





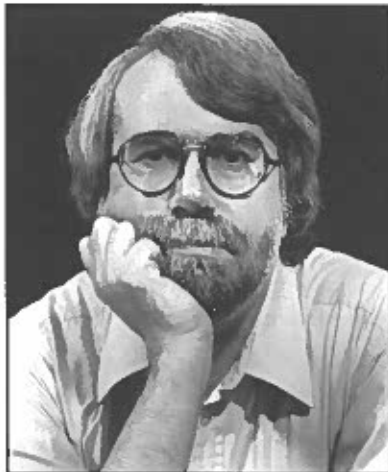
# 20th annual new music & art festival

Bowling Green State University

October 9-16, 1999

College of Musical Arts  
Fine Arts Center Galleries

*In a time where argument rages about the relative merits of maximalism vs. minimalism, tonality vs. atonality, high culture vs. popular culture, and so forth, I believe only one essential thing: the proper goal of any creative artist is to communicate to others something meaningful about what it is to be alive. The means, as long as they are well organized and presented, matter less than this end, and I will avail myself of ANY means of expression in an attempt to reach this end. All that matters is that we nourish, enlighten, and console the human spirit.*

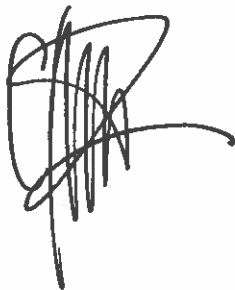


## special guest composer

Christopher Rouse

## featured composers/presenters

Stephen Albert, Larry Austin, Ron Averill, Tom Benjamin, Jeffrey Brooks, Elizabeth Crafton, Donald Crockett, Michael Daugherty, Kui Dong, Bruce Durazzi, Paul Elwood, Lawrence Fritts, David Hainsworth, David Harnish, Katherine Hoover, Brooke Joyce, Joseph Klein, Paul Koonce, Dina Koston, Eric Lai, Robert Lemay, Daphne Leong, James Matheson, Jeffrey Mumford, Jon Christopher Nelson, Carrie Richmond, Paul Rudy, Marilyn Shrude, Joan Tower, Carl Vine



## featured student ensembles

### Bowling Green Philharmonia

Emily Freeman Brown, conductor

### Bowling Green Wind Ensemble

Bruce Moss, conductor

### Kusuma Sari Gamelan

David Harnish, director

### BGSU Percussion Ensemble

Roger B. Schupp, director

## featured concerto soloist

Kevin Schempf, clarinet

## exhibitions

### Charles Kanwischer: Recent Landscape Drawings from Northwest Ohio

### Contemporary Clay: Master Teachers/Master Students

John Balistreri, curator

Dan Anderson and Russell Wrangle, Rudy Autio and David Regan, Val Cushing and Mary Louise Carter, Jack Earl and Gregg Luginbuhl, Ken Ferguson and Steve Heineman, Jun Kaneko and Lisa Wolkow, James Leedy and Brandon Reese, Michael Lucero and Roberto Visani, Don Reitz and David Dahlquist, Toshiko Takaezu and Martha Russo, Robert Turner and John Gill

### Marilene Phipps: Altars and Shrines of Haiti

Ohio Arts Council

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PROGRAMS IN THE ARTS

# schedule of events

## saturday, october 9

11 a.m., CONCERT Young People's Concert: Opera for Youth. *The Fowl Trilogy* by Tom Benjamin.  
Bryan Recital Hall \$

## wednesday, october 13

7 p.m., SEMINAR Katherine Hoover. Bryan Recital Hall

## thursday, october 14

3:30 p.m., SEMINAR Christopher Rouse. Bryan Recital Hall

7:30 p.m., EXHIBITION OPENING *Charles Kanwischer: Recent Landscape Drawings from Northwest Ohio.*  
Kennedy Green Room

8 p.m., CONCERT Brooks, Daugherty, Dong, Mumford, Tower. The BGSU Wind Ensemble  
and faculty artists. Kobacker Hall

## friday, october 15

9 a.m., PANEL Composer to Composer: A Dialogue with Christopher Rouse.  
Donald M. Wilson, moderator. Bryan Recital Hall

10:30 a.m., CONCERT Averill, Elwood, Lemay, Matheson, Rouse. Kobacker Hall

2:30 p.m., CONCERT Harnish, Hoover, Rouse. Kobacker Hall

6:30 p.m., LECTURE James Leedy. 204 Fine Arts Center

7:30 p.m., EXHIBITION OPENING *Contemporary Clay: Master Teachers/Master Students.* Dorothy Uber Bryan Gallery

8 p.m., CONCERT *The Electro-Acoustic Phenomenon.* Austin, Fritts, Hainsworth, Klein, Koonce,  
Nelson, Rudy. Kobacker Hall

## saturday, october 16

9 a.m., SYMPOSIA Music papers by Crafton, Durazzi, Lai, Leong. Jeffrey Mumford, chair.  
Bryan Recital Hall

1 p.m., PANEL *Making Art/Making Music 1999.* Austin, Leedy, Phipps, Rouse.  
Jeffrey Mumford, chair. Little Theatre, Toledo Museum of Art

2:30 p.m., CONCERT Koston, Richmond, Shrude, Vine. Great Gallery, Toledo Museum of Art

6:30 p.m., LECTURE Marilene Phipps. 204 Fine Arts Center

7:30 p.m., EXHIBITION OPENING *Marilene Phipps: Altars and Shrines of Haiti.* Willard Wankelman Gallery

8 p.m., CONCERT Albert, Crockett, Joyce, Rouse. Bowling Green Philharmonia. Kobacker Hall

*Activities take place at BGSU's Moore Musical Arts and Fine Arts Centers, as well as at the Toledo Museum of Art. The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan and Willard Wankelman Galleries are located in the Fine Arts Center. The Toledo Museum of Art houses the Great Gallery and Little Theatre. The festival schedule is subject to change.*

*\$ Admission Charged.*

**The Fowl Trilogy**

music by Tom Benjamin  
libretto by Elaine Gerdine

**Chicken Little**

<i>Chicken Little</i>	Eric Farrell
<i>Ducky Doodles</i>	Jennifer Schondell
<i>Henney Penney</i>	Eve Wadsworth
<i>Goosey Loosey</i>	Cynthia Lincoln
<i>Dr. Sigmund Frog</i>	Luke Rosen

**The Ugly Duckling**

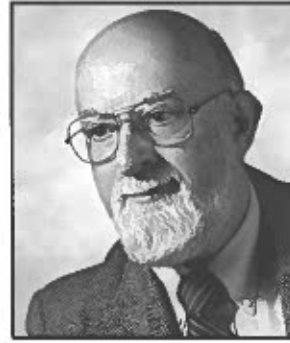
<i>Cutie</i>	Valerie Kemerer
<i>Perkie</i>	Rebecca Barko
<i>Ugly</i>	Juliane Gorretta
<i>Dr. Frog</i>	Luke Rosen
<i>Swanee</i>	Aaron Miner

**The Little Red Hen**

<i>Madame Poulet</i>	Cynthia Lincoln
<i>Agnes Day</i>	Juliane Gorretta
<i>Billy Goat</i>	Aaron Miner
<i>Pamela Pig</i>	Eve Wadsworth
<i>Dr. Frog</i>	Luke Rosen

Barbara Lockard-Zimmerman, producer/director  
Paul Bailey, accompanist

*Presented in conjunction with the Young Peoples' Concert series.*



*My music over the years has become simpler and simpler, without any particular attempt to do that. My main interest these days is to write music which is accessible to non-specialist musicians and audiences, fun to perform and, one hopes, expressive and lyrical. I've turned from*

*chamber and orchestral music, with an occasional exception, to choral music, song and music for the stage.*

The *Fowl Trilogy* (also known as the *Frog Operas*) began in 1985 with a commission for *Chicken Little* from the Houston Grand Opera's touring company, the Texas Opera Theater. The piece was well received and has had many subsequent productions. The other two mini-operas were added as companion pieces, *The Ugly Duckling* in 1992 and *The Little Red Hen* in 1996. All have librettos by Elaine Gerdine. Simple to produce and couched in a simple tonal musical idiom, they are meant to be fun for all ages.

Fanfare for the Uncommon Woman, No. 5 (1993) \_\_\_\_\_ Joan Tower  
 David Larking, Mark Nixon, George Novak  
 and Joel Treybig, trumpet

ringing fields of enveloping blue (1997) \_\_\_\_\_ Jeffrey Mumford  
 Bonnie Thron, cello  
 Adam Mahonske, piano

Pangu's Song (1998) \_\_\_\_\_ Kui Dong  
 Mary Catherine Jones, flute/alto flute  
 Michael Vercelli, percussion

– INTERMISSION –

Bowling Green Wind Ensemble  
 Bruce Moss, director

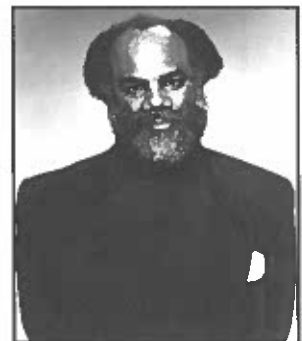
Dreadnought (1997) \_\_\_\_\_ Jeffrey Brooks

Niagra Falls (1997) \_\_\_\_\_ Michael Daugherty



Joan Tower

*My work is inspired by cloud imagery, and the speed with which clouds move. Similarly, I try to create layers of simultaneous, but differentiated musical activity wherein lines often develop independently of each other.*



*Music is poetry without words, drama without stages, landscapes with invisible scenes, a mind adventure and a dialogue between a human being's subconscious and world.*



