

BGNMF37
DAI FUJIKURA
SPEKTRAL QUARTET
OCT 19-22 2016



FESTIVAL.BGSU.EDU

BGSU. COLLEGE OF
Musical Arts
BOWLING GREEN STATE UNIVERSITY

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS
THE 37TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL
COLLEGE OF MUSICAL ARTS - BOWLING GREEN STATE UNIVERSITY

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 37TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

OCTOBER 19-22, 2016

SCHEDULE OF EVENTS

Wednesday, October 19

7 p.m., Dorothy Uber Bryan Gallery, School of Art
"The Deathworks of May Elizabeth Kramer,"
an installation by the Poyais Group. Exhibition runs through
November 21.

Thursday, October 20

1 p.m., Bryan Recital Hall
Composer Talk: Dai Fujikura
3 p.m., Bryan Recital Hall
Concert: music by Dai Fujikura, Peter Eötvös, Chin Ting
Chan, and Marissa DìPronio
7:30 p.m., Koblacker Hall
Concert: works by Takuma Itoh, Jason Eckardt, Dai Fujikura,
Roger Zare, and Christopher Dietz
9:30 p.m., Clazet Theatre
Concert: music by Dai Fujikura, Mario Diaz de Leon, Alex
Temple, Dan VanHassel, Anthony Donofrio, and Matt Marks

Friday, October 21

10:30 a.m., Bryan Recital Hall
Concert: music by Dai Fujikura, Mary Kouyoumdjian, Girard
Kratz, Joseph Dangerfield, Eliza Brown, and Chun-Wai Wong
2:30 p.m., Koblacker Hall
Concert: works by Steven Stucky, Dai Fujikura, Marilyn
Shrude, Robert Morris, and James Romig
8 p.m., Koblacker Hall
Concert: SPEKTRAL QUARTET; works by Mikel Kuehn, Dai
Fujikura, Samuel Carl Adams, and George Lewis

Saturday, October 22

10:30 a.m., Conrad Choral Room, Wolfe Center
Panel Discussion: "State of the Art."
Guest composers discuss current trends in contemporary
music across the globe.
2:30 p.m., Bryan Recital Hall
Concert: electroacoustic music by Dan VanHassel, Mara
Gibson, Mario Diaz de Leon, Daniel Pappas, and Ravi
Kittappa
8 p.m., Koblacker Hall (\$)
Concert: Orchestral and wind ensemble works by
Dai Fujikura, John Mackey, Jonathan Newman, Dalit
Warshaw, Emily Custer, and Leonard Slatkin

Locations:

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

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

The Conrad Choral Room is located in the Wolfe Center for
the Arts.

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

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.

festival.bgsu.edu

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DAI FUJIKURA

Composer Talk: 10/20 - Bryan Recital Hall - 1 p.m.



Although Dai Fujikura was born in Osaka, he has now spent more than 20 years in the UK where he studied composition with Edwin Roxburgh, Daryl Runswick and George Benjamin. During the last decade he has been the recipient of numerous prizes, including Kazimierz Serocki International Composers' Competition 1998 and a Royal Philharmonic Society Award in UK, Internationaler Wiener Composition Prize, the Paul Hindemith Prize in Austria and Germany respectively and both the OTAKA and Akutagawa awards in 2009.

A quick glance at his list of commissions and performances reveals he is fast becoming a truly international composer. His music is not only performed in the country of his birth or his adopted home, but is now performed in venues as geographically diverse as Caracas and Oslo, Venice and Schleswig-Holstein, Lucerne and Paris.

In his native Japan he has been accorded the special honour of a portrait concert in Suntory Hall in October 2012. In London where he chooses to live with his wife the BBC Symphony Orchestra gave the UK premiere of *Atom* as part of "Total Immersion: Sounds from Japan."

The French music world too has taken him to its hearts with numerous commissions, culminating in his first opera, *Solaris*, based on Stanislaw Lem's novel – an artistic collaboration with Saburo Teshigahara, which was co-produced by Theatre des Champs Elysées, Lausanne and Lille. In Germany the European premiere of *Tocar y Lucilar*, the world premiere of which was given in Venezuela by Gustavo Dudamel and the Simón Bolívar Youth Orchestra, was given at the Ultraschall Festival in Berlin. His next German commission is *Gripping* for the Munich Chamber Orchestra which was premiered in Korea before being brought back to Munich. Switzerland has featured his music at the Lucerne Festival, Austria at the Salzburg Festival and Norway at the Punkt Festival and a commission in 2013 from the Oslo Sinfonietta.

Conductors with whom he has worked include Pierre Boulez, Peter Eötvös, Jonathan Nott, Gustavo Dudamel, the newly-appointed conductor of the Suisse Romande, Kazuki Yamada and Alexander Liebreich. His commissions are increasingly the product of international co-commissions. In 2012/13 the Seattle and Bamberg Symphony gave continental premieres of *Mina* for wind a percussion soloists and orchestra and the Asian premiere will be given by Nagoya Philharmonic Orchestra. In 2011/12 the Arditti Quartet performed *fire* in collaborating venues in London, Edinburgh and Tokyo.

In 2012 NMC released *secret forest*, the first disc devoted exclusively to his music, and in 2013 Commons released *Mirrors*, an album including four of his orchestral works. KAIROS has released *ice*, an album including his chamber and electronics music. He also runs his own record label Minabel. Minabel has released six of his portrait albums, two of which are collaboration with SONY Japan. He has also collaborated in the experimental pop/jazz/improvisation world. A co-composition with Ryuichi Sakamoto was premiered in Hakuju Hall in Japan, collaborative works with David Sylvian are on Sylvian's *dead in the wool* album and also Dai's co-compositions with Jan Bang and Sidsel Endresen feature on Jan Bang's album, released from Jazzland records. He is published by G Ricordi & Co, Berlin – part of Universal Music Publishing Classical.

In the early 90's Dai Fujikura moved almost six thousand miles from Osaka to Dover College, in the UK, to take up a music scholarship. He was fifteen. He works his summer holidays as the floor manager for a fast food restaurant on the ferry between England and France. He mentions the five star service badge he received on those canicular crossings with fierce pride even now. By the late 90's Dai, still a student at Trinity College of Music, had already become the youngest ever winner of the Kazimierz Serocki International Composers' Competition. Two decades later he's returning to sea – but this time the sea on the planet Solaris - as he premieres his first Opera at Theatre de Champs Elysées, Lille and Lausanne.

In Japan, he also is known for a host of diverse activities – in Fukushima, he holds composition workshops for children as part of "Louis Vuitton for Friends of El Sistema Japan," he's often featured on TV and radio, not just as a commentator on his own work, but also as the protagonist in a documentary about what it is to be a composer in the 21st century.

And I suppose it this, the 21st century, and Dai's embracing of it that makes him a composer for today. If music is about communicating, music in the 21st century sometimes struggles to be heard. Dai ensures it is heard as widely as possible: Minabel, the record label he established in 2013 has already released five albums, with distribution deals with SONY and Sakamoto's label Commons; he has his own online store for his scores, so that he can directly communicate with whoever wants to play his music; and finally his social media presence is maintained so that he's always able to talk directly with interpreters and listeners of his music.

Contemporary classical music is growing, travelling to new and different places across different oceans. And here is Dai, the musical floor manager of this ship, helping us on this journey - always striving for a five-star performance.

-Harry Ross

SPEKTRAL QUARTET

The Chicago-based Spektral Quartet actively pursues a vivid conversation between exhilarating works of the traditional canon and those written this decade, this year, or this week. With its most recent album described by *Gramophone* as "highly-interactive, creative and collaborative...unlike anything its intended audience—or anyone else—has ever heard," Spektral is known for creating seamless connections across centuries, drawing in the listener with charismatic deliveries, interactive concert formats, an up-dose atmosphere, and bold, inquisitive programming.

2016 saw the release of *Serious Business* (Sono Luminus), the foursome's most ambitious recording project to date, and a major tour of Beat Furrer's epic, hour-length *String Quartet No. 3*, both of which garnered rave reviews in major international publications. "A delicious new record," (Alex Ross), *Serious Business* is an intrepid exploration of the many-sided face of humor in classical music, featuring vibrant premieres by stunning young composers Sky Macklay, David Remnick, and Chris Fisher-Lochhead, paired with a centuries-old gut-buster, Haydn's *Quartet Op. 33 No. 2*, "The Joke." The quartet's multi-city tour of Beat Furrer's *String Quartet No. 3* and *Bagatellen*, a new work by Hans Thomalla, "proved that they [the quartet] have everything: a supreme technical command that seems to come easily, a capacity to make complicated music clear, and, most notably on this occasion, an ability to cast a magic spell..." (*The New York Times*).

At home both in and out of the concert hall, Spektral Quartet enthusiastically seeks out vehicles to bring classical music into the sphere of everyday life, prioritizing immersion and inclusivity through close-proximity seating and intimate, unconventional venues. Major upcoming projects in the quartet's native city include the Chicago premiere of Morton Feldman's notorious six-hour *String Quartet No. 2* at the Museum of Contemporary Art, multiple appearances at the inaugural Ear Taxi Festival, a youth-oriented interactive tour of Chicago in partnership with the Chicago Parks District, the recording of new works by composer Anthony Cheung, and a major new initiative on Chicago's South Side in collaboration with multidisciplinary artist Theaster Gates. The 2016–17 season will also see dynamic new programs pairing works of Ravel, Beethoven, and Mendelssohn with the voices of emerging composers, and new works by George Lewis, Augusta Read Thomas, Samuel Adams, and Tomeka Reid.

The ensemble is regarded for forward-thinking endeavors such as *Mobile Miniatures*, which rallied more than forty composers from across the nation, including David Lang, Augusta Read Thomas, Nico Muhly and Shulamit Ran, to write ringtone-length pieces available for download to mobile devices. As ardent advocates for new music in their home city, the group recorded its debut album, *Chimbers* (ParLOUR Tapes+), in 2013, featuring works by dynamic, Chicago-based composers. Other discography includes a recording with Third Coast Percussion of *Selenie*, an octet by Augusta Read Thomas for the album *Of Being Is a Bird* (Nimbus Records); and *From This Point Forward* (Azica Records), an exploration of nuevo tango and Latin jazz with bandoneon virtuoso Julien Labro. It is central to Spektral Quartet's mission to cultivate a love of, and curiosity for, unfamiliar sonic territory and exceptional works of the past among the next generation of string players. Currently ensemble in-residence at the University of Chicago, the quartet has also participated in residencies at the New World Symphony, Stanford University, Northwestern University, University of Wisconsin—Milwaukee, and the Walden School, among others.



Marissa DiPronio (b.1989) is a Cincinnati-based composer of new music currently pursuing a Doctorate of Music degree at the Cincinnati College-Conservatory of Music. Her compositions have been performed across the U.S. and internationally by notable soloists and chamber groups such as the USF New-Music consortium, the CCM Modern Music ensemble, the CCM Percussion ensemble, the Charlotte New Music Festival, and the Idee Fixe Ensemble of Thessaloniki, Greece. She is primarily interested in writing for percussion and is married to CCM percussionist Jacob Dike. Together they are promoters of new music and the works of current young composers.

Composer, conductor and teacher: the Hungarian Peter Eötvös combines all three functions in one very high-profile career. Born in Transylvania in 1944, he has long been considered one of the most significant and influential personalities on the music scene as both an internationally recognized conductor and a composer of successful operas, orchestral works and concertos, written for well-known artists from all over the world. The 2014/16 seasons sees the performances of Eötvös's new opera *Senza sangue*, commissioned by the New York Philharmonic and Kölner Philharmonie. Recent premiere include his percussion concerto *Spinning Drums*, ensemble pieces *Dodici* and *da capo*. His new oratorio *Hallelujah* will be premiered in Salzburg Festival in 2016, composed on the base of Peter Esterházy text.



