

New Music Festival VII

Moore Musical Arts Center
Bowling Green State University
Bowling Green, Ohio

Thursday, October 16

- 3:00 pm, lec/dem: *The Contemporary Trombone: Techniques and Literature*
Miles Anderson, Room 1004.
How to Get an Orchestra Job — and Keep It
Erica Sharp, Room 2002
Miles Anderson, trombone, David Pituch, saxophone and Erica Sharp, violin
Bryan Recital Hall.
9:00 pm, perf. art: *War 'N Piece: Where Fools Russian*
Pat Oleszko, performance art
Kobacker Hall

Friday, October 17

- 9:00 am, lec/dem: *The Contemporary Saxophone in Poland*
David Pituch, Room 2002
9:00 am, concert/lec: *Cracking the Code of Musicality*
Manfred Clynes, Room 2008
10:30 am, concert: Baer, Bales, Fortner, Kelly, Skibell, Stout, and Terry
Bryan Recital Hall
2:30 pm, concert: Albert, DePue, Hurley, Lovendusky, and Walker
Kobacker Hall
4:00 pm, panel: *Radio and the Living Composer*
William Engelke, Frank Hoffman, Helen Thorington, and Mark Yacovone
Bryan Recital Hall
8:00 pm, concert: The music and writings of John Cage — *MUSHROOMS et variations; Music for Three*, as performed by The Percussion Group/Cincinnati

Saturday, October 18

- 9:30 am, concert: Beerman, Chan, Grahn, Lamb, Malouf, Molineux, and Stilman
Bryan Recital Hall
1:30 pm, panel: John Cage and Pat Oleszko with Robert Croan
Toledo Museum of Art, Little Theatre
3:00 pm, concert: Cage, Dinescu, Kraft, Zaimont, and Zupko
Toledo Museum of Art, Great Gallery
8:00 pm, concert: Cage, Legg, O'Brien, Rubin, and Wilson
Kobacker Hall

Thursday, October 16
3:00 pm

The Contemporary Trombone: Techniques and Literature

Miles Anderson
Room 1004

How to Get an Orchestra Job — and Keep It

Erica Sharp
Room 2002

Thursday, October 16
6:30 pm
Bryan Recital Hall

Miles Anderson, trombone and electronics
with Erica Sharp, violin

White Knight & Beaver (1948) for trombone,
5-string electric violin and Fairlight CMI

Martin Wesley-Smith

Solo (1958) for sliding trombone

John Cage

Excerpts from *Boxman* (1986)

David Felder

— INTERMISSION —

HOT TUBS — THE OPERA

included, but not necessarily in this order are:

Three Easy Pieces (1985)

1. up and down

2. in and out

3. slow and gentle

Poems (1958)

Gregory Corso

Hey-Shhh

Warm Vibes

Improvisations

Miles Anderson

Thoughts of Love (1894)

Arthur Pryor

Cadenza (c. 1810)

Ludwig van Beethoven

— INTERMISSION —

David Pituch, saxophone

Notes for Saxophone (1981)

Augustyn Bloch

D.P.'s' Five Ghoulish Dreams (1985)

Witold Szalonek

About the Festivals

The Bowling Green State University New Music Festival has become a major musical event in northwest Ohio and an important national forum for the presentation of new music. Begun in 1979 and now held each fall, the Festival presents a series of activities including concerts, panel discussions, master classes, and informal gatherings. These provide opportunities for hearing and discussing new music, and for understanding the relationship between contemporary composition and our culture and society.

Each year approximately 400 scores are submitted for consideration. From these, roughly 30 works are selected for performance. Composers of those works attend the Festival, and are invited to interact with the audience on both formal and informal levels. In addition, special guests, recognized for their outstanding contributions to contemporary music, are invited to participate in the Festivals. Such guests have included Vladimir Ussachevsky, Milton Babbitt, Joseph Schwantner, Philip Glass, the members of the ONCE Group, Barton and Priscilla McLean, John Cage, and Pat Oleszko.

Radio tapes of past Festivals have been produced and distributed for broadcast to National Public Radio stations nationwide. New Music Festival 3 was produced as an eight-part series, and, with the support of the Ohio Arts Council, New Music Festivals 4, 5 and 6 have been prepared for national broadcast via satellite communication.

A recording series, begun with New Music Festival 4, represents another step in the dissemination of the works performed during the Festivals. Two records are now available (Access Records 101 and 102) containing music from Festivals 4 and 5, and a third is under production. The pieces for each recording are selected competitively and show a striking breadth of style and approach that is characteristic not only of the works performed during the Festivals, but of current composition as a whole.

— Vincent Corrigan

Contemplation 2 (1978)

Jarmo Sermilä

Project (1982-83)

Boguslaw Schaeffler

Thursday, October 16

9:00 pm

Kobacker Hall

WAR'N PIECE: WHERE FOOLS RUSSIAN

Pat Oleszko, Performance Artist

WHERE FOOLS RUSSIAN, or, WAR'N PIECE is a Patpourri of dissonant objections over rules, weapons and the ruling class. Here stands a Vile Medicine Show that unabashedly "informs the unafraid, unfolds the inferred and infirms the unformed!" Fool of pose and cons, one trips blithe thru various denatured resources that premise peace and on closer inspect — shun, vanish in despair.

