

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 30TH ANNUAL NEW MUSIC FESTIVAL

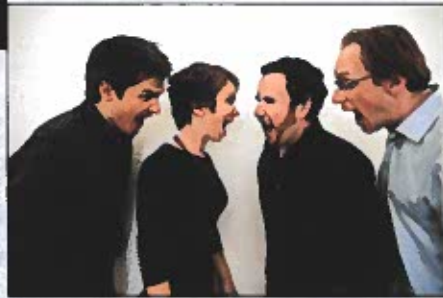
OCTOBER 22-24, 2009

COLLEGE OF MUSICAL ARTS - BOWLING GREEN STATE UNIVERSITY





**GUEST COMPOSER
STEVEN STUCKY**



**THE INTERNATIONAL
CONTEMPORARY ENSEMBLE**

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

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COLLEGE OF MUSICAL ARTS – BOWLING GREEN STATE UNIVERSITY

SPECIAL GUEST COMPOSER

STEVEN STUCKY

GUEST ENSEMBLE

THE INTERNATIONAL CONTEMPORARY ENSEMBLE

COMPOSERS AND PRESENTERS

GEORGES APERGHIS

RULE BEASLEY

PER BLOLAND

ELLIOTT CARTER

NATHAN DAVIS

MARIO DIAZ DE LEÓN

KURT DOLES

DU YUN

PETER EVANS

DAVID FROOM

REIKO FUETING

DAI FUJIKURA

JOHN GIBSON

EDGAR GUZMÁN

SHANE HOOSE

PHILIPPE HUREL

MIKEL KUEHN

KRISTIN KUSTER

DAVID LANG

JOHN ANTHONY LENNON

ELAINIE LILLIOS

MAGNUS LINDBERG

WITOLD LUTOSLAWSKI

GREGORY MERTL

ERICA MUHL

SEUNG-AH OH

WAYNE OQUIN

THOMAS OSBORNE

STEVE REICH

ANDREA REINKEMEYER

STEVE RICKS

BRIAN ROBISON

KAIJA SAARIAHO

ALLAN SCHINDLER

MARILYN SHRUDE

HARVEY SOLLBERGER

ELIZABETH SWANSON

ROBERT SCOTT THOMPSON

WITH PERFORMANCES BY

BOWLING GREEN PHILHARMONIA

NEW MUSIC ENSEMBLE

WIND SYMPHONY

BGSU FACULTY AND STUDENTS

SPECIAL APPEARANCES BY

JESSE BLUMBERG, BARITONE

DEBORAH NORIN-KUEHN, SOPRANO

SAMUEL ROWE AND PHILLIP SMITH, GUITAR

BGSU.

SCHEDULE OF EVENTS

THURSDAY, OCTOBER 22

FESTIVAL PREVIEW

NOON, WOOD COUNTY DISTRICT
PUBLIC LIBRARY

COMPOSER TALK: STEVEN STUCKY

3:30 P.M., BRYAN RECITAL HALL

CONCERT 1: CHAMBER MUSIC AND WIND SYMPHONY

8 P.M., KOBACKER HALL (\$)

WORKS BY DAVID FROOM, KRISTIN KUSTER,
DAVID LANG, WAYNE OQUIN AND STEVEN STUCKY.

LATE-NIGHT PERFORMANCE:

THE INTERNATIONAL CONTEMPORARY ENSEMBLE

10 P.M., CLA-ZEL THEATRE

WORKS BY NATHAN DAVIS, DU YUN, PETER
EVANS, DAI FUJIKURA, MARIO DIAZ DE LEÓN
AND STEVE REICH.

FRIDAY, OCTOBER 23

CONCERT 2: CHAMBER MUSIC

10:30 A.M., BRYAN RECITAL HALL (*)

WORKS BY RULE BEASLEY, KURT DOLES, SHANE
HOOSE, GREGORY MERTL AND STEVEN STUCKY.

CONCERT 3: ELECTROACOUSTIC MUSIC

2:30 P.M., KOBACKER HALL

WORKS BY JOHN GIBSON, ELAINIE LILLIOS,
ALLAN SCHINDLER AND
ROBERT SCOTT THOMPSON.

PRESENTATIONS: THE MUSIC OF STEVEN STUCKY

4 P.M., BRYAN RECITAL HALL

PRESENTATIONS BY BRIAN ROBISON AND
ELIZABETH SWANSON.

CONCERT 4: THE INTERNATIONAL CONTEMPORARY ENSEMBLE

8 P.M., KOBACKER HALL

I.C.E. PERFORMS WORKS BY GEORGES APERGHIS,
ELLIOTT CARTER, REIKO FUETING, EDGAR
GUZMÁN, PHILIPPE HUREL, MAGNUS LINDBERG
AND KAIJA SAARIAHO.

SATURDAY, OCTOBER 24

CONCERT 5: CHAMBER MUSIC

10:30 A.M., BRYAN RECITAL HALL

WORKS BY RULE BEASLEY, PER BLOLAND,
THOMAS OSBORNE, ANDREA REINKEMEYER AND
KAIJA SAARIAHO.

CONCERT 6: CHAMBER MUSIC

2:30 P.M., BRYAN RECITAL HALL

WORKS BY MIKEL KUEHN, JOHN ANTHONY LENNON,
SEUNG-AH OH, STEVE RICKS AND
HARVEY SOLLBERGER.

PRE-CONCERT TALK: 7 P.M., BRYAN RECITAL HALL

FEATURING COMPOSERS STEVEN STUCKY,
ERICA MUHL AND MARILYN SHRUDE.

CONCERT 7: BOWLING GREEN PHILHARMONIA AND NEW MUSIC ENSEMBLE

8 P.M., KOBACKER HALL (\$)

WORKS BY WITOLD LUTOSLAWSKI, ERICA MUHL,
MARILYN SHRUDE AND STEVEN STUCKY.

LOCATIONS:

THE MOORE MUSICAL ARTS CENTER HOUSES BRYAN
RECITAL HALL AND KOBACKER HALL.

THE WOOD COUNTY DISTRICT PUBLIC LIBRARY IS LOCATED
AT 251 N. MAIN ST. IN DOWNTOWN BOWLING GREEN.

THE CLA-ZEL THEATRE IS LOCATED AT 127 N. MAIN ST. IN
DOWNTOWN BOWLING GREEN.

ADMISSION:

MOST EVENTS ARE FREE AND OPEN TO THE PUBLIC.

\$ INDICATES EVENTS REQUIRING PAID ADMISSION

* INDICATES FREE TICKETED EVENTS

FOR FURTHER INFORMATION:

CONTACT THE MIDAMERICAN CENTER FOR CONTEMPORARY
MUSIC AT (419) 372-2685.

THE FESTIVAL SCHEDULE IS SUBJECT TO CHANGE

THE 30TH ANNUAL NEW MUSIC FESTIVAL IS SPONSORED
IN PART BY GRANTS FROM THE NATIONAL ENDOWMENT
FOR THE ARTS AND MEET THE COMPOSER/METLIFE
CREATIVE CONNECTIONS.

SPECIAL GUESTS

Composer **Steven Stucky** is the recipient of numerous commissions from orchestras, performing groups, individuals and foundations both at home and abroad. *The New York Times* called his Pulitzer Prize-winning *Second Concerto for Orchestra*, commissioned and premiered in 2004 by the Los Angeles Philharmonic, "an electrifying piece: Three movements that explore an orchestra's potential in much the way Bartok's and Lutoslawski's concertos for orchestra do, but in ways that sound fresh and exciting. It alludes to works by other composers without losing its own focus, ...stands apart from academic disputes about style and language, and strives for direct communication."

Stucky is also active as a conductor, writer, lecturer and teacher, and for 20 years has been half of the longest relationship between a composer and an American orchestra: In 1988, André Previn appointed him Composer in Residence of the Los Angeles Philharmonic, and today Stucky is the LAP's Consulting Composer for New Music, working closely with Music Director Esa-Pekka Salonen on contemporary programming, the awarding of commissions, educational projects for school children, and programming for nontraditional audiences. The composer is host of the New York Philharmonic's acclaimed "Hear & Now" pre-concert programs, introducing important works and premieres to Philharmonic audiences. Stucky also presents "Upbeat Live," part of the LAP's Green Umbrella concert series.

Stucky's compositions have been performed in recent years by the Bavarian Radio Symphony Orchestra, BBC Symphony Orchestra, Boston Symphony, Cleveland Orchestra, Dallas Symphony, Frankfurt Radio Symphony Orchestra, London Symphony Orchestra, National Symphony, New World Symphony, New York Philharmonic, Philadelphia Orchestra, Philharmonia Orchestra, San Francisco Symphony, Toronto Symphony Orchestra and others.

As an active teacher and mentor to young composers, Stucky has sat on the Warsaw jury of the Witold Lutoslawski Competition for Composers. He is a world-renowned expert on the late composer's music and the recipient of the Lutoslawski Society's medal. He has participated in residencies at the American Academy in Rome, Princeton University's Composition Colloquium, James Madison University and Grinnell College.

Stucky frequently conducts the Los Angeles Philharmonic New Music Group and Ensemble X, a contemporary music group he founded in 1997. With the former, he led the U.S. premiere of his recorder concerto, *Etudes*, with Michala Petri, and conducted world and regional premieres by many of his contemporaries, among them Donald Crockett, Jacob Druckman, William Kraft, Witold Lutoslawski, Christopher Rouse, Joseph Phibbs, and Judith Weir.

Stucky was Composer in Residence of the Aspen Music Festival and School in 2001 and director of the Aspen Contemporary Ensemble in 2005. There his interest in composers' arrangements of each other's works led him to direct a rare performance of Schoenberg's arrangement of Mahler's *Songs of a Wayfarer*, originally written for Vienna's fabled Society for Private Musical Performances. Stucky is chairman of the board of the American Music Center, and was the first annual Barr Institute Composer Laureate at the University of Missouri at Kansas City. Among his other honors are a Guggenheim Fellowship, a Bogliasco Fellowship, the Goddard Lieberson Fellowship of the American Academy of Arts and Letters, the ASCAP Victor Herbert Prize and fellowships from the National Endowment for the Arts, the American Council of Learned Societies, and the National Endowment for the Humanities. Stucky has taught at Cornell University since 1980, chaired the music department from 1992 to 1997, and now serves as Given Foundation Professor of Composition. He has been Visiting Professor of Composition at the Eastman School of Music and Ernest Bloch Professor at the University of California, Berkeley.

