservatory, Yale University, Mozarteum Akademie and 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. She 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 as well as reviewer and editor of *Flute Talk* and the *Flutist Quarterly*. Bentley has recorded on Orion, Access, Educo, Capstone and Phillips labels.

ROBERT D. BRACEY, assistant professor of music performance studies (tenor), was a regional finalist in the New York Metropolitan Opera Auditions as well as the first-place winner in the NATS regional competition. Other honors include the NATS Jessye Norman, Rose Marie Jun, Joy Whitman Weinberger Opera, and Betty Brewster from the Cranbrook

Music Guild awards. With degrees from Michigan State and the University of Michigan, he has performed as a soloist throughout the Midwest and appeared with the Michigan Bach Festival, Calvin College Oratorio Society, Detroit Oratorio Society, Greater Lansing Symphony Orchestra, Detroit Metropolitan Ballet Theatre, Windsor Symphony, Kalamazoo Bach Festival, and Ann Arbor Symphony and Chamber Orchestra. Bracey serves as a voice instructor at the Interlochen Arts Camp All-State program each summer.

EMILY FREEMAN BROWN, director of orchestral activities and music director of opera theater at BGSU, 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 Efron, Max Rudolf, Leonard Slatkin and Herbert Blomstedt.

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.

RICHARD CIOFFARI, professor of music performance studies (double bass), holds degrees from the University of Michigan. He is currently in his 27th year as artist/teacher at BGSU, and has served as 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 performed in the United States and abroad. During his tenure at Bowling Green, he has conducted the University Chamber Orchestra and Opera Theater, and has taught classes in conducting, aural skills, orchestration, low strings, music history and music appreciation.

ANN CORRIGAN, part-time instructor of music performance studies (soprano), 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. Currently completing a doctorate at the University of Cincinnati, she also teaches at Bluffton College.

PERFORMER BIOGRAPHIES – BGSU FACULTY & GUESTS CON'T

VINCENT CORRIGAN, associate professor of music composition/history (history), holds degrees in music education and piano from Carnegie-Mellon University, and harpsichord and musicology from Indiana University. He has studied harpsichord with the late Fernando Valenti and Marie Zorn, and musicology with John Reeves White, Edward Roessner and Hans Tischler. His primary interests lie in Medieval music, including music of the troubadours and trouvères, polyphony of the 12th and 13th centuries, and early liturgies, and harpsichord performance. His numerous publications include articles in *International Music Journals* and transcriptions in *The Medieval Lyric: A Project supported by the National Endowment for the Humanities*.

TODD DAVIDSON, assistant professor of music performance studies (trumpet) and member of the Bowling Green Brass Quintet, received degrees from Arizona State as well as the University of North Texas. Currently completing a doctorate in trumpet performance and literature from Indiana University, he has taught as a private instructor in independent school districts in Dallas and as an associate instructor of trumpet at Indiana University. He is a former member of the Dallas Wind Symphony with whom he has recorded two compact discs, and the Columbus, Ind., Pro Musica Orchestra.

JEFFREY HALSEY, associate professor of music composition/theory, is the coordinator of jazz studies and teaches jazz history, improvisation, jazz composition and arranging, and applied jazz bass at BGSU. He also coordinates and directs the College's improvisational combo program. He has toured Europe and the United States, and performed with such artists as Toshiko Akiyoshi, Claude Black, Ray Bryant, Stanley Cowell, Herb Ellis, Tommy Flanagan, Jimmie Forrest, Mike Stern and Dizzy Gillespie. He is currently performing and touring with saxophonist Ernie Krivda. With recordings on the Cadence Jazz, Timeless Jazz and Azica labels, Halsey holds degrees from Aquinas College and BGSU.

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 multimedia 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.

DAVID HARNISH is an assistant professor of music composition/history (ethnomusicology) and director of the

BGSU Balinese gamelan. He recently completed teaching assignments at Colorado College and Skidmore College. He received a bachelor's degree from the University of Pacific, a master's from the University of Hawaii at Manoa, and a doctorate from UCLA. He conducted two years of music research in Indonesia under Fulbright-Hayes grants. He is also a jazz guitarist with recordings three labels.

KEITH HOFACKER serves as the technical director and resident scenic and lighting designer for the College of Musical Arts at BGSU. A free lance theater consultant and designer, he holds a master's in theatrical design from BGSU.

Dancer/choreographer **KATHRYN HUMPHREY**, originally from Bowling Green, has resided in New York and Paris. She received a degree from BGSU in communications, with dance as a minor. She has taught ballet classes for both children and adults with the BGSU Continuing Education and Arts Unlimited Program, and in Paris and New York. She began choreographing in 1983, and since has had performances on the BGSU New Music & Art Festival, Performing Dance Ensemble in North Carolina, and Children's Jazz Production in New York. She has performed with the Omega Dance Company and High Frequency Wave Lengths, and collaborated with poets, artists and musicians. Humphrey has studied with Christopher Pilaphar, Gary Masters, David Howard and Phil Black.

