

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS
BOWLING GREEN NEW MUSIC FESTIVAL 2012:

MUSIC AND THE PHYSICAL WORLD

BGSU

**MACCM@25
1987-2012**

OCTOBER 17 - 20, 2012

COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

MUSIC AND THE PHYSICAL WORLD

SCHEDULE

Wednesday, October 17

- 3:30 p.m., Bryan Recital Hall
Scholar Talk: Aaron Allen;
"Ecomusicology and the Challenges of Sustainability."
5 p.m., Dorothy Uber Bryan Gallery, School of Art
Exhibition Opening and Performance:
Marina Rosenfeld, *WHITE LINES*.
7:30 p.m., Clazzel Theatre
Film Screening/Performance: A screening of Leonard
Kamerling's *Strange and Sacred Noise*, and works by
Lesley Flanigan and Peter V. Swendsen.

Thursday, October 18

- 1 p.m., Bryan Recital Hall
Composer Talk: John Luther Adams:
"Music and the Physical World."
3 p.m., Bryan Recital Hall
Concert: music by Christopher Dietz, Richard Festinger,
Robert McClure and Jonathan Sokol.
7:30 p.m., Donnell Theatre, Wolfe Center for the Arts
Author Talk: Barry Lopez:
"The Writer and Social Responsibility."
9:30 p.m., Clazzel Theatre
Concert: *Cold Blue Music: a Retrospective* - A spot-
light on the influential West Coast new music recording
label, with works by John Luther Adams, Michael Byron,
Barney Childs, Rick Cox, Michael Fahres, Michael Jon
Fink, Kyle Gann, Peter Garland, Daniel Lentz, David
Mahler, Larry Polansky and James Tenney, featuring
special guest performances by the JACK Quartet.

Friday, October 19

- 10:30 a.m., Bryan Recital Hall
Concert: music by Anna Clyne, Eric Moe,
Chaya Czernowin and Mikel Kuehn.
12 p.m., Bryan Recital Hall
Artist Talk: Marina Rosenfeld.
2:30 p.m., Kobacker Hall
Concert: works by Charles Ives, Kyle Gann, Daniel S.
Godfrey, Trevor Matthews and Meira Warshauer.
4:30 p.m., University Lawn, BGSU Campus
Outdoor Performance: John Luther Adams - *Inuksuit*
8 p.m., Kobacker Hall
*John Luther Adams and Barry Lopez: Conversation
and Performance:* featuring Doug Perkins and Tom
Rosenkranz performing several of Adams' works.

Saturday, October 20

- 10:30 a.m., Bryan Recital Hall
Young Composers' Concert: Music by students from
the Toledo School for the Arts and winners of the 2012
BGSU Young Composers Competition.
12 p.m., Wolfe Center, outdoor space
Outdoor Performance: Robert Morris - *Arboretum*
2:30 p.m., Bryan Recital Hall
Concert: *Adams' Choice*; Works by Jim Altieri, Robert
Ashley, Harold Budd, Morton Feldman and Jim Fox, with
special commentary by John Luther Adams.
8 p.m., Kobacker Hall
Concert: Orchestral and wind ensemble works by John
Luther Adams, Martin Herchenröder, Armando Bayolo,
Mason Bates, Ursula Marmlok and Xiaogang Ye.

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall and
Kobacker Hall.

The Donnell Theatre is located in the Wolfe Center for the Arts.

The Dorothy Uber Bryan Gallery is located in the School of Art
building, south of the Wolfe Center and east of the Library.

The Clazzel Theatre is located at 127 N. Main St. in downtown
Bowling Green.

The University Lawn is south of the Bowen-Thompson Student
Union in the southwest corner of the BGSU campus.

Admission:

Most events are free and open to the public.

Tickets for the final Saturday concert can be purchased at
www.bgsu.edu/arts.

Online tickets will be available up to midnight the night before
the concert. To purchase tickets in person or by phone, please
call 419-372-8171 or visit the Arts Box Office, located in the
Wolfe Center for the Arts, Monday-Friday, noon-5 p.m.

The College of Musical Arts Box Office will be open two hours
prior to the performance.

The Festival schedule is subject to change.

<http://festival.bgsu.edu>

Featured Guest composer

John Luther Adams

Composer Talk: "Music and the Physical World"

10/17 - Bryan Recital Hall - 1 p.m.

Called "one of the most original musical thinkers of the new century" (Alex Ross, *The New Yorker*), John Luther Adams is a composer whose life and work are deeply rooted in the natural world.

Adams composes for orchestra, chamber ensembles, percussion and electronic media, and his music is recorded on Cold Blue, New World, Mode, Cantaloupe, and New Albion. A recipient of the Heinz Award for his contributions to raising environmental awareness, Adams has also been honored with the Nemmers Prize from Northwestern University "for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries." His music is heard regularly all over the world. The Chicago Symphony, and the Melbourne Symphony have performed his *Dark Waves* for large orchestra and electronic sounds. *Inuksuit* for up to ninety-nine percussionists has been performed in New York City's Morningside Park and at the Park Avenue Armory, as well as many other outdoor venues throughout the U.S., Canada, and Australia.

Adams is the author of *Winter Music* (2004), a collection of essays, journal entries and reflections on his life and work in Alaska. The subject of his second book is *The Place Where You Go to Listen* (2009) his installation at the Museum of the North that translates geographical data streams into an ever-changing environment of sound and light. *The Farthest Place* (2012), a book-length critical study of JLA's music, includes essays by Kyle Gann, Steven Schick, Glenn Kotche and many other prominent musicians and scholars. Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has been composer in residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network, and he has served as president of the American Music Center.

Born in 1953, Adams grew up in the South and in the suburbs of New York City. He studied composition with James Tenney and Leonard Stein at the California Institute of the Arts, where he was in the first graduating class. In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act and subsequently served as executive director of the Northern Alaska Environmental Center.

Guest Artist

Marina Rosenfeld

Exhibition opening: WHITE LINES

10/17 - Dorothy Uber Bryan Gallery, 5 pm

Artist Talk

10/19 - Bryan Recital Hall, Noon



Known equally as a composer of large-scale performances and an experimental turntablist working with hand-crafted dub plates, Marina Rosenfeld has been a leading voice in the increasing hybridization between the domains of visual art and music. She has created chamber and choral works, including the acclaimed performances *Teenage Lontano*, *Cannons* and *My red, red blood*; a series of acclaimed "orchestras" for floor-bound electric guitars and other quasi-sculptural scenarios; and since 2008, a series of installation/performance works, often mounted in monumental spaces, such as the Park Avenue Armory in New York and Western Australia's Midland Railway Workshops, deploying complexes of unamplified live performers and custom loudspeaker installations.

Rosenfeld's work has been widely presented throughout Europe, North America and Australia, including recent solo projects for the Museum of Modern Art in New York; SPOR, Ultima, Wien Modern and Holland Festivals; the Whitney, Liverpool and PERFORMA Biennials; and many others. Recent collaborative projects include a duo with George Lewis (Sour Mash), Christian Marclay's DJ Trio, improvised music for Merce Cunningham Dance Company and, forthcoming from the Room40 label in Fall 2012, a new recording featuring the collaboration of legendary Jamaican vocalist Warrior Queen.

Rosenfeld received her BA in Music from Harvard and an MFA from the California Institute of the Arts, where she studied concurrently with Morton Subotnik and Michael Asher, among others. She joined the faculty of Bard College's MFA program in 2003 and has co-chaired its department of Music/Sound since 2007. She is a 2011 recipient of both a Foundation for Contemporary Arts Grants to Artists award and an Artist Residency from the Headlands Center for the Arts. Previous awards include grants and honors from the New York State Council on the Arts, the New York Foundation for the Arts, the Park Avenue Armory, Harvestworks Digital Media Arts, Experimental Television Center, and Austria's Ars Electronica competition in digital musics.

Guest Author

Barry Lopez

Author Talk: "The Writer and Social Responsibility"

10/18 - Donnell Theatre, Wolfe Center for the Arts - 7:30 p.m.

Barry Lopez was born in 1945 in Port Chester, New York. He grew up in Southern California and New York City and attended college in the Midwest before moving to Oregon, where he has lived since 1968. He is an essayist, author, and short-story writer, and has traveled extensively in remote and populated parts of the world.

He is the author of *Arctic Dreams*, for which he received the National Book Award, *Of Wolves and Men*, a National Book Award finalist for which he received the John Burroughs and Christopher medals, and eight works of fiction, including *Light Action in the Caribbean*, *Field Notes*, and *Resistance*. His essays are collected in two books, *Crossing Open Ground* and *About This Life*. He contributes regularly to *Grantia*, *The Georgia Review*, *Orion*, *Outside*, *The Paris Review*, *Manoa* and other publications in the United States and abroad. His work has appeared in dozens of anthologies, including *Best American Essays*, *Best Spiritual Writing*, and the "best" collections from *National Geographic*, *Outside*, *The Georgia Review*, *The Paris Review*, and other periodicals. His most recent book is *Home Ground: Language for an American Landscape*, a reader's dictionary of regional landscape terms, which he edited with Debra Gwartney.