Stucky, who was born November 7, 1949, in Hutchinson, Kansas, was raised in Kansas and Texas. He studied at Baylor and Cornell Universities with Richard Willis, Robert Palmer, Karel Husa, and Burrill Phillips.



The International Contemporary Ensemble (I.C.E.) is a uniquely structured chamber music ensemble comprised of 30 dynamic and versatile young performers who are dedicated to advancing the music of our time. Through innovative programming, inter disciplinary collaborations, commissions by young composers and performances in nontraditional venues, I.C.E. brings together new music and new audiences.

I.C.E. was founded in 2001, and has rapidly established itself as one of the leading new-music ensembles of its generation, winning first prize in the Chamber Music America/ASCAP Awards, and performing over fifty concerts a year in the U.S. and abroad. Recent engagements include headline performances at the Musica Nova Festival (Helsinki, Finland), the Mostly Mozart Festival of Lincoln Center, the opening ceremonies of the Experimental Media and Performing Arts Center and multiple engagements at Miller Theatre, including the U.S. Premiere of Xenakis' *Oresteia*. In addition to I.C.E.'s performances at major venues throughout the world, the ensemble has self-produced eight large-scale contemporary music

festivals in venues as wide-ranging as nightclubs, galleries and public spaces, many of which are free and open to the public. It has released critically acclaimed recordings on the Bridge, Naxos and New Focus labels.

Highlights of the 2009-10 season include Composer Portraits of Iannis Xenakis and Kaija Saariaho at Miller Theatre and the Museum of Contemporary Art in Chicago, a collaboration with the conductor Ludovic Morlot at Performance Space 122; a new I.C.E.-produced series at The Tank and at (Le) Poisson Rouge and the recording of an all-Xenakis album on Mode Records with percussionist Steve Schick. Champions of music by emerging composers, I.C.E. has given over 400 world premieres to date. In 2004, I.C.E. launched the 21st Century Young Composers Project, a worldwide call-for-entries by composers under the age of 35, which has culminated in the world premieres of works by rising young composers in 27 different countries. Read more at www.iceorg.org.

THE INTERNATIONAL CONTEMPORARY ENSEMBLE

- VERMONT COUNTERPOINT (1982).....STEVE REICH**
FOR FLUTE AND TAPE
- DOWSER (2007).....NATHAN DAVIS**
FOR BASS CLARINET AND ELECTRONICS
- ALONE, SPEAK (2007).....DAI FUJIKURA**
FOR ELECTRIC GUITAR
- RUN IN A GRAVEYARD (2008).....DU YUN**
FOR FLUTE AND ELECTRONICS
- SHREDS (2009).....PETER EVANS**
FOR GUITAR AND PERCUSSION
- MANSION (2009).....MARIO DIAZ DE LEÓN**
FOR TWO FLUTES AND PERCUSSION

PROGRAM ORDER TO BE ANNOUNCED FROM THE STAGE

I.C.E. IS:
 TONY ARNOLD, SOPRANO
 CLAIRE CHASE, FLUTE
 ERIC LAMB, FLUTE
 JOSHUA RUBIN, CLARINET
 DANIEL LIPPEL, GUITAR
 NATHAN DAVIS, PERCUSSION
 DAVID SCHOTZKO, PERCUSSION



Du Yun is an internationally performed composer and musician originally from Shanghai, China. Hailed by *The New York Times* as "cutting-edge" and by *TimeOut NY* as an artist who "re-invents herself daily," she is a prolific and versatile composer, equally adept at writing for concert halls (solos to orchestras), as she is for writing for art shows, experimental theatres, modern dances and pop songs (to which she refers as "electronic cabaret"). Her artistry has been recognized by Rockefeller Foundation–Bellagio Center, Chamber Music America, Fromm Foundation, Meet the Composer's Commissioning Music/USA, Jerome Foundation, Mary Flagler Cary Trust and the Aaron Copland Fund. Her upcoming commissions include works for the Whitney Museum of Art, the iO Quartet, flutist Claire Chase, the dance company Moving Theatre, South America Society and the Shanghai Qun Opera. Her recordings can be found on ATMA Classique, New Focus and Wugui (Beijing). Du Yun is published by Boosey & Hawkes, and is a founding member of the International Contemporary Ensemble.



Nathan Davis is an activist for new music as a composer and percussionist. He is a co-founder of the electroacoustic cello and percussion duo *Odd Appetite*, performing at Carnegie Hall and in the *Bang on a Can* marathon. He also cofounded the mixed sextet *Non Sequitur* and plays new and traditional Balinese music with *Gamelan Galak Tika*. Concert and festival engagements

have brought him to Russia, Turkey, Bali, Cuba and on tours of Europe and the U.S. He has worked in collaboration with other composers such as Christian Wolff, Ha-Yang Kim, Evan Ziporyn, Lee Hyla and Larry Polansky, preparing their chamber works for performance and recording on Tzadik, Cold Blue, New Albion, Tzadik, Centaur, Bridge, and Karnatic Lab Records. His music has been performed in the U.S., the Netherlands, Canada, at the Festival de la Musica Electroacoustica in Cuba, and aboard the trans-Siberian railroad. Several of his microphone pieces (works for ordinary acoustic instruments amplified with handheld microphones and processed by computer) were released on a solo CD, *Memory Spaces*. Davis has received two grants from the Meet the Composer Fund, including a commission to write and perform a program of his pieces for percussion and electronics at the 2002 Outer Ear Festival in Chicago. His acoustic music is published by Frog Peak. Nathan earned Bachelors degrees in both composition and percussion at Rice University, and was awarded a Fulbright Fellowship to study with Robert Van Sice at the Rotterdams Conservatorium in Holland, where he received an artist diploma in marimba performance, and received a master's from Yale University. He joined I.C.E. in 2007.

From his early taped-speech pieces *It's Gonna Rain* and *Come Out* to his and video artist Beryl Korot's digital video opera *Three Tales* and beyond, **Steve Reich's** path has embraced not only aspects of Western classical music, but the structures, harmonies and rhythms of non-Western and American vernacular music, particularly jazz. Over the years, Reich has received commissions from the Barbican Centre in London; the Holland Festival; San Francisco Symphony; the Rothko Chapel; Vienna Festival; Hebbel Theater, Berlin; the Brooklyn Academy of Music (for guitarist Pat Metheny); Spoleto Festival USA; West German Radio, Cologne; Settembre Musica, Torino; the Fromm Music Foundation (for clarinetist Richard Stoltzman); the Saint Louis Symphony Orchestra; Betty Freeman (for the Kronos Quartet), and the Festival d'Automne, Paris. His music has been performed by major orchestras and ensembles around the world, and several noted choreographers have created dances to his music. In 1994, Reich was elected to the American Academy of Arts and Letters and, in 1995, to the Bavarian Academy of Fine Arts; in 1999, he was made *Commandeur de l'Ordre des Arts et des Lettres*. He won the 2009 Pulitzer Prize for music for his work *Double Sextet*.

Born in 1981, **Peter Evans** has been a member of the New York musical community since 2003, when he moved to the city after graduating from the Oberlin Conservatory with a degree in classical trumpet performance. Evans currently works in a wide variety of areas, including solo performance, chamber orchestras, performance art, free improvised settings, electro-acoustic music and composition. He has been steadily working to expand the expressive capabilities of his instrument, and enjoys collaborating with steady configurations of players and composers. Current groupings include the Peter Evans Quartet, Moppa Elliott's terrorist bebop band Mostly Other People Do the Killing, the hyperactive improvisation duo Sparks (with Tom Blancarte), a duo with trumpeter Nate Wooley, as well as a sustained interest in solo performance. Other collaborators include: Tyshawn Sorey, David Taylor, Steve Beresford, Okkyung Lee, Taylor Ho Bynum, Zach Hill, Jim Black, Evan Parker, Kevin Shea, Ned Rothenberg, Richard Barrett, Mark Gould, Weasel Walter, Matt Bauder and Luka Ivanovic. In New York, Evans also performs contemporary notated music with groups such as I.C.E., Alarm Will Sound, Continuum and Ensemble 21 and has continued to perform on piccolo trumpet in Baroque music settings.

Mario Diaz de León (b. 1979) is a composer and multi-instrumentalist based in New York City. After playing guitar in hardcore punk bands in the mid to late 1990s, he began writing works for classical instruments with electronics in 2001. Initially inspired by composers such as Ligeti, Duni-trescu, Ryoji Ikeda and Scelsi, his chamber music draws on many influences including noise electronics, spectral music, free improvisation, avant rock, and underground metal. He holds degrees from the Oberlin Conservatory and Columbia University, and has studied with George Lewis, Fabien Levy and Randy Coleman, among others. Ensembles such as I.C.E., iO Quartet and Romania's Hyperion Ensemble have performed his work internationally. He is a member of the Shinkoyo collective, founded in 2002, and has collaborated extensively with Shinkoyo members Severiano Martinez, Zeljko McMullen and Doron Sadja. Since 1999, he has worked with visual artist Jay King, and the duo has exhibited multimedia works throughout the U.S. and Spain. In 2006, he began giving solo performances, and has since embarked on various national tours and released the album *Mira* on Shinkoyo Records. A CD of his chamber music, *Enter Houses Of*, was released on John Zorn's Tzadik label in 2009, featuring performances by I.C.E.

Dai Fujikura was born in Osaka, Japan, in 1977. He came to London at the age of 15, and studied at Trinity College of Music with Daryl Runswick, the Royal College of Music with Edwin Roxburgh and King's College London with George Benjamin. Fujikura gained international recognition by winning a number of prestigious prizes: first prize in the Serocki International Composers' Competition (1998); the Huddersfield Contemporary Music Festival Young Composers' Award (1998); the Royal Philharmonic Society's Composition Prize (2004); Internationaler Wiener Composition Prize (the Claudio Abbado Composition Award) (2005); the Schleswig-Holstein Music Festival's Paul Hindemith Prize (2007); special prize from the Giga-Hertz-Award 2008 and, most recently, the OTAKA prize for *secret forest* (2009) and the Akutagawa Award for *...as I am...* (2009). Future commissions include an orchestral work for the Yomiuri Symphony Orchestra, and several chamber works: a string quartet for Arditti String Quartet, an ensemble work for Art Respirant, a recorder concerto for Jeremias Schwarzer, a double bass concerto for the London Sinfonietta, an ensemble work for I.C.E., a solo piano work for Sunwook Kim, a work for solo viola and electronics with IRCAM, a piece for wind trio and electronics for Donaueschingen Musik Tage, a work for Chicago Symphony Orchestra's MusicNow series and projects with David Sylvian.