THURSDAY, OCTOBER 20

3 PM, BRYAN RECITAL HALL

SAKANA (2007).....DAI FUJIKURA

Derek Emch, clarinet

FRICITION (2015).....CHIN TING CHAN

Caroline Chin, violin – Matthew McBride-Daline, viola – Brian Snow, cello

FROZEN HEAT (1998).....DAI FUJIKURA

Laura Melton, piano

TWO POEMS TO POLLY (1998).....PETER EÖTVÖS

Aleksander Tengesdal, cello

SUMMERSONG (2014).....MARISSA DIPRONIO

Penny Thompson Kruse, violin – Yu-Lien The, piano

POISON MUSHROOM (2003).....DAI FUJIKURA

Conor Neilson, flute



Raised in Hong Kong, Chin Ting (Patrick) Chan (b. 1986) is Assistant Professor of Music Theory and Composition at Ball State University. He previously held faculty positions at the University of Missouri-Kansas City and Kansas City Kansas Community College. He received his D.M.A. degree from the University of Missouri-Kansas City in 2014. He has been a fellow and guest composer at the International Rostrum of Composers, IRCAM's ManiFeste, the ISCM World Music Days Festival, June in Buffalo, the mise-en music festival and the Wellesley Composers Conference. Awards and commissions include those from the American Prize, ASCAP, Association for the Promotion of New Music, the Charlotte Street Foundation, Foundation for Modern Music, the Hong Kong Composers' Guild, the MidAmerican Center for Contemporary Music, the Interdisciplinary Festival for Music and Sound Art - Shut Up and Listen!, the Lin Yao Ji Music Foundation of China, the Music Teachers National Association, newEar, the New-Music Consortium, the Soli fan tutti Composition Prize, the Virginia Center for the Creative Arts and others. His works are published with the ABLAZE Records, Darling's Acoustical Delight, Melos Music, Music from SEAMUS, Navona Records/PARMA Recordings, the SCI Journal of Music Scores and Unfolding Music Publishing (ASCAP).



In recent years, compositions by Christopher Dietz have been premiered in London, Avullar (France), Montreal, Ottawa, New York, Los Angeles, Washington, Houston, Phoenix and Ann Arbor, among others. His works have been performed by numerous contemporary ensembles including Alarm Will Sound, The Orchestra of the League of Composers, Decoda, The East Coast Contemporary Ensemble, The Chicago Ensemble, Trio Kavak, as well as traditional ensembles such as L'Orchestre de la Francophonie, The Beau Soir Trio, The Orange County Symphony and The Toledo Symphony. Current projects include works for Duo Scorpio and the Oberlin Contemporary Music Ensemble. Residencies at Copland House, Canada's Banff Centre and The Camargo Foundation (Cassis, France) have been important milestones in the development of Christopher's compositional voice. Recognition of his work has come from honors and awards including ASCAP's Morton Gould Young Composer Awards, The Minnesota Orchestra Reading Sessions and Composer Institute, The Riverside Symphony Composer Reading Project (NYC), The Yvar Mikhaschoff Trust for New Music, Random Access Music, The Utah Arts Festival's Orchestral Commission Prize as well as several academic awards, grants and scholarships. Christopher's music has been released on New Focus, Navona and Cambria Records. Christopher holds a Ph.D. from the University of Michigan as well as degrees from the Manhattan School of Music and the University of Wisconsin. Before arriving in Bowling Green he served on the faculty of Hillsdale College and the Oberlin Conservatory. www.christopher-dietz.com



Takuma Itoh spent his early childhood in Japan before moving to Northern California where he grew up. His music has been described as "brashly youthful and fresh" (The New York Times). Featured amongst one of "100 Composers Under 40" on NPR Music, he has been the recipient of the 2012 Charles Ives Scholarship from the American Academy of Arts and Letters, the 2012 ASCAP/CBDNA Frederick Fennell Prize, six ASCAP Morton Gould Young Composer Awards (including the 2010 Leo Kaplan Award), the American Composers Orchestra Underwood New Music Readings, the Haddonfield Young Composer Competition, the New York Youth Symphony First Music Commission, and the Renée B Fisher Composer Commission. Itoh's music has been performed by the Albany Symphony, the New York Youth Symphony, Symphony in C, the Silesian Philharmonic Orchestra (Poland), the Shanghai Quartet, the St. Lawrence Quartet, the Cassatt Quartet, the Momenta Quartet, violinist Joseph Lin, Syzygy Ensemble (Australia), H2 Quartet, Kyo-Shin-An Arts, and the Varied Trio. In addition, his works can be heard on Albany and Blue Griffin Records, and is published by Theodore Presser and Resolute Music.

THURSDAY, OCTOBER 20

7:30 PM, KOBACKER HALL

UNDERCURRENT (2010).....TAKUMA ITOH

BGSU New Music Ensemble
Christopher Dietz, director

BEING AS ONE (2013).....DAI FUJIKURA

Hillary LaBonte, soprano
Gunnar Owen Hirthe, bass clarinet – Aleksander Tengesdal, cello

FRACTAL MINIATURES (2012/14).....ROGER ZARE

- I. Sierpinski Triangle, Iteration I
- II. Flowsnake
- III. Newton Fractal
- IV. Dragon Curve, Iteration I
- V. Mandelbrot Set
- VI. Dragon Curve, Iteration II
- VII. Nova Fractal
- VIII. Sierpinski Triangle, Iteration II

BGSU New Music Ensemble
Christopher Dietz, director

TANGLED LOOPS (1996).....JASON ECKARDT

Gunnar Owen Hirthe, clarinet – Stephanie Titus, piano

WINTER SUNSET (2016).....CHRISTOPHER DIETZ

Hillary La Bonte, soprano – Hong-Da Chin, flute – Derek Emch, clarinet
Gunnar Owen Hirthe, bass clarinet – Christopher Murphy, baritone saxophone
Aaron Hynds, tuba – Kalindi Bellach, viola – Aleksander Tengesdal, cello
Henrique Batista, percussion – Zachary Nyce and Stephanie Titus, piano
Maria Mercedes Diaz Garcia, conductor



Jason Eckardt (b. 1971) has received several awards and fellowships from various distinguished institutions. Many prominent contemporary music ensembles and organizations have commissioned and performed his music. He attended a prestigious university, earning him a degree that qualified him to teach at yet another university. His music is published and recorded and he resides in a shelter that affords him space to live and compose.



Roger Zare has been praised for his "envious grasp of orchestration" (The New York Times) and for writing music with "formal clarity and an alluringly mercenary surface." He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to choir to full orchestra. Often inspired by science, nature, mathematics, and mythology, his works have been performed across the United States by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Omaha Chamber Symphony, the Aspen Music Festival Contemporary Ensemble, and the New York Youth Symphony. Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a Charles Ives Scholarship from the American Academy of Arts and Letters, and many other local and regional honors. He has been composer in residence at the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington, the Chesapeake Chamber Music Festival, and the SONAR New Music Ensemble. A collaboration brought Zare to Switzerland, where he partnered with CERN to present his saxophone quartet, LHC, at the 2014 Montreux Jazz Festival in a program featuring the collision of music and physics. In 2015, Zare received a Copland House Residency Award, and in 2016, Zare attended the Bowdoin International Music Festival as the Kaplan Fellow in composition. Most of Zare's works are published by his own publishing company, Roger Zare Music, and his orchestral catalog is published by the Theodore Presser Company and the FJH Music Company. Zare holds a DMA from the University of Michigan, where he has studied with Michael Daugherty, Paul Schoenfeld, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory and the University of Southern California, and his previous teachers include Christopher Theofanidis, Derek Bermei, David Snook, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen.

BGSU NEW MUSIC ENSEMBLE — Christopher Dietz, director

Zare, Fractal Miniatures:	Itoh, undercurrent
Kenneth Cox, flute/piccolo	Octavian Moldovean, flute/piccolo
Erin Cameron, clarinet/bass	Lydia Dempsey, oboe
Nick Fox, percussion	Lucas Gianini, clarinet
Emily Morin, piano	Jack Smolenski, bassoon
Teresa Bellamy, violin	Garrett Krohn, horn
Aleksander Tengesdal, cello	Jonathan Britt, trumpet
	Kyle McConnell, trombone

THURSDAY, OCTOBER 20

9:30 PM, CLAZEL THEATRE

UTO (2014, US Premiere).....**DAI FUJIKURA**

BGSU Graduate Percussion Quartet
Felix Miguel Reyes, Nick Fox, Henrique Batista, and Scott Charvet

THE SOUL IS THE ARENA (2015).....**MARIO DIAZ DE LEON**

Erin Cameron, bass clarinet

ESSAY FOR VOICES (2014).....**ANTHONY DONOFRIO**

Hillary LaBonte, Amanda Rich, Alicia Yantosca and Mavis MacNeil, voices

THIS CHANGES EVERYTHING (2006/14).....**ALEX TEMPLE**

Soren Hamm, soprano saxophone

FZZL (2011).....**DAN VANHASSEL**

Nick Fox, snare drum

GLACIER (2010).....**DAI FUJIKURA**

Kenneth Cox, bass flute

HEADPHONE SPLITTER, Chapter I (2013).....**MATT MARKS**

Matt Marks, performer



Matt Marks is a composer/ performer of innovative opera and music-theater works, as well as unique and exciting instrumental and electronic music. A founding member of Alarm Will Sound, he performs as a French hornist, vocalist, and keyboardist with such acclaimed new music ensembles as the International Contemporary Ensemble (ICE), Signal, and ACME. He has recorded for Warp Records, Nonesuch, Cantaloupe Music, as well as many other independent labels. He has also performed as a soloist with the L.A. Philharmonic and live on *This American Life* at BAM. As a composer and arranger, Matt's work has been called "staggeringly creative" by *The New York Times*, "obsessively detailed" by *New York Magazine*, and "stunning" by the Pittsburgh Post-Gazette and has been performed at Carnegie Hall, Walt Disney Concert Hall, Lincoln Center, The Barbican Center, The Bang on a Can Marathon, and live on WNYC radio. Matt's first album, his post-Christian nihilist pop opera, *The Little Death: Vol. 1*, released on New Amsterdam Records, was described as "cheerily seductive" by the *NY Times* and "unabashedly boppy, baroque multireferential, then suddenly sentimental" by *Time Out NY*. *TLDVDI* was also one of *Time Out NY's* Top Ten Classical albums of 2010 and it contained one of *Huffington Post's* Top Ten Alternative Art Songs of the Decade. Other recent projects include his mini-opera *Strip Mail* for the L.A. Philharmonic, a sold-out run of his "pop horror fashion show" *The House of Von Macrimé* at the Bushwick Starr, his short operatic work *Blitooth Islands* for the Brooklyn Philharmonic, a remix for Meredith Monk's latest album, and a live realization of The Dirty Projectors' album / opera *The Getty Address*. Upcoming projects include his opera *Mata Hari: The Great Initiator* for Prototype Opera Festival in NYC, which received a NYSCA grant; a production of *Mother Courage and Her Children* at the University of Rochester; and an album of his vocal and ensemble works with Hotel Elephant.

The music of composer and multi-instrumentalist **Dan VanHassel** (b. 1981) has been described as "energizing" (*Wall Street Journal*), "a refreshing direction" (*I Care If You Listen.com*), and "an imaginative and rewarding soundscape" (*San Francisco Classical Voice*). Drawing from a background in rock, Indonesian gamelan, free improvisation, and classical music, his works create an evocative sound world that is both exuberantly expressive and intricately constructed. Recent performances include the Talea Ensemble at the MATA Festival, the International Computer Music Conference, Shanghai Conservatory Electronic Music Week, Bang on a Can Summer Festival, UC Davis Music and Words Festival, and the Wellesley Composers Conference. His music has received grants from Chamber Music America, the Barlow Endowment, and New Music USA. Also active as a concert producer and performer on piano and electric guitar, Dan was a founding member of contemporary chamber ensemble Wild Rumpus and artistic director through 2016. Currently residing in Boston, Massachusetts, Dan has degrees from the University of California-Berkeley, New England Conservatory, and Carnegie Mellon University.



