

Oct 3-5

1996

Newburg State University

College of
Musical Arts

Special guest composer

Karel Husa

Musical
Festival

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&

Art Festival

Bowling Green State University

College of Musical Arts

Fine Arts Center

17th

New Music & Art Festival
Oct 3-5 1996

Special guest composer
with **Karel Husa**
Sharon Isbin, guitarist

Annual

Music, like other arts, mirrors what composers admire, what touches us, be it joy or tragedy, beautiful colors of sounds, remembrances, mosaic-like work with notes, treads, strands. I am forever in awe of the masterpieces the great composers have left us over the centuries. Our music must be measured against accomplishments of the past, not only in substance but also in execution.



Featured Faculty Ensembles

Bowling Green String Quartet
Electric Arts Duo
Venti da Camera

Featured Student Ensembles

Bowling Green Philharmonia – Emily Freeman Brown, conductor
Bowling Green Trumpet Ensemble – Todd Davidson, director
Kusuma Sari Gamelan Ensemble – David Harnish, director
Wind Ensemble – Bruce Moss, conductor

Featured Composers/Presenters

Daniel Asia, Jim Bates,
Burton Beerman, Robert Carl,
Sangtae Chang, James F. Crowley,
Wallace De Pue, Jennifer Blair Furr,
Bruce Hamilton, Paul Hayden,
David Heuser, Alexandros Kalogeras,
William E. Lake, Elaine Lillios,
Robert Maggio, Magnus Mårtensson,
Charles Norman Mason,
Daniel McCarthy, Glenn G. Palmer,
Carter Pann, David Patterson,
Morris Rosenzweig, Jeffrey Ryan,
Mark Schultz, Cleve L. Scott,
Robert T. Smith

Exhibitions

This is A Set-Up: Fab Photo/Fictions
Jane Calvin, James Casebere,
Gregory Crewdson, Barbara Kasten,
Abelardo Morell, Patrick Nagatani,
Nigel Poor, Sandy Skoglund and Boyd Webb

It's A Pin-Up:

The People's Photography Show

Louis Krueger, Photographs

A celebration of the arts honoring the 75th anniversary of Karel Husa's birth



8:00 p.m.
Kobacker Hall

PROIMION (1993) **ALEXANDROS KALOGERAS**
Judith Bentley, flute

ANGEL'S, EMERALD'S AND THE TOWERS (1992) **MORRIS ROSENZWEIG**
Suzanne Thierry, flute/piccolo
Edward Marks, clarinet
Herbert Spencer, horn
Todd Davidson, trumpet
Julie Kemp Buzzelli, harp
Emily Freeman Brown, conductor
Vasile Beluska, violin
Cristina Muresan, violin
Nancy Buck, viola
Christopher Stenstrum, cello
Richard Cioffari, double bass

SKITTER MUSIC (1994) **ROBERT T. SMITH**
Suzanne Thierry, flute/piccolo
Edward Marks, clarinet
Paul Makara, violin
Emily Freeman Brown, conductor
Christopher Stenstrom, cello
Marilyn Shrude, piano
Shawn Hart, vibraphone

— Intermission —

WIND ENSEMBLE
Bruce Moss, conductor

SMETANA FANFARE (1984) **KAREL HUSA**

CONCERTO FOR PERCUSSION AND WIND ENSEMBLE (1971) **KAREL HUSA**
Maestoso
Moderato molto
Allegro ma non troppo

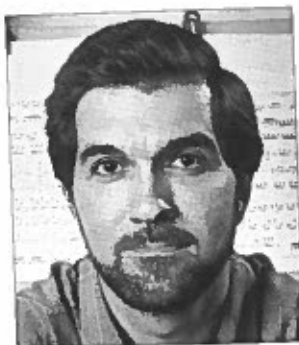
SCINTILLA (1986) **PAUL HAYDEN**

I always enjoy composing music for solo instruments. The intimate relationship of the musician with an instrument inspires me and the idea that music can be played during leisure time or among friends fascinates me.




It is crucial that music should project a definite identity and profile, one that is the genuine expression of the composer's own "voice," and one that is truly of the composer's time and place.

My music is infused with the energy and rhythms of the jazz and pop music that I grew up with.

!Now is a great time to write what you want to hear. Sometimes audience members tell me that they don't understand a piece. What's to understand? It isn't an exam. Listen — closely.

WIND ENSEMBLE

PICCOLO
Kristen Kinnear

FLUTE
Jennifer Karafias
Amy Thompson
Kristen Kinnear
April Ehinger
Carla Gibson

OBOE
Javier Bolivar
Alison Szumigala
Dathan Matesick

ENGLISH HORN
Alison Szumigala

CLARINET
Kevin Nutini
Amy Gibbons
Zachary Thomas
Amy Hoag
Christine Farris
Pam Thayer
Terry Oaks
Jill Shee
Dana Albrecht

BASS CLARINET
Julia Kumpf

BASSOON
Dan Cousino
Cindy Duda
Chris Brooks

ALTO SAXOPHONE
David Lichtman
Steve Leffue

TENOR SAXOPHONE
Kelli Pence

BARITONE SAXOPHONE
Oz Koren

HORN
Meredith Southard
Kirsten Deitrick
Jennifer Glick
Christina Wilcoxon

TRUMPET
Mark Nixon
Joe Gudorf
Kristi Daley
Jon Morgan
David Buckingham
Mark Russo

TROMBONE
Marla Beebe
Steve Durr
Brian McKibben
Mike Naylor

EUPHONIUM
Ben Pierce
Ray Rickert

TUBA
Mark Hagemann
Linda Lavender

PERCUSSION
Chris Nussbaum
Ronnie Tucker
Tom Jansen
Jennifer Morris
Jennifer Sheridan
Andy Simon

DOUBLE BASS
Jeremy Maloney

PIANO
Julie Kropf

9:00 a.m., Panel — *Composer to Composer: A Dialogue with Karel Husa.* Donald M. Wilson, moderator. Bryan Recital Hall

Friday, October 4

10:30 a.m.
Kobacker Hall

FANTASY: SPONTANEOUS LINES (1989) . . . ROBERT MAGGIO

for clarinet and piano

Prelude

I. Andante con moto/Interlude 1

II. Allegro/Interlude 2

III. Allegro/Interlude 3

IV. Adagio cantabile

Edward Marks, clarinet . . . Paulette Davidson, piano

RIMBASIX (1990) . . . DANIEL MCCARTHY

for marimba and computer-generated tape

Shawn Hart, marimba

SUITE FOR STRINGS (1966/96) . . . WALLACE DE RUE

Prelude

Allemande

Courante

Sarabande

Minuet

Gigue

BOWLING GREEN STRING QUARTET

Moses Pogossian, violin

Nancy Buck, viola

Vasile Beluska, violin

Alan Smith, cello

EXPLOITABLE GROUND II (1992) . . . JAMES H. CROWLEY

for trumpet and piano

Todd Davidson, trumpet . . . Paulette Davidson, piano

RIGHTBOUS MOVEMENTS* (1996) . . . BURTON BEERMAN

for electric clarinet, electric percussion and dancer

I. Firm in the Morning

Interlude: The Ritual

II. Whispers from the Singing

Interlude: Again, The Ritual

III. Maiden's Dance

Postlude: The Final Ritual

ELECTRIC ARTS DUO

Burton Beerman, electric clarinet . . . Celesta Haraszti, dancer

Roger B. Schupp, guest electric percussion

*World Premiere

Robert C. Maggio

My love of so many kinds of music and art seems to lead me in all directions at once — the possibilities for musical exploration are limitless...and thrilling.



Daniel McCarthy

When I was five years old, I would cry whenever I heard "Che gelida manina" from La Boheme. As a composer, I search for the heart of that five-year-old boy.



Wallace De Rue

Music is not good because it is old or because it is new; it is good because it is written with the utmost care, critical judgment and discernment.



James H. Crowley

When I was younger, I was mostly concerned with pitch organization and everything else was taken for granted. Now I mostly grapple with that "everything else."



Burton Beerman

None of us can be truly candid in explaining our work with words. The desire for interpersonal fusion is the most powerful striving in mankind and allows our work in the end to speak for itself.



2:30 p.m.
Kobacker Hall

IMAGES (1990) **ELAINIE LILLIOS**
for gamelan ensemble

KUSUMA SARI GAMELAN ENSEMBLE

David Harnish, director

Jennifer Biehl	Frances Guess	Vivia Hossek	Cory Thorne
Scott Calhoun	Scott Hafferkamp	Jim Hughes	Jessica Wherry
Jonathan Claydon	Matt Harder	Anesa Miller	Sherri Woods
Dale Damon	Glen Holcomb	Jason Shapiro	Adam Zygmunt

Exploring musics of non-western cultures expands one's musical thought and opens both mind and ear to creative possibilities which are astounding in their profound simplicity and inherent beauty.