FRIDAY
10.23

Rule Beasley



Born in 1931, **Rule Beasley** has had a varied career in music. He has over a span of 60 years been a pianist, both classical and jazz, a bassoonist, a composer and a college professor. His 30-odd original scores have been performed by orchestras, bands, jazz

ensembles and chamber music groups in over 20 states as well as in England, Canada and Switzerland. He is a member of Phi Beta Kappa, ASCAP and the American Federation of Musicians, and now retired, lives with his wife, Lida, in north-central Oregon.

10:30 A.M. BRYAN RECITAL HALL

ALBUM LEAVES (2002).....STEVEN STUCKY
I-CHEN YEH, PIANO

ESSAY FOR BASSOON AND PIANO (1965).....RULE BEASLEY
NATHANIEL ZEISLER, BASSOON
ROBERT SATTERLEE, PIANO

THE SILENT CITY (2003).....KURT DOLES
NEW MUSIC ENSEMBLE

PEARS ON A SILL (2008)*.....GREGORY MERTL
SOLUNGG FANG-TZU LIU, PIANO

DIFFERENCES (2008).....SHANE HOOSE
WINNER OF THE 2008-09 BGSU COMPETITIONS IN MUSIC PERFORMANCE -
COMPOSITION DIVISION

BILL CONN, SOPRANO SAXOPHONE
CARL WIGGINS, ALTO SAXOPHONE
PO-FANG CHAN, TENOR SAXOPHONE
SHELDON JOHNSON, BARITONE SAXOPHONE

* DENOTES WORLD PREMIERE

Shane Hoose is a graduate of Bowling Green State University (MM) and Ball State University (BM) and is currently pursuing a doctorate in composition at the University of Iowa. He composes in both acoustic and electroacoustic media, and his works have received honors, awards, and performances across the United States. His mentors in composition include Lawrence Fritts, Elaine Lillios, Burton Beerman, Mikel Kuehn, Jody Nagel, Michael Pounds, Jesse Allison, Keith Kothman and David Foley. Shane is the co-winner of the Composition Division of the 2008-09 BGSU Competitions in Music Performance.




"A talent the ear wants to follow wherever it goes" (*Boston Globe*).



Gregory Mertl has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Wind Ensembles of the Big Ten Universities (2002), the Ostrava Oboe Festival, Czech Republic, Kenneth Meyer and the Hanson Institute and a 2007 Barlow Endowment Commission for the University of Minnesota Wind Ensemble. Mertl is visiting professor of composition at the Setnor School of Music at Syracuse University. He has degrees from Yale University and the Eastman School of Music and has been composer-in-residence at The Ragdale Foundation, VCCA; at the I-Park Artists Enclave in East Haddam, Conn.; at the Chamber Music Festival of the East at Bennington College in Vermont; and a 1998 fellow at Tanglewood where he studied with Henri Dutilleux and Mauricio Kagel. His current project is a piano concerto for Solungga Liu, which will be premiered in the fall of 2010 and an upcoming project is a cello concerto commissioned by the French cellist Xavier Phillips, whose playing is a prime source of inspiration for the work.




Described as "an astonishing experience, the effect of which only becomes clear when it's over" (*Logo Magazine, UK*), the music of composer **Kurt Doles** has been heard across the United States, in Europe and in Indonesia, including performances by the Cleveland Chamber Symphony, Gamelan Kusuma Sari, Fresh Music (Orlando, Fla.) the 100th Monkey Ensemble and the Cleveland Chamber Collective. An accomplished performer and improviser, his collaborative improvised electroacoustic works can be heard on releases from the Edinburgh-based Sulven Recordings. A new CD of compositions for chamber ensembles, recorded by members of the California EAR Unit and other prominent Los Angeles-based performers, is scheduled for future release on the Cold Blue label. He is currently the coordinator of operations for the MidAmerican Center for Contemporary Music at BGSU.

2:30 P.M. KOBACKER HALL

ELECTROACOUSTIC WORKS

DIASPORA (2005).....ALLAN SCHINDLER
DEBORAH NORIN-KUEHN, SOPRANO

SLUMBER (2006).....JOHN GIBSON
FIXED MEDIA

NOSTALGIC VISIONS (2009).....ELAINIE LILLIOS
THOMAS ROSENKRANZ, PIANO

OUT OF THE VIVID AIR (2009).....ROBERT SCOTT THOMPSON
FIXED MEDIA




Elaine Lillios's music focuses on the essence of sound and suspension of time, conveying different emotions and taking listeners on "sonic journeys." Mentors include Jonty Harrison, Pauline Oliveros, Larry Austin and Jon Christopher Nelson. Commissions from ASCAP/SEAMUS, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, Réseaux, Kalamazoo Animation Festival International, LSU's Center for Computation and Technology, saxophonist Steve Duke and soprano Diane Ragains, grants from Ohio Arts Council, Ohio Board of Regents and National Foundation for the Advancement of the Arts; Awards and recognition from CIMESP, Russolo and IMEB among others. Lillios's music has been presented internationally, including guest invitations to the GRM, Rien à Voir, festival l'espace du son, June in Buffalo and Mountain Computer Music Festival. Her music is available on the Empreintes DIGITALes, StudioPANaroma, La Muse en Circuit and SEAMUS labels, and on New Adventures in Sound Art's *The Radio Art Companion*. Her composition *Veiled Resonance* recently won first prize in the "music with instruments" section at the 36th annual Bourges International Competition in France.



Robert Scott Thompson

Robert Scott Thompson is a composer of instrumental and electroacoustic music and is professor of music composition at Georgia State University. He is the recipient of several prizes and distinctions for his music including the first prize in the 2003

Musica Nova Competition, the first prize in the 2001 Pierre Schaeffer Competition and awards in the Concorso Internazionale "Luigi Russolo," Irino Prize Foundation Competition for Chamber Music and Concours International de Musique Electroacoustique de Bourges - including the Commande Commission 2007. His work has been presented in festivals such as the Koriyama Biennale, Sound, Presences, Synthese, Sonorities, ICMC, SEAMUS and the Cabrillo Music Festival, and broadcast on Radio France, BBC, NHK, ABC, WDR and NPR. His music is published on recordings by EMF Media, Neuna, Drimala, Capstone, Hypnos, Oasis/Mirage, Groove, Lens, Space for Music, Zero Music, Twelfth Root and Aucourant record labels, and in print by Aucourant Media Productions.

John Gibson's acoustic and electroacoustic music has been presented in the U.S., Canada, Europe, South America and Asia. His instrumental compositions have been performed by many groups, including the London Sinfonietta, the Da Capo Chamber Players, the Seattle Symphony, the Music Today Ensemble, Speculum Musicae and at the Tanglewood, Marlboro and June in Buffalo festivals. Presentations of his electroacoustic music include concerts at the Seoul International Computer Music Festival, the Bourges Synthese Festival, the Brazilian Symposium on Computer Music, Keio University in Japan, the Third Practice Festival, the Florida Electroacoustic Music Festival and many ICMC and SEAMUS conferences. Gibson holds a Ph.D. in music from Princeton University, where he studied with Milton Babbitt, Paul Lansky and Steven Mackey. He has taught composition and computer music at the University of Virginia, Duke University and the University of Louisville. He is now assistant professor of composition at the Indiana University Jacobs School of Music. For more information, visit www.john-gibson.com.

John Gibson



Allan Schindler

Allan Schindler, born in Stamford, Connecticut, is professor of composition and director of the Eastman Computer Music Center at the Eastman School of Music and is a co-founder and co-director of the yearly ImageMovementSound multimedia festival. Schindler's musical compositions include purely acoustic works, works that include or feature computer music resources and multimedia compositions that include video/film

and/or dance. These works have been performed frequently by leading soloists and ensembles throughout North America, Europe, Asia, South America, Australia and New Zealand. Six of Schindler's compositions are available in commercially released CD recordings. Several have been published by semar editore (Rome) and by Keyboard Percussion Publications. In addition to his compositional work Schindler was active for many years in music text publishing, serving as the consulting editor for music at McGraw-Hill, Alfred A. Knopf, Random House and Holt, Rinehart, Winston and as an editorial consultant for Grolier, the Longman

Group and other publishers. More information on Schindler's current activities is available at <http://ecinc.rochester.edu/allan>.

**FRIDAY
10.23**

4:00 P.M. BRYAN RECITAL HALL

PRESENTATIONS

**STRUCTURAL RHYTHMS AND POLYPHONIC PAINTINGS:
KLEE, BIRTWISTLE, STUCKY.....BRIAN ROBISON**

**STEVEN STUCKY'S NEW ORATORIO:
AUGUST 4, 1964.....ELIZABETH SWANSON**



Elizabeth Swanson is assistant director of choirs at The University of Chicago and director of the Women's Chorus at North Park University in Chicago. As a vocalist, she is a member of Chicago Symphony and Grant Park Choruses. In addition to holding these positions, Swanson is pursuing a doctoral degree in conducting at Northwestern University, where she is completing her thesis, a conductor's guide to Steven Stucky's oratorio, *August 4, 1964*. Prior to this, she was on faculty at Ithaca College where she conducted choral ensembles and taught courses in conducting and vocal pedagogy. Swanson holds B.M. and M.M. degrees from St. Olaf College and Ithaca College, respectively.



The creative work of **Brian Robison** (b.1964) reflects his performing experience in a broad range of musical styles. His principal composition teachers were Steven Stucky, Karel Husa and Roberto Sierra at Cornell University, and Burt Fenner at the Pennsylvania State University. He also studied with Philippe Manoury and Tristan Murail at the American Conservatory in Fontainebleau, France, where he was awarded the Maurice Ravel Prize in 1991. Recent awards include commissions from the Argosy Foundation Contemporary Music Fund and Dinosaur Annex Music Ensemble and composer residencies at Aaron Copland House, the MacDowell Colony and Norton Island. Additionally, in 2005 a comprehensive "Brian Robison Collection" was initiated as part of the Contemporary Music Research Collection in the Dielm Composers Room at Old Dominion University, to facilitate scholarly investigation of his music. In July 2000, the American Composers Orchestra named him the winner of the 2000 Whitaker Commission; the new work, *In search of the miraculous*, received its world premiere performance by the ACO in Carnegie Hall in

2003. A recording of his first work for wind ensemble, *The Congress of the Insomniacs*, is available on the CD *Waking winds* (Innova Records 621), in a performance by the MIT Wind Ensemble, for whom the work was written. Robison also composed and performed the soundtrack to a 1920s short silent film, "Cockeyed," available in the 3-DVD set *More Treasures from American Film Archives, 1894-1931*, and contributed soundtracks for four brief WWI-era cartoons in the next set, *Treasures III: Social issues in American film, 1900-1931*. Robison has taught music theory, composition, and history at Middlebury College, the College of the Holy Cross, Northeastern University, the Massachusetts Institute of Technology, Cornell University and Ithaca College.

