

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 34TH ANNUAL

BOWLING GREEN

NEW MUSIC FESTIVAL

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tradition & innovation

OCTOBER 16-19, 2013 / COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 34TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL OCTOBER 16-19, 2013

SCHEDULE OF EVENTS

Wednesday, October 16

7 p.m., Dorothy Uber Bryan Gallery, School of Art
Exhibition Opening and Performance:
"New Art & Sound," works by Terry Adkins, George Lewis
and Pamela Z, with an opening night performance by
Pamela Z. Exhibition continues through Nov. 17.

Thursday, October 17

1 p.m., Bryan Recital Hall
Composer Talk: George Lewis

3 p.m., Bryan Recital Hall
Concert: music by Richard Carrick, Mario Lavista, Martin
Rokeach and Allen Shearer.

7:30 p.m., Kobacker Hall
Concert: music by George Lewis, Christopher Dietz,
Mathew Fuerst and Nils Vigeland.

9:30 p.m., Clazel Theatre
Concert: Ensemble Dal Niente and Friends; music by
Marcos Balter, Johannes Kreidler, Stefan Prins, Shai
Cohen, Girard Kratz and Alvin Lucier.

Friday, October 18

10:30 a.m., Bryan Recital Hall
Concert: music by Helmut Lachenmann, Stephen Hartke,
Nicole Mitchell, Alex Mincek and Kurt Isaacson.

2:30 p.m., Kobacker Hall
Concert: works by George Lewis, Theodor Burkali,
Marilyn Shrupe and Stuart Saunders Smith.

8 p.m., Kobacker Hall
Concert: Ensemble Dal Niente; works by George Lewis,
Mikel Kuehn, Enno Poppe, Evan Johnson and
Rebecca Saunders

Saturday, October 19

10:30 a.m., Bryan Recital Hall
Young Composers' Concert: Music by students from
the Toledo School for the Arts and winners of the 2013
BGSU Young Composers Competition.

12 p.m., Dorothy Uber Bryan Gallery Lobby, School of Art
Collaborating, Listening, Improvising: *George Lewis and
Rob Wallace in Conversation*, with an improvised perfor-
mance by the Black Swamp Underground.

2:30 p.m., Bryan Recital Hall
Concert: Electroacoustic works by Carter Rice, Peter
Ablinger, George Lewis, Joseph Klein, Marcos Balter,
John Drumheller and Timothy Roy.

8 p.m., Kobacker Hall (\$)
Concert: Orchestral and wind ensemble works by
Braxton Blake, Cindy McTee, Yiwen Shen, Joel Puckett
and Michael Gandolfi, featuring flutist Conor Nelson and
clarinetist Kevin Schempf.

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall and
Kobacker Hall.

The Dorothy Uber Bryan Gallery is located in the School of Art
building, south of the Wolfe Center and east of the Library.

The Clazel Theatre is located at 127 N. Main St. in downtown
Bowling Green.

Admission:

Most events are free and open to the public.

Tickets for the final Saturday concert can be purchased at
www.bgsu.edu/arts.

Online tickets will be available up to midnight the night before
the concert. To purchase tickets in person or by phone, please
call 419-372-8171 or visit the Arts Box Office, located in the
Wolfe Center for the Arts, Monday-Friday, noon-5 p.m.
The College of Musical Arts Box Office will be open two hours
prior to the performance.

The Festival schedule is subject to change.

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www.bgsu.edu/newmusic

FEATURED GUEST COMPOSER

GEORGE LEWIS

Composer Talk: 10/17 - Bryan Recital Hall - 1 p.m.

**Collaborating, Listening, Improvising: George Lewis & Rob Wallace in Conversation: 10/19
Bryan Gallery Lobby - noon, with an improvised performance by the Black Swamp Underground**

George Lewis is the Edwin H. Case Professor of American Music at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhai Richard Abrams at the AACM School of Music, and trombone with Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work as composer, improviser, performer and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisative forms, and is documented on more than 140 recordings.

His oral history is archived in Yale University's collection of "Major Figures in American Music," and his compositions and installations have been presented by the American Composers Orchestra, Dinosaur Annex, Wet Ink, the Turning Point Ensemble, Ensemble Erik Satie, Works and Process, the S.E.M. Ensemble, the NOW Orchestra, Deutschlandradio Kultur Berlin, Contemporary Art Museum Houston, and others, with commissions from the 2010 Vancouver Cultural Olympiad, OPUS (Paris), IRCAM, Musée des Sciences et des Industries La Villette, Harvestworks, Studio Museum in Harlem, the Glasgow Improvisers Orchestra, and others. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) is a recipient of the 2009 American Book Award. Most recently, Lewis was selected by United States Artists as a 2011 USA Walker Fellow.

Lewis came to Columbia in 2004, having previously taught at the University of California, San Diego, Mills College, the School of the Art Institute of Chicago, and Simon Fraser University's Contemporary Arts Summer Institute. He has served as music curator for the Kitchen in New York, and has collaborated in the "Interarts Inquiry" and "Integrative Studies Roundtable" at the Center for Black Music Research (Chicago).

He has worked closely with film/video artists Stan Douglas and Don Ritter, as well as with contemporary musicians such as Anthony Braxton, Anthony Davis, Bertram Turetzky, Count Basie, David Behrman, David Murray, Derek Bailey, Douglas Ewart, Evan Parker, Fred Anderson, Frederic Rzewski, Gil Evans, Han Bennink, Irene Schweizer, J.D. Parran, James Newton, Joel Ryan, Joelle Leandre, John Zorn, Leroy Jenkins, Michel Portal, Misha Mengelberg, Miya Masaoka, Muhai Richard Abrams, Richard Teitabaum, Roscoe Mitchell, Sam Rivers, Steve Lacy and Wadada Leo Smith.

FEATURED ARTISTS

TERRY ADKINS AND PAMELA Z

Pamela Z is a San Francisco-based composer/performer and media artist who works primarily with voice, live electronic processing, sampling technology, and video. A pioneer of live digital looping, she creates solo works combining experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing, and MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film, and new music chamber ensembles including Kronos Quartet and the Bang on a Can All-Stars. Her large-scale multi-media works have been presented at venues including Theater Artaud and ODC in San Francisco, and The Kitchen in New York, and her media works have been presented in exhibitions at the Whitney Museum (NY), the Diözesanmuseum (Cologne), and the Krannert Art Museum (IL). Her multi-media opera Wunderkabinet – inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) has been presented at The LAB Gallery (San Francisco), REDCAT (Disney Hall, Los Angeles), and Open Ears Festival, Toronto. Pamela Z has toured extensively throughout the US, Europe, and Japan. She has performed in numerous festivals including Bang on a Can at Lincoln Center (New York), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy), and Pina Bausch Tanztheater Festival (Wuppertal, Germany). She is the recipient of numerous awards including a Guggenheim Fellowship, the Creative Capital Fund, the CalArts Alpert Award in the Arts, The MAP Fund, the ASCAP Music Award, an Ars Electronica honorable mention, and the NEA and Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado at Boulder. For more information visit www.pamelaz.com



Terry Adkins is an interdisciplinary artist, musician and cultural practitioner engaged in an ongoing quest to reinscribe the legacies of unheralded immortal figures to their rightful place within the panorama of history. Under the auspices of the Lone Wolf Recital Corps, he stages emblematic installation-based experiences that utilize a variety of real time and static media. Adkins has exhibited and performed widely since 1982: The 2012 Paris Triennale, New Museum New York, American Academy in Rome, Menil Collection Houston, ICA London, Arti et Amicitiae Amsterdam, Whitney Museum of American Art, Studio Museum in Harlem, Rote Fabrik Zurich, ICA Philadelphia, Brooklyn Museum of Art, MOMA PSI, New World Symphony Miami and Sculpture Center New York, among others. He is a recipient of the Jacob H. Lazarus Rome Prize and Fellowships from USA Artists (James Baldwin Fellow), The Joan Mitchell Foundation, The National Endowment for the Arts and the New York Foundation for the Arts.



GUEST ENSEMBLE

DAL NIENTE

Ensemble Dal Niente is a Chicago-based contemporary music ensemble dedicated to the promotion and advancement of contemporary music through concerts, commissions and educational activities. Through innovative programming, Dal Niente explores the wealth and diversity of music composed in the past century — from the European avant-garde, to American high modernism, to styles influenced by popular music and jazz.

Dal Niente was founded by composer Kirsten Broberg in 2004 at Northwestern University and has become one of the country's leading new music organizations. Its members believe that we live in a unique and inspiring musical era and are committed to fostering a positive and vital creative interchange. The ensemble presents the best of music being written today by established, emerging, and as-yet-undiscovered composers. It commissions new works, gives countless premieres, and champions great but neglected compositions — all in addition to regularly performing contemporary and 20th century masterpieces to bring this exceptional music to audiences. Dal Niente understands that an essential part of a vibrant and sustainable music community is the education of young composers and performers. Partnered with local high schools, the group performs music of teenage composers, helping guide their musical development. The ensemble also holds residencies and conducts masterclasses at colleges and universities. Currently, Dal Niente is the ensemble-in-residence at Columbia College Chicago.

The ensemble is comprised of young artists and international virtuosos who bring challenging repertoire to life with enthusiasm and devotion. Dal Niente includes in its ranks faculty from DePaul University; conducting staff and members of the Civic Orchestra of Chicago; former participants in the Lucerne Festival and International Ensemble Moderne Academies; and past fellows of the Aspen Music Festival's Contemporary Ensemble. The ensemble has also collaborated with such world-class composers as Kaija Saariaho, Augusta Read Thomas, Bernard Rands, Mark-Anthony Turnage, Lee Hyla and Alvin Lucier.

The ensemble has received significant support from the National Endowment for the Arts as well as major commissioning awards from the Fromm Music Foundation at Harvard University and Meet The Composer. Dal Niente also won a Kranichsteiner Stipendienpreise during the 45th Summer Course for New Music in Darmstadt, Germany, having participated in the ENSEMBLE 2010 program.



Ensemble Dal Niente's appearance is made possible by generous support from The Goethe-Institut Chicago and the Alice M. Ditson Fund of Columbia University.