In his nonfiction, Mr. Lopez writes often about the relationship between the physical landscape and human culture. In his fiction, he frequently addresses issues of intimacy, ethics, and identity. His first stories were published in 1966. He has been a full-time writer since leaving graduate school in 1970 but occasionally accepts invitations to teach and lecture. He has been the Welch Professor of American Studies at the University of Notre Dame and the Glenn Distinguished Professor at Washington & Lee. He has taught fiction at the Bread Loaf Writers' Conference, and travels regularly to Texas Tech University where he is the university's Visiting Distinguished Scholar.

Mr. Lopez, who was active as a landscape photographer prior to 1981, maintains close ties with a diverse community of artists. He has collaborated with the composer John Luther Adams on several theater and concert productions, has spoken at exhibitions of the work of sculptor Michael Singer and photographer Robert Adams, and has written about painter Alan Magee, artists Lillian Pitt and Rick Bartow, and potter Richard Rowland.

He has collaborated with playwright Jim Leonard, Jr., on a production of his illustrated fable *Crow and Weasel*, which opened at The Children's Theatre in Minneapolis, and worked on a production of *Coyote* at Arena Stage in Washington, D.C., a play based on his book *Giving Birth to Thunder*. The fine press limited editions he's collaborated on recently, including *Apologia* and *The Letters of Herzog*, both with artist Robin Eschner, and *The Mappist and Anotaciones*, with book artist Charles Hobson, are in the permanent collections of The Whitney Museum, The National Gallery, The J. Paul Getty Museum, The New York Public Library, Stanford, Yale, and other universities and institutions.

Mr. Lopez is a recipient of the Award in Literature from the American Academy of Arts and Letters, the John Hay Medal, Guggenheim, Lannan, and National Science Foundation fellowships, Pushcart Prizes in fiction and nonfiction, and other honors. In 2004 he was elected a Fellow of The Explorers Club.

Guest Performer

Doug Perkins



Percussionist Doug Perkins specializes in new works for percussion as a chamber musician and soloist. His performances have been described as, "terrific, wide-awake and strikingly entertaining" by the *Boston Globe* and "brilliant" by *The New York Times*. He has appeared at Carnegie Hall, Lincoln Center, the Brooklyn Academy of Music, the Spoleto USA Festival, the Ojai Festival and the World Expo in Lisbon, Portugal. He was a founder of So Percussion and is presently hard at work with the Meehan/Perkins Duo. Commissioning and collaborating of new work is important to Doug. He works regularly with such composers as David Lang, Steve Reich, Paul Lansky, John Luther Adams, Nathan Davis, Larry Polansky, and Joseph Schwanter. He also performs regularly with groups such as the International Contemporary Ensemble, Signal, Alarm Will Sound, Camerata Pacifica, Collage New Music, eighth blackbird, Max Roach's M'Boom, and the electronica duo Matmos. Lately he has been organizing large-scale percussion events that encourage a sense of community and new ways of experiencing live music. To that end, he staged a performance of Iannis Xenakis' *Persephassa* in and around Central Park Lake with the audience in rowboats surrounded by percussionists on floating stages and on the shore. He also organized a 99 player version of John Luther Adams' *Inuksuit* at the Round Top Festival featuring performers from throughout the U.S.

Thursday, October 18
3 pm, Bryan Recital Hall

The Phases of the Moon (2011)Christopher Dietz
 Conor Nelson, flute - Matthew Daline, viola - Julie Buzzelli, harp

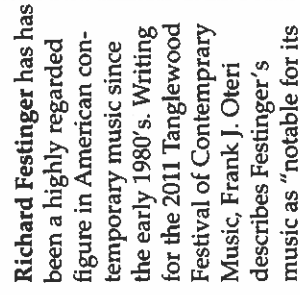
...these... (2012)Jonathan Sokol
 Noa Even, baritone saxophone - Mary MacKinnon, tuba

Spring Ice (2012, U.S. premiere)Richard Festinger
 Elizabeth Pearse, soprano - Maria Bessmeltseva, violin

Break Point (2011, world premiere)Robert McClure
 BGSU Percussion Ensemble, Roger Schupp, director
 Jacob Bori, Mark Cook, Zeca Lacerda, J.J. Pearse and Matthew Timman



Robert McClure has earned degrees from BGSU and the University of Arizona. He is currently pursuing a DMA at Rice University where he serves as the Rice Electronic Music LABS Teaching Assistant. His main composition teachers have been Dan Asia, Shih-Hui Chen, Arthur Gottschalk, Richard Lavenda, Kurt Stallmann, and Craig Walsh. His music has been included in such festivals as LaTex Electronic Music Festival, the Studio 300 Festival a North American Saxophone Alliance Conference, the University of Central Missouri New Music Festival, the Electronic Music Midwest Festival, and SEAMUS. He has been commissioned by the organizations such as the IronWorks Percussion Duo and the Toledo Symphony Orchestra. Robert currently has thirteen pieces published Bachovich Music Publications, Innovative Percussion, Media Press Inc., Purple Frog Press, and TapSpace Publications. *Break Point* was commissioned by the BGSU Student Percussion Association and the Mid-American Center for Contemporary Music.



Richard Festinger has been a highly regarded figure in American contemporary music since the early 1980's. Writing for the 2011 Tanglewood Festival of Contemporary Music, Frank J. Oteri describes Festinger's music as "notable for its combination of propulsive energy with an impeccable sense of poise and balance." Since 1990 he has been a professor of composition at San Francisco State University where he is also Artistic Director of the Morrison Artists chamber music series. Before turning to composing he led his own groups as a jazz performer. Festinger received M.A. and Ph.D. degrees in composition from the University of California, Berkeley, and in the mid 1980's co-founded the San Francisco based modern music ensemble Earplay. His music is published by C.F. Peters Corporation and Wildcat Canyon Press, and his works have been recorded for the Centaur, Bridge, CRI and CRS labels. He has received major awards and commissions from the Jerome Foundation, the Fromm Foundation at Harvard University, the Koussevitzky Foundation in the Library of Congress, the National Endowment for the Arts, the Aaron Copland Fund for Music, the Argosy Foundation, the Barlow Foundation, the Mary Flagler Cary Trust, the Pew Charitable Trust, the Philadelphia Music Project, Meet the Composer, the American Music Center, and the American Composers Forum. He is a recipient of the Gerorge Ladd Grand Prix de Paris, and has received both the Walter Hinrichsen Award and an Academy Recording Award from the American Academy of Arts and Letters.



The music of Milwaukee native **Christopher Dietz** has been recognized by honors and awards from Copland House, Canada's Banff Centre and National Arts Centre, ASCAP's Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the League of Composers/ISCM Orchestral Competition, the Yvar Mikhashoff Trust for New Music, the Riverside Symphony Composer Reading Project, North/South Consonance and numerous other academic scholarships and fellowships. In the fall of 2009 he was in residence at the Camargo Foundation in Cassis, France and in the summer of 2010 Christopher had premieres with Alarm Will Sound at their inaugural Mizzou New Music Summer Festival and the East Coast Contemporary Ensemble at their annual new music festival in Auvillar, France. Recent projects include works for the University of Michigan Symphonic Wind Ensemble, the Color Field ensemble, a premiere by the bassoon ensemble Dark in the Song at the International Double Reed Society convention, a new work for violist Megan Yanik as well as the premiere of *Until the end, my dear* for piano by Thomas Rosenkranz, among others. Christopher is currently an assistant professor at BGSU where he teaches composition and conducts the new music ensemble.

