



THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 38TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

October 18-21, 2017

College of Musical Arts | Bowling Green State University

BGSU COLLEGE OF
Musical Arts
BOWLING GREEN STATE UNIVERSITY

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SCHEDULE OF EVENTS

Wednesday, October 18

6 p.m., 204 Fine Arts Center

ARTalk: Michael Fox: Subjectivity in a Data-Driven Culture
Followed by a reception for the artist in the West Wing Gallery of the Fine Arts Center.

9 p.m., Stones Throw Tavern & Grill, 176 E. Wooster

New Music Festival Hump Day Preview - an informal performance by BGSU composers, performers, and special guests

Thursday, October 19

1 p.m., Bryan Recital Hall

Composer Talk: Sarah Kirkland Snider and Steven Mackey

3 p.m., Bryan Recital Hall

Concert: music by Carl Schimmel, John Liberatore, Braxton Blake, Sarah Kirkland Snider, Tom Schnauber, and Drew Baker

7:30 p.m., Kobercker Hall

Concert: works by Mikel Kuehn, Sarah Kirkland Snider, Steven Mackey, Jennifer Jolley, and David Dzubay. Performances by the BGSU New Music Ensemble with guest Shara Nova and the BGSU Wind Symphony

9:30 p.m., Clazet Theatre

Concert: music by Stephen Lilly, Frank Felice, Du Yun, Kate Soper, Amanda Schoofs, and Kevin Ernste, and Asha Srinivasan

Friday, October 20

10:30 a.m., Bryan Recital Hall

Concert: music by Erin Rogers, Janice Misurrell-Mitchell, Ingrid Stölzel, Daniel Bayoc, Marilyn Shrude, and Steven Mackey

2:30 p.m., Kobercker Hall

Concert: works by Cydonie Banting, Michael Eckert, Kevin Puts, Robert Gibson, James Romig, Ao Xiang, and Steven Mackey

8 p.m., Kobercker Hall

Concert: LATITUDE 49; works by Sarah Kirkland Snider, Christopher Carrone, Mark Kilstofte, Gabriella Smith, and Steven Mackey.

Saturday, October 21

2:30 p.m., Bryan Recital Hall

Concert: electroacoustic music by Kyong Mee Choi, Mike McFerron, Scott Miller, Jay C. Batzner, and Konstantinos Karathanasis

8 p.m., Kobercker Hall (\$)

Concert: works by Christopher Dietz, Sarah Kirkland Snider, Steven Mackey, Richard Cornell, and Gabriela Lena Frank. Performances by the Bowling Green Philharmonia and BGSU Percussion Ensemble, with flute soloist Conor Nelson

Locations:

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

The Fine Arts Center is located south of the Wolfe Center and east of the Library.

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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STEVEN MACKEY and SARAH KIRKLAND SNIDER

Steven Mackey – a Grammy Award winner lauded by *Gramophone* for his “explosive and ethereal imagination” – is regarded as one of the leading composers of his generation, with compositions ranging from orchestral and chamber music to dance and opera. Born in 1956 to American parents stationed in Frankfurt, Germany, his first musical passion was playing the electric guitar in rock bands based in northern California. He blazed a trail in the 1980s and ‘90s by including the electric guitar and vernacular music influences in his classical concert music. He regularly performs his own work, including threeelectric guitar concertos and numerous solo and chamber works. He is also active as an improvising musician, and performs regularly with his band Big Farm.

In the fall of 2017 Mackey releases a CD of his wordless electric guitar opera, *Orpheus Unsung*, on the New Amsterdam label, which he performs with So Percussion member Jason Treuting. Directed by visionary film and stage director Mark DeChiazza, and featuring three dancers along with the guitar and percussion, the piece premiered in the spring of 2016 at the Guthrie Theater in Minneapolis, and Mackey and Treuting performed excerpts at Brooklyn’s cutting-edge arts venue National Sawdust this past spring. It receives another performance in October as part of the celebration of the opening of the new Lewis Center for the Arts complex at Princeton University, where Mackey is also a Professor. Another new piece, *Through Your Fingers*, was written for frequent recital partners cellist and MacArthur Fellow Alisa Weilerstein and celebrated Israeli-American pianist Inon Barnatan; they play the world premiere in October at Carnegie Hall, which co-commissioned the work with London’s Wigmore Hall. Mackey’s 2010 music theater piece, *Slide*, for tenor/actor, electric guitar and mixed chamber ensemble will be staged this season at National Sawdust, as well as venues in Princeton and Philadelphia, and both the St. Louis Symphony and New World Symphony give performances of his 38-minute magnum opus for orchestra, *Mnemossyne’s Pool*, commissioned by the Los Angeles Philharmonic, Kennedy Symphony, and New World Symphony in 2015. Highlights from recent past seasons include a performance of Mackey’s violin concerto *Beautiful Passing* this past spring by Jennifer Koh and the Baltimore Symphony led by Marin Alsop; a performance of the string quartet *Ars Moriendi* (2000) by members of the St. Paul Chamber Orchestra as a prelude to last season’s *Orpheus Unsung* premiere; the premiere of *Blue Notes and Other Clashes* (2016) by the PRISM Quartet and So Percussion at the Kimmel Center in Philadelphia, subsequently released on the XAS label on an album titled *Color Theory: Triceras* (2015), a trumpet concerto commissioned by the Swedish Chamber Orchestra for virtuoso Håkan Hardenberger; and *One Red Rose* (2013) for the Brentano String Quartet, commissioned by Carnegie Hall, the Nasher Sculpture Center and Yellow Barn for the 50th anniversary of the assassination of JFK.

Mackey’s orchestral music has been performed by major orchestras around the world, including the Los Angeles Philharmonic, San Francisco and Chicago Symphonies, BBC Philharmonic, Academy of St Martin in the Fields, Royal Concertgebouw Orchestra, Austrian Radio Symphony, Sydney Symphony, and Tokyo Philharmonic. As a guitarist, Mackey has performed his chamber music with the Kronos Quartet, Arditti Quartet, London Sinfonietta, Nexttime Ensemble (Parma), Psappha (Manchester), and Joey Baron.

There are a dozen CDs devoted exclusively to Mackey’s music and many others that contain individual works. *Dreamhouse* (2010) and *Lonely Motel: Music from Slide* (2011) were each nominated for four Grammy awards, and *Lonely Motel*, performed by Mackey, vocalist Rinde Eckert, and groundbreaking contemporary sextet Eighth Blackbird, won the Grammy for Best Small Ensemble Performance. Another Eckert collaboration, Mackey’s opera/monodrama *Ramenshtat*, is recorded on the Minimax label with the Paul Dresher Ensemble. Declared the Best New Opera of 1998 by *USA Today*, the piece has been performed nearly 100 times to date. The composer’s numerous honors and awards include a Grammy, several awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, the Stoeger Prize from the Chamber Music Society of Lincoln Center, and a Kennedy Center Friedheim Award. He has also been the composer-in-residence at major music festivals such as Tanglewood, Aspen and the Holland Festival.

Mackey is currently Professor of Music and former chair of the Department of Music at Princeton University, where he has been a member of the faculty since 1985. Helping to shape the next generation of composers and musicians, he teaches composition, theory, twentieth century music, improvisation, and a variety of special topics. He regularly coaches and conducts new work by student composers, as well as 20th-century classics. He was the recipient of Princeton University’s first Distinguished Teaching Award in 1991. Mackey’s music is published by Boosey & Hawkes. He and Kirkland Snider live in Princeton, New Jersey with their son, Jasper, and their daughter, Dylan.

Recently deemed “one of the decade’s more gifted, up-and-coming modern classical composers” (*Pitchfork*) and “a potentially significant voice on the American music landscape” (David Patrick Stearns, *Philadelphia Inquirer*), composer Sarah Kirkland Snider writes music of direct expression and vivid narrative that has been hailed as “rapturous” (*The New York Times*), “haunting, piercing melancholy” (*The Los Angeles Times*), and “strikingly beautiful” (*Time Out New York*). With an ear for both the structural and the poetic, Snider’s music draws upon a variety of influences to render a nuanced command of immersive storytelling. Of her orchestral song cycle, *Penelope*, *Pitchfork*’s Jayson Greene proclaimed: “Snider’s music lives in...an increasingly populous inter-genre space that, as of yet, has produced only a few clear, confident voices. Snider is perhaps the most sophisticated of them all.”

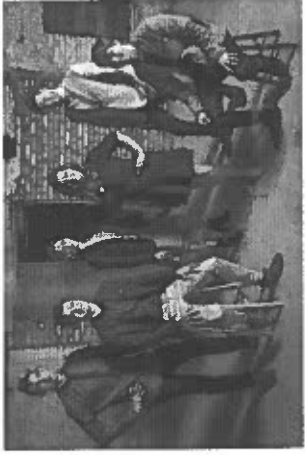
Snider’s works have been commissioned and performed by some of the most prestigious orchestras, ensembles, and soloists throughout the world, including the San Francisco, Detroit, Indianapolis, and North Carolina Symphonies; the Residentie Orkest Den Haag, St. Paul Chamber Orchestra, and National Arts Centre Orchestra; violinist Anne Akiko Meyers, percussionist Colin Currie, and vocalist Shara Nova (formerly Worden); Ensemble Signal, The Knights, yMusic; Roomful of Teeth, Cantus, and the Brooklyn Youth Chorus; and many others. Conductors who have championed her work include Edwin Outwater, André dé Ridder, and Rossen Milanov. Her music has been heard in concert halls around the world including Carnegie Hall, Lincoln Center, and the Kennedy Center, and at festivals such as Big Ears, BAM Next Wave, Aspen, Ecstatic, Colorado, Cross-linx, Sundance, BAM’s Crossing Brooklyn Ferry, Bang On a Can Summer, Liquid Music, 21C Liederabend, SONiC, New York Festival of Song, and Zurich’s Apples & Olives. *Penelope*, her song cycle for mezzo and orchestra (or chamber ensemble), has been performed over forty times in the United States and Europe.

