



The MidAmerican Center for Contemporary Music presents

# **The 29th Annual New Music Festival**

October 23-25, 2008  
Bowling Green State University  
Bowling Green, Ohio

A Co-Production of the MidAmerican Center for Contemporary Music and the College of Musical Arts

The MidAmerican Center for Contemporary Music presents

# The 29th Annual New Music Festival

College of Musical Arts - Bowling Green State University

Special Guest Composer

**John Harbison**

Guest Ensembles

**Flexible Music**

**Eastman Triana**

Composers and Presenters

**Louis Andriessen**

**Luciano Berio**

**Steven Bryant**

**Elliott Carter**

**Adrian P. Childs**

**Dante De Silva**

**Jean Detheux**

**Christopher Dietz**

**Jairo Duarte-López**

**Michaela Eremiášová**

**Tom Flaherty**

**Peter Gilbert**

**Keith Kirchoff**

**Mikel Kuehn**

**David Laganella**

**Elainie Lillios**

**John Link**

**Raymond J. Lustig**

**Octavio Más-Arocas**

**Marc Mellits**

**Gregory Merti**

**Bob Pritchard**

**Peter Silberman**

**Karlheinz Stockhausen**

**Ryan Streber**

**Wang Lu**

Guest Performers

**Stephen Drury, piano**

**Stuart Gerber, percussion**

With Performances by

**Bowling Green Philharmonia**

**Collegiate Chorale**

**New Music Ensemble**

**Wind Symphony**

**BGSU Faculty and Students**

Special Appearances by

**Yehonatan Berick, violin**

**Steve Duke, saxophone**

**Daniel Lippel, guitar**

**Deborah Norin-Kuehn, soprano**

**BGSU®**

# Schedule of Events

## Thursday, October 23

**Vocal Master Class: John Harbison**  
12:30 p.m., Bryan Recital Hall

**Composer Talk: John Harbison**  
3:30 p.m., Bryan Recital Hall

**Concert 1: Electroacoustic Music and Wind Symphony**  
8:00 p.m., Kobacker Hall (\$)   
Music by Steven Bryant, Michaela Eremiášová, John Harbison, Elaine Lillios and Marc Mellits.

## Friday, October 24

**Concert 2: Chamber Music**  
10:30 a.m., Bryan Recital Hall (\*)   
Music by Christopher Dietz, Jairo Duarte-López, Keith Kirchoff and Gregory Mertl.

**Concert 3: Vocal, Chamber and Choral Music**  
2:30 p.m., Kobacker Hall   
Music by Dante De Silva, John Harbison and Wang Lu.

**Lecture/Recital: The Music of John Harbison**  
4:00 p.m., Bryan Recital Hall   
Presentations by Adrian Childs and Peter Silberman, with performances of select works and excerpts.

**Piano Master Class: Stephen Drury**  
5:30 p.m., Bryan Recital Hall

**Concert 4: Flexible Music**  
8:00 p.m., Kobacker Hall   
Guest ensemble Flexible Music performs works by Louis Andriessen, Mikel Kuehn, David Laganella, John Link and Ryan Streber, with electroacoustic interludes by Peter Gilbert.

## Saturday, October 25

**Concert 5: Chamber Music**  
10:30 a.m., Bryan Recital Hall   
Music by Elliott Carter, Tom Flaherty, John Harbison and Bob Pritchard.

**Seminar: The Music of Elliott Carter**  
11:45 a.m., Kennedy Green Room   
An informal discussion on the music of Elliott Carter with composer and Carter scholar John Link.

**Concert 6: Music of Karlheinz Stockhausen**  
2:30 p.m., Bryan Recital Hall   
A concert celebrating the life of Karlheinz Stockhausen (1928-2007), featuring guest performers Stephen Drury, piano, and Stuart Gerber, percussion.

**Concert 7: Bowling Green Philharmonia**  
8:00 p.m., Kobacker Hall (\$)   
Music by Luciano Berio, Elliott Carter, John Harbison, Raymond J. Lustig and Octavio Más-Arocas, featuring soloists Jacqueline Leclair, English horn, and Jeffrey Heisler, alto saxophone.

Locations:  
The Moore Musical Arts Center houses Bryan Recital Hall, the Kennedy Green Room and Kobacker Hall.

Admission:  
Most events are free and open to the public.

\$ indicates events requiring paid admission  
\* indicates free ticketed events

For Further Information:  
Contact the MidAmerican Center for Contemporary Music at (419) 372-2685.

The festival schedule is subject to change

*The 29th Annual New Music Festival is sponsored in part by a grant from the Argosy Foundation's Contemporary Music Fund.*

# Special Guests



Guest Composer **John Harbison** is one of America's most distinguished artistic figures. Among his principal works are four string quartets; five symphonies, the cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987, and three operas, including *The Great Gatsby*, commissioned by The Metropolitan Opera and premiered to great acclaim in 1999. Harbison's music is distinguished by its exceptional resourcefulness and expressive range. He has written for every conceivable type of concert performance, ranging from the grandest to the most intimate, pieces that embrace jazz along with the pre-classical forms. He is considered to be "original, varied and absorbing—relatively easy for audiences to grasp and yet formal and complex enough to hold our interest through repeated hearings—his style boasts both lucidity and logic" (*Fanfare*). Harbison is also a gifted commentator on the art and craft of composition and was recognized in his student years as an outstanding poet (he wrote his own libretto for *Gatsby*). Today, he continues to convey, through the spoken word, the multiple meanings of contemporary composition.

Harbison has been composer-in-residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro and Santa Fe Chamber Music Festivals, Songfest and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, including the Metropolitan Opera, Chicago Lyric Opera, New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, Lincoln Center Chamber Players, the Santa Fe and Aspen festivals, among others.

As a conductor, Harbison has led a number of leading orchestras and chamber groups. From 1990 to 1992, he was creative chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present. In 1991, at the Ojai Festival, he led the Scottish Chamber Orchestra. Former music director of the Cantata Singers in Boston, Harbison has conducted many other ensembles, among them the Los Angeles Philharmonic, the Boston Symphony and the Handel and Haydn Society. For many years he was principal guest conductor of Emmanuel Music in Boston, leading performances of Bach cantatas, 17th-century motets and new music. In November 2007 he became acting artistic director of Emmanuel Music.

Harbison was born in Orange, N.J. on December 20, 1938 into a musical family. He was improvising on the piano by five years of age and started a jazz band at age 12. He did his undergraduate work at Harvard University and earned an MFA from Princeton University. Following completion of a junior fellowship at Harvard, Harbison joined the faculty at the Massachusetts Institute of Technology where, in 1984, he was named Class of 1949 Professor of Music; in 1994, the Killian Award Lecturer in recognition of "extraordinary professional accomplishments;" and in 1995 he was named Institute Professor, the highest academic distinction MIT offers to resident faculty. He has also taught at CalArts and Boston University, and in 1991, he was the Mary Biddle Duke Lecturer in Music at Duke University. Furthering the work of younger composers is one of Harbison's prime interests, and he serves as president of the Aaron Copland Fund for Music.

In 1998, Harbison was named winner of the Heinz Award for the Arts and Humanities, a prize established in honor of the late Senator John Heinz by his wife Teresa to recognize five leaders annually for significant and sustained contributions in the arts and humanities, the environment, the human condition, public policy and technology, and the Economy and Employment. He is the recipient of numerous other awards, among them the Distinguished Composer award from the American Composer's Orchestra (2002), the Harvard Arts Medal (2000), the American Music Center's Letter of Distinction (2000), the Kennedy Center Friedheim First Prize (for his *Piano Concerto*), a MacArthur Fellowship (1989) and the Pulitzer Prize (1987). He also holds four honorary doctorates.

Much of Harbison's violin music has been composed for his wife Rose Mary, with whom he serves as artistic director of the annual Token Creek Chamber Music Festival on the family farm in Wisconsin where much of his music has been composed. In recent years Harbison has revived his career as a jazz pianist, composer and arranger. The founder-leader of the Harbison Heptet (1952-1956) and sideman in many other groups, he took a jazz sabbatical for four decades, returning in 2003 to found the Token Creek Jazz Ensemble.

**Flexible Music** is an exciting quartet of guitar (Daniel Lippel), saxophone (Tim Ruedeman), piano (Eric Huebner) and percussion (Haruka Fujii). Steve Smith of *TimeOut New York* and the *New York Times* wrote, "This was my first encounter with Flexible Music, but it certainly won't be my last. Each player was estimable in his or her own right." The group is enthusiastically expanding the repertoire for this dynamic combination through commissions and premiere performances. Notable concerts include Brigham Young University, Bowdoin College in Maine, Manhattan School of Music, University of Utah, Friends and Enemies of New Music (NY), William Patterson University, New York's Wet Ink series and Chamber Music Now in Philadelphia. Composers Allen Brings, Chris Cerrone, Reiko Fueting, Mikel Kuehn, Nizan Leibovich, John Link, Nico Muhly, Harold Oliver, Steve Ricks, Vineet Shende, Adam B. Silverman, Alek Stevens, Ryan Streber, Andrew Waggoner and Orianna Webb have all recently contributed pieces to the group's repertoire. Upcoming performances include Syracuse University, Chamber Music Now in Philadelphia and the Evolution Music Series in Baltimore. Flexible Music has been the recipient of grants from the Aaron Copland Fund for New Music, Encore Program of the Meet the Composer Fund and the JP Morgan Chase Regrant Program for Small Ensembles, which is partially underwriting their 2008-09 season.