"Watch the world destroyed, with flags and songs employed,

Hear the leaders spoil — PLAY BRAWL!

The powers will play, ye but the peons must play —

'Tis a bleak night for the damned sellin' distress!"

WAR'N PIECE, where, as usual, much is disgust and little is resolve, is a child's play on worlds with unfortunate anterior direction by a dolls. Don't leave before we're finished!

Friday, October 17

9:00 am

The Contemporary Saxophone in Poland

David Pituch
Room 2002

Cracking the Code of Musicality

Dr. Manfred Clynes
Distinguished Visiting Professor, BGSU Dept. of Psychology
Room 2008

Friday, October 17

10:30 am

Bryan Recital Hall

Aoidé Seineéon (1985) for violin and piano

Vasile Beluska, violin Robert Spano, piano

Walter Baer

Collage 3 (1985) for solo tuba

with electronics

Ivan Hammond, tuba

W. Kenton Bales

Vivant la Mort (1985)

for string quartet and piano

Lynn Herndon, violin Richard S. Webb, viola
Sara Schimelpfenig, violin Robert Clemens, cello
Edward Zilberkant, piano Blake Walter, conductor
First place in the 19th Annual Competitions in Music
(composition division) sponsored by BGSU

Patrick Quinn Kelly

Spiderkites (1984) for alto saxophone and tape

John Sampen, saxophone

Peter Terry

— INTERMISSION —

Toccata and Lament (1962) for harpsichord

Vincent Corrigan, harpsichord

Alan Stout

Well That's True (1985) for stereo tape

Harris Skibell

Emily Dickinson Songs (1976;1982) for female voice and piano

Jack Fortner

1. "Apparently with no surprise"

2. "The Wind began to knead the grass—"

3. "She sweeps with many—colored Brooms—"

Ann Corrigan, soprano Walter Baker, piano

Friday, October 17

2:30 pm

Kobacker Hall

Crytallization (1986)*

Kim J. Walker

Mary Catherine Gorman, piccolo David King, tuba

Alan Fuller, oboe Jane McFee, horn

Douglas Bayda, Eb clarinet Pat Boyd, percussion

Todd Huston, bass clarinet Brian George, percussion

Sieve Hayest, trumpet Martin Stein, percussion

Peter Edwards, trombone

Mark S. Kelly, conductor

Quintet for Winds (1982)

James Lovendusky

I. Larghetto

II. Allegretto

VENTI DA CAMERA

David Melle, flute John Bentley, oboe

Edward Marks, clarinet Herbert Spencer, horn

Robert Moore, bassoon

Separation (1972) for SATB Chorus*

text by Sidney B. Johnson

Wallace DePue

A Maze [with Grace] (1975) for indeterminate ensemble

Thomas Albert

* World Premiere

Vermont Poems for chorus and synthesizer

texts by Barbara Howes from the cycle *Vermont Poems*

1. "Looking Up at Leaves"
2. "Landscape, Deer Season"
3. "Leaning into Light"

Susan Hurley

COLLEGIATE CHORALE

Terry Eder, conductor

Friday, October 17

4:00 pm

Bryan Recital Hall

Radio and the Living Composer

William Engelke Helen Thorington

Frank Hoffman Mark Yacovone, chair

Friday, October 17

8:00 p.m.

Kobacker Hall

MUSHROOMS et *Variationes* (1983) as performed with *But What About the Noise of Crumpling Paper* which he used to do in order to paint the series of "French Papiers Froissés" or tearing up paper to make "Papiers de Chieres?" Arp was stimulated by water (sea, lake, and flowing waters like rivers), forests.

In celebration of the work of Jean Arp on the occasion of the centenary of his birth - August 1985

as performed with John Cage, composer, and reader

THE PERCUSSION GROUP/CINCINNATI

Allen Otte James Culley
Jack Brennan

— INTERMISSION —

Music for Three (1984)

THE PERCUSSION GROUP/CINCINNATI

Digital Synthesis by Fred Bianchi and Dave Smith

The Percussion Group/Cincinnati is faculty ensemble-in-residence at the College Conservatory of Music at the University of Cincinnati.

Following the performance of *Music for Three*, John Cage will answer questions from the audience.

Saturday, October 18

9:30 am

Bryan Recital Hall

Kadenza per Flauto Solo (1968) with
Pace (1973) for flute and tape

Judith Bentley, flute

Ulf Grahn

Etudes for String Quartet on verses by e.e. cummings

- No. 1 — "...the shapely sharp cunning..."
- No. 2 — "The first of all my dreams..."
- No. 3 — "in Just Spring..."
- No. 4 — "A wind has blown the rain away..."

