

NEW MUSIC FESTIVAL

PROGRAM

April 25, 1980

2:00 PM

Bryan Recital Hall

Winter Counterpoint.Max Lifchitz (Columbia University)

Judith Bentley, flute Bernard Linden, viola
John Bentley, oboe Walter Baker, piano
Robert Moore, bassoon

Antiphon II for clarinet and tape.Michael Horvit (University of Houston)

Burton Beerman, clarinet

Chakra for flute and harp Alan Lighty (Philadelphia)

Judith Bentley, flute Denise Grupp, harp

Piece for violoncello and harp.Jordan Tang (Southwest Missouri State University)

Anne Fagerburg, violoncello Ann Pemberton, harp

INTERMISSION

3 Reflexives.Jeffrey Prater (Iowa State University)

David Brown, trumpet Kenley Inglefield, trombone
Wendell Jones, percussion

Brass Quintet. Robert Hall Lewis (Peabody Conservatory)

Bowling Green State University Brass Quintet
George Novak, trumpet David Rogers, horn
David Brown, trumpet David Glasmire, trombone
Ivan Hammond, tuba

SEMINAR - A Symposium on Electronic Music

4:00 PM

Bryan Recital Hall

April 25, 1980

8:00 PM

Bryan Recital Hall

Decisions, decisions for harp and tape delay. Donald M. Wilson
(Bowling Green State University)

Dean Roush, harp

Four Desultory Episodes for oboe and tapeGreg Steinke (Linfield College, Oregon)

John Bentley, oboe

Electronic Composition #2: Spectra.Daria Semegen
(State University of New York at Stonybrook)

Rondo for flute and harp. Alan Heard
(University of Western Ontario, Canada)

Kay Tucker, flute Dean Roush, harp

Quattro for flute and piano. Daria Semegen
(State University of New York at Stonybrook)

Judith Bentley, flute Elizabeth Cobb, piano

Sonata Lycanthrope.Wallace DePue
(Bowling Green State University)

Maz Lifchitz, piano

INTERMISSION

Dreamscape for amplified piano.Frank Wiley
(Kent State University)

Walter Baker, piano

Conflict for tape.Vladimir Ussachevsky
(Columbia University)

Straybirds.Ursula Mamlok
(Manhattan School of Music)

Virginia Starr, soprano Judith Bentley, flute
Anne Fagerburg, violoncello

Polygraph VII for bass flute and tape.Burton Beerman
(Bowling Green State University)

Judith Bentley, bass flute

April 26, 1980

10:00 AM

Bryan Recital Hall

A Discussion with Special Guest, VLADIMIR USSACHEVSKY

Pre-Synthesizer Methods of Developing Sound Materials

Songs of Silence and the Night. Joel E. Naumann (Catholic University)

Judith Bentley, flute	Ann Corrigan, soprano
Edward Marks, clarinet	Bernard Linden, viola
George Novak, trumpet	Norman Wick, piano

Consone. Jim Marshall (Cleveland State University)

Joseph Breznakar, guitar
(University of Akron)

String Trio. Newton Strandberg (Sam Houston State University)

Bowling Green State University String Trio
Paul Makara, violin Bernard Linden, viola
Anne Fagerburg, violoncello

Brass Quintet. Bruce Faulconer (Ohio State University)

Bowling Green State University Brass Quintet
George Novak, trumpet David Rogers, horn
David Brown, trumpet David Glasmire, trombone
Ivan Hammond, tuba

INTERMISSION

Seven Expeditions. Susan Fleagle
Winner in Composition category of the BGSU Competitions in Music

Malta for tuba and tape. Lejaren Hiller (State University of New York at Buffalo)

Brass Trio. Allan Blank (Virginia Commonwealth University)

Martin Porter, trumpet	Bernice Schwartz, horn
Charles Slater, trombone	

Studies for clarinet and electronic valved instrument. Vladimir Ussachevsky

Burton Beerman, clarinet

Quartet. Dean Roush (Bowling Green State University)

Burton Beerman, clarinet	Bernard Linden, viola
Kenley Inglefield, trombone	Dean Roush, harp

Three Country Fiddle Pieces. Paul Schoenfield (Toledo University)

Young Nam Kim, violin	Paul Schoenfield, piano
Eric Bilger, drums	

Antiphonies I for solo saxophone and chamber ensemble. Charmian Tashjian (Chicago)