Anthony Donofrio teaches composition, theory, and new music at the University of Nebraska at Kearney. He also coordinates the annual UNK New Music Series and Festival. His music has been performed by ensembles such as Quince, Chamber Cartel, S.E.M. Ensemble, and the Morton Feldman Chamber Players. Recent festival performances include the Vox Novus Festival, New Music on the Bayou, Manchester New Music, and Omaha Under the Radar. He has collaborated on solo pieces for artists such as Liz Pearce, Jeff Heisler, Holly Roadfeldt, Bill Sallak, and Alex Sellers. Fascinated by the compositional approaches to evening-length pieces, he has composed many large-scale works, including a 50-minute work for solo harp, commissioned by Ben Melsky of Ensemble Dal Niente, a 90-minute work for solo piano, commissioned by Amy O'Dell of Chamber Cartel, and a 3-hour work for two percussion and piano, also commissioned by Chamber Cartel. As a result of this fascination, his research looks to find ways to apply the compositional techniques of literature, painting, and sculpture to music. He recently collaborated with ceramic artists Mallory Wetherell and Matt Ziemke on two projects that explore the spatial and temporal aspects of both disciplines. More information can be found at www.donofrio-music.com



FRIDAY, OCTOBER 21

10:30 AM, BRYAN RECITAL HALL

A BREATH OF LIFE (2012).....**CHUN-WAI WONG**

Nermis Mieses, oboe – Susan Nelson, bassoon – Caroline Chin, violin
Matthew McBride-Daline, viola – Robert Rohwer, bass



POYOPOYO (2012).....**DAI FUJIKURA**

Andrew Pelletier, horn

A BOY AND A MAKESHIFT TOY (2015).....**MARY KOYOUMDJIAN**

Michael Hall, viola – Stephanie Titus, piano

Earning his doctorate from the Chinese University of Hong Kong, **Chun-Wai Wong** has a versatile composition profile comprising concert music, musicals and film scores. He draws from, and often infuses various musical languages to evoke various atmospheres and/or sceneries, so as to engage audiences with a quasi-multimedia-art experience. Wong's music have been performed in the United States, Mexico, France, Germany, Belgium, Singapore, Macau and Hong Kong. His music have been performed or recorded by professional performers and ensembles including the Brno Philharmonic Orchestra (Czech Republic), Orchestre d'Harmonie de Saint Omer (France), Internationale Ensemble Modern, Akademie IEMA (Germany), Ensemble Cepromusic (Mexico), Hermes Ensemble (Belgium), The North/South Consonance Ensemble (United States), Boston New Music Initiative (United States), performers from the New York Philharmonic (United States), performers from the Veridian Symphony Orchestra (United States), The 24 (United Kingdom), Hong Kong Philharmonic Orchestra (Hong Kong), the Academy Symphony Orchestra (Hong Kong), and soloist including Dong-Suk Kang, Jan-Erik Gustafsson and Laurens de Boer. In both 2010, 2013 and 2014, Wong was granted The Composers and Authors Society of Hong Kong Scholarship. His works have been recorded and published by the Hong Kong Composers' Guild, Ablaze Records (United States), Europa Musica Publishing (France) and Imagine Music (United States).

ANTHEM FOR DOOMED YOUTH (2015).....**GIRARD KRATZ**

Lance Ashmore, baritone
Kirsten Halker-Kratz and Kathryn Harsha, piano

REMNANTS (2009).....**JOSEPH DANGERFIELD**

- i. Time (as space)
- ii. Time (as movement)
- iii. Time (interrupted)
- iv. Time (in flux)
- v. Time (morphing into...)

Robert Satterlee, piano

THE SUBTLER ARTS OF LIONS (2016).....**ELIZA BROWN**

Aaron Hynds and David Saltzman, tuba



Mary Kouyoumdjian (b. 1983) is a composer with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a sonic palette that draws on her heritage, interest in music as documentary, and background in experimental composition to progressively blend the old with the new. Kouyoumdjian has received commissions from the Kronos Quartet, Carnegie Hall, Alarm Will Sound/ Mizzou International Composers Festival, Brooklyn Youth Chorus, the American Composers Forum/JFund, New York's WQXR, Music of Remembrance, REDSHIFT, Experiments in Opera, Penapis Music & Dance, the Nouveau Classical Project, Duo Noire, Sugar Vendil, Fric-tion Quartet, Ensemble Oktoplus, and the Los Angeles New Music Ensemble. Her music was presented by the 2016 NY Philharmonic Biennial at Lincoln Center. Her music has been described as "eloquently scripted" and "emotionally wracking" by *The New York Times* and as "the most harrowing moments on stage at any New York Performance" by *New York Music Daily*. In her work as a composer, orchestrator, and music editor for film, she has collaborated on a diverse array of motion pictures including orchestrating on the soundtracks to *The Place Beyond the Pines* (Focus Features) and *Demonic* (Dimension Films). Based in Brooklyn, New York, Kouyoumdjian also actively promotes the growth of new music in her native state of California. Currently pursuing her Composition D.M.A. as a Teaching Fellow at Columbia University, Kouyoumdjian studies primarily with George Lewis and Georg Friedrich Haas. She holds an M.A. in Scoring for Film & Multimedia from New York University and a B.A. in Music Composition from the University of California, San Diego, where she studied contemporary composition with Chaya Czernowin, Steven Kazuo Takasugi, and Chinari Ung; new music performance with Steven Schick; and modern jazz with Anthony Davis. Kouyoumdjian is a cofounder of the annual new music conference New Music Gathering, served as the founding Executive Director of contemporary music ensemble Hotel Elefant, and teaches composition at the New York Philharmonic's Very Young Composers Bridge Program.



Girard Kratz was born in Wilkes-Barre, PA, a coal town along the Susquehanna River at the base of the Pocono Mountains in the beautiful Wyoming Valley. He has earned degrees from Wilkes, Bowling Green State, and Temple Universities where his interests included writing for chamber ensembles and electronic music. As President of BGSU's Student Composer Organization, Præcepta, Kratz facilitated numerous performances, both on and off campus, of student-composed pieces and hosted guest composer presentations and performances. He used this knowledge to help create Temple University's first Student Composer Organization, now called Contemplum. Dr. Kratz has taught at BGSU, Owens Community College, Montgomery County Community College, and Temple University. He has served in the administration of Temple's Boyer College of Music's non-credit Preparatory Division and is an advocate for young composers across the Philadelphia region. Kratz has been commissioned by The Assembly Saxophone Quartet, Matt Younglove, The Longfellow Trio, and Duo Montagnard. His pieces are often influenced by literature, explore his anti-war sentiments and love of nature, or whimsically interpret non-musical elements of life, history and philosophy. His music has been performed throughout the United States and has been called "beguiling" and "pregnant with meaning" by the Philadelphia Inquirer. His piece for choir with harp and vibraphone, *There Will Come Soft Rains*, was likened to "sweet spring in time of dissolution" by *Seattle Times* and was recognized by The Carlton Savage Endowment for International Relations and Peace. He shares his musical explorations with his wife and two daughters (all pianists) and has been invited to stay in his residence by three spoiled house cats.



Joseph Dangerfield has lived and worked professionally in Italy, Germany, Russia, Holland, and New York. He is the recipient of many awards and recognitions, including the Aaron Copland Award (2010), the Indianapolis Chamber Orchestra's Composition Prize (2010), the Henry and Parker Peizer Prize for Excellence in Composition (2005), the Young and Emerging Composers Award (2002). He was a Fulbright Scholar to the Russian Federation and the Netherlands (2009-10), where he served as composer-in-residence with the Ensemble Studio New Music at the famed Moscow Conservatory, and lectured at Maastricht Conservatorium. American presenters include the Society of Composers Inc., the MusicX Festival at the Cincinnati Conservatory, the San Francisco New Music Festival, and the Society for Electro-Acoustic Music. His instrumental and chamber compositions have also been performed at such international venues as the Moscow Conservatory, the Vienna Konzerthaus, the Frankfurter KuenstlerKlub, the Conservatorio di Giuseppe Tartini (Trieste, Italy) and in Cairo, Egypt. He has been a resident in the Leighton Studios of the prestigious Banff Centre in Alberta, Canada, and the Yaddo Colony in New York. Recordings of his works are available on the Albany Records European American Music and PIP Press Music Publications. Currently, he is on faculty at the University of Florida.



Eliza Brown is a composer of concert music, music-theater, and opera. Her works have been performed throughout the Americas and Europe by leading interpreters of new music, including Ensemble Dal Niente, Spektral Quartet, ensemble recherche, International Contemporary Ensemble, Network for New Music, Ensemble SurPlus, Quince Contemporary Vocal Ensemble, and Wild Rumpus New Music Collective. Eliza's music reflects her interest in the broader arts and humanities, frequently engaging musical quotation, allusions to historical styles, theatrical elements, text, and ideas drawn from history, literature, and philosophy. Her works can be heard on the Navona, ParlourTapes+, and FonoSax labels, among others. Eliza is currently Assistant Professor of Music Theory and Composition at the DePaul University School of Music.

FRIDAY, OCTOBER 21 2:30 PM, KOBACKER HALL

LULLABY (2014)
SCHERZINO (2010).....**STEVEN STUCKY**

John Sampen, alto saxophone – Marilyn Shruide, piano

SOTTO VOCE (2012).....**MARILYN SHRUDE**

Caroline Chin, violin – Brian Snow, cello – Laura Melton, piano

REACH OUT (2011).....**DAI FUJIKURA**

Kendra Heslip, soprano saxophone – Chris DeLouis, alto saxophone
Caleb Burkhardt, tenor saxophone – Christopher Murphy, baritone saxophone

VARIATIONS FOR STRING QUARTET (2011).....**JAMES ROMIG**

BGSU Graduate String Quartet
Brandi Main, violin I – Alexandria Midcalf, violin II
Kathryn Kibbe, viola – Jon Moody, cello

SCRAPS (2012).....**ROBERT MORRIS**

Brian Alegant, piano

Steven Stucky 1949-2016



Our dear friend **Steven Stucky** passed away on February 14, 2016 at his home in Ithaca, NY. He was 66 years old. Over the years Steve served as teacher and mentor to countless young composers at Cornell, Juilliard, and festivals across the globe. He was our featured guest composer on the New Music Festival in 2009, and was a regular presence on campus in the years following his residency. He was a staunch supporter of the BGSU new music community, serving on the national advisory board of MACCM and mentoring our student composers during readings with the Toledo Symphony. He was a kind, brilliant, funny soul, and our world is diminished by his passing. - KD



Marilyn Shruide received degrees from Alverno College and Northwestern University. Her works have been performed throughout the world and at such prestigious venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the third International Adolphe Sax Concours in Belgium (2002). Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year (2001) Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from BGSU, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the National Endowment for the Arts and the Chamber Music America/ASCAP Award for Adventurous Programming. She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Since 1977 she has been on the faculty of Bowling Green State University. She is the founder and past director of the MidAmerican Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor at BGSU, and in 2011, she was named a Guggenheim Fellow. In 2014, she received the Lifetime Achievement Award from the Faculty Senate at BGSU.