The 2017/2018 season will see the world premiere and tour of *The Blue Hour*, an evening-length collaborative song cycle for A Far Cry string orchestra and vocalist Luciana Souza, as well as the world premiere of *Mass for the Endangered*, a commission for Trinity Wall Street Choir and NOVUS NY, conducted by Julian Wachner, on text by Nathaniel Bellows, as part of their “Mass Re-imaginings” project. In March, she will be guest artist in a residency at SUNY Fredonia’s Ethos New Music Society. Other season highlights include the UK premiere of her acclaimed song cycle *Penelope* with mezzo-soprano Jessica Walker and Psappha; a Britten Sinfonia performance of her chamber work *Pale As Centuries* at London’s Wigmore Hall; the New York Philharmonic’s CONTACT series performance of her chamber work *Thread and Fray*; the 21st Century Consort’s performance of excerpts from her song cycle, *Unremembered*; and the North Carolina Symphony’s performance of her orchestral work, *Something for the Dark*. In the meantime, Sarah will pursue work on *O Ecclesia*, an opera co-commissioned by Beth Morrison Projects and Opera Cabal, among other projects.

In addition to her work as a composer, Snider is a passionate advocate for new music in New York and beyond. From 2001 to 2007, she co-curated the Look & Listen Festival, a new music series set in modern art galleries. Since 2007 she has served as Co-Director, along with William Brittle and Judd

Greenstein, of New Amsterdam Records, a Brooklyn-based independent record label recently called “the focal point of the post-classical scene,” (*Time Out New York*) and “emblematic of an emerging generation” (*The New York Times*), and praised for “releasing one quality disc after another” (*Newsweek*). In 2011, New Amsterdam created a separate, non-profit organization for its presenting work; in 2017, New Amsterdam revamped its model to function as an all-in-one non-profit record label, presenter, and artist service organization.

Born and raised in Princeton, New Jersey, Snider has an M.M. and Artist Diploma from the Yale School of Music and a B.A. from Wesleyan University. In 2006 she was a Schumann Fellow at the Aspen Music Festival. The 2013 winner of the Detroit Symphony Orchestra’s Elaine Leobenbom Memorial Award, Snider has also received grants and awards from the National Endowment for the Arts, New Music USA, Opera America, the Sorel Organization, and the Jerome Composers Commissioning Fund, as well as Yale School of Music prizes and young composer honors. She was recently named one of the “Top 35 Female Composers in Classical Music” by *The Washington Post*, and in 2011, was spotlighted in the NPR feature “100 Composers Under 40.” Her teachers included Martin Bresnick, Marc-Andre Dalbavie, Justin Dello Joio, Aaron Jay Kernis, Ezra Laderman, David Lang, and Christopher Rouse.



LATITUDE 49

Latitude 49 is a dynamic mixed-chamber ensemble exploring new sounds, engaging diverse audiences, and holding hands with composers of today. From its beginnings in Michigan, L49 has grown into a major presence on the new-music scene with performances and residencies throughout the Midwest and beyond. The ensemble’s 2017/18 season is headlined by an appearance as featured ensemble at the Bowling Green New Music Festival. L49 will also make return appearances at New Music Detroit’s Strange Beautiful Music festival and the Kenosha Creative Space, as well as first visits to Texas and Ohio’s Toledo Museum of Art. Back on home turf in Chicago, Latitude will partner with the Chai Collective in a program exploring and raising awareness of homelessness. Spring will see the ensemble in New York for an educational residency at SUNY Fredonia. A keystone development of this season and beyond is the beginning of a close collaboration between L49 and internationally acclaimed composer Christopher Cerrone, who was the recipient of the 2015 Rome Prize. As composer-in-residence, Cerrone is writing a new work for the ensemble, and arranging his opera *All Wounds Bleed*, which will be premiered with the Chicago Fringe Opera during the 2018/19 season. Other premieres on the horizon include works from Andrew McManus, Justin Rito, Juri Seo, Chris Sies, and Evan Ware.

L49 has become known for a vibrant, passionate onstage presence, which the group has brought to past performances at the Ravinia Festival, Chicago Cultural Center, Constellation Chicago, the Detroit Institute of Art, and New Music Detroit’s annual Strange Beautiful Music, and the Ear Taxi Festival in Chicago, where the ensemble premiered a new version of Pulitzer-Prize winner Shulamit Ran’s *Birkat Haderekh – Blessing for the Road II*. This past year also saw the release of Latitude’s debut album, *Cirious Minds*, a collection of six freshly-written works that has described as a “tapestry ...of oft dazzling hues.” In March 2016, Latitude ventured to NYC for appearances at (le) Poisson Rouge and The Juilliard School, where the ensemble joined with the Attacca Quartet for the premiere of Jared Miller’s *Fuse*. Past seasons have seen a succession of conceptual programs, exploring themes through a weaving of music and other mediums: She celebrated the music of seven living women; *Labyrinthis* explored mazes both ancient and modern, literal and imagined; *Time Past and Time Present* dived into the experiences and mechanisms of memory. The 2017/18 season will unveil a new program, *This Might Hurt a Little*, which will address the topic of violence through different perspectives. L49 carries its contagious energy beyond the concert hall, with extensive educational work at universities throughout the country. During the 16/17 year, Latitude was thrilled to return to Ann Arbor for a residency at the University of Michigan, which involved work with composers and performers through the EXCEL entrepreneurship program. The past year also saw three educational programs at the newly-constructed Kenosha Creative Space. Past seasons have included two years as ensemble-in-residence at the University of Illinois-Chicago, where L49 worked closely with composition students of Marc Mellits, as well as an appearance as featured ensemble at the 2016 MCMC Composers Conference, jointly hosted by the University of Chicago, University of Wisconsin-Madison, and Northwestern University. The ensemble has also presented workshops on commissioning and entrepreneurship as part of residencies at University of Western Kentucky, Concordia College, Elmhurst College and University of Toledo.

With its name taken from the parallel that serves as the Canadian/American border, Latitude 49 is committed to crossing borders of all kinds, serving as a bridge between the composers and the listeners of today.

SHARA NOVA

Not many people can front a rock band, sing Górecki’s Third Symphony, lead a marching band procession down the streets of the Sundance film festival and perform in a baroque opera of their own composing all in a month’s time. But Shara Nova can. Her multi faceted career as My Brightest Diamond, which began with an acclaimed independent rock record, has reflected her journey into the world of performing arts. *This is My Hamd*, her fourth album, marks a confident return to rock music, one informed by her mastery of composition and a new exploration into the electronic.

Born in diamond rich Arkansas and then raised all around the country, Nova came from a musical family of traveling evangelists. She went on to study operatic voice and then classical composition after a move to New York City. Shara began issuing recordings as My Brightest Diamond in 2006, following a protean period in the band AwRY, and joining Sufjan Stevens’ Illinoise-makers live ensemble. Asthmatic Kitty Records released her debut album, *Bring Me The Workhorse* in 2006, *A Thousand Sharks’ Teeth* in 2008, and 2011’s *All Things Will Unwind*, which featured songs written for the chamber ensemble yMusic. In between MBD, well known fans became collaborators, and collaborative projects amassed. Highlights include singing in Laurie Anderson’s 2008 show “Homeland,” delivering guest vocals on The Decemberists’ 2009 *Hazards of Love* album and subsequently joining them on tour, performing with Bryce and Aaron Dessner’s multimedia presentation “The Long Count,” singing and recording for Pulitzer Prize winning composer David Lang and singing in Sarah Kirkland Snider’s *Penelope* and *Unremembered*. Shara has also worked with David Byrne (on his concept musical *Here Lies Love*), Fat Boy Slim, Bon Iver and The Blind Boys of Alabama. She is currently finishing her next album with producer The Twilite Tone, due for release in 2018.

THURSDAY, OCTOBER 19

3 pm, Bryan Recital Hall

The Reserved, the Reticent (2005).....**Sarah Kirkland Snider**

Brian Snow, cello

Temper Mutations (2008).....**Carl Schimmel**

Octavian Moldovean, flute – Nick Fox, percussion

She rose, and let me in (2013).....**John Liberatore**

Cole Burger, piano

First Light (2017).....**Drew Baker**

John Sampen, soprano saxophone – Susan Nelson, bassoon

Four Pieces (1990).....**Braxton Blake**

- I.
- II.
- III.
- IV.

Thomas Rosenkranz, piano

Enterprise Incidentals (2017)*.....**Tom Schnauber**

Jane Schoonmaker Rodgers, soprano – Kevin Bylsma, piano

* world premiere



tion at Illinois State University in Normal, IL.

Drew Baker (b. 1978) is a Chicago-based composer whose music explores the many sonic identities of conventional and novel instrumentalizations, often taking into account visual art and politics. Baker's music has been performed on festivals and concert series around the world including the Ear Taxi Festival, Festival d'Automne à Paris, Works & Process at the Guggenheim Museum, Musica Nova Helsinki, Havana's Festival Leo Brouwer, and the Cortona Sessions. The A/B Duo, Chamber Cartel, Ensemble21, Ensemble Dal Niente, Ensemble Moto Perpetuo, Fonema Consort, The Group for Contemporary Music, h2 quartet, International Contemporary Ensemble (ICE), and the Talea Ensemble have all performed Baker's music. His piano music has been programmed extensively by renowned artists including Amy Briggs, Jenny Q Chai, and Lisa Kaplan. Marilyn Nonken recorded his complete piano works on New Focus Recordings in 2011. The American Record Guide described the disc as "brilliant" and "extremely inventive and aurally seductive, each piece speaks with its own voice." Baker earned a Bachelor of Music in Piano Performance from the Eastman School of Music, a Master of Music in Composition from Rice University, and a Doctor of Music in Composition from Northwestern University. His composition teachers have included Karim Al-Zand, Shih-Hui Chen, Jason Eckardt, Marti Epstein, and Augusta Read Thomas.