BOWLING GREEN STRING QUARTET

Paul Makara, violin Pamela Ryan, viola
Vasile Beluska, violin Alan Smith, cello

Prism (1981) for trombone, piano and percussion

Paul Hunt, trombone Ilana Iwens Kennell, piano
Gregg Koyle, percussion

Marvin Lamb

Chromatonal for 4-channel tape

Frederick Malouf

Manuevers (1984) for brass quintet

BOWLING GREEN BRASS QUINTET

Edwin Betts, trumpet Paul Hunt, trombone
George Novak, trumpet David Rogers, horn
Ivan Hammond, tuba

Allen Molineux

Flute Octette

BGSU FLUTE CHOIR

Judith Bentley, director
Mary Catherine Gorman, piccolo Rebecca Coleman, flute
Alitha Johnson, piccolo Katherine Watts, flute
Daina Brown, flute Lynn Heinle, alto flute
Julie Wallers, flute Jane Cliness, bass flute

Chan Ka Nin

Night Calls (1982) for clarinet, solo dancer
and taped voices

text from *Variation in Verse* by John Gracen Brown

Dialogue I

Chorus I

Dialogue II

Chorus II

Burton Beerman

Burton Beerman, clarinet Celesta Haraszti, dancer
Keith Hofacker, lighting design

* Published by Brandon Press. Used by permission of the publisher.

Saturday, October 18

1:30 pm

Toledo Museum of Art — Little Theatre

Dialogue: John Cage and Pat Oleszko
with Robert Croan

Saturday, October 18
8:00 pm
Kobacker Hall

The Light and So Much Else (1986) for four tenor trombones
(Title from a painting by Paul Klee) **Anna Rubin**

Joe Crider, Peter Edwards, Paul Hunt, Joel Pugh, trombones

Concertino for harp (1985)*

with flute, clarinet, and string quartet
In Two Movements

James Legg

Ruth Inglefield, harp Alan Smith, cello
Paul Makara, violin Judith Bentley, flute
Vasile Beluska, violin Edward Marks, clarinet
Pamela Ryan, viola Blake Walter, conductor

DIAGON for Orchestra: Version I (1984-86)

Donald M. Wilson

- I. *Coalescence of Elements*
- II. *Birth of Innocence*
- III. *Seduction and Luxuriation*
- IV. *Demonic Revelry*
- V. *Final Conflict*
- VI. *Triumph of Truth*
- VII. *Vision of Peace*

BOWLING GREEN PHILHARMONIA

Robert Spano, conductor

— INTERMISSION —

Taking Measures (1984) for violin and chamber ensemble **Eugene O'Brien**

Paul Makara, violin concertato Lori Bitz, trumpet

Judith Bentley, flute/piccolo Alan Smith, cello

John Bentley, oboe Victor Ellsworth, contrabass

Douglas Bayda, clarinet Valrie Kantorski, piano

Herbert Spencer, horn Gregg Koyle, percussion

Robert Spano, conductor

Dance/4 Orchestras (1982)

John Cage

BOWLING GREEN PHILHARMONIA

Robert Spano, Bridget Michael Reischel, Blake Walter,
and Mark Pretzel, conductors

• World Premiere

Saturday, October 18
3:00 pm
Toledo Museum of Art — Great Gallery

Dance/Inner Dance (1985)

for flute, oboe and cello

Judith Lang Zaimont

Judith Bentley, flute John Bentley, oboe

Alan Smith, cello

Nakris quartetto di Saxofoni

Violeta Dinescu

BGSU FACULTY SAXOPHONE QUARTET

John Sampen, soprano saxophone Kevin Heidbreder, tenor saxophone

Richard Kennell, alto saxophone Joseph Murphy, baritone saxophone

Fluxus II (1978) for piano

Ramon Zupko

Robert Spano, piano

Variations II (1961) for any number of players,

any sound-producing means

John Cage

duchaMp telephones

from kAnsas

it's like nothing on eaRth i feel as i did

before beComing a ghost

i havE no regrets

i weLcome whatever happens next

— John Cage

Burton Beerman John Sampen

Marilyn Shrude

Melange (1985)