FESTIVAL EVENTS

WEDNESDAY OCTOBER 16

**7 pm, Dorothy Uber Bryan Gallery
Exhibition Opening: "NEW ART & SOUND"
Works by Terry Adkins, George Lewis and Pamela Z
featuring a live performance by Pamela Z**

PRESENTED IN PARTNERSHIP WITH THE SCHOOL OF ART AND THE FINE ARTS CENTER GALLERIES

Including the installations *Information Station #1* (Lewis), *Eternity* (Adkins), and *Baggage Allowance* (Pamela Z). Through November 17.

THURSDAY, OCTOBER 17

3 pm, Bryan Recital Hall

Delicate Fear (2009).....**Martin Rokeach**

- I. Storm Blowing Through Me
- II. Delicate Fear
- III. Seeing Through the Haze

Andrew Pelletier, French horn - Stephanie Titus, piano

Marsias (1982).....**Mario Lavista**

Nermis Miseses, oboe

Lydia Dempsey, Mayuri Yoshii, Elizabeth Vogel, Cassandra Barger, Kacy Albright and Bradley Samsen, crystal glasses

Three Lyrics (1999).....**Allen Shearer**

- I. Roots and Branches (Robert Duncan)
- II. Nocturne (Robert Duncan)
- III. Red Flowers on a Leafless Tree (Denise Levertov)

Deborah Norin-Kuehn, soprano
Gunnar Owen Hirthe, clarinet
Penny Thompson Kruse, violin
Julie Buzzelli, harp

Harmonixity (2012).....**Richard Carrick**

Justin Massey, soprano saxophone
Andrew Liebermann, alto saxophone
Gavin Goodwin, tenor saxophone
Emily Schultz, baritone saxophone



Allen Shearer has received many awards in music, including the Aaron Copland Award, the Rome Prize Fellowship, a Charles Ives Scholarship, residencies at the MacDowell Colony, and grants from the National Endowment for the Arts, Meet The Composer and other organizations. Most recently he was given the Sylvia Goldstein Award, which will fund performances in Davis and Sacramento, CA of his *Three Lyrics*, a work written at the Copland House. His choral works have been performed in nearly every state of the U.S. as well as in Europe, the former Soviet Union, Asia, and South Africa. With librettist Claudia Stevens he has created three chamber operas of which the first, *The Dawn Makers*, was premiered in 2009 at Herbst Theatre, San Francisco by Composers, Inc. Shearer and Stevens are currently preparing a full-length opera, *Middlemarch* in Spring for its 2015 premiere. Allen Shearer earned a Ph.D. at the University of California at Berkeley, where Seymour Shifrin, Fred Lerdahl and Andrew Imbrie were among his teachers. He later worked with Max Deutsch in Paris. Also a baritone, he performs vocal music old and new, including his own.



Born in Mexico City in 1943, **Mario Lavista** began piano studies as a child and enrolled at the Conservatorio Nacional de Musica in 1963 under the guidance of Carlos Chavez, Hector Quintanar and Rodolfo Halffter. He studied at the Schola Cantorum in Paris, where he also attended courses given by Henri Pousseur, Nadia Boulanger, Christoph Caskel and Karlheinz Stockhausen. Upon his return to Mexico he founded Quanta, a collective improvisation group. In 1972, he worked at the electronic music studio of radio and television in Tokyo, Japan. He has worked on interdisciplinary projects, such as *Jatila* (1976), and in the creation of multiple scores for films produced by Nicolas Echevarria. Around 1980, he explored extended techniques of traditional instruments in collaboration with performers Marielena Arizpe (flutist),

Bertram Turetzky (bassist), Leonora Saavedra (oboist) and El Cuarteto Latinoamericano (strings). In 1987, he received a Guggenheim Fellowship for his first and only opera *Aura*, based on the short story by Carlos Fuentes. He has received many awards, such as the Premio Nacional de Ciencias y Artes and the Medalla Mozart. Since 1998, Lavista has been a member of the prestigious El Colegio Nacional. He has taught in Mexico and abroad, especially in North American institutions, including the University of Chicago, Cornell University, the University of California San Diego, Indiana University and McGill University. His works are frequently performed by some of the most distinguished chamber and orchestral groups.



Richard Carrick, born in Paris of French-Algerian and British descent, is a composer, pianist and conductor. His music, described as "charming, with exoticism and sheer infectiousness" by *The New York Times*, has been performed internationally by ISCM World Music Days-Switzerland, Vienna's Konzerthaus, the New York Philharmonic (Ensemble Series), Darmstadt-Summer Festival, Nieuw Ensemble, JACK Quartet, Nouvel Ensemble Moderne and others. Current commissions include a new work for the New York Philharmonic Biennial 2014, a Fromm Foundation Commission, and a Swedish Arts Council Grant. Recent works include the hour-long *Flow Cycle for Strings* (released on New World Records in 2011), *Harmonixity* for Saxophone Quartet and *Adagios for String Orchestra*. He also writes large-scale multi-media works including the "operatically ambitious" (*The Village Voice*) *Cosmicomics*, based on stories by Italo Calvino. Carrick currently teaches composition at Columbia University and New York University. He has given master-classes and guest lectured about his music at universities in Tokyo, Seoul, London, Stockholm, Amsterdam, Paris, and Darmstadt. Carrick is a critically acclaimed pianist and conductor, as well as co-founder/co-artistic director of the New York based experimental music ensemble Either/Or. He received degrees from Columbia University (BA), the University of California-San Diego (MA, PhD), and studied at IRCAM and the Koninklijk Conservatorium in The Hague. Recent works are published by Project Schott New York.

THURSDAY, OCTOBER 17

7:30 pm, Kobacker Hall

Thicket (2011).....**Christopher Dietz**

Susan Neilson, Jeffrey Lyman, Eric Rutherford,
Andrew Favorito, and Jamie Leigh Sampson, bassoons
Christopher Dietz, conductor

Nocturne (Walking Along the Danube in Budapest at Night) (2013, premiere)

.....**Mathew Fuerst**
Solungga Fang-Tzu Liu and Brad Blackham, pianos

Signifying Riffs: Unison (1998).....**George Lewis**

BGSU Graduate String Quartet
Kai-Wei Chen and Vladimir Gebe, violins
Kyla Witt, viola - Jesse Calcat, cello
with Mark Cook, percussion

Summer Harbor with Circle Dance (2010).....**Nils Vigeland**

BGSU New Music Ensemble
Christopher Dietz, conductor

Anthem (2011).....**George Lewis**

BGSU New Music Ensemble
Elizabeth Pearse, mezzo-soprano
J. J. Pearse, conductor



The music of Milwaukee native **Christopher Dietz** has been recognized by honors and awards from Copland House, Canada's Banff Centre and National Arts Centre, ASCAP's Morton Gould

Young Composer Awards, and numerous other academic scholarships and fellowships. In the fall of 2009 he was in residence at the Camargo Foundation in Cassis, France and in the summer of 2010 had premieres with Alarm Will Sound at the inaugural Mizou New Music Summer Festival and the East Coast Contemporary Ensemble at their annual new music festival in Auville, France. Recent projects include works for the University of Michigan Symphonic Wind Ensemble, the Color Field ensemble, a premiere by the bassoon ensemble Dark in the Song at the International Double Reed Society convention, a new work for violin Megan Yanik as well as the premiere of *Until the end, my dear* for piano by Thomas Rosenkranz, among others. He is currently an assistant professor of composition at BGSU.



Nils Vigeland was born in Buffalo in 1950. He made his professional debut as a pianist in 1969 with the Buffalo Philharmonic Orchestra, Lukas Foss, conductor. He studied composition with Mr. Foss and David Del Tredici at Harvard College. He earned his Ph. D at the State University at Buffalo where he studied composition with Morton Feldman and piano with Yvar Mikhashoff. For eight years (1980-89) Vigeland directed The Bowery Ensemble which gave an annual series of concerts in Cooper Union, NYC. The group gave the first performance of over thirty works by composers including John Cage, Jo Kondo, Pauline Oliveros, Christian Wolff and Leo Smit. Vigeland has recorded with Eberhard Blum and Jan Williams a 10 CD series for HAT ART of the complete extended duration works for flute, percussion and piano by Morton Feldman. His own work appears on CDs from Mode, Lovely Music and EMF. His choral music is published by Boosey and Hawkes. In 1992 his opera, *False Love/True Love*, based on two scenes from Charlotte Brontë's *Jane Eyre*, was commissioned and performed by The English National Opera at the Almeida Theatre, London. In 1989 he was a recipient of The Rose Prize which included a performance of his orchestral work, *My Father's Song*, by the Brooklyn Philharmonic, Michael Morgan, conductor. In 2010, *Summer Harbor with Circle Dance* was commissioned and performed by the Contemporary Past Festival in St. Petersburg, Russia. Vigeland has been the recipient of grants and awards from The Ford Foundation, The NEA Consortium Commission Program, Harvard College, The MacDowell Colony and The Mary Flagler Cary Trust. He taught at Manhattan School of Music for thirty years where he was Chair of the Composition Department at the time of his retirement in 2013. He has also taught at Saint Mary's College, Notre Dame, Indiana, The State University of New York at Buffalo, New York University and the Carl Maria von Weber Hochschule in Dresden.



A recipient of two consecutive Palmer-Dixon Prizes for best composition presented by The Juilliard School, composer **Mathew Fuerst** has also received numerous ASCAP awards and was recently a finalist in the Whitaker Competition, presented by the American Composers Orchestra. Fuerst's works have been performed in Weill Hall at Carnegie Hall, Alice Tully Hall, New York State Theatre, and Miller Theatre at Columbia University, as well as Dallas, Houston, Pittsburgh, Rochester, Montreal, Paris, Budapest, Scotland, and Hong Kong by such world-renowned artists as Deutsche Grammophon recording artist Ilya Gringolts and Canadian violin virtuoso Jasper Wood. Recent commissions include a symphony for the Lubbock Symphony Orchestra and a work for the New York City Ballet Choreographic Institute's 10th Anniversary Celebration in collaboration with renowned German choreographer Marco Goetze.