German-American composer **Tom Schnauber** is co-founder of the Boston-based arts organization WordSong, and a former co-president of Composers in Red Sneakers. He holds a Ph.D. in Composition and Music Theory from the University of Michigan. He has also studied French horn performance, ethnomusicology, conducting, and did a small stint in Hollywood scoring films no one will ever see. A versatile composer, Schnauber enjoys writing for a variety of ensembles, including unaccompanied instruments, chamber ensembles, solo voice and vocal ensembles, string orchestra, and symphony orchestra. He has also written three regularly performed children's musicals and one irregularly performed comic chamber opera, as well as incidental music for numerous theatrical productions. His music has been performed throughout the United States and Europe by ensembles such as the Charleston Symphony Orchestra, the Chamber Orchestra Kremlín, the Columbia Orchestra, the Freon Ensemble, and the Arneis String Quartet. He has received commissions from, among others, the Annapolis Chamber Orchestra, the Cambridge Madrigal Singers, and the Falls Church Chamber Orchestra. In March of this year, a CD of his music for strings entitled *Death and Waltzes*, performed by the Russian String Orchestra, was released on the Quartz label. He is a proud Trekkie and Whovian.



Exploring intersections between music, poetry, and other art media, music of composer **John Liberatore** has been performed by leading ensembles and soloists in venues around the world. Described by critics as "enchanting" and "truly magical," (*Boston and New York Classical Review*, respectively), his works seek to convey ambiguity through clear transparent textures. Notable distinctions include fellowships from Tanglewood, the MacDowell, Brush Creek, I-Park, and Millay colonies, a commission from the American Opera Initiative, two ASCAP Morton Gould Awards, and the Brian Israel Prize. With funding from the Presser Foundation, he studied in Tokyo with Jo Kondo in the summer of 2012—a mentorship that made an indelible impression on his music. In addition to his work as a composer, he is also an active pianist, and one of the world's few performers of the glass harmonica. This rare instrument was the subject of his work at the MacDowell Colony in March, 2017, where he composed a song cycle for the glass harmonica with percussionist Daniel Druckman and soprano Jamie Jordan. He holds a PhD from Eastman (PhD, MM) and Syracuse University (BM). In 2015, he was appointed an assistant at the University of Notre Dame.

Raised in Galveston, TX, **Braxton Blake** studied at the Eastman School of Music (Ph.D., M.M.), the Aspen Music Festival, the Bayreuth Festival, the Dartington Festival, the Staatliche Musikhochschule, Stuttgart, and the University of Houston. Mr. Blake's commissions include those from the Sonderjylland Symfoniorkester, Denmark, the Philharmonic Brass, Stuttgart, the Vail Valley Foundation, the City of Mannheim, Ensemble GelberKlang, the Stuttgart Philharmonic, the City of Stuttgart, the West German Radio, Cologne, the Stuttgart Ballet, and the John Cranko School of the Stuttgart Ballet. Recently, seven works of his have been recorded for CDs and broadcast by the Southwest German Radio, Baden-Baden and his music can be heard on the labels Ars-Musici and Albany. His music is published by Theodore Presser and Columbia University Music Press. Mr. Blake is a recipient of the Wladimir and Rhoda Lakond Award from the American Academy of Arts and Letters. As conductor, Mr. Blake served as music director for the Erick Hawkins Dance Company, and has appeared with such ensembles as Ensemble Modern, MusikFabrik, the Stuttgart Philharmonic, the San Francisco Contemporary Music Players, Ensemble GelberKlang, the South German Radio Choir, and the Stuttgart Ballet. He has recorded for Muza and for Col Legno recordings and extensively for the South German Radio. Current commissions include a work for large chorus and 16 cellos (the University of Michigan), a work for solo saxophone (a consortium), and a chamber orchestra work for the Sonderjylland Symfoniorkester, Denmark.

THURSDAY, OCTOBER 19

7:30 pm, Kobacker Hall

Chimera (2017+).....**Mikel Kuehn**

Conor Nelson, flute – Thomas Rosenkranz, piano
Made possible by a grant from the Fromm Music Foundation

Unremembered (2012-13, rev. 2016).....**Sarah Kirkland Snider**

- I. Prelude
- IV. The Guest
- V. The Slaughterhouse
- VII. The Swan
- VIII. The Witch

Shara Nova, soprano

BGSU New Music Ensemble, Christopher Dietz, director

-BRIEF PAUSE-

BGSU Wind Symphony

Kenneth Thompson, director

Never Forget, Never Remember (2017*).....**Jennifer Jolley**

BGSU/MACCM Commission

OHM (2015).....**Steven Mackey**

Symphony no. 2 - Through a Glass, Darkly (2016).....**David Dzubay**

- I. Objects in Mirror are closer than they appear
- II. Reflections in Mirror may be distorted
- III. by socially constructed ideas of beauty

+ U.S. premiere

* world premiere



Composer **Jennifer Jolley's** diverse catalog includes choral, orchestral, wind ensemble, chamber, and electronic works. She has been commissioned by ensembles and institutions across the United States, including the Vermont Symphony Orchestra, University of Texas at Austin, Bowling Green State University, Quince Contemporary Vocal Ensemble, The Canales Project, Left Coast Chamber Ensemble, and the University of Cincinnati, among others. She is Assistant Professor of Music at Ohio Wesleyan University. In recent years, Jennifer has been increasingly drawn toward subjects that are political and even provocative. Her 2015 collaboration with librettist Kendall A. *Prisoner of Conscience*, sets to music statements made by the Russian punk-rock band Pussy Riot as they stood trial in Moscow for "hooliganism" and "religious hatred." Quince Contemporary Vocal Ensemble has performed the piece widely and will release a recording in Spring 2018. Jennifer's 2017 piece *The Eyes of the World Are Upon You*, commissioned by the University of Texas at Austin Wind Ensemble, reflects on the first-ever campus shooting in America, which took place at UT-Austin in 1966. Jennifer's blog—which she has catalogued more than 100 rejection letters from competitions, festivals, and prizes—is widely read and admired by professional musicians. She is particularly passionate about this project as a composition teacher, and her students. In addition to her professorship at Ohio Wesleyan, she is a member of the composition faculty at Interlochen Arts Camp. She holds degrees from the University of Southern California and the Cincinnati College-Conservatory of Music, where her principal teachers included Stephen Hartke, Frank Ticheli, Michael Fiday, Joel Hoffman, and Douglas Knehan. Jennifer's works are distributed through ADJ*active New Music.

The music of American composer **Mike 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), BMI (Student Composer Award), the Baniff Centre, the Barlow Endowment, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Etelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the Fromm Foundation at Harvard, 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, the International Contemporary Ensemble (ICE), violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Professor of Creative Arts Excellence at Bowling Green State University, Kuehn was director of the MidAmerican Center for Contemporary Music (MACCM), 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. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn’s music; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, MSR Classics, and Perspectives of New Music/Open Space.

David Dzubay has received commissions from Meet the Composer, Chamber Music America, the National Endowment for the Arts, the US-Mexico Fund for Culture, and the Fromm and Barlow foundations, among others. Recent honors include Guggenheim, Bogliasco, MacDowell, Yaddo, Copland House and Djerassi fellowships, a 2011 Arts and Letters Award from the American Academy of Arts and Letters, the 2010 Heckscher Prize the 2015 Sackler Prize and a 2015 Fromm Commission. His music has been performed by orchestras, ensembles and soloists in the U.S., Europe, Canada, Mexico, and Asia, and is published by Pro Nova Music and recorded on the Sony Bridge, Centaur, Innova, Naxos, Crystal, Klavier, Gia, and First Edition labels. Currently chair of the Composition Department and Director of the New Music Ensemble at the Indiana University Jacobs School of Music in Bloomington, Dzubay also spent three years as Composer-Consultant to the Minnesota Orchestra and one as Composer-in-Residence with the Green Bay Symphony. Since 2011, he has taught composition for three weeks each summer at the Brevard Music Center.

THURSDAY, OCTOBER 19

9:30 PM, CLAZEL THEATRE

Chants for Peace (with Drones) (2014).....**Frank Felice**

Frank Felice, bass guitar

Mazed (2016).....**Stephen F. Lilly**

Jonathan Britt, trumpet

Keerthanata (2012).....**Asha Srinivasan**

Christopher Murphy and Claire Salli, saxophones

Only the Words Themselves Mean What They Say (2011).....**Kate Soper**

I. Go Away
II. Head, Heart
V. Getting to Know Your Body

Hillary LaBonte, soprano – Kenneth Cox, flutes

If Not, Winter (2017*).....**Amanda Schoofs**

Nick Zoulek, tenor saxophone

Run in a Graveyard (2008).....**Du Yun**

Kenneth Cox, bass flute

Nisi (2012).....**Kevin Ernste**

Garrett Krohn, horn

* world premiere



Kate Soper is a composer and vocalist whose work explores the integration of drama and rhetoric into musical structure, the continuums of expressivity and intelligibility, and the eclectic landscape of the human voice. She has received awards and commissions from the Guggenheim Foundation; the American Academy of Arts and Letters (Goddard Lieberson and Charles Ives awards); the Koussevitzky Foundation; Chamber Music America; the Lili Boulanger Memorial Fund; the Music Theory Society of New York State; and ASCAP, and residencies and fellowships from the Radcliffe Institute for Advanced Study; the Camargo Foundation; the Macdowell Colony; Tanglewood; Royumont; and Domaine Forget, among others. Her works have been commissioned by ensembles including the American Composers Orchestra, Carnegie Hall, the Tanglewood Music Center/BUTL, Alarm Will Sound, Line Upon Line percussion, Yarn/Wire, Due East, Dinosaur Annex, and the MIVOS string quartet. As a singer and performer with experience in songwriting, improvisation, and experimental theatre, Soper performs frequently as a new music soprano, including in U.S. and world premieres of works by composers such as Peter Ablinger, Beat Furrer, Erin Gee, George Lewis, and Lew Spratlan. She has been featured as a composer/performer on the New York City-based MATA and SONIC festivals, the Lucerne Forum for New Music, Gaudeamus Muziekweek New York, the Sacramento Festival of New Music, and the American Composers Orchestra’s Orchestra Underground series. Soper is a co-director and performing member of Wet Ink, a New York-based new music ensemble dedicated to seeking out adventurous music across aesthetic boundaries.



