

National Convention in Orlando, Florida. The mission and vision of SAI is “to encourage, nurture and support the art of music” and to support and encourage “women musicians of all ages, races, and nationalities.” The work was premiered by John Sampen and Marilyn Shrude on July 29, 2006, and is published by C.F. Peters as part of the Inter-American Music Awards Series, a joint project of SAI International Music Fraternity, SAI Philanthropies, Inc., and C. F. Peters Corporation.

The composer writes: “I was in residence at the Moscow Conservatory in April 2006 and was working on the piece, when I received word that two of our Bowling Green State University graduates, Robert Samels and Christopher Carducci, had been killed in a plane crash in Indiana along with three other music students from Indiana University. Needless to say, this was a tremendous shock. Robert was one of our undergraduate composition majors—an incredibly talented musician. I made an instant decision to recast the piece (which was at that time more overt and lively) into something somber and introspective. The title, *Lacrimosa*, is Latin for “tears” and “weeping.” It reflects the many moods that such an event might evoke.”

*Lacrimosa* was the subject of a dissertation by Dr. Bobbi Thompson - *The Integration of Sound, Resonance, and Color in “Lacrimosa” for Alto Saxophone and Piano by Marilyn Shrude*. Her Doctor of Musical Arts degree was awarded in 2016 from The University of North Carolina at Greensboro.

***in memoriam Pauline Oliveros*  
*Listening Beyond...* (2007) - Elaine Lillios**

*Listening Beyond...* explores the relationship sound and silence, and their intersection in space while simultaneously merging my interests in Deep Listening and electroacoustics. This Ambisonic composition was commissioned by the Center for Computation and Technology at Louisiana State University and appears in stereo on *Entre Espaces*, available through Empreintes DIGITALes. Tonight's performance of *Listening Beyond...* is dedicated to the memory of Pauline Oliveros.

***Insomnia* (2006) - Christopher Dietz**

*Insomnia* could be described as a cyclical process; a gradual spiral downward to the intended goal of sleep, often interrupted by sudden relapses to a higher state of consciousness before a complete arrival. In a way, it is antithetical to archetypal dramatic form that reserves or prepares the climax for the later moments of the experience. The insomnia model, or rather, the falling asleep model, has its own drama, with the goal being an absence of energy, rather than an accumulation. The piece reflects on this anti-climax model as the clarinet gradually unwinds the tension of the the piece out into narrow, loose threads.

***Double Labyrinth* (1999) - Mikel Kuehn**

*Double Labyrinth* was written in 1998-1999 for flute and marimba duo *Kesatuan* (Karen DeWig, flute, and Ingrid Gordon, marimba). The title refers to the work's structure and its effect on the musical texture: each instrument performs the same structural material in an unsynchronized fashion. In the first half of the work, the flute and Marimba collectively traverse a structural labyrinth that determines the details of their musical texture and material. Individually they articulate different paths but are able to converge occasionally (in effect traversing a labyrinth of translucent walls); at these moments they may play the same material exactly or deviate from one another slightly. For the second half of the work, the instruments swap paths. Throughout the piece, each instrument performs the entire labyrinth once. My interest in exploring this kind of musical interplay and the treatment of the duo as a single and intertwined element was spawned by the group's title (*Kesatuan*), which is Indonesian for “unity”.

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*Audience members are reminded to silence alarm watches, pagers and cellular phones before the performance.*

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# Faculty Artist Series

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presents

## Faculty Composers Forum

**Christopher Dietz  
Mikel Kuehn  
Elaine Lillios  
Marilyn Shrude**

**Wednesday, March 1, 2017  
8:00 p.m.  
Bryan Recital Hall  
Moore Musical Arts Center**

**BGSU** | COLLEGE OF  
**Musical Arts**  
BOWLING GREEN STATE UNIVERSITY

- Crack* (2001) ..... Mikel Kuehn  
 Chi Him Chik, alto sax  
 Paul Mizzi, flute  
 fixed media
- Lacrimosa* (2006) ..... Marilyn Shrude  
 John Sampen, saxophone  
 Marilyn Shrude, piano
- in memoriam Pauline Oliveros*  
*Listening Beyond...* (2007) ..... Elaine Lillios  
 Ambisonic Fixed Media
- Insomnia* (2006) ..... Christopher Dietz  
 BGSU Graduate String Quartet  
 Brandi Main and Alexandria Midcalf, violins Kathryn Kibbe,  
 viola Jonathan Moody, cello  
 Erin Cameron, clarinet  
 Christopher Dietz, conductor
- Double Labyrinth* (1999) ..... Mikel Kuehn  
 Kenneth Cox, flute  
 Henrique Batista, marimba

### About the Artists

The music of **Christopher Dietz** has been recognized by honors and awards from Copland House, Canada's Banff Centre and National Arts Centre, the Camargo Foundation, ASCAP's Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the League of Composers/ISCM Orchestral Competition, the Yvar Mikhashoff Trust for New Music, the Riverside Symphony Composer Reading Project (NYC), North/South Consonance (NYC), the Chicago Ensemble's Discover America competition, the Utah Arts Festival's Orchestral Commission Prize, the NewMusic@ECU festival, among others. Christopher holds a Ph.D. in composition and music theory from the University of Michigan along with degrees from the Manhattan School of Music and the University of Wisconsin. He has been on the faculty at the Oberlin Conservatory and is currently an assistant professor of composition at BGSU. [www.christopher-dietz.com](http://www.christopher-dietz.com)

The music of American composer **Mikel Kuehn** 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 Banff Centre, the Barlow Endowment, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Ettelson 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 Composition 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 *Object/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. [www.mikelkuehn.com](http://www.mikelkuehn.com)

**Elaine Lillios's** music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations. Awards include a 2016 Barlow Foundation Commission Award, a 2013-14 Fulbright Scholar appointment in Thessaloniki, Greece, and First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition. Elaine's acousmatic music is available on *Entre Espaces*, produced by Empreintes DIGITALes. Other pieces appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog, and Leonardo Music Journal. Elaine serves as Director of Composition Activities for the SPLICE institute ([www.splice.institute](http://www.splice.institute)) and also as Interim Associate Dean, Professor of Composition, and Coordinator of Music Technology at Bowling Green State University in Ohio. [elillios.com](http://elillios.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 MidAmerican 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.

### Program Notes

#### *Crack* (2001) - Mikel Kuehn

*Crack*, for flute, alto saxophone, and electroacoustics, is an exploration of multiphonics and other sounds that are possible on these two instruments, yet lie out of the realm of their traditional playing techniques and tone production. During the summer and fall of 2000, I began an intensive study of the harmonic properties of each instrument's set of multiphonics. In an attempt to crack the inner workings of multiphonics, I discovered some intriguing facets of their harmonic spectra, which led to some interesting conclusions on timbral relations. The electroacoustic sounds are made up of analyses of pre-recorded multiphonics (FFTs) that are resynthesized into slowly changing timbres (acting as resonances of the instrumental music) and reveal a fascinating world within the cracks "between the keys". *Crack* was completed in February 2001 and is dedicated to the memory of Iannis Xenakis

#### *Lacrimosa* (2006) - Marilyn Shrude

*Lacrimosa* for alto saxophone and piano was commissioned by Sigma Alpha Iota International Music Fraternity for their 44th