William Kraft

I. *Solo*

II. *Duet*

III. *Quartet*

IV. *Sextet*

Judith Bentley, flute/alto flute Alan Smith, cello

Edward Marks, clarinet/bass clarinet Valrie Kantorski, piano

Vasile Beluska, violin Gregg Koyle, percussion

Robert Spano, conductor

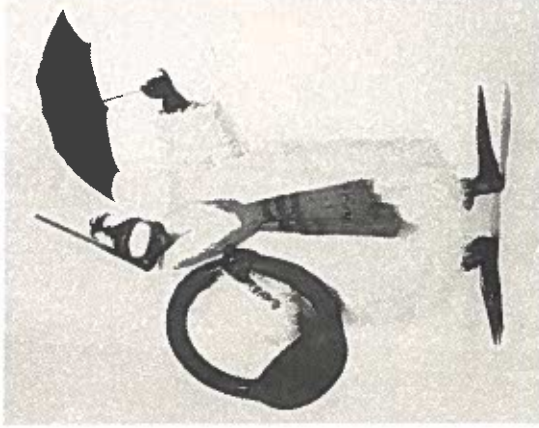
Profiles



John Cage

John Cage (b. 1920) is one of the seminal figures of modern culture, a composer and philosopher who has considered and challenged the basic assumptions and boundaries of the art of music. His early conclusion that the path of modern music lay along the lines of rhythmic innovation rather than pitch structures led him to an interest in percussion music, noise resources and, eventually, electroacoustic music. In response to a 1938 commission for a modern dance percussion score that could be performed in a very small theater pit, Cage hinted at the extent of his unorthodox imagination by affixing nails, bolts, nuts, screws, and bits of rubber, wood, metal, or leather to the strings of a piano to create a keyboard percussion section that became known as the prepared piano. In the late 40s, Cage returned to his earlier interest in Eastern philosophy and aesthetics, finding inspiration in the Indian concept that the purpose of music is "to quiet the mind, thus making it susceptible to divine influences." He began to reject the "cult of personality" so endemic to the Western arts, attempting, instead, to allow sounds to speak for themselves. This gave rise to his efforts to remove not only his ego but all control over sounds through a variety of ingenious "chance" devices. He thus became the founder and leading exponent of musical indeterminacy, and thereby perhaps the first American "art music composer" to initiate a major musical trend. Cage has enjoyed a number of long-standing, collaborative relations both with musicians, such as pianist David Tudor, and with people outside of the field of music, especially dancer/choreographer Merce Cunningham and painter Robert Rauschenberg. His books, among them *Silence, M*, and *A Year from Monday*, along with his highly artistic scores, a sampling of which is included in *Autographs*, have received nearly the attention his music has. He is also a dedicated and respected mycologist.

—Richard James



Pat Oleszko

Pat Oleszko has a large body — (of work) — laboring heavily under disguise — the world is a stooge. Making pedestrian sculpture has been the access for excesses in a variety of situations, subversions and insinuations. Her work in the popular art forums of the street, party, restaurant, burlesque house, beauty contest, sporting event, and parades have led to the more prescribed forms of the one-person snow, films, conventions, installations, and special events. (Altho she still makes occasional forays into impecunious No-Man's Land, this turn of events was strictly for reasons of personal hell(th): you have to eat and it's hard to get work in jail. Her performances have been greeted with no little malevolence by the local authorities).

Oleszko has worked in scale from special performances at the Museum of Modern Art to her annual appearance in the Easter parade in New York. In addition to making a spectacle of herself, she has also costumed trees, rocks, fountains, and elephants as commiserate characters for performance. She was chosen as part of the U.S. cultural presentation at the 1980 Lake Placid Olympics (as comic relief) and has continuously toured the U.S., Canada, Europe, and Japan in the past years, performing at museums, galleries, colleges, and theaters. (But why was she sent a one-way ticket to a festival in Poland?) Oleszko's magazine appearances cover a similar range, from articles in *Penthouse*, *Oui* and *Esquire* to cover girl for *Ms* (as the Statue of Liberty), as well as *Artforum* and *Sesame Street*. She has made about 22 short films and received a variety of awards and grants including the NEA, CAPS and DAAD fellowship to spend a winter in Brntlin. She continues to seek fun's a-dressing the polemic, "He who laughs, lasts."



- 15 - Judith Lang Zaimont
- 16 - Alan Stout
- 17 - Susan Hurley
- 18 - Fred Malouf
- 19 - Andrew Frank
- 20 - Jack Fortner
- 21 - Ulf Grahm
- 22 - James Lovendusky
- 23 - Peter Terry
- 24 - Harris Skibell
- 25 - W. Kenton Bales
- 26 - Burton Beerman
- 27 - Anna Rubin
- 28 - Thomas Albert

- 1 - Eugene O'Brien
- 2 - Wallace DePue
- 3 - Kim Walker
- 4 - Violeta Dinescu
- 5 - Patrick Kelly
- 6 - Chan Ka Nin
- 7 - Julia Stillman
- 8 - James Legg
- 9 - Allen Molineux
- 10 - Donald M. Wilson
- 11 - Marvin Lamb
- 12 - Ramon Zupko
- 13 - William Kraft
- 14 - Walter Baer