Du Yun, born and raised in Shanghai, China, currently based in New York, is a composer, multi-instrumentalist, performance artist, curator, working at the intersection of orchestral, opera, chamber music, theatre, cabaret, pop music, oral tradition, visual arts, electronics and noise. Hailed by the *New York Times* as a leading figure in China’s new generation of composers and often cited as a key activist in New York’s “new movement in new music,” she was selected by the National Public Radio (US) as 100 composers under 40. Known as chameleonic in her protean artistic outputs, her music is championed by some of today’s finest performing artists, ensembles, orchestras and organizations. In addition, Du Yun has also made works in the art world, including the 4th Guangzhou Art Triennial, Sharjah Biennial (UAE), Auckland Triennial, and Istanbul Biennial. Du Yun is on the composition faculty at SUNY-Purchase. She was a founding member of the International Contemporary Ensemble (ICE), and currently she serves as the Artistic Director of MATA, a pioneering organization dedicated to commissioning and championing young composers from around the world.



Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He was the Acting Director and lecturer at the Eastman Composer Music Center and Co-director of the ImageMovementSound festival. His recent music includes *Palmpest* for the JACK Quartet—the result of a 2011 Fromm Foundation Commission, presented recently at the Sweet Thunder Festival in San Francisco and the International Computer Music Conference in Athens Greece, *Nisi* [nee-see] (“Island” in Greek) for hornist Adam Unsworth released on Equilibrium Records “Snapshots” (CD111), *Advards/Edward*, dedicated to NSA whistleblower Edward Snowden and composed for Google Glass, *Niumina* for Brooklyn-based Janus Trio (flute, viola, harp) presented recently at the Spark Festival in MN, *Setend* for brass quintet premiered by Ensemble Paris Lodron (Salzburg, Austria) *Roses Don’t Need Perfume* for guitarist Kenneth Meyer (gtr. and electronic sounds, 2009) recently presented by Dr. Meyer on his 2010 Hungary/Romania tour, a piece for saxophone and electronics called *To Be Neither Proud Nor Ashamed* (recently released on Innova Records), and *Birches* for viola with electronic sounds for John Graham performed on Mr. Graham’s recent China tour (Beijing, Wuhan, Xiamen, Hong Kong) as well as at the Aspen Summer Music Festival. Mr. Graham presented *Birches* again in August 2011 at the International Computer Music Conference (ICMC) in Huddersfield, UK and again in 2012 at CCRMA for the Linux Audio Conference.



Amanda Schoofs is a composer, experimental vocalist, and visual artist. Her compositions/painted scores explore the intimate relationship of substance and sound—unveiling extremes in breath/pitch, timbre/color, intensity/hue, text/nonsense, noise, and silence. They combine elements of traditional notation with raw mark and intuitive gesture to obtain balance in musical spontaneity and composition. As an improviser she pushes the limits of her voice through a dedicated exploration of extended techniques, play with subtle/intense fluctuations in timbre/texture, and nonsensical formations of phonemes/text. Her voice has been described as “ethereal . . . crystalline tones that cut through the space’s white noise, but also occasionally drop into a gut-bucket, field-holler growl!” (*Inside Milwaukee*) and “brilliant wordless vocalizing” (*express Milwaukee*). Amanda is a lecturer in composition and theory at the University of Wisconsin-Milwaukee.

Frank Felice is an eclectic composer who writes with a postmodern mischievousness: each piece speaks in its own language, and they can be by turns comedic/ironic, simple/complex, subtle/startling or humble/reverent. His commissions have included funding from the National Endowment for the Arts, the Omaha Symphony, the Indiana Arts Commission, the Indiana Repertory Theatre, Dance Kaleidoscope, Music Teachers National Association, the Wyoming State Arts Board, the Indianapolis Youth Symphony, Kappa Kappa Psi/Tau Beta Sigma as well as many private commissions and consortia. A recording of electronic and electro-acoustic music entitled “Sidewalk Music” is available on Capstone Records & Ravello records on iTunes, Naxos and other online sites. Scores and other performance materials can be obtained from MMB Music or Mad Italian Bros. Ink Publishing. He attended Concordia College in Moorhead, Minnesota, the University of Colorado, and Butler University, studying with Michael Schelle, Daniel Breedon, Luiz Gonzalez, and James Day. Most recently he has studied with Dominick Argento, Alex Lubet, Lloyd Ultan, and Judith Lang Zaimont at the University of Minnesota, where he completed his Ph.D in 1998. Frank currently teaches as an associate professor of composition, theory and electronic music in the School of Music, Jordan College of Arts at Butler University in Indianapolis, Indiana. Residencies include those with the Wyoming Arts Council, and the Baniff Centre for the Arts and a number of mini-residencies in universities and high schools throughout the west and mid-west. In recent years he has been in demand as an electric and upright bassist, playing in various rock/funk/prog rock/big bands in the greater Indianapolis area. In addition to musical interests, he pursues his creative muse through painting, poetry, cooking, home brewing, paleontology, theology, philosophy, and basketball. He is very fortunate to be married to mezzo-soprano Mitzi Westra.



FRIDAY, OCTOBER 20

10:30 AM, BRYAN RECITAL HALL

In the Midst (2013).....**Ingrid Stölzel**

Cole Burger, piano

The Art of Noise (2011).....**Janice Misurell-Mitchell**

Kenneth Cox, flute – Henrique Batista, percussion

The Philosophy of Wood (2016).....**Daniel Bayot**

3dB

David Breem, Daniel Bumgardner, and Daniel Landis, voices
winner of the 2016 BGSU Competitions in Music Performance - Composition Division

Face of the Moon (2000).....**Marilyn Shrude**

Duo Montaignard

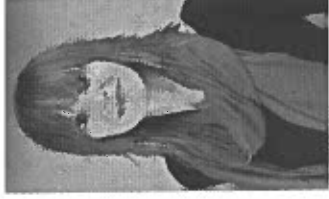
Joseph Murphy, saxophone – Matthew Slotkin, guitar

Beast (2009).....**Steven Mackey**

Jerry Emmons, marimba

Shimmering Dust (2015).....**Erin Rogers**

Conor Nelson, flute – Daniel Piccolo, percussion



Ingrid Stölzel (b.1971) has been hailed "as a composer of considerable gifts" who is "musically confident and bold" by National Public Radio's classical music critic. Her music has been described as "tender and beautiful" (*American Record Guide*) and as creating a "haunting feeling of lyrical reflection and suspension in time and memory" (*Classical-Modern Review*). At the heart of her compositions is a belief that music can create profound emotional connections with the listener. Stölzel's compositions are performed in concert halls and festivals worldwide, including recently at the Thailand International Composition Festival, Festival Osmose (Belgium) and the Vox Feminae Festival (Israel), Festival of New Music at Florida State (USA), Beijing Modern Music Festival (China), Festival of New American Music (USA), SoundOn Festival of Modern Music (USA), and IC(CM) International Conference on Contemporary Music (Spain), among others. Stölzel is a recent winner of the RED NOTE Composition Competition, Ortus International New Music Competition and Cayuga Chamber Orchestra Composers Competition. She teaches composition at the University of Kansas and prior served as Director of the International Center for Music at Park University. Stölzel is a native of Germany and has resided in the United States since 1991. For more information: ingridstolzel.com



The music of composer **Marilyn Shrude** is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile (*Natvig – New Grove*). Shrude earned degrees from Alverno College and Northwestern University, and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America / ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given BGSU's Lifetime Achievement Award. Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the Mid-American Center for Contemporary Music (1987-99), as chair of the Department of Musicology / Composition / Theory at BGSU (1998-2011) and as coordinator of the doctoral program in contemporary music (2006-present). Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the United States and abroad.



Daniel Bayot (b. 1995) composes chamber, choral, orchestral, electroacoustic, and film music of diverse aesthetics, aiming to satisfy the cerebral, visceral, and kinetic facets of a listener's experience. As a Hawai'i transplant and an Interlochen alumnus with a B.M. from Bowling Green State University, Daniel has collaborated with a variety of ensembles, including the LA-based collective *wild Up*, the Cleveland Chamber Symphony, Calliope's Call, the World Youth Wind Symphony, the Interlochen Philharmonic, members of the Toledo Symphony Orchestra, members of the World Youth Symphony Orchestra, and Honolulu-based chorus *Melemai Kapu'uwaimai*. His music has received recognition from numerous organizations, including the NFMC (Marion Richter American Music Composition Award), BMI (Student Composer Awards Finalist), SCI / ASCAP (Commission Competition Winner, Morton Gould Young Composer Awards Finalist), the LA Philharmonic (National Composer's Intensive), and the Interlochen Center for the Arts (Interlochen Fine Arts Award for Composition). As a vocalist, Daniel is an active performer of choral and contemporary music and a third of the experimental trio, 3 dB Vocal Ensemble.