Jonathan Sokol is continually stretching his musical imagination by collaborating with artists in other fields, especially modern dance and experimental film. His work has been recognized with awards from ASCAP, premieres with the Boston Modern Orchestra Project, the Cleveland Chamber Symphony, and the Indiana University New Music Ensemble, and readings with members of the Cleveland Orchestra. He has been commissioned by the Baldwin-Wallace Men's Chorus, Holographic Ensemble, Quince Contemporary Vocal Ensemble, and Zzyzx Saxophone Quartet among others. He holds a doctorate in music composition from Indiana University, and has served as adjunct faculty at Defiance College in Defiance, Ohio. Additionally, he has received degrees from New England Conservatory (MM) and Baldwin-Wallace University (BM). More information can be found at jonathansokol.com

Thursday, October 18
9:30 pm, Clazel Theatre

Cold Blue Music: A Retrospective

pre-concert music:
The Tubes (2007)Michael Fahres
 Jon Hassell, trumpet - Mark Atkins, didgeridoo
 Ocean sounds from El Hierro, Canary Islands

(another canon for Farwell) (2008)Larry Polansky
 Stephanie Titus, piano

Dismission (2006)Polansky
 Brendan Jacklin, piano

Sad from Private Dances (2000/04)Kyle Gann
 Brendan Jacklin, piano

On Tuesday, mvmts. 3 & 4 (2000)Rick Cox
 Spencer Prewitt, bass clarinet - Tara Hill, contrabass clarinet

The Three Strange Angels (1973)Peter Garland
 Stephanie Titus, piano - Zeca Lacerda, percussion

The Wind in High Places (2011)John Luther Adams
 I. Above Sunset Pass
 II. Maclaren Summit
 III. Looking Toward Hope
 JACK Quartet
 Ari Siriefield and Christopher Otto, violins
 John Pickford Richards, viola - Kevin McFarland, cello

At the End (1984)Michael Jon Fink
 J.J. Pearse, chimes

La Ciudad de Nuestra Señora la Reina de Los Angeles (1980)David Mahler
 Stephanie Titus, piano

As She Sleeps (2000)Michael Byron
 Michiko Saiki, piano

You Can't See the Forest...Music (1972)Daniel Lentz
 James Fusik, Zeca Lacerda and J.J. Pearse, performers

Koan (1984)James Tenney
 JACK Quartet

Variations on Night River Music (1969)Barney Childs
 J.J. Pearse, performer

Barney Childs (1926-2000) led a colorful life as both a scholar and a composer. Childs was largely a self-taught composer. In the 1950s he did, however, have the opportunity to study with Carlos Chavez and Aaron Copland at Tanglewood. He also spent time studying with Elliott Carter in New York. As a teacher, he began his career in the English Department at the University of Arizona from 1961-65. He later served as dean of Deep Springs College from 1965-69. From 1969-71, Childs served as composer-in-residence at the Wisconsin Conservatory of Music in Milwaukee. The remainder of his career was spent teaching with Johnston College and the College of Arts and Sciences at the University of Redlands. During his career, Childs was active with a number of publications, serving as poetry editor for *Genesis West* and co-editor of *The New Instrumentation* book series. He was co-founder of Advance Recordings and served as an associate editor for *Perspectives of New Music*.

Sound artist and composer **Michael Fahres** was born on April 15, 1951 in Bamberg, Germany. From 1971 till 1973 he studied music, German language, theatre and philosophy. From 1973 he studied sonology with G.M. Koenig, W. Kaegi and O.E. Laske and composition with Peter Schat, Konrad Boehmer, Louis Andriessen and Ton de Leeuw. He still lives and works in Utrecht.

Peter Garland studied with Harold Budd and James Tenney at Cal Arts and has had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles and the late Dane Rudhyar. He edited and published *Soundings* for twenty years, and has written two books of essays on American music and culture. He has been a lifelong student of Native American musics, and has lived in New Mexico, California, Maine, Michoacan, Oaxaca and Puebla. Garland's musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism and an interest in world musics. He has written pieces for pianists Aki Takahashi and Herbert Henck, percussionists William Winant and Chris Shultis, accordionist Guy Klucsevsek, the Abel-Steinberg-Winant Trio and the Kronos Quartet.

Michael Jon Fink's instrumental and electronic music has been performed at numerous concerts and festivals throughout the United States, Europe and Japan. His works appear on the Contagion, Cold Blue, C.R.I., Trance Port, Raptoria Caam and Wire Tapper labels. He composed incidental music for two plays of W. B. Yeats and for the epic play *Forêts* by Wajdi Mouawad in 2006. He has been a composer/improviser with experimental and new music groups that have included The Negative Band, Musica Veneris Nocturnus, Stilllife and Ghost Duo. In recent years, he has increasingly focused on performing in solo and group situations, exploring new sounds and forms on the electric guitar. For over twenty years Fink has served on the music faculty of the California Institute of the Arts.

Larry Polansky is a composer, theorist, performer, editor, writer and teacher. He is the Strauss Professor of Music at Dartmouth College, the co-founder and co-director of Frog Peak Music, and currently teaching composition and theory at UC Santa Cruz. From 1980-90 he worked at the Mills Center for Contemporary Music, where he was one of the co-authors (with Phil Burk and David Rosenboom) of the computer music language HMSL, and a contributor to the widely-used program SoundHack (by Tom Erbe). He is also the author of *Music and Computers*, a webtext published by Key Publications. He is the recipient a number of prizes, commissions, and awards, including Guggenheim, Fulbright, and Mellon New Directions Fellowships, as well as the inaugural recipient (with David Behrman) of the Henry Cowell Award from the American Music Center. His writings on American music include works on James Tenney, Ruth Crawford Seeger, Lou Harrison, and Johanna Beyer. He is the editor of around 20 of Beyer's scores. In 2004, at the request of Ruth Crawford Seeger's estate, he completed and edited her major monograph *The Music of American Folk Song* (published by the University of Rochester Press).

Friday, October 19
2:30 pm, Koberacker Hall

Four Dawns Over Bard's Isle (2012, world premiere).....**Daniel S. Godfrey**

- I. red sky on glass
 - II. scud and spindrift
 - III. shrouds, whispers
- John Sampen, soprano saxophone
 BGSU New Music Ensemble, *Christopher Dietz, conductor*

Serenity (1919)

Sunrise (1926).....**Charles Ives**
 Amanda DeBoer Bartlett (Serenity) and Elizabeth Pearse (Sunrise), soprano
 Ioana Galu, violin - Karl Curtis Larson, piano

Serenity Meditation (2011, world premiere).....**Kyle Gann**

BGSU New Music Ensemble, *J.J. Pearse, conductor*

Threads (2011).....**Trevor Matthews**

Maria Bessmeltseva, violin
 Jeffrey Anderson Tara Hill, Elizabeth Johnson and Aaron Mancini, clarinet
Winner of the 2011 BGSU Competitions in Music Performance, Composition Division

Ocean Calling I: Waves and Currents (2012).....**Meira Warshauer**

Laura Melton and Robert Satterlee, piano

Born in Danbury, Connecticut **Charles Edward Ives** received his early musical training from his father, George E. Ives, the town bandmaster, and later from Horatio W. Parker at Yale University. A talented athlete, church organist, and sagacious young composer, Ives tasted his first bitter samplings of rejection and ridicule early in life as many of his innovative musical compositions and ideas were assessed incompatible with the musical establishment. After graduation from Yale, Ives pursued a career in insurance so that his family would not have to “starve on his dissonances.” He composed in the evenings, on weekends and on holidays. This period of his life is most remarkable as one considers the degree of artistic isolation to which he was subjected. A heart attack in 1918 called a halt to his leading a double life of businessman and prolific composer. He was an unacknowledged musical prophet – indeed, without honor in his own country – until after he had ceased composing in the early 1920’s. He won the Pulitzer Prize in 1947 for his *Third Symphony*, a work he completed almost forty years previously. He did not attend the awards ceremony. He said, “Prizes are for boys. I’m a man.” And gave the money to charity. After the death of Arnold Schoenberg in 1951, his widow mailed to Mr. and Mrs. Ives a sheet she found among his papers on which he had written the following: “There is a great man in this Country – a composer. He has solved the problem how to preserve one’s self and to learn. He responds to negligence with contempt. He is not forced to accept praise or blame. His name is Ives.”



Meira Warshauer's works have been performed to critical acclaim throughout North America and Europe, as well as in South America, the Middle East, and Asia. Her music is regularly heard on radio, and has recently been featured on American Public Media's Performance Today, the most listened-to classical music radio program in the U.S. Meira's musical palette is wide, ranging from traditional Jewish prayer modes to minimalist textures with rich melodic contours, and from joyful jazz-influenced rhythms to imaginative orchestrations of the natural world. At its core, it expresses her personal spiritual journey, and her love for the earth. She has received many awards, and Fellowships from the MacDowell Colony, the Hambidge Center, and the South Carolina Arts Commission. Warshauer has served on the faculties of Columbia College, University of South Carolina Honors College, and as the Nancy A. Smith Distinguished Visitor at Coastal Carolina University. She currently resides in Columbia, SC.

Born in 1986 in Spokane, Washington, **Trevor Matthews** holds a Bachelor of Music degree in composition from Brigham Young University and a Master's degree in composition from Bowling Green State University. He began to play viola when he was 10 and began composing at 14. An active composer, song writer, and performer, Trevor lives a life full of music. Trevor's piece *Filling the Immensity of Space* won the Vera Hinckley Mayhew Composition prize. His music has received numerous performances in the United States but has also been performed across the globe having had premieres at the soundSCAPE new music festival in Pavia, Italy and World Bass Festival in Poland. His most recent premieres include *In Sequence* for chamber orchestra at BGSU and *Precipice*, a work for orchestra which was premiered in March by the Metropolitan State Orchestra at the Metropolitan State College of Denver. Trevor's other interests include running, reading, art and chess.



