



New Music & Art Festival

12th Annual
New Music & Art Festival
Bowling Green State University
College of Musical Arts
School of Art Gallery





12th annual **New Music
& Art
Festival**

**OCTOBER 3-6, 1991
College of Musical Arts
School of Art
Bowling Green State University**

SPECIAL GUESTS

Lou Harrison, composer
Anthony Braxton, composer/instrumentalist
Sha Sha Higby, performance artist
Aequalis

FEATURED ENSEMBLES

Bowling Green Philharmonia
Emily Freeman Brown, conductor
Kasuma Sari Gamelan Ensemble
JaFran Jones, director

FEATURED COMPOSERS

Dana Brayton, Carolyn Bremer, Timothy Broege, Jack Fortner, Frederick Fox, Christopher Keyes, Yoon Hee Kim-Hwang, David Liptak, David Means, Robert G. Patterson, Armand Qualliotine, Rodney Rogers, Betsy L. Schramm, Marilyn Shrude, Greg A. Steinke, Darin Stelting, Stephen L. Syverud, Scott Warner, John Weinzweig

PRESENTATIONS

Timothy Kloth, Ann Stimson, Peter Susser, David Vayo

EXHIBITION

African American Self-Portraits:
Standing With/Withstanding — Anna Arnold, Carol Ann Carter, Robert Colescott, Willis 'Bing' Davis, Keith Morrison, Howardena Pindell

NEW MUSIC & ART FESTIVAL 12

SEPTEMBER 25 - OCTOBER 24

EXHIBITION: *Ephemeral Sculpture: Performance Costumes of Sha Sha Higby.* Kennedy Green Room.

THURSDAY, OCTOBER 3

3:00 PM, WORKSHOP: Mask and Movement: Sha Sha Higby. Johnson Hall (204). (\$)

8:00 PM, CONCERT: **Fortner, Fox, Patterson, Rogers, Sheng, Syverud.** Kobacker Hall.

FRIDAY, OCTOBER 4

9:00 AM, PANEL: *Composer to Composer: A Dialogue with Anthony Braxton.* Donald M. Wilson, moderator. Kobacker Hall.

10:30 AM, CONCERT: **Bremer, Rubin, Schramm, Sims, Stelling, Warner.** Bryan Recital Hall.

2:30 PM, CONCERT: **Broege, Means, Steinke.** Bryan Recital Hall.

3:30 PM, PERFORMANCE: **Sha Sha Higby.** Kobacker Hall.

6:30 PM, LECTURE: **Willis 'Bing' Davis: African American Art and Music.** Fine Arts Building (204).

7:30 PM, EXHIBITION OPENING/RECEPTION: *African American Self-Portraits: Standing With/Withstanding.* **Arnold, Carter, Colescott, Davis, Morrison, Pindell.** School of Art Gallery. Exhibit will be on display thru October 24.

9:00 PM, FOREFRONT SERIES CONCERT: **Anthony Braxton.** Kobacker Hall.

SATURDAY, OCTOBER 5

9:00 AM, PAPER PRESENTATION: **Kloth, Stimson, Susser, Vayo.** Bryan Recital Hall.

2:30 PM, PANEL: *Making Art, Making Music 1991: Expressing Difference.* Bryan Recital Hall.

4:00 PM, CONCERT: **Brayton, Harrison, Keyes, Kim-Hwang.** Kobacker Hall.

8:00 PM, FOREFRONT SERIES CONCERT: **Aequalis.** Works by **Boykan, Harrison, Qualliotine, Shrude, Ung.** Kobacker Hall.

SUNDAY, OCTOBER 6

MASTER CLASS: **Aequalis.** Bryan Recital Hall.

11:00 AM, COMPOSITION SEMINAR: **Lou Harrison.** Music Technology Studios (2102).

3:00 PM, CONCERT: **Bowling Green Philharmonia** presents works by **Diamond, Harrison, Liptak, Weinzweig.** Kobacker Hall.

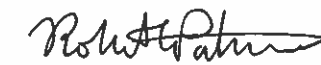
I view the theories and techniques of composition as means of making the vast array of musical expressions more concise and architecturally coherent. Expressionless music is like veins without blood.




Several years ago, George Caccioppo, a composer and personal friend, said to me, "Jack, music's got to sing or its got to dance." For many years I've tried to make my music sing and now I'm learning to dance.



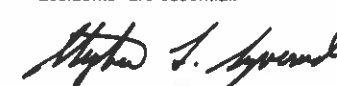

Every great piece of music has its own unique personality. My goal is to discover the special character in each new composition and include only those elements which reveal it.




If I can come up with an "artistic" note, I'll send it on to you. I've never read one by any composer, living or dead, that provided any interest or insight. I also have serious problems with program notes that explain in great detail the meaning of the work.




To me, improvisation and composition are inseparable. Even though I incorporate various non-linear systems and serial procedures, for music to occur, the unexpected, unpredictable, and "happy accidents" are essential.




8:00 PM, Kobacker Hall

Four Movements for Piano Trio (1990) **Bright Sheng**

- I. ♩ = 54
- II. ♩ = 72
- III. ♩ = 112
- IV. ♩ = 66 (*Nostalgia*)

Vasile Beluska, violin Alan Smith, cello
Diana Smith, piano

Trois Gymnopédies (1990) **Jack Fortner**

for clarinet in A, bassoon and piano
Slow and mournful
Slow and sad
Slow and solemn

Burton Beerman, clarinet Robert Moore, bassoon
Frances Burnett, piano

Prisms (1990) **Robert G. Patterson**

for woodwind quintet

VENTI DA CAMERA

David Melle, flute John Bentley, oboe
Edward Marks, clarinet Herbert Spencer, horn
Robert Moore, bassoon

-Intermission-

Auras (1988) **Frederick Fox**

for flute, clarinet, cello, piano and percussion

Judith Bentley, flute Edward Marks, clarinet
Emily Freeman Brown, cello Mark Munson, piano
Wendell Jones, percussion Kenley Inglefield, conductor

Fields of Ambrosia (1975-1989) **Stephen L. Syverud**

for alto saxophone and two-channel tape

John Sampen, alto saxophone

Riffing in Tandem (1989) **Rodney Rogers**

for two pianos

- I. *Spinning Out*
- II. *Music for Rose*
- III. *Curves and Hopes*

KANTORSKI-POPE DUO
Valrie Kantorski and Ann Pope, piano



Music is compelling to me because of its emotional power. Though drawn to abstract constructs, I view these as a means to an end — part of a process whose goal is often elusive and intangible yet rewarding in its potential to mirror human experience.





9:00 AM, *Composer to Composer: A Dialogue with Anthony Braxton*. Kobacker Hall.
Donald M. Wilson, moderator.

10:30 AM, Bryan Recital Hall

Sonata (1988) **Carolyn Bremer**
for clarinet and piano
I. *Legato é cantabile*
II. *Legato é cantabile, somewhat freely*
III. *Aggressively*

Edward Marks, clarinet Valrie Kantorski, piano

Stolen Treasure (1991) **Anna Rubin**
for electronic tape

Illusions of the Masque (1989) **Betsy L. Schramm**
a dance and fugue for brass quintet

BOWLING GREEN BRASS QUINTET
Edwin Betts, trumpet Herbert Spencer, horn
George Novak, trumpet Paul Hunt, trombone
Ivan Hammond, tuba

-Intermission-

Flight (1989) **Ezra Sims**
for flute and electronic sounds

Judith Bentley, flute

Still Life (1988) **Darin Stelling**
for string quartet

BOWLING GREEN HONORS QUARTET
Wallace DePue Jr., violin Michele Leonard, viola
Alexander DePue, violin David Nietz, cello

Winner of the 24th Annual BGSU Competition in Music (Composition Division)

Music for Viola and Piano (1988) **Scott Warner**
Desert Bloom
Lullaby
The Hip Hop

Korey Konkol, viola Marilyn Shrude, piano

Music composition to me represents the fulfillment of a very basic hunger through total dedication to an ideal beauty, fleeting and ephemeral.