Janice Misurell-Mitchell, composer, flutist and vocal artist, teaches at the School of the Art Institute of Chicago. She has taught and performed in the US, Europe, Morocco, Lebanon, Palestine, Israel, Taiwan and China; and she has been a featured performer at the 20th International Symposium of Mexico City's Institute of Critical Studies, in India at the National Centre for the Performing Arts in Mumbai and at the National Symposium held at the Balvant Parekh Centre, Baroda. For many years she performed in Chicago as a member of CUBE Contemporary Chamber Ensemble, where, along with Patricia Morehead, she was Co-Artistic Director. Her most recent CD, *Vanishing Prints*, music for solo, duo, quartet was chosen by Peter Margasak of *The Chicago Reader* as one of the top five new music recordings in "Our Favorite Music of 2013". This recording and her previous CD, *Uncommon Time*, are on the Southport Records label. Other music of hers is available through MMC Recordings, OPUS ONE Recordings, Capstone Records, Arizona University Recordings and meereanishum.com, her videos *Karawane*, *After the History*, *Sermon of the Spider* and others are available on Youtube; an interesting footnote is that her video of *Scall/Rap Counterpoint* now has over 122,000 hits. www.jmisurell-mitchell.com

FRIDAY, OCTOBER 20
2:30 PM, KOBACKER HALL

Busted (2001).....**Steven Mackey**

Henrique Batista, percussion

Carillon Calls (2016).....**Cydonie Banting**

Brass Quintet (2017).....**Michael Eckert**

I. Andante comodo
II. Andante elegaico - Sostenuto - A tempo
III. Andante

BGSU Graduate Brass Quintet

Edmund Gunther and Alexander Sanso, trumpets – Rachel Britt, horn
Kyle McConnell, trombone – Joshua Maberry, tuba

Pynes (2016).....**James Romig**

Derek Emch, clarinet – Nick Fox, marimba

Fall (2016).....**Robert Gibson**

Jonathan Britt, trumpet – Ariel Magno da Costa, piano

Qiang (2014).....**Ao Xiang**

I. Sad Song
II. Hunting

Soren Hamm and Brianna Buck, soprano saxophone - Claire Salli and Chia-Wei Chao, alto saxophone
Jonathan Kierspe and Yufei Zhang, tenor saxophone
Piyaphon Asawakarnjanakit and Ian Semanovich, baritone saxophone

John Sampen, conductor

And Legions Will Rise (2001).....**Kevin Puts**

Penny Thompson Kruse, violin – Gunnar Owen Hirthe, bass clarinet

Henrique Batista, marimba



Robert Gibson's compositions have been performed throughout the United States, including concerts at the national conferences of The College Music Society, The National Flute Association, Society of Composers, Inc., The Society for Electro-Acoustic Music in the United States and the Sonic Circuits Electronic Music Festival. His works have also been presented on National Public Radio and in Europe, South America and China. Noted artists and ensembles who have performed his works include bassists Bertram Turetzky, Lucas Drew and David Walter, clarinetists Esther Lamneck and Nathan Williams, the Meridian String Quartet, the Aeolus String Quartet, the Clarion Wind Quintet, Prism Brass Quintet, the Contemporary Music Forum, the 21st Century Consort, the Stern / Andrist Duo, Composers, Inc. of San Francisco, and pianists Santiago Rodriguez, Marilyn Nonken and Naoko Takao. Gibson is a member of the American Composers Alliance (ACA) and since 2010 has served on the Board of Governors of ACA. As a jazz bassist he performed with many international artists in the early '80s, including Mose Allison, Tom Harrell, Bob Berg, Marc Copland, and Barney Kessel. He has been a resident composer at the Alba (Italy) Music Festival (2009, 2011, 2012). He is Professor and former Director (2005–16) of the School of Music at the University of Maryland, College Park.



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 Solilberger, 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.



Cydonie Banting is a composer and ethnomusicologist from the UK. Her works have been performed by groups including the BBC Singers, Cavaleri Quartet, Aurora Trio, Canterbury Chamber Choir and Oxford's Ensemble Isis at various music festivals and for radio, where she also recently featured in the BBC's *Composer of Tomorrow* series on Radio 3. Under the guidance of Robert Saxton, she read Music at Worcester College, Oxford, graduating with a first-class degree, before studying an MMus in Composition (Distinction) with Gary Carpenter at the Royal Academy of Music, London. Following ethnographic research in the rural south-western Uganda, Cydonie developed an interest in the cross-overs between composition and ethnomusicology; a formative project with the CHROMA ensemble, achieving commendation in the Alan Bush Composition Prize 2015, uses Bakiga folk songs as the basis, drawing from fieldwork experiences in Uganda. In furtherance of these interests, she is undertaking doctoral study at King's College London with Frederick Moehn on a scholarship from LAFP/Arts and Humanities Research Council examining the role of musical creativity in poverty alleviation. Upcoming commissions include a piano trio for the Milia Trio at Romsey Music Festival 2018 and a three-movement work for solo piano for the Presteigne Festival 2018.



Michael Eckert (b. 1950) is professor of theory and composition at the University of Iowa School of Music, where he has taught since 1985; he will be retiring in 2018. His awards for composition include the Bearnis Prize from Columbia University, a National Endowment for the Arts fellowship, the Music Teachers National Association Composer of the Year award, and second prize in the 2006 New York Virtuoso Singers Choral Composition Competition. His CD *Brazilian Dreams*, including pieces for clarinet and piano, piano duo, and piano four-hands, was released by MSR Classics in 2015; several earlier compositions are recorded on Albany.

Robert Gibson's compositions have been performed throughout the United States, including concerts at the national conferences of The College Music Society, The National Flute Association, Society of Composers, Inc., The Society for Electro-Acoustic Music in the United States and the Sonic Circuits Electronic Music Festival. His works have also been presented on National Public Radio and in Europe, South America and China. Noted artists and ensembles who have performed his works include bassists Bertram Turetzky, Lucas Drew and David Walter, clarinetists Esther Lamneck and Nathan Williams, the Meridian String Quartet, the Aeolus String Quartet, the Clarion Wind Quintet, Prism Brass Quintet, the Contemporary Music Forum, the 21st Century Consort, the Stern / Andrist Duo, Composers, Inc. of San Francisco, and pianists Santiago Rodriguez, Marilyn Nonken and Naoko Takao. Gibson is a member of the American Composers Alliance (ACA) and since 2010 has served on the Board of Governors of ACA. As a jazz bassist he performed with many international artists in the early '80s, including Mose Allison, Tom Harrell, Bob Berg, Marc Copland, and Barney Kessel. He has been a resident composer at the Alba (Italy) Music Festival (2009, 2011, 2012). He is Professor and former Director (2005–16) of the School of Music at the University of Maryland, College Park.

Ao Xiang is an Associate Professor in the Composition Department of the Sichuan Conservatory of Music in Chengdu, China. His works cover many musical genres (classical, pop, contemporary, commercial) and have been performed in Australia, the US, Japan and South Korea. He has received numerous prizes for his compositions, among them London's Nava Music Festival, the Ba Shu Composition Competition, the 17th Chinese Composition Competition, and the Sun River Composition Competition. Mandela, his orchestral work, was commissioned and premiered by the Northern Iowa Symphony Orchestra in February 2017. Ao Xiang received graduate and undergraduate degrees in composition from the Sichuan Conservatory and a Music Certificate from Bowling Green State University in 2013.



Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, Kevin Puts's works have been commissioned, performed, and recorded by leading ensembles, and soloists throughout the world, including Yo-Yo Ma, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St. Paul Chamber Orchestra, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, St. Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. *Silent Night*, commissioned and premiered by Minnesota Opera, has been produced at Fort Worth Opera, Cincinnati Opera, the Wexford Opera Festival, Calgary Opera, Montreal Opera, and the Lyric Opera of Kansas City, with upcoming productions at Atlanta Opera, Opera San Jose, and Michigan Opera Theatre. In 2013, his choral works *To Touch The Sky* and *If I Were A Swan* were performed and recorded by Conspirare. His second opera, also commissioned by Minnesota Opera, *The Manchurian Candidate*, based on the novel, had its world premiere in 2015. A new vocal work for Soprano Renee Fleming and orchestra, based on the personal letters of Georgia O'Keeffe, will have its world premiere in New York in Fall 2016 and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree* commissioned by Opera Philadelphia will have its world premiere in 2017. A former Composer-in-Residence of Young Concerts Artists, he is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer's Institute.

FRIDAY, OCTOBER 20

8 PM, KOBACKER HALL

LATITUDE 49

Number Nine (2013).....**Gabriella Smith**
Ballade (2000).....**Sarah Kirkland Snider**
Thread and Fray (2006).....**Sarah Kirkland Snider**
Ballistic Etude 3.1 (2008).....**Mark Kilstofte**
-INTERMISSION-
Double Happiness (2012).....**Christopher Cerrone**
You Are Free (2015).....**Sarah Kirkland Snider**
Micro-Concerto (1999).....**Steven Mackey**

Winner of a 2015 Rome Prize and a finalist for the 2014 Pulitzer Prize, the Brooklyn-based composer **Christopher Cerrone** is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations. In the current season, Cerrone has world premieres of his new string quartet with the Calder Quartet for the LA Phil; a new percussion quartet for Miller Theatre as part of a Cerrone Composer Portrait performed by Third Coast Percussion; and a violin concerto for Jennifer Koh and the Detroit Symphony, led by Leonard Slatkin. Recent highlights include world premieres with the Los Angeles Chamber Orchestra (for Jeffrey Kahane's final concert as LACO Music Director); Third Coast Percussion and Rachel Calloway for the DeBartolo Performing Arts Center; and an electroacoustic work for Tim Munro at Miller Theatre. Cerrone has had recent commissions from the LA Phil, Eighth Blackbird, Vicky Chow, and works featured on new releases from New Amsterdam Records, VIA Records, and on an all-Cerrone album from Christopher Rountree and wild Up. Recent commissions include the Los Angeles Chamber Orchestra; the DeBartolo Performing Arts Center with Third Coast Percussion and Rachel Calloway; the LA Philharmonic; Present Music; and Theo Bleckmann and the Albany Symphony's *Dogs of Desire*. Cerrone's opera, *Invisible Cities*, based on Italo Calvino's landmark novel, received its fully-staged world premiere in a wildly popular production (and accompanying album and DVD) by The Industry, directed by Yuval Sharon in Los Angeles' Union Station. His upcoming opera *In a Grove* with librettist Stephanie Fleischmann had its first workshop with Mahogany Opera Group at the 2017 Various Stages Festival. Cerrone is one-sixth of the Sleeping Giant composer collective. He holds degrees from the Yale School of Music and the Manhattan School of Music, and is published by Schott NY and Project Schott New York.