8:00 P.M. KOBACKER HALL

THE INTERNATIONAL CONTEMPORARY ENSEMBLE

SIMULACRÉ II (1994).....**GEORGES APERGHIS**
FOR SOPRANO, BASS CLARINET AND PERCUSSION

INFINITE SPRING (2009)*.....**REIKO FUETING**
FOR FLUTE, CLARINET, GUITAR AND PERCUSSION

LOOPS III (2002-03).....**PHILIPPE HUREL**
FOR TWO FLUTES

— BRIEF INTERMISSION —

ADJO (1982-85).....**KAIJA SAARIAHO**
FOR SOPRANO, FLUTE AND GUITAR

COINCIDENCES? (2009)*.....**EDGAR GUZMÁN**
FOR BASS FLUTE, BASS CLARINET, ELECTRIC GUITAR,
PERCUSSION AND TAPE

LINEA D'OMBRA (1981).....**MAGNUS LINDBERG**
FOR FLUTE, CLARINET, GUITAR AND PERCUSSION

ÉSPRIT RUDE/ÉSPRIT DOUX (1985).....**ELLIOTT CARTER**
FOR FLUTE AND CLARINET

* DENOTES WORLD PREMIERE



Reiko Fueting was born in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano at the Dresden Conservatory (Germany), Rice University, Manhattan School of Music and Seoul National University (South Korea). Some of his most influential teachers have been Jörg Herchet, Nils Vigeland (composition) and Winfried Apel (piano). Fueting has received numerous prizes, awards, scholarships and grants in both Europe and the U.S. In addition to being a composer, Fueting is an avid performer. He has appeared in Europe, the United States, Asia and South America. Fueting teaches composition and theory at the Manhattan School of Music, where he serves as the department chair of theory. He has also taught vocal accompanying at the Conservatory of Music and Theater in Rostock, Germany, and appeared as guest faculty and lecturer at universities and conservatories in Germany, the United States, China and Russia. More information about Reiko Fueting can be found at www.reiko-fueting.de.

Magnus Lindberg is one of the most talented European composers of his generation, particularly admired for his orchestral scores. His music has been programmed by the world's leading conductors, performing organizations and festivals. Energy, color and a thrilling density of material are the hallmarks of his recent style, which defines a new classical modernism. He has worked with such groups as Avanti, Ensemble InterContemporain, the London Sinfonietta and the Philharmonia Orchestra with conductors including Esa-Pekka Salonen, Jukka-Pekka Saraste, Oliver Knussen and Sir Simon Rattle. He has been widely recorded on Deutsche Grammophon, Sony, Finlandia, Ondine and other labels. Looking ahead, in progress are new works as composer-in-residence with the New York Philharmonic, beginning with the premiere of *EXPO* on Alan Gilbert's first concert as music director and the U.K. premiere of *Graffiti* for chorus and orchestra with the Philharmonia Orchestra in London conducted by Esa-Pekka Salonen.



Edgar Guzmán was born in Querétaro, México, in 1981. Currently, he is studying composition with Ignacio Baca Lobera at the School for the Arts at the Universidad Autónoma de Querétaro. Both in 2002 and 2004, the Council of Arts of Querétaro awarded him the Young Creators Scholarship, and in 2003 the National System for Music Promotion commissioned him to write an orchestral work for the Youth Symphony Orchestra of México. The 31st International Competition of Electroacoustic Music and Sonic Art Bourges chose him for a residence in 2005, fulfilled at the LIPM of Buenos Aires. In 2006, he was awarded the Council of Arts of Guanajuato's Young Composers Strengthening Program, and the National Council of the Arts in Mexico awarded him the National Young Creators Scholarship. He is also a member of the ProjeIt-Itinerant. He has participated in new music festivals such as the Manuel Enriquez International New Music Forum, Monterrey's New Music Festival, Lab33 Project, Festival Radar (Mexico), the Polyphonic Voices Chicago ICE Fest 2004, V BIMESP International Electroacoustic Biennale in São Paulo Brazil, 30th Festival Neue Musik in Lüneburg, Festival Synthese 2005 in Bourges, ProjeIt Itinerant in Buenos Aires and the Festival Internacional Cervantino in Mexico, among others.

Georges Aperghis was born in Athens in 1945. Settling in Paris in 1963, he has since led an original and independent career, dividing his time between instrumental or vocal compositions, musical theater and opera. In 1976, he founded a music theatre workshop, the Atelier Théâtre et Musique (ATEM). This structure allowed for a complete renewal of his compositional activity, making use of musicians as well as actors: his shows are inspired by everyday life, events in society are transformed into a world of poetry, a world often absurd and satirical. Two of his works, composed in 2000, have achieved a wide success throughout Europe: *Die Hamletmaschine-Oratorio*, based on a Heiner Müller text, and the show *Machinations*, a commission by IRCAM, which was awarded a Grand Prix by the French Composers' Society. His recent achievements include *Dark Side* (2004), composed for ensemble Intercontemporain and Marianne Pousseur; *Avis de tempête* for the Lille opera and Ictus ensemble, presented in Paris for Festival Agora/Opera de Paris in 2006, which won him the Grand Prix de la Critique (2005), and *Happy End* premiered in December 2007 at the Lille opera.

Philippe Hurel, born in 1955, is a French composer of mostly orchestral and chamber works. Hurel studied musicology at the Université de Toulouse, and composition with Betsy Jolas and Ivo Malec at the Conservatoire National Supérieur de Musique de Paris. He also studied musical computer science privately with Tristan Murail. His honors include the Pensionnaire à la Villa Médicis à Rome, the Förderpreis der Siemens-Stiftung in Munich, the Prix des Compositeurs from SACEM, and the Prix de la Meilleure Création de l'Année from SACEM. Hurel is also active in other positions. He worked as a music researcher at IRCAM in 1985-86 and 1988-89. He taught composition at IRCAM from 1997-2001. He served as composer-in-residence to both the Arsenal de Metz and the Philharmonie de Lorraine from 2000-02. With Pierre André Valade he founded the new music ensemble Court-circuit in 1990 and has since served as its artistic director. His pieces have been performed in around the world by conductors and luminaries such as Pierre Boulez, David Robertson, Jonathan Nott, Esa Pekka Salonen, Reinbert de Leeuw, Bernard Kontarsky, Stefan Asbury, Kent Nagano, Peter Eötvös, Markus Stenz, Ed Spanjaard and Pierre-André Valade, the New York New Music Ensemble, Ensemble Intercontemporain and I.C.E.

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. Born in Helsinki in 1952, she studied at the Sibelius Academy with the pioneering modernist Paavo Heininen and, with Magnus Lindberg and others, founded the progressive 'Ears Open' group. She continued her studies in Freiburg with Brian Ferneyhough and Klaus Huber, at the Darmstadt summer courses, and, from 1982, at the IRCAM research institute in Paris—the city which has been her home ever since. At IRCAM, Saariaho developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her next, linked, pair of orchestral works, *Du Cristal* (1989) and *... à la Fumée* (1990)—the latter with solo alto flute and cello, and both with live electronics—suggest their preoccupation with color and texture. In recent years Saariaho has turned to opera, with outstanding success. *L'Amour de loin*, with a libretto by Amin Maalouf based on an early biography of the twelfth-century troubadour Jaufré Rudel, received widespread acclaim in its premiere production directed by Peter Sellars at the 2000 Salzburg Festival and won the composer a prestigious Grawemeyer Award. *Adriana Mater*, on an original libretto by Maalouf, mixing gritty present-day reality and dreams, followed, again directed by Sellars at the Opéra Bastille in Paris in March 2006. *Emilie*, an opera and monodrama for Karita Mattila will premiere in Lyon in 2010.

A Harvard graduate and New York native, **Elliott Carter** was born on December 11, 1908. At an early age, fellow composer Charles Ives provided Carter with ample musical opportunities, taking him to concerts throughout the northeastern United States. While at Harvard, Carter studied with Gustav Holst and Walter Piston; following his Harvard graduation, Carter traveled to Paris where he studied piano and theory with Nadia Boulanger. Early compositions by Carter, such as his only ballet, *Pocahontas* (1939), resemble the tonal languages of a style termed neoclassical, but Carter soon found great fervor in exploring and expounding upon new musical idioms, most notably by way of rhythmic and pitch evolution. Carter's *String Quartet No. 2* (1959) led to the Pulitzer Prize for his invention and implementation of metric modulation effectively, a seamless pivot towards or away from developing complex rhythmic interactions. Carter has written for orchestra, voice, solo instruments and ballet. Carter has been the recipient awards such as the National Medal of the Arts, membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences, a Gold Medal for Music from the National Institute of Arts and Letters and a second Pulitzer Prize in 1973 for his *String Quartet No. 3*.

**SATURDAY
10.24**

10:30 A.M. BRYAN RECITAL HALL

FEXIV (2008).....PER BLOLAND

JOHN SAMPEN, ALTO SAXOPHONE

GEMINI (1988).....RULE BEASLEY

SAMUEL ROWE AND PHILLIP SMITH, GUITARS

WILD SILK (2009)*.....ANDREA REINKEMEYER

JEFFREY HEISLER, BARITONE SAXOPHONE

ISABELLE HUANG, PERCUSSION

I-CHEN YEH, PIANO

AND THE WAVES SING BECAUSE

THEY ARE MOVING (2004).....THOMAS OSBORNE

THOMAS ROSENKRANZ, PIANO

VENT NOCTURNE (2006).....KAIIJA SAARIAHO

MEGAN FERGUSSON, VIOLA

* DENOTES WORLD PREMIERE



Per Bloland

Per Bloland, born in New York City in 1969, is active as a composer of both acoustic and electroacoustic music. Recent awards include first prize in the SEAMUS/ASCAP Student Commission Competition, and grand prize in the Digital Art Awards, Tokyo. His music has been performed in numerous countries, and can be heard on the TauKay (Italy), Capstone, Spektral, and SEAMUS labels. He received a master's degree from the University of Texas at Austin and a doctoral degree from Stanford University. He is currently a visiting assistant professor at the Oberlin Conservatory of Music. For more information, please visit www.stanford.edu/~bloland.