Photo: Gary Geer

The **Eastman Triana** gave its debut performance on WXXI's Live from Hochstein Radio Broadcast in March 2008. The ensemble includes Eastman School of Music alumnae Anyango Yarbo-Davenport (violin), Julianne Kirk (clarinet) and Yin Zheng (piano). The Triana has collaborated with visual artists such as Jean Detheux, Stephanie Maxwell and Peter Byrne. Kirk and Zheng both hold the Doctor of Musical Arts and serve as full-time university professors; Kirk teaches at SUNY Potsdam and Zheng is head of the piano department at Oakland University in Michigan. While pursuing her graduate studies at the Mozarteum Salzburg and Eastman, Yarbo-Davenport was awarded Eastman's prestigious Performer's Certificate and is also currently a teaching assistant in the violin department. The ensemble is committed to performing works of the standard repertoire as well as commissioning new works to expand the repertoire. The Triana is also working on an upcoming collaboration with composer Chen Yi for the Music and Globalization Symposium at Eastman.

**Stephen Drury's** performances of music ranging from the piano sonatas of Charles Ives to works by John Cage and György Ligeti have received the highest critical acclaim. He has appeared at the MusikTriennale Koln in Germany, the Subtropics Festival in Miami, the Festival of New American Music in Sacramento and the North American New Music Festival in Buffalo, as well as at Roulette and the Knitting Factory in New York. At Spoleto USA and at the Angelica Festival in Bologna, he performed as both conductor and pianist. He has also conducted the Britten Sinfonia in England, the Santa Cruz New Music Works Ensemble and the Harvard Group for New Music. In 1992 Drury directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band and soloists. In 1988-89 he organized a year-long festival of the music of John Cage, which led to a request from the composer to perform the solo piano part in Cage's *IOI*, premiered with the Boston Symphony Orchestra in 1989. Drury has commissioned new works for solo piano from John Cage, John Zorn, Terry Riley and Chinary Ung with funding provided by Meet The Composer. In 1995 he gave the first performance of John Zorn's concerto for piano and orchestra *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony Orchestra, and later that same season gave the premiere of *Basic Training* for solo piano, written for him by Lee Hyla. He tours frequently with the John Zorn Ensemble performing in Paris, New York, London, Madrid, Vienna, Brussels and Cologne, and has conducted Zorn's music in Bologna, Boston and San Jose (Costa Rica).



He has performed or recorded with the American Composers Orchestra, the Cologne Radio Symphony Orchestra, the Vienna Radio Orchestra, the Brooklyn Philharmonic, the Boston Philharmonic, the Boston Pops, the Springfield (Mass.) and Portland (Maine) Symphony Orchestras, Romanian National Symphony and many others. In 1999 he was invited by choreographer Merce Cunningham to perform onstage with Cunningham and Mikhail Barishnikov as part of the Lincoln Center Festival. Drury has appeared recently in New York at Alice Tully Hall as part of the Great Day in New York Festival, in Boston with the Boston Symphony Chamber Players, as soloist with the Boston Modern Orchestra Project, and with the Seattle Chamber Players in Seattle and Moscow at the International Music Festival "Images of Contemporary American Music."

Drury is artistic director of the Callithumpian Consort, and he created and directs the Summer Institute for Contemporary Piano Performance at the New England Conservatory. He has recorded the music of John Cage, Elliott Carter, Charles Ives, Karlheinz Stockhausen, Colin McPhee, John Zorn and Frederic Rzewski, as well as works of Liszt and Beethoven, for Mode, New Albion, Catalyst, Tzadik, MusicMasters and Neuma. He teaches at New England Conservatory in Boston.



**Stuart Gerber** is currently assistant professor and percussion coordinator at Georgia State University in Atlanta. He has performed extensively throughout the U.S., Europe, Australia and Mexico. As an active performer of new works, Gerber has been involved in a number of commissions and world premiere performances. This past summer, he gave the world premiere of Karlheinz Stockhausen's latest solo percussion work *Himmels-Tür* in Italy. In summer 2005 he gave the world premiere of *Mittwoch-Formel* (also by Stockhausen) at the annual Stockhausen-Courses in Kürten, Germany, and performed the U.S. and Australian premieres of Stockhausen's duo version of *Nasenflügelanz* for percussion and synthesizer and the U.S. premiere of his solo percussion work *Komet*. Since July 2005 Gerber has been the faculty percussionist for the Stockhausen-Courses and recorded two works for the Stockhausen Complete Edition CD 79. This fall he will record two more works for upcoming Stockhausen-Verlag releases. In addition to his work with Stockhausen, Gerber has worked with many other notable composers, such as Kaija Saariaho, Steve Reich, Tristan Murail, Frederic Rzewski, George Crumb, Tania Léon, Michael Colgrass, Ricardo Zohn-Muldoon and John Luther Adams. He was recently a featured performer and pedagogue at the Hannover-Schlagfest

percussion festival in Germany, and at the 2005 Percussive Arts Society International Convention (PASIC) in Columbus, Ohio (his third PASIC appearance). He also is featured on the world premiere recording of John Luther Adams' *Strange and Sacred Noise* with the Percussion Group Cincinnati, released in November 2005 by Mode Records, and on Adams' *Red Arc/Blue Veil* on Cold Blue Records. Gerber is a founding member of the Atlanta-based new music group Bent Frequency, performs internationally with the Australian pianist Michael Fowler in Ensemble Sirius and is regularly heard as extra percussionist with the Atlanta Symphony Orchestra.

**THURSDAY  
OCT 23**

**8:00 p.m. Kobacker Hall**

**Shade of Falling Leaves.....Michaela Eremiášová (music)  
and Jean Detheux (animation)**

**The Eastman Triana**  
Anyango Yarbo-Davenport, violin  
Julianne Kirk, clarinet  
Yin Zheng, piano

**Veiled Resonance.....Elainie Lillios**

Steve Duke, saxophones

**Parking Violation.....Marc Mellits**

Jacqueline Leclair, oboe

**- INTERMISSION -**

**BGSU Wind Symphony**  
Bruce Moss, director

**Ecstatic Waters\*.....Steven Bryant**

**Three City Blocks.....John Harbison**

\*denotes world premiere



Czech composer **Michaela Eremiášová** holds degrees from the Conservatory of Jaroslav Jezeek, the Berklee College of Music and Charles University in Prague. Currently she is pursuing a Ph.D in composition at Eastman. She has earned numerous awards including Berklee's Carla Bley Award in 2003 and Eastman's Belle S. Gitelman Award

in 2007. She has received international awards from the MicroCineFestival and Georgetown Independent Film Festival, among others, for the electroacoustic score for the experimental short film *All That Remains*. Eremiášová has also written works for the Novus Trombone Quartet at Rice University, two big band pieces for the Commission Project in Rochester, N.Y., a work for mixed choir in for the Robert G. Boehmler Foundation, and co-composed the short work *Car Crash Opera* as a commission from acclaimed animator Skip Battaglia. Recently, she became one of the finalists for one of the largest European choral competitions, Associazione "C. A. Seghizzi."



**Elainie Lillios's** music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys." Mentors include Jonty Harrison, Pauline Oliveros, Larry Austin and Jon Christopher Nelson. Commissions from ASCAP/SEAMUS, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, Réseaux, Kalamazoo Animation Festival International, LSU's Center for Computation and Technology, saxophonist Steve Duke and soprano Diane Ragains, grants from Ohio Arts Council, Ohio Board of Regents and National Foundation for the Advancement of the Arts; Awards and recognition from CIMESP, Russolo and IMEB among others. Lillios's music has been presented internationally, including guest invitations to the GRM, Rien à Voir, festival l'espace du son, June in Buffalo and Mountain Computer Music Festival. Her music is available on the Empreintes DIGITales, StudioPANaroma, La Muse en Circuit and SEAMUS labels, and on New Adventures in Sound Art's *The Radio Art Companion*.