Gabriella Smith is a composer from the San Francisco Bay Area whose music is described as "high-voltage and wildly imaginative" (*Philadelphia Inquirer*), "bold, original and suggests exciting new directions for American music" (Giancarlo Guerrero), and "You really get the Pacific Ocean, man!" (Cabrillo Festival audience member). Her music has been performed throughout the U.S. and internationally by eighth blackbird, Bang on a Can All-Stars, the Cabrillo Festival Orchestra, the Nashville Symphony, PRISM Quartet, Aizuri Quartet, and ymusic, among others. She has received commissions from the People's Commissioning Fund for Bang on a Can's Field Recordings project, the Pacific Harmony Foundation for the 2014 Cabrillo Festival of Contemporary Music, the New York Youth Symphony as part of their First Music Program, and many more. Gabriella is a recipient of the 2014 ASCAP Leo Kaplan Award, three ASCAP Morton Gould Young Composer Awards, a winner of the American Modern Ensemble Ninth Annual Composition Competition (2015), the Theodore Presser Foundation Music Award (2012), and the First Place Prize in the 2009 Pacific Musical Society Composition Competition. She is currently a doctoral candidate at Princeton University, where she has studied with Steve Mackey, Paul Lansky, Dan Trueman, Dmitri Tymoczko, Donnacha Dennehey, and Ju Ri Seo. She received her Bachelors of Music in composition from the Curtis Institute of Music. After graduating, she returned to the Curtis Institute of Music as an ArtistYear Fellow for the 2015-16 season, dedicating a citizen-artist year of national service in the Philadelphia region.



Mark Kilstofte is "admired as a composer of lyrical line, engaging harmony, strong, dramatic gesture, beautiful linear writing, expert text setting [and] keen sensitivity to sound, shape and event." Praised by the *San Francisco Chronicle* as "exciting and beautiful, consistently gripping," his music has garnered a growing list of accolades including the Rome Prize, a Guggenheim, a Fulbright, ASCAP's Rudolf Nissim Award, the Goddard Lieberston Fellowship and Charles Ives Scholarship from the American Academy of Arts and Letters, and several Copland House Residency Awards. Kilstofte's music is heard regularly throughout North America and Europe and has been featured on NPR's Performance Today and From the Top. His chamber works have been performed by Alea III, Brave New Works, Contemporary Directions, Eighth Blackbird, Latitude 49, Musiqq, New Music Works, NODUS, Studio for New Music, TEMPO and Thornton Edge, as well as by the new music ensembles of Indiana, the University of Chicago and Florida State University, among others. Kilstofte studied composition at the University of Michigan where he was a Rackham Pre-Doctoral Fellow and assistant conductor of the Contemporary Directions Ensemble. He currently teaches at Furman University, a highly-selective liberal arts college known for its dedication to teaching and undergraduate research.

SATURDAY, OCTOBER 21

2:30 PM, BRYAN RECITAL HALL

ELECTROACOUSTIC WORKS

Ghost Circles (2013).....**Jay C. Batzner**
Andrew Pelletier, natural horn
Contents May Differ (2013).....**Scott Miller**
Gunnar Owen Hirthe, bass clarinet
Open Circuit (2010).....**Mike McFerron**
Alaina Clarice, flute
Ceaseless Cease (2009).....**Kyong Mee Choi**
Derek Ench, clarinet
Hekate (2013).....**Konstantinos Karathanasis**
Daniel Piccolo, bendir



Jay C. Batzner (b. 1974) is a composer and zazen practitioner. Jay's music has been performed at new music festivals such as Society for Composers, Inc., College Music Society, Society for Electro-Acoustic Music in the US, and Electronic Music Midwest as well as instrument performance societies including the National Flute Association, International Horn Society, and North American Saxophone Alliance. His works have received recognition from such organizations as the Bourges festival, the Areon Flutes International Composition Competition, the VI Concurso Internacional de Miniaturas Electroacusticas, and the London International Film Festival. Jay's frequent interdisciplinary collaborations with choreographer Heather Trommer-Beardslee has led to several dance pieces presented at venues such as the National Dance Educators Organization, Electroacoustic Barn Dance, and the Regeneration Dance Festival of Detroit. Jay is currently on the faculty of Central Michigan University where he teaches composition, theory, and technology courses. He holds degrees in composition and/or theory from the University of Kansas, University of Louisville, and University of Missouri – Kansas City. When not teaching or composing, Jay reads too many comic books and is trying to improve his chess game.

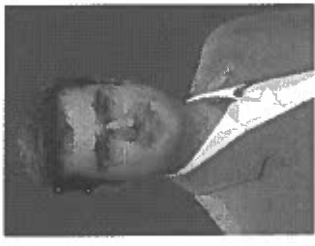


Indian-American composer **Asha Srinivasan** draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various venues including SEAMUS, ICMC, June in Buffalo, SCI, and the National Flute Convention. Her work *Dvirnag* was awarded at the 2011 Thailand International Composition Festival and won the Flute New Music Consortium competition in 2015. In 2012, Alarm Will Sound premiered *Svara-Ila* at the Mizouo International Composers Festival. She has also won national commissioning competitions, including the BMI Foundation's Women's Music Commission and the Flute/Cello Commissioning Circle. Other honors include: the Walsum prize for *Kalpitha*, the Prix d'Été 2nd prize for *Alone, Dancing*, and multiple ASCAP/Plus Awards. Her works have been released on CD by Ablaze Records, Mark Records, Beauport Classical, and SEAMUS CD Series (vol. 22). In 2012,

she co-hosted the SEAMUS national conference at Lawrence University. Her studies include: D.M.A. Composition at University of Maryland, College Park; M.Mus. Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Associate Professor of Music at Lawrence University and recently she joined the board of the American Composers Forum. More details at www.twocomposers.org.



Scott Miller is a composer of electroacoustic, orchestral, chamber, choral and multimedia works described as 'high adventure avant garde music of the best sort' (*Classical-Modern Music Review*) and 'inspiring real hope & optimism for the future of electroacoustic music.' (gains4.com). Known for his interactive electroacoustic chamber music and ecosystemic performance pieces, Miller has twice been named a McKnight Composer Fellow, he is a Fulbright Scholar, and his work has been recognized by numerous international arts organizations. Recordings are available on New Focus Recordings, Panoramic, Innova, Eroica, CRS, rarecalle and SEAMUS, and his music is published by ACA (American Composers Alliance), Tetractys, and Jeanné. Miller is a Professor of Music at St. Cloud State University, Minnesota, where he teaches composition, electroacoustic music and theory. He is currently President of the Society for Electro-Acoustic Music in the U.S. (SEAMUS). He holds degrees from The University of Minnesota, The University of North Carolina - Chapel Hill and the State University of New York at Oneonta, and has studied composition at the Czech-American Summer Music Institute and the Centre de Creation Musicale Iannis Xenakis.



Konstantinos Karathanasis, Associate Professor of Composition and Music Technology at the University of Oklahoma School of Music, is an emerging composer and music technology specialist. He draws inspiration for his compositions from various sources: the poetry of Rumi and Pablo Neruda; the cinema of Andrei Tarkovsky and Krzysztof Kieslowski; Mysticism, Eastern philosophy, and the depth psychology of Carl Jung. His electroacoustic compositions have been performed throughout the world at such festivals as the International Computer Music Conferences in Singapore, Miami, Barcelona, and Copenhagen; the International Electronic Music Festival SYNTHESIS in Bourges; the Wittner Tage für neue Kammermusik in Witten, Germany; the Florida Electroacoustic Music Festival in Gainesville; in several annual conferences of the Society for the ElectroAcoustic Music in the United States; the Bienal Internacional de Musica Electroacustica in Sao Paolo; the Seoul International Computer Music Festival; the Australasian Computer Music Conference; and in numerous juried electroacoustic music concerts worldwide.



Kyong Mee Choi, composer, organist, painter, and visual artist, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, Illinois Arts Council Fellowship. First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música Electroacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Aucourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is an Associate Professor of Music Composition at Roosevelt University in Chicago where she teaches composition and electro-acoustic music. Samples of her works are available at kyongmeechoi.com.

SATURDAY, OCTOBER 21 8 PM, KOBACKER HALL

BGSU Percussion Ensemble
Daniel Piccolo, director

Scatter (2011).....**Christopher Dietz**

-BRIEF PAUSE-

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I. Introducción: Soliloquio Serrano
II. Harawi

Conor Nelson, flute



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Identity has always been at the center of **Gabriela Lena Frank's** music. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Frank is something of a musical anthropologist. She has travelled extensively throughout South America and her pieces reflect and refract her studies of Latin-American folklore, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own. She writes challenging idiomatic parts for solo instrumentalists, vocalists, chamber ensembles, and orchestras.



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Indian-American composer **Asha Srinivasan** draws from her Western musical training and her Indian heritage to create her compositional language. Her music has been presented at various venues including SEAMUS, ICMC, June in Buffalo, SCI, and the National Flute Convention. Her work *Dviraag* was awarded at the 2011 Thailand International Composition Festival and won the Flute New Music Consortium competition in 2015. In 2012, Alarm Will Sound premiered *Svara-Hila* at the Mizzou International Composers Festival. She has also won national commissioning competitions, including the BMI Foundation's Women's Music Commission and the Flute / Cello Commissioning Circle. Other honors include: the Walsum prize for *Kalpitha*, the Prix d'Été 2nd prize for *Alone, Dancing*, and multiple ASCAPPlus Awards. Her works have been released on CD by Ablaze Records, Mark Records, Beauport Classical, and SEAMUS CD Series (vol. 22). In 2012, she co-hosted the SEAMUS national conference at Lawrence University. Her studies include: D.M.A. Composition at University of Maryland, College Park; M.Mus. Computer Music Composition and Music Theory Pedagogy at the Peabody Conservatory, and B.A. at Goucher College. Ms. Srinivasan is currently an Associate Professor of Music at Lawrence University and recently she joined the board of the American Composers Forum. More details at www.twocomposers.org.