David Pituch

David Pituch is a performing musician who specializes in playing classical as well as new concert music on the saxophone. By training he is both a performer (BM from the Baldwin-Wallace College Conservatory in Berea, Ohio in 1969) and a musicologist (MM from the University of Colorado in Boulder in 1976). From 1976 to 1979 he held a Fulbright research grant at the Musicology Institute of Warsaw University to study Polish music and music culture. As a performer he has recorded solo classical record albums for Polskie Nagrania Muza (The Polish Recording Company) and Pro Viva in Munich, West Germany. He has also recorded solo and chamber music compositions for Polish Radio and Television as well as for Austrian Radio. In addition to giving classical saxophone recitals at subscription concerts, Mr. Pituch is a frequent guest soloist at contemporary music festivals and has presented new saxophone music at such events as: Warsaw Autumn, Aspekte Salzburg, DAAD Inventions in West Berlin, the Gulbenkian Foundation's Contemporary Music Encounters in Lisbon, Poznan Spring Festival of Contemporary Music, and the Wrocław Festival of Polish Contemporary Music. Likewise, he has been a guest soloist with such orchestras as the Polish Chamber Orchestra, the Berlin Radio and Television Orchestra, Orchestra in Warsaw, and many others. Recently, two new saxophone concerti have been expressly composed for him: *Concerto* (Edition Pro Nova Sonoton) for saxophone and string chamber orchestra by Brian Fennelly and *Concerto* (Edition Wilhelm Hansen) for saxophone, winds, percussion, and piano by Bent Lorentzen, the later work made possible by a grant from the Danish Arts Council. In 1980 Mr. Pituch established the first class in Saxophone at the Chopin Academy of Music in Warsaw to train solo and orchestral performers on his chosen instrument.



Miles Anderson and Erica Sharp

Miles Anderson has had a varied career as a professional musician. He has played in night clubs, with dance bands, for shows, in the commercial recording industry, and as a member of two major symphony orchestras. Miles was a founding member of the Los Angeles Brass Quintet in 1966 when there were few brass chamber music ensembles in existence. Today his performing life is primarily occupied as a soloist, and his repertoire concentrates on new music with live electronics and theater. In addition to touring in the United States, Anderson has been to Mexico, Australia and Japan. Other solo recordings are on the Crystal, CRI and Nonesuch labels. Anderson has received grants from the California Arts Council, the British Arts Council, the Australia Council, and was the first brass player to receive a solo recitalist's fellowship from the National Endowment for the Arts. He is a member of the music faculty at California Institute of the Arts

Erica Sharp was a member of the San Francisco Symphony for 20 years, and played in the San Francisco Opera Orchestra for 10 of those years. While in northern California, she was also a member of the Bloch Quartet. In Los Angeles, Ms. Sharp free-lanced in the recording industry. A resident of North San Diego County since 1981, she teaches, writes ("How to Get an Orchestra Job...and Keep It") and lectures. Ms. Sharp and her husband, trombonist Miles Anderson, perform as a rather eclectic duo someday to be called "Bowin".



The Percussion Group/Cincinnati

The Percussion Group/Cincinnati enjoys a distinguished reputation as one of the foremost ensembles working in contemporary chamber music today. Throughout North America and Europe, the group's concert tours, residencies, workshops, and recordings have brought critical commentary proclaiming the rarity of percussion music being performed with the discipline, skill, finesse, and excitement which this group brings to its presentations. Formed in 1979 as a continuation of The Blackearth Percussion Group (1972-79), members of the trio are faculty and ensemble-in-residence at the College Conservatory of Music, University of Cincinnati, where the group's daily rehearsal schedule is supplemented with the teaching and coaching of young musicians. A significant body of new percussion music owes its existence to the stimulus provided by the group, the eleven works recorded on disc representing only a small portion of the compositions written for, dedicated to, or first performed by The Percussion Group/Cincinnati.

Allen Otte (b. 1950) received degrees from Oberlin Conservatory and Northern Illinois University. Principal teachers include Michael Rosen, Richard Wiener and composer Herbert Brun. He is a founding and continuous member of the Blackearth Percussion Group (1972-79) and the Percussion Group/Cincinnati.

James Culley (b. 1955) received degrees from Oberlin Conservatory and the Eastman School of Music. He is a student of Michael Rosen and John Beck, and has performed at the International Sommerkurse in West German and with the Geneseo Musical Miscellany.

Jack Brennan (b. 1957) received degrees from the College-Conservatory of Music, Cincinnati. He has studied with Allen Otte, William Youhass and Paul Yancich, and was formerly percussionist with the Buffalo and Erie Philharmonic Orchestras.

Thomas Albert (b. 1948) received his MM and DMA in composition from the University of Illinois. His principal composition teachers have been William Duckworth, Paul Zonn, Morgan Powell, and Ben Johnston. From 1974 to the present, he has taught at Shenandoah Conservatory of Music, in Winchester, Virginia, where he holds the position of Professor of Music and Chair of the Musical Academics Division.

Walter Baer (b. 1928, Zurich) graduated from the Conservatory of Zurich, where he studied piano and music theory. Principal composition teachers include Paul Muller, Johannes Fuchs, Czeslaw Marek, and Rudolf Kelterborn. In 1974 his work *Meeting* has awarded first prize in a competition sponsored by ten Swiss towns. Since 1974 he has been the head of the Department for School Music at the Konservatorium und Musikhochschule and the Musikakademie Zurich.