**Marc Mellits** was born in Baltimore in 1966, and is one of the leading American composers of his generation, enjoying many performances throughout the world. His voice began to emerge in the early 1990s with works like *Aggravated Assault*, an explosive work for two pianos written during the first Gulf War. Recently, his

critically acclaimed *Brick* was featured by the Orpheus Chamber Orchestra on its 2006 European tour. He has received major commissions from the Kronos Quartet, Orpheus Chamber Orchestra, Sergio and Odair Assad, Bang On A Can All-Stars, Eliot Fisk, Andrew Russo, the Canadian Brass, Nexus Percussion, Real Quiet, the Society for New Music, Syracuse Symphony Orchestra and the Albany Symphony's *Dogs Of Desire*. Mellits remains active within the acclaimed Common Sense Composer's Collective, a group he helped found, which seeks new and alternative ways of collaborating with performance ensembles. He also directs and plays keyboards in his own ensemble, the Mellits Consort. He was awarded the 2004 Foundation for Contemporary Arts Award. On CD, Mellits' music can be found on Cantaloupe, CRI/Emergency Music, Black Box and other labels.

**Steven Bryant** is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electroacoustic creations, chamber music and music for the web. In 2007, the National Band Association awarded his *Radiant Joy*



the William D. Revelli Composition Award. His first orchestral work, *Loose Id*, was featured on a release by the Bowling Green Philharmonia on Albany Records. *Alchemy in Silent Spaces*, a large-scale work commissioned by James DePreist and the Juilliard School was premiered in May 2006. Other commissions have come from the Indiana University Wind Ensemble, the U.S. Air Force Band of Mid-America, the Calgary Stampede Band, and the University of Nevada-Las Vegas Wind Orchestra. Bryant is a founding member of the composer-consortium BCM International, four stylistically-diverse composers from across the country, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. For more information, please visit his Web site at [www.stevenbryant.com](http://www.stevenbryant.com).

# FRIDAY OCT 24

10:30 a.m. Bryan Recital Hall

**Pears on a Sill\***.....**Gregory Mertl**

Solungga Fang-Tzu Liu, piano

**De Profundis\***.....**Christopher Dietz**

Melissa Pankow and Amanda Van Wechel, clarinet  
Aleksandr Karjaka and Andrew Sprung, bass clarinet

**Hymns**.....**Keith Kirchoff**

Keith Kirchoff, piano

**Corriente Fluida\***.....**Jairo Duarte-López**

**The Eastman Triana**  
Anyango Yarbo-Davenport, violin  
Julianne Kirk, clarinet  
Yin Zheng, piano

\*denotes world premiere



**Jairo Duarte-López**, a native of Bogotá, Colombia, is currently pursuing a Ph.D in composition at the Eastman School of Music. He holds a B.M. in film scoring from the Berklee College of

Music in Boston. He is the recipient of numerous awards including the 2007 National Prize for Music Composition in Colombia awarded by the Ministry of Culture for a solo work commissioned by cellist David Gerstein through the Hanson Institute for American Music. In 2007, He co-composed (together with wife Michaela Eremiašová) the chamber work *Car Crash Opera* as a commission by film animator and Rochester Institute of Technology professor Skip Battaglia. Most recently he co-composed the music for *Currents*, an experimental short film by animator and RIT professor Stephanie Maxwell. The film was recently premiered along with a live performance of the music at the 2008 IMS —ImageMovementSound Film Festival in Rochester, NY.

"A talent the ear wants to follow wherever it goes"

(*Boston Globe*), **Gregory Mertl** has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello

Ensemble, the Phoenix Symphony, the Wind Ensembles of the Big Ten Universities, the Ostrava Oboe Festival, Czech Republic, and Kenneth Meyer and the Hanson Institute. Born in 1969, Mertl holds degrees from Yale University and Eastman and has won major awards such as the Chicago Symphony's First Hearing Award and a 1998 Tanglewood Composition Fellowship. Of primary importance to him is always his music's relationship to the performer. Although challenging, his work communicates with great sincerity. His current project is a cello concerto commissioned by the French cellist Xavier Phillips, whose playing is a prime source of inspiration for the work. He has also been named recipient of a 2007 Barlow Endowment General Commission for a 20-minute concerto for piano and winds for the University of Minnesota Wind Ensemble.



Pianist and composer **Keith Kirchoff** has performed contemporary music around the globe, premiering or commissioning over 100 new works. He has appeared with orchestras throughout the U.S. performing a wide range of concerti, including the Boston premiere of Charles Ives's *Emerson Concerto* and the world premiere of Matthew McConnell's *Concerto for Toy Piano*. With his unique lecture style integrated into his programs, Kirchoff strives to enhance the status of classical music in American culture, stressing the importance of modern music to keep the art alive and current. The co-founder of the composer's ensemble Siren Agenda, he also performs regularly with the Callithumpian Consort, Boston's premier modern music ensemble. With the latter, he performed on the world premiere recording of John Luther Adams' *For Lou Harrison* on New World Records, and will appear on two other upcoming releases featuring the music of Earle Browne and Christian Wolff. His first solo album, which features the solo piano music of Frederic Rzewski, will be released soon by Bridge Records.



## Collegiate Chorale

### Soprano

Kristen Basore  
Elizabeth Call  
Hilary Etheart  
Britinie Koke  
Emily Meyerson  
Anne Neikirk  
Lindsey Sharrer\*  
Jacquelyn Skoog  
Jessica Wheaton

### Alto

Megan Harnish  
Amanda Keltner  
Megan Link  
Ellen Pagan\*  
Melissa Penkava  
Maria Sturniolo-Noe  
Aubrey von Almen  
Emily Wandland  
Sarah Wussow

### Tenor

Marcus Bedinger  
John Carmack  
Shane Coe  
Joseph Edmonds  
Benjamin Fidler  
Matthew Koehler  
Drew Ochoa  
Andrew Schultz\*  
Ryan Sparks

### Bass

Timothy Bruno  
Jason Eschhofen  
Anthony Gallina  
Matthew Hayner  
Austin Heath  
Joshua Jones  
Brian Seever\*  
Aaron Waryk  
Eric Watts

### Piano

Alanna Cushing

### Graduate Student Conductors

Andrew Schultz  
Lindsey Sharrer

William Skoog, director

\* denotes section leader



**Dante De Silva** studied music composition at Humboldt State University, UC Santa Cruz, and UCLA. His composition teachers have included David Lefkowitz, Paul Reale, Ian Krouse, David Cope and Paul Nauert; he also studied piano with Deborah Clasquin. Among his many honors and prizes, he has received recognition from the National Association of Composers, USA; Meet the Composer; Santa Cruz New Music Works, and UCLA. He was the composer-in-residence with the Definiens Project from 2005 to 2007 and the Tono Ensemble for the 2006-07 season. Recent commissions include *Piano Sonata No. 1 – "Arcata"* written for Gloria Cheng, *Pentet* written for Westside Collective and *Tales of Grimm and Fairy* for baritone Christian Nova. Current projects include *Drive-Thru Etudes* for solo piano, an electric quartet titled *E.P.* and the opera *The Murderous Prince of Venosa*. He lives in Los Angeles with his beautiful wife and two lazy cats.



**O Magnum Mysterium** (small setting)  
**O Magnum Mysterium** (large setting).....**John Harbison**  
**Collegiate Chorale**  
 William Skoog, director

**Mechanical Fanfare**.....**Dante De Silva**  
**New Music Ensemble**  
 Kenneth Thompson, director

**Mirabai Songs**.....**John Harbison**  
 Deborah Norin-Kuehn, soprano  
 Thomas Rosenkranz, piano

**Wailing**.....**Wang Lu**  
**New Music Ensemble**




The music of Milwaukee native **Christopher Dietz** has been recognized by honors and awards from Canada's Banff Centre, ASCAP's Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer

Institute, the League of Composers/ISCM Orchestral Competition, the Riverside Symphony Composer Reading Project, North/South Consonance, the Chicago Ensemble's Discover America competition, the Utah Arts Festival's Orchestral Commission Prize, the Music08 festival at the University of Cincinnati College-Conservatory of Music, the NewMusic@ECU festival and the Society of Composers Inc., as well as numerous academic scholarships and fellowships. He holds degrees from the University of Michigan, the Manhattan School of Music and the University of Wisconsin. He has taught composition at Hillsdale College in Michigan and is currently a visiting assistant professor at the Oberlin Conservatory. Further information as well as excerpts of his work can be found at [www.christopherdietz.org](http://www.christopherdietz.org).



**Wang Lu** entered the Xi'an Conservatory at the age of 15, continuing her studies in composition at the Beijing Central Conservatory of Music. Before coming to the United States, her works were performed at the Central Conservatory of Music's annual festival concerts, the Taiwan National Cultural Institute, the Beijing Modern Music Festivals, the Hong Kong Cultural Center, the Roaring Hooves-VI Music Festival in Mongolia, the China-France Cultural Year Percussion Association Program in Paris and at other venues. In 2005, she came to Columbia University to pursue her doctorate, where she has studied with Joseph Dubiel, Fred Lerdahl, Tristan Murail and Chou Wen-Chung. Groups including the New York Miniaturist Ensemble, Momenta String Quartet, the International Contemporary Ensemble, Counter Induction and the Beijing New Music Ensemble have performed her works. She is currently working on projects for the Minnesota Orchestra, the Orchestra National De Lille Musique Nouvelles, the Argento Ensemble and the Columbia University Jazz Big Band. She is particularly interested in Chinese folk songs and Qin opera.