Marilyn Shrude, conductor	
John Sampen, solo saxophone	
David Rogers, horn	Ann Pemberton, harp
Herbert Spencer, horn	Dean Roush, harp
David Melle, alto flute	Kenneth Wendrich, percussion
Dave Newlove, percussion	Jane Botkin, percussion
Steve Shining, percussion	

April 26, 1980

8:00 PM

Kobacker Concert Hall

The Far Field Riva Kuhl (Ohio University)

Bowling Green State University Harp Ensemble

Waltz Inventions. Hugh Hartwell (McMaster University, Canada)

Paul Makara, violin Walter Baker, piano

We. Vladimir Ussachevsky (Columbia University)
a scene from a radio play, based on a book by Zvyeny Zamiatin

Actors: Chris Kern
Jeff Menz
Celeste Beerman

Celebration. M. William Karlins (Northwestern University)

Judith Bentley, flute John Bentley, oboe
Vincent Corrigan, harpischord

Chamber Concerto II for solo clarinet and chamber ensemble. Elliott Schwartz
(Bowdoin College)

Burton Beerman, clarinet
John Sampen, conductor
Jean DeMart, flute Patricia Grubb, oboe
Martin Porter, trumpet Michael Grady, trombone
David Maurer, tuba Jane Botkin, percussion
Tony Payne, piano Lisa Bury, viola
Kevin Eikum, contrabass

INTERMISSION

Evolution V for solo saxophone and saxophone quartet. Marilyn Shrude
(Bowling Green State University)

John Sampen, solo alto saxophone
Bowling Green State University Saxophone Quartet
Theresa Witmer, soprano saxophone Greg Patko, alto saxophone
Eric Fairhurst, tenor saxophone Scott Cooper, baritone saxophone

Electronic Variations for dancers and tape. David Berlin (Pittsburgh)

Dancers: Celeste Beerman
Toby Whinnery

The Composers

VLADIMIR USSACHEVSKY

Born of Russian parents in Hailar, Manchuria, Ussachevsky came to the United States when he was 19. He graduated from Pomona College in 1935, then studied at the Eastman School of Music where he received a doctorate in 1939. After serving in World War II, he joined the faculty of Columbia University, and currently co-directs the Columbia-Princeton Electronic Music Center.

His interest in electronic music resulted in perfecting an instrument capable of transforming recorded music in various ways, producing automatically repeated notes, and he composed and arranged a piece called "Sonic Contours" for tape recorder with instruments which premiered in New York in 1952. His other works include "Linear Concerted Piece for Tape Recorder and Orchestra" (1952).

BURTON BEERMAN

He was born in 1943 in Atlanta, Georgia and has music degrees from Florida State University and the University of Michigan. He is presently Director of Electronic Music and Recording Studios at Bowling Green State University. Performances of original compositions include the Gaudeamus International Music Week in the Netherlands, The American Cultural Center in Paris, Electronic Music Plus and The New York Composers Forum.

DAVE BERLIN

A frequent participant in activities connected with new music, Berlin earned his graduate and undergraduate degrees at Carnegie Mellon University. His works encompass a wide range of diverse media including orchestral, vocal, band, chamber music, solo literature, acoustic-electronic combinations and electronic music for dance. His memberships include ASCAP and the American Society of University Composers. He has served on the executive board of the Pittsburgh Alliance of Composers, of which he is one of the founding members. His music has been performed at national and international events, such as the International Music Festival in Minorca, Spain; the Los Alamos Wind/String Chamber Music Award Festival, and the Wolf Trap Academy of the Performing Arts, and he has received a number of awards from the Standard Awards Panel of ASCAP.

ALLEN BLANK

Currently on the music faculty at Virginia Commonwealth University, Blank's early training was as a violinist and he played with the Pittsburgh Symphony in the early 1950s. His works are published by Associated Music Publishers, Theodore Presser, Carl Fischer, Seesaw Music Corp. and Dorn Publications, among others, and recordings of his compositions are available on the CRI, Orion, Advance, Trilogy and Open Loop Recordings labels.

WALLACE DEPUE

He is a professor of composition and history at Bowling Green State University. He has composed pieces in practically all media but enjoys, above all, writing opera; he has completed three, one entitled "Something Special," has enjoyed national exposure via television.

Bowling Green State University has made four consecutive awards to Dr. DePue, three for excellence in teaching, and one for faculty achievement. Thirty-five of Dr. DePue's works have been published by various companies including J. Fischer,

Walton, Kjos, and Belwin. He has received funds from the National Endowment for the Arts in Washington, D.C., and the Gund Foundation of Cleveland. Some of his works have won national and state contests.