Scott Warner

Each composer favors one or more musical parameters. I always give the performer's point of view priority, for it is the performer through whom my music comes to life.

Carolyn Bremer



Music: elation
discovery
struggle
bridge between body & soul,
across culture and time.



Anna Rubin

Art is essential.
Music is essential.
They are not the decorative trappings of a content society, but the life blood of its soul. Art confounds, exhilarates, humbles, and uplifts.



Betsy L. Schramm

In 1960, after I had fought the idea for a number of years, it finally became apparent that if I didn't give in and write microtonal music, my ear would allow me to write nothing else. Since then, that's what I've done, and I've never regretted it.



Ezra Sims

What is the point of churning out robot musicians who can play anything you put in front of them but cannot shape a simple phrase? I would a thousand times rather hear wrong notes with expression than correct ones without.

Darin Stelling



2:30 PM, Bryan Recital Hall

Berliner Andenken (1990) **David Means**
a performance installation for soloist with electronics

Airlift
Brandenburg
Train from Vienna
Wall I
Wall II

Suzanne Thierry, flute
David Means, live sound processing

Musette-Chaconne-Forlorn-Time's Telling True (1987) **Timothy Broege**
for alto saxophone and organ

John Sampen, alto saxophone
Vernon Wolcott, organ

Native American Notes: The Bitter Roots of Peace (Image Music VI) (1990) **Greg A. Steinke**
for string quartet

Prologue
Stanza I
Stanza II
Interlude
Stanza III
Stanza IV
Epilogue: The Bitter Roots of Peace

BOWLING GREEN STRING QUARTET
Paul Makara, violin Korey Konkol, viola
Vasile Beluska, violin Alan Smith, cello



I've always been interested in the relationship between image and sound. My recent work in developing performance installations seeks to engage the viewer in a vigorous aural and visual experience.

David Means

The composer as worker —
as community servant —
as spiritual companion —
as citizen of the world —
my muse is polystylistic:
back roads and boulevards are equal in her sight.



Timothy Broege



I'm writing music as the moment or "spirit" dictates, calling upon whatever compositional resources appropriate to the task. Recently I've been occupied by Native American poetic images and WWII Japanese American internment camp experiences.

Greg A. Steinke



**3:30 PM
Kobacker Hall**

The Pineapple Sunset

Sha Sha Higby

KASUMA SARI (INNER FLOWER) GAMELAN ENSEMBLE

JaFran Jones, director

Carol Aufderhaar	Paula Roediger
Bill Bousfield	Sara Schimelpfenig
Karin Gude	Karin Schrouder
Melinda Kindsvatter	Steve Simpson
Grace Wan Kien Lee	Brenda Tebbe
Bernard Linden	Edward Wallace
Mitch Miller	Jim Whitehair
Eric Nachtrab	Don Widmer
Mary Natvig	



I look forward to blending high technology with spiritual development so we can rediscover how extensive and intricate the spirit is. So we can fly with our bodies, the harmonious and beautiful instruments that we are. I shed myself to fly, only to find I can already fly.

Sha Sha Higby

In our new work *The Pineapple Sunset*, our costume is back from its journeys to India now tattered and dusty, with a string of painted flowered heads suspended and swinging into the sky. Folded amongst thousands of pounded silken tussah feathers stitched by eight Indian tailors and painted by the miniaturists of Jaipur, the same body rusts in the sun, and the heads change their color, letting each visage revolve slowly into the dance of focus and life.

"ephemeral sculpture moving slowly in a thousand pieces"

Appearance courtesy of the Hatley Martin Cultural Forum

6:30 PM, Lecture. 204 Fine Arts Building.

Willis 'Bing' Davis will discuss African American art and music.

7:30 PM, Exhibition Opening and Reception. Fine Arts Gallery.

African American Self-Portraits: Standing With/Withstanding — experiences of American culture featuring work by regionally and nationally recognized visual artists: Anna Arnold, Carol Ann Carter, Robert Colescott, Willis 'Bing' Davis, Keith Morrison and Howardena Pindell.



9:00 PM, Kobacker Hall

MUSIC AT THE

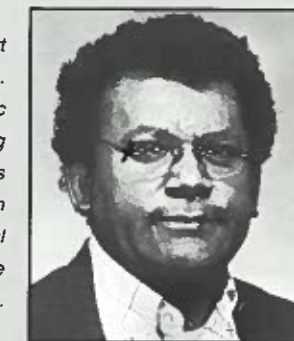
FOREFRONT

1991-1992 SEASON

ANTHONY BRAXTON, composer/instrumentalist

selections to be announced by Mr. Braxton

I view my efforts in music/music science as part of my composite spiritual and vibrational growth. That is, it is impossible to separate sonic consciousness and attraction from "stuff" of living (and being). Music is one of the greatest gifts the cosmos have given us, and I view my efforts in the discipline as part of my spiritual/intellectual and emotional evolution. Throw the dice and let the games begin.



ABR

-Intermission-

Composition No. 163 (1991)*

Anthony Braxton

VIOLIN Mary Natvig Eric Berken Sara Schimelpfenig	FLUTE Judith Bentley	BASS CLARINET Steven Noffsinger	TROMBONE Paul Hunt	PIANO Marilyn Shrude
VIOLA Valerie Leonard	OBOE John Bentley	SAXOPHONE John Sampen	BASS TROMBONE Michael Underwood	HARPSICHORD Vincent Corrigan
CELLO Félix Guadalupe	ENGLISH HORN Terri McLaughlin	BASSOON Robert Moore	TUBA Ivan Hammond	CONDUCTOR Emily Freeman Brown
DOUBLE-BASS Rijon Erickson	CLARINET Burton Beerman	TRUMPET John Cooper	PERCUSSION Steven Cornelius Brian Hoersten Angel Winegar	

*World Première — commissioned by the MidAmerican Center for Contemporary Music
This Series is made possible in part through a gift from Ronald and Carolyn McMaster.

Saturday, October 5



9:00 AM, Papers. Bryan Recital Hall.

Timothy Kloth, "Varese's *Equatorial* and Its Melodic Hierarchy"
Ann Stimson, "The Script for *Poeme Electronique*: Traces from a Pioneer"
Peter Susser, "Synchronisms No. 3 by Mario Davidovsky"
David Vayo, "Weather Report and the Expansion of Jazz Form"



2:30 PM, Panel. *Making Art, Making Music 1991: Expressing Difference*. Bryan Recital Hall.
A discussion with Festival guests focusing on ethnicity in today's music.

4:00 PM, Kobacker Hall

Triage (1986) Dana Brayton
for trombone, piano and percussion

Paul Hunt, trombone Andrew Bertoni, piano
Bruce Golden, percussion

Bodhisattva (1989) Christopher Keyes
for soprano and piano

Ann Corrigan, soprano Ann Pope, piano

Choyong (1989) Yoon Hee Kim-Hwang
for brass choir

BOWLING GREEN BRASS CHOIR
Kenley Inglefield, conductor

TRUMPET	HORN	TROMBONE
Edwin Betts	Herbert Spencer	Paul Hunt
George Novak	Shannon LaBonte	Charles Slater
Martin Porter	Timothy Mayer	David Vining

TUBA	PERCUSSION
Ivan Hammond	Steven Cornelius

-Intermission-

**Music for Violin with Various Instruments,
European, Asian & African** (1969) Lou Harrison

Paul Makara, violin Wendell Jones, marimba
Vincent Corrigan, harpsichord Jeffrey Halsey, organ/marimba
Steven Cornelius, marimba JaFran Jones, mbira

A Round for JaFran Jones (1991)* Lou Harrison
for gamelan ensemble

KASUMA SARI (INNER FLOWER) GAMELAN ENSEMBLE
JaFran Jones, director

Carolyn Aufderhaar	Mary Natvig
Bill Bousfield	Paula Roediger
Susan Cook	Nadine Saada
Djisovi Eason	Sara Schimelpfenig
Lynn Gregor	Karin Schrouder
Karin Gude	Steve Simpson
Melinda Kindsvatter	Brenda Tebbe
Grace Wan Kien Lee	Edward Wallace
Bernard Linden	Jim Whitehair
Mitch Miller	Don Widmer
Eric Nachtrab	

*World Première

I write music where the instruments are motivated to combine and blend to create a sonic combination possible only with those instruments in conjunction with harmony and counterpoint.