Elaine Lillios

SONATA* (1996) **MAGNUS MÄRTENSSON**
for two violins

Movses Pogossian, violin
Varty Pogossian, violin

INTRADAS AND INTERLUDES (1980) **KAREL HUSA**
for seven trumpets and percussion

Intrada 1
Interlude 1
Intrada 2
Interlude 2
Intrada 3

BOWLING GREEN TRUMPET ENSEMBLE

Todd Davidson, conductor

William Takacs	Kristi Daley	Rob Armstrong
Amy Reed	Joe Gudorf	Scott Thomas, percussion
Mark Nixon	Jake Walburn	

1990 BALLROOM BLITZ (1990) **GLENN G. PALMER**
for alto saxophone and percussion

1. *Heavy Metal Blitz*
2. *Nightmare Blitz*
3. *Blitz-It-Baby!*

John Sampen, alto saxophone
Roger B. Schupp, percussion

*World premiere



Magnus Mårtensson

A creative artist with ideas, beliefs and the ability to sustain, defend and express them is to be championed, perhaps now so, more than ever. This is my quest.



Glenn G. Palmer

6:30 p.m., Lecture — Sandy Skoglund. Room 204, Fine Arts Center

7:30 p.m., Exhibition Opening/Reception — *This Is A Set-Up: Fab Photo/Fictions.*

Dorothy Uber Bryan Gallery. Artists Jane Calvin, James Casebere, Gregory Crewdson, Barbara Kasten, Abelardo Morell, Patrick Nagatani, Nigel Poor, Sandy Skoglund and Boyd Webb



Festival series 1996-97

SHARON ISBIN, GUITARIST



"Entrancing, sizzling"

The New York Times

Sharon Isbin appears courtesy of Columbia Artists Management Inc., 165 West 57th Street, New York, New York 10019.

8:00 p.m.
Kobacker Hall

BATUCADA ISAIAS SAVIO
(1900-1977)

THE BLACK DECAMERON (1981) LEO BROUWER
Lovers Fleeing through the Valley of the Echoes (b. 1939)
Harp of the Warrior
The Maiden in Love

WRITTEN FOR SHARON ISBIN

PRELUDE NO. 2 GEORGE GERSHWIN
arr. by Carlos Barbosa-Lima/(1889-1937)

NOCTURNAL AFTER JOHN DOWLAND,
Op. 70 (1963) BENJAMIN BRITTEN (1913-1976)
Musingly
Very agitated
Restless
Uneasy
March-like
Dreaming
Gently rocking
Passacaglia

- Intermission -

NIGHTSHADE ROUNDS (1979) BRUCE MACCOMBIE
(b. 1943)

WRITTEN FOR SHARON ISBIN

ETUDE NO. 1 HEITOR VILLA-LOBOS
ETUDE NO. 8 (1887-1959)
ETUDE NO. 11

WALTZ NO. 3 ANTONIO LAURO
(1917-1986)

LA CATEDRAL AGUSTIN BARRIOS
WALTZ, Op. 8, No. 4 (1885-1944)

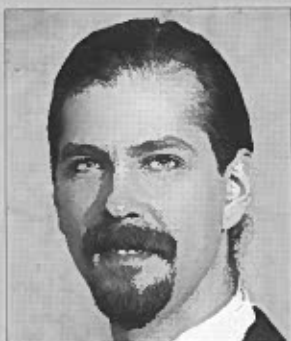
MS. ISBIN'S APPEARANCE IS SPONSORED IN PART BY GTE.



9:00 a.m.
Bryan Recital Hall

PAPER PRESENTATION

Vincent Benitez, chair



“A Musical Garden: *Star-Isle* by Toru Takemitsu”

An analysis of Toru Takemitsu’s *Star-Isle* in light of the composer’s comments on Japanese gardens and composition

Jim Bates

Presented by Jean Christensen



“Two Cages, One College: John Cage at Black Mountain College, 1948 and 1952”

An historical account of both the pre- and post-chance Cage through his activities at North Carolina’s Black Mountain College in 1948 and 1952, respectively

David Patterson



“Eclecticism in Twelve-Tone Practice: Boulez’s *Douze notations* (1945)”

A documentation of Boulez’s eclectic twelve-tone practice in which twelve pitch-classes are diversely explored as a twelve-tone row, as a collection that suggests important properties of a twelve-tone row but does not necessarily follow the exact row ordering, or as an aggregate that completely abandons the row ordering

Sangtae Chang



“Ethnism, Classicism and Modernism in the Music of Karel Husa”

A comparative examination of influences and techniques between Husa’s well-known works of the 1960s and some more recent works

William E. Lake



1:00 p.m., Panel — *Making Art, Making Music 1996.*

Karel Husa, Louis Krueger, Sandy Skoglund. Little Theatre, Toledo Museum of Art



It is my goal to create a world bigger than myself— One that demands me and my listeners to leave this one for awhile.

Jennifer B. Starr

Music is great stuff— good for the ears, and good for the soul.



Daniel Asia



My music has always been concerned with shaping the flow of time; making it stand still, making it into space, making it flow in a dynamic spiral. Out of the fragmentary jolts that increasingly constitute our day-to-day experience, I try to create connections between musical languages of different eras and cultures, which can perhaps serve as a small model of "reconstruction."

Robert Carl

2:30 p.m.
Great Gallery

FIVE POEMS

FOR WOODWIND QUINTET (1994) KAREL HUSA

- I. Walking birds*
- II. Happy bird*
- Interlude*
- III. Lamenting bird with a dead bird*
- IV. Fighting birds*
- V. Bird flying high above*

VENTI DA CAMERA

Judith Bentley, flute John Bentley, oboe
 Edward Marks, clarinet Renee Anthony Dee, bassoon
 Herbert Spencer, horn

DAY CYCLE (1995) JENNIFER BLAIR FURR

for soprano and piano

Metric Figure text by William Carlos Williams
Sunsets text by Carl Sandburg
Night Clouds text by Amy Lowell
Dawn text by William Carlos Williams

Ann Corrigan, soprano John Piirainen, piano

WINNER OF THE 29TH ANNUAL BGSU COMPETITIONS IN MUSIC PERFORMANCE (COMPOSITION DIVISION)

ORANGE (1979) DANIEL ASIA

for solo viola

- 1. Legato, soulful*
- 2. Spritely, while meandering*
- 3. Fast and aggressive*
- 4. Serene*
- 5. Meandering, with fluctuating tension*
- 6. Fast and aggressive; almost frantic*

Nancy Buck, viola

DIE BERLINER HORNISSE (1995) ROBERT CARL

for alto saxophone and piano

- I. Inside the Hive*
- II. Stinger Dance*

John Sampen, alto saxophone Marilyn Shrude, piano

7:00 p.m., Exhibition Opening/Reception — *It's a Pin-Up: The People's Photography Show.*

Willard Wankelman Gallery



8:00 p.m.
Kobacker Hall

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, conductor
Myra Merritt, soprano

CAULDRON (1995) **DAVID HEUSER**
for orchestra

TWO PORTRAITS OF BARCELONA* (1994) . . . **CARTER PANN**
for orchestra
I. *Antoni Gaudi's Cathedral (after C. Rouse)*
II. *The Bullfight*

OPHÉLIE (1994) **JEFFREY RYAN**
for soprano and orchestra text by Arthur Rimbaud
Myra Merritt, solo soprano
assisted by
Kelly Cook, Tracy Cotterman and Jennifer Wesco,
orchestral sopranos

– *Intermission* –

REFLECTIONS (SYMPHONY NO. 2) (1983) . . . **KAREL HUSA**
for orchestra
I. *Moderate*
II. *Very fast*
III. *Slow*

*World Premiere

*For me, the most successful
musical works create, through a
perfect balance of craft and
emotion, a unique and engaging
sound world that transports the
listener on a journey
of discovery.*



*It is the abstractness of
instrumental music
that interests me most: to speak
clearly and meaningfully
without words.*



*However you choose or have
chosen to spend the rest of your
life...love it, for I'm
finding that's really all
that matters.*