PAUL HUNT, professor and chair of music performance studies (trombone), holds a performer's certificate and doctorate in performance and literature from Eastman. Primary teachers include 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 are listed in the catalogues of PP Music and Bonesteel Music. A literature reviews editor for the *Journal of the International Trombone Association*, he 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. Formerly 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, he directs the Bowling Green Brass Choir.

VALRIE KANTORSKI has performed with chamber music groups in the Salzburg Music Festival, at Carnegie Recital Hall and throughout the United States. She is the pianist with the Toledo Symphony and an instructor in BGSU's Creative Arts Program. She has been on the faculties of Florida State University in Tallahassee and Florida International University in Miami, and has been a member of the Florida Philharmonic Orchestra, Fort Lauderdale Symphony and the Greater Miami Opera Orchestra. As a member of the Kantorski-Pope Piano Duo, she was a winner of the OMTA/Graves Duo Piano award in 1988, 1990 and 1992. The Duo, in collaboration with visual artist Joan McKee, was also awarded the Virginia E. Schrader Residency in Performing Arts at the Toledo Museum of Arts in 1990 in conjunction with the national touring exhibition entitled *Impressionism*. She has recorded on the Coronet, Capstone and Access labels.

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 at Davis, University of Wisconsin and Michigan State University. His main areas of research include 20th-century music analysis, music cognition and music theory pedagogy. His articles have been published in *In Theory Only*, *Journal of Music Theory Pedagogy*, *Perspectives of New Music* and *Tempo*. In addition to editing *Contemporary Music Forum*, a publication of MACCM, he recently assumed co-editorship of *In Theory Only*.

JEFFREY LYMAN, assistant professor of music performance studies (bassoon), holds degrees from the University of Michigan and Temple University. His private teachers have included Bernard Garfield and Richard Beene. Formerly principal bassoon with the Savannah Symphony, he has played contrabassoon with the Grand Rapids Symphony and free lanced with orchestras throughout the Southeast and Midwest. He has also performed with the Colorado Music Festival, and is currently a member of the St. Bart's Chamber Orchestra and the Peninsula Music Festival. He recently appeared as a guest artist with the University of Iowa's Center for New Music and the University of Michigan's Contemporary Directions Ensemble. The recipient of both musical and scholastic honors, Lyman recently completed a Research Partnership Grant with Professor Glenn Watkins, of the University of Michigan, to study aspects of performance practice in the music of Igor Stravinsky.

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. Makara is a graduate of Juilliard, Eastman and the University of Michigan, and a former student of Zino Francescatti, Ivan Galamian, Josef Gingold and Joseph Knitzer.

EDWARD MARKS is a professor of music performance studies (clarinet) and a member of Venti da Camera. He has performed at the Spoleto Music Festival in Italy, soloed with the United States Army Band in Washington, D.C., and 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 Gigliotti, he holds degrees from the University of Maryland, Temple University and the Curtis Institute.

BRUCE MOSS, recently appointed director of band activities, received undergraduate and graduate degrees from the University of Illinois. He served as director of bands at Eastern Illinois University from 1990-94. Prior to completing his Ph.D. in music education at The Ohio State University, he taught at York Community High School in Elmhurst, Ill., where he served as chair of the music department and director of bands. His high school ensembles were widely recognized through performances at the MENC National Convention, and at major high schools and universities throughout the United States and Canada. Moss continues to serve as music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that has been recognized as one of the finest of its kind in the nation. He also organized and conducted a professional wind ensemble for the College of DuPage, Ill., and has taught courses at Elmhurst College, University of Illinois, Ohio State University and VanderCook 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 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. Munson is a member of the ACDA and MENC.

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.

MARY NATVIG, assistant professor of music composition/history (history), holds degrees in musicology from Eastman. Her scholarly interests include Antoine Busnoys, Richard Strauss, Indian ragas and the music of late 15th-century Burgundy. She has presented papers at the annual meetings of the American Musicological Society, the Society for Ethnomusicology and the International Congress of Medieval Studies. In addition, she recently received two grants to continue her archival research in Belgium, and presented her research at the International Medieval Congress in Leeds, England, this past summer. An accomplished violinist, Natvig has been on the faculty of Hope College, and directs the BGSU Early Music Ensemble.