*Musical ideas come to me when I drive my car down an empty American highway. There is freedom of movement and space to reflect. Whether I am playing jazz piano or composing concert music, I like to deviate from the middle of the road. Through an unconventional use of American icons, I open a door to listeners, inviting them to bring their own emotions and associations into the musical experience.*



*My desire is that when people listen to my music they not only understand why I need to be a composer, but will also have a sense of how I struggle with life's issues as a man, a father, a husband, member of a community, a soul, and in the best case it will help listeners to contemplate their relationship to life as well.*



Pound (1998) \_\_\_\_\_ James Matheson

Jane Solose, piano

god kreasi baru (1993) for trombone and tape \_\_\_\_\_ Ron Averill

Sean Flanigan, trombone

La redemption...

hommage à Martin Scorsese\* (1994) \_\_\_\_\_ Robert Lemay

Rhonda Taylor, soprano saxophone

Chia-Hsiu Tsai, alto saxophone

Samuel C. Fritz, tenor saxophone

Erik Rönmark, baritone saxophone

Jason Dooley and Kevin Clyde, percussion

Mikel Kuehn, conductor

A Vast Ocean of Promise (1999) \_\_\_\_\_ Paul Elwood

Nancy Lutes, solo bassoon

Vasile Beluska and Moses Pogossian, violin

Nancy Buck, viola

Christy Jensik, flute/alto flute

Kevin Schempf, clarinet

Robert Satterlee, piano

Paul Elwood, banjo

Ogoun Badagris (1976) \_\_\_\_\_ Christopher Rouse

Kevin Clyde, Billy Giacomelli, Kent Laukhuf,

Roger B. Schupp and Cale Parks, percussion

\*World premiere



Write the music you would most like to hear, or at least come close, and there's a pretty good chance someone else will want to hear it as well.

*Ron Averill*

Words,  
flat upon a page  
cannot describe

Music  
any more than a Cat  
can operate a  
Doorknob.

Just listen.

*Ron Averill*



My challenge as composer is to write music for concerts as a total experience at this fin de siècle.

*Robert Lemay*



I used to write music that would try to tell a story – my own or a subject derived from literature. As I get older, I have changed my thinking and now approach composition with the belief that music is simply about music. It has its own story to tell.

*Paul Elwood*



Bonham (1988) \_\_\_\_\_ Christopher Rouse

The BGSU Percussion Ensemble  
Roger B. Schupp, director

Sonata for Oboe and Piano (1991) \_\_\_\_\_ Katherine Hoover

John Bentley, oboe  
Valrie Kantorski, piano

Purwedaksina (1996) \_\_\_\_\_ David Harnish

The Kusuma Sari Gamelan  
David Harnish, director

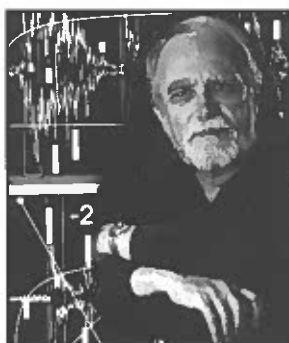


*Music has been the cornerstone of my life since I can remember. I hope to share its beauty.*

A handwritten signature in cursive script, reading "Katherine Hoover".

*Musical creativity cannot be verbalized. It lies beyond the scope of words and in the experience of the moment of performance. Each moment, each performance, foreknowledges the next.*

A handwritten signature in cursive script, reading "David Harnish".



*Composing is an amazing grace, giving me the love and assimilation of all kinds of musics and sounds, their synthesis becoming the modeling process for much of my work.*

A handwritten signature in cursive script, reading "Larry Austin".

*In the making of music, I am, after all else, returned to sound, its sense of origin, and to music's invitation to reinvent our memories of it.*

A handwritten signature in cursive script, reading "Paul D.".





*the electro-acoustic phenomenon*

Dog (1997) \_\_\_\_\_ Joseph Klein

Deborah Norin-Kuehn, soprano  
Nancy Lutes, bassoon

Thought-Forms (1997) \_\_\_\_\_ Lawrence Fritts

Remnants (1998) \_\_\_\_\_ Paul Rudy

Shady Origins (1998) \_\_\_\_\_ David Hainsworth

– INTERMISSION –

Scatter\* (1999) \_\_\_\_\_ Jon Christopher Nelson

*Commissioned by MACCM for the 20th Annual New Music & Art Festival*

Walkabout (1998) \_\_\_\_\_ Paul Koonce

Tarogato! (1998) \_\_\_\_\_ Larry Austin

Burton Beerman, clarinet  
Malcolm Byrd, Renee Di Biasio, Celesta Haraszti,  
Gabi Marquez and Mike O'Connor, dance  
Celesta Haraszti, choreography  
Heather Wallace, ceramics installation  
Keith Hofacker, lighting design

*\*World premiere*



*the play of opposites:  
chaos/order  
surface/essence  
process/structure*

*metaphors in sculpted time; "the  
sparkled cargo of sound"*

*to challenge, engage,  
inform, provoke—these are the  
things that matter in my work  
and works.*

*As the most abstract of the arts,  
music allows the deepest level  
of communication between  
the artist and audience.*





*Music is magic. At one point, I  
thought I understood it, but  
have since realized I was  
wrong. I've been inspired a  
couple of times, but mostly  
composing makes me sweat!*

*But the hardest part—and the task I've set  
for myself—was squeezing human expression  
out of a computer. By their nature,  
computers are accountants—not artists.*



*paper presentations*

Jeffrey Mumford, chair

“Preferential Strategies in Elliott Carter’s Second Quartet (1959)”

*In his second quartet, Carter employs composition strategies of triple groupings and large-scale ratios that anticipate his acknowledged use of structural polyrhythms in later works.*

Elizabeth Crafton



“The John Cage-Luigi Nono Controversy and the Possibilities of Radical Composition”

*Although their aesthetic positions proved to be incompatible, Nono and Cage shared a radical outlook that may prove instructive to contemporary musicians.*

Bruce Durazzi



“The Evolution of Chou Wen-Chung’s ‘Variable Modes’”

*This paper traces the development of Chou Wen-Chung’s “variable modes,” whose enumerations are derived from metaphysical principles explicated in the ancient Chinese treatise, the “Book of Changes.”*

Eric Lai



“Aspects of Time in Conlon Nancarrow’s *Tango*?”

*This paper examines three aspects of time in Nancarrow’s “Tango?” for solo piano: tempo, pulse stream and durational pattern*

Daphne Leong



Dog Light (1998) \_\_\_\_\_ Carrie Richmond

Andrea Vittulo, cello  
Dustin Ruffell, clarinet  
Kevin Clyde, percussion  
Erin Bonski, piano  
Marilyn Shrude, conductor

*Winner of the 32nd Annual BGSU Competitions in  
Music Performance (Composition Division)*

Homage to György Kurtág (1997) \_\_\_\_\_ Dina Koston

Maria Sampen, violin  
Andrea Yun, cello  
Dawn Kulak, flute  
Chelsea Howell, clarinet

Notturmo: In Memoriam Toru Takemitsu (1996) \_\_\_\_\_ Marilyn Shrude

Movses Pogossian, violin  
John Sampen, alto saxophone  
Marilyn Shrude, piano

Piano Sonata \_\_\_\_\_ Carl Vine

*first movement  
second movement*

Laura Melton, piano



*The goal for me in music is clarity of thought. We have had various harmonic systems, but the properties of the overtone series remain a touchstone.*

*Dina Koston*

*Creating music is like birthing a child. We nurture it within, love it into being, train it, teach it, and refine it, then send it off into the world while we nervously wait in the shadows.*

*Carl Vine*



Carl Vine

*For me composing is a journey into the interior spaces of my imagination.*

*Marilyn Shrude*



Bowling Green Philharmonia  
Emily Freeman Brown, conductor  
Kevin Schempf, clarinet

Iscariot (1989) \_\_\_\_\_ Christopher Rouse

La Quinta Del Sordo (1998) \_\_\_\_\_ Brooke Joyce

Roethke Preludes (1994) \_\_\_\_\_ Donald Crockett

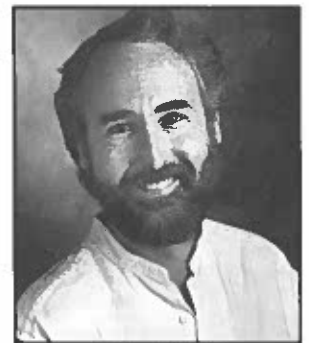
- I. *Tethered to Another Moon*
- II. *Making Music With His Bones*
- III. *Arches of Air*
- IV. *The Principality of Tears*
- V. *Shepherd of Slow Forms*
- VI. *Straw for the Fire*

Wind Canticle (1992) \_\_\_\_\_ Stephen Albert  
Kevin Schempf, clarinet



*I simply try to write the kind of music I want to hear as a listener, and hope that my sincerity and individual aesthetic stimulates other people. Music, for me, is autobiography.*

*Composers often seek inspiration from sources beyond music itself. For me, it's nature and poetry almost every time.*



*I seek a new synthesis: to find new relations between old things. I want to form a continuum with the past, not ape it.*

— from the G. Schirmer Stephen Albert retrospective

Pulitzer Prize- and Grammy award-winning composer **Stephen Albert**, whose tragic death in 1992 stunned the music world, was recognized in his lifetime for a body of work at once powerful, dramatic, colorful and deeply emotive. He won the 1985 Pulitzer Prize for his symphony *RiverRun* and from 1985 to 1988 served as composer-in-residence with the Seattle Symphony. Albert received commissions from the Chicago, National, Pittsburgh, Baltimore and Seattle symphonies, as well as the Philadelphia Orchestra, the New York Philharmonic, the Chamber Music Society of Lincoln Center and the Library of Congress. Among his other awards and honors were two MacDowell Colony Fellowships, a Huntington Hartford Fellowship, two Guggenheim Fellowships, two Rome Prizes and grants from the Martha Baird Rockefeller Fund, the National Endowment for the Arts, the Ford Foundation and the Alice M. Ditson Foundation. From 1988 to the time of his death, he was professor of composition at Juilliard. He had also taught in the Lima public schools under a Ford Foundation grant as composer-in-residence, and at the Philadelphia Musical Academy, Stanford University and Smith College.