BOWLING GREEN PHILHARMONIA

- | | | |
|--|---|--|
| VIOLIN I
Cristina Muresan*
Aurelian Oprea**
Shelly Miller
Deborah Cosner
Vanessa Vari
Andrew Hire
Laura Heck
Adam Vaubel
Jennifer Ball | DOUBLE
BASS (cont.)
Jeremy Maloney
Demmy Steinmetz
Sara Reid
Mandy Taylor
Ryan Lindahl | TRUMPET
Kristi Daley
Jason Kozina
Amy Reed
William Takacs† |
| VIOLIN II
Rachel Lauber†
Sarah Long
Lisa Berringer
Richard Wolford
Denise Blostein
Catherine Calko
Karen Sankovich | HARP
Kari Williams | TROMBONE
Michael Bowen†
Rick George
Jeff Gray
Troy Marsh† |
| VIOLA
Joanna Myers†
Amy Davis
Rachel Ferrell
Alison Szumigala
Jessica Birdsong
Mandy Beatty
Leah McDonald
Christopher Hisey | FLUTE
Yukiko Ishihara
Christy Jenskik
Kristen Kinnear
Simone Madden-Grey† | TUBA
Peter Cole |
| CELLO
Christopher Stenstrom†
Stephanie Haas
Crystal Kravanya
Andrea Virullo
Mike Davis
Kelly Dietrich | OBOE
Justin Hummer
Kathy Schulak†
Taryn West†
Adam Zygmunt | TIMPANI
Scott Thomas |
| DOUBLE BASS
Emily Rupp†
Doug Everhart | CLARINET
Heather Gozdan†
Jeanne Lucas†
Kevin Nutini†
Teri Oaks
Pam Thayer | PERCUSSION
Shawn Hart†
Rick Herrick
Bernie Wells
Tom Jansen |
| | BASSOON
Barbara Anderson
Daniel Cousino
Jason Dorsten†
Chris Ewald | ASSISTANT CONDUCTOR
Christopher Hisey |
| | HORN
Brian Christman
Kirsten Deitrick
Michele Kalo
Christina Wilson† | ORCHESTRA LIBRARIAN
Amy Davis |

*Concertmaster
**Co-concertmaster
†Section principal

c o m p o s e

presenters & artists biographies

DANIEL ASIA heads the composition department at the University of Arizona and serves as co-music director of Musical Elements, a New York-based contemporary ensemble which he also founded. A former Meet the Composer/Composer-in-Residence with the Phoenix Symphony, he is the recipient of many of the most competitive awards including a Meet the Composer/Reader's Digest Consortium Commission; a United Kingdom Fulbright Arts Award; Guggenheim, MacDowell Colony and Tanglewood fellowships; NEA, Rockefeller and Aaron Copland Fund grants; ASCAP and BMI composition prizes; and a DAAD fellowship for study in the Federal Republic of Germany. A former faculty member at Oberlin, Asia's music can be found on numerous labels including New World, KOCH International Classics, Albany and Attaca. His music is published by Theodore Presser.

JIM BATES is currently the recipient of a fellowship at the University of Louisville where he is pursuing a Ph.D. in musicology with a minor in art history. His primary interests are performance practice and the music of 17th-century Italy, as well as the music of Medieval Europe and the 20th century. He holds degrees from the University of Louisville and Indiana University, and has presented papers at the annual conferences of the South Central Chapter of the AMS. Bates is an active member of the University Collegium and frequently performs on a variety of historical instruments.

Besides his academic and performing pursuits, he is music director of the Louisville Youth and Mandolin Orchestras and teaches bass in the University's preparatory department.

BURTON BEERMAN, professor of music composition/history (composition) at BGSU, has been hailed by audiences as one of the leading clarinetists of contemporary and avant-garde music whose virtuosity and technical control of the instrument have established him as a remarkable and compelling performer. As a composer, clarinetist, visual artist and computer programmer, he continues to seamlessly integrate technology with other art media through performances in major concert halls and at festivals around the world.

Beerman's numerous accolades include awards from the International Society of Bassists and the Martha K. Cooper Orchestral and Libscomb Prizes. His most recent recording includes his composition, *Morning Calls*, with the Warsaw Philharmonic and Richard Stoltzman. This past February, CNN-CNNI, CNN-Futurewatch, CNN-The World Today and Headline News aired a feature story on his intermedia dance-opera, *Jesus' Daughter*.

Since receiving an MFA degree from the School of Art Institute of Chicago, **JANE CALVIN** has established an impressive record of exhibitions and awards in Chicago and across the country.

Solo shows have taken place at the CEPA Gallery, University of Toledo and the Moore College of Art and Design. She has completed residencies at the Ragdale Foundation, Yaddo Corporation and the Millay Colony for the Arts, and is the recipient of an Arts Midwest/NEA regional artist fellowship award as well as an Illinois Arts Council grant.

ROBERT CARL is a co-director of the Extension Works Ensemble in Boston and chair of the composition department at the Hartt School of Music. His music has been performed throughout the United States and Europe and is published by American Composers Edition. His grants, prizes and residencies have come from such sources as the NEA, Tanglewood, Camargo Foundation, MacDowell Colony, Yaddo and the Rockefeller Foundations. Recent recordings of his work are found on Neuma,

Koch International, Centaur, Vienna Modern Masters, E.R.M. and the Aerial labels. Carl studied composition with Jonathan Kramer, George Rochberg, Ralph Shapey and Iannis Xenakis.

JAMES CASEBERE has received the highest of honors for his photography. Recent awards have come from the John Simon Guggenheim Memorial Foundation, New York Foundation for the Arts and the NEA. Solo exhibitions of his work have been shown internationally and across the United States at the Williams College Museum of Art, Ansel Adams Center for Photography, Birmingham Museum of Art, University of Iowa Museum of Art and the Museum of Photographic Arts in San Diego.

SANGTAE CHANG is a Ph.D. candidate in musicology at the University of North Texas. His scholarly interests cover a broad range of music history and theory, including developments after the second world war in Europe and the United States, analytical paradigms for 20th-century music, and theory and practice in the 16th century. He presented a paper on Pierre Boulez's *First Piano Sonata* at the 16th Annual Meeting of the Society for Music Theory in Montréal and will present a paper on Boulez's *Douze notations* at the 19th Annual Meeting of the Society for Music Theory in Baton Rouge this year. Currently, Chang is writing a dissertation about Boulez's early 12-tone practice.

JEAN CHRISTENSEN, chair of the music history department and director of the Center for the Study of Danish Music at the University of Louisville, specializes in 20th-century music. Publications include studies of the music and thought of composers Arnold Schoenberg and Per Nørgård as well as reviews of recent Scandinavian music and literature on music in such publications as *Music and Letters* and the *Musical Quarterly*. A previous Fulbright Research Scholar in Denmark and Sweden, she has received research support from the American-Scandinavian Foundation, NEH, American Philosophical Society and Martha Baird Rockefeller Fund. In addition to her book, *From the Literary Legacy of Arnold Schoenberg: A Catalog of Neglected Items*, she is in the process of completing an exhaustive bibliography on Schoenberg.

GREGORY CREWDSON received an MFA from and currently serves as a faculty member at Yale. He has had solo exhibitions in highly respected galleries in New York, Los Angeles, London, Paris and Tokyo. His work is included in the collections of the Brooklyn Museum of Art, Los Angeles County Museum of Art, John D. and Catherine T. MacArthur Foundation in Chicago, Metropolitan Museum of Art, Museum of Modern Art and Whitney Museum of American Art. He is represented by New York's Luhring Augustine Gallery.

JAMES F. CROWLEY currently serves as assistant professor of music at Drury College in Missouri. Previously, he was a member of the administrative staff of the Chicago Lyric Opera and held a teaching fellowship at the Aspen Music School. He earned a bachelor's degree from the University of Illinois and continued with graduate studies at Northwestern, where he completed a master's and doctoral degree. His works have been performed by the Eastman Wind Symphony, Civic Orchestra of Chicago, Aspen Contemporary Ensemble, Interlochen Academy Symphonic Band, Miller Brass Ensemble, New Music Chicago Spring Festival and at the Akademie der Künste in Berlin. Crowley has received commissions from MTNA and the National String Teacher's Association, and was recently awarded a grant from Meet the Composer.

c o m p o s e

WALLACE DE PUE, professor of music composition/history (composition) at BGSU, is the composer of several operas including *Dr. Jekyll and Mr. Hyde* and *The True Story of the Three Little Pigs*. He composes for all media except electronics, and has over 35 published works. A former curator of music for the Toledo Museum of Art, he has been the recipient of many awards including three BGSU Distinguished Teaching Awards and awards from the NEA, ASCAP and the GUND Foundation.

JENNIFER BLAIR FURR is a third-year graduate student at BGSU pursuing degrees in composition and orchestral conducting. Originally from Pensacola, Fla., her composition teachers include Samuel Adler, Wallace De Pue, Katherine Murdock, Marilyn Shrude and Donald M. Wilson. She has been commissioned to write several works, including *Insomnia*, which was performed in Cyprus by the Transcontinental Saxophone Quartet. This year, Furr served as a guest composer on Wichita State University's Sixth Annual Contemporary Music Festival where she attended a performance of her composition, *Day Cycle*. Previously, two of her works were selected as winners of the student composition contest at Wichita.