Daniel Strong Godfrey received B.A. and M.M. degrees in composition from Yale University, and a Ph.D. from the University of Iowa. He is Composer-in-Residence at Syracuse University's Setnor School of Music and has also held visiting faculty appointments at the Eastman School of Music, the Indiana University School of Music, and the University of Pittsburgh. Godfrey has earned awards and commissions from the J. S. Guggenheim Memorial Foundation, the American Academy of Arts and Letters, the Fromm Music Foundation at Harvard University, the Rockefeller Foundation (Bellagio Center), the Bogliasco Foundation (Liguria Study Center), the Koussevitzky Music Foundation at the Library of Congress, the Barlow Endowment for Music Composition, the Indiana State University/Louisville Orchestra Competition, the National Repertory Orchestra/US West Foundation Competition (First Prize), the Maine Arts Commission, the New York Foundation for the Arts (Met Life Fellowship) and the Pennsylvania Council on the Arts, among others. He is founder and co-director of the Seal Bay Festival of American Chamber Music (on the Maine coast) and is co-author of *Music Since 1945*, published by Schirmer Books. Godfrey's works are recorded on Albany, CRI, GM, Innova, Klavier, Koch, UK Light and Mark compact disks. Both the New Yorker and The Rest is Noise listed Koch International Classic's release of Godfrey's *String Quartets* as one of 2004's ten best classical CDs. Godfrey's music has been performed by the Austin Symphony, Buffalo Philharmonic, Chautauqua Symphony, Honolulu Symphony, Louisville Orchestra, Kansas City Symphony, New Mexico Symphony, National Repertory Orchestra, Saint Paul Chamber Orchestra, Syracuse Symphony, Royal Philharmonic Orchestra, U.S. Marine Band, Chamber Music Society of Lincoln Center, Chicago Ensemble, Da Capo Chamber Players, Earplay, Ensemble X, Pittsburgh New Music Ensemble, St. Louis Symphony Chamber Series, and the Cassatt, Lark, Manhattan, Miami and Portland string quartets.



Friday, October 19
4:30 pm, University Lawn

JOHN LUTHER ADAMS: INUKSUIT (2009)

Roger Schupp and Doug Perkins, project coordinators

PERFORMERS:

<i>Part 1</i>	<i>Part 2</i>	<i>Part 3</i>
Doug Perkins	Ellery Trafford	Rob McClure
Mark Cook	Zeca Lacerda	Roger Schupp
Olman Piedra	Matt Timman	Jacob Bori
Ryan William	Alvin Dawson	Katie Brown
Billy Gruber	Dave Nelson	Justin Rife
Nick Dian	Brad Samsen	Paul Sansing
J.P. Stebal	Rob Desmond	Jake Stock
Samuel Fronk	Billy Sheak	Janelle Nunnally
Joe Woodie	Beethoven Arnett	Brett Welly
J.J. Pearse	Dan Piccolo	Shawn Fitzgerald
Dylan Greene	Dan Konold	Jordan Sapara
Zac Bunnell		



My music has always been rooted in the earth. Over the past thirty-five years I've composed many works inspired by the outdoors, but heard indoors. Recently, after hearing *Strange and Sacred Noise* performed in the Anza-Borrego desert, the New England woods, and the tundra of the Alaska Range, I've wanted to create a large-scale work conceived specifically to be performed outside. *Inuksuit* is inspired by the stone sentinels constructed over the centuries by the Inuit in the windswept expanses of the Arctic. The word "Inuksuit" translates literally: "to act in the capacity of the human". This work is haunted by the vision of the melting of the polar ice, the rising of the seas, and what may remain of humanity's presence after the waters recede.

Inuksuit is a concert-length work for percussion, in which the performers are widely dispersed and move throughout a large, open area. The listeners, too, may move around freely and discover their own individual listening points. This work is intended to expand our awareness of the never-ending music of the world in which we live, transforming seemingly empty space into more fully experienced place. Each performance of *Inuksuit* is different, determined by the size of the ensemble, the specific instruments chosen, and by the topology and vegetation of the site. *Inuksuit* invites exploration and discovery of the relationship between the music and the site, as well as the musicians' interactions with both. The musicians are encouraged to consider carefully the selection of instruments, the distribution of performers, and the acoustical properties of the performance site.

The experience of preparing, performing and hearing *Inuksuit* may raise larger questions: What does it mean to act creatively with and within our environment? Can we listen and hear more deeply the field of sound all around us? How does where we are define what we do and, ultimately, who we are? And how do we understand the brevity of our human presence in the immensity of geologic time? - JLA



Kyle Gann, born 1955 in Dallas, Texas, is a composer and was new-music critic for the *Village Voice* from 1986 to 2005. Since 1997 he has taught at Bard College. He is the

author of *The Music of Conlon Nancarrow, American Music in the 20th Century, Music Downtown: Writings from the Village Voice, No Such Thing as Silence: John Cage's 4/33, Robert Ashley*, and the introduction to the 50th-anniversary edition of Cage's *Silence*. Gann studied composition with Ben Johnston, Morton Feldman, and Peter Gena. Of his hundred-plus works to date, about a fourth are microtonal, using up to 37 pitches per octave. He's received commissions from the Orkest de Volharding, the Indianapolis Symphony Choir, the Dessoff Choir, the Relache Ensemble, pianist Sarah Cahill, and many others. His music is available on the New Albion, New World, Cold Blue, Lovely Music, Mode, Meyer Media, Brilliant Classics, New Tone, and Monroe Street labels. In 2003, the American Music Center awarded Gann its Letter of Distinction.



**Friday, October 19
8 pm, Koblacker Hall**

A Conversation with John Luther Adams and Barry Lopez

Nunataks (Lonely Peaks, 2007).....John Luther Adams
Thomas Rosenkranz, piano

The Mathematics of Resonant Bodies (2002).....Adams
8. Stutter
Doug Perkins, percussion

Red Arc/Blue Veil (2002).....Adams
Thomas Rosenkranz, piano - Doug Perkins, percussion

**Saturday, October 20
10:30 am, Bryan Recital Hall**

Young Composers Concert

Performances of prize-winning works from the BGSU Young Composers Competition and by students from the Toledo School for the Arts participating in the yearly "MACCM Institute" composers' club project.

Urgentem.....Alex Berko
BGSU Graduate String Quartet
Kai-Wei Chen and Vladimir Gebe, violins - Kyla Witt, viola - Xinya Zhou, cello
First Prize, 2012 BGSU Young Composers Competition

A Room.....Jonah Haven
Zach Nyce, piano
Second Prize, 2012 BGSU Young Composers Competition

Quartetto per archi.....Hayden Brown
BGSU Graduate String Quartet
Third Prize, 2012 BGSU Young Composers Competition

Curious Cat.....Andrew Nauden
Zach Nyce, piano

Aggression.....John Healy
Lydia Dempsey, oboe - Annaka Price, clarinet
John Georgeson, bass clarinet - Jonathan Aaron Brown, bassoon

Atelophobia.....Marissa Medley
Kalindi Bellach, viola - Brendan Jacklin, cello

Bestfriends.....Nicolas Nauden
Zeca Lacerda and J.J. Pearce, percussion

Unaffected Dissonance.....McIntyre Sudderberg
Zeca Lacerda, marimba - Sarah Modene, harp
Zach Nyce, piano - Magdalena Kress, contrabass

Mockingjay.....Sloan Frye
Casey Wertepny, English horn - Devon Munro, tenor saxophone - George Hammel, trumpet
Zach Nyce, piano - Kalindi Bellach, viola - Magdalena Kress, contrabass
program order to be announced from the stage.



**Saturday, October 20
Noon, Wolfe Center Outdoor Space**

ROBERT MORRIS: ARBORETUM (2007-8)

Combustible Arts Ensemble,
Thomas Rosenkranz, director

- Elise Roy, flute
- Noa Even, alto sax
- Zach Merritt, tenor sax
- Tara Matthews, clarinet
- Jeffrey Anderson, clarinet
- Allison Davis, clarinet
- Susan Nelson, bassoon
- Sonya Mandeville, violin
- Kalindi Bellach, viola
- Amanda Hall, viola
- Matthew Daline, viola
- Brendan Jacklin, cello
- Zach Seely, guitar
- Jon Fielder, guitar
- Michiko Saiki, keyboard
- Jeff Manchur, keyboard
- Leandra Mayfield, keyboard
- Yen-Lin Goh, toy accordion
- Rob Wallace, harmonium
- Katarina Mojizova, dancer

Arboretum is the fifth of my outdoor pieces. It is a slowing unfolding, mainly gentle musical experience. Like the different trees in an arboretum, the music presents 50 different evolving harmonies, each lasting one minute with occasional interludes of mysterious noises or drones. The audience is invited to wander around the performance space and listen to the music from different perspectives and orientations. Some may want to sit down and listen to the piece as it slowly evolves, while others may wish to enter and leave the performance from time to time. *Arboretum* is not just concert music played outdoors, even though it is written for musicians who ordinarily play concert music. The pacing of the piece is often relaxed, spacious, and sometimes ritualistic, in contrast to the social rhythms of music in most cultural settings. The experience of this music is like watching sunsets, clouds passing, or sea changes. Sometimes there are abrupt changes, like a sudden gust of wind or a startling animal sound. Musical attention is akin to noticing and enjoying the subtle differences among flowers, leaves, plant morphology, birds, animals and insects and their sounds. -RM



Robert Morris is a recipient of grants from the National Endowment for the Arts, the Hanson Institute for American Music, the American Music Center and the American Council of Learned Societies. His music has been performed in North America, Europe, Australia, China, Taiwan and Japan. He has composed over 140 works including computer and improvisational music. Some of his output from the 1970's is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese and early Western musics. While such influences are less noticeable in more recent works, the temporal and ornamental qualities of Eastern music have permanently affected Morris' style. In addition to his music, he has written many articles and reviews that have appeared in scholarly music journals contributing to theories of musical analysis and aesthetics, compositional design, electronic and computer music, and Indian music. He is also co-editor of *Perspectives of New Music*, and was the featured guest composer on our 2010 festival.