W. Kenton Bales (b. 1952) received his DMA degree in composition from North Texas State University. He has studied composition with Merrill Ellis, William P. Latham and Larry Austin. He is the winner of the 1986 Nebraska Teachers' Association Commission to write a work for amplified piano. Bales is currently Coordinator of Theory and Composition at the University of Nebraska at Omaha, and Director of the Nebraska New Music Ensemble.

Burton Beerman is Professor of Music at Bowling Green State University, Director of the University's Electronic Music and Recording Studios, and Co-Director of the New Music Festival. A graduate of Florida State University and the University of Michigan, he studied composition with Leslie Bassett, Ross Lee Finney and George Wilson, and clarinet with William Stubbins. Recent honors include the 1984 first prize from the International Society of Bassists, and a D. Lipscomb prize for *Romance* for piano and tape. Beerman has presented numerous concerts and master classes with dancer Celesta Haraszti across the United States and Canada over the last four years. They will be performing with the Atlanta Virtuosi this May, and recently premiered *Night Dances*, a double concerto for solo clarinet, solo dance and orchestra, at Ball State University in Indiana.

Chan Ka Nin (b. 1949, Hong Kong) received his doctorate in composition from Indiana University, where he studied with Bernard Heiden. He has won many prizes and awards, including the Bela Bartok International Composers' Competition in 1982. This year, his *Phantasmagoria* for solo harpsichord won two prizes in the Alienor Harpsichord Composition Awards Competition in Washington. He is currently a member of the music faculty at Toronto University.

Manfred Clynes is currently a Distinguished Visiting Professor in Bowling Green State University's, Department of Psychology. An eminent contributor to the field of emotion communication (a field he named "Semantics"), he has recently discovered two basic principals of unconscious musical thought, that give rise to musicality. He is a research professor and head of the Music Research Center at the Sydney Conservatorium of Music, in Australia and is a distinguished concert pianist.

Robert Croan, Music Critic of the Pittsburgh Post-Gazette and Chairman of the Voice Department of Duquesne University's School of Music, received his Bachelor's and Master's degrees from Columbia University, and his Ph.D. in musicology from Boston University. He studied voice with Metropolitan Opera basso Gerhard Pechner and Danish tenor Aksel Schlotz, and concertized in the United States and Europe before becoming a critic. He has written for the Christian Science Monitor and Musical America, and is the Western Pennsylvania correspondent for Opera News. He has given several institutes on contemporary music, and on voice for the Music Critics Association educational programs, as well as master classes on various aspects of singing. He is currently working on a book about Ezio Pinza with Pinza's daughter, Claudia Pinza.

Wallace DePue received his Bachelor's degree from Capital University and his Master's from Ohio State University. He received his Ph.D. in theory and composition

from Michigan State University in 1964. DePue has published over 35 works and has three operas to his credit, all of which have been performed to critical acclaim. Since 1966, he has been a member of the Department of Music Composition and History at Bowling Green State University. DePue appears with his four violinist sons, as "The DePue Family Musicians", concertizing throughout the United States and on national television.

Violeta Dinescu (b. 1953, Romania) received her Master's degree in 1978 from the Conservatory C. Porumbescu, Bucharest. She has received numerous honors and awards, including a Grand Prize at the International Composition Competition, and a First Prize at the International Competition for Composers', both in 1983. Dinescu is currently Instructor of harmony, counterpoint, theory, aesthetics, and piano at Georges Enescu Music School, Bucharest.

William Engelke has been a staff member of WGTE-FM, Toledo, Ohio, for over 10 years. From 1982-1984 he was producer of "Special of the Week", highlighting local artists, soloists and ensembles from the FM-91 listening area. Since 1981, Engelke has hosted the Toledo Symphony Orchestra broadcasts. He has also produced several documentaries including "Sensuous Immortals", on an exhibit at the Toledo Museum of Art, where he was the narrator for the music during the El Greco exhibit in 1983.

David Felder (b. 1953) studied composition with Donald Erb, Roger Reynolds, Bernard Rands, Robert Erickson, Joji Yuasa, and David Cope, culminating in a Ph.D. from the University of California, San Diego, in 1983. Along with numerous commissions, Felder has received grants from the National Endowment for the Arts, the Exxon Foundation and the American Dance Festival. He is also Artistic Director of a major collaborative work commissioned by the La Jolla Museum of Contemporary Art, with funding from the National Endowment for the Arts. Felder is currently a member of the composition faculty of State University of New York at Buffalo, where he is Director of June-in-Buffalo, and a Co-Director of the North American New Music Festival.

Jack Fortner received his doctorate in 1968 from the University of Michigan, where his principal teachers were Ross Lee Finney and Niccolò Castiglioni. He was a member of the composition faculty at the University of Michigan from 1966 until 1970. He is currently professor of composition at California State University at Fresno, where he is the Director of the Electronic Music Studio and Interim Chair of the Music Department.