Andrea Reinkemeyer

Andrea Reinkemeyer (b. 1976) enjoys exploring sonic representations of landscapes and photographs through music. Her music focuses on the interaction of sound with extra-musical impulses from the visual and natural world. Recurring themes from nature play an important role in her music as well as the infusion of modal mixture, driving rhythmic structures, and long melodic lines. Reinkemeyer is an adjunct assistant professor of music at Bowling Green State University. She earned degrees in music composition from the University of Michigan and University of Oregon where she studied composition with Michael Daugherty, Bright Sheng, Evan Chambers, Susan Botti, James Aikman, Robert Kyr, Jack Boss and Harold Owen. She has enjoyed commissions from H. Robert

Reynolds and The Detroit Chamber Winds & Strings, Primary Colors Trio, The Wild Swan Theater and the Iowa Music Teachers' Association, as well as many performers. She lives in Ann Arbor, Mich. with her husband Brian Amer and daughter Kaisa.

Thomas Osborne's music draws inspiration from a wide variety of sources, places and eras. As a composer interested in the possibilities of both Western and non-Western music, Osborne has

written works inspired by African polyphony, Indonesian gamelan, Japanese court music, ancient Persian music and Kentucky country fiddle playing. While most of his pieces are written for standard Western orchestral instruments, he has recently written for the Japanese koto and the Korean gayageum, both Asian traditional instruments. Born in 1978, Osborne has studied with Edward Applebaum, Claude Baker, Donald Crockett, Don Freund, Arthur Gottschalk and Steven Hartke, earning degrees from Indiana University, Rice University and the University of Southern California. His music has been played by the American Composers Orchestra, the

Cabrillo Festival Orchestra, the New England Philharmonic, the Pacific Symphony, the T'ang Quartet, pianist Jason Hardink and many others. He has received commissions from the Pittsburgh New Music Ensemble, the New York Youth Symphony, Korean gayageum soloist Ji-Young Yi, the Walala percussion duo, and the Intermezzo Chamber Music Series (Salt Lake City) among others. He has lived in Honolulu since 2006, and is assistant professor of composition and theory at the University of Hawaii. In recent years he has been active as a conductor and directs the University of Hawaii Contemporary Music Ensemble.

Thomas Osborne



**SATURDAY
10.24**

2:30 P.M. BRYAN RECITAL HALL

FORCE OF THE MIND (2009)*.....STEVE RICKS
WILLIAM MATHIS AND WILL KIMBALL, TROMBONES
BRIAN CHRISTENSEN, MIXED MEDIA SCULPTURE

STILL THE FIRE (2007).....JOHN ANTHONY LENNON
JOHN SAMPEN, ALTO SAXOPHONE
ALAN SMITH, CELLO
I-CHEN YEH, PIANO

NEW MILLENNIUM MEMO (2000).....HARVEY SOLLBERGER
CLAIRE CHASE, FLUTE

UNFOLDINGS (2004).....MIKEL KUEHN
DANIEL LIPPEL, GUITAR

So-RI I (2001).....SEUNG-AH OH
CLAIRE CHASE, FLUTE
DANIEL LIPPEL, GUITAR

* DENOTES WORLD PREMIERE



Harvey Sollberger is a composer, conductor and flutist who recently retired from the University of California, San Diego, where he served as Distinguished Professor of Music. The composer of over 60 works, his catalogue includes many pieces for flute, as well as works for chorus, orchestra and a wide range of chamber combinations. He has received two Guggenheim Fellowships as well as commissions from the Fromm, Koussevitzky and Naumberg Foundations and from the NEA, NYSCA, Music from Japan and the Iowa Arts Council. His music has been performed by such ensembles as the New York New Music Ensemble, the New York Philharmonic, the San Francisco Symphony and internationally in Japan, France, Finland and Italy. In San Diego, he often conducts the new music ensemble SONOR and was from 1997 to 2005 music director of the La Jolla Symphony. His work as a composer and performer is represented on over 100 commercial recordings.



Steven Ricks (b. 1969) received his early musical training as a trombonist in Mesa, Ariz. He holds degrees in composition from Brigham Young University (BM), the University of Illinois at Urbana-Champaign and the University of Utah, and also received a certificate in advanced musical studies from King's College London. Ricks recently appeared as a guest composer at the 2008 TRANSIT Festival in Leuven, Belgium; also, a "spot-light" radio interview and article on his music was recently published/produced by Frank Oteri on NewMusicBox and Counterstream Radio of the American Music Center. His May 2008 Bridge Records release *Mild Violence* has received numerous favorable reviews, including a five-star review in *BBC Music Magazine*. Ricks is currently an associate professor in the BYU School of Music, where he directs the electronic music studio. For more information visit www.stevericks.com

Mikel Kuehn (b. 1967) holds degrees in composition from the Eastman School of Music (Ph.D., MA) and the University of North Texas (BM). His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Composers, Inc. (Lee Ettelson Award), the Copland House (Aaron Copland Award), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM Composers' Competition (First Prize), the Salvatore Martirano Memorial Composition Contest, the Ohio Arts Council and the Luigi Russolo Competition (Italy). Twice selected to represent the United States abroad (by ISCM and SEAMUS) in both the acoustic and electro-acoustic mediums, Kuehn's works have been programmed on numerous concerts, conferences and festivals internationally. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Flexible Music, cellist Craig Hultgren, guitarist Dan Lippel, pianist Marilyn Nonken and Selmer Paris. He has been a resident composer with organizations such as the Banff Centre (Canada), the Birmingham Art Music Alliance and The MacDowell Colony. Kuehn is a member of the composition faculty at BGSU, where is the director of the MidAmerican Center for Contemporary Music. His music is available on the ACA Digital, Centaur (CDCM series, forthcoming), Erol (France), ICMC (Ireland) and New Focus labels.





Seung-Ah Oh

Praised as "OH, a name to remember" in the *Folkkrant* (Netherlands), **Seung-Ah Oh**, a native of Korea, was recipient of the Barlow Endowment of Music Composition (2008), the Goddard Lieberman Fellowship awarded by the American Academy of Arts and Letters (2007), the third prize of the Lutoslawski Award (2007) and both the first prize and the audience prize of the 3rd Seoul International Competition for Composers (2005). She has received scholarships, fellowships and grants including a residency at the MacDowell Colony, Tanglewood Music Center among others, and commissions from De Fonds voor de Scheppende Toonkunst, Nederlands Fonds voor de Podiunkunsten and the Amsterdams Fonds voor de Kunsten. Oh has also appeared in various festivals such as the Huddersfield Contemporary Music Festival, Gaudeamus Music Week, Oslo Ultima Contemporary Music Festival, Alicante Music Festival (Spain) and TongYeong International Music Festival (South Korea) just to name a few. Her music was performed by ensembles such as CMEK, Ensemble TIMF, Nederlands Vocaal Laboratorium, Doelen Ensemble, Ensemble Chronophonie, the Atlas ensemble, Percussion Group The Hague, Nieuw Ensemble, Orkest de Volharding, New York New Music Ensemble and the Lydian String Quartet. She studied at Ewha Woman's University, the University of Illinois at Urbana-Champaign, Brandeis University and The Royal Conservatory of the Hague. She has previously taught at Brandeis University, Massachusetts Institute of Technology and the University of Florida at Gainesville. She is currently a visiting assistant professor of composition at the Oberlin Conservatory.

John Anthony Lennon has been commissioned by the John F. Kennedy Theatre Chamber Players, the Library of Congress, the Boston Symphony Chamber Players, the National Endowment for the Arts Orchestral Consortium, the Fromm Foundation and many others. In addition to the Prix de Rome, Guggenheim, Friedheim and Charles Ives Award from the American Academy and Institute of Arts and Letters, Lennon has been the recipient of numerous prizes, and has held fellowships at Tanglewood, the Rockefeller Center at Bellagio, the Camargo Foundation, Villa Montalvo, Yaddo, the Atlantic Center for the Arts and the MacDowell Colony as a Norlin Foundation Fellow. Reared in Mill Valley, California, Lennon earned a bachelor's degree in literature under Jesuit study at the University of San Francisco, and holds a master's degree and doctorate from the University of Michigan where he studied with Leslie Bassett, William Bolcom and William Albright. Lennon is published by C.F. Peters, E.C. Schirmer, Dorn, Mel Bay, Michael Loriner Editions, Columbia University Press and the Oxford University Press. Recordings are with CRI, Bridge Records, Capstone and Open Loop.

John Anthony Lennon



8:00 P.M. KOBACKER HALL

NEW MUSIC ENSEMBLE

KENNETH THOMPSON, DIRECTOR

CHAIN I (1983).....**WITOLD LUTOSLAWSKI**

AD PARNASSUM (1998).....**STEVEN STUCKY**

— BRIEF INTERMISSION —

BOWLING GREEN PHILHARMONIA

EMILY FREEMAN BROWN, DIRECTOR

ANCORA (1994).....**STEVEN STUCKY**

KATHERINE KILBURN, CONDUCTOR

THE SEA AND ALL ITS FULLNESS (2006)*.....**ERICA MUHL**

CONRAD CHU, CONDUCTOR

AMERICAN MUSE (1999).....**STEVEN STUCKY**

JESSE BLUMBERG, BARITONE

A VIRTUAL REALITY (2003).....**MARILYN SHRUDE**

* DENOTES PREMIERE OF VERSION FOR LARGE ORCHESTRA



Erica Muhl

Composer **Erica Muhl's** works have been performed and broadcast by such organizations as the Minnesota Opera, New World Symphony, Italy's Orchestra della RAI, the Orchestra of St. Luke's, the Arditti Quartet, Cuarteto Latinoamericano, National Public Radio, Mexican National Television and Radio-Televisione

Italiana. Her music has been featured at national and international festivals, including the Aspen Festival, the International Festival of New Music in Caracas, the International Forum of New Music in Mexico City, the Festival Nuovi Spazi in Rome and the International Percussion Competition in Luxembourg. She has received grants and awards from organizations including the American Academy of Arts and Letters, the National Endowment for the Arts and Opera America, and has been awarded residencies and fellowships from, among others, Italy's Civitella Ranieri, the Charles Ives Center for American Music, the Cultural Ministry of Venezuela and the American Academy in Rome. Muhl is professor of composition at USC's Thornton School of Music.