**Saturday, October 20
2:30 pm, Bryan Recital Hall**

"Adams' Choice"

Piece for Four Pianos (1962).....Morton Feldman
Karl Curtis Larson, Stephanie Titus, Jeff Manchur and Yen-Lin Goh, pianos

Seismicity (1998).....Jim Altieri
BGSU Trombone Ensemble, William Mathis, director
Collin Griebling, Jennifer Shinska, Melissa Hildebrandt and Alex Lowe

Madrigals of the Rose Angel (1973).....Harold Budd
Quince Contemporary Vocal Ensemble
Amanda DeBoer Bartlett, Elizabeth Pearce, Kayleigh Butcher and Aubrey von Almen
Sarah Modene, harp - Yen-Lin Goh and Brendan Jacklin, pianos - Kara Barker, soprano

She Was a Visitor (1967).....Robert Ashley
Performers from the DMA Program in Contemporary Music
Elizabeth Pearce, C.R. Kasprzyk, Noa Even, Mark Cook, Zeca Lacerda, Elise Roy, Stephanie Titus, Jeff Manchur, Mary MacKinnon, Kalindi Bellach, James Fusik, Matthew Younglove, Andrew Martin Smith and Spencer Prewitt

The City the Wind Swept Away (1982).....Jim Fox
Kai-Wei Chen and Vladimir Gebe, violins - Kyla Witt, viola - Xinya Zhou, cello
Michiko Saiki, piano
Peter Deal, Collin Griebling, Jennifer Shinska and Alex Lowe, trombone
Evan Williams, conductor



Jim Altieri loves listening. Through his compositions, improvisations, and software, he tries to share this love with other listeners. Based in New York City, Jim is an active composer and improvising violinist. His own music often uses the harmonies and rhythms of the harmonic series and explores the relationship between attention and awareness. Jim has also worked extensively as a programmer and sound designer for composers and visual artists. With composer John Luther Adams, Jim programmed and built *The Place Where You Go to Listen*, a permanent sound and light installation which uses real-time geophysical data streams in Alaska. For David Gurman's Divine Strake Project, Jim wrote software which rings a large bell in response to seismic activity. As a violinist, Jim is a member of two New York City bands, Glissando bin Laden, a microtonal electro-acoustic improvising quartet, and Tatters and Rags, a drone-country band. Recent commissions include a duet for recorder and laptop for the Amsterdam-based Canadian composer Terri Hiron, and a trio for the New York chamber group Till By Turning. Jim's compositions and collaborations have been released on several labels, including Carrier, Carbon, and Quiet Design Records. Many scores and recordings are available on his website, tweeg.net.

Toledo School for the Arts Music Series sponsored by:
EASTMAN & SMITH LTD.
ATTORNEYS AT LAW
Established 1811



MACCM Institute instructors:
Trevor Matthews
Jeff Weston
Evan Williams
Mark Witmer



Jim Fox's music has been commissioned and performed by ensembles and soloists throughout the U.S. and presented at the Monday Evening Concerts, New Music America, Real Art Ways, Wires, the SCREAM Festival, the Ventura Chamber Music Festival, the CalArts Contemporary Music Festival, Podewil (Berlin), the Schindler House/SASSAS, REDCAT, the Ear Inn, L.A.C.E., and many similar venues. He has also scored feature films. Described by critics as "austere" and "sensuous" and "filled with a beautiful sadness," his music has been recorded on the Cold Blue, CRI, Advance, Grenadilla, Raptoria Caam, and Citadel labels and published in such new music anthologies as *Soundings and Scores*. His Cold Blue recording *Last Things* was chosen as a Record of the Year (2000) by the Italian music magazine *Blow Up* and *The Wire* magazine (UK) described it as "an ethereal experience." *International Record Review* wrote of it: "Fox's music invites one to believe that if the stars, constellations and galaxies emitted sounds, these unearthly harmonies are what one might hear." John Schaefer, producer of WNYC's New Sounds, described Fox's second Cold Blue recording, *The City the Wind Swept Away*, as a "beautiful and evocative work." Of Fox's latest recording, *Descartosis, past*, Schaefer wrote that it has a "lush bleakness that evokes the windswept open spaces of the American West," and Frank J. Oteri, editor of *New Music USA's NewMusicBox*, wrote, "Easily the most beautiful thing I heard all week ... haunting ... deep on so many levels ... you won't want to listen to anything for a while after you've heard this." In the late 1970s, Fox briefly taught electronic music at the University of Redlands, and subsequently has visited universities across the U.S. as a guest composer. He co-edited, with Barney Childs and Elliot Schwartz, the second (expanded) edition of *Contemporary Composers on Contemporary Music* (DaCapo Press, 1998) and has edited many film-related books for Silman-James Press. He is the founder/director of the Cold Blue Music record label. He has designed the CD covers for most Cold Blue releases and a number of releases from other new music labels.

Morton Feldman was born in New York in 1926 and died there in 1987. He identified himself by differentiating his views on composition from those of his colleagues in Europe, proud to be an American because he was convinced that it enabled him the freedom, unparalleled in Europe, to work unfettered by tradition. And, he was an American also in what may have been a slight inferiority complex in the face of cultural traditions in Europe, something he proudly rejected and secretly admired. Like any true artist, Feldman was endowed with a sensitivity for impressions of a wide variety of sources, literature and painting in particular. His affinity to Samuel Beckett has enriched music literature by a unique music theatre piece, *Neither*, and two ensemble works. His friendship with abstract impressionist painters gave birth to a range of masterpieces, *Rotkoko Chapel* in particular. But even the knotting of oriental rugs gave Feldman musical ideas (*The Turfian Fragments*). To the question as to why he preferred soft dynamic levels, he replied: "Because when it's loud, you can't hear the sound. You hear its attack. Then you don't hear the sound, only in its decay. And I think that's essentially what impressed Boulez. That he heard a sound, not an attack, emerging and disappearing without attack and decay, almost like an electronic medium. Also, you have to remember that loud and soft is an aspect of differentiation. And my music is more like a kind of monologue that does not need exclamation point, colon, it does not need..." Twenty-five years after his death, Morton Feldman's music is as alive as ever.

Born in Ann Arbor in 1930 and educated at the University of Michigan and the Manhattan School of Music, Robert Ashley studied composition as well as psychoacoustics and cultural speech patterns. He established and directed the ONCE Group and the ONCE Festival, music-theatre organizations that flourished in Ann Arbor during the 1960s presenting and touring most of the decade's major artists. Relocating to California in 1969, Ashley directed Mills College's Center for Contemporary Music, where he organized a world-renowned public access music and media facility. Now a full-time composer based in New York, one of Ashley's best known works is *Perfect Lives*, an opera for television that was produced in cooperation with Britain's Channel Four and broadcast in 1984. Commissioned by New York's performance venue The Kitchen, it has since been seen in Austria, Spain, and the United States. Ashley's work *Improvement*, a 90-minute oratorio-like piece, premiered in New York in 1991, and has since been featured in festivals in Berlin and Paris.



Harold Budd was already married with two small children when he gained a masters degree in musical composition, which ensured employment in the composition faculty of the California Institute of the Arts. As he progressed, his compositions became increasingly minimal. Among his more experimental works were two drone music pieces, *Coeur d'Or* and *The Oak of the Golden Dreams*. After composing a long-form gong solo titled *Lirio*, he felt he had reached the limits of his experiments in minimalism and the avant-garde. At the expense of rhythm, his sonic experiments on the Californian avant garde betrayed much of the hypnotic quality of Indian classical music in that single moods were investigated undynamically and often at considerable length. Budd left the Institute in 1976 and signed a recording contract with Brian Eno's Obscure label. Following the release of his debut *The Pavilion Of Dreams*, Budd collaborated further with Eno on the pioneering *Ambient 2: The Plateaux Of Mirror* and, four years later, *The Pearl*. After parting company with Eno and Daniel Lentz, and Richard Maxfield.