James Romig (b. 1971) endeavors to create music that reflects the intricate complexity of the natural world, where fundamental structures exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. His music has been performed in 49 states and more than 30 countries. Notable ensemble performers include the JACK Quartet, Talujon, Ensemble Chronophonie, Duo Contour, Helix, the Khasma Duo, New Muse Duo, the Zodiac Trio, Suono Mobile, and the Quad City Symphony Orchestra. Solo performances include recitals by pianists Ashlee Mack and Taka Kigawa, flutists John McMurtery and Harvey Sollberger, violinist Erik Carlson, and numerous others. Recordings of his music have been released on the Blue Griffin, First Step, and Navona record labels, and also by Perspectives of New Music/Open Space. His percussion works are especially well-known and have received hundreds of performances around the world. Guest-composer visits include Eastman, Buffalo, Cincinnati, Northwestern, Illinois, and the American Academy in Rome. Residencies include Copland House, Centrum, and national parks (Grand Canyon, Everglades, Petrified Forest). He holds degrees from Rutgers University (PhD, studying with Charles Wuorinen and Milton Babbitt) and the University of Iowa (MM, BM). He has been on faculty at Western Illinois University since 2002.



Robert Morris served as chair of the composition department of the Eastman School of Music, where was Professor of Composition and affiliate member of the theory and musicology departments. He 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. Morris has written music for a wide variety of musical forms and media. 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, Morris 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*.

FRIDAY, OCTOBER 21

8 PM, KOBACKER HALL

SPEKTRAL QUARTET

STRING QUARTET no. 1 - ANOTHER PLACE (2005).....DAI FUJIKURA

STRING QUARTET no. 1 (if on a winter's night...) (2015).....MIKEL KUEHN

Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

QUARTET MOVEMENT (2016).....SAMUEL ADAMS

STRING QUARTET no. 1.5: Experiments in Living (2016).....GEORGE LEWIS

The music of American composer Mikel Kuehn (b. 1967) has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), the Barlow Endowment, BMI (Student Composer Award), the Banff Centre, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Eitelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, violist John Graham, clarinetist Marianne Gytthfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. In March of 2013, six of his works were featured at the Vienna Saxfest held at Konservatorium Wien Privatuniversität. Professor of Composition at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music, the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. Kuehn is currently working on a solo CD for the New Focus label; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, and MSR Classics.

George Lewis (b. 1952) is active as a composer, performer, and computer/installation artist. A 20-year member of the Association for the Advancement of Creative Musicians, he studied composition with Muhai Richard Abrams at the AACM School of Music and trombone with Dean Hey. He holds a B.A. in philosophy from Yale College. A recipient of several awards from the National Endowment for the Arts in both music and inter-arts categories, George Lewis has presented his interdisciplinary compositions across Eastern and Western Europe, North America, and Japan. His computer compositions have been premiered at the Banff Centre (Canada), IRCAM (Paris), and the Studio voor Elektro-Instrumentale Muziek (Amsterdam). His intermedia installations have been shown at the Randolph Street Gallery in Chicago, and the Musée de la Ville de Paris, and his "interactive music videos," combining the mediums of voice, video, and computer music, have been presented at the Arte Electronica Festival in Camerana (Italy) and the Kitchen (New York). George Lewis' work as a trombonist is documented on over eighty record albums on which he is featured as composer, improviser, or interpreter. He has taught at Simon Fraser University and the Art Institute of Chicago, and was for two years curator of the Music program at the Kitchen Center in New York City. He is currently the Edwin H. Case Professor of American Music at Columbia University. A 2015 Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis has received a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a United States Artists Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. In 2015, Lewis received the degree of Doctor of Music (DMus, honoris causa) from the University of Edinburgh.



Samuel Adams (b. 1985) is a composer of acoustic and electroacoustic music. His inventively orchestrated and atmospheric works draw from traditional forms, noise, and digital culture. His work has been hailed as "mesmerizing" and "music of a composer with a personal voice and keen imagination" by *The New York Times* and "wondrously alluring" by *The San Francisco Chronicle*. Adams has received commissions from Carnegie Hall, San Francisco Symphony, New World Symphony, Emanuel Ax, and St. Lawrence String Quartet. In 2015, Adams was named Mead Composer-in-Residence with the Chicago Symphony Orchestra. During his tenure with the CSO, Adams will create new works for the orchestra and co-curate the CSO's critically-acclaimed MusicNOW series with fellow Mead Composer-in-Residence Elizabeth Ogonek. Recent highlights include Shade Studies for pianist Sarah Cahill and the world premiere of Light Readings by the Bienen School of Music Contemporary/Early Vocal Ensemble and Members of the Chicago Symphony. In the fall of 2014, his *Drift and Providence*, a work co-commissioned by the San Francisco Symphony and New World Symphony, was featured as part of the San Francisco Symphony's national tour. Current collaborators include Emanuel Ax, Spektral Quartet and members of the Chicago Symphony Orchestra. Adams was recently awarded a Civitella Ranieri Foundation Fellowship (Umbria, Italy) and will be an artist-in-residence during the summer of 2017. A committed educator, Adams frequently engages in projects with young musicians. In 2014, he was in residence with The National Youth Orchestra of the United States of America (NYOUSA), for which he composed a work that was premiered under the baton of David Robertson. In the summer of 2016, Adams was in residence with National Orchestral Institute and worked with the fellows to create a recording of *Drift and Providence*, which will be released on Naxos in 2018. Adams also regularly works with the students of The Crowden School (Berkeley, CA) as a composition instructor. Adams grew up in the San Francisco Bay Area, where he studied composition and electroacoustic music at Stanford University while also active as a jazz bassist in San Francisco. Prior to working in New York City between 2010 and 2014, Adams received a master's degree in composition from The Yale School of Music.

SPEKTRAL IS:

Clara Lyon and
Mathias Tacke, violins
Doyle Armbrust, viola
Russell Rolén, cello



SATURDAY, OCTOBER 22

10:30 AM, CONRAD CHORAL ROOM

PANEL DISCUSSION: "STATE OF THE ART"

an informal discussion with some of our guest composers moderated by Ryan Ebricht



SATURDAY, OCTOBER 22

2:30 PM, BRYAN RECITAL HALL

ELECTROACOUSTIC WORKS

PIVOT (2015).....DAN VANHASSEL

Kalindi Bellach, viola

LUCIFORM (2011/13).....MARIO DIAZ DE LEON

Octavian Moldoveanu, flute

1AM (2014).....DANIEL PAPPAS

Brian Snow, cello

CANOPI (2011).....MARA GIBSON

Michael Hall, viola

KUBA (2015).....RAVI KITTAPPA

Jacob Kopcieski, tenor saxophone



Composer Mara Gibson is originally from Charlottesville, VA, graduated from Bennington College, and completed her Ph.D. at SUNY Buffalo. She has received grants and honors from the American Composer's Forum, the Banff Center, Louisiana Division of the Arts, ArtsKC, Meet the Composer, the Kansas Arts Commission, the National Endowment for the Arts, the International Bass Society, ASCAP, and the John Hendrick Memorial Commission, the Virginia Center for Creative Arts, the MacDowell Colony and Yale University. Internationally renowned ensembles and soloists have performed her music throughout the United States, Canada, South America, Asia, and Europe. Dr. Gibson teaches at the UMKC Conservatory as Associate Professor; she is founder of the UMKC Composition Workshop and co-director/founder of ArtSounds and coordinates undergraduate composition. She released her first compilation CD *Artifacts* this past May. Her second CD is scheduled to release in November 2017 through PARMA Recordings.



Composer Daniel Pappas writes music ranging from orchestral to chamber, solo and electro-acoustic. Pappas has been featured on several new music festivals including the annual UNCG New Music Festival, and xMUSE at the University of South Carolina. He collaborates often with orchestras in Germany where he first studied music. Pappas is active as a contracted television composer for most all major networks. His music regularly appears on shows such as *Good Morning America*, *World News with Diane Sawyer*, and *20/20*. His new ventures include ventures in popular music as part of his ongoing engagements in the world of commercial music. Dr. Pappas has recently joined the faculty of Fayetteville Technical Community College in NC as their music program coordinator. He is excited to help shape the new Associates of Fine Arts in Music at FTCC. Pappas holds degrees from Grace College, the University of North Carolina at Greensboro, and the University of South Carolina.



Ravi Kittappa is a composer of orchestral, chamber, vocal, and electronic music currently living in New York City. His music has been heard across the US, Europe, and Asia. *The New York Times* described the "vivid soundscapes" of a recent performance of his work, *Decantations III*, as "alluring" and "meditative". His music has also been commissioned and performed by violist Garth Knox, Ensemble dal Niente, counter-induction, Talea Ensemble, Ostravská Banda, The Janacek Philharmonia, Quince Contemporary Vocal Ensemble, Color Field Ensemble, Concert Black, TIGUE, and Paris Ensemble, among others. He has had sound art works commissioned and installed by The Baltimore Museum of Art, The American Visionary Art Museum, The United Nations Day for South-South Cooperation, and the Columbia University Computer Music Center. He has been honored to be selected as a participant at international festivals like Ostrava Days, Bowling Green New Music Festival, Etchings Festival, Minot Modern, Color Field Festival, MATA Festival, Make Music NY, World Saxophone Congress, Avaloch Farms Music Institute, and the Bang on a Can Summer Institute. Also active as a guitarist and improviser, Ravi has performed alongside artists such as Fred Frith, Myra Melford, J. A. Deane, Daniel Carter, and Ritwik Banerji, among many others. In the spring of 2012, Ravi founded the bicoastal (NYC and SF Bay Area) performance and fundraising series, Permutations, which he currently curates along with pianist Karl Larson. In 2013, Ravi created the soundtrack for director Jake Boritt's *The Gettysburg Story*, a documentary film narrated by Stephen Lang that aired on Public Broadcasting stations across the US to coincide with The 150th anniversary of the Gettysburg Address. Ravi is currently completing his Ph.D. in music composition at University of California, Berkeley. He studied philosophy at The Johns Hopkins University and music at Columbia University. His composition teachers include Tristram Murali, Arthur Kampela, Franck Bedrossian, Edmund Campion, David Wessel, and Ken Ueno. Ravi has lectured on his work at academic institutions such as The Janacek Conservatory, Columbia University, UC Berkeley, San Francisco State University, Minot State University, Slipakorn University (Bangkok, Thailand), and KM College of Music and Technology (Chennai, India).

SATURDAY, OCTOBER 22

8 PM, KOBACKER HALL

Bowling Green Philharmonia
Emily Freeman Brown, Director

SEELENRUHE (2015).....**EMILY CUSTER**

Winner of the 49th Annual BGSU Competitions in Music Performance, Composition Division
Robert Jay Garza III, conductor

RESPONSES (2013/16).....**DALIT WARSHAW**

- I. Op. 119, no. 1
- II. Op. 116, no 5
- III. Op. 76, no 3

KINAH (2015).....**LEONARD SLATKIN**

TOCAR Y LUCHAR (2010).....**DAI FUJIKURA**

Maria Mercedes Diaz Garcia, conductor

- INTERMISSION -

BGSU Wind Symphony
Kenneth Thompson, Director

MY BUTTERFLIES (2012/13).....**DAI FUJIKURA**

THE FROZEN CATHEDRAL (2013).....**JOHN MACKEY**

BLOW IT UP, START AGAIN (2012).....**JONATHAN NEWMAN**

Internationally acclaimed conductor **Leonard Slatkin** is Music Director of the Detroit Symphony Orchestra (DSO) and the Orchestre National de Lyon (ONL). He also maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator: Highlights of the 2015-16 season included a three-week Brahms festival in Detroit; engagements with the St. Louis Symphony, Pittsburgh Symphony, Los Angeles Philharmonic, and NHK Symphony in Tokyo; and debuts with Beijing's China Philharmonic Orchestra and the Shanghai Symphony Orchestra. Summer events included a tour of Japan with the ONL and performances of Barber's *Vanessa* in Santa Fe. During the 2016-17 season—in addition to his regular duties in Detroit and Lyon—he will return to Pittsburgh and St. Louis; tour the U.S. and Europe with the ONL; conduct overseas with the WDR Symphony Orchestra Cologne and San Carlo Theatre Orchestra in Naples; and serve as chairman of the jury and conductor of the 2017 Cliburn Competition. Slatkin's more than 100 recordings have garnered seven Grammy awards and 64 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads). A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his book, *Conducting Business*. Slatkin has held posts as Music Director of the New Orleans, St. Louis, and National symphony orchestras, and he was Chief Conductor of the BBC Symphony Orchestra. He has served as Principal Guest Conductor of London's Philharmonia and Royal Philharmonic, the Pittsburgh Symphony Orchestra, the Los Angeles Philharmonic at the Hollywood Bowl, and the Minnesota Orchestra. Born in Los Angeles to a distinguished musical family, he began his musical training on the violin and first studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at Juilliard. He makes his permanent home in Bloomfield Hills, Michigan, with his wife, composer Cindy McTee.