BGSU NEW MUSIC ENSEMBLE

J.J. Pearse, director

Lewis - Anthem		Vigeland - Summer Harbor with Circle Dance	
Mezzo-soprano	Piano	Flute	Violin
Elizabeth Pearse	Michiko Saiki	Jayde Weide	Alec Norkey
Flute/alto flute/piccolo	Sampler	Oboe	Michael Dandron
Laura Pillman	Jason Charney	Michael Kasinger	Viola
Tenor saxophone	Percussion	Clarinet	Kalindi Bellach
Emily Schultz	Brad Samsen	Gunnar Owen Hirthe	Cello
Violin	Sam Frank	Bassoon	Brady Meyer
Rob Howell	Conductor	Andrew Favorito	Contrabass
	J.J. Pearse	French horn	Magdalena Kress
		Julia Brooks	

The music of composer **Marcos Balter** (b.1974, Rio de Janeiro, Brazil) has been described as "vital, imaginative" [*The New York Times*], "a virtuosic equilibrium of colliding particles (with) both intricate clarity and convincing trajectory" [*Boston Globe*], and "minutely crafted... (with) a fiercely imaginative palette of instrumental and vocal sounds rare in today's dour, post-classical new music" [Chicago Tribune]. His works have been presented by the Chicago Symphony Orchestra's MusicNow Series, Carnegie Hall's Ensemble ACJW, Harvard University's Fromm Concert Series, the Aspen Music Festival, the MATA Festival, the Lockenhaus Kammermusikfestival, the Manhattan Sinfonietta, and others. Past awards and honors include the Leonard Bernstein Fellowship at the 2005 Tanglewood Music Center, commissions from organizations such as Meet The Composer and Chamber Music America, as well as first prizes at several national and international composition competitions. Previous recordings of his works include Nadia Sirota's *First Things First* (New Amsterdam Records), nominated by both *The New York Times* and *Time Out New York* as one of the top-10 classical record releases of 2009. He completed his doctoral studies in music composition at Northwestern University, where his main composition teachers were Augusta Read Thomas, Amy Williams, and Jay Alan Yim. He has also taken lessons in festivals and master classes in Europe and North America with Louis Andriessen, George Benjamin, Pierre Boulez, Oliver Knussen, Christian Lauba, Tristan Murail, Enno Poppe, Bernard Rands, Wolfgang Rihm, and Kaija Saariaho, among others. Having previously taught at the University of Pittsburgh, Northwestern University, and Lawrence University, he is currently the director of the Music Composition program at Columbia College Chicago.



Born in Haifa, Israel, **Shai Cohen** is the recipient of the prestigious Israeli Prime Minister Award for Composers (2011). He studied composition with Professor Lewensohn Gideon and Professor Olivero Betty and composes symphonic music, chamber music, electronic music, and music for solo instruments. Shai is an active member at the ICL (Israel Composers League) and in ACUM (Authors, Composers & Publishers Association). From 2003 he is a lecturer at the Department of Music in Bar-Ilan University. He is also lecturer at Levinsky College of Education and Open University. Among the performers of his music are distinguished musicians and ensembles like SNU Symphony Orchestra (Korea), the Moscow Contemporary Music Ensemble (Moscow), Tokyo National University of Fine Arts and Music (Japan), ensemble Kaprizma (Israel), Israel Contemporary Players, the Arab & Jewish ensembles of the Israeli Philharmonic Orchestra, The Israel Kibbutz Orchestra, Israel Sinfonietta orchestra of Beer-Sheva and many others. Shai Cohen has won the 2010 ACUM Prize for his work *Echoes of Eternity* - fantasia for violin solo and orchestra.

THURSDAY, OCTOBER 17

9:30 pm, Clazel Theatre ENSEMBLE DAL NIENTE and FRIENDS

Apsis (2013).....**Shai Cohen**

Elise Roy, piccolo
Noa Even, soprano saxophone
Mary MacKinnon, tuba

Silver Streetcar for the Orchestra (1988).....**Aivin Lucier**

Mark Cook, percussion

Monster Studies (2011).....**Girard Kratz**

- I. Scavenger's Daughter
- II. The Wake of Juda's Cradle
- III. Heretic's Fork
- IV. Scold's Bride
- V. Breaking Wheel
- VI. The Virgin of Nuremberg

Matthew Younglove, alto saxophone - Stephanie Titus, piano

ENSEMBLE DAL NIENTE

Charts Music (2009).....**Johannes Kreidler**

Fremdarbeit (2009, U.S. premiere)

Piano Hero #1 (2010).....**Stefan Prins**

Growth (2010).....**Marcos Balter**

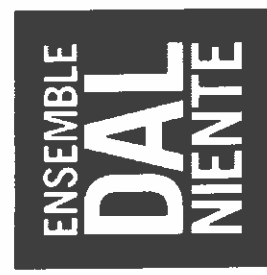


Johannes Kreidler (b. 1980) studied from 2000 to 2006 at the Musikhochschule in Freiburg, Germany where teachers included Mathias Spahlinger (composition), Mesias Maiguashca and Orm Finnendahl (electronic music), and Eckehard Kiem (music theory). During this time he was also a Fellow of the European Union from 2004 to 2005 and a visiting student at the Institute of Sonology at the Koninklijk Conservatorium at The Hague in the Netherlands. He also attended seminars in philosophy and art history at the University of Freiburg. In 2008 he received broad attention for an art performance action in which he delivered 70,200 forms by truck to the GEMA head office (the German performance rights authority) in order to officially register his recent 33-second electronic piece comprised of 70,200 samples of other artists' work. Since 2006 he has taught music theory, ear training, and electronic music in Germany at the Hochschule für Musik und Theater in Rostock, in the advanced training division of the Musikhochschule Detmold, and, since 2009, at the Hochschule für Musik und Theater in Hannover. Kreidler's works have been featured at numerous international music festivals, including the Donaueschingen and Darmstadt festivals, Ultima Festival Oslo, Musica Strasbourg, Gaudeamus Music Week, and the Huddersfield Contemporary Music Festival. His music usually employs computer-assisted processes and electroacoustic elements. Johannes Kreidler lives in Berlin.

ENSEMBLE DAL NIENTE

Personnel

Flute/piccolo Constance Volk	Piano/Keyboard Winston Choi Mabel Kwan	Bass Mark Buchner
Oboe Andrew Nogal	Percussion Gregory Beyer Eric Derr	Conductor Michael Lewanski
Clarinet/bass clarinet Alejandro Acierro	Violin J. Austin Wulliman MingHuan Xu	Executive Director Ryan Muncy
Saxophones Ryan Muncy	Viola Doyle Armbrust	Program Director J. Austin Wulliman
Harp Benjamin Melsky	Cello Chris Wild	Operations Manager Chace Wall



Ensemble Dal Niente's appearance is made possible by generous support from The Goethe-Institut Chicago and the Alice M. Ditson Fund of Columbia University.

Girard Kratz studied composition at Wilkes University, Bowling Green State University, and Temple University. He lives in suburban Philadelphia with his wife, daughters and cats, and works as a teacher and administrator for Temple University's Boyer College of Music and Dance. And writes music on the train.



Alvin Lucier was born in 1931 in Nashua, New Hampshire. He was educated in Nashua public and parochial schools, the Portsmouth Abbey School, Yale, and Brandeis and spent two years in Rome on a Fulbright Scholarship. From 1962 to 1970 he taught at Brandeis, where he conducted the Brandeis University Chamber Chorus which devoted much of its time to the performance of new music. Since 1970 he has taught at Wesleyan University where he is John Spencer Camp Professor of Music. Lucier has pioneered many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. His recent works include a series of sound installations and works for solo instruments, chamber ensembles, and orchestra in which, by means of close tunings with pure tones, sound waves are caused to spin through space.

FRIDAY, OCTOBER 18

10:30 am, Bryan Recital Hall

Cave of Self-Induction (2012).....**Nicole Mitchell**

Elise Roy and Gabriella Roderer, flutes - Mark Cook, percussion

Nucleus (2007).....**Alex Mincek**

Noa Even, saxophone - Stephen Klunk, percussion

Guero (1969).....**Helmut Lachenmann**

Michiko Saiki, piano

color boundaries and plastic action/red ground behind my eyelids (2009)

.....**Kurt Isaacson**

Elise Roy, piccolo - Matthew Younglove, soprano saxophone

The Horse with the Lavender Eye (1997).....**Stephen Hartke**

- I. Music of the Left
- II. The Servant of Two Masters
- III. Waltzing at the Abyss
- IV. Cancel My Rumba Lesson

Stephen Miahky, violin
Kevin Schempf, clarinets
Laura Melton, piano



Stephen Hartke is widely recognized as one of the leading composers of his generation, whose work has been hailed for both its singularity of voice and the inclusive breadth of his inspiration. Born in Orange, New Jersey, in 1952, Hartke grew up in Manhattan where he began his musical career as a professional boy chorister, performing with such organizations as the New York Pro Musica, the New York Philharmonic, the American Symphony Orchestra, and the Metropolitan Opera. Following studies at Yale, the University of Pennsylvania, and the University of California at Santa Barbara, interrupted by stints as advertising manager for several major music publishers, Hartke taught in Brazil as Fulbright Professor at the Universidade de São Paulo, before joining the University of Southern California faculty in 1987. Hartke's output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, the blues-inflected violin duo, *Oh Them Rats Is Meant in My Kitchen*, and the surreal trio, *The Horse with the Lavender Eye*, to the Biblical satire, *Sons of Noah*. Recently his acclaimed full-length opera, *The Greater Good*, was premiered and recorded by Glimmerglass Opera. Other major commissions have come from the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, the IRIS Chamber Orchestra, the Kansas City Symphony, the Library of Congress, the Los Angeles Chamber Orchestra, the Los Angeles Philharmonic, the National Symphony Orchestra, the Orpheus Chamber Orchestra, the Barlow Endowment, Chamber Music America, the Fromm Foundation, the Institute for American Music at the Eastman School of Music, Meet The Composer, the National Endowment for the Arts, and the Natural History Museum of Los Angeles County, among others.