Saturday, October 20 8 pm, Kobacker Hall

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor

Grasshoppers (1957/84).....Ursula Mamlök

- I. Sunday Walk
 - II. Night Serenade
 - III. In the Rain
 - IV. Minuet
 - V. In the Army
 - VI. Hurrying Home
- Robert Collins, conductor

Landscapes (2004, U.S. Premiere).....Martin Herchenröder
Krystin O'Mara and Danny Rectenwald, guitar

Winter I (1989/92).....Xiaogang Ye

The Light Within (2010).....John Luther Adams
J.J.Pearse, conductor

– INTERMISSION –

WIND SYMPHONY

Bruce Moss, conductor

Sea-Blue Circuitry (2011).....Mason Bates

- I. Silicon Blues
- II. Marine Snow
- III. Greyhound

Symphony: Savage Howls (2011, consortium premiere).....Armando Bayolo

- I. Shriektantare
- II. Mists
- III. "...that remedy all singers dream of..."



Xiaogang Ye is regarded as one of the leading contemporary Chinese composers. From 1978 till 1983 he studied at the Central Conservatory of Music of China. After graduation, he was appointed resident composer and lecturer at the Central Conservatory of Music of China. From 1987 he studied at the Eastman School of Music of the University of Rochester. Amongst his teachers were Minxin Du, Samuel Adler, Joseph Schwantner, Louis Andriessen and Alexander Goehr. Since 1993, Xiaogang Ye divides his time between Beijing and Exton, Pennsylvania. Xiaogang Ye's oeuvre covers symphonic works, chamber music for various instruments, stage works as well as film music. He received numerous prizes and awards among others the Alexander-Tcherepnin-prize 1982, the prize of the Japan Dance Star Ballet (1986), the Urban Council of Hongkong (1987-94), the Taiwan Symphony Orchestra (1992), the China Cultural Promotion Society (1993), the Li Foundation, San Francisco (1994) and the Chinese National Symphony Orchestra (1996). He was a fellow of the Metropolitan Life Foundation an the Pennsylvania Council of the Arts (1996) and of the John Simon Guggenheim Memorial Foundation (2012). In August 2008 Ye's piano concerto *Starry Sky* was premiered during the opening ceremony of the Olympic Games in Beijing by Lang Lang. Accompanied by dance and light shows it was live broadcast and watched by about 3 billion people worldwide.



Ursula Mamlök lived until the age of sixteen in her native Berlin, where she began composing as a child. She studied with Professor Gustav Ernest and Emily Weissgerber. When, during the early years of the National Socialist regime, Jews were excluded from the Hausmusik programs in public schools, her father organized private musicales in their home, for which she wrote music. Following the infamous orchestrated nationwide pogrom in 1938 known as Kristallnacht, the family left Germany for Ecuador—for the American immigration quotas precluded their entry into the United States by that time (1939). But in Ecuador, feeling alienated, her parents became disaffected from Judaism and abandoned Jewish observances and celebrations altogether. Eventually, in 1940, the family was able to settle in New York, where she studied with George Szell at the Mannes School of Music for four years. In 1956 she studied composition with Vittorio Giannini at the Manhattan School of Music, where she received her bachelor's and master's degrees. During that period her music tended to reflect the traditional, tonal approach of Giannini. But her subsequent studies with Roger Sessions—and additional work with such exponents of a more advanced modern musical language as Stefan Wolpe and Ralph Shapey—broadened her harmonic bases and techniques and freed her from complete reliance on conventional tonalities. In addition to her *Caritata* based on the First Psalm, her significant works are her string quartets; *Parita rhei* (*Time in Flux*), for piano trio (1981); *Der Andreas Garten* (1987), for flute, harp, and mezzo-soprano, to poetry by her husband, Gerard Mamlök; *Two Thousand Notes* (2000), a millennium celebration; and *Constellations* (1993), commissioned by the San Francisco Symphony. She was honored with a festival and symposium at the Manhattan School of Music in April 2006.



Born in 1961 in Iserlohn, Germany, **Martin Herchenröder** studied organ (with Ludger Lohmann and Wolfgang Stockmeier) music theory (with Dieter Gostomsky) and composition (with Jürg Baur and Hans Werner Henze) at the Cologne Musikhochschule, and engaged in supplementary studies in Musicology and German at Cologne University. In 1994 he was appointed professor of music theory at Siegen University in Germany. He also taught at the Cologne Musikhochschule from 1992 to 2009. Herchenröder's compositions have been performed in Europe, Asia and America by Markus Stockhausen, cellists Alban Gerhardt and Michael Sanderling, organists Hans Davidsson and Werner Jacob, the Arditti String quartet and others. He has received commissions from German cities and orchestras, various institutions in Europe and the USA, and by WDR Radio and Television at Cologne. His compositions have been published by Bärenreiter / Kassel and other publishers. Herchenröder also performs as a solo organist, his repertoire comprising works from the Renaissance to the music of our time with accents on the compositions of J.S. Bach and works of the 20th century, including many premieres. For the WDR broadcasting corporation (Cologne) and CD companies he has recorded works of various centuries. Herchenröder works as a musicologist – his main publications deal with contemporary music (a book on György Ligeti's organ works) and music theory.



The music of **Mason Bates** fuses innovative orchestral writing, imaginative narrative forms, the harmonies of jazz and the rhythms of techno. Frequently performed by orchestras large and small, his symphonic music has been the first to receive widespread acceptance for its expanded palette of electronic sounds, and it is championed by leading conductors such as Riccardo Muti, Michael Tilson Thomas, and Leonard Slatkin. He has become a visible advocate for bringing new music to new spaces, whether through institutional partnerships such as his residency with the Chicago Symphony, or through his classical/DJ project Mercury Soul, which has transformed spaces ranging from commercial clubs to Frank Gehry-designed concert halls into exciting, hybrid musical events drawing over a thousand people. Carnegie Hall's 2012-13 season opens with Riccardo Muti leading the Chicago Symphony in *Alternative Energy*, an 'energy symphony' that spans four movements and hundreds of years. Premiered last season to rave reviews, the work subsequently toured California and receives its Canadian premiere in February by the Toronto Symphony. A new violin concerto for Anne Akiko Meyers and the Pittsburgh Symphony premieres in December under the baton of Leonard Slatkin, and the Pittsburgh Symphony will perform many additional works as he serves as Composer of the Year.

Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer **Armando Bayolo** began musical studies at the age of twelve. At sixteen he went on to study at the prestigious Interlochen Arts Academy in Interlochen, Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music, Yale University and the University of Michigan. Bayolo's music, which The Washington Post hailed as radiant and ethereal, encompasses a wide variety of genres including works for solo instruments, voices, chamber and orchestral music. His music has been commissioned by the Aspen Music Festival, the National Gallery of Art, the Euclid and Degas Quartets, Duo 46, the Puerto Rico Symphony Orchestra and others and has received a number of performances at important venues such as the Library of Congress, the National Gallery of Art and the John F. Kennedy Center for the Performing Arts, Galapagos Art Space and Symphony Space. A tireless advocate for new music, Bayolo has become an important fixture in the Washington, D.C. new music scene for his roles as the founding Artistic Director and Conductor of Great Noise Ensemble, which in just six seasons has become one of the most important forces in contemporary music in the Washington, D.C. region and as the Curator for New Music for the Atlas Performing Arts Center in Washington. He has served on the faculties of Reed College and Hamilton College where he served as a Consortium for a Strong Minority Presence Fellow from 2006-2008 as well as the music theory faculty of the Peabody Conservatory of Johns Hopkins University. Bayolo is the recipient of a 2011 grant from the Fromm Music Foundation of Harvard. He lives outside of Washington, D.C. with his wife and two daughters.



BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, director

Violin I Kai-Wei Chen* Vladimir Gebe* Wang Miao Jonathan M. Smith Sara Deliberato Lauren Oberle Kathleen Schnerer Katherine Mackenzie Dennelle E. Buenger Shannon K. Bolen Seth Bixler	Viola Kyla R. Witt* Maria Rusu Yoo Bin Lee Benjamin A. Keller Adam Salsburg Larissa A. Mapua Christopher J. Wendt Kirsten N. Benson Meredith K. Bixel Sarah E. Sponsler Blade W. M. Frisch	Bass Paul Rosenberg* Daniel S. Humbarger Timothy M. Scruta Andrew H. Binder Nicolas Cole-Klaes Landon S. Frost Magdalena Kress	Clarinet Bb/Eb/Bass Jeffrey Anderson John Grogesson* Tara Hill* Elizabeth Johnson	Trombone/Bass Peter Deal* Collin Griebling Alex Lowe Jennifer R. Shimska*	Masters Assistant Conductors Robert Collins J. J. Pearce
Violin II Lydia Dutciuc* Michael R. Dandron Sophia R. Schmitz David A. Rutter Darren K. Freeman Brittany Brouwer Heather Szymanski Allison Carr Sarah Shields Jamie Maginnis Angela N. Thompson Sonya Mandeville Kary Albright Brittney Allen	Cello Xinya Zhou* Manning Wang Alexander J. Biniker Joshua D. Williams Devin P. Klinger Devonte A. Stovall Andrew Sabol Emily Rose Marie Pratt Emily L. Johnson Samantha L. Shanahan Katie A. Moellenberg Hannah Q. Schliching	Harp Mary Elise Cheatwood* Amy C. Lewis Sarah Modene	Flute/Piccolo Laura Fillman Gabriella Roderer* Na Tong Rachel Woolf	Trumpet Thomas Darlington George Hammel* Kevin Rahrig Lance Witte	Sectional principal or co-principal Justin M. Laufman Nick Dian Katelyn Brown J.J. Pearce* Matt Timman*
Viola Kyla R. Witt* Maria Rusu Yoo Bin Lee Benjamin A. Keller Adam Salsburg Larissa A. Mapua Christopher J. Wendt Kirsten N. Benson Meredith K. Bixel Sarah E. Sponsler Blade W. M. Frisch	Flute/Piccolo Laura Fillman Gabriella Roderer* Na Tong Rachel Woolf	Oboe/Cor Anglais Lydia Dempsey Karl Braxton Marsha L.C. Kincaid* Betty L. Murphy	Trumpet Thomas Darlington George Hammel* Kevin Rahrig Lance Witte	Piano Michiko Saiki	Sectional principal or co-principal Justin M. Laufman Nick Dian Katelyn Brown J.J. Pearce* Matt Timman*