**Larry Austin** works in and out of his Denton, Texas, studio gaLarry, continuing his active composing career with commissions, writing, tours, performances, recordings and lecturing. He has received numerous commissions, grants and awards. Worldwide performances and recording credits include the 1994 premiere release of his complete realization of Charles Ives' transcendental *Universe Symphony*. In 1996, Austin retired from his 38-year academic career. Additionally, in 1996 he became the first American to win the prestigious Magistere (Magisterium) prize/title at the 23rd International Electroacoustic Music Competition in Bourges, France, for his composition *BluesAx* for saxophonist and computer music. The award was also presented in recognition of Austin's work and influential leadership in electroacoustic music genres through the past 35 years.

**Ron Averill** currently lives and composes in Seattle, Wash. His works have been performed extensively throughout the world, at such venues as the Bourges Electroacoustic Festival, ICMC, DISCOVERIES and the JIM Computer Music Conference. His latest work, *tasting the crocodile's breath* for piano and computer-realized sounds, is scheduled to appear on a soon-to-be-released CDCM compact disc. Averill's awards include honorable mentions in the Grand Prix Internationaux Bourges for both *nature morte: ensnare entangle emerge* for computer-realized sounds and *painting legs on the snake* for computer-realized sounds, and an in the Prix Ars Electronica for *gdod kreasi baru* for trombone and computer-realized sounds. Averill studied composition with Richard Karpen and received his D.M.A. in composition from the University of Washington.

**Tom Benjamin** received degrees from Bard College, Brandeis, Harvard and Eastman, and studied composition with Carlos Surinach, Ernst Krenek, Arthur Berger and Bernard Rogers. Benjamin has composed six operas, as well as orchestral, chamber and choral music. Additionally, he is the author of two books on counterpoint and co-author of three music theory texts. A winner of prizes in numerous composition contests both in the United States and abroad, Benjamin has also received grants, awards and commissions from such organizations as the National Endowment for the Arts, ASCAP, Meet the Composer, the National Music Theater Network, the Barlow Foundation and many others. He is a Fellow of

the MacDonnell Colony, the Corporation of Yaddo and the Virginia Center. Also active as a performer and choral conductor, Benjamin now teaches theory and composition at Peabody.

**Jeffrey Brooks** studied composition at Tanglewood and at Yale, where he received master's and doctoral degrees. A recipient of numerous grants, prizes and fellowships, Brooks has had works performed by progressive new-music presenters worldwide, including Bang on a Can, Walker Art Center, Piano Duo, ASKO Orkest, CMS Europe, 5th Species, Sound Pressure, the California EAR Unit, Dinosaur Annex, Relache and Present Music. In the early 1990s, Brooks served as artistic director of the American Composers Forum and created *The Composer's Voice*. He now owns Dragonwell Studio where he composes music and restores audio archives. Brooks also curates and produces Noncom, a noncommercial new-music series at the Southern Theater in Minneapolis, and serves on the faculty of the Center School for Arts and Research.

**Elizabeth Crafton** holds degrees from Baylor University and the University of North Texas and is continuing her doctoral studies in music theory at the University of North Texas. Alfred Schnittke is the subject of her dissertation. Research interests include applications of voice-leading analysis to 20th-century music, rhythm and meter, Schenkerian theory, and the history and theory of 18th-century German music. Crafton has taught at Lon Morris College and the University of North Texas, and is an active pianist who regularly performs and promotes 20th-century literature.

**Donald Crockett** joined the faculty of the University of Southern California in 1981, where he is professor of composition and music director of the Contemporary Music Ensemble. Commissions have come from the Los Angeles Chamber Orchestra, where he served as composer-in-residence from 1991 through 1997, as well as from the Kronos Quartet, Los Angeles Philharmonic, Stanford String Quartet, Pittsburgh New Music Ensemble, CORE Ensemble and California EAR Unit, among others. He has received grants and prizes from the American Academy of Arts and Letters, American Music Center, Barlow Endowment, BMI, Composers Inc., Copland Fund, Kennedy Center Friedheim Awards, Meet the Composer and the National Endowment for the Arts. His music is published by MMB Music and recorded on the CRI, Laurel, A&R and Pro Arte labels.

**Michael Daugherty** has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. His music has been performed and recorded by prominent orchestras and ensembles in the United States and abroad including the Baltimore Symphony Orchestra, Kronos Quartet, Houston Grand Opera and London Sinfonietta. He has received numerous awards for his music, including recognition from the American Academy of Arts and Letters, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. His music is published exclusively by Peermusic Classical and represented in Europe by Faber Music Ltd. At Yale he studied with composers Earle Brown, Jacob Druckman, Bernard Rands and Roger Reynolds. Daugherty pursued further studies with György Ligeti in Hamburg. After teaching music composition at Oberlin, he joined the music composition faculty at the University of Michigan. In 1999, Daugherty began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

# composers & presenters

**Kui Dong** was born in Beijing, China. Her compositions and commissions include a three-act ballet for orchestra, chamber works, electroacoustic works and music for film. She is a first prize-winner in the 1999 Val Tidone International Composition Competition in Italy, the 1994 Alea III International Chamber Composition Prize in Boston, and the National Art Song and National Dance Music Competitions in Beijing. The winner of an honorary mention at Ars Electronica, Dong is also the recipient of awards from Meet the Composer, the Dicky Foundation, ASCAP, the Djaressi Foundation for Art, the Santa Clara Art Council and the Asia-Pacific National Fund.

**Bruce Durazzi** holds bachelor's degrees in music composition and English from Oberlin, and has also studied at Rice University and the University of Illinois at Urbana-Champaign. He is currently a Ph.D. candidate in music theory at Yale, where he teaches first-year harmony. Durazzi's research interests include 20th-century music and the relationship between music analysis and other issues such as politics, aesthetics, sexuality and language. He has recently presented papers at Yale's Music Colloquium series and at the fifth Feminist Theory and Music Conference. His dissertation research concerns the music and politics of Luigi Nono.

The *Cleveland Plain Dealer* described **Paul Elwood** as "a composer-performer with the imagination of a child and the self-assurance of a virtuoso." His music has been performed at Darmstadt and Piccolo Spoleto, as well as by ensembles including the Charleston Symphony, Tambuco, the Scottish Chamber Orchestra String Quartet and the Wichita Symphony. Recent performances of his music have been presented at the American Academy in Rome, where Elwood was the Southern Regional Visiting Composer in 1998; in Weimar, Germany, by the Dehler String Quartet; and at Summerfest in Kansas City. Elwood is an assistant professor at Brevard College in North Carolina.

**Lawrence Fritts** received his Ph.D. with honors in composition from the University of Chicago, where he studied with Shulamit Ran, John Eaton and Ralph Shapey. He is an assistant professor of composition and theory at the University of Iowa, where he directs the Electronic Music Studios. Recent compositions have been presented at conferences and festivals in Greece, Italy, France, Scotland and the United States. Fritts' works can be heard on the Frog Peak and Innova labels. His papers on mathematics and music have been presented at conferences of Music Theory Midwest, the American Mathematical Society and the Institute for Advanced Study in Informatics and Systems Research.

**David Hainsworth** is currently a doctoral student in music composition at the University of Texas at Austin where his primary composition teachers have been Russell Pinkston, Karl Korte and Dan Welcher. Hainsworth's compositions have been recognized by the Cinquieme Prix Internazionale Luigi Russolo, SEAMUS, the Korean Electroacoustic Music Society, the Eighth Biennial Festival of New Music, Imagine97, ResFest, the Aspen Music Festival and the 32nd Royal Musical Association Research Students' Conference. He is currently director of the Music Microcomputer Lab at the University of Texas at Austin.

**David Harnish** is an associate professor of ethnomusicology and director of the Balinese gamelan Kusuma Sari at Bowling Green State University. His research specialization is the music of Indone-

sia, particularly the music cultures of Bali, Java and Lombok, and music of Asia in general. Harnish, who studied in Indonesia for over two years, is a double Fulbright-Hayes grant recipient, an NEH grant recipient and a National Foundation scholar. Previous faculty appointments include Colorado College and Skidmore College. His research has been published in national and international journals, books and encyclopedias. A frequent consultant for National Geographic and the Smithsonian Institute, he currently has a book under review. He has performed the gamelan traditions of Indonesia for 20 years; studied gamelan music with such artists as KRT Wasitidoningrat, Hardja Susilo, Wayan Suweca, Made Lebah, Nyoman Wenten and Wayang Loceng; taught and directed gamelan ensembles for 13 years; and produced two recordings of gamelan music. He is also a guitarist and is featured on several recordings with three different labels.

**Katherine Hoover**, composer, conductor and flutist, is the recipient of a National Endowment Composers Fellowship and an Academy of Arts and Letters composition award. Her work is published by Theodore Presser, Carl Fischer and Papagena Press, and is recorded on the Koch, Delos, Parnassus, Centaur, Gasparo, Cantilena and Leonarda labels. Her works have been played by over 20 orchestras, as well as by Julius Baker, Sharon Robinson, Eddie Daniels, Carol Winciec, Eugenia Zukerman and the Colorado Quartet. In the January 1997 issue of *Classical Pulse*, critic Leslie Gerber picked Hoover's *Da Pacem* as one of the five best recordings of 1996.