**Wind Symphony**

**Piccolo**

Anne Lake

**Flute**

Elaine Cho  
 Sarah Henderly  
 Kristen Hoverman  
 Chelsea Koziatek  
 Kelsi Milam\*

**Oboe**

Joseph Basel  
 Sarah Sumski  
 Rena Vacha\*

**Bassoon**

Marilyn Archambeault  
 Christie Emly-Alter  
 Hannah Reilly  
 Chelsea Schumann\*

**E-flat Clarinet**

Melissa Pankow

**Clarinet**

Aleksandr Karjaka  
 Michelle Kreischer  
 Elizabeth Lawler  
 William Majcher  
 Sarah Messham  
 Andrew Smith  
 Andrew Sprung\*  
 Kyle Sullivan  
 Kayla Utendorf  
 Amanda Van Wechel

**Bass Clarinet**

Aaron Backes  
 Brian McLemore

**Contrabass Clarinet**

Lisa Disinger

**Alto Saxophone**

Shih-Chi Chin  
 Beth Hummer  
 Douglas O'Shea\*

**Tenor Saxophone**

Brad Green

**Baritone Saxophone**

Landrew Sevel

**Trumpet**

Chris Albrecht\*  
 Brett Benzin  
 Marc Beth  
 Chuck Bindis  
 William Cosby  
 Ashley Donaldson  
 Matt Koehler  
 Scott Nichols  
 Megan Vickio

**Horn**

Jeff Dunford\*  
 David Dickerson  
 Katey Jahnke  
 John A. Putnam  
 Alan Stegall  
**Trombone**  
 Michael Baldwin  
 Christopher Baumgartner  
 Adam Bell  
 John Gruber\*

**Bass Trombone**

R.J. Cappa

**Euphonium**

Marita Henes\*  
 Mitch Holtz  
 Joel Trisel

**Tuba**

Lee Gibson  
 Julian Greening\*  
 Graham Roese

**Percussion**

Rachael Costanzi  
 David Guyton  
 Daniel Kent  
 Danny Klohn  
 Chris Lennard  
 Ryan Yahl

\*principal

Bruce Moss, director



**FRIDAY  
OCT 24**

**4:00 p.m.**

**Bryan Recital Hall**

Presentation: Adrian P. Childs  
**Cracks in the Mirror: Harmonic Implications of Near-Symmetries in the Music of John Harbison**

**Gatsby Etudes.....John Harbison**

I-Chen Yeh, piano

Presentation: Peter Silberman  
**Harbison's Use of Music of the Past in Three Selected Compositions**



*Peter Silk*

**Peter Silberman** is an assistant professor of music theory at Ithaca College. He is a graduate of Oberlin Conservatory and Eastman, from which he received a Ph.D. in music theory. His primary research interest is the theory and analysis of tonal music of the 20th century, and he has published and lectured on that topic

as well as on the analysis of popular music and on music theory pedagogy. He was formerly a freelance French hornist and continues to perform as a pianist in the free improvisation ensemble Millennium Collective.



*A. P. Childs*

**Adrian P. Childs** is a composer, theorist, pianist and conductor. Since

2001, he has served on the faculty of the Hugh Hodgson School of Music at the University of Georgia, where he is associate professor and chair of composition and theory and director of the Contemporary Chamber Ensemble. He holds bachelor's degrees in mathematics and music from the Massachusetts Institute of Technology and graduate degrees in composition and theory from the University of Chicago. His music has been programmed at major festivals and conferences and is recorded on the ACA Digital label. His music theory scholarship—which focuses on mathematical modeling, the dissolution of tonality, and music since 1900—has been presented at regional, national and international symposia and has been published in the *Journal of Music Theory* and *Music Theory Online*. He currently serves as editor of *Theory and Practice*.

**8:00 p.m.**

**Kobacker Hall**

**Flexible Music**

Tim Ruedeman, saxophones  
Daniel Lippel, guitar  
Eric Huebner, piano  
Haruka Fujii, percussion

**Around the Bend.....John Link**

**Color Fields.....Mikel Kuehn**

**Afraid to be Still\*.....David Laganela**

**- INTERMISSION -**

**Closing Time.....Ryan Streber**

**Hout.....Louis Andriessen**

Featuring live electroacoustic interludes by **Peter Gilbert**

\*denotes world premiere



Photo: Al Schaefer

*John Link*

**John Link** has composed for diverse media including orchestra, chamber and jazz ensembles, rock bands and electroacoustic instruments. He has

received commissions from the Athabasca String Trio, the New Jersey Arts Collective (for pianist Anthony-de Mare), Flexible Music, the Lincoln Friends of Chamber Music (for the Ames Piano Quartet), the High Mountain Symphony and the Composers Guild of New Jersey, and awards from the Centre Acanthes, ASCAP and Meet the Composer. His music is recorded on the New Focus Recordings, Bridge Records, and 60x60 labels. Link is a founding member of the New York City composers' group Friends & Enemies of New Music and a member of the music faculty at William Paterson University. [www.wpunj.edu/coac/music/link/](http://www.wpunj.edu/coac/music/link/)



**Louis Andriessen** was born in 1939 into a musical family. His father Hendrik and brother Juriaan were established composers in their own right. He is now widely regarded as the leading composer working in the Netherlands today and is a central figure in the international new music scene. His compositions have attracted many leading exponents of contemporary music including the two Dutch groups named after his works *De Volharding* and *Hoketus*. Groups outside of the Netherlands who have commissioned or performed his works include the San Francisco and BBC symphony orchestras, Kronos Quartet, the London Sinfonietta, Ensemble Modern, Ensemble InterContemporain, Icebreaker, the Bang on a Can All-Stars and the California EAR Unit. From a background of jazz and avant-garde composition, Andriessen has evolved a style employing elemental harmonic and rhythmic materials, heard in totally distinctive instrumentation. His inspiration is wide, from the music of Charles Ives in *Anachronie I*, the art of Mondriaan in *De Stijl*, and mediaeval poetic visions in *Hadewijch*, to writings on shipbuilding and atomic theory in *De Materie*.



*Mikel Kuehn*

**Mikel Kuehn** received degrees in composition from the Eastman School of Music and the University of North Texas. His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM, the Salvatore Martirano Memorial Composition Contest, the Ohio Arts Council and the Luigi Russolo Competition (Italy). Twice selected to represent the United States abroad (by ISCM and SEAMUS) in both the acoustic and electroacoustic mediums, Kuehn's works have been programmed on concerts and conferences throughout Australia, Canada, Europe, South America and the U.S. He has been a resident composer with organizations such as the Banff Centre (Canada), the Birmingham Art Music Alliance, Laurentian University (Canada) and The MacDowell Colony. His works have been commissioned by organizations such as the Civic Orchestra of Chicago, Ensemble 21, Flexible Music, and Selmer Paris. Kuehn is currently associate professor of composition at Bowling Green State University, where he serves as director of the MidAmerican Center for Contemporary Music.



*David Laganella*

**David Laganella's** music has been performed by many leading ensembles, including The American Composers Orchestra, Da Capo Chamber Players, Symphony in C (winner of its annual composer competition), Flexible Music, Electric Kompany, Avian Music and by pianist Marilyn Nonken. He has received honors from numerous organizations including ASCAP, Meet the Composer, The Pennsylvania Council on the Arts, The Orchestra Society of Philadelphia, The Society of Composers and The American Composers Forum. He holds degrees in music composition from New York University and the University of Pennsylvania. He is the author of the

groundbreaking book *The Composers Guide to the Electric Guitar* (available from Mel Bay Publications), which is a manual addressing all performance practices and notational issues for the instrument. Laganella is the artistic director of the Chamber Music Now Annual Concert Series in Philadelphia and is assistant professor of music at Wesley College.

**Peter Gilbert's** music has been heard in concerts and festivals across the U.S. and in Europe in venues ranging from the Kennedy Center to the Rock and Roll Hall of Fame and played by groups ranging from the Arditti String Quartet to the Bang on a Can All-Stars. His work can be heard on several CDs released by New Focus Recordings, notably *Sustenance* featuring six works by different composers connected to one another using music by Gilbert as bridges. He also performs as an improviser using live electronics and has taught workshops and classes on the subject. Gilbert was the recipient of a 2008 Barlow Commfssion, and as a winner of the 2004 International Competition of Electroacoustic Music and Sonic Art/Bourges. He has held a residency at the Institut International de Musique Electroacoustique de Bourges. Other recent accolades awarded to Gilbert's music include prizes from the Russolo Foundation, the Look & Listen Festival and the Washington International Composers Competition. In 2008-09, he will teach at Wellesley College and at Harvard University. Each summer he also acts as co-director of the Young Composers Program at the Cleveland Institute of Music. Gilbert holds degrees from the Cleveland Institute of Music, Illinois Wesleyan University and he is in the last stages of doctoral studies at Harvard University.