Marilyn Shrude

Marilyn Shrude received degrees from Alverno College and Northwestern University. Her works have been performed

throughout the world and at such venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago. Her honors include the 2003 Hofstra Arts Festival Award, 2001 MTNA Ohio Composer of the Year Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from BGSU, the Women of Achievement Award and a Composer Fellowship from the National Endowment for the Arts. She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral

Music and the Cleveland Arts Prize for Music. Since 1977 she has been on the faculty of BGSU, where she teaches and chairs the Department of Musicology/Composition/Theory. She is a founder and past director of the MidAmerican Center for Contemporary Music, and is also active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor at BGSU.

Witold Lutoslawski (1913-1993) was indisputably one of the major composers of the 20th century. Born in Warsaw, he showed prodigious musical and intellectual talent from an early age. His composition studies in Warsaw ended at a politically difficult time for Poland so his plans for further study in Paris were replaced by a period that included military training, imprisonment by the Germans and escape back to Warsaw, where he and his compatriot Andrzej Panufnik played in cafes their own compositions and transcriptions. Over the years, Lutoslawski was frequently inspired by particular ensembles and artists including the London Sinfonietta, Sir Peter Pears, Heinz and Ursula Holliger, Dietrich Fischer-Dieskau, Mstislav Rostropovich and Anne-Sophie Mutter. His *Symphony No. 4* was commissioned by the Los Angeles Philharmonic Orchestra and received its world premiere in February 1993 under the baton of the composer. A powerful work, it reflected his increasing concern with expansive melody. Among many international prizes awarded to this most modest man were the UNESCO Prize (1959, 1968), the French order of Commandeur des Arts et des Lettres (1982), Grawemeyer Award (1985), Royal Philharmonic Society Gold Medal (1986), in the last year of his life, the Swedish Polar Music Prize and the Inamori Foundation Prize, Kyoto, for his outstanding contribution to contemporary European music, and, posthumously, the International Music Award for best large-scale composition for his fourth symphony.

STUDENT ENSEMBLES

NEW MUSIC ENSEMBLE - KENNETH THOMPSON, DIRECTOR

DOLES: THE SILENT CITY

ALEKSANDR KARJAKA, BASS CLARINET
DAN TRAMTE, PERCUSSION
YEN-LIN GOH, PIANO

STUCKY: AD PARNASSUM

IOANA GALU, VIOLIN
ELAINE COLPRIT, CELLO
YEJI KIM, FLUTE
SPENCER PREWITT, CLARINET
ISABELLE HUANG, PERCUSSION
KARL LARSON, PIANO

LUTOSLAWSKI: CHAIN I

KYLE VANARSDALEN AND
SALLY J. WILLIAMS, VIOLINS
ROBERT HOWELL, VIOLA
ELISE STEVENS, CELLO
EVERETT BRANDT, BASS
HAYLEY BOYSE, FLUTE
RENA VACHA, OBOE AND ENGLISH HORN
ALEKSANDR KARJAKA, CLARINET
JAMIE LEIGH SAMPSON, BASSOON
KAETLYN JANEKE, HORN
SCOTT NICHOLS, TRUMPET
MICHAEL BALDWIN, TROMBONE
OLMAN PIEDRA, PERCUSSION
YEN-LIN GOH, HARPSICHORD

WIND SYMPHONY - BRUCE MOSS, DIRECTOR

Piccolo Erin Latham	Clarinet Lisa Disinger Dan Jaszczak Erin Johnson Elizabeth Lawler Kyle Sullivan Jessica Terban Jacqueline Townsend Amanda Van Wechel Claire Werling*	Trumpet Chris Anderson Brett Benzin Chuck Bindis* Greg Dalton Scott Nichols* Lindsay Rohrs Stephanie Sartain Alex Siebert Lance Witty	Bass Trombone Li Kuang	Harp Dani Bash
Flute Elaine Cho Kristen Hoverman Chelsea Koziatek Kelsi Milan* Katie Pakizer Ian Wenz	Bass Clarinet Emily Hage Emily Webb*	Horn Eric Grunkemeyer Katey Jahnke* Sarah Ludwig Julie Singleton* Kelly Sutton	Euphonium Marita Henes* Mitch Holtz Joel Trisel	Piano Artem Anuchin *principal
Oboe Joseph Basel* Aron Dell Kyle Yacobucci	Alto Saxophone Aaron Backes* Beth Hummer	Trombone Michael Baldwin Adam Bell John Gruber* Caitlin Miekstyn	Tuba Joshua Davis* Christy Fowler Graham Roese	
Bassoon Marilyn Archambeault Tiffani Bennethum Hannah Reilly* Chelsea Schumann	Tenor Saxophone Drew Sevel		Percussion Jacob Bori Rachael Costanzi Shawn Fitzgerald David Guyton* Elizabeth Hall Daniel Klohn Chris Lennard	
E-flat Clarinet Melissa Pankow	Baritone Saxophone Douglas O'Shea		String Bass Everett Brandt* Magdalena Kress	

BOWLING GREEN PHILHARMONIA - EMILY FREEMAN BROWN, DIRECTOR

Violin I Robert W. Howell + Nathan G. Barford+ Mark W. Minnich+ Courtney E. Getzin Sally J. Williams+ Catherine H. Nicolai Hannah L. Lawson Tania A. Moldovan Casey J. Mink Christopher T. Kagy Denielle E. Buenger Sara A. Deliberato Jessica L. Davis Kristen M. Thiel Caitlin M. Stoner Lauren E. Oberle	Claire M. Hoover John M. Shipko Heather Szymanski Kristen E. Camloh Augusta E. Anderson Emily M. Ward Kristen N. Ross Thomas Z. Christian Sarah C. Shields	David R. Brax Elise M. Stevens Michael D. Prophet	Oboe/English Horn Joseph E. Basel Sarah J. Sumski Rena R. Vacha Kyle Yacobucci	Trumpet Brett Benzin Chuck E. Bindis Ashley N. Donaldson Scott A. Nichols	Doctoral Assistant Conductors Katherine M. Kilburn Conrad L. Chu Orchestra Librarian Casey J. Mink
	Viola Raphael D. Lizana* Dunitrita Moldovan Mihai R. Berindean Tanar S. Easley Florin Simioanca Benjamin A. Keller Kirsten N. Benson Haley A. Leggett	Bass Patrick D. Richey* Magdalena D. Kress Timothy M. Scruta Everett J. Brandt	Clarinet Aleksandr J. Karjaka Melissa L. Pankow Annaka Price Amanda Van Wechel Claire Werling	Trombone Adam T. Bell Melissa Hildebrandt Li Kuang	+ rotating concertmaster *sectional principal or co-principal
Violin II Kyle J. VanArsdalen* Courtney E. Getzin* Christopher Blair, Jr. Eun-Hye Jung Sarah E. Harer Kesha J. Ogletree Sarah M. Rose	Cello Lejing Zhou* Yi-Wen Zhang Alexander J. Biniker Daniel C. Rand Manling Wang	Harp Stephan E. Haluska Emily R. Sielschott Elise Cheatwood Rebecca A. Zydiak	Bassoon Jon Gazda Hannah Reilly Jamie Leigh Sampson Cassandra Seymour	Tuba Josh Davis	
		Flute/Piccolo Andrea Avers Sarah A. Henderly Kristen Hoverman Tamara K. Kagy Kelsi D. Milam	Horn Eric Grunkemeyer Katelyn J. Jahnke Sarah R. Ludwig Julie A. Singleton	Percussion/Timpani Irene L. Fiesinger Stephen J. Klunk Daniel J. Kent Chris Lennard Ellery Trafford	
				Piano/Celeste Cristina Vlad	

PERFORMERS AND DIRECTORS

Baritone **Jesse Blumberg** is an artist equally at home on opera, concert and recital stages. In 2007, he created the role of Connie Rivers in the world premiere of Ricky Ian Gordon's *The Grapes of Wrath* at the Minnesota Opera and later made his Utah Symphony and Opera debut in the same production. For his 2007 performance in title role of Monteverdi's *The Return of Ulysses to His Homeland* with Opera Vivente, the *Baltimore Sun* raved, "Jesse Blumberg commanded the stage, physically and vocally. His virile baritone grabbed the melodic lines with remarkable dynamic force, lighting up the hall with his every appearance." In 2008 he sang John Brooke in *Little Women* with Opera Delaware and reprised his role in *The Grapes of Wrath* with Pittsburgh Opera. In 2009 he performed Silvio in *Pagliacci* with Annapolis Opera and then debuted as Mercurio in *L'incoronazione di Poppea* and Adonis in *Venus and Adonis* with the Boston Early Music Festival. In concert, Jesse has performed with American Bach Soloists, Los Angeles Master Chorale, Sacred Music in a Sacred Space, Berkshire Choral Festival, Handel Choir of Baltimore and the Waverly Consort. In 2005 he joined the Mark Morris Dance Group for a tour of the United Kingdom, performing in such venues as London's Sadler's Wells, the Edinburgh Festival Theatre, and the Concert Hall at Snape Maltings. In 2007 he sang performances of *Carmina Burana* with the Pennsylvania Ballet at New York's City Center. As a chamber musician, Blumberg has collaborated with the Jupiter Symphony Chamber Players and the Ensemble for the Romantic Century. He has had the fortune to premiere two important chamber works for baritone: Lisa Bielawa's *The Lay of the Love and Death* at Lincoln Center's Alice Tully Hall in 2006, and Ricky Ian Gordon's *Green Sneakers* at the Vail Valley Music Festival in 2008. He has given song recitals all over the United States, as a member of the Horne Foundation's artist roster and under the auspices of the Liederkrantz Foundation, the Julian Autrey Song Foundation, the National Federation of Music Clubs and other organizations. He has been recognized in many song and opera competitions, and most recently was awarded third prize at the 2008 International Robert Schumann Competition in Zwickau, Germany, becoming its first American prize winner in over 30 years. In 2007 he took first prize in the 5th International Hilde Zadek Singing Competition in Vienna. Earlier in 2007 he was awarded first prize in the National Federation of Music Clubs Young Artist Auditions, and in 2006 took second prize in the lieder division of the Liederkrantz Foundation Awards. He was named a New York District Winner in the 2005 Metropolitan Opera National Council Auditions, and has also been recognized by Opera Index, Inc. and the Marian Anderson Prize for Emerging Classical Artists. Jesse received a master's degree from the University of Cincinnati College-Conservatory of Music and undergraduate degrees in history and music from the University of Michigan. He has participated in young artist programs at The Santa Fe Opera, Glimmerglass Opera, Chicago Opera Theater and the Ravinia Festival. He is also the founder and artistic director of the Five Boroughs Music Festival, a new concert series in New York City.