Dana G. Brayton

For me, music is an expression of the way we experience time, and preferably one that demonstrates a healthy balance of intellect and intuition, pointing towards some spiritual understanding.



Christopher Keyes

There is a Korean saying: "Everything in moderation." I try to strike a balance between opposites: accessible versus academic, personal versus impersonal, abstract versus programmatic, Eastern versus Western.



Yoonhee Kim-Hwang

In this crueler and more brutal America it is a civic duty of the artist to extol and celebrate tenderness, and to defend its real delicacy against corporate junkification and prurient bigotted nuts. Good luck, yeah.



Lou Harrison



8:00 PM, Kobacker Hall

MUSIC AT THE

FOREFRONT

1991-1992 SEASON

AEQUALIS

FRED BRONSTEIN, piano
ELIZABETH MOHR, cello
MICHAEL PAROLA, percussion
special guest JUDITH BENTLEY, flute



Cryptogram B (1991)
for solo percussion

Armand Qualliotine

Nocturne (1990)*
for cello, percussion and piano

Martin Boykan

A Window Always Open on the Sea (1990)*
for cello, percussion and piano

Marilyn Shrude

- I. In the name of a name lost (In haste, breathless; nostalgic, suspended)*
- II. Harsh is the voice that summons (Dramatically; with intensity)*
Roses are rocks (Expressive and lamenting)
- III. Down sunglazed bluffs (Presto--driving)*
- IV. Mother-of-pearl glow (With longing mystery)*
Greed of a gull (Anxiously)
- V. The tide spreads, enters coppery inlets (Relentlessly)*
Blurred red by the light (Presto--with force)
- VI. As the sun drowns (Majestically waning)*
You climb in the dark stairwell (Hauntingly)
- VII. Hermit of the heart...
Nothing is changed for a name (Serenely, with grace)*

Poetic fragments from *Autumn Odysseus* by Michael Mott

-Intermission-

Ariadne (1987)
for flute and percussion

- I. Ariadne Abandoned*
- II. The Triumph of Ariadne & Dionysos*

Judith Bentley, flute

Lou Harrison

Spiral I (1987)*
for cello, percussion and piano

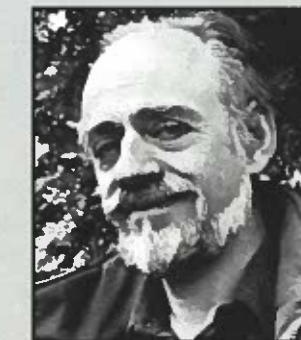
Chinary Ung



Marilyn Shrude

Sound, when random, presents a multiplicity of possibilities for the gamut of emotional response. Music, when organized, specifically stimulates the primitive and contemporary unconscious simultaneously. Both may be compatible, but are they both self-defining?

I want music with a lyrical sense of line, careful of details, capable of a wide emotional range. Since I know (as an old performer) that the most intense experience of music comes from playing, I am grateful for the sympathetic performance of Aequalis.



Armand Qualliotine

*Written for Aequalis

Mr. Bronstein endorses Classical Keyboard Instruments of New York. Fine new and rebuilt European pianos. This Series is made possible in part through a gift from Ronald and Carolyn McMaster.

9:00 AM, Master Class with Aequalis Members and BGSU Students. Bryan Recital Hall.

11:00 AM, Composition Seminar with Lou Harrison. Music Technology Studios (2102).

3:00 PM, Kobacker Hall

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor

Ivan Hammond, tuba

Elegiac Symphony (1941-1975) **Lou Harrison**
for orchestra
II. Allegro, poco Presto

Divertimento No. 8 (1980) **John Weinzweig**
for tuba and orchestra
I. Fast
II. Slow
III. Slow
IV. Moderately Fast

Ivan Hammond, tuba

Loner (1988) **David Liptak**
for orchestra

-Pause-

Symphony No.4 (1945) **David Diamond**
for orchestra
Allegretto
Adagio
Allegro



Music making is a social act, and so I write for people. But the creative process is generated by my own pulse, not the public pulse. The rest is chance.

Making things is a need of the creative life — would I fulfill it by doing something else than composing music? Well - yes and no. Composing is part of it all.



PHILHARMONIA PERSONNEL

VIOLIN I
Marian Tanau*
Wallace DePue, Jr.
Alexander DePue
Sara Schimelpfenig
David Rice
Victoria Geyer
Christopher Cordé
Jennifer Carmona
Helen Doyle
Damon Conn
Sharon Alleshouse
Ioana Missits
Maria Sampen

VIOLA
Catherine Franklin**
Valerie Leonard
Michele Leonard
Christine Allison
Jackie Dhoore
Sara Smith
Stacey Vaught
Lois Reitz

HARP
Christa Sutherland
Stacey Vaught

FLUTE
Leslie Bulbuk
Ho-Fan Lee
Deena Reedy
Matt Riley
Amy Slikkerveer

OBOE
Susan Cook
Kelli Ehrman
Terri McLaughlin
Jennifer Patterson

CLARINET
John Kurokawa
Eric Likkel
Steven Noffsinger

BASSOON
R. Dennis Hirst
Ryan Rotherth
James Ruddy

HORN
Tamara Myers
Shannon LaBonte
Deborah Broad
Timothy Mayer

TRUMPET
Chris Karl
Mark Minahan
Michael Smith
Franklin Westbrooks

TROMBONE
David Vining
Michael Underwood
Laura Wells

TUBA
Michael Morris

TIMPANI
Heath Shelton

PERCUSSION
David Anderson
Angel Winegar

PIANO
Heather Martin
David Dettloff

ASSISTANT CONDUCTOR
Eric Berken

LIBRARIAN
Steven Noffsinger

*concertmaster
**principal

VIOLIN II
Barbara Rhyneer**
Sara Nietz
Andrew Kirsch
Jack Broad
Matt Gingrich
Chip Singler
Sarah Wilhelm
Shannon Dettief
Jennifer Paugh
Elisa Olien
Eric Berken
Christa Sutherland

CELLO
Félix Guadalupe**
Greg Hickey
David Nietz
Melissa Frey
Christie Hightower
Dan Coats

DOUBLE-BASS
Chris Berger**
Rijon Erickson
Eric Alleshouse
Christy Cauble
Scott Lim
Nancy Burnett

AEQUALIS, Boston's premier new music ensemble, has been enthusiastically received by audiences, composers and critics as an outstanding force in the chamber music world. The full-time nationally touring group performs a wide variety of solo and chamber repertoire and regularly commissions works by prominent and emerging composers.

Cellist **ELIZABETH MOHR** brings technical refinement and musical sensitivity to a repertoire encompassing a wide range of styles from baroque to contemporary music. Performing in the United States, Canada and Europe, Mohr has received special recognition for her performances of the works of J.S. Bach. **MICHAEL PAROLA** has been featured in New York as both solo percussionist and conductor. In addition to having performed several solo works, he has conducted performances of Elliott Carter's *Triple Duo* and Donald Martino's *Notturmo*. Pianist **FRED BRONSTEIN** has gained recognition as a serious and thoughtful performer of contemporary music. He appears frequently as soloist and chamber musician in the New York area and throughout the East Coast. Bronstein's repertoire includes highly acclaimed performances of works by Carter, Crumb, Davidovsky, Martino and Wuorinen.

ANNA ARNOLD, Cleveland-based artist, achieved extensive regional recognition at the age of 31 with several solo exhibitions at such venues as the College of Wooster, Beck Center Museum, Youngstown State University and the Cleveland Center for Contemporary Art. Her work has also been shown in a number of exhibitions across the nation from New York City's Alternative Museum to Atlanta's National Black Arts Festival and Los Angeles' Theater Center.