BRUCE HAMILTON earned a bachelor's and master's degree from Indiana University where he is currently pursuing a doctoral degree in composition. He has studied with Claude Baker, Harvey Sollberger, Frederick Fox and Eugene O'Brien. His works have been widely performed at conferences, festivals and recitals in the United States and Germany. At Indiana, he received the Dean's Prize in composition and the Cole Porter composition scholarship. In addition to private commissions, he has received awards from the Barlow Endowment, National Society of Arts and Letters, ASCAP and the Percussive Arts Society.

PAUL HAYDEN, a faculty member at Eastern Illinois University, received an undergraduate degree in composition from Louisiana State and graduate degrees, also in composition, from the University of Illinois. A former faculty member of Louisiana State, he has received awards, grants or recognition from ASCAP, the American Music Center, Charles Ives Center for American Music, Delius National Composition Competition, National Flute Association's Newly Published Music Competition and the Virginia College Band Directors National Association. His music has been performed in Europe, Russia, China and throughout the United States. With recordings on the Centaur and Opus One labels, Hayden's music is published by Theodore Presser, Carl Fischer and Magnolia Music Press.

DAVID HEUSER, a faculty member at West Chester University, received his bachelor's in composition from Eastman and his doctorate from Indiana University. His teachers include Samuel Adler, Joseph Schwantner, David Liptak, Warren Benson, Frederick Fox and Don Freund, as well as Jeffrey Hass in electronic music. He has won awards, grants and commissions including a New York Youth Symphony First Music commission. His music has been performed by various groups and individuals, and in connection with SCI, SEAMUS, the Imagine New Music Festival and Minnesota Composers Forum's Sonic Circuits. Heuser's music is published by Carl Fischer.

KAREL HUSA, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize, is an internationally known Czech-American composer and conductor. He completed studies at the Prague Conservatory and Academy of Music and subsequently went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky and conductor Andre Cluytens. The Kappa Alpha Professor Emeritus at Cornell University, Husa has received fellowships from the Guggenheim Foundation; awards from the American Academy and Institute of Letters, UNESCO and the NEA; Koussevitzky Foundation commissions; the Czech Academy of Arts and Sciences and the Sudler International Prizes; and the Lili Boulanger Award. He has conducted the world's leading orchestras including those in Paris, London, Hong Kong, New York and Boston. With publications by Associated Music Publishers, he has recorded on the CBS Masterworks, Vox, Everest, Louisville, CRI, Orion, Grenadilla and Phoenix labels. Husa has also received honorary degrees from several distinguished universities and conservatories.

ALEXANDROS KALOGERAS currently lives in Boston and teaches at the Berklee College of Music and Harvard. Born in Greece, he studied composition with Bernard Rands, Theodore Antoniou, John Harbison and Donald Martino at Boston and Harvard Universities. He has received several commissions and prizes in the United States and abroad, and his music has been performed and broadcast throughout the United States, Canada, Europe, Greece, Russia and Japan. Kalogeras is a frequent guest of festivals where he has presented more than 40 lectures on the contemporary music scene in the United States and other parts of the world.

BARBARA KASTEN has had solo exhibitions in major galleries in New York, Los Angeles, Tokyo, Paris and Vilnius, Lithuania. She received a master's degree from the California College of Arts and Crafts, and has established a distinguished record of awards and publications. In 1995, she traveled to Lithuania, Estonia and Latvia as a USIA Arts America cultural specialist and was also invited to Turkey as an artist-in-residence. Past honors include Guggenheim and NEA Photography fellowships. Monographs include *EL MEDOL*, Tinglado 2, Spain; *Barbara Kasten: Works 1986-1990*, RAM, Tokyo, and *Constructs: Barbara Kasten*, New York Graphic Society and the Polaroid Corporation.

In his second year as Director of the School of Art, **LOUIS KRUEGER** brings distinguished artistic credentials to BGSU. He holds a bachelor's of fine arts in metals and a master's in photography from Northern Illinois University. His work has been exhibited nationally and is included in the collection of the Museum of Contemporary Photography. He has received a number of grants, fellowships and awards, and has presented many lectures and workshops on experimental color photography. Formerly, he served as chair of the department of art media studies and assistant dean at Syracuse University.

WILLIAM E. LAKE, assistant professor of music composition/history (theory) at BGSU, oversees the master's theory program and teaches theory and aural skills. He 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. His main areas of research include 20th-century music analysis, music cognition and

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music-theory pedagogy. His articles have been published in *In Theory Only*, *Journal of Music Theory*, *Journal of Music Theory Pedagogy*, *Perspectives of New Music* and *Tempo*. In addition to editing the *Contemporary Music Forum*, a publication of MACCM, he serves as co-editor of *In Theory Only*.

ELAINIE LILLIOS is currently a doctoral student in composition at the University of North Texas where she holds a teaching assistantship and is a staff member of the Center for Experimental Music and Intermedia. She received degrees in composition and electronic media studies from Northern Illinois University and has studied with Jan Bach, James Phelps, Larry Austin and Jon Christopher Nelson. Her works have been presented at the College Music Society's National Conference, SEAMUS National Conference and at the Journées d'Informatique Musicale (JIM'96) Festival in Caen, France. Lillios' music will be included on Volume 6 of the SEAMUS compact disc series to be released this coming spring.

ROBERT MAGGIO is on the faculty of West Chester University. His music is published by Theodore Presser and his compact disc, *Seven Mad Gods*, was recently released on the CRI label. Current projects include works for the Detroit Chamber Winds, Meridian Arts Ensemble and a third collaboration with the Stephen Pelton Dance Company in San Francisco. His works have been performed by the Cincinnati Symphony Orchestra, American Dance Festival, New York Festival of Song, Oakland Bay Symphony, Civic Orchestra of Chicago, New York Youth Symphony and the Lincoln Center Out-of-Doors Festival. A recent winner of the Ettelson Award, Maggio holds degrees from Yale and the University of Pennsylvania.

MAGNUS MÅRTENSSON, director of orchestral activities at SUNY-Buffalo, studied piano, voice, composition and conducting at Malmö Musikhögskola and conducting at the Cleveland Institute of Music. His numerous commissions have included incidental music for theater plays by Per-Arne Bengtsson. His latest works, *Two Miniatures for Flute and Clarinet* and *Two Poems of E.E. Cummings* were premiered on the Composers in the Shape of a Pear concert series, co-founded in 1995 by Mårtensson and other Cleveland-based composers. A native of Sweden, he formerly served as the conductor of the Contemporary Music Ensemble at the Cleveland Institute of Music.

CHARLES NORMAN MASON chairs the music department at Birmingham-Southern College and is managing editor of the international music journal, *Living Music*. He studied composition at the University of Miami with Dennis Kam and at the University of Illinois with Ben Johnston, Salvatore Martirano and John Melby. His compositions have received several awards including the Delius, Dale Warland Composition and Rome prizes; a BMI Award for Young Composers; and the Panoply of the Arts, City Stages Classical Music and International Bourges Electro-Acoustic Composition competitions. Among the grants he has received are those from the NEA, Meet the Composer and the Alabama Council on the Arts. His music has been performed throughout the United States as well as in Europe and Latin America, and recorded on the N/S, SEAMUS, Innova and Living Music labels. Mason's music is available from American Composers Edition.

DANIEL McCARTHY is associate professor of music theory and composition at Indiana State University, and instructor of

composition, computer music and theory at the Interlochen Arts Camp. He also serves on the Indiana State University Contemporary Music Festival committee and is director of the Midwest Composers' Forum. His orchestral, electroacoustic, jazz and chamber music has been recorded on over 12 compact discs. He has received composition fellowship grants from the NEA, Indiana Arts Commission, Ohio Arts Council, Mary Anderson Center for the Arts and the Indiana State University Arts Endowment. He has also been awarded prizes from the Ohio Federation of Music Clubs, T.U.B.A. Ensemble and the International Association of Jazz Educators. Prior to his graduate studies, he served as a staff arranger/trumpeter/keyboard synthesist for MCA Records. McCarthy received degrees from Kent State University and the University of Akron.

Born in Havana, Cuba, **ABELARDO MORELL** received a master's from Yale. Currently professor of photography at the Massachusetts College of Art, he has exhibited his work in prestigious group shows at the Museum of Contemporary Photography in Chicago, the Boston Museum of Fine Arts, the San Francisco Museum of Modern Art and the Museum of Modern Art and International Center of Photography in New York. He has had six solo shows in the past three years, and is represented by the Bonni Benrubi Gallery in New York. Recent awards include fellowships from the New England Foundation for the Arts, John Simon Guggenheim Fund and Cintas Foundation. His monograph, *A Camera in a Room: Photographs by Abelardo Morell*, has been published by Smithsonian Institution Press.