SUSAN FLEAGLE

While attending Bowling Green State University, Susan Fleagle has studied flute, voice, and composition. In 1977, Fleagle won the Bowling Green State University Religious Arts Composition Competition with her first work, "A Celebration Canticle". This year, she was a winner in the Composition category of the College of Musical Arts Competitions in Music. The composer has been involved in college teaching for the past three years through an undergraduate assistantship. Enthusiastic participation in performing new music has increasingly occupied her time. In June 1980, Fleagle will receive the Bachelor in Music Composition and in Music Education from BGSU.

HUGH K. HARTWELL

Hartwell studied composition with Istvan Anhalt at McGill University, and with George Rochberg and Richard Wernick at the University of Pennsylvania, where he earned master's and doctoral degrees. A faculty member at McMaster University in Hamilton, Ontario, he has won numerous awards including, the Broadcast Music Inc. Student Composer Award in 1967; the University of Alberta Second-Century-Week Competition first place (tied) award in 1967; a Canada Council Doctoral Fellowship in 1968-71; the David Halstead Prize in 1969 and the Helen Nitché Prize in Composition in 1970.

ALAN HEARD

He is a faculty member at the University of Western Ontario.

LEJAREN HILLER

Hiller grew up with an interest in both science and music. He earned bachelor's, master's and doctoral degrees in chemistry at Princeton University, where he also studied music theory and composition with Roger Sessions and Milton Babbitt, and played woodwind instruments. A research chemist with the E.I. DuPont de Nemours in Waynesboro, Virginia, until 1952, his work led to the discovery of a successful method for dyeing acrylic fibers such as Orlon. He later taught chemistry at the University of Illinois, working in computer applications and inorganic chemistry.

At Illinois he began experimenting with composing music with computers and his first significant piece of computer music, done in collaboration with Leonard Issacson, was "Illiac Suite for String Quartet".

In 1958 he joined the School of Music faculty and built an experimental music studio. Ten years later he became Slee Professor of Composition at the State University of New York at Buffalo and co-director of the Center for the Creative and Performing Arts there. A Fulbright lecturer in music in Warsaw, Poland, in 1973-74, he will again be a Fulbright lecturer this year in Bahia, Brazil.

He is the author of three books and 60 articles in chemistry, music, and electronics, and has composed more than 60 scores in all media--instrumental, electronic, and computer-generated for theater, film and television.

MICHAEL HORVIT

A professor of theory and composition at the University of Houston, Horvit received bachelor's and master's degrees from Yale and a doctorate in music from Boston

University. He studied composition with Aaron Copland, Lukas Foss, Walter Piston, Quincy Porter and Gardner Read, and his works encompass a wide variety of media, including orchestra, chamber ensemble, solo voice, chorus and opera. Many of his recent works employ the electronic synthesizer, both alone and in combination with traditional instruments. He has been the recipient of awards from BMI, ASCAP, The Martha Baird Rockefeller Foundation, The National Endowment for the Arts, and the Houston Symphony Orchestra-Fridge Trust. Among his recent commissions is the electronically-synthesized score for Jan Stockman Simonds ballet, "Möonscape", premiered in 1975 by the Houston Ballet.

M. WILLIAM KARLINS

Director of the Northwestern University Contemporary Music Ensemble, Karlins earned his bachelor's and master's degrees at the Manhattan School of Music and a doctorate in composition at the University of Iowa. His works have been recorded on the CRI label, on Brewster Records, and on Advance Records. In 1976 he was coordinator of composer's workshops at the International World Congress of Saxophones in London and, in 1974 he was a lecturer-composer-in-residence and panelist for the World Saxophone Congress in Bordeaux, France. He has received several grants, including one from the National Endowment for the Arts in 1979 to compose a clarinet concerto.

ROBERT HALL LEWIS

Active as a composer, conductor and teacher in the Baltimore-Washington area since 1957, Lewis is a graduate of the Eastman School of Music where his principal composition teacher was Bernard Rogers. His training abroad included study with Nadia Boulanger in Paris and Hans Erich Apostel in Vienna, and he holds diplomas from the Paris Conservatory and the Vienna Academy of Music where he was awarded the graduation prize in composition in 1957.

Lewis has composed more than 50 solo, chamber, choral and orchestral works, and his awards and distinctions include two Guggenheim Fellowships, the Walter Hinrichsen Award for Composers, a National Endowment for the Arts grant and ASCAP awards annually since 1969.

He is presently professor of music at Goucher College, chairman of the theory and composition department of the Peabody Institute at John Hopkins University, and music director of the Chamber Music Society at Baltimore.