MARTIN BOYKAN is the Irving G. Fine Professor at Brandeis University. He studied composition with Walter Piston, Aaron Copland and Paul Hindemith, and piano with Eduard Steuremann. His work has received numerous awards including: an NEA grant, Guggenheim Fellowship, two awards from the American Academy of Arts and Letters, a Koussevitzky Commission, a Rockefeller Grant and a Fromm Foundation Commission. His compositions have been recorded on CRI.

ANTHONY BRAXTON has generated a body of work unparalleled in its influence on the shape of today's creative music. His music is unlimited in its scope — ranging from masterful performances on almost every woodwind instrument to notated music for multiple orchestras. Throughout his career, he has often found different and sometimes innovative ways to couple his music with other art forms; namely film and electronic music, and collaborations with dance companies. Since 1970, Braxton has spent a considerable amount of time traveling and speaking on creative music. He is currently on the faculty at Wesleyan University.

DANA BRAYTON is the resident composer with the NuClassix group in Boston. He recently received a D.M.A. in composition from Boston University where he studied with Bernard Rands. Awards include fellowships from June in Buffalo, Charles Ives and Wellesley Composer's Conference along with a fellowship to Tanglewood, where he won the composition prize. In 1989, he was finalist in the Massachusetts Artists Foundation fellowship program. Recent performances include with the Voices of Change in Dallas, Group for New Music in Providence, Platform in London, Mobius in Boston and at the Rockport Music Festival.

CAROLYN BREMER is assistant professor of composition and director of the New Music Ensemble at the University of Oklahoma. She studied double-bass at Eastman and CalArts, and received a Ph.D. in music composition from the University of California at Santa Barbara. Bremer's works have been heard throughout the United States and Europe, including performances at the Edinburgh Festival in Scotland and the International Conference on Women in Music in Heidelberg. In 1992, her works will be performed at the Minnesota Composers Forum and at the Kultural House in Stockholm.

TIMOTHY BROEGE is organist and director of music at the First Presbyterian Church in Belmar, New Jersey, as well as faculty member of the Monmouth Conservatory of Music in Red Bank. He received a bachelor's of music from Northwestern, and has been awarded numerous grants and commissions from Meet the Composer, Tidewater Music Festival, and the Evanston and Monmouth Symphony Orchestras. Broege is also an active recitalist on harpsichord, organ and recorder and has appeared in numerous duo recitals with lutenist and guitarist Francis Perry.

CAROL ANN CARTER is on the faculty at the University of Michigan. She has established a solid presence in a number of invitational and competitive exhibitions throughout this region. She recently had solo shows at the Detroit Institute of Arts and the Isobel Neal Gallery in Chicago. Awards include an NEA Individual Artist Grant and a Lilly Endowment Fellowship. Carter's works are included in several major collections.

ROBERT COLESCOTT is professor of art at the University of Arizona. Once a student of Fernand Léger in Paris, he has established a remarkable record of achievements. He has had over 30 solo exhibitions across the country, including a recent major retrospective that traveled to nine major art museums. His awards include NEA and Guggenheim Fellowships and a Roswell Foundation Residency.

WILLIS 'BING' DAVIS grew up in Dayton and is now chairman of the School of Art at Central State University. He is also the founder and director of Shango, the Center for the Study of African-American Art and Culture. Mr. Davis' work has been featured in over 30 solo exhibitions during his long career as an educator and artist.

DAVID DIAMOND has taught at the University of Rome, Harvard, SUNY at Buffalo, Manhattan School and Juilliard. He has received three Guggenheim Fellowships and many other awards and commissions from major institutions, among them the Fromm, Koussevitzky and Rockefeller Foundations. His music was been performed by leading conductors, including Hermann Scherchen, Koussevitsky and Mitropoulos. Diamond was elected to the National Institute of Arts and Letters in 1966 and was appointed its vice president in 1974. In 1985, he was granted the William Schuman Award for his life's work as a composer.

JACK FORTNER serves as chair of the Department of Music, director of the Electronic Music Studio and conductor of the orchestra at California State University at Fresno. As a composer, he has received numerous awards and commissions for his work, including the International Composition Prize from the Fondation Royaumont of France, the Rome Prize Fellowship awarded by the American Academy in Rome, and grants from NEA, NEH and the Martha Baird Rockefeller Foundation. In addition to his post at CSUF, Fortner is the artistic director of Orpheus.

FREDERICK FOX is professor of composition, and founder and director of the New Music Ensemble at Indiana University. He received degrees from Wayne State University, University of Michigan and Indiana University where he studied with Ruth Shaw Wiley, Ross Lee Finney and Bernard Heiden, respectively. His works have been extensively performed in the United States, Europe, Latin America and Japan, and recognized by several commissions, grants, fellowships and awards from the NEA, Ford Foundation and ASCAP. Fox's music grows principally out of his background, experience and interest in jazz, serial techniques, and some informal systematic formulations which tend to possess qualities of improvisation.

LOU HARRISON, one of the most imaginative, original and creative minds in the contemporary American arts, has been remarkably successful at capturing the world of music. Harrison has had a lifelong interest in the music of other cultures. His work is often characterized by the juxtaposition of Eastern and Western elements, and he typically includes non western or folk instruments in his works. Unconventional objects frequently appear as percussion in many compositions: packing cases, muted irons, flower pots and galvanized washtubs to name but a few. Harrison's innovative compositional contributions are complemented by creative work as a conductor, dancer, painter, calligrapher, teacher and ethnomusicologist.

SHA SHA HIGBY approaches dance through the medium of sculpture. Using the painterly manipulation of materials and textures made one by one out of wood, silk, paper and gold leaf, interwoven with a labyrinth of delicate props, Higby's work creates a path in which movement and stillness meet. Shreds of memory lace into a drama of a thousand intricate pieces, slowly moving, stirring our memory toward a sense of patience and timelessness. She studied one year in Japan, five years in Indonesia, and most recently for six months in India under an Indo-American fellowship. She has received numerous awards and grants, including those from the Martin Arts Council, Public Art Works and New Langton Arts.

CHRISTOPHER KEYES, a candidate for the D.M.A. in composition and piano at Eastman, started his musical training as a pianist, winning many competitions including a concerto competition which he won playing his own *Piano Concerto*. The piece itself later went on to win the George Corwin Metropolitan Theater Award for best orchestral work in 1985. As a composer, his creative output includes chamber works, *East-Wind Music* written for the Eastman Wind Ensemble and his 1989 symphony *Gaia Symphonia*. Recent awards include prizes in the ASCAP/Victor Herbert competition and grants from Meet the Composer.

YOON HEE KIM-HWANG is completing a Ph.D. in composition at the University of Minnesota, where she studies with Alex Lubet and Dominick Argento. She attended Seoul National University and received a bachelor's and master's degree and studied composition with Hoe Gap Chung. Her works have been programmed by such performers and organizations as the Glorian Duo, Eunmi Shin Rhee, the Minnesota Composers Forum, the Schubert Club, the Minnesota Brass Choir, the National Flute Association and Alan Feinberg.

TIMOTHY KLOTH is currently working for Xavier University where he produces classical music for WVXU. He also teaches computer programming at Seven Hills Upper School in Cincinnati. He received degrees from Capital University, Eastman and the University of North Texas. He has taught at Virginia Commonwealth and Iowa State University, and the Universities of Richmond, Virginia, and Arizona. Kloth has received grants from Meet the Composer, Arizona Commonwealth on the Arts, Virginia Center for the Creative Arts, and presented papers for CMS and SCI.

DAVID LIPTAK is on the faculty of Eastman where he teaches composition, orchestration and counterpoint. His music has been performed by such ensembles as the San Francisco Symphony, Saint Paul Chamber Orchestra, EARPLAY and the Pittsburgh New Music Ensemble. Composition awards include prizes in the Georges Enesco International Composition Competition, Minnesota Orchestra 75th Anniversary Composers Competition, St. Paul Chamber Orchestra Composition Competition and the Sudler International Competition for Wind Ensemble Composition.