Emily Custer was born and raised in northwestern Minnesota. She began actively composing early in life, winning multiple regional and national competitions throughout grade school. After winning the Lynn Freeman-Olsen Composition Contest, her pedagogical piano piece, *Falling Leaves*, was published by Hal Leonard (2007) and included in the NFMC Junior Festival Bulletin. Custer graduated magna cum laude from North Dakota State University (2013) with a B.M. degree in Piano Performance. In 2016, Custer earned a M.M. degree in music composition from Bowling Green State University, where she served as a theory and aural skills teaching assistant and instructor of record for Choral Arranging. While at BGSU, she studied with composers Marilyn Shrupe and Christopher Dietz and soprano Myra Merritt. Custer also assisted as vocalist, pianist, and violinist in multiple new music readings, premieres and performances. Recent works include: *Psalm 57* (2016) for soprano, soprano sax, and piano; *Seelenruhe* (2015) for orchestra; *eight o'clock* (text by A.E. Housman; 2015) for mezzo-soprano, clarinet, vibraphone, cello, and narrator; and commissioned works for youth choir: *Seelenruhe* was selected for the 2015 Toledo Symphony Orchestra reading session (BGSU) and won first prize in BGSU's 49th Annual Concerto Competition (Composition Division). It will be premiered in October 2016 by the BGSU Philharmonia at the 38th Annual New Music Festival (BGSU). The piece also advanced to the finals in the 2016 ASCAP Morton Gould Young Composer Awards and the 2016 BMI Student Composer Awards. Currently, Custer resides in North Dakota, working for U.S. Congressman Kevin Cramer in addition to freelance work as a private music teacher, composer and performer.



An internationally acclaimed composer, pianist and thereminist, **Dalit Hadas Warshaw's** works have been performed by numerous orchestral ensembles, including the New York and Israel Philharmonic Orchestras (Zubin Mehta conducting), the Boston Symphony, the Cleveland Orchestra, the Houston Symphony, and the Grand Rapids Symphony. After creating a splash as a wunderkind (and dubbed by Zubin Mehta as "one of the most talented youngsters I have ever come across"), Warshaw's symphonic works continually demonstrate an expansive yet deeply subtle "gift for colorful orchestration," as described by the *Grand Rapids Press*. Her music has been widely praised for its lyricism, unique orchestral palette, distinctive harmonic vocabulary, sense of drama, emotional intensity and vivid portrayal of character. As a pianist, Warshaw has performed widely as both soloist and chamber player, in venues as diverse as Avery Fisher Hall, Miller Theater, Alice Tully Hall and the Stone, her repertoire ranging from the piano concerti of Mozart, Schumann and Grieg to her own compositions and improvisations. She has soloed with the Rockland Symphony, Cheyenne Symphony and the Misgav Chamber Players, under the direction of Lukas Foss. Having studied theremin with the renowned Clara Rockmore from an early age, she has appeared as theremin soloist with the Boston Modern Orchestra Project and the San Francisco Symphony. She has also performed with the New York Philharmonic, the Boston Symphony, the American Symphony Orchestra and the Royal Stockholm Philharmonic, among other ensembles. Her CD, *Innovations*, was released in January 2011 and is available on Albany Records. Alongside works for solo piano and voice, this disc integrates the theremin with acoustic ensembles in ways that exhibit the more lyrical, vocal and expressive capacities of this unusual instrument, and that reveal its limitless ways of blending and interacting with different timbral combinations. A full-time faculty member of the composition/theory department at the Boston Conservatory from 2004 to 2014, Warshaw obtained her doctorate in music composition from the Juilliard School, also teaching orchestration there from 2000 to 2005. Awards include five ASCAP Foundation Grants to Young Composers, a Fulbright Scholarship to Israel, a Charles Ives Scholarship from the American Academy of Arts and Letters, and two BMI Awards. Warshaw has held multiple residencies at the Yaddo and MacDowell Artist Colonies, and is a graduate of Columbia University and the Juilliard School. She currently serves on composition faculty at CUNY-Brooklyn College.



John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Wind Symphony, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, *Hirez!*, composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and been commercially recorded three times. John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a two-time recipient of the ABA/Ostwald Prize, first for *Redline Tango* (his first wind band piece), and then for *Aurora Awakes* (which also received the NBA/Revelli Prize, making it one of only three pieces to ever win both prizes). The US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to John's score, *Danni*. John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.



Jonathan Newman composes music rich with rhythmic drive and intricate sophistication, creating broadly colored musical works that incorporate styles of pop, blues, jazz, folk, and funk into otherwise classical models. Upcoming projects include a Mass with texts by poet Victoria Chang for The Choir of Trinity Wall Street, and a viola concerto for soloist Brett Deubner. Recent commissions include *Blow It Up, Start Again*, written for Chicago Youth Symphony Orchestras and performed by orchestras worldwide, including the Minnesota Orchestra and the Grand Rapids Symphony, and this summer by the Cabrillo Festival of Contemporary Music and the Royal Philharmonic Orchestra at the 2015 BBC Proms. Other recent commissions include *Prayers of Steel* for Chicago's Gaudete Brass, *These Inflected Territories* for chamber quartet, *Vivid Geography* for women's chorus and chamber orchestra, *Stereo Action* for percussion ensemble, and arrangements of electronica for *Acoustica: Alarm Will Sound Performs Aphex Twin*. As a MacDowell Colony Fellow, he began work on an opera based on the 1962 cult horror film *Carnival of Souls*, in collaboration with playwright Gary Winter. His works have been recorded on Aviator, BCM, Brain Music, Cantaloupe, Cedille, Klavier, Mark Custom, Naxos, Potenza, and Summit Records. Newman holds degrees from Boston University's School for the Arts (MusB) and The Juilliard School (MusM), where he studied with composers John Corigliano and David Del Tredici.



Internationally acclaimed conductor **Leonard Slatkin** is Music Director of the Detroit Symphony Orchestra (DSO) and the Orchestre National de Lyon (ONL). He also maintains a rigorous schedule of guest conducting throughout the world and is active as a composer, author, and educator: Highlights of the 2015-16 season included a three-week Brahms festival in Detroit; engagements with the St. Louis Symphony, Pittsburgh Symphony, Los Angeles Philharmonic, and NHK Symphony in Tokyo; and debuts with Beijing's China Philharmonic Orchestra and the Shanghai Symphony Orchestra. Summer events included a tour of Japan with the ONL and performances of Barber's *Vanessa* in Santa Fe. During the 2016-17 season—in addition to his regular duties in Detroit and Lyon—he will return to Pittsburgh and St. Louis; tour the U.S. and Europe with the ONL; conduct overseas with the WDR Symphony Orchestra Cologne and San Carlo Theatre Orchestra in Naples; and serve as chairman of the jury and conductor of the 2017 Cliburn Competition. Slatkin's more than 100 recordings have garnered seven Grammy awards and 64 nominations. His recent Naxos recordings include works by Saint-Saëns, Ravel, and Berlioz (with the ONL) and music by Copland, Rachmaninov, Borzova, McTee, and John Williams (with the DSO). In addition, he has recorded the complete Brahms, Beethoven, and Tchaikovsky symphonies with the DSO (available online as digital downloads). A recipient of the prestigious National Medal of Arts, Slatkin also holds the rank of Chevalier in the French Legion of Honor. He has received Austria's Decoration of Honor in Silver, the League of American Orchestras' Gold Baton Award, and the 2013 ASCAP Deems Taylor Special Recognition Award for his book, *Conducting Business*. Slatkin has held posts as Music Director of the New Orleans, St. Louis, and National symphony orchestras, and he was Chief Conductor of the BBC Symphony Orchestra. He has served as Principal Guest Conductor of London's Philharmonia and Royal Philharmonic, the Pittsburgh Symphony Orchestra, the Los Angeles Philharmonic at the Hollywood Bowl, and the Minnesota Orchestra. Born in Los Angeles to a distinguished musical family, he began his musical training on the violin and first studied conducting with his father, followed by Walter Susskind at Aspen and Jean Morel at Juilliard. He makes his permanent home in Bloomfield Hills, Michigan, with his wife, composer Cindy McTee.

BOWLING GREEN PHILHARMONIA

Violin I
 Alexandra Midcal**
 Brandi Main**
 Teresa Bellamy
 Mary Solomon
 Ling Na Kao
 Kurtis Parker
 Jianda Bai
 Ben Silberman
 La Le Dew
 Nia Dewberry
 Anna Eyink
 David Timlin
 Elijah Thomas

Violin II
 Sophia Schmitz
 Zi-Ling Heah
 Bethany Holt
 Charlotte Hands
 Jamie Magrini
 Xiangyi Liu
 Renata Kurtz
 Emily Toplow
 Lindsay Watkins
 Sean McHale
 Zachariah Shutt
 Joshua Martin
 Alexis Reiff

Violas
 Kathryn Kibbe*
 Caleb C. N. Georges
 Yu-Ting Huang
 Irene Blazek
 Blade W. M. Frisch
 Amory R. Fout
 Alysha Szczublewski

Cello
 Jonathan Moody*
 Taylor Stobinski
 Gramm Drennen
 Andrew Lewis
 Sara Hart
 Kaleb Ringler
 Julia Horter

Bass
 Nicholas R. Young*
 Cameron M. Morrissey
 Adam Behrendt
 Joseph R. Starks
 Stephen J. Wolf
 Lindsay W. Diesing

Harp
 Julie Buzzelli+
 Michaela Natai

Flute/piccolo
 Alaina Clarice*
 Paul Mizzi
 Samantha Tartamella
 Michelle Whitmore

Oboe/Cor Anglais
 Jana Zilova*
 Thomas Morris
 Mayuri Yoshii
 Anthony Aftul

Clarinet
 Kyle J. Kostenko**
 Jeremy Gdaniec**
 Lucas Gianini**
 Timothy Young (bass)

Bassoon/contr
 Ashley Mania**
 Mikaela Kroyer**
 Jack Smolenski**

Horn
 Rachel Romero**
 Peter Guidi**
 Douglas Poteat**
 Kristen Ronning
 Trent Andersen

Trumpet
 Bryan Powell**
 Enrico Solito
 Christina Komosinski
 Edmund Gunther

Trombone
 Kyle McConnell*
 James Foster
 Jeff Hlutke (bass)

Tuba
 Samuel Teeple

Percussion/ Timpani
 Scott Charvet*
 Henrique Batista
 Nick Fox
 Felix Reyes

Piano/Celeste
 Anita Yi-Chieh Chiu

*denotes sectional principal
 **denotes section co-principal or co-concertmaster
 + faculty

Trumpet
 Maria Mercedes Garcia Diaz,
 DMA conductor

Robert Jay Garza III,
 MM conductor

FACULTY AND GUEST PERFORMERS

In 2015, **Brian Alegant** was the first music professor to be named "U.S. Professor of the Year" by the Carnegie Endowment for the Advancement of Teaching and the Council for the Advancement and Support of Education. He earned a PhD in music theory from the Eastman School of Music, master's degrees in music theory and music history from Temple University, and a BM in piano performance from the Philadelphia College of the Performing Arts. He is a former editor of Music Theory Spectrum, former executive board member of the Society for Music Theory, and recipient of a 2006 Northeast Ohio Council on Higher Education Award for Teaching Excellence. Before joining the Oberlin faculty, Alegant taught at McGill University from 1990-96. His research interests include performance and analysis, pedagogy, and twelve-tone music. He has received fellowships from the National Endowment for the Humanities (1999-00), the Social Sciences and Humanities Research Council (1993-96), and the Mellon foundations (2003), and has published on a wide range of topics in *Music Theory Spectrum*, *Journal of Music Theory*, *Perspectives of New Music*, *Music Analysis*, *Journal of Music Theory Pedagogy*, *Intégral*, and *Nineteenth-Century Music Review*. His book on the twelve-tone music of Luigi Dallapiccola was published by the University of Rochester Press.