Emily Freeman Brown, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Charlotte Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo symphonies; the Sibiu Philharmonic in Romania; the Missouri All-State Orchestra; the Hartt and Eastman Schools of Music; the

University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and, with the Bowling Green Philharmonia, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. Brown's articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

Elaine J. Colprit, associate professor of music education, teaches string education courses in the College of Musical Arts at Bowling Green State University. She received a bachelor's degree in music education from Wheaton College, a master's in cello performance from the Cleveland Institute of Music and a Ph. D in music education from the University of Texas at Austin. A former public school string teacher and cello instructor, she has performed extensively in orchestral and chamber music settings. Her research, which addresses issues of systematic observation and evaluation of music teaching, is published in the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education*. Colprit has presented research at meetings of the Texas Music Educators Association, the Music Educators National Conference, the Fourth International Conference of Technological Directions in Music Education, the American Music Therapy Association, the Sixth International Research Symposium on Talent Education and the Association for Behavior Analysis.

Violist **Megan Fergusson** enjoys a multifaceted career as both a performer and teacher. She has performed with orchestras throughout the United States, including the Detroit Symphony, Boston Symphony Orchestra, Cleveland Orchestra and Toledo Symphony. As a chamber musician she has collaborated with Ida Kavafian, Mack McCray, Paul Katz, Joseph Gramley and Yang Wei of the Silk Road Ensemble, and performed on numerous occasions with the Michigan Chamber Players presented by University Musical Society (UMS) and National Public Radio. Her festival appearances have included Tanglewood, Aspen, Spoleto USA and Domaine Forget (Canada). She has won prizes in several competitions, including first prize in the National ASTA solo competition. Thriving on creative projects that transcend artistic boundaries, Fergusson has enjoyed interdisciplinary work with former Martha Graham dancer and choreographer Peter Sparling as well as with musicians ranging from Indian rock star A.R. Rahman, P.D.Q. Bach a.k.a. Peter Schickele and Chicago's lead singer Peter Cetera. She has premiered numerous works and collaborated with composers including Judd Greenstein, Michael Daugherty and Bright Sheng. Fergusson's educational outreach has included teaching for the Young Audiences program "Bring Back the Music" (Dorchester, MA) and consulting for NPR's "From the Top". Dedicated to the education of young people, she is the director of BGSU's string orchestra camp, and also has taught at the Dana Hall School (Wellesley, MA) and served as faculty at New England Music Camp, Phoenixfest! and the Zephyr Chamber Music Festival in Courymaeur, Italy. Currently assistant professor of viola at BGSU, Fergusson holds degrees in viola performance from Rice University (BM), the New England Conservatory (MM) and the University of Michigan (DMA), where her teachers have included Karen Ritscher, James Dunham, Martha Katz and Yizhak Schotten. Her upcoming projects include recording the music of Michael Colgrass with percussionist Patrick Roulet and a recital series featuring the music of Morton Feldman in 2010.

Will Kimball is associate professor of trombone at Brigham Young University. He has been a guest recitalist or clinician at many of the country's most prestigious institutions, including Juilliard, Cincinnati Conservatory, Yale, Indiana University, University of North Texas, San Francisco Conservatory, Arizona State University, Boston University, and University of Iowa. In particular, his research on breathing for brass players has led to a number of clinics and scholarly articles. He has won principal trombone positions with the Cedar Rapids Symphony Orchestra and Arkansas Symphony Orchestra. Additional orchestras he has performed with include the Utah Symphony, Utah Chamber Orchestra, Orchestra at Temple Square, Phoenix Symphony, Shreveport Symphony, Utah Festival Opera, and New England Philharmonic.

Kimball's jazz experience includes performances at jazz festivals in Norway, Sweden, Finland and the United States; membership in Pittsburgh's Balcony Big Band; and performance on the jazz and pop portions of the nationally-released motion picture, *The Sandlot*. His recording credits have included music for ESPN, the Discovery Channel and Disney, as well as soundtracks for motion pictures such as *Mountain of the Lord*, *Son of the Mask* and *Forever Strong*. Other recordings include music for the Nauvoo Pageant, the CD *Love is Spoken Here* with the Mormon Tabernacle Choir and *Lincoln Portrait* for the Clinton Presidential Library (Little Rock, Ark.). His two CDs—*Utah Trombone Authority* (trombone quartet) and *Collage* (solo CD)—are produced by Tantara Records. He has performed chamber music with members of the Atlantic Brass, Pittsburgh Symphony, Chicago Symphony, and Boston Symphony. His current chamber affiliations include Brassworks (BYU's faculty brass quintet) and Utah Trombone Authority (a trombone quartet with members of the Utah Symphony). Kimball's students have been accepted at many of the nation's most prestigious universities and conservatories, including Juilliard, Indiana University, University of Michigan, University of North Texas and Northwestern. His students have also been winners or finalists at numerous international competitions, including the International Trombone Association Van Haney Orchestral Excerpt Competition, Eastern Trombone Workshop Solo Competition, National Association of Negro Musicians Concerto Competition, Leonard Falcone Euphonium Competition and MTNA Chamber Music Competition. He received his bachelor's degree, *summa cum laude*, from Brigham Young University, where he studied with Daniel Bachelder. He also studied extensively with Larry Zalkind of the Utah Symphony. He obtained his master's degree at Duquesne University in Pittsburgh, where he studied trombone with Murray Crewe and euphonium with Brian Bowman. He began work toward his doctorate at Boston University, where he studied with Scott Hartman, and completed his doctorate at Arizona State University, where he studied with Gail Wilson.

With a wide-ranging repertoire, **Solungga Fang-Tzu Liu** has been an active soloist and concert pianist throughout Asia and North America. A dedicated performer of new music, she was invited by OSSIA to perform Lutoslawski's *Piano Concerto*, and by the new music ensemble Alarm Will Sound to perform Steve Reich's *The Desert Music* and *Tehillim* at Miller Theatre, New York. With AWS Liu has recorded two CDs of Reich's major works on Nonesuch and Cantaloupe Records. Liu also has numerous premieres to her credit, among them Robert Morris's *Meandering River* for solo piano (dedicated to her). A subsequent recording has been released by Albany Records in 2005. In addition, Liu will release a CD of solo piano music by Charles Tomlinson Griffes in 2009 through Centaur Records. Hailed as a "formidable presence on the recital stage" and as "playing with dexterity, verve and great conviction," she has concertized extensively throughout major cities in the U.S., Taiwan, Singapore and Malaysia, including a performance of Ravel's *Piano Concerto* with the Taipei Metropolitan Orchestra and solo performances in Kuala Lumpur

and Penang under the auspices of Malaysia's Ministry of Culture. One of her newest projects, "Open Gate," which she is co-artistic director and founder, presented its debut concerts in Carnegie Hall in January 2007. In February 2008, she performed at the Society of Composers Inc. National Conference in Atlanta. She will premiere a piano concerto by Gregory Mertl, commissioned by the Barlow Endowment, with the University of Minnesota Wind Ensemble in 2009. Born in Taipei, Taiwan, she holds a doctoral degree in piano performance from Eastman. Her teachers at Eastman included Douglas Humpherys, Alan Feinberg and Elizabeth DiFelice. A faculty member at the Tainan University of Technology in Taiwan from 2002-2008, she joined the BGSU faculty in 2008.

William B. Mathis is associate professor of trombone and chair of the music performance studies department in the College of Musical Arts at Bowling Green State University. Prior to his appointment at BGSU, he served for 13 years on the faculty of Northwestern State University of Louisiana, where he taught applied low brass. A native of Wichita, Kansas, Mathis holds a bachelor's of music education from Wichita State University and a master's and doctorate from The University of Michigan in trombone performance. His principal teachers include H. Dennis Smith, Larry Zalkind, Russell Widener, Johann Doms, and Harvey Phillips. From 1989-2000 he was member of Shreveport Symphony and has performed with the Toledo, Utah, Adrian, Wichita, Longview (Texas) and Rapides symphonies (Louisiana). He is a member of the LATEX Trombone Quartet, which specializes in consort instrumentation and the Glass City Brass Quintet. Mathis has performed as soloist and in chamber music concerts at the Second International Brassfest, several International Trombone Festivals, the Festival at Sandpoint, Keystone and Rafael Mendez Brass Institutes, New York Brass Conference, Eastern Trombone Workshop and with the Canadian Brass. He has performed orchestral and chamber music concerts abroad in Germany, Austria and Hungary. Mathis is a contributing writer of recording and literature reviews for the *International Trombone Association Journal* and has received grants for research and implementation in music technology. He lives in Bowling Green, Ohio with his wife and two children.

Laura Melton, associate professor and coordinator of keyboard studies at Bowling Green State University, has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and the National Symphony Orchestra's Young Artist Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concurso Internacional de Ejecucion Musical in Chile and the Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, the International Chamber Orchestra in California and the National Symphony Orchestra at the Kennedy Center in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and appearances on National Public Radio's Performance Today in celebration of the birthday of composers John Corigliano and Samuel Adler. She recently released a CD of solo and chamber works of Samuel Adler on Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. She has appeared in several national summer festivals including Ravinia, Aspen and Sarasota, as well as European festivals in Holland, Switzerland and Germany. She holds a bachelor's degree from the University of Maryland, where she was a student of Nelita True; a master's degree from the University of Southern California, under John Perry, and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a

Fulbright Scholar, earning the solistendiplom while studying at the Staatliche Hochschule für Musik in Freiburg. Her students have won numerous competitions and awards, and have been accepted into such prestigious programs as the Curtis Institute, Juilliard, Eastman, Oberlin, Peabody and the New England Conservatory. A graduate of the Interlochen Arts Academy, Melton is currently a summer faculty member at the Interlochen Arts Camp.