**Brooke Joyce** holds degrees in theory/composition from Lawrence University and the Cleveland Institute of Music. His teachers have included Donald Erb, Margaret Brouwer and Allen Gimbel. *La Quinta del Sordo* was premiered last November by the Nouvel Ensemble Modern in Montreal as part of their FORUM 98 program for young composers. His orchestral work *Yniswyrddn* (The Isle of Glass) was performed in May by both the Cincinnati and San Francisco Youth Symphonies. Joyce was recently awarded the Bearns Prize from Columbia University and an ASCAP award.

**Joseph Klein** holds degrees from Indiana University, University of California at San Diego and California State Polytechnic University at Pomona. His composition teachers include Harvey Sollberger, Robert Erickson, Roger Reynolds, Claude Baker and Eugene O'Brien. Currently an associate professor and chair of composition studies at the University of North Texas College of Music, Klein has received recognition by such organizations as the national Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation of Amsterdam, Phi Mu Alpha, Meet the Composer and ASCAP.

**Paul Koonce** studied composition at the University of Illinois and the University of California at San Diego, where he received his Ph.D. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Arts Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paolo, the Bourges International Competition and the International Computer Music Association. His music is currently available on the SEAMUS, Mnemosyne, ICMA, Panorama and Innova labels, with upcoming releases on Einsten, CDCM and Mode records. He is currently assistant professor of composition at Princeton University.

**Dina Koston** is the co-founder and co-artistic director, with Leon Fleisher, of the Theater Chamber Players, a group formed to present music of our time on programs with related older music. The group was named resident ensemble of the Smithsonian Institution and later of the Kennedy Center. Koston resumed composing in recent years with a number of chamber works which have been performed at Tanglewood, the Yale Summer Music Festival, Peabody and in the recital repertoire of Phyllis Bryn-Julson and William Anderson. Her *Trios of Winds* for 22 winds, written for Robert Levy and the Lawrence University Wind Ensemble, was performed there this past May. Koston has written theater music for productions at Café LaMama and at the Arena Stage. Her Library of Congress commission will be premiered in March 2000.

**Eric Lai** is an assistant professor of music theory at Baylor University and has taught at Indiana University, University of Wisconsin at Eau Claire and Hong Kong Baptist University. A former editor of the *Indiana Theory Review*, he received degrees from Indiana University and the Royal Scottish Academy of Music and Drama. Lai's articles and reviews on various topics of music theory and ethnomusicology have appeared in *Perspectives of New Music*, *Music Theory Spectrum*, *GAMUT*, *Asian Music*, *ACMR Reports*, *Currents in Musical Thought* and the *I.A.S.M Newsletter*.

**Robert Lemay** holds a doctorate in composition from the Université de Montréal. He also studied at SUNY/Buffalo as well as at ATEM in France. His music, which often employs virtuoso performance techniques, is characterized by an imaginative and unconventional use of concert hall space. Lemay's music has been performed in Canada, the United States, Japan, France, Denmark, Germany, Italy, the Netherlands and the Czech Republic. He is a member of the Canadian Music Centre, a board member of the Canadian League of Composers and the recipient of numerous grants from the Canada and Quebec Art Councils. Lemay has won many awards, most recently the first prize at the "El Ruiseñor Grave" in Argentina.

**Daphne Leong** recently joined the composition/theory faculty at the University of Colorado at Boulder and is completing her Ph.D. in music theory at Eastman. Her research focuses on the modeling and analysis on disparate aspects on time and rhythm in 20th-century music. A recipient of Social Sciences and Humanities Research Council of Canada Doctoral Fellowships and of the Sproull Doctoral Fellowship at the University of Rochester, Leong has presented papers at the Music Theory Society of New York state. She is also an active pianist and chamber musician.

**James Matheson's** composition teachers have included Steven Stucky, Roberto Sierra, Gerald Levinson, Martin Bresnick and Jacob Druckman. He received bachelor's degrees in music and philosophy from Swarthmore College, and is continuing his studies at Cornell University where he is completing his D.M.A. in composition. Matheson is the recipient of various prizes, including two awards from ASCAP. His music has been heard throughout the United States and abroad, with performances at the Aspen Music Festival, Yale's Norfolk Summer Music Festival, the Moscow Conservatory and on the Chicago Symphony Orchestra's chamber music series. *Pound*, for solo piano, is scheduled for release in early 2000 in a recording by Yak Bjerken on CRI.

**Jeffrey Mumford** is serving as the Artist-in-Residence for the college for the 1999-2000 academic year. During his residency, Mumford will teach private lessons and courses in composition. Born in Washington, D.C. in 1955, he studied at the University of California in Irvine and San Diego. A faculty member at the Washington Conservatory of Music, he is currently on leave for the year. His teachers have included Elliott Carter and Lawrence Moss, and he has been commissioned by ensembles as diverse as the National Symphony Orchestra, Meet the Composer/Arts Endowment Commissioning Music/USA program, the Walter W. Naumburg Foundation and the McKim Fund in the Library of Congress. In 1994 he won the National Black Arts Festival Atlanta Symphony Orchestra competition. His many awards include a Guggenheim Fellowship, two Martha Baird Rockefeller Fund for music grants, and several grants and awards from ASCAP and also the District of Columbia Commission on the Arts in Humanities. He has also been among the composer-members of the Washington, D.C.-based Contemporary Music Forum.

**Jon Christopher Nelson's** electroacoustic music has been performed widely throughout the United States, Europe and Latin America, and has been honored with numerous awards including the Bourges and Russolo prizes and fellowships from the Guggenheim Foundation, the National Endowment for the Arts and the Fulbright Commission. Nelson's acoustic compositions have been performed by ensembles such as the New World Symphony, the Memphis Symphony and ALEA III. His works can be heard on the Bourges, Russolo Pratella, CDCM, NEUMA, ICMC and SEAMUS labels. Nelson is currently an associate professor at the University of North Texas where he directs the Center for Experimental Music and Intermedia (CEMI).

**Carrie Richmond** has studied composition with John Beall, Wallace De Pue, Donald M. Wilson and Marilyn Shrude. She earned her bachelor's degree from West Virginia University and is completing her master's thesis, a set of songs for choir and orchestra, at BGSU. Richmond has written works for many genres; the bulk of her oeuvre is for choral and vocal mediums. She often draws inspiration from poetry and literature, particularly by contemporary writers. Richmond is the composition division winner of the 32nd Annual BGSU Competitions in Music Performance.

**Christopher Rouse** is one of America's most successful composers of orchestral music. Winner of the 1993 Pulitzer Prize in Music for his *Trombone Concerto*, Rouse has created a body of work perhaps unequalled in its emotional intensity. The *New York Times* has called it "some of the most anguished, most memorable music around." Born in Baltimore in 1949, Rouse developed an early interest in both classical and popular music. He graduated from Oberlin and Cornell University, where his principal teachers were George Crumb and Karel Husa. Rouse has maintained a steady interest in popular music. At Eastman, where he is professor of composition, he also teaches a course in the history of rock 'n' roll.

While the Rouse catalog includes a number of acclaimed chamber and ensemble works, the composer is best known for his mastery of orchestral writing. His music has been played by nearly every major orchestra in the United States and numerous ensembles overseas. Conductors Marin Alsop, Christoph

# composers & presenters

Eschenbach, Leonard Slatkin and David Zinman have been consistent champions of his work. Eschenbach and the Houston Symphony have recorded *Symphony No. 2* for Telarc, on an all-Rouse disc that also features the Celtic-inspired *Flute Concerto* (with Carol Wincenc as soloist) and *Phaethon*, one of several Rouse scores inspired by mythology. RCA has also issued a CD devoted to Rouse's music, featuring Marin Alsop leading the Colorado Symphony Orchestra in *Gorgon*, *Iscaiot* and *Trombone Concerto*, with New York Philharmonic principal trombonist Joseph Alessi as soloist.

Over the past decade Rouse has gained particular notice for his concertos. Among these are the *Violin Concerto* (1991), commissioned by the Aspen Music Festival for Cho-Liang Lin, and the *Violoncello Concerto*, given its premiere in spring 1994 by Yo-Yo Ma, with David Zinman leading the Los Angeles Philharmonic. Ma has recorded the concerto for Sony Classics, accompanied by David Zinman and the Philadelphia Orchestra. One of Rouse's more recent concertos is *Der gerettete Alberich*, a "fantasy for percussion and orchestra on themes of Wagner" commissioned for soloist Evelyn Glennie by a consortium of four leading orchestras: the Cleveland Orchestra, the London Symphony Orchestra, the Philadelphia Orchestra and the Baltimore Symphony Orchestra. Rouse's latest concertos include *Kabir Padavali*, a cycle for soprano and orchestra, written for Dawn Upshaw and commissioned by the Minnesota Orchestra, and *Seeing*, a piano concerto written for Emanuel Ax and commissioned by the New York Philharmonic.

**Paul Rudy** is an assistant professor of composition at the University of Missouri at Kansas City. Since 1995 he has been teaching in the Electronic Music Workshop at the Aspen Music School. In 1996 he launched the Amplified Music Performance Series (AMPS) and has since produced concerts of electroacoustic works each summer at the Aspen Music Festival. He has received fellowships from the Fulbright Foundation, the University of Texas and the University of Colorado. Recently he was named Missouri Music Teachers Association "Composer of the Year" for 1998/99. *Parallax 2 "Apparitions"* appears on the Living Artists Recordings label and is a finalist in the 1999 Hultgren Biennial Solo Cello Competition. International performances include the International Computer Music Conference; the Korean Electroacoustic Music Society and Next Wave Festivals in Seoul, South Korea; and the 50th Anniversary Fulbright in New Zealand celebration. His compositions have also been widely performed throughout the United States at many national and regional festivals and conferences.