PATRICK NAGATANI has had two major individual traveling exhibitions of his work circulate numerous museums and university galleries across the country during the past five years. *Nuclear Enchantment* and *Nagatani and Tracey Polaroid Collaborations: 1983-1989* have been seen at over 25 locations since 1990. His solo and group exhibition record is extensive, as is the number of important public collections in which his work is included. A professor of art at the University of New Mexico, he has received many grants and awards including an NEA visual arts fellowship in 1992.

GLENN G. PALMER received a doctoral degree in music composition from the University of Michigan where he was a Regents Scholar studying with Leslie Bassett, William Albright and George B. Wilson. His music has been performed throughout the United States including recent performances by the Kansas City Symphony and the Charleston Symphony Orchestra. He has received several awards from the Barlow Endowment for commissions from the University of Michigan Symphony Band. Palmer is currently working on a commission for the University of Louisville Symphonic Band.

CARTER PANN holds a master's degree and is currently completing a Ph.D. in composition from the University of Michigan. He received a bachelor's degree in composition and piano performance from Eastman and has studied with Samuel Adler, William Albright, Warren Benson, William Bolcom, David Liptak, Howard Sandroff, Joseph Schwantner and Bright Sheng, with work in electronic music from Evan K. Chambers. Awards include two ASCAP Young Composer grants as well as numerous grants for piano performance. His work, *Four Concert Improvisations*, has been performed extensively in North America, Europe and Australia by pianist Barry Snyder of Eastman. As a pianist, Pann has recorded on the Equilibrium and Bridge labels.

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DAVID PATTERSON received a Ph.D. in historical musicology from Columbia University this past May. His dissertation, *Appraising the Catchwords, c. 1942-1959: John Cage's Asian-Derived Rhetoric and the Historical Reference of Black Mountain College*, describes the impact of Asian philosophic terminology on Cage's own writings and contextualizes his aesthetic development in the late 40s and early 50s through the example of his visits to Black Mountain College.

NIGEL POOR graduated from the Massachusetts College of Art in 1992. In 1993, she won a Polaroid Artist Support Grant and began a solid record of exhibitions. Solo shows include those at the University of the Arts in Philadelphia and Oregon State, as well as in a number of group exhibitions in California, Utah and Paris. Her work is in the collections of the Center for Photographic Art, Duke University, Hood Museum of Art, Polaroid Corporation and San Francisco Museum of Art.

MORRIS ROSENZWEIG teaches at the University of Utah where he directs the new music ensemble, Canyonlands. He received degrees from Eastman, the University of Pennsylvania and Columbia University. His works have been performed by many noted ensembles and soloists including Philippe Entremont with the New Orleans Symphony, Joseph Silverstein with the Utah Symphony, violist Lawrence Dutton, hornist William Purvis, the Leonardo Trio, Earplay and Speculum Musicae. His music has been recorded on the Centaur and CRI labels. Formerly on the faculty at New York University, he has received honors from the Guggenheim and Koussevitzky Foundations, MacDowell Colony and the Composers Conference, and has been awarded the McCurdy, Nietsche, Rappoport and the International Horn Society prizes. Rosenzweig conducts the Chamber Players of the League-ISCN in New York and serves as guest conductor with numerous ensembles.

JEFFREY RYAN'S catalogue includes art songs, choral music, chamber ensembles and orchestral works, and his compositions have been performed or broadcast across Canada as well as internationally. Commissions include works for the Cleveland Orchestra and Esprit Orchestra. Recently, his song cycle, *First there was light*, was premiered at the Cleveland Museum of Art. Ryan's works have garnered numerous awards, including prizes in the SOCAN Young Composers Competitions. He received his doctorate from the Cleveland Institute of Music where he studied with Donald Erb. His previous teachers include Alexina Louie, Lothar Klein, Mariano Etkin and Owen Underhill.

MARK SCHULTZ is a free-lance composer and editor of the music publishing company JOMAR Press in Austin. He received degrees in music composition and theory from the University of Nebraska and the University of Texas. His music has been performed throughout North America and in Europe, Taiwan, Japan and Australia, and programmed frequently on a variety of national and international festivals and conferences. Among his awards are recipient of the ASCAP Rudolf Nissim Award, winner of the Omaha Symphony New Music Competition and two awards from the International Horn Society. Compact disc recordings of Schultz's music can be found on the Summit, Centaur and Sunset Music Australia labels.

CLEVE L. SCOTT is the director of music engineering technology at Ball State University where he conducts the Ensemble of New Music and has coordinated 26 festivals of new music. He has served on the executive council for the Society of Composers, Inc. and the Indiana Arts Council. Involved in the composition and performance of electroacoustic music for the past 30 years, Scott has received both national and international recognition. He is currently completing a commission for the Cleveland Chamber Symphony.

SANDY SKOGLUND creates sculptural installations which she then photographs. In 1995, solo shows were held at the Museum of South Texas in Corpus Christi, the Scottsdale Center for the Arts in Arizona and Germany's Museumsverein Arolsen. Major group shows during the past year included a traveling exhibition, *An American Century of Photography*, and *Photography Today* at the Sonje Museum in Seoul, Korea. Currently, Skoglund's *The Green House* is being featured in *This Is A Set-Up: Fab Photos/Fictions* at BGSU.

ROBERT T. SMITH holds a master's degree in music composition from the University of Texas where he is presently working on a doctorate. In 1997, as the recipient of a Fulbright grant, he will study with Peter Sculthorpe in Australia. He has been commissioned by the New York Youth Symphony Chamber Music program and his works have been performed by ensembles such as Synchronia, the Aspen Contemporary Ensemble and the Montague/Mead Duo. He has been a recipient of an ASCAP Young Composers grant and his music is published by Southern Music.

An artist living and working in London, **BOYD WEBB** was born in New Zealand. Solo exhibitions of his work have been shown internationally at prestigious institutions since 1976. During the last three years, the exhibition, *Boyd Webb*, has traveled to contemporary art centers and museums throughout India and the United Kingdom, as well as to the Center for Contemporary Arts in Glasgow and Geneva's Centre d'Art Contemporain. He is represented in the United States by Sonnabend Gallery in New York.

bgsu faculty & guest performer biographies

WALTER BAKER, associate professor of music performance studies (piano), received degrees from Oberlin and the University of Michigan, where he studied with Emil Danenberg and Benning Dexter. He is a past winner of the Michigan Grinnell Foundation Scholarship and the Interlochen and Grand Rapids concerto competitions. His recital and concerto performances include a benefit at the Detroit Institute of Arts, Louisville Baptist Seminary, the Toledo Museum of Art recital series, the Peabody State Teachers College in Nashville, and the Milwaukee Civic, Grand Rapids and Interlochen orchestras. In addition, he has received several research grants in the field of 20th-century American piano music.

bgsu faculty

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VASILE BELUSKA, professor of music performance studies (violin), is a graduate of Southern Methodist University and the Conservatorul de Muzica in Romania. He participated in the Jascha Heifetz master class in Los Angeles and is the winner of numerous competitions and awards. His solo and chamber music performances have met with critical acclaim in major cities throughout the United States and Europe. A former faculty member of the University of Northern Iowa and the Liceul de Muzica in Romania, he is currently a member of the Bowling Green String Quartet, and chamber music coordinator and professor of violin at the Chautauqua Institution.

VINCENT BENITEZ, assistant professor of music composition/history (theory), is currently a candidate for the Ph.D. degree in music theory at Indiana University where he is writing a dissertation on Olivier Messiaen's opera, *Saint François d'Assise*. Additional degrees include a doctorate in organ performance and a master's in theory/composition from Arizona State. He has taught at Indiana University; Wartburg, Lyon and Phoenix Colleges; and Florida and Arizona State Universities. A former editor of the *Indiana Theory Review*, his articles have appeared in *The American Organist*, *Psychological Record*, *Diapason* and *BACH*. Additional research interests include the history of 17th- and 18th-century theory as well as the analysis of 19th-century music.

JOHN BENTLEY, professor of music performance studies (oboe) and coordinator of the woodwind faculty, received his doctorate from the University of Michigan, as well as degrees from the University of Alabama and Peabody. A former student of Florian Mueller, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville symphonies and the Yale Summer Festival Orchestra. He has taught in colleges and universities in Iowa, Michigan and Tennessee, and at the Interlochen Arts Camp. Bentley currently serves as the Ohio chair of the National Association of College Wind and Percussion Instructors and is a member of the resident faculty woodwind quintet, Venti da Camera.