Bruce Moss, professor of music education and director of band activities at BGSU since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and the United States. Moss is also 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 is regarded as one of the finest of its kind in the nation. This organization was 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 College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. Recently elected to the American Bandmasters Association, he holds memberships in the College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Educators Association, Music Educators National Conference and several professional music fraternities.

Since her 1994 New York debut, soprano **Deborah Norin-Kuehn** has dedicated her performance career to presenting contemporary vocal repertoire, premiering and interpreting works of our time, without neglecting the traditional fare. Regarding Norin-Kuehn's U.K. premiere of Milton Babbitt's *Du*, Phyllis Bryn-Julson said, "She puts a little Schubert in her Babbitt, and vice versa." She has performed under the batons of Peter Bay, David Hayes, Aaron Jay Kernis and Oliver Knussen, and been featured throughout the U.S., Canada, England, France, Germany and Italy with orchestras, ensembles and artists including Ensemble 21, the Opera Company of Philadelphia, the Philadelphia Singers, pianists Jeffrey Jacob, Margaret Kampmeier and Marilyn Nonken, and her duo Vox Electroacoustica. She has performed the roles of Pamina, Masetta, Mrs. Gobineau and Anna Gomez on the opera stage, and has been a guest artist at Eastman, June in Buffalo and BGSU New Music Festivals. Her discography features recordings on the Living Artists and SEAMUS labels and a forthcoming release on Bridge Records. A student of the late Todd Duncan-Gershwin's original *Porgy*—at the Curtis Institute of Music from where she earned an artist's diploma, Norin-Kuehn holds vocal performance degrees from the Eastman School of Music (DMA, MM). She is currently on the voice faculty of Heidelberg College.

Thomas Rosenkranz was named an Artistic Ambassador sponsored by the United States Department of State and is a recipient of the American Pianists Association Fellowship Award. He has performed throughout the world including recent performances in Toyko, Beijing, Shenyang, Tunis and Milan, as well as in the United States at the Kennedy Center and Lincoln Center. He was recently the only American pianist to be invited to the Shanghai Contemporary Music Week where he performed works of Rzewski and Ives, and gave a master class at the Shanghai Conservatory. Founder and artistic

director of the Hawaii Institute for Contemporary Music, he is a faculty member at the SoundScape Festival in Italy. A former chair of piano studies at the University of Hawaii, he joined the BGSU faculty this fall. He studied with Yvonne Loriod in Paris, Robert Shannon at the Oberlin Conservatory and Nelita True at Eastman.

Samuel Rowe began playing classical guitar at the age of 13, and has studied with many of the most prominent guitarists in his home state of New Mexico, including Mickey Jones, Jeremy Mayne and Joseph Williams. He has performed in master classes for such noted pedagogues as Stephen Robinson, Brian Head, Petar Jankovic, the Brazilian Guitar Quartet and Goran Krivokapic. In both 2005 and 2006, he performed at the Guitar Foundation of America Convention with the Albuquerque Academy Honor Guitar Quartet. He regularly performs chamber music, collaborating with a wide variety of instrumentalists and vocalists. As a soloist, he programs music from all eras and styles, equally at home interpreting standards of the repertoire and new music. Rowe currently studies with Stephen Aron at the Oberlin Conservatory of Music, where he is a recipient of the Conservatory Dean's Award scholarship. His recent and current projects include rarely performed works for guitar by Toru Takemitsu, Michael Tippett, Helmut Lachenmann and Elliott Carter.

John Sampen, Distinguished Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 80 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. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Rands, Shrude, Subotnick and Wuorinen. Sampen is a clinician for the Conn-Selmer and Vandoren companies and is past president of the North American Saxophone Alliance.

Pianist **Robert Satterlee** has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul, Minnesota, the Music Teachers National Association national conventions, the Quad Cities Mozart Festival and many colleges and universities. He recently performed in Sweden, Holland and Kenya, and has been heard in radio broadcasts nationwide, most notably on Minnesota Public Radio. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June 2004, he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederick Rzewski. In 2006 he toured the U.S. with a program of the composer's works, including a new piece specially written for the tour, and has recorded a CD of Rzewski's works set for release in summer 2008. Satterlee's avid interest in chamber music has led him to collaborate with members of the Chicago, London, Philadelphia and Detroit symphony orchestras in chamber music performances and he is co-artistic director of Chamber Music Quad Cities, an organization which presents a concert series and music festival in Iowa and Illinois. He recently has been touring with the group "Bach Four," playing performances of Bach's *Well-Tempered Clavier*. Appointed in fall 1998 to the piano faculty at Bowling Green State University, he previously held teaching positions in Illinois, Missouri, California and Connecticut. He teaches at the Interlochen Arts Camp in the summer. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. Satterlee has

participated in many music festivals and summer programs, including the Aspen Festival, the Banff Centre, the Norfolk Chamber Music Festival and the Festival at Sandpoint. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Alan Smith, cello, studied with George Neikrug, Adolphe Frezin and Horace Britt and participated in master classes with Leonard Rose and Andre Navarra. He is the winner of several national competitions and has been soloist with the Houston, Shreveport, Abilene, Midland-Odessa, Lima (OH), Filharmonica de Jalisco (Guadalajara) symphonies and other orchestras in Washington, D.C., Philadelphia, Denver and Kansas City. In addition to presenting annual master classes worldwide, he has performed solo recitals throughout the United States and Mexico including the Phillips Collection, the National Gallery of Art, the University of Mexico, the Instituto Culturales Cabanas, Sala Carlos Chavez, and Sala Chopin. Ensemble performances have included Carnegie Hall, Kennedy Center and at the Canadian National Exhibition (Toronto). As a member of The Guarneri Duo, he has toured Taiwan, China (Shanghai and Chengdu), The Netherlands, Belgium and represented the United States at the 1996 International Cello/Piano Duo Musical Cycle as part of the Bellas Artes Concert Series in Mexico City. He has toured South Korea several times (Seoul, Kwangju, Daegu, Chongju, MokPo) presenting master classes, recitals and as concerto soloist. In 2001, he was a judge for the Leonard Rose International Cello Competition held in Washington, DC. He represented the state of Ohio as a member of The Guarneri Duo at the Millennium Stage State Days Concert Series at both Kennedy Center and on Capitol Hill, Washington, D.C. Formerly on the faculty of the University of North Carolina, he is professor of cello at Bowling Green State University and has held guest professorships at Oberlin College Conservatory and the University of Arizona. He has recorded for Mutual, Columbia, Access and ASUC Records. His instrument is a rare Andreas Guarnerius violoncello dated 1687.

Guitarist **Phillip Smith's** activities as a soloist, chamber musician, and with non-classical ensembles has resulted in performances throughout North America and Germany. Having recently graduated from the Oberlin Conservatory, Phillip is active as a teacher and performer in the greater Cleveland area. While he continues to be dedicated to the classical repertoire, Phillip's current musical projects span several genres and idioms. He performs regularly throughout Ohio with a steel drum band, composes for the jazz/hip-hop/rock/world fusion group "Toast," improvises with acclaimed jazz pianist Andrew Lawrence and performs in Cleveland with the dance company "Groundworks."

Kenneth Thompson is currently an assistant professor and assistant dean in the College of Musical Arts at Bowling Green State University. He holds a doctor of musical arts in conducting and a master's degree in music education from the University of Iowa and bachelor's degrees in music education and trumpet from Limestone College, where he was recently honored as Young Alumnus of the Year. At BGSU, Thompson teaches graduate and undergraduate courses in conducting and repertoire, band methods, coordinates student teaching seminar and supervises instrumental techniques and field experience placements. As a member of the conducting faculty, he has responsibilities with ensembles in the band area, and serves as director of the New Music Ensemble. Thompson's research and writings on conducting and pedagogy have been published in the *Journal of the World Association of Symphonic Bands and Ensembles*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *Bandmusic PDF Archives* and the *BCM International Web Archives* and has appeared as a guest speaker, performer, or lecturer for local, regional and international conventions, including presentations or

performances for the University of Michigan, the University of Iowa, Sigma Alpha Iota, Phi Mu Alpha, the International Society for Music Education, College Band Directors National Association, the Missouri Bandmasters Conference, the Midwest Composers Symposium, the Iowa Center for New Music and the South Carolina, Iowa, Ohio and Missouri Music Education Association conferences. As an active advocate for music education and bands, Thompson maintains an active schedule throughout the Midwest, and in the past three years has provided clinics or adjudication for over 200 bands and orchestras from the United States and Canada. He also serves as director of the Toledo Youth Orchestra.

Nathaniel Zeisler, associate professor of bassoon at BGSU, holds doctorate and master's degrees from the University of Michigan, and a bachelor's degree from Old Dominion University. In 2004 he founded the Envision Chamber Consort (ECC), dedicated to presenting music as a form of contemporary communication. Zeisler serves as its executive director and bassoonist. Professionally, he has taught elementary general music in Norfolk, Va., and has worked extensively as a private teacher and freelance musician in Hampton Roads, Va., and Ann Arbor, Mich. He has also served on the faculty of Blue Lake Fine Arts Camp and the Interlochen Arts Academy. In addition to his teaching experience, Zeisler has participated in numerous summer festivals including: three summer tours of Europe with the Blue Lake Fine Arts Camp; the Bay View Music Festival in Petoskey, Mich.; Bowdoin Summer Music Festival in Maine, and a summer tour of the U.S. and Russia with the American Russian Youth Orchestra. Most recently, he traveled to Russia and Finland with the Amirus Chamber Players in an extensive chamber music tour. His past teachers have included Daniel Matsukawa, Katherine Oliver, Steven Wilson, Richard Beene and Jeffrey Lyman.

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UPCOMING MACCM EVENTS FOR 2009-10

Music at the Forefront

a showcase for exceptional performers of contemporary music

Thursday, November 19

Alan Feinberg, piano

Monday, February 8

Marianne Gythfeldt, clarinet

Monday, March 15

Tony Arnold, soprano, and Moses Pogossian, violin

Kurtág: Kafka Fragments

All Music at the Forefront concerts begin at 8 p.m.
in Bryan Recital Hall and are free and open to the public.

A Day with Morton Feldman

Saturday, April 10, 2010

A day-long mini-festival celebrating the life and work of one of the most influential composers of the 20th century, including a rare performance of his 1971 masterpiece *Rothko Chapel*.

See the MACCM Web site later in the year for further details.