FACULTY AND GUEST PERFORMERS

From an early age, Russian-born violinist **Maria Bessmeltseva** has performed in the concert halls of Russia, Poland, Lithuania, Italy, and the United States of America. Her solo career has taken her from the celebrated stages of the Kennedy Center in Washington, D.C., to the Glinka Philharmonic Chamber Hall and St. Petersburg State Capella in St. Petersburg, Russia. She has appeared as a soloist with the Symphony of the Mountains in Tennessee, the Firelands Symphony in Ohio, and the Hot Springs Music Festival Orchestra in Arkansas. In addition to her live performances, Dr. Bessmeltseva has also appeared on local TV and radio stations in Bloomfield Hills, MI, Rutland, VT, and South Hadley, MA. Bessmeltseva earned her Bachelor's degree from the Oberlin Conservatory of Music, where she studied with Gregory Fulkerson and Alla Aronovskaya. As a member of the Graduate String Quartet at BGSU, she accomplished further chamber music study, and completed her DMA under the tutelage of Vasilie Beluska. She earned her DMA from the University of Michigan under the direction of Yehonatan Berick. She is a frequent prizewinner in competitions, including the International Mazur Youth Chamber Music Competition, Elizabeth Harper Vaughn Concerto Competition, Eighth Annual Hellam Young Artists' Competition, Tuesday Scholarship Musical Competition, Firelands Symphony Concerto Competition, Lima Young Artists Competition, and Joan and Daniel Rutenberg International Chamber Music Competition. She frequently collaborates with other chamber musicians, including Theodore Arm, Brinton Smith, Tom Kraines, Christoph Huebner, and Yehonatan Berick.

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 Philharmonic, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonic 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*.

Julie Buzzelli is a captivating performer who appears regularly as a freelance musician in Northwest Ohio and Southeast Michigan. As a chamber musician she works frequently with her husband, guitarist, Chris Buzzelli; and with flutist, Katie Jones. Julie and Ms. Jones have appeared on WGTE's award-winning program *Live!* from FM 91. In addition to a demanding performance schedule she is currently the adjunct instructor of harp at BGSU and is sought after teacher with a thriving private studio as well. Ms. Buzzelli is the former principal harpist of the Dayton Philharmonic Orchestra. She has also played with the Toledo

WIND SYMPHONY

Bruce Moss, director

Piccolo Gabriella Roderer	E flat Clarinet Tai Yeung	Clarinet Jeff Anderson Chuck Bentler Caitlin Guenther Emily Hage Elizabeth Johnson Megan Kovach* Aaron Mancini Kyle Richards	Alto Saxophone Dan Frakes* Xiao Han* Aiwen Zhang	Tenor Saxophone Abby Brown	Baritone Saxophone Jacob Kopicnski	Trumpet Bryan Bates Angela Berens Tom Darlington* Molly Fink Kara Kordella Jared Nicholson* Kevin Rahrig	Bass Clarinet Tara Hill	Contra Bass Clarinet Allison Davis	Horn Matt Ashton Benjamin Bacni* Anthony Cleeton* Ben Mitchell Stefan Mohrmann	Trombone Travis Geiman Collin Griebling* Melissa Hildebrandt A. Wynn Rice	Bass Trombone Joseph Lewis	String Bass Danny Humbarger	Harp Rebecca Zydiak	Tuba Justin Beougher Brendan Ige*	Percussion Jacob Bori* Alvin Dawson* Dave Nelson* Justin Rife Brad Samsen Billy Sheak Ryan Williams	String Bass Danny Humbarger	Harp Rebecca Zydiak	Piano Zach Nyce * denotes principal
-------------------------------------	-------------------------------------	---	--	--------------------------------------	--	--	-----------------------------------	--	--	--	--------------------------------------	---------------------------------------	-------------------------------	--	---	---------------------------------------	-------------------------------	--

Symphony Orchestra, Lima Symphony Orchestra, American Wind Symphony Orchestra, Augusta Symphony Orchestra, Spartanburg Symphony Orchestra and Hendersonville Symphony Orchestra. As a soloist she has appeared with orchestras in the U.S. and Canada and toured the United States as a Young Artist under the auspices of the American Harp Society. She's also performed in Holland, the Isle of Man, Israel, Switzerland and France. A native of Dayton, Ohio, Ms. Buzzelli received her Master of Music degree from BGSU.

Matthew McBride-Daline enjoys an international career as a chamber musician and viola soloist. He began his studies on violin with Michele Auclair of the Paris Conservatory, and continued his studies on the viola with Marcus Thompson and Martha Strongin Katz at the New England Conservatory, Boston. He received his Bachelor's degree from The Juilliard School where he was a Teaching Assistant for Karen Tuttle and his Master's degree from Yale University where he studied with Jesse Levine. While pursuing the Doctorate of Musical Arts at The State University of New York, Stony Brook, Daline has worked with Katherine Murdock, Lawrence Dutton, and served as a Teaching Assistant for the Department of Music. Daline was the top prizewinner at "The Artists International Competition, 1999", in New York City which provided a debut recital in Carnegie Hall. Since giving his viola debut in Carnegie Hall Mr. Daline has performed worldwide as a viola soloist. An avid chamber musician, he has performed at numerous international festivals including The Banff Center for the Arts, Canada; The Spoleto Festival, Italy; The Verbier Academy, Switzerland; The Tanglewood Festival; The Music Academy of the West; The New York String Orchestra Seminar and The Sarasota Music Festival. Mr. Daline has recently held viola and chamber music master classes at Yale University; North Carolina School of the Arts; South Florida State University; Penn State University; Yonsei University (Korea); Conservatory of Music "George Enescu"; Bucharest; University of Transilvania, Brasov (Romania); National Conservatory of Music (Costa Rica) and the School of Music and Dance; Charleville, France. Daline is a versatile musician and performs frequently as a viola soloist, chamber musician, and Principal Violist in most of the major concert halls of North America including recent performances in Lincoln Center's Alice Tully Hall, Avery Fisher Hall and at Carnegie Hall. Mr. Daline has recently performed as the Principal Violist of The Baton Rouge Symphony, Opera Louisiane, and with the Louisiana Philharmonic.

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 orchestra Sequitur. Specializing in the study and performance of new music, she has premiered many works and regularly presents classes in contemporary music and its techniques. 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 of the University of Rochester and SUNY Stony Brook. She is currently on the faculty of the Schulich School of Music at McGill University. *The New York Times* has reviewed Leclair's performances as "astounding" and as having "electrifying agility," and *The New Yorker* has referred to her as "lively" and "wonderful."

taught courses at Elmhurst College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. He holds memberships in the American Bandmasters Association, 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.

Canadian flutist **Conor Nelson** gave his New York recital debut at Carnegie Hall's Weill Recital Hall and has appeared frequently as soloist and recitalist throughout the United States and abroad. Solo engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, the Flint Symphony, and numerous other orchestras. Other recent highlights include performances at Carnegie Hall's Zankel Hall, the Kimmel Center in Philadelphia, and a recital last season at the Tokyo Opera City Hall which received numerous broadcasts on NHK Television. The only wind player to win the Grand Prize at the WAMSO Young Artist Competition, he also won first prize at the William C. Byrd Young Artist Competition. Dr. Nelson is currently the assistant professor of flute at BGSU. He previously taught at Oklahoma State University and has given master classes at over forty colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony Brook University where he was the winner of the school-wide concerto competitions at all three institutions. His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis and Susan Hoepfner. For more information, visit www.conornelson.com

Classical guitarist **Krystin O'Mara's** performances have been praised by audiences for having "wonderful energy" with "a gorgeous tone." A recent graduate of the Peabody Conservatory of Music of the Johns Hopkins University, Krystin received her Master and Bachelor of Music degrees simultaneously in Spring 2012, studying with Julian Gray. In 2012, she was a recipient of the Harold Randolph Prize in Performance. Krystin is currently pursuing a Postgraduate Studies Certificate studying with Jason Vieaux at the Cleveland Institute of Music.