*Peter Gilbert*



*Ryan Streber*



**Ryan Streber** is a composer and audio engineer based in New York City whose works have been performed in the U.S., Europe, and Asia by artists and ensembles such as The American Composers Orchestra, The Juilliard Orchestra, The New Juilliard Ensemble, Flexible Music, Line C3, ACME, Gemini Youth Orchestra, Fountain Chamber Ensemble and many others. Recent works include new solo pieces for percussionist Haruka Fujii, guitarist Daniel Lippel and cellist Sumire Kudo, as well as ensemble compositions for Counter)Induction, the Boston Conservatory Saxophone Ensemble and the Lucerne Festival Academy. Besides composing concert music, Ryan has scored two short films, composed music for a staged production of Euripides' *Bacchae*, designed sound for over a dozen theatrical productions in and around New York, and collaborated with other artists in multimedia performances, recordings ranging from pop to experimental, and digital animations. Ryan currently works as the coordinator for Juilliard's composition department and resides in Manhattan's Upper West Side.

## New Music Ensemble

**Dante De Silva: Mechanical Fanfare**

- Chuck Bindis, trumpet
- Li Kuang, trombone
- Olman Piedra, percussion
- Dan Tramte, percussion
- Alanna Cushing, piano
- Kenneth Thompson, conductor

**Wang Lu: Wailing**

- Hayley Boyse, flute
- Sarah Sumski, oboe
- Jay Shenk, clarinet
- Jamie Sampson, bassoon
- Chris Albrecht, trumpet
- John Putnam, horn
- Alex Moraru, trombone
- Karl Larson, piano
- Kenneth Thompson, conductor

**Elliott Carter: Esprit Rude/Esprit Doux**

- Yeji Kim, flute
- Spencer Prewett, clarinet
- Isabelle Huang, marimba

<b>Strength</b> .....	<b>Bob Pritchard</b> John Sampen, alto saxophone
<b>Riverwing</b> .....	<b>Tom Flaherty</b> Robert Satterlee, piano
<b>Twilight Music</b> .....	<b>John Harbison</b> Yehonatan Berick, violin Andrew Pelletier, horn Laura Melton, piano
<b>Esprit Rude/Esprit Doux I and II</b> .....	<b>Elliott Carter</b> <b>New Music Ensemble</b> Yeji Kim, flute Spencer Prewett, clarinet Isabelle Huang, marimba
<b>Shard</b> .....	<b>Elliott Carter</b> Daniel Lippel, guitar



**Bob Pritchard's** works often deal with life, death and resurrection/rebirth. His pieces can be demanding and virtuosic, exploring the edges of performance and perception, and he has a particular interest in interactive and gestural performance. A recipient of numerous commissions, his works are performed and broadcast throughout North America and Europe. He teaches at the University of British Columbia and is involved in interactive performance research with the Institute for Computing, Information and Cognitive Systems (ICICS), and with the Media And Graphics Interdisciplinary Group (MAGIC). He is the recipient of major research grants, the most recent in 2007 when he, Sid Fels and Eric Vatikiotis-Bateson received a three-year Canada Council/NSERC New Media Initiatives grant for the development of gesturally controlled speech and facial synthesis systems called Digital Ventriloquized Actors (DIVAs). In 2007, his interactive piece *Strength* received an Unique Award of Merit from the Canadian Society of Cinematographers, and his film *Crisis* is one of 17 *Short Films About Breast Cancer* that was released in 2008.



*Tom Flaherty*

**Tom Flaherty** has received grants, prizes, awards and residencies from the National Endowment for the Arts, American Music Center, the Pasadena Arts Council, the Massachusetts Council for the Arts and Humanities, the Delius Society, the University of Southern California, Meet the Composer and Yaddo. Published by Margun Music, Inc. and American Composers Editions, his music has been performed throughout Europe and North America, and is recorded on the Albany, Klavier, Bridge, SEAMUS, Capstone and Advance labels. He earned degrees at Brandeis University, SUNY Stony Brook and the University of Southern California; his primary teachers in composition include

Martin Boykan, Bülent Arel, Robert Linn and Frederick Lesemann. He studied cello with Timothy Eddy and Bernard Greenhouse. A founding member of the Almont Ensemble, he currently holds the John P. and Magdalena R. Dexter Professorship in music and is director of the electronic studio at Pomona College. He is an active cellist in the Los Angeles area.



A man nearing his hundredth year is bound to have experienced and fashioned much change, and **Elliott Carter** is no stranger to ideas of development in the world of art music. A Harvard graduate and New York native, Carter was born on December 11, 1908. At an early age, fellow composer Charles Ives provided Carter with ample musical opportunities, taking him to concerts throughout the northeastern United States. While at Harvard, Carter studied with Gustav Holst and Walter Piston; following his Harvard graduation, Carter traveled to Paris where he studied piano and theory with Nadia Boulanger. Early compositions by Carter, such as his only ballet, *Pocahontas* (1939), resemble the tonal languages of a style termed neoclassical, but Carter soon found great fervor in exploring and expounding upon new musical idioms, most notably by way of rhythmic and pitch evolution. *Carter's String Quartet No. 2* (1959) led to his being awarded the Pulitzer Prize for his invention and implementation of metric modulation effectively, a seamless pivot towards or away from developing complex rhythmic interactions. Carter has written for orchestra, voice, solo instruments and ballet. Carter has been the recipient awards such as the National Medal of the Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, a Gold Medal for Music from the National Institute of Arts and Letters, and a second Pulitzer Prize in 1973 for his *String Quartet No. 3*. – Sean Foster

*Following this concert, please join guest composer and Carter scholar John Link for an informal discussion on the music of Elliott Carter across the hall in the Kennedy Green Room.*

**Karlheinz Stockhausen (1928-2007)**

**Vibra-Elufa**  
Stuart Gerber, percussion

**Klavierstück IX**  
Stephen Drury, piano

**Komet**  
Stuart Gerber, percussion

- INTERMISSION -

**Kontakte**  
Stephen Drury, piano  
Stuart Gerber, percussion



**Karlheinz Stockhausen** studied with Frank Martin at the Cologne Musikhochschule, but the decisive stimulus came from his encounter with Olivier Messiaen's *Mode de valeurs* at Darmstadt in 1951. There he saw possibilities of long-range serial process which he pursued in the mixed chamber works *Kreuzspiel* (1951) and *KontraPunkte* (1952). The latter piece was written during a period of study with Messiaen in Paris, and while there he made a first essay in electronic music. On returning to Cologne he continued this activity, notably in *Gesang der Jünglinge* for vocal and synthesized sounds on tape (1956). At the same time, he pursued the ramifications of serial instrumental music in a cycle of 11 piano pieces (1956), in *Zeitmaße* for wind quintet (1956) and in *Gruppen* for three orchestras (1957). In all these scores he began working with large groups of notes rather than with the isolated points that the avant garde had inherited from Webern and Messiaen. He also concerned himself with abstract processes and discoursed on these in a series of articles and in his teaching at Darmstadt, where he first lectured in 1953: his influence extended over a whole generation of European composers, including such contemporaries as Boulez and Berio. That influence depended not only on his theoretical rigour and personal charisma but also on the conviction and drama in his music. In 1958 he made his first visit to the U.S., and around this time his music became more relaxed, both in its density of events and in its notational exactitude. This was partly a result of Cage's influence; partly it came from the experience of electronic music, which suggested a different way of hearing, tuning in to sound events rather than expecting them to be items in some pattern. Hence the comparatively leisurely pace of *Carré* for four choral-orchestral groups (1960), *Kontakte* for piano, percussion and tape (1960) and *Momente* for soprano, choir and instruments (1964). Then the habit of working with sound as a substance led to a period of virtual concentration on electronic pieces, many of them written for the performing group with whom Stockhausen toured: *Mikrophonie I* (1964), *Prozession* (1967),

*Kurzwellen* (1968), *Aus den sieben Tagen* (1968), these gradually relinquishing notation to the point where the last work consists only of prose poems designed to stimulate intuitive music-making. There were also major works composed on tape: *Telemusik* (1966), created during a revelatory visit to Japan, and *Hymnen* (1967), both using recordings from around the world. The return to a more conventional medium came abruptly in *Mantra* for two pianos and electronics (1970), an hour-long, fully notated work based on transformations of a melodic theme. Nearly all Stockhausen's subsequent works were similarly thematic, though not at all symphonic, since his style remains fundamentally heterophonic rather than harmonic. At the same time, the latent drama in his music became explicit. *Trans* (1971) requires the orchestra to be bathed in violet light and seen through a veil; *Inori* (1974) has one or two mimes executing hieratic attitudes in synchrony with the orchestra; and *Sirius* (1977) is a ceremonial for four costumed musicians and synthesized tape. From 1977-2003 all Stockhausen's energies were focused on *Licht*, an operatic heptalogy for performance on the evenings of a week. - excerpted from *The Grove Concise Dictionary of Music*