DAVID MEANS is an associate professor and coordinator of the arts programs at Metropolitan State University. He studied architecture at the University of Illinois at Urbana, and later received degrees in music from Northern Illinois University and the University of Illinois. His music and his graphic music scores, installations and performance systems have been performed and exhibited throughout the United States and Europe. Means has been awarded grants, commissions and fellowships from the Minnesota Composers Forum, Jerome Foundation, Meet the Composer and the Walker Art Center.

KEITH MORRISON, painter, printmaker, critic and educator, has curated many exhibitions and currently serves as chairman of the Department of Art at the University of Maryland. In addition to an extensive record of exhibitions, he has written a number of catalogues and published numerous reviews and critical essays. His work has recently been featured in solo exhibitions at the Alternative Museum in New York, at the University of Michigan, and at the Brody and Fonda Del Sol Galleries in Washington, D.C.

ROBERT G. PATTERSON is completing a Ph.D. in composition at the University of Pennsylvania. He received degrees from Oberlin Conservatory and Memphis State University, where he studied composition with Joe Wood, John Baur and Donald Freund. Awards include the 1990 Distinguished Composer of the year by the MTNA. He previously taught horn and composition at Rhodes College, and directed the development of PC-based hotel software for Holiday Inn in Memphis. Patterson is also an expert on the technology of computer assisted music notation.

HOWARDENA PINDELL, nationally-recognized artist and author, is on the faculty of SUNY at Stony Brook. She has had a number of solo exhibitions in prestigious galleries across the country, as well as many major group exhibitions. She attended Boston and Yale Universities, and later co-founded the A.I. Gallery and worked as an associate curator for MOMA. Pindell has received grants from the NEA and a Guggenheim Fellowship in painting. Her work is in major corporate collections, and she has received numerous commissions.

ARMAND QUALLIOTINE has taught at the College of the Holy Cross, Brandeis University, Northeastern University and SUNY at Stony Brook. He holds degrees from the Hartt School of Music, SUNY at Stony Brook and Brandeis University, and this past summer attended Franco Donatoni's composition master class at the Accademia Musicale Chigiana in Siena, Italy. He has been a recipient of fellowships from the Tanglewood Music Center, the Composers Conference and the MacDowell Colony. Qualliotine recently contributed an article on Dallapiccola to the International Dictionary of Opera.

RODNEY ROGERS teaches composition and theory at Arizona State University. He holds degrees in composition from the University of Iowa, and has studied with Richard Hergig, Donald Jeni and Joseph Schwantner. Awards include a Tanglewood Consortium Fellowship, artist residencies at the MacDowell Colony and Yaddo Artist Colony, the highest awarded prize in the ASCAP Grant to Young Composers and three BMI Awards in Composition. Roger's music has been performed by the St. Louis Symphony's New Music Ensemble and New Music Wind Ensemble, Gregg Smith Singers, and the Eastman Wind Ensemble.

ANNA RUBIN, visiting composer at the Brooklyn Center for Computer Music, is a composer of instrumental and electronic music whose works have been performed throughout North America and Europe. In 1991, she was an orchestral reading fellow with the National Orchestral Association's New Music Orchestral Project. She has also been awarded residencies in several institutions including the Charles Ives Center for American Music and the MidAmerican Center for Contemporary Music. Rubin has been honored by the Gaudeamus Foundation for her work *De Nacht: Lament for Malcolm X* and received a fellowship from the New York Foundation for the Arts.

BETSY L. SCHRAMM, a candidate for the Ph.D. in composition at Eastman, is currently living in London fulfilling a Fulbright Scholarship in music composition. She composes in many genres including chamber, solo, vocal and orchestral. Schramm has received numerous awards, including the Sernoffsky Prize in Composition, the Bernard Rogers Composition Award and the McCurdy Composition Prize. *Illusions of the Masque*, second prizewinner in the International Trumpet Guild 1991 Competition, will be premiered by the Bowling Green Brass Quintet.

BRIGHT SHENG is the composer-in-residence of the Lyric Opera of Chicago, and a Baldwin pianist-artist. He has received commissions and performances of his works from such prestigious organizations as the New York Philharmonic, Los Angeles Philharmonic and Boston Symphony. Sheng has received American awards and prizes from the National Endowment for the Arts, American Academy of Arts and Letters, Naumberg Foundation, Jerome Foundation, Tanglewood Music Center and the Guggenheim Foundation, as well as numerous composition awards from his native country, China. *Four Movements for Piano Trio* was the first runner-up for the 1991 Pulitzer Prize.

MARILYN SHRUDE, associate professor of Music Composition/History (composition) at Bowling Green State University, directs the MidAmerican Center for Contemporary Music, and co-directs the Annual New Music & Art Festival. She received degrees from Alverno College and Northwestern, where she studied with Alan Stout and M. William Karlins. Honors include the Kennedy Center Friedheim Award for Orchestral Music, two Ohio Arts Council Individual Artist Fellowships, a Distinguished Teaching Award, Alverno College Alumna of the Year Award and the 1989 Women of Achievement Award from the Toledo Chapter of Women in Communications, Inc. She has recently been appointed coordinator of theory and composition for the Interlochen Arts Camp.

EZRA SIMS is known mainly as a composer of microtonal music, which he has written almost exclusively since 1960. He was awarded degrees by Birmingham-Southern College, Yale University and Mills College, and has studied composition with G. Ackley Brower and Hugh Thomas, Quincy Porter and Darius Milhaud, respectively. Awards include a Guggenheim Fellowship, Koussevitsky commission and an American Academy of Arts and Letters Award. Sims has published articles on his technique in *Computer Music Journal*, *Mikrotone III* and in *Perspectives of New Music*.

GREG A. STEINKE is the director of the School of Music at Ball State University. He received degrees from the Oberlin Conservatory, Michigan State University and the University of Iowa, and has studied composition with Joseph Wood, H. Owen Reed, Richard Hervig, Paul Harder and Lawrence Moss. He has received numerous awards, including the Michigan Federation of Music Clubs, BMI and ASCAP, and grants from the University of Maryland, California State University at Northridge and the Arizona Arts Commission Artist Special Project Grant. Currently active as a composer in contemporary music for oboe, he also serves as the director for the Ernest Bloch Composers Symposium for American Music.

DARIN STELTING, a second-year graduate student at Bowling Green State University, is completing a master's degree in composition where he studies with Marilyn Shrupe. Intensely involved in theater while in high school, his development as a composer began in earnest with the writing of a musical, influenced by Stephen Sondheim. He discovered Mitropoulos' recording of *Wozzeck* in the public library and determined to major in composition. He subsequently studied with Charles Hoag at the University of Kansas, where his musical *Ghosts* was produced.

ANN STIMSON is a doctoral candidate in music theory at the University of California at Santa Barbara. Also active as a flutist, Stimson teaches at Westmont College and performs in the Prisms New Music Ensemble.

PETER SUSSER is a doctoral candidate in music composition at Columbia University, where he has studied with George Edwards and Mario Davidovsky. He has received awards and commissions from around the country and in 1990 was a resident of the MacDowell Colony. Susser holds a master's degree in cello performance from the Manhattan School, where he won the Pablo Casals Prize and the Ravel Competition. He is a president's fellowship instructor of Columbia University where he teaches music humanities.

STEPHEN L. SYVERUD is associate professor of theory and composition and director of the Electronic Music Studios at Northwestern. He received degrees from San Francisco State University and the University of Iowa. Syverud is the recipient of numerous grants, awards and commissions, and his works include pieces for solo instruments and tape, multimedia pieces and works for more standard instrumental/vocal ensembles. His compositions are heard frequently in the United States and Europe.