**Marilyn Shrude** received degrees from Alverno College and Northwestern University. Her honors include the 1998 Cleveland Arts Prize, and awards from the American Academy of Arts and Letters, the Ohioana Award, the Kennedy Center Friedheim Awards for Orchestral Music, a Distinguished Teaching Award, Alverno College Alumna of the Year Award, and two Chamber Music America/ASCAP Awards for Adventuresome Programming. Her works have been recorded for the New World, Albany, Capstone, Orion, Centaur, Neuma, Access and Ohio Brassworks labels, and are published by American Composers Alliance, Editions Henry Lemoine (Paris), Neue Musik Verlag Berlin, Southern Music and Thomas House. Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and serves as chair of the composition/history department. Until this fall she directed the MidAmerican Center for Contemporary Music and continues to co-direct the annual New Music & Art Festival. She served as visiting professor of music at Indiana University in fall 1998 and

was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp from 1990 through 1997. She continues to be active as a pianist and clinician with saxophonist John Sampen.

**Joan Tower** is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, has won large, enthusiastic audiences. *Silver Ladders*, written in 1987 for the Saint Louis Symphony as part of her three-year residency with the orchestra, won the 1990 Grawemeyer Award for Music Composition. Tower has received numerous commissions from notable artists and organizations, including flutist Carol Wincenc; guitarist Sharon Isbin; clarinetist Richard Stoltzman; choreographer Kathryn Posin for the Milwaukee Ballet; pianist Ursula Oppens; clarinetist David Shifrin and the Chamber Music Society of Lincoln Center; the Da Capo Chamber Players, of which she is a founding member; the Pittsburgh Symphony; the Verdehr Trio; the Muir String Quarter; Absolut Vodka; Carnegie Hall; the Kansas City Symphony; and the Aspen Music Festival. In 1998, Tower was elected to the American Academy of Arts and Letters and was also named the recipient of the Delaware Symphony's 1998 Alfred I. DuPont Award for Distinguished American Composers. She is currently the Asher Edelman Professor of Music at Bard College, where she has taught since 1972. She is also co-artistic director of the Yale/Norfolk Chamber Music Festival and composer-in-residence at the Deer Park Valley Institute in Utah.

In Australia's diverse and evolving musical climate, **Carl Vine** has a firmly established reputation as a prodigiously gifted composer. Born in 1954 in Perth, Western Australia, he studied piano with Sephen Dornan and composition with John Exton at the University of Western Australia. Vine has been resident composer with the Sydney Dance Company, the London Contemporary Dance Theatre, the New South Wales State Conservatorium, the Australian Chamber Orchestra and the Western Australian University. In 1979 he was co-founder of the contemporary music ensemble Flederman, which specialized in the performance of new Australian music and presented many of his own works. Vine has given the premiere performance of several Australian works for solo piano, and has appeared as conductor and pianist in Europe, the United Kingdom and the United States. From 1980 until 1982 he was lecturer in electronic music composition at the Queensland Conservatorium of Music. His first three symphonies, chamber music featuring the *Piano Sonata* performed by Michael Harvey, and some of his music for film and television has been released on CD. Forthcoming commissions include fifth and sixth symphonies and a number of smaller chamber works as well as continuing work for film and television.



Recently appointed director of the MidAmerican Center for Contemporary Music, composer/clarinetist **Burton Beerman** is also director of the Music Technology Studios, festival co-director and founder of the New Music Festival at BGSU. *The Village Voice* has said that "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color." Performances of his works have taken place at New York's Carnegie Concert and CAMI Halls, Chopin Hall in Mexico City, Town Hall in Brussels, the American Cultural Centre and the Cite Universitaire Theatre in Paris, Japan, Australia, Budapest, Canada and New Zealand. Recent projects included an extended residency at STEIM Research Center in Amsterdam, including concerts at Holland Fest Paradiso with the Multimedia Ensemble from the Hague, the ORF RadioFunktHaus in Vienna and Jim International Conference presented by IRCAM in Cannes, France. Beerman is the recipient of the Martha K. Cooper orchestra prize, the D. Lipscomb Prize and a first prize from the International Society of Bassists. In February 1996, CNN aired a feature story on his intermedia dance-opera *Jesus' Daughter*. The video version of this work was presented at multiple sites in Switzerland and Italy, and was also exhibited at the Museum of Modern Art and the Lincoln Center Gallery in New York City.

**Vasile Beluska** is a graduate of the Liceul de Muzica and Conservatorul de Muzica in Cluj, Romania, and Southern Methodist University, as well as a member of the Class of Jascha Heifetz (Los Angeles). A winner of numerous competitions and awards, he has presented chamber music performances throughout the United States and Europe. He is currently first violinist of the Chautauqua Faculty String Quartet and violinist with the Mozart Fortepiano Duo. Beluska also serves as a visiting professor of violin at the Academy of Music in Cluj and as professor of violin at the Chautauqua Institute. At BGSU, he is a member of the Bowling Green String Quartet, the resident faculty string ensemble at the College of Musical Arts.

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

**Erin Bonski** is a senior piano performance major and a member of the honors program at BGSU. She has participated in various performances in college recitals as well as in the Kusuma Sari Gamelan and Vocal Jazz Ensembles. Bonski is currently the pianist and choir director at Scotch Ridge Presbyterian Church. In addition, she is a member of Amnesty International.

**Emily Freeman Brown**, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. The music director of the Perrysburg Symphony Orchestra, she has also served as a guest conductor of the Toledo Symphony Orchestra. Brown has appeared as a conductor with numerous other orchestras in the United States, Europe and South America. She has recorded for Opus One Records and with the Bowling Green Philharmonia on the Albany Records label. From 1987 to 1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. In 1988 she was a winner of the Affiliate Artists' Conducting Auditions. A published author, Brown's articles have appeared in such journals as the *Bach* journal, the *Journal of the Conductors Guild* and *Musica Judaica*. Recently, she was elected to the executive committee of the board of directors of the International Conductors Guild, Inc. Brown studied conducting and cello at the Royal College of Music in London, where she was twice a winner of the Sir Adrian Boult Conducting Prize. Her major teachers have included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara and David Effron.

**Nancy Buck** is assistant professor of viola and assistant chair of music performance studies at the college. She earned a bachelor's degree in violin performance from Oberlin and a master's degree from the Cleveland Institute of Music in viola performance. While at the institute Buck served as a teaching assistant to Heidi Castleman. A former participant in the Tertis International Viola Competition, she has presented recitals throughout Europe and the United

States with the Felici String Quartet. She performs regularly with the Toledo Symphony and the Michigan Chamber Symphony Orchestra, and is also a member of the College's resident faculty string ensemble, the Bowling Green String Quartet. In addition to these performance activities, Buck serves on the executive board of the Ohio String Teachers Association, directs the High School String Camp at the University and teaches strings at the Pennsylvania's Governor's School for the Arts during the summer.

**Malcolm Byrd** was born in Wuerzburg, Germany, and is currently a senior majoring in German and Russian at BGSU. He is interested in pursuing a career as an FBI agent.

**Kevin Clyde** is currently a master's candidate in performance at BGSU where he serves as a percussion teaching assistant. Clyde graduated *cum laude* from West Chester University in 1998. As well as working for parochial schools and several summer camps in the Philadelphia area, he has performed with Movement Theater International, the Pottstown and Bucks County Orchestras, and Busch Entertainment Corporation theme parks. Most recently, Clyde performed with Carnival Cruise Lines.

Percussionist **Jason Dooley** is a third-year graduate student majoring in ethnomusicology and percussion performance. Dooley is a graduate of Radford University, where he completed a bachelor's degree with a concentration in music education and was nominated for two honors recitals. He has studied with Al Wojtera at Radford University and currently studies with Roger B. Schupp at BGSU. As a performer, Dooley has appeared with such ensembles as the Roanoke and Lynchburg Symphonies in Virginia, the Perrysburg Symphony and the Adrian Symphony. As a student of the music of the world, his studies have taken him abroad to Ghana where studied Ewe and Dagomba drumming, and Bali where he studied the traditional Gamelan repertoire. Most recently, he traveled to Havana, where he studied the Bata drum repertoire associated with traditional Afro-Cuban religion. Dooley is currently a member of the Perrysburg Symphony, the Bowling Green Philharmonia, the Percussion Ensemble, the New Music Ensemble, the Afro-Caribbean Ensemble and the Kusuma Sari Gamelan. Along with his duties as an ethnomusicology and percussion teaching assistant, Dooley premieres many new student compositions each semester.

Trombonist **Sean Flanigan** has developed a reputation as an extremely versatile musician. Equally at home in the symphonic and jazz idioms, his wide range of professional experience includes performances with the Syracuse Symphony Orchestra, Adrian (Mich.) Symphony Orchestra, American Jazz Philharmonic, North Texas Wind Symphony, Tommy Dorsey Orchestra, Johnny Mathis, Jack Jones, Dizzy Gillespie, Jimmy Heath and Clark Terry, as well as recordings for television, radio and commercial CDs. Flanigan holds degrees in trombone performance and music education from the University of Illinois where he studied with Robert Gray. Currently, he is completing a D.M.A. in trombone performance at the University of North Texas, where he studies trombone with Vern Kagarice and conducting with Eugene Corporon. In addition to teaching applied trombone and directing the Trombone Ensemble at BGSU, he has taught conducting, brass pedagogy and literature and served as the director of the Vocal Jazz Ensemble. Flanigan has also performed with the college resident faculty ensembles, the Faculty Jazz Group and the Bowling Green Brass Quintet.