**Bowling Green Philharmonia**  
Emily Freeman Brown, director

**Darkbloom**.....**John Harbison**

**A Santa Compañía: Holy Company,  
The Procession of the Dead**.....**Octavio Más-Arocas**

**Recit (Chemins VII)\***.....**Luciano Berio**  
Jeffrey Heisler, alto saxophone

-INTERMISSION-

**Pastoral**.....**Elliott Carter**  
Jacqueline Leclair, English horn

**Unstuck**.....**Raymond J. Lustig**

**Remembering Gatsby**.....**John Harbison**

\* denotes North American premiere



Light and dark elements are tightly interlaced in **Raymond Lustig's** vibrantly eclectic and expressive music. Currently completing his doctorate at the Juilliard School, Lustig is last year's winner of the ASCAP Foundation's prestigious Rudolf Nissim Prize. His works have been performed by the Juilliard Symphony, pianist Blair McMillen, Counter)Induction, the New Juilliard Ensemble, the Avian Orchestra and violinist Ariana Kim, and have been presented at Alice Tully Hall in New York, the Norfolk Chamber Music Festival, the European American Musical Alliance in Paris, the Caramoor Music Festival and the New York City Ballet's Choreographic Institute. The Avian Orchestra has just released its recording of Lustig's *You Catching?* for ensemble and narrator. His teachers have included John Corigliano, Robert Beaser, Samuel Adler, Sebastian Currier, Jonathan Kramer, Derek Bermel, Philip Lasser, Pia Gilbert and Shirish Korde. Before pursuing graduate study in composition, Lustig was a published researcher in molecular biology at Columbia University.

**Luciano Berio** (1925-2003) is widely regarded as the most important Italian composer since Puccini, who died at the beginning of Mussolini's fascist regime. Emerging as a composer shortly after the end of fascism, Berio explored music's fundamentals throughout his career. In founding Milan's Studio di Fonologia Musicale, he probed the elements of sound in electroracoustic works such as *Laborintus II*, *Thema* and *Visage*. But he also adapted folk music in *Folksongs*, *Coro* and *Voci*. His fascination for the physical exertion of virtuosic music-making is heard in vocal works such as *Recital I for Cathy*, in his series of *Sequenzas* for solo instruments, and in numerous orchestral works such as *Requies* and *Sinfonia*. Occasionally, fundamentals appear in high-handed titles such as *Chamber Music* and *Opera*. Most often, he explored how melody intersects with harmony in orchestral works such as *Sinfonia* and *Points on a Curve to Find*. He won numerous prestigious awards, including Harvard University's 1994-95 Norton Professor of Poetry, in which position he joined the company of Igor Stravinsky, Aaron Copland, Leonard Bernstein and John Cage. – Robert Fallon



Composer and conductor **Octavio Más-Arocas** (winner of the 2007-08 Composition division of the BGSU Competitions in Music Performance) was the 2005 prize winner of the Third European Conductors Competition. He was also a finalist in the Rosario Symphony Orchestra Conducting Competition in Argentina. He also won a competition for Spanish conductors and subsequently was named a member of the National Youth Orchestra of Spain conducting staff. In 2003, he won a full scholarship from the Institute of International Education of New York and the Spanish Foundation Pedro Barrié de la Maza to pursue his master's at Bard College. He has conducted in Europe and North and South America, with ensembles such as the Rosario Symphony Orchestra, Argentina; Kharkov Symphony Orchestra, Ukraine; Pescara Symphony Orchestra, Italy, the Toledo Symphony Orchestra and many orchestras in his native Spain. Born in Valencia, he holds a diploma in orchestral conducting from Accademia Musicale Pescarese, Italy and a master's from Bard College. He was recently appointed Conductor of the Interlochen Arts Academy Orchestra.

## Bowling Green Philharmonia

<b>Violin I</b>	Kristen E. Camloh Suzanna L. Anderson Sarah M. Rose Kaitlin E. McKinley Stephanie J. Havens Christopher S. Blair, Jr. Kristen M. Thiel Emily M. Ward Keshia J. Ogletree	<b>Cello</b>	Elaine U. Cho Kelsi D. Milam* Sarah M. Wardle	<b>Horn</b>	Piano/Celeste Ivana Tjandra
Mark W. Minnich + Ying-Wei Tiffany Sung + Sally J. Williams + Nathan G. Barford Casey J. Mink Denielle E. Buenger Tania A. Moldovan Caitlin M. Stoner Lauren E. Tourkow Jessica L. Haley Hannah L. Lawson Kathryn R. Mielke Catherine H. Nicolai DaZhong Wang^	<b>Viola</b>	Sha Lu* Yi-wen Zhang Daniel C. Rand Elise M. Stevens Scott D. Kelley Sean D. Carnahan Elizabeth A. Paskert David R. Brax Nathanael M. Saygers Ellis E. Dysart	<b>Oboe/English horn</b>	David Dickerson Jeffrey R. Dunford* Katelyn J. Jahnke John A. Putnam Paul M. Roberts Alan J. Stegall	<b>Doctoral Assistant Conductors</b> Katherine Kilburn Conrad Chu
<b>Violin II</b>	Raphael D. Lizama* Dumitrita Moldovan Robert W. Howell Christopher J. Frank Mihai R. Berindean Katie A. Wolfe Anna K. Ballmer Carlyn R. Campbell Ashley R. Humphrey Tamar S. Easley Matthew D. Mason	<b>Bass</b>	Joseph E. Basel Carlyn R. Campbell Sarah J. Sumski Rena R. Vacha*	<b>Trumpet</b>	<b>Orchestra Librarian</b> Casey J. Mink
Kyle J. VanArsdalen* Christopher T. Kagy Kendra E. Connelly Heather M. Szymanski Teresa G. Lotz Rachel L. King Elizabeth K. Brooker Kristen N. Ross	<b>Harp</b>	Zachary J. Barger* Magdalena D. Kress Victoria G. Thompson Patrick D. Richey Everett J. Brandt	<b>Clarinet/Bass Clarinet</b>	Marc G. Beth Chuck E. Bindis* William L. Cosby Ashley N. Donaldson	<b>Orchestra Librarian</b> Emily Freeman Brown, director
	<b>Flute/piccolo</b>	Andrea K. Avers Hayley D. Boyse*	Aleksandr Karjaka Melissa Pankow Jay J. Shenk* Andrew K. Sprung* Amanda Van Wechel	<b>Trombone</b>	
			<b>Saxophone</b>	Li Kuang Alexandru Moraru*	+denotes rotating concertmaster *section principal or co-principal ^Scholar-in-Residence
			<b>Bassoon/Contrabassoon</b>	<b>Bass Trombone</b>	
			James Ross Duncan Jamie L. Sampson* Chelsea L. Schumann Molly E. Swope*	Robert J. Cappa	
				<b>Tuba</b>	
				Clinton B. Webb	
				<b>Timpani/Percussion</b>	
				Irene L. Fiesinger Daniel J. Kent Stephen J. Klunk Ryan M. Yahl*	

## Performers and Directors

A prizewinner at the 1993 Naumburg competition and a recipient of the 1996-97 Prix Opus, **Yehonatan Berick** is in high demand internationally as soloist, recitalist, chamber musician and pedagogue. His busy concert schedule has already taken him throughout North America, Europe and Israel. He has performed, among others, under Yoav Talmi, Mendi Rodan, Kees Baakels and Keith Lockhart, with the Quebec, Winnipeg, Windsor, Grand Junction, Jerusalem and Haifa symphonies, and the Israeli, Cincinnati, Montreal and Manitoba chamber orchestras, Thirteen Strings and Ensemble Appassionata. He has presented numerous recitals with such pianists as James Tocco, Louis Lortie, Stephen Prutsman and Michael Chertock, and collaborated in chamber music performances with David Soyer and Michael Tree of the Guarneri Quartet, cellists Peter Wiley, Stephen Isserlis and Yehuda Hanani, clarinetists Wolfgang Meyer and James Campbell, flutist Julius Baker and many others from a long list of

internationally renowned artists. Berick's many festival and chamber series' credits include Marlboro, Ravinia, Seattle, Vancouver, Ottawa, Jerusalem, El Paso, Maui, Domaine Forget (Canada), Leicester (U.K.), Moritzburg (Germany), Lapland (Sweden), Riihimaki (Finland), Strings in the Mountains (Colorado), Alpenglow (Colorado), Bowdoin (Maine) and many more. Touring as a chamber musician with Musicians from Marlboro, The Lortie-Berick-Lysy Piano Trio, the Huberman String Quartet, Concertante Chamber Players and other chamber ensembles, he has been featured in the world's most revered concert halls, including London's Wigmore Hall, Paris's Musee du Louvre, Milan's Sala Verdi, Carnegie Hall, the Kennedy Center, Freer Gallery, Toronto's Glenn Gould Studio and St. Lawrence Centre and more. Prior to his appointment as professor of violin at the University of Michigan, Yehonatan Berick was on the faculties of McGill University and Eastman. He has been invited as teacher and artist-in-residence

at Bowdoin Music Festival (Maine), Killington Music Festival (Vermont), Keshet Eilon Mastercourse (Israel), Domaine Forget (Canada), The Beethoven Seminar (New York) and the JMC Young Players' Unit (Israel). Berick currently plays on a violin by Honore Derazy Pere from 1852, and a viola by Stanley Kiernoziak from 2003.