DAVID VAYO teaches composition and theory at the Illinois Wesleyan University School of Music; he has also taught at Connecticut College and the National University of Costa Rica. Vayo holds an A.Mus.D. in composition from the University of Michigan, where his principal teachers were Leslie Bassett and William Bolcom. He has received awards from ASCAP, the American Academy of Arts and Letters, and the National Association of Composers U.S.A., and currently serves as membership chair for the Society of Composers, Inc. Recent performances of Vayo's music have taken place in New York, Moscow, Toronto, Las Vegas and Washington, D.C. He is active as a pianist as well, with special interest in contemporary, jazz, Latin American music, and free improvisation.

SCOTT WARNER, a doctoral candidate in composition at the University of Michigan, is professor of piano at St. Mary's College. His compositions have been widely performed and he has received grants and awards from ASCAP, the American Society of University Composers and the Iowa Council for the Arts. A frequent piano recitalist, he was a member of the Chamber Music School of the Cleveland Orchestra and performed as soloist at the Bicentennial Festival of New Music at the Kennedy Center in Washington, D.C. As a jazz pianist, he toured with the Ed Sarath Quartet on a grant from the National Endowment and was a regular on the Detroit area jazz circuit for many years.

JOHN WEINZWEIG, professor emeritus at the University of Toronto, has a long and distinguished career as composer, teacher, spokesman and organizer. He was a founder and past president of the Canadian League of Composers, co-planner of the Canadian Music Centre and an advocate of stronger copyright laws for creators. His compositions cover a wide range of genres: three concertos for violin, piano and harp; solo pieces for guitar, flute and percussion; songs; and the frequently performed stage piece, *Dialogue*. His career has earned him many honors and awards including: the Order of Canada, Canadian Music Council Medal, Canada Council Molson Prize, and the Costor of Laws from the University of Toronto.

PERFORMER AND DIRECTOR BIOGRAPHIES — BGSU FACULTY AND GUESTS

BURTON BEERMAN is professor of Music Composition/History (composition) and director of the Music Technology Studios. Performances of his works have taken place at Piccolo Spoleto, the American Cultural Centre in Paris and CAMI Hall. A clarinetist, composer and video artist, he and dancer/wife Celesta Haraszti as the Electric Arts Duo have presented concerts and master classes across the United States and Europe. Among his honors are awards from the International Society of Bassists, a Lipscomb Prize and the Martha K. Cooper Orchestra Prize.

VASILE BELUSKA, associate professor of Music Performance Studies (violin), is a graduate of Southern Methodist University and the Conservatorul de Muzica in Rumania. He participated in the Jascha Heifetz master class of 1983 and is the winner of numerous competitions and awards. His solo and chamber music performances have met with excellent critical acclaim in major cities throughout the United States and Europe. Beluska is also a member of the Bowling Green String Quartet.

JOHN BENTLEY, professor of Music Performance Studies (oboe) and coordinator of the woodwind faculty, received his D.M.A. from the University of Michigan. A former student of Floridan Mueller, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville symphonies; the Yale Summer Festival Orchestra; and has taught at the Interlochen Arts Camp. He is a member of Venti da Camera and currently serves as the Ohio chairman for the National Association of College Wind and Percussion Instructors.

JUDITH BENTLEY, professor of Music Performance Studies (flute), received degrees and musical training from the Oberlin Conservatory, Yale University, Mozarteum Akademie and the University of Michigan, as well as specialized work in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Nicolet and Harvey Sollberger, and has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Ormandy, Leinsdorf, Karajan, Buketoff and VanVactor. Bentley is currently a consultant for the *Flutist Quarterly*.

EDWIN BETTS, professor of Music Performance Studies (trumpet) and coordinator of brass and percussion, was a long-time member of the Rochester Philharmonic Orchestra and the Eastman-Rochester Orchestra and Pops, as well as a former member of the National Symphony Orchestra of Washington, D.C. He received his bachelor's and master's degrees and a Performer's Certificate from Eastman, where he subsequently served on the faculty for 16 years. A founding member of the Eastman Brass Quintet, he is also a founding member of the Bowling Green Brass Quintet.

The **BOWLING GREEN BRASS QUINTET** has entertained audiences throughout the United States and Canada for the past 20 years. The quintet has performed in a variety of settings — from clinics for young audiences and formal concerts in university and gallery artist series to music educators national conferences. To enlarge the repertoire of contemporary literature for the medium, the Quintet has commissioned new works by composers Barney Childs, Walter Hartley, David Ward-Steinman and Donald White.

The **BOWLING GREEN PHILHARMONIA** performs a wide variety of orchestral literature from the standard and contemporary repertoire. Each year the Philharmonia participates in the internationally-acclaimed New Music & Art Festival, performing works by composers from around the world. During the fall, the Philharmonia joins forces with the Choral Activities to present a major choral/orchestral work, and collaborates in the spring in the annual Opera Theater production.

MARK BUNCE, recording engineer/technician for the MidAmerican Center for Contemporary Music and director of Recording Services, received a master's in composition from Bowling Green State University. He has engineered several compact disc releases and has composed and engineered soundtracks for corporate videos and PBS signatures.

FRANCES BURNETT, retired professor of Music Performance Studies (piano), has appeared in New York City at Carnegie Hall, Town Hall and Merkin Hall, as well as in Europe and Mexico as a recitalist, ensemble artist and soloist. Her extensive repertoire represents composers of three centuries, including world premières of works commissioned for her by Ralph Shapey and Burton Beerman. Burnett has studied with Karin Dayas, David Saperton, Gina Bachauer and Ilona Kabos in London, New York and Switzerland and with Guido Agosti in Italy.

STEVEN CORNELIUS, assistant professor of Composition/History (ethnomusicology), earned degrees from the University of Wisconsin, Manhattan School and the University of California at Los Angeles. He has taught at the University of Wisconsin, where he directed the percussion area, and has served as adjunct teacher of percussion and world music at the American Conservatory of Music, New England Conservatory, Clark University and Northeastern University. Cornelius' research interests include African-American, African and Native American.

ANN CORRIGAN has singing credits throughout the Eastern and Midwestern United States. With an extensive repertoire from the Middle Ages through the 20th century, she has been heard on both National and American Public Radio, in addition to recording for Access Records. A former staff instructor for the Creative Arts Program and part-time instructor at Bowling Green State University, she is currently completing a D.M.A. at the Cincinnati Conservatory.

VINCENT CORRIGAN is associate professor of Music Composition/History (history), and serves as chair for the composition/history department. He has performed recitals throughout the Eastern and Midwestern United States and is a former student of Fernando Valenti and Maria Zorn. His research interests are in Medieval music and Baroque performance practice.

EMILY FREEMAN BROWN, director of Orchestral Activities and music director of Opera Theater, studied at the Royal College of Music in London, and holds a doctorate in orchestral conducting from Eastman. While at Eastman, she served as associate conductor of the Eastman Philharmonia and conductor for the Eastman Opera Theater. In addition to appearances with European orchestras, she has appeared with the Rochester Philharmonic Orchestra, the Syracuse Symphony at the Skaneateles Music Festival, the Chicago Civic Orchestra and the Baltimore Women Composers' Orchestra.

BRUCE GOLDEN, percussionist with the Toledo Symphony and faculty member of the University of Toledo, received a master's degree in percussion from the Cleveland Institute, where he studied with Richard Weiner and Cloud Duff. A former fellowship student at Tanglewood Music Festival, he has been a member of the Reconnaissance New Music Ensemble and a participant of the AKI New Music Festival. He recently participated in the Cleveland Symphony's recording of Varèse's *Amérique*.

JEFFREY HALSEY, associate professor of Music Composition/Theory (jazz) and coordinator of jazz studies, directs the Bowling Green State University improvisational combo program. He has toured Europe and the United States, performing with such artists as Toshiko Akiyoshi, Claude Black, Ray Bryant, Stanley Cowell, Herb Ellis and Tommy Flanagan. He currently performs and tours with saxophonist Ernie Krivda, and is featured on Krivda's 1986 Cadence Jazz Records release *Tough Tenor*. Halsey holds degrees from Aquinas College and BGSU.