Nicole Mitchell is a creative flutist, composer, bandleader and educator, noted as "the most important jazz flutist of her generation" (*All About Jazz*). As the founder of Black Earth Ensemble, Black Earth Strings, Ice Crystal and Sonic Projections, Mitchell has been repeatedly awarded by Downbeat Critics Poll and the Jazz Journalists Association as "Top Flutist of the Year" for the last three years. Mitchell formerly served as the first woman president of Chicago's Association for the Advancement of Creative Musicians (AACM), and has been a member since 1995. In recognition of her impact within the Chicago music and arts education communities, she was named "Chicagoan of the Year" in 2006 by the *Chicago Tribune*. With her ensembles, as a featured flutist and composer, Mitchell has been a highlight at festivals and art venues throughout Europe, the U.S. and Canada. Mitchell is a recipient of the prestigious Alpert Award in the Arts (2011) and has been commissioned by Chicago's Museum of Contemporary Art, the Ravinia Festival, the Chicago Jazz Festival, International Contemporary Ensemble, the Chicago Sinfonietta and Maggio Fiorentino Chamber Orchestra. In 2009, she created *Honoring Grace: Michelle Obama* for the Jazz Institute of Chicago. Mitchell is currently an assistant professor of music, teaching in "Integrated Composition, Improvisation and Technology," a new and expansively-minded graduate program at the University of California, Irvine. Her recent composition, *Flight for Freedom for Creative Flute and Orchestra, a Tribute to Harriet Tubman*, premiered with the Chicago Composers' Orchestra in December 2011. Among the first class of Doris Duke Artists (2012), Mitchell works to raise respect and integrity for the improvised flute, to contribute her innovative voice to the jazz legacy, and to continue the bold and exciting directions that the AACM has charted for decades. With contemporary ensembles of varying instrumentation and size (from solo to orchestra), Mitchell's mission is to celebrate the power of endless possibility by "creating visionary worlds through music that bridge the familiar and the unknown."



Alex Mincek is a New York-based composer and performer. He studied composition with Tristan Murail and Fred Lerdahl at Columbia University and with Nils Vigeland at the Manhattan School of Music. He is currently the saxophonist, bass clarinetist, and artistic director of the Wet Ink Ensemble, which he founded in 1998. Mincek's music has been programmed at venues and international festivals including Carnegie Hall, Miller Theatre, the Strasbourg Musica Festival, Festival Présences of Radio France, Voix Nouvelles at the Abbaye de Royaumont in Paris, Festival des Musiques Démesurées in Clermont-Ferrand, the Internationales Musikinstitut Darmstadt (IMD), Unerhörte Musik in Berlin, and the Ostrava New Music Days. Mincek has collaborated with ensembles including the Orpheus Chamber Orchestra, Les Percussions de Strasbourg, the Janacek Philharmonic, Ensemble Cairn, Ensemble Le Balcon, Ensemble Linea, Ensemble XXI, Wet Ink Ensemble, SEM Ensemble, Present Music, Talea Ensemble, Dal Niente, Yarn/Wire, Mivos and the JACK Quartet. Mincek's music has also been recognized through commissions and awards from major arts institutions such as the Guggenheim Foundation, the French Ministry of Culture, the American Academy of Arts and Letters, the National Foundation for Advancement in the Arts, ASCAP, the National Endowment for the Arts, MATA, Radio France, the Barlow Endowment, Meet The Composer and the Issue Project Room.

BGSU JAZZ LAB BAND I

David Bixler, director

Flute/piccolo	Baritone Saxophone	Trombones	Piano
Elise Roy	Courtney Bullock	Peter Deal	Ariel Kasler
Alto Saxophones	Trumpets	Joshua Cebull	Bass
Chris Koar	Lance Witty	Alex Hansford	Ed Croft
Christine Wehr	Marcus Flores	Alex Lowe	Drums
Tenor Saxophones	Tom Darlington	Tuba	Dave Nelson
A.J. Shank	Adonai Henderson		
Jason Ransom			



Kurt Isaacson is originally from Batavia, Illinois. His music, of late, is often characterized by striking dissonances and complex structures stemming from the increasing influence of literature and poetry on his work — albeit typically allusive or highly abstracted. For his composing, Kurt has received a BMI Student Composer Award, a diploma from the Seventh Annual Jurgenson International Composer's Competition (Moscow Tchaikovsky Conservatoire), the Frank Robert Abell Young Composer Award for New Chamber Music from the University of Louisville, as well as the Walter E. Aschaffenburg Prize for Outstanding Music Composition from the Oberlin Conservatory of Music. His music has been featured at the 2008 soundSCAPE Festival in Pavia, Italy, the 2013 SEAMUS Conference in St. Paul, Minnesota, as well as the 2013 June in Buffalo Festival. Kurt holds a Bachelor's of Music in composition from the Oberlin Conservatory of Music, where he studied primarily under Lewis Nielson, and a Master of Arts in composition from Stanford University. He is currently in his fifth year of graduate study and pursuing a doctorate in composition at Stanford studying under Brian Ferneyhough and Erik Ulman.

SATURDAY, OCTOBER 19

10:30 am, Bryan Recital Hall

Young Composers Concert

Music by students from the Toledo School for the Arts and winners of the 2013 BGSU Young Composers Competition

Océano (First Place).....**Alex Berko**

- I. El Viento
- II. Las Olas

Jayde Weide flute - Karl Braxton, oboe
Gunnar Owen Hirthe, clarinet - Parker Maas, bassoon
Zack Deininger, French horn

Impressions (Second Place).....**John Healy**

Julia Kuhlman, soprano saxophone - Chik-Chi Him, alto saxophone
Cody Greenwell, tenor saxophone - Hiroki Kato, baritone saxophone

Freedom Dance (Third Place).....**Cole Wilson**

Jayde Weide, flute - Karl Braxton, oboe
Gunnar Owen Hirthe, clarinet - Parker Maas, bassoon

Toledo School for the Arts

Trevor Matthews, composition instructor

Reminiscence.....**Marissa Medley**

Jayde Weide, flute - Gunnar Owen Hirthe and Meghan Yankowskas, clarinets
Parker Maas, bassoon

Aurum and Argentum.....**Andrew Nauden**

Jayde Weide, flute - Gunnar Owen Hirthe, clarinet - Parker Maas, bassoon

Untitled.....**Nick Nauden**

Jayde Weide, flute - Gunnar Owen Hirthe, clarinet - J.J. Pearce, marimba



TOLEDO SCHOOL
FOR THE ARTS



Carter John Rice, a native of Minot, North Dakota, is a composer of new music in both the acoustic and electro-acoustic realms. Rice earned his master's degree from Bowling Green State University where he studied electro-acoustic composition with Elaine Lillios. Prior to attending Bowling Green, Carter completed his undergraduate degree in music composition and theory from Concordia College in Moorhead, Minnesota. Rice's music is largely concerned with the notion of creating cohesive and contrasting soundworlds that slowly generate and expel sonic energy over time. Carter is active as a composer in the United States and abroad, and he currently teaches at both Bowling Green State University and Owens Community College.



Peter Ablinger was born in Schwabenstadt, Austria in 1959. He first studied graphic arts and became enthused by free jazz. He completed his studies in composition with Gösta Neuwirth and Roman Haubenstock-Ramati in Graz and Vienna. Since 1982 he has lived in Berlin, where he has initiated and conducted numerous festivals and concerts. In 1988 he founded the Ensemble Zwischenräume. In 1993 he was a visiting professor at the University of Music, Graz. He has been guest conductor of Klangforum Wien, United Berlin and the Insel Musik Ensemble. Since 1990 Peter Ablinger has worked as a freelance musician. Festivals at which Peter Ablinger's compositions have been performed include the Berlin and Vienna Festwochen, Darmstadt, Donaueschingen, and festivals in Istanbul, Los Angeles, Oslo, Buenos Aires, Hong Kong, London, New York. The Offenes Kulturhaus Linz, the Diözesanmuseum Köln, Kunsthalle Wien, Neue Galerie der Stadt Graz, the Kunsthaus Graz, the Akademie der Künste Berlin, the Haus am Waldsee Berlin, the Santa Monica Museum of the Arts have showed his installation work over the last few years.

SATURDAY, OCTOBER 19

2:30 pm, Bryan Recital Hall

Cornell Set (2011).....**Joseph Klein**

- I. George Dweller: Evensong I (Tacey M. Alsitly)
 - II. Elegy for a Car (Clayton Pityk)
 - III. What is Broken (Benjamin Garcia)
 - IV. In Mid-Autumn: Shanxi Province 2007 (Elizabeth Lindsey Rogers)
- Elizabeth Pearce, reader

Wunderkind (2012).....**Timothy Roy**

Jeffrey Manchur, toy piano

Building Fractures (2012*).....**Carter John Rice**

Elizabeth Pearce, mezzo-soprano
Elise Roy, flute
Stephanie Titus, piano

*winner of the 2012 BGSU Competitions in Music Performance-Composition Division

Cardinal (2013, world premiere).....**Marcos Balter**

Ryan Muncy, baritone saxophone

- BRIEF PAUSE -

Voices and Piano (1998-).....**Peter Ablinger**

- I. Hanna Schygulla
- II. Billie Holiday

Thomas Rosenkranz, piano

The View from Dead Horse Point (2001).....**John Drumheller**

Matthew McBride-Daline, viola

North Star Boogaloo (1996).....**George Lewis**

Zeca Lacerda, percussion



Joseph Klein holds degrees in composition from Indiana University (DM, 1991), University of California, San Diego (MA, 1986), and California State Polytechnic University, Pomona (BA, 1984). His

composition teachers have included Harvey Sollberger, Claude Baker, Robert Erickson, and Roger Reynolds. He is currently Distinguished Teaching Professor at the University of North Texas College of Music, where he has served as Chair of Composition Studies since 1999. Klein's compositions for various media have been performed and broadcast internationally, and he has been a featured guest composer at academic institutions, performance venues, conferences, and music festivals throughout North America, Europe, and Asia. His recorded works are available on the Innova, Centaur, Crystal, and Mark labels.