**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. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo symphonies; the Sibiu Philharmonic in Romania; the Missouri All-State Orchestra; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and, with the Bowling Green Philharmonia, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. Brown's articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

Born in Belgium, festival poster designer **Jean Detheux** received his academic training at the Académie Royale des Beaux-Arts de Liège. Immigrating to Canada in 1971, he has taught at various art schools in Canada and the U.S. He has exhibited his paintings and drawings in solo and group shows in Europe and the Americas, and his work can be found in many private and public collections. He has also given numerous talks about the phenomenology of vision and the process of creation and lectures extensively on subjects such as "Animating in a different key." He has written articles on art and animation, reviews of festivals, symposiums, books and software, and has been published by Animation World Network, Sage Publications, etc. After nearly four decades of work with natural media, sudden serious allergies to painting materials forced him to give up "real" painting for digital technology in 1997. This brought him almost "naturally" to animated film ("time-based art"). He has since made numerous films, including *Liaisons* and *Rupture* with composer Jean Derome, produced in 2005 by the National Film Board of Canada. His films, all made with/to music, are screened at festivals around the globe.

**Steve Duke** has been featured as saxophone soloist in major classical jazz and new music festivals and conferences throughout the United States and Europe, including appearances at the International Computer Music Conference, the Bourge Synthese Festival (France), the World Saxophone Conference and International Association for Jazz Education. He has worked with jazz artists Ella Fitzgerald, Joe Williams, Rosemary Clooney, Charles McPherson, Louis Bellson, Zoot Sims and many others. As a classical saxophonist, he has performed for the American Ballet Theater, the Bolshoi Ballet and many orchestras. Duke has commissioned and premiered more than 20 solo works in acoustic and electroacoustic music including works by internationally recognized composers Larry Austin, William O. Smith, Dexter Morrill, Jan Bach, Elaine Lillios, Rodney Waschka III, Cort Lippe and James Phelps. His solo recordings include jazz solo album *Monk by 2* (Sony/Columbia) and computer/acoustic album *Saint Ambrose* (Capstone). Other solo recordings can be heard on Centaur, Equilibrium and EMF labels. His article "An Integrated Approach to Playing Saxophone" (*Saxophone Symposium*, 1988) was the first publication that articulated saxophone technique used in jazz style. Duke is certified in the Feldenkrais Method and in 1989

developed the first curriculum in the United States that applied the method to music performance. He works with musicians throughout the United States in reducing tension and improving their awareness in performance. He is a Distinguished Research Professor and professor of music at Northern Illinois University. He earned a B.M. and an M.M. from the University of North Texas. Duke is a Yamaha performing artist.

**Jeffrey Heisler** has recently gained national acclaim as a gold medal winner at the 2005 Fischhoff National Chamber Music Competition with the Blue Square Saxophone Quartet. In the summer of 2005, Heisler completed a European concert tour throughout Italy and France culminating in a performance at the Portes Ouvertes aux Nouveaux Talents concert series in Paris. To promote new music for the saxophone, he has commissioned and premiered works such as *Dark Blue* by Robert D. Ash, *Dance the Event Horizon* by Randall Cornelison, *Fantasm* by Marilyn Shrude, *Such a Little Card* by Timothy Stulman and *Contrasts* by Patrick Perringer. As a guest recitalist, Heisler has performed at the Way Library Young Artist Concert Series, Central Michigan University's Alumni Concert Series and at the Michigan Phi Mu Music Fraternity spring banquet. He has also performed as a featured soloist with the CMU Wind Ensemble, CMU Symphony Orchestra, BGSU Symphonic Band and at several BGSU New Music Festivals. Heisler's other competition successes include Downbeat magazine's "Outstanding Collegiate Classical Soloist" Competition in 2002 and the third prize at the 2005 MTNA National Chamber Music Competition.

Oboist **Jacqueline Leclair** has presented solo and chamber music concerts throughout the United States, Russia and Europe, and can frequently be heard performing with New York City ensembles such as Sospeso, Ensemble 21 and Carnegie Hall's Zankel Band. Leclair is also a member of the new music chamber orchestras Sequitur and Alarm Will Sound. Specializing in the study and performance of new music, she has premiered many works and regularly presents classes in contemporary music and its techniques at schools such as UCLA, Eastman, Brigham Young University, the North Carolina School for the Arts and UCSD. Leclair has recorded extensively, receiving critical acclaim in particular for her premiere recording of Roger Reynolds' *Summer Island*. She is also the editor of Luciano Berio's *Sequenza VIIa Supplementary Edition*, which is published by Universal Edition Vienna. Her recording of the work is on Mode Records titled, *Berio: The Complete Sequenzas, Alternate Sequenzas*. Leclair studied with Richard Killmer and Ronald Roseman at the Eastman School of Music and SUNY Stony Brook, where she earned a bachelor's, master's and doctorate degrees and a Performer's Certificate. Currently an assistant professor at BGSU, she is also a member of the contemporary music graduate program faculty at the Manhattan School of Music. *The New York Times* has reviewed Leclair's performances as "astonishing" and as having "electrifying agility," and the *New Yorker* has referred to her as "lively" and "wonderful."

With a wide-ranging repertoire, **Solungga Fang-Tzu Liu** has been an active soloist and concert pianist throughout Asia and North America. A dedicated performer of new music, she was invited by OSSIA to perform Lutoslawski's *Piano Concerto*, and by the new music ensemble Alarm Will Sound to perform Steve Reich's *The Desert Music* and *Tehillim* at Miller Theatre, New York. With AWS Liu has recorded two CDs of Reich's major works on Nonesuch and Cantaloupe Records. Liu has numerous premieres to her credit, among them Robert Morris's *Meandering River* for solo piano (dedicated to her). A subsequent recording has been released by Albany Records in 2005. In addition, Liu will release a CD of solo piano music by Charles Tomlinson Griffes in 2009 through Centaur Records. Hailed as a "formidable presence on the recital stage" and as "playing with dexterity, verve and great conviction,"

she has concertized extensively throughout major cities in the U.S., Taiwan, Singapore and Malaysia, including a performance of Ravel's *Piano Concerto* with the Taipei Metropolitan Orchestra and solo performances in Kuala Lumpur and Penang under the auspices of Malaysia's Ministry of Culture. One of her newest projects, "Open Gate," which she is co-artistic director and founder, presented its debut concerts in Carnegie Hall in January 2007. In February 2008, she performed at the Society of Composers Inc. National Conference in Atlanta. She will premiere a piano concerto by Gregory Mertl, commissioned by the Barlow Endowment, with the University of Minnesota Wind Ensemble in 2009. Born in Taipei, Taiwan, she holds a doctoral degree in piano performance from Eastman. Her teachers at Eastman included Douglas Humpherys, Alan Feinberg and Elizabeth DiFelice. A full-time faculty member at the Tainan University of Technology in Taiwan from 2002-2008, she joined the BGSU faculty this fall.

**Laura Melton**, associate professor and coordinator of keyboard studies at Bowling Green State University, 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 the National Symphony Orchestra's Young Artist Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concorso International de Ejecucion Musical in Chile and the Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, the International Chamber Orchestra in California and the National Symphony Orchestra at the Kennedy Center in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and appearances on National Public Radio's *Performance Today* in celebration of the birthday of composers John Corigliano and Samuel Adler. She is currently recording a CD of solo and chamber works of Samuel Adler for Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. She has appeared in several national summer festivals including Ravinia, Aspen and Sarasota, as well as European 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. Her students have won numerous competitions and awards, and have been accepted into such prestigious programs as the Curtis Institute, Juilliard, Eastman, Oberlin, Peabody and the New England Conservatory. A graduate of the Interlochen Arts Academy, Melton is currently a summer faculty member at the Interlochen Arts Camp. Prior to her BGSU appointment in 1999, she was on the faculty of the Idyllwild Arts Academy in California.

**Bruce Moss**, professor of music education and director of band activities at BGSU since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and

the United States. Moss is also 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 that is regarded 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 College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. Recently elected to the American Bandmasters Association, he holds memberships in the College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Educators Association, Music Educators National Conference and several professional music fraternities.