**Samuel C. Fritz** is a first-year master's candidate in music education and saxophone performance at BGSU. Fritz is a graduate assistant in the Department of Music Education, where his duties include directing the middle school band program at St. Patrick of Heatherdowns. Previously, Fritz served as associate director of bands at Center Grove Middle School in Greenwood, Ind., and at Owen Valley High and Middle Schools in Spencer, Ind. He received bachelor's degrees in music education and saxophone performance from Indiana State University in 1997, where he studied with Paul Bro. After graduation, he remained active as a performer through his membership in the North American Saxophone Alliance and his position as tenor saxophonist in the Indiana State University Faculty Winds and the Terre Haute-based Philharmonia à Vent. Fritz has several upcoming performances including a Canadian premiere of a duet by Samuel Adler at the World Saxophone Congress, to be held in Montreal in July 2000.

**Celesta Haraszti** began her dance training in Budapest, Hungary, and later received her master of fine arts in dance/choreography from the University of Utah. She has been acknowledged as "one of the leading soloists of the avant-garde dance world..." by the *Cleveland Plain Dealer*. Having firmly established

# performers & directors

herself as a collaborator with many internationally known composers and directors of multimedia productions, she has performed and created over 40 works. Since 1982, she has toured as a member of the Electric Arts Duo ensemble performing throughout the United States, Canada, Australia and Europe. Recent activities with the Duo include performances at the Elektrokomples festival in Vienna at the ORF Radio FunkHaus and concerts in Amsterdam and Ghent in summer 1998. She is also a solo dancer with the Budapest-based touring dance ensemble Gyula Berger and Friends. Haraszti has studied extensively with Viola Farber, Bill Evans, Gus Solomons Jr. and John Wilson, and has participated in master classes with Alwin Nikolais, Murray Lewis, Bill T. Jones, Daniel Nagrin, Marcel Marceau and David Parsons.

Chelsea Howell completed her bachelor's degree in clarinet performance at Indiana University under Eli Eban. Last year as a graduate teaching assistant at the University of Nebraska, she won the graduate concerto competition, the Nebraska Teacher's Association Woodwind Competition and the state MTNA Woodwind Competition. She spent several summers at the Aspen Music Festival studying with Ted Oien and is currently pursuing a master's degree in clarinet performance at the University of Michigan with Deborah Chodacki.

Christy Jensik, a flute performance major at BGSU, has been a member of the Bowling Green Philharmonia for four years. She has performed chamber and orchestral works at summer festivals such as the Rocky Ridge Music Center in Colorado. Jensik's future plans include graduate school and working with disabled children.

Mary Catherine Jones, part-time assistant professor of flute performance, received a master's in flute performance from Florida State University and a bachelor's in flute performance from BGSU with additional undergraduate work at the University of Michigan. A free-lance flutist, she is currently a member of the Toledo Symphony Woodwind Quintet and principal flute of the Toledo Symphony Chamber Players. Jones has also played principal flute with the Toledo Symphony Orchestra and the Toledo Opera Orchestra. She has appeared as a soloist with the Perrysburg Symphony Orchestra and has presented recitals in Ohio, Michigan, Maryland, Georgia and Florida. The winner of the Central Ohio Flute Association's Fifth Annual Competition, she has performed in the master classes of Peter Lloyd, Ransom Wilson, Carol Wincenc and Robert Dick, and her teachers include Judith Bentley, Charles DeLaney and Joan Voorhees. Jones served as the head tape judge for the Performer's Competition at the 1999 National Flute Association Convention.

Valrie Kantorski has performed in chamber music groups at the Salzburg Music Festival, Weill Recital Hall of Carnegie Hall and throughout the United States. She is also a member of the Kantorski-Pope Piano Duo, a three-time recipient of the first prize in the Graves Duo Piano Competition. Presently, she is the pianist with the Toledo Symphony and the chamber group Prism. She has served on the faculties of Florida State University, Miami-Dade Community College and Florida International University, and has been a member of the Contemporary Baroque Trio, the Ft. Lauderdale Symphony Orchestra, the Greater Miami Opera Orchestra and the Florida Philharmonic. Kantorski can be heard on the Coronet, Capstone and Access recording labels.

Mikel Kuehn, received degrees from Eastman and the University of North Texas. A composition student of Samuel Adler, Cindy McTee, Robert Morris, Joseph Schwantner and Phil Winsor, he is former co-administrator of the Eastman Computer Music Center. Kuehn has received awards and grants from ASCAP, BMI, Eastman, Indiana University, the League of Composers/ISCM, the MacDowell Colony, Meet the Composer and the University of Illinois Salvatore Martirano Memorial Composition Contest. His music has twice been selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electro-acoustic mediums, and has been programmed on concerts and conferences by the Bonk Festival, the Bowling Green New Music & Art Festival, pianist David Burge, Ensemble 21, the June in Buffalo Festival, Harvey Sollberger and the New York New Music Ensemble, the Society of Composers, Inc., Festival Elektrokomples (Vienna), the International Computer Music Association, Kesatuan, the League of Composers/ISCM, members of the New Millennium Ensemble, Texas Computer Musician's Network and others. He has lectured on contemporary music theory at conferences of the Society of Composers, Inc. and the Society for Music Theory. Kuehn is currently an assistant professor of composition/history at BGSU.

Dawn Kulak is currently principal flute with the Toledo Opera Orchestra and has served as acting principal with the Toledo Symphony. She is pursuing graduate studies in flute performance on a fellowship at the University of Michigan and recently soloed with the Santa Fe Symphony as first-prize winner in the Frank Bowen Flute Competition. Her teachers include John Wion, Leone Buyse and Jeffrey Zook.

David Larking was born in Windsor, Ontario, and grew up in Tecumseh, Ontario. He attended the University of Windsor completing a bachelor of music in trumpet performance. While there, David studied with Gillian MacKay and won the university concerto competition. He has played with the Dominion Brass Ensemble under the direction of Gillian MacKay, Vincent Chichowicz and Bruce Briney. In addition, Larking has participated in music camps and master classes under Larry Knopp, Gillian MacKay, Charles Daval, Philip Seguin, Jehanbakhsh Jasavala, Todd Davidson, Vincent Chichowicz and Roger Bobo. He is currently a second-year graduate assistant in trumpet performance at BGSU and is a member of the graduate brass quintet and the Bowling Green Philharmonia.

Barbara Lockard-Zimmerman, professor and coordinator of the voice faculty at BGSU, is the immediate past president of Opera for Youth and serves on the boards of the Opera for Youth and the Goldovsky Institute. She has performed over 30 opera roles with the NBC-TV Opera Company, New York City Opera, Jacksonville, Detroit, Shreveport, Louisville, Chattanooga, Peoria, Columbus and Grand Rapids Opera Companies. Lockard-Zimmerman has performed on Broadway in *Young Abe Lincoln* and in *Junio*. In addition, she performed in the Peabody Award-winning opera *Myshkin* on PBS and created the role of Jeanie in *The Stephen Foster Story*. She holds a doctorate from Indiana University and has served as a guest stage director for the Michianna Opera Company and Jacksonville (Fla.) Opera-a-la-Carte, as well as staging several shows annually in the Bowling Green area. Lockard-Zimmerman is founder of the Opera for Youth program at BGSU. The first one of its kind in the United States, the program is dedicated to the premiering and performance of contemporary children's operas. Each spring, the ensemble tours to elementary schools throughout Ohio and southern Michigan.

Nancy Lutes is a graduate of Eastman and has served as principal bassoonist with the Wichita Symphony Orchestra, National Repertory Orchestra in Colorado and the National Orchestra of New York City. Currently she performs with the Ravinia Festival Orchestra and Symphony II of Chicago, and recently was a featured soloist with the American Sinfonietta on its tour of 17 cities throughout Germany and France. Lutes is an avid chamber musician and has presented concerts throughout the United States with the Lieurance Woodwind Quintet. She can be heard on the Summit recording label and makes appearances at such festivals as Kansas City Summerfest, Icicle Creek Music Center in Washington and the Monadnock Music Festival in New Hampshire. In addition to her performance career, she holds the position of assistant professor of bassoon at BGSU and is also on the faculty at the Brevard Music Center in North Carolina. As a clinician, she has presented master classes in music schools across the country.

Adam Mahonske holds a master's degree in piano from Indiana University, where he was a student of Menahem Pressler, as well as a pianist with the Beaux Arts Trio. Since moving to Baltimore he has taught at University of Maryland, Baltimore County, Morgan State University and is currently on the music faculty at the Baltimore School for the Arts. He has appeared as pianist and chamber player in recitals in New York, Washington and Baltimore including concerts at the Kennedy Center, Phillips Collection, George Washington University, Roerich Museum, the National Gallery, Washington Embassies, Walters Art Gallery, Baltimore Museum of Art, Res Musica, Concert Artists of Baltimore, Cathedral of Mary Our Queen, Gallery 409, St. John's Concert Series, the Park School, Ethel's Place, Towson State University and the University of Maryland.