A native of Bozeman, Montana, **John Drumheller** received his DMA in composition from the University of Colorado in 1993. He has had further studies in digital synthesis and algorithmic composition at the Center for Computer Research in Music and Acoustics at Stanford University as well as synthesis and digital signal processing at the Center for New Music and Audio Technologies at the University of California at Berkeley. His music has been performed across the United States, Europe, and Asia, including diverse venues such as the Corcoran Gallery in Washington, DC and the Issues Project Room in New York City. He has won several awards for his music, including the Eugene Kayden Colorado Arts Award, the Quinto Maganini Award and an Honorable Mention at the ALEA III International Composition Competition for his string quartet *Regged Tree at Olive Ridge*, recorded on the CRS label. He is a founding member and codirector of the Boulder Laptop Orchestra and is Instructor of Composition and Director of Music Technology at the University of Colorado at Boulder.



Timothy Roy's work has been presented nationally and internationally, with performances at the Toronto Electro-acoustic Symposium, Denison University's New Music Festival, the Society for Electro-Acoustic Music in the United States (SEAMUS), radioCona (Slovenia), Heidelberg University's New Music Festival, Electronic Music Midwest, Helianthus Ensemble (University of Kansas), Opensound (Boston), the Electronic Music Studios Concert Series at the University of Iowa, Stacey Barel's Missouri Piano Project, and the International Electro-acoustic Music Festival of Chile. He has been First Prize winner in the Prix Destellos competition, First Prize winner in the 9th International Musicacustica-Beijing Composition Competition, and finalist in the Ninth Edition of the International Competition "Città di Udine." Timothy holds a bachelor's degree in composition from Southern Methodist University. He currently teaches courses in music theory at MidAmerica Nazarene University while completing a master's degree in composition at the University of Missouri-Kansas City, studying with James Moberley, Paul Rudy, and Chen Yi.

THE BLACK SWAMP UNDERGROUND
PERFORMING 10/19, NOON, BRYAN GALLERY LOBBY

Flute Elise Roy	Viola Trevor Matthews	Percussion Rob Wallace
Saxophones Noa Even	Guitar Zach Seely	with special guest David Bixler
C.R. Kasprzyk	Voice & Keyboard Michiko Saito	

BOWLING GREEN PHILHARMONIA
EMILY FREEMAN BROWN, DIRECTOR

Violin I Kai-Wei Chen (CM) Ming Yuan Song Grijda Spiri I Chang Seth P. Bixler Michael R. Dandron Alex Norkey Lydia Dutciuc Shannon K. Bolen Kathleen M. Schener Katherine I. Mackenzie Angela N. Thompson	Viola Kyla R. Witt* E. Adam Solsburg Larissa A. Mapua Caleb C. N. Georges Yoo Bin Lee Devan Costello- Mays Maria Rusu Alex J. O'Connor Kai Duan (Kevin) Benjamin A. Keller Meredith K. Bixel Kirsten N. Benson Blade W. M. Frisch Sarah E. Sponsler Christopher J. Wendt Nathaniel Viereck	Bass Paul Rosenberg* Daniel S. Humbarger Nicholas R. Young Cameron M. Morrissey Zachary R. St. John Andrew H. Binder Andrew K. Blitz	Flute/Piccolo Linda M. Jenkins, picc. Caitlin A. Phillips* Laura Pillman Gabriella Roderer*	Oboe/English horn Lydia C. Dempsey* Michael B. Kasinger* Mayuri L. Yoshii	Clarinet/Bb/Eb/Bass Jeffrey S. Anderson John C. Georgeson* Elizabeth R. Johnson Andrew W. Kier	Trumpet Thomas C. Darlington* Marcus Z. Flores James L. Sebring Lance D. Witty*	Trombone Collin J. Griebling* Alexander T. Lowe A. Wynn Rice	Tuba Brendan Ige*	Piano Malcolm Thompson	Bassoon/Contrabassoon Andrew B. Favorito* Aaron D. Gilbert Susan Nelson + Horn Matthew D. Ashton* Benjamin C. Bacni* Julia R. Brooks* J. Michael Holz Stefan Mohrmann Sarah E. Nietupski	Timpani/Percussion Katelen E. Brown Samuel Fronk Bradley D. Sampsen Jacob C. Stock Matthew P. Timman* * denotes principal + denotes faculty	Masters Assistant Conductors Robert D. Collins, Brady B. Meyer Orchestra Librarians Lydia Dutciuc Yoo Bin Lee
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BGSU WIND SYMPHONY
BRUCE MOSS, DIRECTOR

Piccolo Linda Jenkins	Clarinet/E-Flat Clarinet Jeffrey Anderson* Katelyn Cross Jacob Henry Elizabeth Johnson Kyle Kostenko Aaron Mancini, e-flat Kylie Richards Eric Salazar A.J. Skojac Meghan Yankowskas	Contrabassoon Parker Maas	Saxophone Ryan Hurd Corey Whitt Aiwen Zhang, IV Tenor Saxophone Cody Greenwell Baritone Saxophone Anthony Nicolia	Horn Matt Ashton* Ben Bacni* Julia Brooks* Stefan Mohrmann Sarah Nietupski Kristen Ronning	Tuba Stephen Hanhold Joe Ready* Andrew Vial Bass Paul Rosenberg	Violin I Jory King Kim Lewis Caitlin Phillips* Jayde Weide Michelle Whitmore	Viola Tom Darlington* Molly Fink Marcus Flores* David Giesler Kara Kordella Bryan Powell Kevin Rabrug Rachel Richards	Flute Jory King Kim Lewis Caitlin Phillips* Jayde Weide Michelle Whitmore	Oboe Karl Braxton Michael Kasinger* Liz Vogel	Bassoon Andrew Favorito* Aaron Gilbert	Bass Clarinet Alison Davis	Percussion Samuel Fronk Dave Nelson* Billy Sheak Brett Welly Ryan Williams Joe Woodie * denotes principal
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SATURDAY, OCTOBER 19

8pm, Kobacker Hall

BGSU Wind Symphony
Bruce Moss, Director

The Shadow of Sirius (2010).....**Joel Puckett**

I. The Nomad Flute
II. Eye of Shadow
III. Into the Clouds

Conor Nelson, flute

Flourishes and Meditations on a Renaissance Theme (2010)

(Theme).....**Michael Gandolfi**
Variation I. (A Cubist Kaleidoscope)
Variation II. (Cantus in augmentation: speed demon)
Variation III. (Carnival)
Variation IV. (Tune's in the round)
Variation V. (Spilke)
Variation VI. (Rewind/Fast Forward)
Variation VII. (Echoes: a surreal reprise)

- INTERMISSION -

Bowling Green Philharmonia
Emily Freeman Brown, Director

Circuits (1990).....**Cindy McTee**

Robert Collins, conductor

Aria and Toccata for Clarinet and Orchestra (2013, world premiere)

.....**Braxton Blake**

Kevin Schempf, clarinet

First Orchestral Essay (2010).....**Shen Yiwen**

Named as one of National Public Radio's listeners' favorite composers under the age of 40, **Joel Puckett** is a composer who is dedicated to the belief that music can bring consolation, hope and joy to all who need it. The Washington Post has hailed him as both "visionary" and "gifted." In May of 2012, Puckett's double concerto for clarinet, flute and orchestra, Concerto Duo, was premiered by brothers Anthony (principal clarinet, Metropolitan Opera Orchestra) and Demarre McGill (principal flute, Seattle Symphony) to a sold-out crowd at Chicago's Orchestra Hall. The Washington Chorus commissioned and premiered Joel's work *This Mourning*, for chorus, orchestra, 40 wine glasses and tenor soloist, to rave reviews at the Kennedy Center in Washington, D.C. Of the third movement *Baltimore Sun* critic Tim Smith wrote, "The final movement reaches profound heights. As the chorus intones Dickinson's lines, "There must be guests in Eden, All the rooms are full," a cathartic, almost ecstatic rise of melody and emotion unfolds." Puckett is currently on the full-time faculty of the Peabody Conservatory of Music of Johns Hopkins University where he teaches courses in music theory, co-teaches the composition seminar and recently finished a term as the composer-in-residence for the Chicago Youth Symphony Orchestras. He holds advanced degrees from the University of Michigan.



Michael Gandolfi was born on July 5, 1956 in Melrose, Massachusetts. A self-taught guitarist, he started experimenting with rock and jazz improvisation at the age of eight. As his improvisational skills developed he became increasingly interested in music composition and, in his teens, began formal study. He received his bachelor and master degrees in music composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center. Gandolfi is the recipient of numerous awards including grants from the Fromm Foundation, the Koussevitzky Music Foundation, the John Simon Guggenheim Foundation, and the American Academy of Arts and Letters. His music has been performed by many leading groups including the Boston Symphony Orchestra, the BBC Symphony Orchestra, the San Francisco Symphony Orchestra, the Tanglewood Music Center Orchestra, the Orpheus Chamber Orchestra, the St. Paul Chamber Orchestra, the Los Angeles Chamber Orchestra, and the Nieuw Sinfonietta Amsterdam. He was a visiting lecturer on music at Harvard University from 1996-1999 and is a faculty member of the New England Conservatory of Music and the Tanglewood Music Center.



Hailed by *The New York Times* as “a jaunty, vibrantly scored canvas,” and “with a lucid, economical lyricism,” Chinese composer **Shen Yiwen’s** music has been commissioned and performed by the Albany, American, Beijing Symphony Orchestras, the Bard Conservatory Orchestra, Minnesota Orchestra, Da Capo Chamber Players, Colorado String Quartet, among others. His music has earned awards and recognition from 2012 SCI/ASCAP Student Composition Commission, the Minnesota Orchestra’s Composer Institute, the Albany Symphony’s Composer to Center Stage Competition, Chinese National Composition Competition, Chinese Golden Bell Award, and Distinguished Achievement of the Year in Music Composition in Shanghai. Recent career highlights include five major orchestral premieres: his *Violin Concerto* with the American Symphony Orchestra, his *Clarinete Concerto* with the Beijing Symphony Orchestra, *First Orchestral Essay* with the Minnesota Orchestra, a Shakespeare-inspired work with the Albany Symphony Orchestra, and a piece for voice and orchestra with the Bard Conservatory Orchestra for its first international tour to China. He made his Carnegie Hall debut with the premiere of a song cycle that the Carnegie Hall had commissioned. Shen holds a Bachelor of Music in the College Conservatory of Music and a Bachelor of Arts in German Studies from Bard College. After finishing his Master’s degree at The Juilliard School, he now continues his study at Juilliard as a C.V. Starr Doctoral Fellow. His composition mentors are Joan Tower, George Tsontakis, Samuel Adler, and Robert Beaser.