RIVA KUHL

She is a doctoral student at Ohio University in Athens.

MAX LIFCHITZ

An assistant professor of composition at Columbia University, Lifshitz holds degrees in composition from the Julliard School of Music and Harvard University. He has received fellowships from the Ford Foundation, the University of Michigan Society of Fellows, New York State's CAPS program and the National Endowment for the Arts. He won the first prize at the 1976 Gaudeamus International Competitions for Performers of Contemporary Music, and he has recorded for RCA, Victor, Phillips and CRI.

ALAN LIGHTY

Born in 1955, Lighty began formal musical training in 1975 with James Mannix. In 1977, he enrolled in the Philadelphia College of the Performing Arts as a piano student of Frances Fanelli, began composition lessons with Theodore Antoniou and has since studied with Dr. Robert Morris and Andrew Rudin. His latest work, "Concerto for

Bassoon" won the 1979 Philadelphia College of the Performing Arts Faculty Senate Prize and will be premiered in May.

URSULA MAMLOK

Ursula Mamlok teaches at the Manhattan School of Music.

JIM MARSHALL

Jim Marshall teaches at Cleveland State University.

JOEL NAUMANN

Naumann received his undergraduate training at Manhattan School of Music with Vittorio Giannini, Nicholas Flagello and Ludmilla Ulehla. He later did graduate work with Stefan Wolpe at Long Island University and with Vladimir Ussachevsky at the University of Utah where he received a doctorate in 1972. Presently on the faculty of the Catholic University of America in Washington, D.C., he teaches composition and theory as well as directs the Electronic Music Studio and Contemporary Chamber Ensemble. He is active in Washington's Contemporary Music Forum, and is founder of The Washington Sinfonia, a 35-member chamber orchestra specializing in the performance of Baroque and classical repertoire. He recently returned from a year in Melbourne, Australia, where he was composer-in-residence on a Fulbright senior scholar grant. His works are recorded on Opus One and the Australian Broadcasting Commission labels.

JEFFREY L. PRATER

A faculty member at Iowa State University since 1977, Prater received a bachelor's degree at Iowa State, a master's degree from Michigan State, and a doctorate in composition from the University of Iowa. His awards include first place in the Indiana State University Contemporary Music Festival for Orchestra Works in 1974, an honorable mention in the Percussive Arts Society Competition in 1975, and first place in the Iowa Choral Directors Composition Contest in 1978. He has written works in many media, including voice, chorus, chamber ensembles, solo instruments, orchestra and band.

DEAN ROUSH

Dean Roush is presently an instructor in the Composition-History department at Bowling Green State University's College of Musical Arts. He holds degrees in composition from Ohio University and Bowling Green State University. As a harpist, he is primarily active as a composer for that instrument, and has also done extensive work in the fields of computer composition and sound synthesis.

PAUL SCHOENFIELD

Paul Schoenfield, a pianist and composer-in-residence at the University of Toledo, studied with Julius Chajes, Ozan Marsh and Rudolf Serkin. He frequently spends his summers at the Chautauqua and Marlboro Festivals, and has performed throughout the United States and Europe. His recordings include works by Scriabin and Starer as well as his own compositions, which have been published by G. Schirmer and the University of Michigan Press.

MARILYN SHRUDE

Chicago born composer Marilyn Shrude completed her Bachelor of Music degree in 1969 at Alverno College and a Master of Music degree in 1972 at Northwestern University. Her principle composition teachers include Alan Stout, M. William Karlins, and Walter

Mays. While doing doctoral work at Northwestern, she was the recipient of the Faricy Award for Creative Music, a grant from the Wyatt Fund, and was the composition division winner of the university Honors' Concert. Her works have been performed throughout the United States and Europe and more recently at the AKI Festival of Contemporary Music in Cleveland, Ohio. She is a member of the American Composers Alliance, BMI, and Pi Kappa Lambda Honor Society, and is currently teaching in the Composition/History Department at Bowling Green State University in Ohio.

ELLIOTT SCHWARTZ

A professor and director of the Electronic Music Studio at Bowdoin College in Brunswick, Maine, Schwartz earned his bachelor's, master's and doctoral degrees from Columbia University where he studied composition with Otto Luening, Jack Beeson, and Paul Creston. The author of numerous articles for music journals, he also has written three books, including "Electronic Music: A Listener's Guide."

His compositions include works for orchestra, chamber orchestra, symphonic band, chamber ensembles, electronic tape, theater and mixed media pieces and "game" pieces for performance by amateurs.