IVAN HAMMOND, professor of Music Performance Studies (tuba), holds degrees from Indiana University. He has been tubist for L'Orchestra Symphonique de Quebec, North Carolina Symphony and American Symphony Orchestra League's Shenandoah Festival Orchestra. He is well known to students in Ontario through his many years of teaching at both the Inter-Provincial and Scarborough Music Camps. An active soloist and consultant in instrumental design, he is presently a member of both the Bowling Green Brass Quintet and the Great Lakes Brass Quintet.

PAUL HUNT, associate professor of Music Performance Studies (trombone), holds a D.M.A. from Eastman. Prior to his 1983 BGSU appointment, he was a member of the Ithaca College music faculty. He has performed with symphony orchestras throughout the United States, soloed with The United States Navy Band in Washington, D.C., and made a solo debut performance at Carnegie Hall's Weill Recital Hall in 1989. His numerous published arrangements and original compositions appear in the catalogues of PP Music and Bonesteel Music. He is a member of the Bowling Green Brass Quintet.

KENLEY INGLEFIELD, professor of Music Composition/History (theory), holds degrees from Eastman, the American University and the Cincinnati Conservatory. He is the former principal trombonist of the Evansville Philharmonic Orchestra and the Toledo Symphony, and played euphonium in The United States Army Band. He currently serves as the director of the Bowling Green Brass Choir.

RICHARD JAMES, associate professor of Music Composition/History (history), is a specialist in 20th-century music, with primary interests in French and American music 1900-1965, Varèse, the ONCE Group, Ravel and the history of electronic music. His many publications include co-editorship of *International Music Journals* and contributions to the *New Grove Dictionary of Music in the United States*, in addition to articles and book reviews in *Musical Quarterly*, *American Music* and the *McPeck festschrift*. A recipient of a Rackham Dissertation Grant for research in Paris, he is also an active recorder player.

JAFRAN JONES, associate professor of Music Composition/History (ethnomusicology), earned a Ph.D. from the University of Washington. Her research interests include the music of the Middle Eastern and Mediterranean countries. Jones studied in Tunis in 1972 under HEW language grant, and from 1974-1976 in Tunisia on a Fulbright-Hayes doctoral dissertation grant. She has been awarded numerous fellowships and grants, including National Endowment for the Humanities and Fulbright Senior Research Grant, and currently directs the Kasuma Sari Gamelan Ensemble.

WENDELL JONES is professor of Music Performance Studies (percussion) and serves as director of the Percussion Ensemble. His professional performing background spans a variety of jazz, show and symphonic experiences including work with the Toledo Symphony and as a staff musician at WCMH-TV in Columbus, and jazz work with Art Van Damme and Johnny Smith. Performances with traveling shows include those of Melissa Manchester, Shields and Yarnell, John Davidson, Glen Campbell, Bob Hope and Joan Rivers.

VALRIE KANTORSKI, pianist with the Toledo Symphony and Toledo Opera, is a staff instructor (piano) for the Creative Arts Program at Bowling Green State University. She has performed in chamber music groups in the Salzburg Music Festival, at Carnegie Recital Hall, and throughout the United States. As a member of the Contemporary Baroque Trio, she has recorded a recently released album. A former faculty member of Florida State University, Kantorski is co-winner of the 1988 and 1990 OMTA/Graves Award.

The **KASUMA SARI GAMELAN'S** instruments were made by Balinese craftsmen over 60 years ago. The elegant frames of jackfruit wood display the consummate art of Balinese woodcarving. Bronze gongs and bars form the heart of the gamelan; bamboo flutes, string instruments and drums, its adornment. The instruments were crafted and tuned to form an exclusive set. The musicians of the ensemble are BGSU students and faculty members united by desire to expand their musical horizons. The Gamelan's repertoire ranges from Balinese music to contemporary compositions.

KOREY KONKOL, assistant professor of Music Performance Studies (viola), holds degrees from Western Illinois University and the New England Conservatory, where he studied with Walter Trampler, Burton Fine, Lawrence Dutton and Ronold Vamos. He is formerly principal violist of the Peoria and Knox-Galesburg Symphonies and has made solo appearances with many Midwestern orchestras. His awards include first prize in the St. Paul Federal Viola Competition in Chicago and chamber music guest of the Lydian Trio and NEC faculty. Currently he is a member of the Bowling Green String Quartet and principal violist with the Ann Arbor Symphony.

WILLIAME LAKE, assistant professor of Music Composition/History (theory), earned degrees from Indiana University and the University of Michigan. Previous positions include faculty appointments at the University of California at Davis, the University of Wisconsin and Michigan State University. His main areas of research include music cognition and 20th-century music analysis. His articles have been published in several of the foremost music theory journals and he has presented his research at several national conferences. A former editor of *In Theory Only*, he continues to perform as a professional tubist.

BERNARD LINDEN, professor emeritus of Music Performance Studies (viola), began teaching at in 1960 and was a founding member of the Bowling Green String Quartet. He has performed with the Toledo Symphony, Lima Symphony, New Orleans Symphony, Chautauqua Orchestra and the New York Philharmonic, among others. In addition, he has soloed with the Bowling Green Philharmonia, Toledo Symphony and Lima Symphony.

PAUL MAKARA, professor of Music Performance Studies (violin), is a former concertmaster of the Toledo Symphony and present assistant concertmaster of the Lake Placid Sinfonietta. As a founding member of the Bowling Green String Quartet, he has toured Mexico and Europe on several occasions. Solo performances include appearances with the Detroit Symphony, Toledo Symphony and the Eastman-Rochester Orchestra, while chamber music appearances include concerts at Lincoln Center and in London. He is a graduate of Juilliard, Eastman and the University of Michigan, and has studied with Joseph Knitzer, Josef Gingold, Ivan Galamian and Zino Francescatti.

EDWARD MARKS, professor of Music Performance Studies (clarinet), has performed at the Spoleto Music Festival in Italy. Previously, he served as principal clarinetist for the Chamber Symphony at Philadelphia, Camden Symphony, Pennsylvania Ballet, Ithaca Civic Opera, Arlington Civic Opera and the Toledo Symphony. A former student of Anthony Gigliotti, he holds degrees from the University of Maryland, Temple University and the Curtis Institute of Music. He is a member of Venti da Camera.

DAVID MELLE, professor of Music Performance Studies (flute/jazz), is director of the Bowling Green Jazz Lab Bands and has performed with the Tri-City Symphony and the Toledo Symphony. A former student of Betty Bang Mather and Robert Willoughby, he has received distinguished honors at the Elmhurst and Notre Dame Jazz Festivals. He is a member of the Venti da Camera.

ROBERT MOORE, professor of Music Performance Studies (bassoon), has been a member of many major orchestras including the Akron Symphony, Camerata Academia Orchestra, National Symphony Orchestra and the Washington Opera Society, and has performed at the Malboro Music Festival. He received degrees from the Oberlin Conservatory and University of Maryland, and has studied with Richard Plaster, Sherman Walt, George Goslee, Stanley Maret and Louis Skinner. Previous teaching appointments include the University of Maryland, University of Massachusetts, Smith College, Mt. Holyoke College and Dartmouth College. He is a member of Venti da Camera.

MARK MUNSON, assistant professor of Music Education (choral) and director of the A Cappella Choir and University Women's Chorus, holds degrees from Indiana University of Pennsylvania, University of Michigan and the Cincinnati Conservatory. He is a former winner of the IUP/Pittsburgh Symphony Orchestra Conducting Contest, and has extensive secondary teaching experience in Ohio and Pennsylvania. He is a member of the American Choral Directors Association and Music Educators National Conference.

JACQUELINE NATHAN, exhibition program director for the School of Art, has curated exhibitions in a wide range of contemporary media, and has received a number of project grants from state and local organizations. She maintains an active interest in contemporary theory and multi-disciplinary projects.