A new member of the piano faculty at BGSU, Laura Melton has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and most recently, the Mu Phi Epsilon Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concurso International de Ejecucion Musical in Chile and was the only remaining American in the 1991 Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in

Germany, the San Francisco Chamber Players and the International Chamber Orchestra in California and four performances with the National Symphony Orchestra in Washington, D.C. Melton has also appeared in several summer festivals including Ravinia, Aspen and Sarasota, and at festivals in Holland, Switzerland and Germany. She holds a bachelor's degree from the University of Maryland, where she was a student of Nelita True; a master's degree from the University of Southern California, under John Perry; and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a Fulbright Scholar, earning the solistendiplom while studying at the Staatliche Hochschule für Musik in Freiburg.

**Bruce Moss**, director of band activities at BGSU, is a new-music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble which has been recognized as one of the finest of its kind in the nation. This organization was featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst and VanderCook Colleges, the Universities of Illinois and Iowa, and Ohio State. Moss is also the former director of bands at Eastern Illinois University, and has served as chairman of the music department and director of bands at York Community High School in Elmhurst, Ill., where his ensembles were widely recognized through performances at the MENC National Convention and at major high schools and universities throughout the United States and Canada. Recently elected to the American Bandmasters Association, he holds memberships in such organizations as the College Band Directors National Association, American School Band Directors Association and the National Band Association. Moss received degrees from the University of Illinois and Ohio State.

**Mark Nixon** received his bachelor's degree from BGSU in music education with an emphasis in trumpet, where he studied under Todd Davidson. He is currently a master's candidate in music education at BGSU, where he is an assistant with the undergraduate field experience class. As a student, he has performed as a member of the Bowling Green Philharmonia, Bowling Green Wind Ensemble, Symphonic Band, Lab Band I and II, and has performed with many chamber ensembles throughout the college and local area. Nixon also performed as substitute trumpet player for the Adrian Symphony. Along with his performance activities, Nixon has taught trumpet, saxophone, horn and directed various bands throughout the Bowling Green area. Nixon is currently the choir director for the St. George Antiochian Cathedral Choir.

Soprano **Deborah Norin-Kuehn** received her doctorate and master's degrees in vocal performance and literature from Eastman, an artist diploma in voice from the Curtis Institute of Music and a bachelor's in vocal performance from Kent State University. She has studied and performed in Italy and France, as well as at the Aspen Music Festival and Chautauqua Institute. Norin-Kuehn has been featured with orchestras throughout the United States and can be heard on three CD's of liturgical music. She has presented numerous art song recitals and sung such operatic roles as Pamina, Musetta, Anna Gomez, and Mrs. Gobeineau. An advocate of exposing audiences to music of this century, she made her New York debut in 1994 with the world premiere of Mikel Kuehn's *Fünf Parabeln* with the new music performance group, Ensemble 21, at Merkin Hall. Norin-Kuehn recently premiered Robert Morris' 30-minute atonal song cycle *Cold Mountain Songs*, and continues to promote new music, both acoustic and electronic, premiere works and record sung, spoken and "other" sounds, as the basis for electronic music compositions by various composers. Norin-Kuehn is a member of the adjunct voice faculty at BGSU.

**George Novak** is a former member of the American Wind Symphony (Pittsburgh), Camerata Academica (Salzburg), The United States Army Band (Washington, D.C.) and the Toledo Symphony Orchestra. He was formerly on the music faculty at Southeastern Louisiana University. At Bowling Green, he is a member of the Bowling Green Brass Quintet, the resident faculty brass ensemble.

**Movses Pogossian** was a winner in the 1986 Tchaikovsky International Competition and a first-prize winner of the 1985 USSR National Violin Competition. He has performed with a number of major Russian orchestras including the Moscow Philharmonic and the Moscow Chamber Orchestra, and made his American debut with the Boston Pops. Pogossian has soloed with the Tuscon,

El Paso and Arlington Symphonies, as well as the Brandenburger Symphoniker in Germany, the Sudety Philharmonic in Poland and the New Symphony Orchestra in Bulgaria. As a recitalist and chamber music performer, he has appeared throughout the former Soviet Union, Europe and the United States, and has been heard on National Public Radio's "Performance Today." Artistic director of the annual Shady Side Chamber Music Festival in Pittsburgh, he also frequently collaborates with the New Hampshire-based Apple Hill Chamber Players and tours with the ensemble both nationally and internationally. At Bowling Green, Pogossian teaches violin and is a member of the Bowling Green String Quartet, the College's resident faculty string ensemble.

**Eric Rönmark** is currently pursuing a master's degree in saxophone performance at BGSU, where he is a student of John Sampen. Rönmark, a native of Sweden, came to the United States in 1996. He holds a bachelor's in saxophone performance from Northern State University in Aberdeen, S.D., where he studied with Matthew Patnode. During his studies he was active as a performer in both classical and jazz saxophone as well as a private instructor of woodwinds. In Sweden, Rönmark was an active performer with the Swedish Youth Symphonic Band and was also a member of the International Youth Wind Ensemble for two tours to Austria and Japan, where he worked with Karel Husa and Frederick Fennell. He was also an orchestral saxophonist with the Sundsvall Symphony and the Aberdeen Civic Symphony, where he was a featured soloist.

**Dustin Ruffell** is a junior music education major at BGSU. A graduate of Van Buren High School in Van Buren, Ohio, he has performed with the Findlay City Civic Band and the Perrysburg Symphony Orchestra. Currently Ruffell is principal clarinet in the Bowling Green Wind Ensemble, and also performs with the Bowling Green Philharmonia. He has studied with Edward Marks and currently studies with Kevin Schempf.

**John Sampen**, Distinguished Research/Artist Professor, professor of saxophone at BGSU and festival co-director, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 40 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970 he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. He has since soloed with ensembles from all over the world. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wuorinen.

**Maria Sampen** is currently a doctoral student in violin performance at the University of Michigan. A *summa cum laude* graduate of the University of Michigan and Rice University, she has soloed not only with the Michigan and Rice Orchestras, but also the Toledo, West Shore, Plymouth, Michigan Pops and Illinois Symphonies. Sampen has been a member of the Aspen and Tanglewood Music Festivals and has attended the Mozarteum Sommerakademie and the Interlochen Arts Camp. Her principal teachers include Paul Kantor, Kenneth Goldsmith and Paul Makara.

Pianist **Robert Satterlee**, assistant professor of piano, holds degrees in piano from Yale, Peabody and the University of Missouri at Kansas City. He has developed a reputation as an accomplished and versatile solo recitalist and chamber musician, performing regularly in the Midwest and on the West Coast. Piano works from the 20th century figure prominently in his repertoire. Satterlee has previously held teaching positions in Illinois, Missouri, California and Connecticut, and has taught for several summers at Lutheran Summer Music, a national music camp for high school students. In the fall of 1991 he was named artist-in-residence at the College of the Redwoods in Eureka, Calif., where he initiated a highly successful concert series. Recently, Satterlee helped to form Chamber Music Quad Cities, a group which presents a concert series and music festival in the early summer. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists competition, and has also participated in a number of music festivals and summer programs, including the Aspen Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint.

**Kevin Schempf**, assistant professor, is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees with the performer's certificate from Eastman. Prior to his appointment at BGSU, he had previously taught on the faculties of Connecticut College and Wesleyan University, and had performed as principal clarinet with the Eastman Wind Ensemble. In addition,

# performers & directors

Schempf is a former member of the Syracuse Symphony Orchestra and the United States Coast Guard, and has played with the Chautauqua Institute Orchestra, the Skaneateles Festival and the Society of New Music. His chamber music activities include performances with the New London Contemporary Players, Chamber Music Plus, the Wall Street Chamber Players and the New World Consort. Schempf is also a member of the resident faculty wind quintet, *Venti da Camera*.

**Roger B. Schupp**, associate professor of percussion, holds a bachelor's and master's in music performance from Central Missouri State University, and a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz Orchestras, and *Opryland U.S.A.* where he was a show leader, writer, arranger and musician. As a free-lance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for *Percussive Notes*, the official journal of the Percussive Arts Society, he is president of the Ohio Chapter of PAS and serves on the organization's Contest and Audition Procedures Committee. He also serves on the Educational Promotion Committees for the Latin Percussion Music Group. A member of the Faculty Jazz Sextet, the College's resident faculty jazz ensemble, he is active as a Pearl Drum Company performing artist/clinician and a clinician for the Latin Percussion Corporation and Sabian Cymbals Ltd. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

**Alan Smith**, a graduate of the University of Texas, studied with George Neikrug, Adolphe Frezin and Horace Britt and participated in master classes with Leonard Rose and André Navarra. Formerly on the faculties of the University of North Carolina, Oberlin Conservatory and the University of Arizona, he is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Lima, Midland-Odessa and Guadalajara orchestras. He has performed solo recitals throughout the United States including the Phillips Collection and National Gallery of Art, and in Mexico at the University of Mexico, Instituto Culturales Cabañas and Sala Carlos Chavez. Ensemble performances have included the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. Currently, he is a member of the Bowling Green String Quartet and coordinator of strings at the College of Musical Arts. He has recorded on the Mutual, Columbia, Access and ASUC labels. Smith has represented the United States on the Cello/Piano Duo Musical Cycle as part of the Belles Artes Concert Series in Mexico City and toured Taiwan as a member of the Guarneri Duo.