Ulf Grahm (b. 1942, Sweden) received his formal training at the Stockholm City College where he studied composition with Hans Eklund. Grahm holds degrees from the Stockholm Musical Institute and the Catholic University of America. In 1973 Grahm founded the Contemporary Music Forum, Washington, D.C., and served as its Music Director until 1983. Grahm is active as a lecturer and frequently appears together with his wife, pianist, Barbro Dahlman. He is presently on the faculty at George Washington University, where he is Director of the Electronic Music Studio.

Frank Hoffman has been an independent radio producer and a distributor of radio programs for independents since 1980. He was the first fine arts producer and music director for Vermont Public Radio, a two station system founded in 1977. During his tenure as music producer, Hoffman contributed to arts and performance programming at National Public Radio, and was also a contributor to "All Things Considered" and "Morning Edition". He has also been co-producer of "A Life in Music", a series of two-hour "audio biographies" of living American composers. He has helped produce programs on Elliott Carter and William Schuman. Hoffman lives in Windsor, Vermont,

and is interested in new sounds, experimental theater and performance art. He also writes plays, articles and short stories

Susan Hurley (b. 1946) received degrees in theory and composition from the University of Massachusetts and the Eastman School of Music. She is currently a Doctoral candidate at Indiana University. Hurley has studied composition with Warren Benson and Samuel Adler. She is currently on the faculty of Interlochen Arts Academy, where she is the Chair of the Departments of Music Composition and Theory.

Patrick Kelly is currently a senior composition major at Bowling Green State University, where he was the winner of the 19th Annual Competition in Music Performance, Composition Division. He has studied composition with Marilyn Shrupe and Burton Beerman.

William Kraft has just completed a four-year term as the Los Angeles Philharmonic's Composer-in-Residence and Director of its performing ensemble for contemporary music. Kraft was awarded two Anton Seidl Fellowships at Columbia University, graduating with a Bachelor's degree in 1951 and a Master's degree in 1954. His principal instructors were Jack Beeson, Seth Bingham, Henry Brant, Henry Cowell, Otto Luening, and Vladimir Ussachevsky. Kraft has been the recipient of numerous awards and commissions, including the Kennedy Center Friedheim Award, two Guggenheim Fellowships, two Ford Foundation commissions, grants from the National Endowment for the Arts, and an appointment as Resident Scholar at the Rockefeller Center for Creative Studies in Italy. Kraft has served for two years on the Music Panel of the National Endowment for the Arts and is currently Chairman of the ASCAP Board of Review.

Marvin Lamb (b. 1946) received degrees in music composition and theory from North Texas State and Sam Houston State Universities. In 1977, he received the DMA degree in composition and performance from the University of Illinois-Urbana. In addition to his published and recorded works for solo, chamber and electronic media, he has published numerous reviews and articles concerning new music. He has received awards and research funding from ASCAP, the Mellon Foundation and the Charles Ives Center for American Music. Lamb is currently the Chairman of the Department of Music and Art at Tennessee Technological University.

James Legg (b. 1962) received a BM from the Eastman School of Music, where his principal composition teachers were Joseph Schwaninger and Samuel Adler. He received a Fulbright Hayes grant for study in Italy with Hans Werner Henze and the Charles Ives Scholarship from the American Academy and Institute of Arts and Letters. Legg has also been a composition fellow at Tanglewood's Berkshire Music Center, the Virginia Center for the Creative Arts, and the Atlantic Center for the Arts. In September, Legg began work toward a MM in Music Composition at Duke University, where he studies with Robert Ward.

James Lovendusky recently completed his Ph.D. at the University of Pittsburgh in Music Composition and Theory. Principal composition teachers include A. Wayne Slawson, John Peel, Theodore Antoniou, and Joseph Castaldo. He has served as instructor of Electronic/Computer Music at the Oberlin Conservatory, Carnegie-Mellon University and at the University of Pittsburgh. He has been the recipient of a number of honors, including a Delius Composition Prize, an Aspen Fellowship and two commissions from the Pittsburgh Dance Alloy.

Fred Malouf works in a Silicon Valley computer company in order to support his composing habit. From the Fall of 1984 to the Fall of 1985 he was Composer-in-Residence at the Center for Computer Research in Music and Acoustics, Stanford University, under a Rockefeller grant. He received his Doctor of Arts degree in composition and computer science from Ball State University. Malouf is also a graduate of Bowling Green State University and Berklee College of Music.

Allen Molineux is currently an Assistant Professor theory, composition, bands, orchestra, and brass at Atlantic Christian College in Wilson, North Carolina. He received a BM in composition from DePauw University and a MM from the Eastman School of Music. He is currently completing his DMA at Florida State University.