MARY NATVIG, assistant professor of Music Composition/History (history), studied at the University of Wisconsin - Milwaukee and holds a Ph.D. from Eastman. Her teachers include Abram Loft, Sylvia Rosenberg, Oliver Steiner and Charles Castleman, and Baroque violin study with Dana Maiben. Natvig has been on the faculty of Hope College, and a member of the Genesee Early Music Ensemble in Rochester. She currently directs the Early Music Ensemble.

GEORGE NOVAK is associate professor of Music Performance Studies (trumpet), and a former member of the American Wind Symphony, Camerata Academica, The United States Army Band and the Toledo Symphony. He was formerly on the music faculty at Southeastern Louisiana University. He is a member of the Bowling Green Brass Quintet.

ANN POPE is a staff instructor (piano) with the Creative Arts Program and piano pedagogy instructor at Bowling Green State University. She studied at the Cadek Conservatory of the University of Tennessee at Chattanooga, and with Edward Kilenyi at the Florida State University. Pope has appeared regularly in chamber music recitals and as a soloist, accompanist and arranger, including solo performances with the Chattanooga Symphony Orchestra, the Perrysburg Symphony and is orchestral keyboardist with the Toledo Symphony. She is co-winner of the 1988 and 1990 OMTA/Graves Award.

MARTIN PORTER, director of the Concert Office and the Creative Arts Program, received degrees from Wittenberg University and Bowling Green State University. He has performed with the Toledo Symphony, Tower Brass and Toledo Jazz Orchestra and is currently a member of the Northwood Orchestra and the Corporate Brass.

JOHN SAMPEN, professor of Music Performance Studies (saxophone), is recognized as a distinguished artist in contemporary literature. He has commissioned and performed over thirty new works, including compositions by Bolcom, Ussachevsky, Subotnick, Stockhausen and Lutoslawski. In 1970, he was recitalist and certificate winner at the International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nürnberg Symphony Orchestra, Biel Symphony, Osaka Municipal Wind, Toledo Symphony, New Mexico Symphony and the Pittsburgh New Music Ensemble. A recipient of a NEA Consortium Grant, he was recently involved with commissions and premières of new music by Subotnick, Martino and Babbitt.

CHARLES SLATER is an instructor of Accounting and Military Science (accounting) and a member of the Toledo Symphony. He received a master's degree in performance from Bowling Green State University.

ALAN SMITH, professor of Music Performance Studies (cello) and coordinator of strings, is a graduate of the University of Texas and formerly on the faculties of the University of North Carolina and Oberlin Conservatory. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Abilene and Midland-Odessa orchestras. He has given master classes at the University of Mexico and will return for concert and master class engagements in Mexico City and Guadalajara in 1992. Smith has performed solo recitals throughout North America, including the Phillips Collection and at the National Gallery of Art. Ensemble performances have included the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. He is currently a member of the Bowling Green String Quartet.

DIANA SMITH received degrees in piano from the University of Houston and the University of Texas, where she studied with Dalies Frantz. In addition, she studied at the Aspen Music School with Rosina Lhevinne. She has been on the faculties of Southwest Texas State University, Colorado College and Duke University. A winner of the Phi Beta National Young Artist Award and several competitions, she has also performed at the Kennedy Center, the Phillips Collection, the National Gallery of Art, Sala Chopin and as a soloist with the Houston Symphony. She has presented duo recitals throughout the United States and Mexico, and has also performed with such artists as Jean-Pierre Rampal, Andre Navarra and Leopold Stokowski.

HERBERT SPENCER, professor of Music Performance Studies (horn), is an active guest soloist, clinician and recitalist throughout the United States and Europe. He is a member of the Venti da Camera and the Bowling Green Brass Quintet, and is director of the Bowling Green Horn Club. He received degrees from Eastman and Ithaca College. He has performed with the Rochester, Buffalo, Toledo, Eastern Connecticut, Hartford, New Haven and Cleveland symphonies, as well as the Belgian Radio/Television Philharmonic Orchestras. He has been a visiting professor of horn at The Royal Conservatory of Music in Brussels for the past ten years and is a research and development consultant for Paxman Brass of London.

SUZANNE THIERRY, administrative assistant for the MidAmerican Center for Contemporary Music, received a master's degree in music history and performance from Bowling Green State University. As a student, she served as graduate editor for the *American Secondary Education Journal*, and soloed with the Symphonic Band during the 1989 spring tour. A former tour manager with the Capella Cracoviensis, she studied with Judith Bentley and Sheryl Cohen, and has participated in master classes of Samuel Baron, Alain Marion and Jean-Pierre Rampal.

VENTI DA CAMERA is the resident faculty woodwind quintet at Bowling Green State University. The ensemble was formed in 1965, and has included the present membership since 1972. Each year the quintet appears in 20 to 30 concerts off campus while its members continue to teach full-time at the University. These concerts range from demonstration of instruments and music appreciation oriented formats to formal evening concerts. The ensemble is frequently invited to play for conventions of various music professional organizations. In recent years the quintet has appeared in Anaheim, Seattle, Indianapolis, Vancouver, Salt Lake City, Cincinnati and Cleveland for the Music Educators National Conference, the National Association of College Wind and Percussion Instructors, the College Music Society Convention and the International Double Reed Society's annual convention. Venti da Camera will perform throughout Belgium this November in celebration of American Music Week activities.

DONALD M. WILSON, professor of Music Composition/History (composition), studied composition with Karel Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He was program director of WUHY-FM (now WHYY-FM) in Philadelphia prior to coming to BGSU in 1967. In addition to teaching composition, theory, orchestration, etc., Wilson produces the New Music Festival Radio series annually for national distribution.

VERNON WOLCOTT, professor of Music Performance Studies (organ) and University organist, received degrees from the Curtis Institute, Union Seminary and the University of Michigan. A former student of Alexander McCurdy and Marilyn Mason, he has held organist/choirmaster positions in New York, Philadelphia and Baltimore and is presently organist at the First Presbyterian Church in Bowling Green. He has performed recitals throughout the East and Midwest, and has studied and played historic and modern organs in Holland, Denmark, Germany and Switzerland. In addition, he has lectured and published for the Music Teachers' National Convention and been a featured recitalist at the Region V Convention of the American Guild of Organists.

PERFORMER BIOGRAPHIES — BGSU STUDENTS

ANDREW BERTONI is a second-year graduate assistant from Vermillion majoring in theory. He has studied with Julian Martin at the Oberlin Conservatory and Daniele Martin at the University of Texas at Austin where he was a University Fellow. He currently studies piano with Walter Baker.

ALEXANDER DEPUE is a sophomore music performance studies major (violin) from Bowling Green. He has attended the Batiqites Summer Music Festival and won many awards in old-time fiddle and bluegrass competitions as well as in classical literature, including first place in the Toledo Symphony Youth Concerto Competition. He currently studies violin with Paul Makara and is a member of the Bowling Green Philharmonia.

WALLACE DEPUE, JR. is a senior music performance studies major (violin) from Bowling Green. He has attended the Aspen Summer Music Festival and the Interlochen Arts Camp, and has won many awards in old-time fiddle and blue-grass competitions as well as awards in classical competitions. Wallace and Alexander received the National American Amateur Award in Music, and won acceptance to perform in the National Youth Guild Orchestra in Carnegie Hall under the direction of Josef Silverstein. Wallace currently studies violin with Vasile Beluska and is a member of the Bowling Green Philharmonia.

MICHELE LEONARD is a first-year master's candidate in music performance studies (viola) from Thienville, Wisconsin. She earned a bachelor's from the University of Minnesota/Twin Cities, and was four-year recipient of the School of Music Scholarship and the Werner and Jermaine Buchel Foundation Performing Arts Scholarship. Leonard has also participated in the Bowboin Summer Music Festival. She currently studies viola with Korey Konkol and is a member of the Bowling Green Philharmonia.

DAVID NIETZ is a junior music performance studies major (cello) from Findlay. He studies cello with Alan Smith and is a member of the Bowling Green Philharmonia. Nietz attended the Interlochen Arts Camp, and is a graduate of the Interlochen Arts Academy where he was a student of Crispin Campbell.

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