JUDITH BENTLEY, professor of music performance studies (flute) and member of Venti da Camera, received degrees and training from Oberlin, Yale, Mozarteum Akademie and the University of Michigan, as well as specialized study in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Nicolet and Harvey Sollberger. She has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Buketoff, Karajan, Leinsdorf, Ormandy and Van Vactor. She has taught at Oberlin, Eastern Michigan, University of Tennessee, Interlochen and the University of Michigan. Previous appointments include a Board of Directors' membership for the National Flute Association as well as reviewer and editor of *Flute Talk* and the *Flutist Quarterly*. Bentley has recorded on the Orion, Access, Educo, Capstone and Phillips labels.

Since its inception in 1962, the **BOWLING GREEN STRING QUARTET** has established a reputation for presenting some of the finest interpretations of string quartet and chamber music literature. As faculty members and artists at BGSU, the Quartet fulfills the dual role of teaching at the CMA and presenting a variety of chamber music concerts in residence and on tour.

EMILY FREEMAN BROWN, director of orchestral activities and music director of the 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 in Europe, she has conducted the orchestras of Charlotte, Dayton, Dearborn, Rochester, Sheboygan and Toledo; the Syracuse Symphony at the Skaneateles Music Festival; Chicago Civic Orchestra; Minnesota Composers Forum; Cincinnati Chamber and Baltimore Women Composers' orchestras; National Symphony of Chile; Bartok Ensemble; and the Interlochen and Chautauqua Music Festivals. Her teachers include David Effron, Max Rudolf, Leonard Slatkin, Herbert Blomstedt and Franco Ferrara.

NANCY BUCK, assistant professor of music performance studies (viola), is a graduate of Oberlin and the Cleveland Institute of Music. She is a former member of the Canton Symphony, the Aspen Chamber Symphony and the Schleswig-Holstein Festival Orchestra in Salgau, Germany. She participated in the 1994 Tertis International Viola Competition and received a fellowship to the Aspen Music Festival. Professor Buck has performed as a recitalist and chamber musician in Europe and the United States, and has appeared most recently with the Felici String Quartet in Stromberg, Germany, and the Indigo String Quartet in Cleveland. In addition to her teaching duties, she is a member of the Bowling Green String Quartet.

MARK BUNCE, recording engineer/technician for MACCM and director of Recording Services at the CMA, received a master's in composition from BGSU. He has been involved professionally in recording for over 25 years and has engineered many compact discs and more than a dozen contemporary-music series for public radio. He has composed and engineered soundtracks for award-winning corporate videos and PBS signatures. Bunce is also a MIDI and computer consultant for many composers and performers.

Involved in both national and international activities, **JULIE KEMP BUZZELLI**, part-time instructor of music performance studies (harp), represented the United States in an introductory recital at the World Harp Congress held in Holland. She has participated in the Maria Korchinska International Harp Competition in Israel, and in the Cours International d'Été de Gargilesse held in France. A native of Dayton, she received a master's degree from BGSU. She has appeared as soloist with orchestras in the United States and Canada. Former principal harpist with the Dayton Philharmonic Orchestra, she teaches privately and does free-lance work throughout Ohio and Michigan.

RICHARD CIOFFARI, professor emeritus of music performance studies (double bass), holds degrees from the University of Michigan and has been principal double bassist with the North Carolina Symphony. In addition to his frequent appearances as assisting pianist for faculty and guest recitals, he is also a published composer whose works are frequently commissioned and performed by soloist and ensembles in the United States and abroad.

ANN CORRIGAN, part-time instructor of music performance studies (voice), has degrees from Indiana University and BGSU as well as a doctorate from the University of Cincinnati. She recently completed post-doctoral work on the French *mélodie* in Paris with Noel Lee and Irène Aitoff. She has taught private voice at Findlay College and the University of Cincinnati and is currently a faculty member of Bluffton College where she teaches private voice, vocal pedagogy, music appreciation and directs the opera workshop. Corrigan's performing credentials include membership in two professional ensembles, Triptych and the Peregrine Consort. As a specialist of 20th-century music, she has been featured in seven world premieres as well as two recordings on the Access label.

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PAULETTE DAVIDSON, a native of Missouri, received a bachelor's degree from Illinois Wesleyan, under the tutelage of Carole Thibodeaux, and a master's from Arizona State where she studied with Robert Hamilton and Lois McLeod. She has taught as a class piano instructor in the Dallas Independent School District and is a former professor of piano and accompanying at Stephen F. Austin University in Texas. An active accompanist, she has performed with flutist Eric Hoover and trumpeters Guy Touvron and Mark Gould. Davidson currently teaches for the Creative Arts Program at the CMA.

TODD DAVIDSON, assistant professor of music performance studies (trumpet) and member of the Bowling Green Brass Quintet, holds degrees from Arizona State as well as the University of North Texas. Currently completing a doctorate in trumpet performance and literature from Indiana University, he has taught as a private instructor in several independent school districts in Dallas and as an associate instructor of trumpet at Indiana University. He is a former member of the Dallas Wind Symphony with whom he has recorded two compact discs, and the Columbus, Ind., Pro Musica Orchestra.

RENEE ANTHONY DEE, instructor of music performance studies (bassoon) and a member of Venti da Camera at BGSU, teaches bassoon at the College of Wooster and Ashland University. She has also taught bassoon and music theory at the University of Akron, Cleveland Music Settlement and in the Preparatory Department of Baldwin Wallace. She is a member of the Akron Symphony, performs regularly with such groups as the Canton, Cleveland Chamber and South Bend Symphonies; and has appeared as a soloist with the Mansfield and Wooster orchestras. Along with her husband, Richard, she is a founding member of the woodwind ensemble, Tapestry, which presents master classes and recitals throughout Ohio. In addition, she makes bassoon reeds for prominent performers across the United States and Europe. Professor Dee holds degrees from the University of Akron and Baldwin Wallace.

The **ELECTRIC ARTS DUO** is an intermedia performing arts ensemble comprised of clarinetist-composer Burton Beerman and dancer-choreographer Celesta Haraszti. The ensemble features real-time virtual reality environments in which the computer-generated sounds follow the musical lead of the electric clarinet and the computer music and video graphics and animations respond to the dancer's movements. The ensemble performs and conducts master classes throughout the United States and Europe, and has appeared in major cities such as New York, Los Angeles, Chicago, Paris and Budapest.

CELESTA HARASZTI began her dance training in Budapest, Hungary, and later received a master's of fine arts in dance/choreography from the University of Utah. She has been acknowledged as "one of the leading soloists of the avant-garde dance world" by the *Cleveland Plain Dealer*. Having firmly established herself as an undaunted collaborator with many internationally-known composers and directors of multimedia productions, she has performed and created over 40 works. Her master teachers include Alwin Nikolais, Martha Graham, Murray Louis and Bill T. Jones. She studied extensively with Viola Farber, Bill Evans, Gus Solomons, Jr. and John Wilson. In 1994, Haraszti established the Virtual Media Foundation, a non-profit artists' organization which encourages the development of artistic works that concern themselves with conscious-raising humanistic social issues.

DAVID HARNISH, assistant professor of music composition/history (ethnomusicology) and director of the Kusuma Sari Gamelan Ensemble, earned his master's from the University of Hawaii and doctorate from the University of California at Los Angeles. His research specialization is the music of Indonesia and particularly the music cultures of Bali, Java and Lombok. A double Fulbright-Hayes grant recipient and National Foundation Scholar, he studied in Indonesia for over two years. Harnish's previous faculty appointments include Colorado and Skidmore Colleges. He is also a former consultant for National Geographic and the Smithsonian Institute. His articles have been published in such journals as *Selected Reports in Ethnomusicology*, *Asian Music*, *Forum Ethnomusicologicum* and *Asian Arts*. He is the former editor of *Pacific Review of Ethnomusicology* and currently serves as the review editor for *Asian Music*.

CAROL HESS, assistant professor of music composition/history (history), received a Ph.D. in musicology from the University of California at Davis. She has served as a lecturer at Davis, as well as a research fellow at the University of California at Berkeley. A 1994 Fulbright finalist, Hess is the recipient of grants from Intersection for the Arts in San Francisco, the Institut d'Estudis Catalans in Barcelona, Spain, and from the University of California at Davis and Santa Barbara. Specializing in 19th- and 20th-century Spanish music, her research interests include a bio-bibliography, articles and conference papers on Enrique Granados. Her article on Manuel de Falla and music criticism in pre-Civil War Spain will appear in the upcoming *Journal of Musicological Research*. Hess is currently preparing contributions on Falla and several of his contemporaries for the revised *New Grove Dictionary of Music and Musicians*, in addition to working on a book on Falla's ballet, *The Three-Cornered Hat*.