Eugene O'Brien (b. 1945) has been the recipient of commissions from the Koussevitsky and Fromm Foundations, and fellowships from the National Endowment for the Arts and the Ohio Arts Council. He was winner of the 1971 Prix de Rome and was presented the Music Award of the National Institute of Arts and Letters in 1980. In 1984-85 he was a fellow of the Guggenheim Foundation, and in 1985 a resident fellow of the Rockefeller Foundation in Bellagio, Italy. O'Brien studied composition with Robert Beadell, Bernd Alois Zimmermann, John Eaton, Iannis Xenakis, and Donald Erb. Since the Fall of 1985 he has been the Chairman of the Composition Department in the School of Music at the Catholic University of America in Washington, D.C.

Anna Rubin received her MFA in composition from California Institute of the Arts, where she studied with Mel Powell, Morton Subotnik and Earle Brown. During a two year stay in Holland, she studied with Brian Ferneyhough and worked at the Institute for Sonology and Sweelinck Conservatorium. Her works have been performed in Europe, Mexico and the United States, and she has been in residence at PASS (Public Access Synthesis Studio), Charles Ives Center for American Music and the American Dance Festival.

Harris Skibell (b. 1961) holds a BA in English from Boston University and is presently a graduate student in music composition at the University of Texas at Austin. He has studied composition with Russell Pinkston, Karl Korte and Samuel Headrick.

Julia Stillman is currently writing her thesis for the State Doctorate at the University of Sorbonne, Paris. Stillman is the Director of the Forum International de la Creativité: "Carrousel des Arts". A concert of her four cantatas written for soloists, chorus and orchestra will be presented in Paris next February by the Orchestre Ars Nova.

Alan Stout (b. 1932) holds degrees in music and languages from Johns Hopkins University, University of Copenhagen and University of Washington. His composition teachers included Henry Cowell and Wallingford Riegger. Stout has received a number of commissions, among them: three from the Chicago Symphony, two each from Contemporary Concerts, Chicago, and Peninsula Music Festival. Presently he is Professor of Theory and Composition at Northwestern University.

Peter Terry (b. 1957) has studied with George Wilson and Christopher Rouse, at the University of Michigan, with Burton Beerman and Marilyn Shrupe, at Bowling Green State University and with Donald Grantham and Russell Pinkston, at the University of Texas at Austin. He is the recipient of two ASCAP Foundation Grants to Young Composers, in 1984 and 1985. Terry was recently appointed to a position as Lecturer in Composition, and Director of the Electronic Music Studios at the University of Texas at Austin.

Helen Thorington, president and founder of New Radio and Performing Arts, is a composer and independent producer who is interested in combining drama, text and music for radio. She has brought her ideas together in "New American Radio", an ongoing series denoted to such artistic collaborations, and recently presented her ideas at New Music American in Houston. She received degrees from Wellsley College and continued graduate work in English literature at Oxford, Rutgers and the University of Minnesota.

Kim Walker received his Bachelor's degree in Music Education from Central Michigan University in 1981. In 1986, he received his Master's degree in Music Composition from Michigan State University, where he studied with Mark Sullivan and Jere Hutcheson. Mr. Walker currently resides in Rochester, New York and is in the process of completing a large-scale work for wind symphony.

Donald M. Wilson studied composition with Karel Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He has received performances of his works at the Composers' Forum in New York, the AKI Festival in Cleveland and at many other new music concerts throughout the United States. His honors and awards include a Bearn's Prize and an OMTA award. Wilson is currently producer/host of "New Music Festival", a nationally distributed radio series, and "Sounds of Our Century", a weekly series for WGTE-FM in Toledo. Since 1967, Wilson has been a member of the faculty of the College of Musical Arts at Bowling Green State University.

Mark Yacovone served as Senior Producer/Announcer for WQED-FM in Pittsburgh. He is the recipient of numerous awards and grants, including the Golden Quill Award for Radio Documentary (1982), for "Notes from the Steel City" produced for and funded by National Public Radio. He is also producer for various national and local radio programs, as well as for the CRI, Grenadilla and Spectrum labels. His BA in English is from Nathaniel Hawthorne College in Antrim, New Hampshire, and he received his MA in Philosophy from Duquesne University.

Judith Lang Zaimont holds degrees from Queens College, CUNY, and Columbia University, and is also a pianist and a writer on music-technical subjects. Among her awards are composition fellowships from the Guggenheim and Woodrow Wilson Foundations, grants from the National Endowment for the Arts and the Presser Foundation, and competition prizes from BMI, ASCAP and others. Recent commissions include those by the Gregg Smith Singers, Florilegium Chamber Choir, Exxon Foundation, Baltimore Chamber Orchestra, and Connecticut Opera. Zaimont has been a member of the music theory faculty at Peabody Conservatory since 1980.

Ramon Zupko (b. 1932) is presently Professor of Composition at Western Michigan University, where he also directs the Studio for Electronic Music. Zupko received composition degrees from Juilliard and studied further at Columbia University and in Europe. His principal composition teacher was Vincent Persichetti. His more than forty composition awards include a Guggenheim, American Academy of Arts and Letters, Koussevitsky Foundation, and Kennedy-Friedheim. Zupko was named a Distinguished Faculty Scholar at Western Michigan University for 1983-84.

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