Lance Ashmore, baritone, is a member of the Voice Faculties at both Ohio Northern University and The University of Findlay, and also teaches at BGSU. Many of his former students have gone on to continued studies in music at such institutions as The Ohio State University, The University of Akron, The Eastman School of Music and Boston University. Others are actively pursuing performing careers both in Opera and Musical Theatre in regional and touring companies throughout the country. As a performer, he has appeared with opera companies throughout the region including Cleveland Opera, Lyric Opera Cleveland, Michigan Opera Theatre, Toledo Opera and Piccolo Opera. His repertoire includes leading roles in opera and operetta such as *Carmen*, *La Cenerentola*, *La Bohème*, *The Marriage of Figaro*, *The Magic Flute*, *Patience* and *The Pirates of Penzance*. Musical Theatre credits include *Kiss Me Kate* (Fred Graham), *The Secret Garden* (Archie), *Candide* (Billy), *Yeston* and *Kopit's Phantom* (Erik) and *The Sound of Music* (Captain Von Trapp). Most recently he was seen as Emile DeBeque in Ohio Northern University's production of *South Pacific* and as Paul Berthalet in *Carnival* at The University of Findlay. Lance worked for a number of years with Michigan Opera Theatre's Department of Community Programs and with Toledo Opera as a Resident Artist, performing and serving as the Stage Director for their Outreach Productions as well as their Summer Opera Camp for High School Students. He holds both his Bachelor's and Masters Degrees in Vocal Performance from Bowling Green State University where he was a voice student of Warren Allen and Andreas Poulimenos and an acting student of Roy Lazarus.

Described by the *Chicago Sun Times* as "...riveting and insightful, who lights up in passages of violin pyrotechnics," **Caroline Chin** has concertized throughout the United States, Europe, and Asia in concert halls including the John F. Kennedy Center, the White House during their Christmas Festivities, New York's Carnegie and Weill Halls, and the Concertgebeu in Amsterdam. She gave her solo debut at age 12 and has since performed with several orchestras throughout the United States. An avid chamber musician, Ms. Chin is currently a member of the Hudson Piano Trio and has collaborated with members of the Takacs Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfisch, Colin Carr, Nobuko Imai, Charles Neidich, Piers Lane, Vladimir Mendelssohn, Roger Chase, and Abdel Rahman El Basha. She has been an invited guest artist at the Consonances Festival in France, Schiermonnikoog Chamber Music Festival in Holland, the 2 Rivers Chamber Music Festival in the UK, the Scotia Festival in Canada, and the Newburyport Chamber Music Festival in Massachusetts. A promoter of new music, she has performed works of composers Paul Moravec, Christopher Theofanidis, Michael Gotanska, Lisa Bielawa, Martin Kennedy, Alexandra Vrebelov, and a world premiere of Triple Concerto: Da Camara by Pulitzer Prize winning composer, George Walker. Recordings include the world premiere Elliott Carter's *Te Diriti for Violin and Cello* on Centaur Records as well as recordings on Avie Records, Somm Records, and New World Records. Ms. Chin has toured the US and Japan with tap dancer Savion Glover and performed and recorded as leader of SONYC and concertmaster of the Paragon Ragtime Orchestra. As the Artistic Director of Musica Reginae from 2007-2011, she worked to bring high quality music performances to the ethnically diverse communities of Queens. Ms. Chin teaches at Bowling Green State University's College of Musical Arts as Assistant Professor of Violin. She received her Bachelor of Music Degree from Indiana University's School of Music as a student of Miriam Fried and has received her Master of Music Degree from the Juilliard School as a student of Robert Mann.

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 a bachelor's degree from The Juilliard School where he was a Teaching Assistant for Karen Tuttle and a 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 Murdoch, Lawrence Dutton, and served as a Teaching Assistant for the Department of Music. Daline was the top prizewinner at the 1999 Artists International Competition 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 performs on a Brescian Viola circa 1560.

Ryan Ebricht completed his Ph.D. in musicology at the University of North Carolina at Chapel Hill, and also holds a M.M. degree in musicology and vocal performance from the Peabody Conservatory

BGSU WIND SYMPHONY

Flute
 Francesca Leo*
 Taylor Francis
 Connor Lane
 Nicole Wells
 Elizabeth Ritter (pic)
 Natalie Rodriguez-Limon

Oboe
 Anthony Aftul*
 Ava Wirth
 Erin Smith (EH)
 Thomas Morris

Clarinet
 Ally Szeles (E-flat)
 Stephen Dubetz*
 Cynthia Goosby
 Timothy Young
 Jeremy Gdeniac

Bass Clarinet
 A J Skojac

Bassoon
 Mikaela Kroyer*+
 Kelly Ellis
 Jack Smolenski (contra)
 Alex Meaux

Saxophone
 Brianna Buck*+
 Chi-Him Chik*
 Ian Semanovich
 Emma Mills
 Seth Bowser
 Drew Hosler

Trumpet
 Ed Gunther*
 Enrico Solito*
 Greg Jacks
 Qiwei Li
 Ben Dubbert
 Konnor Masell
 Jake Fekete

Horn
 Rachel Romero*
 Trent Andersen
 Peter Guidi
 Kristen Ronning
 Rebecca Shields

Trombone
 Alex Hansford*
 Matthew Jermiason
 Jeff Hlutke
 Sam Weibel

Euphonium
 Parker Holben
 Chris Collins
 Mark Simmons

Tuba
 Diego Flores
 Kevin Graham
 Stephen Novak^
 Candace Stalczyński

Percussion
 Febe Harmon
 Zach Green
 Jerin Fuller
 Nathan Gutcher
 Erin Redick
 Eric Cooper
 Jacob Vaughn

Piano
 Hannah Bossner

*denotes Principal
 +denotes Mark S. Kelly Scholarship Recipient
 ^denotes Librarian

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 Hart 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*.

of Johns Hopkins University. His research focuses on music for the voice, stage, and screen, with an emphasis on twentieth-century opera, minimalism, and nineteenth-century Lieder. His current project, Making American Opera for the Modern Age, centers on the negotiation of cultural politics, artistic innovation, and the politics of institution and genre in the creation of new American operas from the 1980s to the present. Dr. Ebricht presents regularly at regional, national, and international conferences. He has written for *The Grove Dictionary of American Music*, *Notes*, and *MAKE: A Literary Magazine*, and has an article forthcoming in the edited collection *Rethinking Reich*. Before coming to BGSU, Dr. Ebricht taught at UNC-Chapel Hill and UNC Greensboro. At BGSU, he leads courses in music appreciation, chamber music literature, and twentieth- and twenty-first-century music.

Kirsten Halker-Kratz holds bachelor degrees in music and chemistry from Bluffton University, a master's degree in piano pedagogy and organ performance from Bowling Green State University, and a professional studies certificate in non-profit executive administration from the University of Pennsylvania. During her tenure at BGSU, Ms. Halker-Kratz began her lifelong focus on extended techniques and music written for piano and organ after 1950. Her openness to premiering new works led to performances for Society of Composers, Inc.; Women Composer Forums; Christian Composer's Forums; a simulcast of Stockhausen's *Kreuzspiel* on the occasion of his birthday, and several student premieres. Residing in Media, Pennsylvania, Ms. Halker-Kratz spent twelve years at the Settlement Music School in Philadelphia, serving in several administrative and leadership roles. She is currently the Executive Director of the Chester Children's Chorus, a non-profit outreach program of Swarthmore College. During her five-year tenure, she has expanded the program to include private instrumental lessons, academic tutoring, and college mentoring. She was recently cited for her work by the office of the mayor of Chester. She is also the director of music ministries at Trinity Lutheran Church in Havertown. For nearly two decades, Ms. Halker-Kratz has enjoyed musically collaborating with her husband (Girard) and daughters, Caroline and Charlotte.

Violist Michael Hall lives in Chicago and has performed and taught across Europe, Asia and the United States. Described by the *New Music Connoisseur* as "utterly masterful," and Chamber Music Today as having "superb technique," he recently made his Chicago Orchestra Hall solo debut and concluded a recital tour to Vienna, Austria and Udine and Tolmezzo, Italy. Hall has been a featured performer at the Thailand International Composition Festival in Bangkok, the Positano Chamber Music Festival in Italy, the Vianden International Chamber Music Festival in Luxembourg and the Composer's Concordance Series in New York City. Twice he has presented world premieres at International Viola Congresses at Minneapolis and Reykjavik, Iceland, performed at the 2014 Primrose International Festival in Los Angeles, and presented to critical acclaim the North American premiere of Chen Yi's, *Xiani Shi*, the first viola concerto written by a Chinese composer, with the Chicago Composers Orchestra, and earlier with the Chiang Mai Philharmonic in Thailand. Future performances include solo appearances at the 2016 New Music Gathering, the inaugural Ear Taxi Festival, May String Festival in Bandung, Indonesia, 2016 UMIKC Summer Composition Workshop, 2016 Thailand International Composition Festival, the American Viola Festival at Oberlin and performing Mozart's *Sinfonia Concertante* with the Northwest Symphony Orchestra. Compositions written for Michael Hall include three recently released commercial recordings: Narong Prangcharoen's *Anitalkaranni*, Mara Gibson's *Cinopy* and James Mobbetley's *Subject To Change Without Notice*, which received accolades from the *American Record Guide*, *Faithful Magazine*, *NewMusicBox* and "I Care If You Listen." Other notable solo premieres have included works by Marta Proszynska, Matthew Burtner, Antonio Celso Ribeiro, Michelle McQuade Dewhirst, Christian Ellenwood, Jean-Yves Caillouet, David Vayo, Seth Boustead, Eric Malmquist and Yu Pengfei. In addition to presenting the Asian premieres of works by Elliott Carter, Zhou Long, Shulamit Ran and Nico Muhly, Hall has championed the music of Alfred Schnittke, Stephen Paulus and Kee Yong Chong. Future premieres of solo works written for Hall include compositions by Eric Moe, Amy Williams, Mary Kouyoumdjian, Rob