Since her 1994 New York debut, soprano **Deborah Norin-Kuehn** has dedicated her performance career to presenting contemporary vocal repertoire, premiering and interpreting works of our time, without neglecting the traditional fare. Regarding Norin-Kuehn's U.K. premiere of Milton Babbitt's *Du*, Phyllis Bryn-Julson said, "She puts a little Schubert in her Babbitt, and vice versa." Norin-Kuehn has performed under the batons of Peter Bay, David Hayes, Aaron Jay Kernis and Oliver Knussen, and been featured throughout the U.S., Canada, England, France, Germany and Italy with orchestras, ensembles and artists including Ensemble 21, the Opera Company of Philadelphia, the Philadelphia Singers, pianists Jeffrey Jacob, Margaret Kampmeier and Marilyn Nonken, and her duo Vox Electroacoustica. She has performed the roles of Pamina, Musetta, Mrs. Gobineau and Anna Gomez on the opera stage, and has been a guest artist at Eastman and June in Buffalo and BGSU New Music Festivals. Her discography features recordings on the Living Artists and SEAMUS labels and a forthcoming release on Bridge Records. A student of the late Todd Duncan-Gershwin's original Porgy—at the Curtis Institute of Music from where she earned an artist's diploma, Norin-Kuehn holds vocal performance degrees from the Eastman School of Music (DMA, MM). She is currently on the voice faculty of Heidelberg College.

**Andrew Pelletier** is a Grammy award-winning soloist and chamber musician regularly performing across the United States. The first-prize winner of the 1997 and 2001 American Horn Competition, he has appeared as a soloist at the International Horn Society Annual Symposia in 1997, 2003 and 2005. Pelletier is in regular demand for artistic residencies and clinics at universities and music schools. An active chamber musician, he is a member of Southwest Chamber Music, with which he won the 2005 Grammy award for Best Classical Recording (Small Ensemble). As an orchestral performer, he is the principal horn of the Ann Arbor Symphony, and has performed as principal horn for the Ann Arbor Ballet Theatre, Michigan Symphonietta, Long Beach Camerata, Maine Chamber Ensemble, Santa Barbara Symphony and Portland (Maine) Ballet. A regular performer with the Toledo Symphony and Michigan Opera Theatre Orchestra, he has also performed with the New West Symphony, Portland (Maine) Symphony and Portland Opera Repertory Theatre. Pelletier spent over seven years as a freelance performer in Los Angeles and can be heard on film soundtracks as *Lethal Weapon 4*, *Against the Ropes*, *Frequency* and various television movies for Lifetime TV and the Sci-Fi Channel. He holds a bachelor's degree from the University of Southern Maine, and a master's and doctorate from the University of Southern California. His primary teachers are John Boden, James Decker and trumpeter Roy Poper. Pelletier has recorded for Cambria Master Classics, MSR Classics and Koch International labels. Prior to his BGSU appointment, he taught at the Portland Conservatory, University of Southern California and Moorpark College.

**Thomas Rosenkranz** was named an Artistic Ambassador sponsored by the United States Department of State and is a recipient of the American Pianists Association Fellowship Award. He has performed throughout the world including recent performances in Toyko, Beijing, Shenyang, Tunis and Milan, as well as in the United States at the Kennedy Center and Lincoln Center. He was recently the only American pianist to be invited to the Shanghai Contemporary Music Week where he performed works of Rzewski and Ives, and gave a master class at the Shanghai Conservatory. Founder and artistic director of the Hawaii Institute for Contemporary Music, he is a faculty member at the SoundScape Festival in Italy. A former chair of piano studies at the University of Hawaii, he joined the BGSU faculty this fall. He studied with Yvonne Loriod in Paris, Robert Shannon at the Oberlin Conservatory and Nelita True at Eastman.

**John Sampen**, Distinguished Research/Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 80 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. 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, Rands, Shrude, Subotnick and Wuorinen. Sampen is a clinician for the Conn-Selmer and Vandoren companies and is past president of the North American Saxophone Alliance.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul, Minnesota, the Music Teachers National Association national conventions, the Quad Cities Mozart Festival and many colleges and universities. He recently performed in Sweden, Holland and Kenya, and has been heard in radio broadcasts nationwide, most notably on Minnesota Public Radio. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June 2004, he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederick Rzewski. In 2006 he toured the U.S. with a program of the composer's works, including a new piece specially written for the tour, and has recorded a CD of Rzewski's works set for release in summer 2008. Satterlee's avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances, and he is co-artistic director of Chamber Music Quad Cities, an organization which presents a concert series and music festival in Iowa and Illinois. He recently has been touring with the group "Bach Four," playing performances of Bach's *Well-Tempered Clavier*. Satterlee was appointed in fall 1998 to the piano faculty at Bowling Green State University, having previously held teaching positions in Illinois, Missouri, California and Connecticut. He teaches at the Interlochen Arts Camp in the summer. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. Satterlee has participated in many music festivals and summer programs, including the Aspen Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

**William Skoog**, associate professor and director of choral activities at BGSU, serves as the director of the University Men's Chorus and the Collegiate Chorale, and teaches graduate and undergraduate courses in conducting and literature. Choral ensembles under his direction have distinguished themselves at conference performances for OCDA and MENC, including performing the choral works of Dave Brubeck in 2006 with the composer present. They have also performed at special events honoring William F. Buckley Jr. and Generals Colin Powell and Norman Schwartzkopf. He has guest conducted the Moravian Symphony Orchestra, Czech Republic in 2006, and the Prague Radio Symphony Orchestra as part of the 2001 and 2003 Dvorak Festivals across Europe, including European premieres of works by Dave Brubeck in Germany, Austria and the Czech Republic. He has prepared choruses for Dmitry Sitkovetsky, Edvard Tchivzhel, Stefan Sanderling, Giordano Bellincampi, Emily Freeman Brown and Bruce Moss. Choral ensembles under his direction have performed as part of the New Music & Art Festival the last four years. Skoog holds a bachelor's degree from Gustavus Adolphus College, master's degrees in voice performance/pedagogy and conducting from the University of Denver and a doctorate in choral conducting from the University of Northern Colorado.

**Kenneth Thompson** is currently an assistant professor in the College of Musical Arts at Bowling Green State University. He holds a doctor of musical arts in conducting and a master's degree in music education from the University of Iowa and bachelor's degrees in music education and trumpet from Limestone College, where he was recently honored as Young Alumnus of the Year. At BGSU, Thompson teaches graduate and undergraduate courses in conducting and repertoire, band methods, coordinates student teaching seminar and supervises instrumental techniques and field experience placements. As a member of the conducting faculty, he has responsibilities with ensembles in the band area, and serves as director of the New Music Ensemble. Thompson's research and writings on conducting and pedagogy have been published in the *Journal of the World Association of Symphonic Bands and Ensembles*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *Bandmusic PDF Archives* and the *BCM International Web Archives* and has appeared as a guest speaker, performer, or lecturer for local, regional and international conventions, including presentations or performances for the University of Michigan, the University of Iowa, Sigma Alpha Iota, Phi Mu Alpha, the International Society for Music Education, College Band Directors National Association, the Missouri Bandmasters Conference, the Midwest Composers Symposium, the Iowa Center for New Music and the South Carolina, Iowa, Ohio and Missouri Music Education Association conferences. As an active advocate for music education and bands, Thompson maintains an active schedule throughout the Midwest, and in the past three years has provided clinics or adjudication for over 200 bands and orchestras from the United States and Canada. He also serves as director of the Toledo Youth Orchestra.



# Acknowledgments

## **Festival Administration**

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## **Special Thanks to:**

Per Broman  
Tina Bunce  
Jean Dethoux  
Nora Engebretsen-Broman  
Robert Fallon  
Sean Foster  
Richard Kennell  
Deborah Norin-Kuehn  
Praecepta  
Sarah Schaffer  
Kenneth Thompson

## **A Collaborative Project of:**

MidAmerican Center for Contemporary Music  
the College of Musical Arts

## **With Support from:**

The Argosy Foundation Contemporary Music Fund

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## **Upcoming MACCM Events for 2008-09**

### **Music at the Forefront**

a showcase for exceptional performers of contemporary music

Monday, November 17

**Claire Chase, flute and electroacoustic music**

Monday, February 2

**Odd Appetite:**

**Ha-Yang Kim, cello, and Nathan Davis, percussion**

Monday, April 16

**The Bugallo-Williams Piano Duo:**

**Helena Bugallo and Amy Williams**

All Music at the Forefront concerts begin at 8 p.m.  
in Bryan Recital Hall and are free and open to the public.

### **Contemporary Music Week: February 2-6, 2009**

Five days of performances and presentations by guest artists,  
students and faculty. Visit the MACCM Web site for further details.

### **Electroacoustic Performance Workshop: May 27-30, 2009**

An introductory workshop for musicians interested in performing  
and/or producing electroacoustic music. The workshop will be  
geared towards performers and composers seeking to gain an  
introductory knowledge to the field of electroacoustic music and  
will include seminars on performance practices, software, and  
technology led by recording engineer Mark Bunce, composer  
Mikel Kuehn, and special guest clarinetist Marianne Gythfeldt. The  
workshop is open to performers and composers as participants or  
auditors. Visit the MACCM Web site for further details later this fall.