PAUL HUNT, professor and chair of music performance studies (trombone), is a native of Rapid City, South Dakota. He earned undergraduate degrees in music education and trombone performance from the University of Northern Colorado, a master's in trombone performance from Youngstown State and a doctorate in performance from Eastman. He also holds a performer's certificate from Eastman and won the 1980 Frank Smith Scholarship Competition sponsored by the International Trombone Association. Prior to his 1983 appointment, he was a member of the Ithaca College music faculty. He has recorded with the Chicago-based Music of the Baroque Ensemble and Alan Schindler's *Eternal Winter* for Capstone Records. Hunt is the literature reviews editor for the *Journal* of the International Trombone Association, free-lances in the Toledo area, and is a member of the Bowling Green Brass Quintet.

SHARON ISBIN has been acclaimed for her extraordinary lyricism, technique and versatility. First-prize winner of the Toronto Competition, the first guitarist ever to win the Munich Competition, and a winner of the Queen Sofia Competition in Madrid, she has presented sold-out performances on many prestigious series including the Great Performers Series in New York's Avery Fisher Hall, the Great American Orchestra Series in Carnegie Hall, Boston's Celebrity Series in Symphony Hall, and the Mostly Mozart Festival at the Kennedy and Lincoln Centers. She has also been heralded for expanding the guitar repertoire by commissioning and premiering more concerti than any other guitarist with works by such noted composers as John Corigliano, Joan Tower and Lukas Foss. She has performed concerts around the world and appeared with the orchestras of Minneapolis, Indianapolis, St. Louis, St. Paul and Rochester. As a chamber

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musician, Isbin has performed with Nadia Salerno-Sonnenberg, Nigel Kennedy, Benita Valente, Carol Wincenc and Ransom Wilson. She began her guitar studies in Italy and later studied with Oscar Ghiglia. A former student of Rosalyn Tureck, she has collaborated with the noted keyboardist in preparing performance editions of the Bach lute suites for guitar. Isbin currently directs the Juilliard and Aspen Music Festival guitar departments.

PAUL MAKARA, professor emeritus of music performance studies (violin), is the former concertmaster of the Toledo Symphony Orchestra and assistant concertmaster of the Lake Placid Sinfonietta. The former first violinist and founding member of the Bowling Green String Quartet, he has toured Mexico and Europe several times. As a soloist he has performed with the Detroit Symphony, the Toledo Symphony and the Eastman-Rochester Orchestra, and his chamber music appearances include concerts at Lincoln Center and in London. He is a graduate of Juilliard, Eastman and the University of Michigan, where he received his doctorate. His former teachers include Joseph Knitzer, Josef Gingold, Ivan Galamian and Zino Francescatti.

EDWARD MARKS is a professor of music performance studies (clarinet) and a member of Venti da Camera. He has performed at the Spoleto Music Festival in Italy, soloed with The United States Army Band in Washington, D.C., and served as principal clarinetist for the Chamber Symphony at Philadelphia, Camden Symphony, Pennsylvania Ballet, Ithaca and Arlington Civic Operas, and the Toledo Symphony. A former student of Anthony Gigliotti, he holds degrees from the University of Maryland, Temple and Curtis.

MYRA MERRITT, associate professor of music performance studies (voice), is a graduate of Peabody and Catholic University. She has made numerous appearances with the Metropolitan Opera performing in such roles as Musetta in *La Boheme*, Zerlina in *Don Giovanni* and Bess in *Porgy and Bess*. Professor Merritt has appeared with the Houston Grand Opera, the National Opera of Finland, and the Budapest State Opera, and spent two seasons with the Theatre des Westens in Berlin. She has performed in Moscow and Ekaterinburg, Russia, and appeared with the Vienna Philharmonic, the National Symphony Orchestra and on the Smithsonian Museum Concert Series, as well as at Wolf Trap Farm and Ford's Theatre. She presented her debut recital at the Kennedy Center under the auspices of the Washington Performing Arts Society. The recipient of grants from the National Opera Institute, the Sullivan Institution and the D.C. Commission of the Arts and Humanities, she is a winner of the Beethoven Society Competition for Opera Singers and Catholic University's Alumni Achievement Award in Music.

BRUCE MOSS, director of band activities, is a new-music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that has been recognized as one of the finest of its kind in the nation. This organization was recently featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst and VanderCook Colleges, the University of Illinois and Ohio State University. Recently elected to the American Bandmasters Association, he holds memberships in the such organizations as the College Band Directors National Association, the American School Band Directors Association and the National Band Association.

JACQUELINE S. NATHAN, co-director of the annual New Music & Art Festival, has been the exhibition program administrator for the BGSU Fine Arts Center since 1986. She has curated and organized exhibitions with a broad range of contemporary themes and issues. Currently serving on the OAC's Visual Arts Panel and % for Art Core Committee, she has received over a dozen grant awards for projects and operating support from Arts Midwest, the OAC and various regional organizations. She holds a master's in community arts management from the University of Illinois at Springfield.

MOVSES POGOSSIAN, assistant professor of music performance studies (violin), was a prize winner in the Tchaikovsky International Competition and a first-prize winner of the USSR National Violin Competition. A graduate of the Komitas Conservatory in Armenia and Tchaikovsky Conservatory of Music in Moscow, he has performed with major Russian orchestras, including the Moscow Philharmonic, and made his American debut with the Boston Pops. Pogossian has performed with the Tuscon, Williamsport and Arlington Symphonies, as well as the Brandenburger Symphoniker in Germany and the New Symphony Orchestra in Bulgaria. As a recitalist and chamber music performer, he has appeared throughout the Soviet Union, Europe and the United States. Pogossian also serves as artistic director of the annual Shadyside Chamber Music Festival in Pittsburgh and continues to perform with the Pittsburgh Piano Trio. He has been heard on National Public Radio and has recorded a compact disc of Faure's chamber music with the Apple Hill Chamber Players. Prior to his BGSU appointment, Pogossian was on the string faculty at Duquesne University.

VARTY POGOSSIAN made her American debut in 1993 with the North Carolina Symphony as a first-prize winner of the Bryan International Competition. She has also been a prize winner in a number of other competitions including the 1977 Kozian International Competition in Czechoslovakia, the 1991 Performers of Connecticut, and the 1985 Wieniawski International Violin Competition in Poland. Pogossian has appeared as a soloist with numerous orchestras in Bulgaria, the former Soviet Union, Poland, Spain and Italy. Her chamber music performances include recitals in Austria, Germany and the United States, as well as at the Marlboro Festival. This past summer she participated on the June in Buffalo and Lancaster Festivals, and performed and taught with the Apple Hill Chamber Music Festival in New Hampshire. Pogossian holds degrees from the State Music Academy in Bulgaria and the Cleveland Institute of Music, where she was a student of Donald Weilerstein.

JOHN SAMPEN, professor of music performance studies (saxophone) and distinguished research/artist professor, is recognized as a distinguished artist in contemporary music literature. He has commissioned and premiered over 40 works, including compositions, by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nürnberg, Biel, New Mexico and Toledo Symphonies, Osaka Municipal Wind, the Orchestra Internazionale d'Italia, and the Pittsburgh New Music Ensemble. A recipient of several NEA consortium and Recording Awards, he has been involved with commissions, premieres and/or recordings of new music by Albright, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wourinen. He also served as a jurist for the 1994 Adolfe Sax Concours International de Saxophone in Belgium.

bgsu faculty

guest performer biographies

ROGER B. SCHUPP, assistant professor of music performance studies (percussion), holds a bachelor's and master's in music performance from Central Missouri State, and a doctorate in percussion performance from the University of Texas. He has performed in a variety of ensembles including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz Orchestras, and Opryland U.S.A. where he was a show leader, writer, arranger and musician. As a free-lance musician, he has performed and recorded with such diverse artists and ensembles as the Royal Ballet of London, the Broadway touring cast of *A Chorus Line*, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for *Percussive Notes*, he serves on the Percussive Arts Society contest and audition procedures and the Latin Percussion Music Group's Educational Promotion committees. In addition to his teaching schedule at the CMA, he is active as a Yamaha Corporation of America performing artist/clinician and a clinician for the Latin Percussion Corporation. Schupp has also served on the faculties of the University of Texas and the Interlochen Arts Camp.

MARILYN SHRUDE, professor of music composition/history (composition), received degrees from Alverno College and Northwestern. Her honors include the Kennedy Center Friedheim Award for Orchestral Music, an NEA fellowship, Phi Kappa Phi Creative Achievement award, several Ohio Arts Council Individual Artist fellowships, a Distinguished Teaching Award, Alverno College Alumna of the Year award and the 1989 Woman of Achievement Award from Women in Communications, Inc. Since 1977, she has been on the faculty of BGSU where she teaches and directs the MidAmerican Center for Contemporary Music. She is also active as a pianist and clinician, with saxophonist John Sampen, and is chair of the theory and composition department for the Interlochen Arts Camp.