A popular guest lecturer, he has appeared at colleges throughout the United States, Canada and Britain, and has won numerous awards from ASCAP as well as grants from the Ford Foundation, the National Endowment for the Arts, and fellowships from the Rockefeller Foundation Study Center, the Center for Music Experiment at the University of California in San Diego, and the MacDowell Colony, among others.

He is a member of the board of directors at the American Music Center and is on the music advisory committee of the Maine State Commission of the Humanities.

DARIA SEMEGEN

A faculty member and associate director of the Electronic Music Studios at the State University of New York at Stony Brook, Ms. Semegen studied at the Eastman School of Music, Yale and Columbia universities, and in Warsaw, Poland, as a Fulbright scholar.

A composer of instrumental, vocal and electronic music, she has received numerous awards in composition, including several BMI awards, three National Endowment for the Arts grants, a 1975 ISCM Electronic Music Competition Prize, and a research fellowship from New York State University Research Foundation.

Her articles on electronic music and composition have appeared in "Music Journal," "Heresies" magazine, and "The Voice" and other publications.

GREG STEINKE

Chairman of the music department at Linfield College in McMinnville, Ore., Steinke studied at the Oberlin Conservatory and Michigan State University before earning a master of fine arts degree at the University of Iowa and a doctorate at Michigan State.

In addition to being an active composer of chamber and symphonic music, he is also an oboe soloist, specializing in contemporary music.

His most recent awards include winning the 1979 First Annual International Composition Contest at the University of Louisville; a 1980 award from the Standard Awards Panel of ASCAP, and an invitation to be guest composer for Symposium V for

New Band Music at the University of Richmond this year.

NEWTON STRANDBERG

Currently teaching composition and theory at Sam Houston State University in Huntsville, Texas, Strandberg has studied composition with Nadia Boulanger, Henry Cowell, John Becker and Anthony Donato. He holds a doctorate in music composition from Northwestern University, and his compositions include a number of chamber works as well as music for orchestra, band, chorus, organ and piano.

JORDAN TANG

A native of Hong Kong, Tang holds degrees from the Chinese University of Hong Kong, Wittenberg University, the Cleveland Institute of Music, and a doctorate from the University of Utah. His compositions have been performed and published in various parts of America. A faculty member at Southwest Missouri State University in Springfield, Mo., where he is director of the University Symphony Orchestra, Tang was named a Norlin Fellow at the MacDowell Colony in New Hampshire, and recently received an award from ASCAP.

CHARMIAN TASHJIAN

A graduate of Northwestern and Stanford universities, Ms. Tashjian has studied composition with Gyorgy Ligeti (cq), Alan Stout and M. William Karlins, and computer-generated composition with John Chowning.

She has written computer music for the National Heart Foundation for use on national television, and her "Antiphonies I" was recently awarded the Padrone-Kantscheidt (cq) Award for composition and placed among the finalists in the ASCAP Foundations's Grant for Young Composers competition.

Her works have been performed by the Chicago Society of Composers and in various other concerts and recitals in the Chicago area, and by the New Music Ensemble at Bowling Green State University.

FRANK WILEY

A Kent State University faculty member and director of its Electronic Music Studio and New Music Ensemble, Wiley received bachelor's and master's degrees from the University of North Carolina and his doctorate from the Cleveland Institute of Music and Case Western Reserve University. His compositions include orchestral, chamber, solo, choral and electronic music. He is currently composing a work for orchestra with the aid of a grant from the National Endowment for the Arts.

DONALD M. WILSON

Donald M. Wilson was born in Chicago in 1937. He earned a B.A. degree at the University of Chicago in 1959 and both the M.A. and the D.M.A. degrees at Cornell University in 1962 and 1965 respectively. At Cornell he studied composition with Karel Husa and Robert Palmer, and at the Berkshire Music Center he worked with Gunther Schuller during the summers of 1963 and 1964.

In 1965 Wilson became Music Director of WUHY-FM in Philadelphia, and in 1966 he was promoted to Program Director. During this period he produced the nationally recognized contemporary-music radio series, "Tone Roads". In 1967 he joined the music faculty of Bowling Green State University and from 1973-77 he served as Chairman of the Music Composition/History Department.

Wilson's honors and awards include the 1963 Joseph H. Bearns Prize (Second Place) for CLARINET QUARTET, the 1970 Ohio Music Teachers Association's Award (Senior Category) for SEVENTEEN VIEWS and the 1974 Delius Festival's Instrumental Best-in-Category Award for SETT.