Braxton Blake was raised in Galveston, Texas, where he first studied composition and theory with Francis J. Pyle. He then attended the University of Houston from 1972-1976, studying composition with Michael Horvit and Thomas Benjamin, with additional concentration in piano and conducting. He enrolled at the Eastman School of Music in 1976, where he studied composition with Samuel Adler, Warren Benson, and Joseph Schwantner. At Eastman, he served as music director of the Musica Nova Ensemble (1978-1979). He received the degrees Master of Music in 1979 and Doctor of Philosophy in 1990. Blake has participated in various music festivals, including the Aspen Music Festival, the Bayreuth Festival (1980), and the Dartington Festival, (1984, studies in composition with Peter Maxwell Davies and conducting with Diego Masson). While living in Stuttgart, he studied composition with Milko Kelemen at the Staatliche Musikhochschule from 1984-1986. His professional engagements include serving as music director for the Erick Hawkins Dance Company, New York (1981-1984), with whom he toured extensively throughout the United States, as well as guest appearances with Ensemble Modern, Frankfurt, Musik Fabrik, the Stuttgart Philharmonic, the San Francisco Contemporary Music Players, the South German Radio Choir, the Contemporary Music Alliance Stuttgart, the Koehlin Ensemble, Ensemble 20, the Stuttgart Ballet, the Studio Ensemble Stuttgart, and Musica Nova Stuttgart. He has recorded extensively for the South German Radio and has recorded for Muza and for Col Legno recordings.

Hailed by critics as a composer whose music reflects a “charging, churning celebration of the musical and cultural energy of modern-day America,” **Cindy McTee** “brings to the world of concert music a fresh and imaginative voice.” McTee has received numerous awards for her music, most significantly: the Detroit Symphony Orchestra’s third annual Elaine Lebenbom Memorial Award; a Music Alive Award from Meet The Composer and the League of American Orchestras; two awards from the American Academy of Arts and Letters; a Guggenheim Fellowship; a Fulbright Fellowship; a Composers Fellowship from the National Endowment for the Arts; and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition. Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States in such venues as Carnegie Hall, the Kennedy Center, the U.S. Capitol Building, the Hollywood Bowl, and the Sydney Opera House. In May of 2011, she retired from the University of North Texas as Regents Professor Emerita, and in November of 2011 she married conductor Leonard Slatkin. Their principal place of residence is in Bloomfield Hills, Michigan.



FACULTY AND GUEST PERFORMERS

Director of Jazz Lab Band I: Alto saxophonist, composer, and educator **David Bixler** has been steadily garnering attention for his unique playing and writing. Since moving to New York City from his native Wisconsin, David has performed and toured with the orchestras of Lionel Hampton, Toshiko Akiyoshi, and Duke Ellington. In 2000 he joined the Chico O’Farrill Afro Cuban Jazz Orchestra which was the beginning of several musical collaborations with Grammy Award-winning pianist Arturo O’Farrill. In 2008 he was invited to join the pianist’s Risa Negra sextet. On the band’s 2009 Zoho release, *Risa Negra*, David is also represented as a composer. His tune, *The Darkness Is My Closest Friend*, was cited by *Down Beat* magazine as, “the most intriguing offering on the disc.” David’s newest recording, *Auction Project*, which is co-led with Arturo O’Farrill, was released in September of 2010 on Zoho. *Auction Project* is a unique combination of jazz, Latin, and Irish music which fearlessly traverses borders. As an educator and clinician David appears at colleges and universities thorough out the world. Since 2008 he has been an Assistant Professor of Jazz Studies at BGSU. Pianist **Brad Blackham** has embraced a career as an artist and a teacher. He has been Artist/Teacher of piano and director of keyboard studies at Hillsdale College since 2005. He has performed with The Cleveland Orchestra with concerts given at Severance Hall, Blossom Music Center, and Carnegie Hall. He has also performed with the Pittsburgh Symphony, including concerts at Carnegie Hall, The Het Concertgebouw in Amsterdam, The Musikverein in Vienna, and the Barbican Centre in London. He is currently the Principal Keyboardist with the Jackson Symphony in Michigan and has served as Principal Keyboardist with the Akron and Canton Symphony Orchestras in Ohio. He has collaborated in recital throughout the United States, Canada, and a concert tour of Australia with Canadian violinist Jasper Wood. As a soloist, he has performed with the Jackson Symphony.

Canton Symphony Orchestra, The National Repertory Orchestra, and The Cleveland Institute of Music Orchestra. He received his Bachelors in Piano Performance from Kent State University, his Masters in Collaborative Piano from The Cleveland Institute of Music and is currently a doctoral candidate in Piano Performance at The Ohio State University. His teachers have included: Joela Jones, Anne Epperson, Robert Mayerovitch, Caroline Hong, and Steven Glaser.

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 Cincinnati 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 Philharmonic, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonic 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*.

Julie Buzzelli is a captivating performer who appears regularly as a freelance musician in Northwest Ohio and Southeast Michigan. As a chamber musician she works frequently with her husband, guitarist, Chris Buzzelli and with flutist, Katie Jones. Julie and Ms. Jones have appeared on WCTE’s award-winning program *Live!* from FM 91. In addition to a demanding performance schedule she is currently the adjunct instructor of harp at BGSU and is a sought after teacher with a thriving private studio as well. Ms. Buzzelli is the former principal harpist of the Dayton Philharmonic Orchestra. She has also played with the Toledo Symphony Orchestra, Lima Symphony Orchestra, American Wind Symphony Orchestra, Augusta Symphony Orchestra, Spartanburg Symphony Orchestra and Hendersonville Symphony Orchestra. As a soloist she has appeared with orchestras in the U.S. and Canada and toured the United States as a Young Artist under the auspices of the American Harp Society. She’s also performed in Holland, the Isle of Man, Israel, Switzerland and France.

Franklin Cox received B.M. degrees in cello and composition from Indiana University, as well as composition degrees from Columbia University and the University of California – San Diego, where he also served as adjunct faculty member from 1993 to 1995. He studied cello with Gary Hoffman, Janos Starker, and Peter Wiley, and composition with Steven Suber, Fred Lerdahl, Brian Ferneyhough, and Harvey Sollberger. Cox has received numerous fellowships, prizes, and commissions from leading institutions and festivals of new music, including fellowships from the Schloss Solitude and the Sacher Stiftung, the Kranichsteiner Prize for both composition and cello performance from the Darmstadt Festival (also serving on the Kompositionforum in 1994), and commissions from the 1998 Berliner Biennale and 2001 Hannover Biennale. He has performed with many leading new music groups, including SONOR, the Group for Contemporary Music, Exposé, Surplus, Kammerensemble Neue Musik Berlin, and Ensemble Köln. Since 1993, he has presented a solo recital entitled “The New Cello,” focused on original new works for the cello, more than 100 times throughout Europe and North America. In January 2006 he formed the duo C-squared with flautist Lisa Cella.

Together they have commissioned numerous new works from composers and have performed throughout the United States and in Mexico. In 2002 he began teaching on the faculty of the University of Maryland, Baltimore County, and in 2007 he joined the faculty of Wright State University. He is co-editor of the international book series, *New Music and Aesthetics in the 21st Century*. His works are published by Rugginenti Editions and Sylvia Smith Publications, and his works can be heard on Rusty Classica, Neuma Records, Solitude Edition, and Centaur Records.

Matthew McBride-Daline enjoys an international career as a chamber musician and viola soloist. He began his studies on violin with Michele Auclair of the Paris Conservatory, and continued his studies on the viola with Marcus Thompson and Martha Strongin Katz at the New England Conservatory, Boston. He received his Bachelor’s degree from The Juilliard School where he was a Teaching Assistant for Karen Tuttle and his Master’s degree from Yale University where he studied with Jesse Levine. While pursuing the Doctorate of Musical Arts at The State University of New

York, Stony Brook, Daline has worked with Katherine Murdock, Lawrence Dutton, and served as a Teaching Assistant for the Department of Music. Daline was the top prizewinner at “The Artists International Competition, 1999”, in New York City which provided a debut recital in Carnegie Hall. Since giving his viola debut in Carnegie Hall Mr. Daline has performed worldwide as a viola soloist. Mr. Daline has recently held viola and chamber music master classes at Yale University; North Carolina School of the Arts; South Florida State University; Penn State University; Yonsei University (Korea); Conservatory of Music “George Enescu”, Bucharest; University of Transilvania, Brasov (Romania); National Conservatory of Music (Costa Rica) and the School of Music and Dance; Charleville, France. Daline is a versatile musician and performs frequently as a viola soloist, chamber musician, and Principal violist in most of the major concert halls of North America including recent performances in Lincoln Center’s Alice Tully Hall, Avery Fisher Hall and at Carnegie Hall. Mr. Daline has recently performed as the principal violist of The Baton Rouge Symphony, Opera Louisiane, and with the Louisiana Philharmonic.

Penny Thompson Kruse, Professor of Violin at BGSU, has performed extensively as a soloist, orchestral and chamber musician. For five seasons she was a member of the Kansas City Symphony. Kruse has been featured as soloist with several orchestras in the Midwest, including the Bowling Green Philharmonic, Eastern Festival Orchestra, Independence Symphony, Kansas City Camerata, and the Kansas City Chamber Orchestra. Internationally, she has soloed in Hanoi with the Vietnam National Opera and Ballet Orchestra and the State Philharmonic of Sibiu in Romania. Her performance of Chen Yi’s *Chinese Folk Dance Suite* with the Bowling Green Philharmonic is available on Albany Records. As a member of the International Women’s String Quartet, she performed at the 2002 National Women’s Day in Hanoi. She has performed on the American Romanian Festival with concerts in the U.S. and in Timisoara, as well as the Romanian American Festival, giving concerts in Bistrita and Cluj. Kruse was trained at Northwestern and Yale Universities and earned her DMA from the University of Missouri-Kansas City.