ANN POPE has appeared regularly in chamber music recitals and as soloist with the Chattanooga and Perrysburg Symphonies. She studied at the Cadek Conservatory at the University of Tennessee in Chattanooga and with Edward Kilenyi at Florida State University. She is an instructor with the Creative Arts Program and piano pedagogy instructor for the College of Musical Arts at BGSU. As a member of the Kantorski-Pope Piano Duo, she was a winner of the OMTA/Graves Duo Piano award in 1988, 1990 and 1992. The Duo has also appeared with the Toledo Symphony and on Public Radio and Television. She is a noted adjudicator/clinician and is a published arranger of duo piano music with CPP/Belwin.

JOHN SAMPEN, 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 Albright, Babbitt, Beerman, Martino, Mays, Shlude, Subotnick and Wourinen.

ROGER B. SCHUPP, assistant professor of music performance studies (percussion), holds a bachelor's and master's in performance from Central Missouri State University, and is a doctoral candidate in percussion performance/jazz emphasis at the University of Texas. 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 also 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. A contributing writer for *Percussive Notes*, he was formerly an assistant instructor of percussion and jazz studies at the University of Texas. Schupp is a Yamaha Corporation of America performing artist/clinician and clinician for the Latin Percussion Corporation.

MARILYN SHRUDE, associate professor of music composition/history (composition), 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 MidAmerican Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampen, and is chair of the theory and composition department for the Interlochen Arts Camp.

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. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Abilene, Midland-Odessa and Guadalajara orchestras. He has also performed solo recitals throughout the United States at such venues as the Phillips Collection, National Gallery of Art, University of Mexico, Instituto Culturales Cabañas and Sala Carlos Chavez. 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, and has recorded on the Mutual, Columbia, Access and ASUC labels. Together, he and his wife, Diana, form the Guarneri Duo.

DIANA SMITH received her degrees in piano from the University of Houston and the University of Texas, where she studied with Albert Hirsh, Dalies Frantz and Leonard Shure. In addition, she studied at the Aspen Music School with Rosina Lhevinne and has participated in master classes with Gina Bachauer and Darius Milhaud. She has been on the faculties of Southwest Texas State University, Colorado College and Duke University. A winner of the Phi Beta National Young Artist Award and several competitions, she has also performed at the Kennedy Center, the Phillips Collection, the National Gallery of Art, Sala Chopin (Mexico City) and as a

PERFORMER BIOGRAPHIES – BGSU FACULTY & GUESTS CON'T

soloist with the Houston Symphony. She has recorded for Access Records, presented duo recitals throughout the United States and Mexico, and performed with such artists as Jean-Pierre Rampal, André Navarra and Leopold Stokowski. Together, she and her husband, Alan, form the Guarneri Duo.

ERIC SOOY holds a master's in ethnomusicology from BGSU. He is a part-time instructor of music performance studies (percussion) and a member of TimeLine, the faculty percussion trio. He has conducted field research in Bali on gamelan performance and construction, and studied Ewe drumming with Godwin Agbeli in Ghana, West Africa. Currently a percussionist with the Adrian Symphony, he has performed as principal timpanist with the West Shore Symphony and percussionist with the Grand Rapids and Ann Arbor Symphonies. Sooy is also an active designer and builder of a variety of percussion instruments.

HERBERT SPENCER, professor of music performance studies (horn), is an active guest soloist, clinician and recitalist throughout the United States and Europe. He serves as coordinator of brass/percussion studies, is a member of the Bowling Green Brass Quintet, and directs the Bowling Green Horn Club. He received degrees from Eastman and Ithaca College and was solo horn 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. A visiting professor of horn at the Royal Conservatory of Music in Brussels for the past 15 years, he is also a research and development consultant for many horn manufacturers worldwide.

SUZANNE THIERRY serves as administrative assistant for the MACCM and part-time instructor of music performance

studies (flute). She received graduate degrees in music history and performance from BGSU, as well as an undergraduate degree from the University of Alabama. A former graduate 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 National and Public Radio, and was a guest artist on the 1993 Crane Festival of Newmusic. She will serve as a judge in the National Flute Association's 1995 Newly Published Music Competition.

LUCIA UNRAU is a widely sought after performer of classical and contemporary music. A regular member of the Sterling Consort and a founding member of Electro-metamorphosis, she also performs regularly with the California E.A.R. Unit and presents solo concerts on piano and digital keyboards throughout the United States. She holds degrees in piano from Oberlin, Indiana University and the University of Texas. An Associate Professor of Piano at Bluffton College, Unrau is presently working on three compact disc projects to be released during the 1995-96 season.

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 won critical acclaim for the Swiss premiere of Alfred Schnittke's *Viola Concerto*. Her performances and recordings have been broadcast throughout the world. Xiao received degrees from the Shanghai Conservatory and SUNY at Stony Brook.