ALAN SMITH, professor of music performance studies (cello), is a graduate of the University of Texas and a former faculty member at the Universities of North Carolina and Arizona, and Oberlin. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Abilene, Midland-Odessa and Guadalajara orchestras. He has also performed solo recitals throughout the United States at such venues as the Phillips Collection, National Gallery of Art, University of Mexico, Instituto Culturales Cabañas and Sala Carlos Chavez. Ensemble performances have included those at the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. A member of the Bowling Green String Quartet and the Guarneri Duo, he has recorded on the Murual, Columbia, Access and ASUC labels.

HERBERT SPENCER, professor of music performance studies (horn), is an active guest soloist, clinician and recitalist throughout the United States and Europe. He serves as coordinator of brass/percussion studies, is a member of the Bowling Green Brass Quintet and Venti da Camera, and directs the Bowling Green Horn Club at BGSU. He received degrees from Eastman and Ithaca College, and was solo hornist with The United States Coast Guard Band. He has performed with the Buffalo, Cleveland, Eastern Connecticut, Hartford, Rochester, New Haven and Toledo Symphonies as well as the Belgian Radio/Television Philharmonic Orchestras. A visiting professor of horn at the Royal Conservatory of Music in Brussels for the past 19 years, he is also a research and development consultant for many horn manufacturers worldwide.

SUZANNE THIERRY serves as administrative assistant for the MACCM and part-time instructor of music performance studies (flute). She received graduate degrees in music history and performance from BGSU, as well as an undergraduate degree from the University of Alabama. She has studied with Judith Bentley and Sheryl Cohen, and participated in master classes of Samuel Baron, Alain Marion and Jean-Pierre Rampal. An active flutist and pianist in the Toledo area, Thierry was a guest artist on the Crane Festival of Newmusic. She has also served as a judge in the National Flute Association's Newly-Published Music Competition, as well as co-editor of the programs for the national conventions held in Orlando, Fla., and New York.

VENTI DA CAMERA is the resident faculty woodwind quintet at BGSU. Formed in 1965, the quintet appears in 20 to 30 concerts off campus while its members continue to teach full time at the University. The ensemble is frequently invited to play for conventions of various music professional organizations. In recent years, the quintet has appeared at the Music Educators National Conference, National Association of College Wind and Percussion Instructors, College Music Society Convention and the International Double Reed Society's annual convention.

DONALD M. WILSON, professor of composition/history (composition), studied with Karel Husa and Robert Palmer at Cornell University, and Gunther Schuller at Tanglewood. He was program director of WUHY-FM (now WHY-FM) in Philadelphia prior to coming to BGSU in 1967. Performances of his music have taken place at the Composers Forum in New York, AKI Festival in Cleveland and at many new music festivals throughout the United States. Honors and awards include a Bearns prize and an OMTA award. In addition to teaching composition, theory and orchestration, Wilson serves as producer and host of the nationally-distributed New Music Festival Radio Series.

MARK ZUST is an assistant professor of graphic design at BGSU and holds a master's in design from Kent State. Previously, he was principal of Idealogue, a multi-disciplinary design firm in Cleveland. He is currently a partner in Zust & Company, a graphic design and marketing firm which has received numerous local, regional and national awards for design and communications excellence.

bgsu student performer biographies

ROB ARMSTRONG is a junior jazz-studies major from North Ridgeville, Ohio. He is a student of Todd Davidson.

bgsu student

The **BOWLING GREEN PHILHARMONIA** is an 80-piece student ensemble founded in 1918. The orchestra gives at least three concerts each semester covering a wide range of symphonic, oratorio and operatic repertoire. The Philharmonia was invited to perform at the 1993 Ohio Music Educators Conference in Cincinnati, and this year, the Philharmonia will record its first compact disc. Each year the

Philharmonia participates in the internationally acclaimed New Music & Art Festival performing works by living composers from around the world. Recent guest composers have included John Adams, Samuel Adler, John Corigliano, George Crumb, Lou Harrison, David Liptak, Alexina Louie, Gunther Schuller, Roberto Sierra and Joan Tower.

The **BOWLING GREEN TRUMPET ENSEMBLE** was founded in 1983 by Edwin Betts, professor of trumpet, and several graduate trumpet majors at the CMA. Currently under the direction of Professor Todd Davidson, the ensemble, comprised of 10 to 12 members, performs on a regular basis on and off campus, including trips to perform on the annual Ohio meetings of the International Trumpet Guild. The group provides students the opportunity to improve their performance and ensemble skills in an intensive chamber-music environment, and explores the trumpet repertoire from the Baroque period to the present.

KRISTI DALEY is a first-year graduate student from Baytown, Texas, majoring in performance. A graduate of the University of Houston, she has participated in the Music at Penn's Woods Festival Orchestra at Pennsylvania State University. Daley is a student of Todd Davidson.

JOE GUDORE, a senior music education major from Minster, Ohio, is the recipient of the Mark and Helen Kelly University Band Award, a teaching award, and the Student Achievement Award at BGSU. He is a student of Todd Davidson.

SHAWN HART, originally from Tower City, Pa., is a second-year graduate student majoring in percussion performance. A student of Roger B. Schupp, he graduated summa cum laude from Wilkes University with a bachelor's degree in music education. He has free-lanced with the Perrysburg and Lima Symphonies, and is also the percussionist for the multimedia dance/opera, *Jesus' Daughter*, by Burton Beerman.

KUSUMA SARI ("Inner Flower") is the gamelan gong kebyar orchestra from Bali, Indonesia, housed at BGSU. Consisting largely of gongs and metallophones, the gamelan performs the dynamic traditional music of Bali as well as modern compositions by American and Balinese composers. Kusuma Sari presents biannual concerts, performs for community events and outreach programs, and occasionally goes on tour.

CRISTINA MURESAN, from Cluj-Napoca, Romania, is a second-year graduate student majoring in performance. A graduate of the G. Dima Music Academy in Romania, she has served as a substitute in the New World Symphony; presented recitals in Santa Barbara and at the Chautauqua Institution; and soloed with the Bowling Green Chamber Orchestra. A finalist in the College's Competitions in

Music Performance, she is a former member of the National Opera Orchestra of Cluj-Napoca. Muresan has studied with Zvi Zeitlin and Stefan Ruha, and is currently a student of Vasile Beluska.

MARK NIXON is a junior music education major from Mount Vernon, Ohio. A student of Todd Davidson, he was named the 1995 Outstanding Male Marching Band Freshman at BGSU.

JOHN PIIRAINEN is a third-year graduate student from Negaunee, Mich., pursuing a master's in performance. A student of Virginia Marks, he graduated with honors from Lawrence University where he was a member of the Contemporary Music Ensemble and received several honors of distinction for excellence in both piano performance and chamber playing. An active performer of contemporary music for both piano and harpsichord, he has performed at the national MTNA convention, Wichita State University's Contemporary Music Festival, and BGSU's New Music & Art Festival. Piirainen has also performed in master classes with The Cleveland Duo and Robert Weirich.

AMY REED is a second-year graduate student from Sandusky, Ohio, majoring in performance. She is a former member of such ensembles as the Central Ohio Brass Band, as well as the Worthington Civic Concert and Jazz Bands. A former public and parochial instrumental music teacher, she has studied with Edwin Betts, James Underwood and Todd Davidson.

CHRISTOPHER STENSTROM is a first-year graduate student from Clinton, N.Y., majoring in performance. He received a bachelor's from Oberlin where he studied with Andor Toth, Jr. and Vagram Saradjian. He has been a member of the Schleswig-Holstein Festival Orchestra as well as the National Orchestral Institute. He currently studies with Alan Smith.

WILLIAM TAKACS, a second-year graduate student majoring in performance, is from Philadelphia. A graduate of West Chester University and the Interlochen Center for the Arts, he is a winner of the Matinee Musical Club of Philadelphia Competition and a runner up in the Ohio Brass Division of MTNA. Takacs is a student of Todd Davidson.

SCOTT THOMAS is a senior music education major from Canton, Ohio. He currently studies with Roger B. Schupp.

JAKE WALBURN is a sophomore music education major from Medina, Ohio. He is a student of Todd Davidson.

The **WIND ENSEMBLE** is one of seven band ensembles at the CMA, and is selected through audition at the beginning of each fall semester. The ensemble is dedicated to stimulating musical growth while providing a comprehensive education to aspiring music teachers and performers. The band performs literature from the finest contemporary and traditional repertoire, including original works for band and wind ensemble, as well as outstanding orchestral transcriptions. Most students in the ensemble are music majors; however, any student in the University who meets the standards of performance is accepted.

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