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 United Kingdom premiere of Milton Babbitt’s *Divi*, Phyllis Bryn Julison said, “She puts a little Schubert in her Babbitt, and vice versa.” Norin-Kuehn has performed under the batons of Peter Bay, David Hayes, Aaron Jay Kernis, Oliver Knussen, and has been featured throughout the U.S., Canada, England, France, Germany and Italy with orchestras, ensembles and select artists including Ensemble 21, Opera Company of Philadelphia, the Philadelphia Singers, pianists Jeffrey Jacob, Margaret Kampmeier, Marilyn Nonken and Thomas Rosenkranz, and her duo Vox Electroacoustica. She has performed the roles of Pamina, Musetta, Mrs. Gobeineau and Anna Gomez on the opera stage, has thrice been guest artist at the Eastman School of Music and at such festivals as June in Buffalo and New Music from Bowling Green. Her discography features recordings on the Living Artists and SEAMUS labels. A student of the late Todd Duncan – Gershwin’s original Porgy -- at the Curtis Institute of Music (Artist Diploma), Norin-Kuehn holds vocal performance degrees from the Eastman School of Music (D.M.A., M.M.) and has studied and performed at the Aspen Music Festival, the Britten-Pears School, the Chautauqua Institute and the Lake Placid Institute. Currently on the voice faculty of Heidelberg University, she resides in Sylvania, Ohio, with her husband and their two children.

With a wide-ranging repertoire, pianist **Solungga Fang-Tzu Liu** has enjoyed an active career as a soloist and collaborator in venues across three continents. A dedicated performer of new music, Ms. Liu has performed music by many composers of our time, including the Lutoslawski *Piano Concerto* with Ossia, Steve Reich’s *The Desert Music* and *Tehillim* with Alarm Will Sound, and *Meaningful Rider* for solo piano by Robert Morris (which is dedicated to her). With AWS Ms. Liu has recorded two CDs of Reich’s major works, and a recording of *Meaningful Rider* has been released by Albany Records. In addition, Ms. Liu premiered Gregory Merti’s *Piano Concerto* with the University of Minnesota Wind Ensemble, conducted by Craig Kirckhoff in 2011. Commissioned by the Barlow Endowment for Music Composition, this concerto was written for Ms. Liu and the University of Minnesota Wind Ensemble. Ms. Liu has concertized extensively during the past several years, including performances of Ravel’s *Concerto in G Major* with Taipei Metropolitan Orchestra, a collaborative recital with Paul Merkelo of the Montreal Symphony Orchestra, solo recitals at Taiwan’s National Concert Hall, the Goethe Center in Bangkok, the Central Conservatory in Beijing, the Thailand International Mozart Festival, and a chamber concert with new music

ensemble Open Gate at Carnegie Hall. Ms. Liu is Assistant Professor of Piano at BGSU. Born in Taipei, Taiwan, Ms. Liu holds a doctoral degree in piano performance from the Eastman School of Music where she studied with Alan Feinberg, Douglas Humpherys and Elizabeth DiFelice.

Jeffrey Lyman has established himself as one of the premier performers, teachers, and historians of the bassoon in the U.S. He has been Associate Professor of Bassoon at the University of Michigan since 2006, and, prior to that, held positions at Arizona State University and Bowling Green State University. He holds an undergraduate degree from Temple University and his MM and DMA from the University of Michigan. He performs annually at the conferences of the International Double Reed Society and is a popular clinician at bassoon master classes around the world. He has given master classes and guest recitals at McGill University, USC, the Curtis Institute, the Eastman School, the Tchaikovsky Conservatory (Moscow), the Florida State University, Rice University, and many others. Lyman is also known as an author and advocate of new music, and has many publications and commissions to his credit, including works by Yuri Kasparov, John Steinmetz, John Altemeyer, David Gompper, Bill Douglas, and Kathryn Hoover. As an author, Lyman is a frequent contributor to the publications of the International Double Reed Society, and his article subjects range from textual issues in the music of Stravinsky and Canteloube through 19th century bassoon treatises and their impact on bassoon design to the biography of bassoonist and winemaker Gérard Faisandier. His article After Shostakovich, What Next?, an annotated bibliography of recent music by Moscow composers, helped to spread that repertory around the world. His most recent major project is a mixed-media web-based survey of the history of the bassoon in Mexico titled *El Bajón en México*, available on-line. With oboist Martin Schuring, he was co-host of the 1998 conference of the International Double Reed Society. Lyman appears on Summit, Le Chant du Monde, New World, Brasswell, Koch International and BlockM recordings.

Laura Melton 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 Concorso International 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 CDs of solo and chamber works of Adler and Sebastian Currier on Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. 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 solistiplom while studying at the Staatliche Hochschule für Musik in Freiburg. A graduate of the Interlochen Arts Academy, Melton is currently a summer faculty member at the Interlochen Arts Camp.

Violinist **Stephen Miahky** has garnered acclaim for his performances as a recitalist and a chamber musician throughout North America, Europe, and Asia. His most recent engagements include performances New York City's Symphony Space, Merkin Hall, and Bergemusic, Atlanta's ProMozart Society, the Princeton Chamber Music Society, the Southwest Virginia Festival of the Arts, Vancouver's Sonic Boom Festival, the American Academies in Rome and Berlin, the Netherlands' De Lakenhal, NPR's Performance Today, and for the Dalai Lama. As a chamber musician, Miahky has performed at Monadnock Music, the Walla Walla Chamber Music Festival, Kneisel Hall, Chamber Music Ann Arbor, with the Michigan Chamber Players, the Bryant Park Quartet, the iO Quartet, and with the Pittsburgh New Music Ensemble. Miahky is currently a member of Brave New Works and a rotating concertmaster with the IRIS Orchestra in Memphis, TN. He has also served as guest concertmaster of the Columbus ProMusica, the Illinois Symphony, and the Kansas City Symphony. Miahky has been a soloist with the Ohio University Symphony Orchestra, Cornell Symphony Orchestra, the Cornell Chamber Orchestra, the Ann Arbor Symphony, the Brave New Works Ensemble, the

Aspen Contemporary Ensemble, the IRIS Orchestra, and the University of Michigan Philharmonia. He can be heard on the Albany, AMP, New Dynamic, Edition Modern, and Naxos record labels. A native of Akron, Ohio, Miahky received his D.M.A. from Rutgers University where he received the Bettenbender Award for outstanding artistic achievement. He received his B.M. and M.M. from the University of Michigan and remains the university's only two-time winner of the Earl V. Moore Award for outstanding achievement. His major teachers include Arnold Steinhardt, Paul Kantor, Stephen Shipp, and Alan Bodman. He has given master classes at UT-Austin, NYU, Ithaca College, Utah State University, Tufts University, as well as throughout Korea. Miahky currently serves on the faculty of the Montecito International Music Festival in Santa Barbara, CA, and served on the faculties of Cornell University and Ohio University.

Nermis Mieses has been recently appointed Assistant Professor of Oboe at BGSU. Prior to this appointment she held positions at the University of Kentucky (Lexington, KY), Ohio Northern University (Ada, OH), and Hillsdale College (Hillsdale, MI), and maintained a private studio in Ann Arbor, MI. Mieses is an active performer. In 2011, she won first place in the First International Oboe Competition, held in Santa Catarina, Brazil, and received the Best Brazilian Music Interpretation Prize. She also garnered second place at the Society for Musical Arts 2012 Young Artist Competition, Ann Arbor, MI. She has appeared in solo performances at the Kennedy Center for the Performing Arts in Washington, D.C., and the Cranbrook Music Guild Series in Bloomfield Hills, MI, and has soloed with the Michigan Philharmonic Orchestra on the oboe d'amore. Currently principal oboe of the Michigan Opera Theatre in Detroit, and former principal of the Michigan Philharmonic, she has also performed throughout Michigan with the Dearborn, Ann Arbor, Sphinx, Rochester, Lexington Bach Festival, and Symphony of the Lakes Orchestras. On a national scale, she has appeared in concerts with the Puerto Rico Symphony Orchestra (San Juan, PR) and the National Repertory Orchestra (Breckenridge, CO) and toured Denmark with the Thy Chamber Music Festival (2011). She holds DMA and MM degrees from the University of Michigan under Nancy Ambrose King and BM from the Conservatory of Music of Puerto Rico, under Frances Colón.

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. He holds memberships in the American Bandmasters Association, 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.

Canadian flutist **Conor Nelson** gave his New York recital debut at Carnegie Hall's Weill Recital Hall and has appeared frequently as soloist and recitalist throughout the United States and abroad. Solo engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, the Flint Symphony, and numerous other orchestras. Other recent highlights include performances at Carnegie Hall's Zankel Hall, the Kimmel Center in Philadelphia, and a recital last season at the Tokyo Opera City Hall which received numerous broadcasts on NHK Television. The only wind player to win the Grand Prize at the WAMSO Young Artist Competition, he also won first prize at the William C. Byrd Young Artist Competition. Dr. Nelson is currently the assistant professor of flute at BGSU. He previously taught at Oklahoma State University and has given master classes at over forty colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony

Brook University where he was the winner of the school-wide concerto competitions at all three institutions. His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis and Susan Hoepfner. For more information, visit www.conornelson.com

Susan Nelson is the Assistant Professor of Bassoon at BGSU, and enjoys an active career as a performer, teacher, and clinician. She recently taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. In the summer Nelson teaches at the Bocal Majority Bassoon Camp and BGSU's Double Reed Camp. She has performed with the annual Classical Music Festival in Eisenstadt, Austria, as well as the Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and the Helena Symphony. Nelson taught at both Adrian and Heidelberg Colleges and was a member of the Heidelberg faculty wind quintet. She also held the position of principal bassoon in the Great Falls Symphony and was a member of the Chinook Winds quintet in Great Falls, Montana. She has received the top award at the Midwest Double Reed Society Young Artists Competition, was a finalist in the University of Oklahoma Concerto Competition, a finalist in the Arapahoe Philharmonic Concerto Competition, and won third place in the Ann Arbor Society for the Musical Arts competition. She is a graduate of the University of Kansas, the University of Oklahoma, and the University of Michigan. Her primary teachers include Jeffrey Lyman, Carl Rath, and Alan Hawkins.