PERFORMER BIOGRAPHIES – BGSU STUDENTS

MARCO ALBONETTI, from Faenza, Italy, is a first-year graduate student majoring in saxophone performance. He graduated from the Rossini Conservatory in Pesaro, Italy, where he studied with Enzo Veddovi. He has participated in master classes with F. Mondelci, M. Mazzoni and Jean-Marie Londeix, and won first prize in several competitions. He soloed in the European Festival at Rimini and the Salzburg Weiner Saal Ravenna Festival, performed at the 10th World Saxophone Congress, and recorded for the South African Broadcasting Corporation. He currently serves as principal saxophonist for the Accademia Bizantina Orchestra conducted by Luciano Berio. A former student of Eugene Rousseau, he is studying with John Sampen.

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 Liptak.

PERFORMER BIOGRAPHIES – BGSU STUDENTS CON'T

The **FALL WIND ENSEMBLE** is one of seven band ensembles within the University's College of Musical Arts, and is selected through audition at the beginning of each fall semester. The ensemble is dedicated to stimulating musical growth while providing a comprehensive education to aspiring music teachers and performers. They perform literature from the finest contemporary and traditional repertoire, including original works for band and wind ensemble, as well as outstanding orchestral transcriptions. Most students in the ensemble are music majors; however, any student in the University who meets the standards of performance may be accepted.

KATHLEEN M. HILL is a third-year graduate student majoring in flute performance from Normal, Ill. A member of the Bowling Green Philharmonia and Magnum Flute Choir, she performed on the recent National Flute Convention in Kansas City. She received a bachelor's from Illinois State University and has studied with Max Schoenfeld and Walfred Kujala. She is currently a student of Judith Bentley.

The **KUSUMA SARI**, the Balinese gamelan orchestra housed at BGSU, is a gamelan gong kebyar or "blazing" orchestra from the island of Bali in Indonesia. Kusuma Sari was acquired for BGSU in 1990 by former faculty ethnomusicologist JaFran Jones, who was director of the group ensemble. The student gamelan group has since performed throughout the Midwest.

M. AMANDA MATERNE, from Dayton, is a senior pursuing a double major in music performance and English education. She has been a featured soloist with the Colonel White High School Concert Band, Dayton Youth Wind Ensemble and Bowling Green Philharmonia, and served as principal saxophonist with the BGSU Wind Ensemble and Symphonic Band, and the American Musical Ambassadors. In 1989, Materne was filmed for a personal documentary as a performing saxophonist on Dayton's DPS network. She has participated in master classes with Dale Underwood and Donald Sinta, and performed on the 10th World Saxophone Congress. A former student of James Hill, she currently studies with John Sampen.

YIANNIS MIRALIS, from Nicosia, Cyprus, is a second-year graduate student majoring in music education. He received degrees in elementary education and harmony from the Pedagogical Academy of Cyprus and Greek Conservatory in Nicosia. He has performed at several festivals, including the European Music Festival and 16th World Universiade. In

1990, he received a Fulbright Scholarship to study music education in the United States. He went on to Lawrence University where he graduated with a bachelor's degree in music education. He has studied saxophone with Stephen Jordheim, and currently works with John Sampen.

RUSSELL PETERSON, from Youngstown, is a second-year graduate student pursuing a woodwind specialist degree. He is active in both saxophone and bassoon performance. He received a bachelor's from Youngstown State University, where he studied with Jim Umble and Bill Byo. He later studied with Jean-Marie Londeix and Jean-Marie Lamothe at the Bordeaux Conservatory. As a saxophonist, he has performed with the 4-Peace Saxophone Quartet, the BG Jazz Sextet, and the Fat Tuesday Big Band with Ernie Krivda. His bassoon duties include performances with the Bowling Green Philharmonia, Warren Chamber Orchestra, Greenville, Lima and Youngstown Symphonies, and the National Orchestra of the Bordeaux Aquitaine. Peterson currently studies with Jeffrey Lyman and John Sampen.

The **TRANSCONTINENTAL SAXOPHONE QUARTET** has conducted educational and entertaining tours in their dual homelands of the United States and Europe. The flexibility of its members allows for performances on a variety of venues, including music for children's, contemporary music and jazz concerts, as well as cafes, parties and weddings. The Quartet has also participated in various competitions, receiving a semifinalist award in the Fischhoff National Chamber Music competition, and performed at the recent NASA Conference in West Virginia. Fresh from a tour of Italy and Cyprus, the Transcontinental Saxophone Quartet has been featured on international radio and television broadcasts.

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College of Musical Arts

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School of Art

Exhibition Program Administrator:	Jacqueline Nathan
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ACKNOWLEDGEMENTS

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

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