**Jane Solose**, associate professor of piano and coordinator of keyboard studies, holds degrees from the Royal Conservatory of Music, the University of Toronto, the University of Western Ontario and a D.M.A. from Eastman, where she was a teaching assistant to David Burge. Prior to her BGSU appointment, she served on the faculties of the University of Western Ontario, Medicine Hat College and Brock University in Canada, and the University of North Dakota in the United States. In 1998, Solose was named Teacher of the Year by the North Dakota Music Teachers Association. Her principal piano teachers include Myrtle Guerrero, Patricia Parr, William Aide and David Burge. She has also studied harpsichord with Greta Kraus and Arthur Haas. The winner of the CBC Radio Music National Competition and the Eastman Concerto Competition, she received a special commendation at the 1996 International Vienna Modern Masters Performers Recording Award Competition. Solose records frequently for CBC National Radio in Canada and National Public Radio in the Midwest, including recordings for ArielArts and Capstone Records. Her article "Canadian Duo Piano Literature Since 1980" has been published by *20th Century Music*. She has appeared at the international music conference titled "Austria 996-1996: Music in a Changing Society" in Ottawa, Ontario; the 1996 Now Music Festival in California; and the 1997 College Music Society International Music Conference in Vienna, Austria. Solose also performs regularly as a duopianist with her sister, Kathleen.

**Rhonda Taylor** is currently a master's candidate in Saxophone Performance at BGSU as a student of John Sampen. She earned her bachelor's in performance at the University of Arizona while studying with Kelland Thomas and Michael

Hester. Taylor has had the good fortune to work with a variety of composers, including Robert Morris, David Maslanka and Michael Colgrass. Upcoming events in her performance schedule include the world premiere of Bernard Rands's *Memo 6* for solo saxophone later this year (as part of a Bowling Green consortium) as well as the Canadian premiere of Samuel Adler's saxophone duet *Contrasting Inventions* at the World Saxophone Congress in July 2000.

**Bonnie Thron** has been leading a double life as a cellist and a registered nurse. She currently teaches the cello and free-lances in the Baltimore-Washington area and is a member of the Harrisburg Symphony Orchestra. Thron was a member of the Peabody Trio from 1987 to 1991. Previously she was the assistant principal cellist of the Denver Symphony Orchestra. For several years Thron free-lanced in New York City with groups such as the Orpheus Chamber Ensemble, Speculum Musicae and the Herrick Quartet. A frequent guest artist with the Apple Hill Chamber Players, she frequently returns to the Apple Hill Center for Chamber Music in the summer to teach and perform with her husband clarinetist Fred Jacobowitz. Thron has performed concertos with the Orpheus Chamber Ensemble, the Juilliard Orchestra, the Panama National Orchestra, the Vermont Symphony Orchestra and various other orchestras in her home state of New Hampshire. She received bachelor's and master's degrees from Juilliard. Her teachers include Lynn Harrell, Norman Fischer and Elsa Hilger.

**Joel Treybig**, instructor of trumpet, has studied with James Darling and Mary Squire at the Baldwin-Wallace College Conservatory, Scott Johnston at the University of Akron and Murray Greig at the Royal Northern College of Music in Great Britain. Treybig recently completed a doctorate from the University of Texas at Austin, where he studied with Raymond Crisara. He was also inducted into the UT-Austin Longhorn Roll of Distinguished Professors for his work as a teaching assistant at the university. Treybig has performed with the Mid-Texas Symphony, the Abilene Philharmonic, the Austin Symphony, the Austin Metropolitan Brass Quintet and as a guest soloist with the Austin Area Philharmonic. His recordings include *The University of Texas Wind Ensemble at Carnegie Hall*, *Karen Kohler Sings Kurt Weill* and on the soundtrack for the video game, *Ultima IX: Ascension*. At BGSU, he is a member of the Bowling Green Brass Quintet, the resident faculty brass ensemble, and director of the Trumpet Ensemble.

**Chia-Hsiu Tsai** was born in Chung-Hwa, Taiwan in 1970. An active saxophonist in Taiwan, he specializes in saxophone pedagogy. In Taiwan, Tsai was the saxophone section leader of the Taiwan Youth Band, Taipei Symphonic Band, National Taiwan Symphonic Band and National Taiwan Defense Military Band. He has toured Taiwan, the United States and Japan, and has been awarded the second prize in the National Taiwan Saxophone Association competition. Tsai has invited several saxophone professors, such as Kenneth Randonofsky, John Sampen and Joe Murphy, to the National Taiwan Saxophone Association to perform and hold workshops. In 1998, he premiered *Shu* by Chinese composer Yu-Chou Cheng at the North American Saxophone Conference in Chicago. Tsai recently completed the Music Certificate Program at BGSU and is currently a master's candidate in saxophone performance in John Sampen's studio.

**Michael B. Vercelli** is a free-lance percussionist in the greater Toledo area. He earned his bachelor's degree in music education from the University of Connecticut and recently completed his master's in percussion performance from BGSU. While at Bowling Green, Vercelli was involved in a variety of performing ensembles and was a winner in the graduate division of the 31st annual Competitions in Music Performance. He has studied percussion in Ghana; Bali, Indonesia; and most recently in Havana. Currently he performs with the Adrian Symphony Orchestra and teaches privately at the Toledo Drum School.

**Heather Wallace** is currently a senior fine arts major and studies ceramics with John Balistreri.

**Andrea Yun** is currently a doctoral student in cello performance at the University of Michigan. She completed her undergraduate degrees in music education and mathematics, as well as a master's in cello performance, at Indiana University, where she founded the Feliano Trio and participated in the New Music Ensemble.

# ensemble personnel

## Bowling Green Wind Ensemble

<i>Piccolo</i> Ruthanne Fulton	<i>Bass Clarinet</i> James Stevens Trisha Smith	<i>Trumpet</i> Kevin Mulder Matt Schatt Carey Elsass Richard Canter Christos Lozidos Daryl Wolfram	<i>Tuba</i> Jason Jordan George Palton
<i>Flute</i> Leah Martindale Laura Weller Qiao Zhang Donna Davies	<i>Contrabass Clarinet</i> Jeff Vickers		<i>Percussion</i> Kevin Clyde Billy Giacomelli Kent Laukhuf Nate Oshaben Jessica Strayer Jason Sander
<i>Oboe</i> Kirsten Speyer Annie Corrigan	<i>Bassoon</i> Courtney Johnson Christopher Ewald Heather Secora Laura Sage	<i>Horn</i> Wendy Maroon Ryan Nowlin Beth Reese Lesley Hancock	<i>Piano</i> Janet Horney
<i>English Horn</i> Erin Lay	<i>Alto Saxophone</i> Chris Blossom Kollister Williams	<i>Trombone</i> Chad Winders Jennifer Thompson Garrett Kirk Jeremy Hackworth	<i>Harp</i> Emily Dorsch
<i>Clarinet</i> Dustin Ruffell Kristin Dickmann Melody Krueger Mandy Roberts Kasey Lingvai Wade Harwood Laura Verderber	<i>Tenor Saxophone</i> Leah Kesner	<i>Euphonium</i> Mike Meadows Alison Jones	

## Kusuma Sari Gamelan

Benjamin Ayotte Jill Benzing David Blankestyn Christopher Cavera Jason Dooley Joseph Felice Nicole Hios Habib Iddrisu Christopher Jaquin Kassandra Jenkins	Matthew Keeler Kendra Kirby Mia Osherow Jeanine Rees Jacqueline Secoy Amy Unruh Trudi Vorp Ann Waggoner Adam Zygmunt
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## BCSU Percussion Ensemble

Kevin Clyde  
Jason Dooley  
Billy Giacomelli  
Christina Jan  
Kent Laukhuf  
Nathan Oshaben  
Cale Parks  
Anthony Zachary

## Bowling Green Philharmonia

<i>Violin I</i> Gabriel Feurdean Denise Blostein Na You Adam Vaubel Dana Tolan Hye Sun Lee Emily L. Batts Eric Siebenaler Amy McQuattie	<i>Viola</i> Nicole Solomonoff Leah McDonald Candace Sampson Marshall Simmons Megan McLaughlin Lacey Gaulke Kelly Simmons Laura Uzzel Michelle Bertler Melinda Stevens	<i>Double bass</i> James Ryan Julia Dennis Demmy Steinmetz Jim Rohrer Nathan McDonald Katie Falcon William D. Valichnac Bill Nichols David Goodman Jason Guhler	<i>Clarinet</i> Vicky Hudec Rachel Gorden Mercer Dustin Ruffell Libby Sermersheim James Stephens	<i>Bass trombone</i> Brian Brookhart
<i>Violin II</i> Marc Dorosheff Melanie Kaboy Justin A. Payne Naomi S. Marko Jennifer DeVane Annie Myatt Shandi Freed Catherine Misamore Phillip Pagal Nikolas Russo Kyle Nagy	<i>Cello</i> Shalunda Fincher Rachael Kouns Andrea Vitullo Elizabeth Hamaker Rebecca Tindell Lisa Heinrich Sara Gunter Laura Waligorski Caroline Fidler Damen Martin Josh Evans Sara Hutchinson	<i>Harp</i> Megan Davis Alice Moore	<i>Bassoon</i> Courtney Johnson Heather Secora Robert C. Samels	<i>Tuba</i> Scott Christophel
		<i>Flute</i> Jessica Brown Elizabeth Farney Rebecca Meier Christy Jensik Qiao Zhang	<i>Horn</i> Ed Meckes Kelly Norris Jenna Weakland Heather White	<i>Percussion</i> Jason Dooley Kevin Clyde Chris Jaquin Bill Patterson
		<i>Oboe</i> Molly J. Braker Ben Carithers Kirsten Speyer Amy Unruh	<i>Trumpet</i> David Larking Christos Loizides Mark Nixon Jake Walburn	<i>Piano</i> Erin Bonski
			<i>Trombone</i> Jerrod Fry Garret Kirk Chad Winders	<i>Graduate Orchestral Assistants</i> Oz Koren Iwona Sowinska
				<i>Orchestral Librarian</i> Amy McQuattie

# 20th annual

## new music & art festival

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