While in high school, Krystin participated in the first Guitar Foundation of America Youth competition and released a CD of Christmas carols for guitar duo with her then-guitar teacher, Tom Poore. Since beginning her guitar studies at age eleven, Krystin has been performing regularly throughout the United States as a soloist and with various chamber ensembles. As a soloist, Krystin recently was featured on the Thursday Noon Recital Series, which features top student Peabody performers. Believing strongly in community outreach, Krystin acted as a site coordinator for The Creative Access (Peabody Conservatory's student outreach initiative). Additionally, she has volunteered with the Baltimore Symphony Orchestra's "Orch-kids" and for Creative Connections, a program for underprivileged children designed to promote teamwork and cooperation through the process of creating music. A passionate and dedicated teacher, Krystin offers guitar lessons throughout Greater Cleveland, having private studios in Brooklyn, OH, Royalton Music Center, Fairmount School of Music, and Avon School of Music.

With the precision of modern chamber musicians and the flexibility of classically trained singers, **Quince Contemporary Vocal Ensemble** specializes in experimental repertoire that is changing the paradigm of contemporary vocal music. Recently described as "a new force of vocal excellence and innovation by *The Brooklyn Rail*, Quince continually pushes the boundaries of traditional vocal ensemble literature. As dedicated advocates of new music, Quince regularly commissions new works, providing a wider exposure for the music of living composers, and supports the efforts of concert series and universities who strive to incorporate contemporary repertoire into their

programming. Quince has recently been seen on Vicky Chow's Contagious Sounds Series, a.per.io.dic's John Cage Festival in Chicago, and on the Philip Glass: Music with Friends benefit concert at the Issue Project Room in Brooklyn. Comprised of sopranos Elizabeth Pearse and Amanda DeBoer and mezzo sopranos, Kayleigh Butcher and Aubrey von Almen, Quince thrives on unique musical challenges and genre-bending contemporary repertoire. In October 2012, Quince will begin their fourth annual Midwest tour, visiting Chicago, St. Louis, Kansas City, and Omaha, performing works by Eve Beglarian, Jamie Leigh Sampson, Jonathan Sokol, Amanda Feery, Marek Poliks, Tristan Perich, Ravi Kittappa, Max Grafe, David Grant, and more.

Guitarist **Danny Rectenwald** holds a Bachelor's degree in classical guitar performance from Duquesne University. Danny has won numerous awards for his musicianship, most recently taking second place at East Carolina University's Guitar Competition and in the Music Academy of North Carolina International Guitar Competition. Danny earned local acclaim while residing in Pittsburgh. He was featured with fellow members of the tango group, Tangueros de Ley, on WQED FMPittsburgh in an interview by Ted Sohler. There Danny performed live a solo arrangement of Piazzolla's *Chiquilin de Bachin* for Pittsburgh's radio audience. In the fall of 2009 Danny relocated to Cleveland to pursue his Master's degree at the Cleveland Institute of Music where he studied with Jason Vieaux.

Pianist **Thomas Rosenkranz** is a member of the piano faculty at BGSU. He has performed on four continents and is in demand internationally as a soloist, chamber musician, and artist teacher. He is a recipient of the Classical Music Fellowship Award from the American Pianists Association and a former Cultural Ambassador sponsored by the U.S. Department of State. He has been featured in such venues as the Kennedy Center, Miller Theatre, (Le) Poisson Rouge, as well as Festivals worldwide at Lincoln Center, June in Buffalo, Music in the Mountains, Intermedia, Shanghai New Music Week, Hell Hoti in Hong Kong, Vianden in Luxembourg, and the Carthage International and October Musicale in Tunisia. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, Northwest Chamber Orchestra of Seattle and was the featured soloist for the Oberlin Conservatory Orchestra's tour of China. Since 2006 He has been a member of the summer faculty at the Soundscape Festival in Italy and this summer joins the faculty at Perugia Music Fest. He was visiting professor of piano at the Sichuan Conservatory of Music in China in 2011 for a series of masterclasses, lectures, and concerts. In addition to his solo work, he is a member of the New York City based contemporary music ensemble, Signal and tours frequently with the piano and percussion quartet, Hammer/Klavier and with Musicians from Soundscape.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conn-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrupe. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University 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. In the summer of 2011 he played concerts at the new Romanian-American festival in Romania, the World Piano Conference in Serbia and at the Interlochen Arts Center in the United States. He recently was a featured performer at the Piano Plus Festival and the Corfu Festival in Greece and has also played concerts in China, Thailand, Sweden, Holland and Kenya. He has been heard in radio broadcasts throughout the United States, most notably on Minnesota Public Radio and WFMT in Chicago. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June of 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 US with a program of the composer's works, including a new piece specially written for the tour, and has recorded a CD of his works. Satterlee's most recent commissioning project centers around the American composer William Albright, a long time member of the faculty at the University of Michigan. Satterlee has commissioned his former students and colleagues to write solo piano works in Albright's memory, which he pairs with Albright's seminal work, the *Five Chromatic Dances*. Satterlee was appointed in the fall of 1998 to the piano faculty of Bowling Green State University. He teaches at the Interlochen Arts Camp and the Saarburg International Music Festival in Germany during summers. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Acknowledgements

MACCM and the College of Musical Arts would like to acknowledge the contributions of Jacqueline Leclair, MACCM Director from 2010-2012.

Festival Director: Kurt Doles

MidAmerican Center for Contemporary Music:
 Coordinator of Operations: Kurt Doles
 Electronic/Recording Engineer: Mark Bunce
 Graduate Assistant: Evan Williams

Administration:
 Dean, College of Musical Arts: Jeffrey Showell
 Associate Dean: Per Broman
 Coordinator of Graduate Studies: Robert Satterlee
 Chair, Musicology, Composition and Theory: Gene Trantham
 Chair, Music Education: Elaine Colpritt
 Chair, Music Performance Studies: William Mathis

Production:
 Director, Public Events: Susan Hoekstra
 Technical Director: Keith W. Hofacker
 Box Office Manager: Theresa Clickner
 Director, Recording Services: Mark Bunce
 Recording Services Manager: Chris Altoora

Roger B. Schupp is Professor of Percussion and Jazz Studies at BGSU. Schupp received his Doctor of Musical Arts in percussion performance and jazz studies from the University of Texas at Austin. A versatile performer in the areas of classical, jazz, and world music, Schupp has performed in a variety of ensemble including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Toledo and Austin Jazz Orchestras. He has performed and recorded with such diverse artists and ensembles as the Royal Ballet of London, New York Voices, Marvin Hamlisch, Tommy Tune, Bob James, Clark Terry, Terrance Blanchard, Chuck Berry, Amy Grant and the Broadway touring casts of *A Chorus Line*, *Spamalot*, and *Wicked*. His playing can be heard on labels such as RCA, CBS, MCA, Sony, Naxos, Albany, and SeaBreeze among others. Roger is an active member of the Percussive Arts Society and serves on that organization's Contest and Audition Procedures Committee. Schupp has presented concerts, clinics, and masterclasses in over 30 states and 20 countries on 5 continents. He is an active performer and current member of the Toledo Symphony Percussion Trio, Toledo Symphony Concert Band, and Toledo Jazz Orchestra. Schupp is an artist/clinician for the Pearl Drum Company, Adams Percussion, Zildjian Cymbals, Innovative Percussion, and Remo Drum heads. Listen for Roger on recent CD releases by composers Samuel Adler, Michael Daugherty, and Shane Hoose, the Hawk-Richard Jazz Orchestra, the Toledo Jazz Orchestra, Three and One, and guitarist Chris Buzzelli.

PLEASE JOIN US AGAIN NEXT YEAR

BOWLING GREEN NEW MUSIC FESTIVAL 2013
 OCTOBER 17 18 19

FEATURING GUEST COMPOSER **GEORGE LEWIS**

Special Thanks to:

Jeffrey Showell
 Ammar Mufleh and the Clazet Theatre staff
 David Saygers and the faculty and staff of the Toledo School for the Arts
 Quince Vocal Ensemble
 Praecepta
 C.R. Kasprzyk
 Elaine Lillios, Carter Rice, Jon Fielder and Ben Murphy
 Christopher Dietz

Jacqui Nathan, Fine Arts Center Galleries
 Katerina Ruedi Ray, School of Art
 William Mathis
 Vasile Beluska
 Marilyn Shrude
 Kevin Schempf
 John Sampen

Roger Schupp and the BGSU Percussion Studio
 The MACCM Faculty Advisory Committee

A Collaborative Project of:
 The MidAmerican Center for Contemporary Music
 The College of Musical Arts

With Support From:
 The Aaron Copland Fund for Music