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Mike McFerron is professor of music and composer-in-residence at Lewis University and he is founder and co-director of Electronic Music Midwest (www.emmfestival.org). McFerron's music has received critical acclaim and recognition. His music has been performed by the Remarkable Theater Brigade (Carnegie Hall), the Louisville Orchestra, the Civic Orchestra of Chicago, and Cantus among many others. He serves on the board of the directors for the Metropolitan Youth Symphony Orchestra and also as the Chair of the Executive Committee for the Society of Composers, Inc. McFerron's recordings can be heard on numerous commercial recordings as well as on his website at www.bigcomposer.com.

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BOWLING GREEN PHILHARMONIA

Violin I Alexandria Midcal** Kurtis Parker Ling Na Kao Sophia Jarrrell Teresa Bellamy Jesse Parker Anna Eynik Min-Hai Tsai Kaisuke Kimura Nia Dewberry Benjamin Silberman Shu Liao Anat Kardontchik ^	Violas Kathryn Kibbe* Zipeng Fan Irene Blazek Amory R. Fout Alysha Szczublewski Allison Selley Lelauni McKee	Francesca Leo Bryana Riedlinger	Alex Sanso** Konor Masell	Emily Freeman Brown, music director and conductor	
Violin II Brandi Main** Hannah Salo Zi-Ling Heah Christopher Hutras Matthew Gebhardt Xiangyi Liu Megan Smith Natalie Sterba Emily Toplow Brenden Accettura Nicole Cogan Megan Graham	Oboe/Cor Anglais Thomas Morris** Samantha Carr Ava Wirth Jana Zilova**	Thrombone Kyle McConnell* James Foster Kathy Asher Taylor Hanson	Trumpet Ed Gunther+ Enrico Solito+ Qi Wei, Li Alex Sanso Ben Dubbert Konnor Masell Collin Schafer	Timpani Jerry Erumons* Emanuel Bowman Jerrin Fuller R. J. Seibert	Alexander Popovici, Maria Mercedes Diaz Garcia, DMA conductors, Robert Jay Garza III, Yabetza Vivas-Inzarary, MM conductors
Cello Otavio Kavakama* Graum Drennen Andrew Lewis Sara Hart Kaleb Ringler Isabella Riley	Clarinet/Bass/Eb Tyler Pfalzer** Jeremy Gdaniec** Gretchen Hill Timothy Young	Percussion/Timpani Jerry Erumons* Emanuel Bowman Jerrin Fuller R. J. Seibert	Trumpet Enrico Solito** Edmund Gunther	Tuba Joshua Maberry	
Bass Joseph R. Starks* Stephen J. Wolf Adam Behrendt Christopher Jeffer Lindsay W. Dissing	Bassoon/Contra Joshua Hart** Mikaela Kroyer Jack Smolenski**	Piano Jackson Carruthers	Horn Rachel Britt** Victoria De Riggi Peter Guidi** Tyler Treacy Jon Jandourek	Celeste Athena Li	
Harp Julie Buzzelli +	Flute/piccolo Alaina Clarice** Taylor Francis**	Conductor's Guild and Musica Juditica.	*denotes sectional principal **denotes section co-principal or co-concertmaster +Faculty ^ BGSU DMA guest		

BGSU WIND SYMPHONY

Flute Samantha Tartamella* Alec Porter Lizzie Ritter Nicole Wells Alan Martinez Taylor Francis - pic	Clarinet Jessica Pollack* Stephen Dubetz Gretchen Hill Jeremy Gdaniec Ally Szeles Tim Young AJ Skojac Jennifer Bouck Kendra Sachs	Trumpet Ed Gunther+ Enrico Solito+ Qi Wei, Li Alex Sanso Ben Dubbert Konnor Masell Collin Schafer	Euphonium Christopher Collins Mark Simmons	Morgan Cox Jerry Eimmons
Saxophone Brianna Buck+ Ian Semanovich+ Drew Hosler Emma Mills Brenden Dolehanty Logan Hostetler	Horn Rachel Britt* Tori DeRiggi Peter Guidi Rebecca Shields Tyler Treacy	Conductor's Guild and Musica Juditica.	Tuba Samuel Teeple* Sean Baker Kevin Graham Joshua Maberry	* Principal + Co-Principal ^ DMA Guest
English Horn Erin Smith	Trombone Zihao Zhou* Matthew Jerumiason Jaime Foster Bailey Hardy	Piano Ariel Magno da Costa^	Conductor's Guild and Musica Juditica.	
Bassoon Joshua Hart* Mikaela Kroyer Ashley Mania Kevin Daniel (contra)	Percussion RJ Seibert* Colin Harsh Erin Redick Eric Cooper Zach Green			

NEW MUSIC ENSEMBLE

Shara Nova, soprano soloist
Thomas Morris, oboe
Jana Zilova, English horn
Nicholas Fox, percussion
Adam Kennaugh, guitars
Elizabeth Nowland, harp
Emily Morin, piano
Anat Kardontchik, violin
Graum Drennen, cello
Christopher Dietz, conductor

PERCUSSION ENSEMBLE

Henrique Batista
Emanuel Bowman
Eric Cooper
Jerry Eimmons
Nick Fox
Jerrin Fuller
Zachary Green
Colin Harsh
Erin Redick
RJ Seibert
Jacob Vaughn
Frances Zengel
Christopher Dietz, conductor

FACULTY AND GUEST PERFORMERS

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

Cole Burger is an instructor in the College of Musical Arts at Bowling Green State University, where he teaches and coordinates class piano and piano pedagogy. He also teaches applied piano, chamber music, music theory, and related subjects at Lutheran Summer Music and Camp Encore/Coda. As a solo and collaborative pianist, Burger has performed throughout the United States, Europe, and Asia, including Carnegie Hall's Weill Recital Hall, Rome's Teatro di Marcello, the Romanian Athenaeum in Bucharest, the Goethe Institute in Bangkok, the American Cathedral in Paris, and the United States Ambassador's Home in Malaysia. In 2015, the United States Department of State Bureau of Educational and Cultural Affairs selected him to join the Fulbright Specialist Roster. He has won prizes at the American Protégé International Piano and Strings Competition, Seattle International Piano Competition, the American Prize in Piano Performance, and the Janice K. Hodges Contemporary Piano Performance Competition. Burger has given lectures, presentations, and master classes at the local, state, national, and international levels, including the MTNA Group Piano and Piano Pedagogy Forum, Hawaii International Conference on Arts and Humanities, the Milan Conservatory (Italy), UCSI University in Malaysia, and the Greek chapter of the International Society for Music Education in Thessaloniki. Dr. Burger holds degrees in piano performance and economics from Northwestern University and the University of Texas. His primary studies were with Anton Nel, David Renner, Sylvia Wang, and he also participated in masterclasses with Claude Frank, John Perry, and Douglas Humpherys. He also thanks Marcia Bostis, Sophia Gilman, and Martha Hilley for their deep influence on his teaching.

Accomplished pianist and vocal coach; well known in the Midwest for his work in art song, opera and oratorio; as head of music preparation for Toledo Opera, **Kevin Bylsma** had coached productions of *Tosca*, *The Tales of Hoffmann* and *The Magic Flute*; served as music director of the Department of Community Programs for the Michigan Opera Theatre from 1993-97 and was vocal coach, accompanist and chorus master for OPERA!Lenawee from 1992-97; other music directing credits include the Lyric Chamber Ensemble of Detroit and the Papagena Opera Company of Ann Arbor; has appeared throughout the United States, Canada and Europe as an organist, pianist and accompanist; in summer 1996, he toured Germany, Poland and the Czech Republic with tenor Robert Mirshak; most recently he has appeared in master classes and recitals with soprano Diana Soviero and mezzo-soprano Irina Mishura; has served as principal keyboardist with the Adrian and Greater Lansing Symphony Orchestras; winner of a number of competitive awards, including the Robert Glasgow Organ Scholarship from the University of Michigan and the Lucille Mehaffie Young Artist Award; currently serves as assistant organist at the historic Mariners' Church in Detroit.

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 Camerata, 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 Philharmonic, 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 2002 National 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.

Joseph Murphy has been the saxophone professor at Mansfield University of Pennsylvania since 1987, where he has also served as Department Chair and Director of Bands. He received the Bachelor of Music degree from Bowling Green State University, and the Master of Music and Doctoral of Musical Arts degrees from Northwestern University. Dr. Murphy was the music director of Tiffin (OH) Calvert High School from 1983-85. In 1985-86 he received a Fulbright Award for a year of study in Bordeaux, France, where he received a Premier Prix. In June 1996, Dr. Murphy performed a solo recital at Lincoln Center. He has performed in Europe, Taiwan and Japan. He is a clinician for the Selmer Corporation and has been recorded on the Erol (France), Opus One, and Mark Record labels. Dr. Murphy's memberships include Music Educators National Conference, Music Teachers National Association, North American Saxophone Alliance, National Association of College Wind & Percussion Instructors, College Band Directors National Association, Phi Mu Alpha and Kappa Kappa Psi. Murphy has been involved in commissioning and premiering more than twenty new works for the saxophone, including pieces by Libby Larsen, Michael Colgrass, John Harbison, Bernard Rands, and Gunther Schuller.