Deemer, Chaipruk Mekara, Milicia Djordjevic, Luke Gullickson, Iliya Levinson and a trio by David Vayo. Commercial recordings can be found on the Delos, Centaur, Acoma, Clarion, Vienna Modern Masters, and Albany Records labels. Hall has performed on Thailand's PBS-TV, National Public Radio's "Live From Studio A," and WFMT's new music program Relevant Tones. Hall regularly performs with the Chicago Philharmonic, Joffrey Ballet, Ravinia Festival, Baroque on Beaver Island Music Festival, and the Chicago Composers Orchestras. He has also worked with members of Ensemble Del Niente, Fonema Consort and newEar Contemporary Chamber Ensemble. Additional solo performances include the Philadelphia Salon Series, Frequency Series at Constellation, Sonict New Music Series, Carriage Barn Series, Bennington College, Pianoforte Salon Live Series, Open Ground Series, South Loop Music Festival, 360° Series, CUBE New Music Series and and his third residency at the University of Missouri Kansas City Conservatory Summer Composition Workshop, where he will be a featured performer. Hall will also be making his sixth appearance at the Thailand International Composition Festival in Bangkok. An avid chamber musician, Hall was a founding member of the Lake String Quartet, Ensemble-in-Residence at Yellowstone National Park. He has also performed at numerous summer festivals, including the Grand Teton Festival, the National Orchestral Institute, Kneisel Hall Chamber Music School, and the Aspen Music Festival, where he was a winner in the Indiana-Aspen Concerto Competition. Michael believes strongly in the expressive power of collaborating with diverse disciplines in the arts. Collaborations with dancers and visual artists led to guest recitals and lectures at the Nelson Atkins Museum, Kansas City Art Institute, Chicago Renaissance Society, Musical Bridges Program and the Experimental Sound Studio. Cross-curricular interests naturally led to Michael's Young Composers Project, funded by the City of Chicago with a Neighborhood Arts Grant. The project combined Howard Gardner's concepts of Multiple Intelligences with the basic building blocks of music to teach math and creative writing to children grades K-6 in public elementary schools on Chicago's South Side. Other awards include grants from USArtists International and the Mid-Atlantic Arts Foundation. Hall teaches on the faculty of VanderCook College of Music, and has served on the faculties of Illinois Wesleyan University, Chicago Academy for the Arts, Guilford College, Chicago Youth Symphony Orchestra and taught adjunct at the University of Chicago. Additionally, Hall is the Director of Education for the Bandung Philharmonic in Indonesia, and serves on the Board of the American Viola Society. Hall received his Doctorate degree from the University of North Carolina at Greensboro, graduated from the University of Cincinnati College-Conservatory of Music with a Masters and received his Bachelor degree from Ball State University. His teachers include Michelle LaCourse, Scott Rawls, Peter Kamnitzer, Linda Geidel and the LaSalle and Tokyo string quartets. Hall plays a viola made by Ferruccio Vraganoio. Hall and his wife, Kristine, who is the most inspiring 5th grade teacher in Chicago Public Schools, have two daughters. Hall has logged over 3,000 miles hiking through the Greater Yellowstone Ecosystem and other mountain chains throughout the world, is an avid amateur photographer, loves dark chocolate and recently completed the Chicago Marathon.

Kathryn Harsha completed her Master's degree in Orchestral Conducting at the Cleveland Institute of Music. She earned her undergraduate degree at Bluffton University in Bluffton, Ohio, majoring in Piano Performance and Humanities. While a student at the Sorbonne in Paris, Ms. Harsha studied orchestral conducting privately and served as Assistant Conductor of the Chorale des Étudiants Etrangères. Before coming to Baltimore from Cleveland, Ohio, Kathryn worked as Music Director of the Lakeland Civic Orchestra and Opera per Tutti, and was the Assistant Conductor of the Cleveland Music School Settlement Youth Orchestras as well as working as a church musician and educator. Ms. Harsha is currently the Executive Director of the Opus Community Music School, and is the Music Director of the Cleveland Rape Crisis Center's Sing Out! benefit concert series, which has raised more than a million dollars for the center. She lives in Baltimore, where she spends as much time as possible eating chocolate, playing with her camera, gardening, and traveling with her husband Tom and two children, Alexandra and Christian.

Jacob Kopcienski has performed numerous concerts as a soloist, chamber or ensemble musician throughout the United States, France, Italy, Malaysia, and Australia. Striving to advocate for the music of living composers, he has worked with established and emerging composers including Vinko Globokar, François Rosé, Julien Malaussena, Ravi Kittappa, Molly Joyce, Peter Wilson, and Jamie Leigh Sampson. Jacob has also enjoyed collaborations with visual and performance artists including Antone Konst and Ferial Boushaki. Jacob is currently dual enrolled in the Saxophone Performance and Musicology programs at West Virginia University where he studies saxophone with Michael Ibrahim. He has previously studied saxophone with Jean-Michel Gourry at the Conservatoire à Rayonnement Régional de Boulogne Billancourt and John Sampen at Bowling Green State University.

Penny Thompson Kruse, professor of violin, has performed extensively as a soloist, orchestral and chamber musician. Prior to her BGSU appointment in 2000, Kruse was on the faculty of William Jewell College in Liberty, Missouri, for eight years. For five seasons she was a member of the Kansas City Symphony, serving as associate concertmaster during the 1989-90 season. Currently she performs with her husband, violist Steven Kruse as the Kruse Duo and with violinist Ioana Galu as Treble Trouble. Kruse has been featured as soloist with several orchestras in the Midwest, including the Bowling Green Philharmonic, Eastern Festival Orchestra, Hutchinson Chamber Orchestra, Independence Symphony, Kansas City Camera, Kansas City Chamber Orchestra, Liberty Symphony, Lima Symphony, Northland Symphony, Overland Park Orchestra, Perrysburg Symphony Orchestra, Philharmonia of Kansas City, and the Toledo International Youth Orchestra. Internationally, she has soloed in Hanoi with the Vietnam National Opera and Ballet Orchestra and the State Philharmonic of Sibiu in Romania. Her performance of Chen Yi's *Chinese Folk Dance Suite*, with the Bowling Green Philharmonia, is available on Albany Records. She has performed in numerous music festivals, including the Colorado, Peninsula, Spoleto and Grand Teton. As first violinist of the Escher Quartet, she was an artist-in-residence at Music at Penn's Woods at Pennsylvania State University. Currently, Dr. Kruse serves as a member of the violin faculty at Eastern Music Festival in Greensboro, North Carolina. As a member of the International Women's String Quartet, she performed at the 2002 National Women's Day in Hanoi, Vietnam, as well as presented master classes and recitals in Tainan, Taiwan and Hanoi. She has performed in the American Romanian Festival with concerts in the U.S. and in Timisoara, Romania, as well as the Romanian American Festival sponsored by the Foundation "Societatea de Concerte Bistrita," giving concerts in Bistrita and Cluj, Romania. In March 2011, Kruse appeared with the Counterpoint Ensemble in Kaohsiung, Taiwan. Kruse has also performed at numerous state, national, and international conferences including the 2000 College Music Society: Musical Intersections; 31st International Viola Congress in Kronberg, Germany; 37th International Viola Congress at the University of Stellenbosch, South Africa; 39th International Viola Congress in Würzburg, Germany; 2006 Percussive Arts International Conference; and was a panelist and clinician at the 2006 and 2011 American String Teachers Association Conferences. Trained at Northwestern and Yale Universities and earning a D.M.A. in violin performance from the University of Missouri—Kansas City, Conservatory of Music and Dance, Dr. Kruse has co-authored articles in American String Teacher, the Strad and Journal of the American Viola Society with her husband, Steven Kruse. In 2001, Dr. Kruse was named Professor of the Year by the BGSU students of Ashley/Batchelder Residence Halls. In 2008, she received the Pro Musica Award for Exceptional Service to the students of BGSU.

Laura Melton has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and the National Symphony Orchestra's Young Artist Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concurso Internacional 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 recently released CDs of solo and chamber works of Adler and Sebastian Currier on Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. She holds a bachelor's degree from the University of Maryland, where she was a student of Neita 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. A graduate of the Interlochen Arts Academy, Melton is currently a summer faculty member at the Interlochen Arts Camp.

Nermis Miseses has been recently appointed Assistant Professor of Oboe at BGSU. Prior to this appointment she held positions at the University of Kentucky (Lexington, KY), Ohio Northern University (Ada, OH), and Hillsdale College (Hillsdale, MI), and maintained a private studio in Ann Arbor, MI. Miseses is an active performer. In 2011, she won first place in the First International Oboe Competition, held in Santa Catarina, Brazil, and received the Best Brazilian Music Interpretation Prize. She also garnered second place at the Society for Musical Arts 2012 Young Artist Competition, Ann Arbor, MI. She has appeared in solo performances at the Kennedy Center for the Performing Arts in Washington, D.C., and the Cranbrook Music Guild Series in Bloomfield Hills, MI, and has soloed with the Michigan Philharmonic Orchestra on the oboe d'amore. Currently principal oboe of the Michigan Opera Theatre in Detroit, and former principal of the Michigan Philharmonic, she has also performed throughout Michigan with the Dearborn, Ann Arbor, Sphinx, Rochester, Lexington Bach Festival, and Symphony of the Lakes Orchestras. On a national scale, she has appeared in concerts with the Puerto Rico Symphony Orchestra (San Juan, PR) and the National Repertory Orchestra (Breckenridge, CO) and toured Denmark with the Thy Chamber Music Festival (2011). She holds DMA and MM degrees from the University of Michigan under Nancy Ambrose King and BM from the Conservatory of Music of Puerto Rico, under Frances Colón.

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

Susan Nelson is the Assistant Professor of Bassoon at BGSU, and enjoys an active career as a performer, teacher, and clinician. She recently taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nagogdoches, Texas. In the summer Nelson teaches at the Boca Majority Bassoon Camp and BGSU's Double Reed Camp. She has performed with the annual Classical Music Festival in Eisenstadt, Austria, as well as the Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and the Helena Symphony. Nelson taught at

both Adrian and Heidelberg Colleges and was a member of the Heidelberg faculty wind quintet. She also held the position of principal bassoon in the Great Falls Symphony and was a member of the Chinook Winds quintet in Great Falls, Montana. She has received the top award at the Midwest Double Reed Society Young Artists Competition, was a finalist in the University of Oklahoma Concerto Competition, a finalist in the Arapahoe Philharmonic Concerto competition, and won third place in the Ann Arbor Society for the Musical Arts competition. She is a graduate of the University of Kansas, the University of Oklahoma, and the University of Michigan. Her primary teachers include Jeffrey Lyman, Carl Rath, and Alan Hawkins.

Andrew Pelletier, horn, is a Grammy Award-winning soloist and chamber musician regularly performing across the United States. Principal horn of the Michigan Opera Theatre (Detroit Opera House) and Ann Arbor Symphony, he was the first-prize winner of the 1997 and 2001 American Horn Competition. Active nationally as a solo artist, he has appeared at the International Horn Society Annual Symposia in 1997, 2003, 2005, 2009 and 2013 and has presented solo performances in 25 U.S. States, England, Canada and Mexico. As a member of Southwest Chamber Music, he won a 2005 Grammy Award for Best Classical Recording (small ensemble category). Dedicated to new music, he has commissioned and premiered over 20 works for the horn as a solo voice. He spent almost a decade as an active freelance performer in Los Angeles and can be heard on film soundtracks for *Battle: Los Angeles*, *Your Highness*, *Lethal Weapon 4*, *The X-Men*, *Against the Ropes* and *Frequency*, as well as various television movies for Lifetime TV and the Sci-Fi Channel and has recorded for Cambria Master Classics, Koch International, Delos and MSR Classics labels. Since 2004, he serves as the Associate Professor of Horn at BGSU.

Robert Rohwer joined the BGSU faculty in fall 2007, and holds bachelor's degree from Oberlin College, where his primary teachers included Timothy Pitts and Scott Haigh; received his master's degree in bass performance from Rice University under the guidance of Timothy Pitts and Paul Elison; as a Fellow of The Tanglewood Institute of Music, attended for two consecutive years studying privately and performing in master classes with esteemed bassist Edwin Barker; past instructors include Ethan Connor, Harold Robinson and Dave Malone; performed nationally with the Rochester Philharmonic Orchestra, Detroit Symphony, Houston Grand Opera, Cleveland Ballet, Cleveland Opera, Ohio Chamber Orchestra, Toledo Symphony and Fort Wayne Philharmonic; internationally with the Bergen Philharmonic (Norway) and the Windsor Symphony Orchestra in addition to performances in Japan, Switzerland, the former Soviet Union, Germany, France and Italy; toured with the Amabile String Quartet and performed as solo bass in numerous chamber ensembles; currently a member of the Ann Arbor, Flint and Saginaw symphonies.