J.J. Pearce is a percussionist and conductor currently living in Bowling Green, Ohio. He holds a bachelor's degree in music performance on percussion from Indiana University, and recently finished work on his master's in orchestral conducting at Bowling Green State University. Upon graduation, he was hired to direct the New Music Ensemble at BGSU. His work as a percussionist has earned him the prestigious Performer's Certificate from Indiana University, and he currently serves as a mentor with the Detroit Civic Youth Orchestras.

Andrew Pelletier, horn, is a Grammy Award-winning soloist and chamber musician regularly performing across the United States. Principal horn of the Michigan Opera Theatre (Detroit Opera House) and Ann Arbor Symphony, he was the first-prize winner of the 1997 and 2001 American Horn Competition. Active nationally as a solo artist, he has appeared at the International Horn Society Annual Symposia in 1997, 2003, 2005, 2009 and 2013 and has presented solo performances in 25 U.S. States, England, Canada and Mexico. As a member of Southwest Chamber Music, he won a 2005 Grammy Award for Best Classical Recording (small ensemble category). Dedicated to new music, he has commissioned and premiered over 20 works for the horn as a solo voice. He spent almost a decade as an active freelance performer in Los Angeles and can be heard on film soundtracks for *Battle: Los Angeles*, *Your Highness*, *Letting Vengeance Wait*, *The X-Men*, *Against the Ropes*, and *Frequency*, as well as various television movies for Lifetime TV and the Sci-Fi Channel and has recorded for Cambria Master Classics, Koch International, Delos and MSR Classics labels. Since 2004, he serves as the Associate Professor of Horn at BGSU.

Pianist **Thomas Rosenkranz** is a member of the piano faculty at BGSU. He has performed on four continents and is in demand internationally as a soloist, chamber musician, and artist teacher. He is a recipient of the Classical Music Fellowship Award from the American Pianists Association and a former Cultural Ambassador sponsored by the U.S. Department of State. He has been featured in such venues as the Kennedy Center, Miller Theatre, (Le) Poisson Rouge, as well as Festivals worldwide at Lincoln Center, June in Buffalo, Music in the Mountains, Intermedia, Shanghai New Music Week, Hell Hott in Hong Kong, Vianden in Luxembourg, and the Carthage International and October Musicale in Tunisia. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, Northwest Chamber Orchestra of Seattle and was the featured soloist for the Oberlin Conservatory Orchestra's tour of China. Since 2006 He has been a member of the summer faculty at the Soundscape Festival in Italy and this summer joins the faculty at Perugia Music Fest. He was visiting professor of piano at the Sichuan Conservatory of Music in China in 2011 for a series of masterclasses, lectures, and concerts. In addition to his solo work, he is a member of the New York City based contemporary music ensemble, Signal and tours frequently with the piano and percussion quartet, Hammer/Klavier and with Musicians from Soundscape.

Eric Rutherford is the newly appointed Adjunct Instructor of Bassoon at Heidelberg University where he performs with the Faculty Woodwind Quintet. He is currently a doctoral candidate in bassoon performance at the University of Michigan. In addition to his teaching at Michigan, he has maintained a private studio in the Ann Arbor area for several years and has served as a bassoon clinician for the Plymouth-Canton Schools. Mr. Rutherford keeps an active chamber music and orchestral performance schedule, is a current member of the Adrian Symphony Orchestra, and has appeared in performance with various ensembles throughout the United States, Canada, Denmark, and China. In addition, he performs extensively throughout the region as a freelance musician and has appeared with the Arbor Opera Theatre and orchestras of Ann Arbor, Toledo, and Windsor (Ontario), among others. Mr. Rutherford has also participated in the summer music institutes of the Texas Music Festival, Brevard Music Festival and Thy Chamber Music Festival.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conn-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shruide. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Maria Sampen, Associate Professor of Violin at the University of Puget Sound in Tacoma, Washington, enjoys a vibrant musical career as a soloist, chamber musician, orchestral performer, recording artist and teacher. She is in demand as a performer of both standard repertoire and new and experimental works. Her performing engagements have taken her around the world, and she has played in Europe, Asia, Canada and all over the United States. In addition to her busy performing schedule, Sampen is a dedicated teacher. Sampen holds bachelor and doctoral degrees from University of Michigan and a Master of Music degree from Rice University. Her major teachers include Paul Kantor, Kenneth Goldsmith, and Paul Makara. During the academic year, Sampen performs frequently with her new music group, Brave New Works (bravenewworks.org), the IRIS Orchestra (Germanatown, Tennessee), and the Puget Sound Piano Trio.

Jamie Leigh Sampson has composed for a wide range of ensembles, including the Ognì Suono Saxophone Duo, the BGSU Philharmonia, and the Toledo Symphony Youth Orchestras. She recently completed several works for female voices in collaboration with soprano Amanda DeBoer Bartlett and the Quince Contemporary Vocal Ensemble. As co-founder of AD•ective New Music, LLC, Jamie coordinates the publication of contemporary music scores and the production of a concert series in Northwest Ohio, while maintaining a private composition and performance studio. Sampson has performed professionally as a bassoonist with the Western New York Chamber Orchestra, the Glimmerglass Opera Orchestra, and the Southern Tier Symphony, she currently serves as the bassoonist for AD•verb, a trio d'anches based in Michigan and Ohio. Jamie has commissioned or premiered many works of fellow composers and performed on several new music festivals. She is currently researching a book on contemporary techniques for the bassoon, which includes an extensive study of over 200 multiphonic possibilities.

Kevin Schempf is Associate Professor of Clarinet at Bowling Green State University, solo clarinetist with the Pittsburgh New Music Ensemble, and he regularly plays bass clarinet with the Toledo Symphony. A graduate of the Interlochen Arts Academy and the Eastman School of Music, he performed with the United States Coast Guard Band and toured with them throughout the United States and to St. Petersburg, Russia. A frequent soloist with the band, he was featured on NPR broadcasts and on their 75th Anniversary CD Recording. He was on the faculty at Connecticut College and performed with the New London Contemporary Ensemble. He has also taught at Wesleyan University where he played with the New World Consort. Mr. Schempf played second and Eb clarinet with the Syracuse Symphony Orchestra for nine years, appearing as a concerto soloist on several occasions. He has also performed with the Detroit Symphony, Hong Kong Philharmonic, Boston Symphony Orchestra, the Fort Wayne Philharmonic, Lakeside Symphony and the Chautauqua Orchestra. Chamber music engagements include performing

with Brave New Works, the Ying Quartet, concerts and a CD recording with the Society for New Music in Syracuse, NY, appearances at the Skaneateles Festival, the Harkness Festival, the Wall Street Chamber Players, at Lakeside. An avid performer of contemporary music, he was a member of the Pittsburgh New Music Ensemble from 2003-2008 and Brave New Works from 2007-2009. He has collaborated with the TILT Dance Company of Maui, CrossSound in Alaska, fEARnoMUSIC of Portland, the Walla Walla Chamber Music Festival, Sympatico Percussion Ensemble, and NOVA music series in Salt Lake City. CD recordings include the premiere recording of Stephen Albert's *Wind Canticle* with the Bowling Green Philharmonia, *Appalachian Spring* with the Nashville Chamber Orchestra, *Drunk'n Moon/Night Music* and *against the emptiness* with the Pittsburgh New Music Ensemble.

Roger B. Schupp is Professor of Percussion and Jazz Studies at BGSU. Schupp received his Doctor of Musical Arts in percussion performance and jazz studies from the University of Texas at Austin. A versatile performer in the areas of classical, jazz, and world music, Schupp has performed in a variety of ensemble including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Toledo and Austin Jazz Orchestras. He has performed and recorded with such diverse artists and ensembles as the Royal Ballet of London, New York Voices, Marvin Hamlisch, Tommy Tune, Bob James, Clark Terry, Terrance Blanchard, Chuck Berry, Amy Grant and the Broadway touring casts of *A Chorus Line*, *Spamalot*, and *Wicked*. His playing can be heard on labels such as RCA, CBS, MCA, Sony, Naxos, Albany, and Seabreeze among others. Roger is an active member of the Percussive Arts Society and serves on that organization's Contest and Audition Procedures Committee. Schupp has presented concerts, clinics, and masterclasses in over 30 states and 20 countries on 5 continents. He is an active performer and current member of the Toledo Symphony Percussion Trio, Toledo Symphony Concert Band, and Toledo Jazz Orchestra. Schupp is an

artist/clinician for the Pearl Drum Company, Adams Percussion, Zildjian Cymbals, Innovative Percussion, and Remo Drum heads. Listen for Roger on recent CD releases by composers Samuel Adler, Michael Daugherty, and Shane Hoose, the Hawk-Richard Jazz Orchestra, the Toledo Jazz Orchestra, Three and One, and guitarist Chris Buzzelli.

As an active soloist and chamber musician, **Isabelle Huang Streng** (Izzy) is best known with her expressive and lyrical marimba playing. Her highlights in the past years including the percussion workshop with the Composer Fellowship Program of the Los Angeles Philharmonic, the premier of *Isabelle Dances* by Steven Stucky at the 31st Annual New Music Festival at BGSU, and premiers of works by Mikel Kuehn, Catherine Likhuta, and Huan-Wei Lu. Izzy received her DMA in contemporary music in BGSU in December 2012, where she studied with Dr. Roger Schupp. Prior to her study at BGSU, she studied with Gordon Stout at Ithaca College for her M. M. and studied with members of Ju Percussion Group in Taiwan for her B. M. Izzy is now an adjunct assistant professor of percussion at BGSU.

Along with teaching literature, music, and writing at BGSU and other schools, **Rob Wallace** is an active percussionist in a number of genres, ranging from Hindustani classical music to free improvisation. He has performed and/or recorded with many artists, and his recordings can be found on the pMentum and Ambiances Magnétiques labels. He recently co-edited (with Ajay Heble) the essay collection *People Get Ready: The Future of Jazz is Now!* (Duke, 2013).

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