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 Associate Professor of Bassoon at Bowling Green State University (BGSU), Ohio, and enjoys an active career as a performer, teacher, and clinician. Dr. Nelson is an advocate for new music as well as chamber music for the bassoon, and is the director of the non-profit organization Bassoon Chamber Music Composition Competition (BCMCC). She has also taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. In the summer Dr. Nelson teaches at various camps, including BGSU's Double Reed Camp and The Renova Festival. She has performed with the Classical Music Festival in Eisenstadt, Austria, Michigan Opera Theatre, Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and Helena Symphony, among others. She has also given solo performances at the International Double Reed Society Conferences in Redlands (CA), Oxford (OH), New York, and Tokyo, Japan. Dr. Nelson taught at both Adrian (MI) and Heidelberg (OH) 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 Chimook Winds quintet in Great Falls, Montana. She can be heard on Elements, the newest CD release from the BCMCC through MSR Classics, which features the winning works from the 2012 and 2014 BCMCC competitions. Dr. Nelson 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.

Percussionist **Dan Piccolo** has performed, taught, and studied internationally during his twenty-year professional career. He is currently Assistant Professor of Percussion in Bowling Green State University's College of Musical Arts. Dan holds both a DMA and BM in Percussion Performance from the University of Michigan School of Music, Theatre & Dance, and during his Master's studies in U of M's jazz Department he focused on improvisation. He has studied concert percussion with Michael Udow, Salvatore Rabbio, Joseph Gramley and Jonathan Ovalle, among others, and his drum set and improvisation teachers have included Michael Gould, Steve Curry, and Ed Sarath. Dan is also skilled in several forms of non-Western percussion, having studied frame drumming with Jamey Haddad and tabla with Pandit Kuber Nath Mishra in multiple visits to Varanasi, India. A grant from the University of Michigan's International Institute funded the first of these visits, and he returned to Varanasi in the winter of 2015 thanks to an award from the Presser Foundation. An additional award from U of M's International Institute made it possible for Dan to begin formal studies of West African music in Ghana in the summer of 2014. In 2014 Dan was appointed as a member of the Percussive Arts Society's World Percussion Committee. Dan's performance credits include a wide range of musical settings. He has appeared as a soloist with the Toledo Symphony Orchestra, the University of Michigan Percussion Ensemble, and others, and as a guest artist at colleges and universities throughout the United States. His active performance schedule has earned him invitations to perform at the Percussive Arts Society International Convention and the annual conference of the International Society for Improvised Music. For six years Dan was the drummer with Nomo, with whom he toured internationally and recorded three albums for Ubiquity Records. Dan has also toured and recorded as a member of Cloud Nine Music, The Ragbirds, His Name is Alive, and others. Dan performs regularly with symphony orchestras, rock bands, Indian classical music ensembles, jazz combos and big bands. He is currently a member of the X4 Percussion Quartet, Ensemble Duniya, Big Fun, and the Mark Stone Trio. Dan is also active as a composer, writing and arranging music for and featuring percussion instruments. In April 2010 the University of Michigan Percussion Ensemble premiered Dan's first major work for Percussion Ensemble, "PTA," which features tabla, drum set, and optional electronics soloists. Dan has a number of works for percussion soloists as well as ensembles of varying sizes and configurations. In addition to his busy professional schedule, Dan is an active educator, teaching a broad range of percussion instruments in private and classroom settings. He has presented workshops and masterclasses at universities throughout the United States, and has twice been selected as a clinician at the Percussive Arts Society International Convention. Dan spent six years as the coordinator of the percussion program at Ann Arbor's Pioneer High School, during which time the school was twice named a Grammy Signature School. In 2016 Dan was appointed Assistant Professor of Percussion in the College of Musical Arts at Bowling Green State University in Bowling Green, Ohio. Prior to this appointment Dan was Assistant Director of Percussion at the University of Tennessee at Martin. During the summers Dan serves as Head of the Percussion Area at New England Music Camp in Sidney, Maine. Dan proudly endorses Cooperman Frame Drums, Zildjian Cymbals, Innovative Percussion sticks and mallets, and Pearl/Adams percussion instruments. For more information please visit www.danpiccolo.com.

Jane Schoonmaker Rodgers' performances, recordings and stage directing in the US and Europe include American Composers' Alliance American Music Festival (NYC), Moravian Philharmonic (Czech Republic), National Polish Radio Symphony, The Society for New Music, Mid-American Center for Contemporary Music, Great Lakes Chamber Music Festival, Toledo Symphony, Toledo Opera, Kerrytown Concert House (Ann Arbor), Pro-Musica of Detroit, Camphill Village of Copake (NY), Toledo Museum of Art, and other organizations and venues in New York, Michigan, Ohio and Ontario. Past stage work includes appearances with Ohio Light Opera, Michigan Opera Theatre, Cincinnati Opera, Toledo Opera, Michigan Lyric Opera, Salt City Playhouse (Syracuse, NY), Ann Arbor Comic Opera Guild, University of Michigan Gilbert and Sullivan Society, and others. Dr. Rodgers holds a bachelor's degree from the Cincinnati College-Conservatory of Music, and master's and doctoral degrees from the University of Michigan;

formerly on the faculties of Grand Valley State University, University of Michigan, University of Toledo, Adrian College, Albion College and Spring Arbor College. She is general director of the Ann Arbor Festival of Song, and a long-time member of the professional choir at the historic Martiners' Church of Detroit.

Thomas Rosenkranz was the recipient of the Classical Fellowship Award from the American Pianists Association and is active worldwide as a soloist, chamber musician, improviser, festival organizer and professor. He is a former Cultural Ambassador sponsored by the U.S. State Department and has been a visiting artist at numerous international festivals including New Music Week (Shanghai), Hong Kong Modern Academy, MusicArte (Panama) and the International Festival of Carthage (Tunisia). He has been a soloist with the Indianapolis Symphony, Sichuan Philharmonic Orchestra (China) and the National Orchestra (Lebanon). He has been presented in residencies throughout North America and Asia including the Shanghai Conservatory, Sichuan Conservatory, University of California at San Diego, Princeton University and New York University. Since 2006 he has been on the faculty on the soundSCAPE Festival where he leads courses on contemporary music and improvisation and in 2015 He co-founded the Macagnio Piano Days Festival and Competition in Italy. He was a Visiting Professor of Piano at the Oberlin Conservatory of Music during 2017. He is currently an Associate Professor and Coordinator of the Piano Program at the College of Musical Arts at Bowling Green State University.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conn-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrupe. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Matthew Slotkin is an acclaimed performer, teacher, and scholar, and has appeared in leading venues on six continents. A commitment to contemporary music has resulted in premieres of numerous works by composers including Linda Buckley, John Anthony Lennon, Scott Lindroth, John Orfe, and many others. Recent performances include tours of Poland, Germany, Argentina, Uruguay, New Zealand, Australia, the United Kingdom, Portugal, and Greece, as well as concerts at the Piccolo Spoleto Festival, the Walled City Music Festival, the Monadnock Music Festival, the Chautauqua Institution, the Guitar Foundation of America, and the World Saxophone Congresses in Scotland, Thailand and Slovenia. He has performed on numerous classical guitar society concert series including New Zealand (GANZ), Montreal, Philadelphia, Cleveland, Iowa, Northeastern Pennsylvania, and the Great Lakes. He has given performances with many prominent chamber ensembles including the Metropolitan Ensemble, the Mallarmé Chamber Players, Duo Montagnard, and Dez Cordas. Recordings on the Summit, Centaur, and Liscio labels have been praised as "wonderful...a very enjoyable disc" (*Soundboard*), and "a magnificent achievement...the concept of this program is brilliant" (*American Record Guide*). Soundboard magazine called him an "exceptional" player, and a recent concert review from the *Classical Voice of North Carolina* praised his "fine sensitivity and facile technique." Slotkin is an Associate Professor of Music at Bloomsburg University in Bloomsburg, PA, where he has directed the guitar program since 2004. He has given masterclasses at numerous institutions and festivals including the Oberlin Conservatory of Music, Northwestern University, Victorian College of the Arts (Australia), ESMAE (Portugal), National University of La Plata (Argentina), the Alexandria Guitar Festival, and many others. He received the Doctor

of Musical Arts, Master of Music, and Bachelor of Music degrees from the Eastman School of Music, where he studied guitar with Nicholas Goluses.

Praised by the *Boston Globe* for his "...pugnacious, eloquent, self-assurance...", cellist **Brian Snow** has earned a reputation as a compelling and versatile performer and a skilled educator. Dr. Snow has performed and recorded with a variety of artists, including Meredith Monk, The National, Max Richter, Björk, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick. He and violinist Caroline Chin recently released a critically acclaimed CD of violin and cello music by Elliott Carter on Centaur Records. He has also appeared on New Amsterdam, Innova, Deutche Gramophon, Cantaloupe, and Naxos labels. He has performed at venues including Carnegie Hall, Alice Tully Hall, Bargemusic, 92nd St. Y, Muziekgebouw in Amsterdam, and Suntory Hall in Tokyo, Japan, and performs regularly with many prominent contemporary music ensembles, including ACME, Alarm Will Sound, Da Capo Chamber Players, and Talea Ensemble. Highlights of the 2017-2018 season include performances at Sichuan Conservatory in Chengdu, China, the Kennedy Center with Newspeak Ensemble, and a performance of Tchaikovsky's *Variations on a Rococo Theme* with the BGSU Philharmonic. Dr. Snow received a DMA from Stony Brook University, a MM from Yale, and holds degrees from Hartt and Longy Schools of Music. His teachers have included Aldo Parisot, David Finckel, and Colin Carr. Dr. Snow has previously served in faculty positions at Sarah Lawrence College, Western Connecticut State University, and Brooklyn Conservatory and currently serves as Assistant Professor of Cello at Bowling Green State University.

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.

DISCOVER THE ARTS AT BGSU!



November 28, 7:00 p.m.

Joyous Sounds holiday concert with the University Choral Society

First United Methodist Church, Bowling Green

December 2, 5:00 p.m.

13th Annual ArtsX

Fine Arts Center and Wolfe Center for the Arts

January 17, 7:00 p.m.

BG Philharmonia performance as part of BGSU's celebration

of Dr. Martin Luther King Jr.

Grand Ballroom, Bowen-Thompson Student Union

For a full listing of events, visit BGSU.edu/Arts

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Shara Nova photo by Shervin Lainez