David Saltzman is the Tuba and Euphonium Instructor at Bowling Green State University and the Principal Tuba player of the Toledo Symphony since 2007. In 2011 David joined the Glimmerglass Opera Festival based in Cooperstown, NY as their Principal Tuba player for their summer Opera series. Prior to these appointments, David was the Principal tuba player for the Honolulu Symphony Orchestra and the Honolulu Brass Quintet (1997-2007). He was also the Tuba/Euphonium instructor at the University of Hawaii and the founder and director of the University of Hawaii's Tuba/Euphonium Ensemble. David has performed with many orchestras throughout the United States and Canada, including: the Cleveland Orchestra, the Detroit Symphony Orchestra, the Indianapolis Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Baltimore Symphony, the Alabama Symphony and the Windsor Symphony. He can also be heard playing 2nd tuba on the Pittsburgh Symphony's recordings of *Symphony Fantastique* and *Eine Alpensinfonie* conducted by Marek Janowski. An active soloist and chamber musician, David was the winner of the Colonial Euphonium Tuba Quartet's Tuba Solo Competition in Albany, New York back in 1996. Since then, David has performed as a featured soloist throughout the United States and Europe. Active amongst the International Tuba Euphonium Association's festivals, David has performed solo recitals at many of their Regional and International Festivals as well as a featured

soloist with United States Army Orchestra during the 2014 United States Army Tuba Euphonium Conference. David has most recently been working as part of a consortium of tuba players commissioning six new works for the tuba and euphonium over the last two years. David also performs numerous solo recitals at schools and Universities around the country. In 2010, he performed the John Williams *Concerto for Tuba* with the Toledo Symphony as part of the orchestra's Key Bank Pops Series and will be performing the Arild Plau Concerto for Tuba and Strings October 17 & 18 of 2014 on the Toledo Symphony Classics Series. David is proud to have studied the tuba with Harvey Phillips, Daniel Perantoni, Fritz Kaenzig, Toby Hanks and David Fedderly.

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 Shrude. 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 at 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 Center for the Arts 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 Chironomic Dances*. 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 was co-artistic director of Chamber Music Quad Cities, an organization presenting a concert series and music festival in Iowa and Illinois. He was also a member of the North Coast Chamber Players, a string/winds mixed ensemble which toured extensively on the West Coast. Satterlee was appointed in the fall of 1998 to the piano faculty of Bowling Green State University in Ohio, having previously held teaching positions in Illinois, Missouri, California and Connecticut. He teaches at the Interlochen Arts Camp and the Saarburg International Music Festival in Germany during summers. 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.

Praised by the *Boston Globe* for his "...pugnacious, eloquent, self-assurance...", cellist **Brian Snow** pursues a varied performing career in New York City. In addition to being a member of the NYC-based ensembles Newspeak, OMNI Ensemble, and Proteus Ensemble, Brian has performed and recorded with a variety of artists, including Meredith Monk, The National, John Legend, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick, premiering dozens of new works. Along with violinist Caroline Chin, he recently released a CD of music for violin and cello by Elliott Carter on Centaur Records which was included in new music blog Sequenza 21's list of "most memorable recordings of 2013." He has also appeared on recordings on New Amsterdam, Innova, Cantaloupe, and Naxos labels. He has performed at many well-known venues in New York and around the world, including Carnegie Hall, Alice Tully Hall, Bargemusic, Issue Project Room, 92nd St. Y, and NHK Hall in Osaka, Japan. He also performs regularly with many prominent contemporary music ensembles, including ACME, Alarm Will Sound, and Talea Ensemble. Brian received a Doctorate in Music from Stony Brook University, a Master's from Yale, and also holds degrees from Hartt and Longy Schools of Music. His teachers have included Terry King, Aldo Parisot, David Finckel, and Colin Carr.

Yu-Lien The has performed throughout Europe, Southeast-Asia and the US, including appearances as a soloist with the Nordwestdeutsche Philharmonie, the Kammerorchester Hannover and the Baroque Orchestra L'Arco. A prizewinner of the 12th International Piano Competition Viotti-Valsesia and the Deutsche Musikwettbewerb, she has performed at the Gilmore International Keyboard Festival (2006, 2012) and at Carnegie Hall, New York (2006) with the new music ensemble Opus21. Frequent collaborations with saxophonists Joe Lulloff and Henning Schröder led to several world premieres of new commissions for saxophone and piano. Born in the Netherlands, she received most of her musical training in Germany, where she obtained degrees in piano and recorder performance from the Hochschule für Musik und Theater Hannover. She received an Artist Diploma from the Hochschule für Musik Detmold as well as a D.M.A. in piano performance at Michigan State University. Her principal teachers were Arie Vardi, Anatol Ugorski, Deborah Moriarty and Lori Sims. Ms. The served on the faculties at Western Michigan University and Valparaiso University and is currently Adjunct Assistant Professor of Piano at Bowling Green State University.

Stephanie Titus holds a Bachelor of Music degree in Piano Performance from the University of South Carolina, a Master of Music degree in Piano Performance and Literature as well as a Master of Arts degree in Pedagogy of Theory from the Eastman School of Music. She currently studies with Thomas Rosenkranz at Bowling Green State University while pursuing a Doctor of Musical Arts degree in Contemporary Music with specialization in performance. Her previous instructors include Chiu-ling Lin, Marina Lomazov, and Barry Snyder. Ms. Titus is a passionate performer of standard solo piano repertoire with an avid interest in contemporary music. Her recent repertoire includes the complete solo piano works of Takemitsu and Boulez's *Sonata No. 2*. She is frequently sought to perform newly composed works for solo piano and chamber works. As an educator, she advocates the importance of studying standard literature alongside the adventure of discovering new works.

Kenneth Thompson currently serves as professor and coordinator of major ensembles in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio. His responsibilities include conducting ensembles in the band area, teaching graduate and undergraduate conducting and repertoire and working closely with music education students. Additionally, he serves on the conducting staff of the Detroit Symphony Orchestra's Wu Family Academy where he directs the DSO Civic Wind Symphony and the CYE Philharmonic Orchestra. A graduate of Limestone College (SC) with a double major in music education and trumpet, Thompson received a master's degree in music education and doctorate in conducting from The University of Iowa. Previous professional appointments include Artistic Director and Conductor of the Toledo Symphony Youth Orchestras and associate conductor of the St. Louis Wind

Symphony and Chamber Winds. He has conducted performances of numerous world premieres, commissions and for multiple professional conferences, radio broadcasts and recordings. With publications in the Journal of the World Association of Symphonic Bands and Ensembles, Journal of Band Research, Journal of the National Association of College Wind and Percussion Instructors, School Band and Orchestra Magazine, Journal of the Australian Band and Orchestra Directors Association, The Instrumentalist, Bandmusic PDF Archives and the BCM International Web Archive, Dr. Thompson maintains a reputation as both a scholar and performer. He has appeared as a guest conductor, lecturer or clinician for the International Society for Music Education, the National Conference of the College Band Directors National Association, the National Conference of the MENC, the Midwest International Band and Orchestra Clinic, the Texas, Michigan, North Carolina, South Carolina, Iowa, West Virginia, Ohio and Missouri Music Educators Association conferences, the Missouri Bandmasters conference, the Midwest Composers Symposium and the Iowa Center for New Music. In high demand as a guest conductor and lecturer, Thompson maintains an active schedule with engagements throughout the United States, Canada, Malaysia, Singapore, Japan and China.

PERFORMERS FROM THE DMA PROGRAM IN CONTEMPORARY MUSIC

Brazilian percussionist **Henrique Batista** has performed in Chile, Australia, Canada, the United States and Brazil. He has played with Brazil's foremost orchestras including the Orchestra Sinfônica Brasileira. He holds a Bachelor's degree in music from Conservatório Brasileiro de Música and has completed graduate work at James Madison University.

An enthusiastic performer and advocate of new music, **Kalindi Bel-lach** also has a broad range of experience in classical music. She holds degrees in performance from New England Conservatory of Music and Pennsylvania State University and currently serves as principal violist of the Lima Symphony.

Originally from Malaysia, **Hong-Da Chin** is the recipient of composition prizes from the NEOsonicFest and the Dolce Suono Ensemble. As a Chinese flutist, he has performed at Carnegie Hall, the Metropolitan Museum of Art, the Freer Gallery of Art in Washington, DC and the Spoleto Festival.

Kenneth J. Cox received degrees from the University of Cincinnati College-Conservatory of Music and the University of South Carolina. Having performed on over four continents in more than twenty internationally acclaimed concert halls, Kenneth's passion for contemporary music has led him to premiere more than twenty new solo and chamber works.

Nicholas Fox is a performing percussionist/ teacher, received degrees from the University of Wisconsin at Whitewater and Northern Illinois University. He is a founding member of the percussion duo Undue, who finished a concert tour in 2015 including performances/masterclasses at seven universities in four states. Fox recently finished a Midwest tour as a solo performer with concerts at universities throughout Wisconsin, Illinois, and Minnesota.

Garrett Krohn is a versatile musician from Minnesota who uses his diverse experiences in music to fuel his passion for contemporary horn music. He holds degrees from Messiah College (B.S.), Bowling Green State University (M.M.), and is currently pursuing a Doctorate of Musical Arts at BGSU.

Mercedes Diaz-Garcia received conducting degrees from the Cincinnati College-Conservatory of Music and Bard College. She held a position as oboe professor for the Ministry of Education in Spain. She serves as the Music Director of the FLCI, which is in the process of creating its first Music Festival in Manchester, Connecticut. She was recently guest conductor of the Union Symphony Orchestra in NC and Assistant Conductor at the National Music Festival in MD.

Derek Emch has performed in symphonies, concert bands, and chamber groups, and has premiered new music throughout the Midwest and Southern US. As an improviser and budding composer, he has an abiding interest in placing the clarinet at the forefront of contemporary music.

Gunnar Owen Hirthe has performed with numerous orchestras and chamber ensembles throughout the Midwest. Most recently he served as clarinetist for the Pittsburgh New Music Ensemble. He holds graduate degrees from the Cleveland Institute of Music and the Ohio State University.

Aaron Hynds has been performing across the Midwest for several years with an emphasis on newly written works by younger composers. Currently in his third year of doctoral studies, he is dedicated to exploring a variety of contemporary performance practices on the tuba.

Hillary LaBonte continues to establish herself in opera and new music, appearing this season with Michigan Opera Theatre, the BGSU New Music Festival, and the New Music Gathering. In 2010, she won the Phyllis Bryn-Julison Award for the Commitment to and Performance of 20th/21st Century Music. She is a graduate of Baldwin-Wallace College and the Peabody Conservatory.

Christopher Murphy, saxophone soloist and music educator, earned a Bachelor of Music Education degree from the University of South Carolina and a graduate degree in saxophone performance from BGSU. He received awards from the Music Teachers National Association and the North American Saxophone Alliance, and was a concerto competition winner at BGSU.

Zach Nyce has been a featured pianist and collaborator in Japan, Greece, Honduras, and the United States. His principal teachers include Martha Bolze, Naomi Niskala and Laura Melton. He earned degrees in music performance from Susquehanna University and Bowling Green State University. He enjoys playing jazz and folk music and has considerable experience playing and manufacturing African drums.

Aleks Tengesdal is dedicated to learning 20th/21st century repertoire for the cello. He has premiered works at the Duluth Underground Theatre, New Music North (Thunder Bay, Ontario) and Studio Z in St. Paul, MN. He recently performed cello concerti by Rautavaara, Dvorak and Brahms. As a composer, he enjoys creating new works for the cello that reference multiple styles and have deep roots in improvisation.

THE BOWLING GREEN NEW MUSIC FESTIVAL RETURNS NEXT YEAR: OCTOBER 16-21, 2017!



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