



46th ANNUAL
NEW MUSIC
FESTIVAL

Celebrating the 50th Anniversary of the College of Musical Arts and
the many composers and performers who have made BGSU a hub
of new music for nearly a half century.

Thursday, October 16

2:00 p.m. Bryan Recital Hall

Panel Session: Witulski, Bayolo,
Chambers, Chan, Chin

3:30 p.m. Bryan Recital Hall

Concert 1: Solo & Chamber works by Jung,
Schofield, Chin, Bayolo, McClure, Park,
Leroux

8 p.m. Kobacker Hall

Concert 2: Chamber & Wind Ensemble
works by Chambers, Chan, Udow, Burtzos

Friday, October 17

9 a.m. Moore Musical Arts Center Choral
Rehearsal Hall 1040

Masterclass: Meridian Arts Ensemble

10:30 a.m. Bryan Recital Hall

Concert 3: Solo & Chamber works by Fitch,
Mumford, Cheah, Ernste, Hartke

2:30 p.m. Kobacker Hall

Concert 4: Solo & Chamber works by Kohn,
Hoffman, Kasprzyk, Dietz, Zare, Hsu &
Kemper

4:30 Bryan Recital Hall

Paper Session: Ebright, Oting Har,
Besingrand

8 p.m. Kobacker Hall

Concert 5: Meridian Arts Ensemble, works
by Lewis, Nazziola, Bayolo, Grabois,
Sanford, Nelson

Saturday, October 18

9:00 a.m. Moore Musical Arts Center

Classrooms 1002, 1004, 2002, 2008

Masterclass: Resonate Project Composers

10:30 a.m. Bryan Recital Hall

Concert 6: Solo & Chamber works by
Albert, Feliz, Rogers, Berg, Johnston, Eagle

1:30 p.m. Moore Musical Arts Center

Classrooms 1004, 2002, 2008

Masterclass: Resonate Project Composers

3 p.m. Bryan Recital Hall

Concert 7: Resonate Project works by
Holland, Nabors, Davis, Balter

8 p.m. Kobacker Hall

Concert 8: Orchestra & Choral works by
Mariano, Williams, Cline, Hagen,
Thompson, Shrude, Esmail, Adler

Panel Session
October 16, 2:00 p.m.
Bryan Recital Hall

“Creativity, Ownership, and Connection in the Attention Economy”

Christopher Witulski, moderator
Armando Bayolo
Evan Chambers*
Patrick Chin Ting Chan*
Hong-Da Chin*

Concert 1
October 16, 3:30 p.m.
Bryan Recital Hall

Kinetic Dissipation (2024).....Yeonsuk Jung*

2024 winner of the BGSU Competitions in Music Performance - Composition Division
Shelly Du, harp

Hexing (2024).....Thanakarn Schofield

Hannah Levinson, viola
Garrett Evans*, soprano saxophone

sounding field (2017).....Robert McClure*

Wesley Nielsen, tenor trombone
Ryan Hogue, bass trombone
Sakda Pharchumcharna, tuba

Poem Recitation (2012).....Hong-Da Chin*

Hong-Da Chin*, dizi

Consolations (1994).....Armando Bayolo

I. A Slumber did my Spirit Seal
II. Be Near Me
III. A Dirge

Sarah Luebke, soprano
Kevin Bylsma*, piano

Elegy No. 2 (2017).....Joo Won Park

Joo Won Park, laptop

PPP (1994).....Philippe Leroux

Shannon Lotti, flute
Stephen Eckert, piano

*BGSU Alum

Program Notes (Concert 1)

Kinetic Dissipation is my exploration of how energy moves, changes, and ultimately fades. The concept of entropy—the gradual loss of energy—fascinated me while writing this piece. I found myself thinking about how we experience this in music: sometimes energy dissipates gradually, like a soft breeze, while at other times, it crashes and vanishes in an instant, leaving behind an eerie stillness. Writing this for solo harp felt natural. The instrument itself is such a clear representation of kinetic energy: the act of plucking the strings transforms physical motion into sound, which reverberates before inevitably fading into silence. There's something beautiful in that process, something that feels both fleeting and infinite. This piece has moments of frantic intensity and rapid shifts, where the energy almost gets away from you, followed by slower, quieter passages where the energy lingers just a little longer before slipping away. Through these contrasts, I wanted to capture the unpredictable nature of energy as it moves through time and space. Kinetic energy can transform in other energy.

Though the piece is called **Hexing**, one might imagine something like a spellbound (nothing could be wrong with a little magic?). However, the title and the composition itself reinterpret the hexagonal texture in both visual and digital arts, exploring the intricate layers of texture and repetition cycles that gradually transform over time.

sounding field is a piece for low brass trio written for Ohio University's 3BASSO. The title refers not only to the practice of making sound but, more pointedly, to the practice of depth finding for a body of water. The piece employs a rigid pitch field across the combined ranges of the three instruments. As such, it is an exploration of this pitch field, eventually finding the outer reaches and hidden melodic quirks. The formal aspects of *sounding field* were developed after a great deal of thinking about gyl (African xylophone) music and Classical Indian music. They are formally similar in that there can be an introduction in which the scale or pitch field is worked through improvisationally. This connection came to light after a conversation with composer Asha Srinivasan on her own Classical Indian-inspired music. In gyl music, this introduction is called the piila and is meant to "warm up" the instrument. I think in both these contexts, this introduction also serves to slowly teach the audience about the work. In the case of *sounding field*, I've used the first section to teach the audience the pitch field that is used throughout the piece as well as important melodic ideas. The second and final section develops and explores these initial ideas against a driving, rhythmic texture.

Poem Recitation is inspired by Chinese poetry that has been an important part of Chinese culture for thousands of years. In this piece, I treat the dizi soloist as a poet that recites a poem and brings out the emotion and meaning of it. The poem I had in mind for this piece is the famous *Thoughts on a Silent Night* by Tang dynasty poet Li Bai, in which he reflects on his homesickness.

Consolations is a set of three songs written in 1994 while I was a student at the Eastman School of Music. They are dedicated to my friend, Juniper Phillips, whose father had passed that year. Having lost my own father at a young age, I decided to honor both Juni's dad's and my own memories with these three settings of Romantic English poets.

I. "A Slumber did my Spirit Seal"

A slumber did my spirit seal;
I had no human fears:
She seemed a thing that could not feel
The touch of earthly years.

No motion has she now, no force:
She neither hears nor sees;
Rolled round in earth's diurnal course,
With rocks, and stones and trees.
-William Wordsworth

II. "Be Near Me"

Be near me when my light is low,
When the blood creeps, and the nerves prick
And tingle; and the heart is sick,
And all the wheels of Being slow.

Be near me when the sensuous frame
Is rack'd with pangs that conquer trust;
And Time, a maniac scattering dust,
And Life, a Fury slinging flame.

Be near me when my faith is dry,
And men the flies of latter spring,
That lay their eggs, and sting and sing
And weave their petty cells and die.

Be near me when I fade away,
To point the term of human strife,
And on the low dark verge of life
The twilight of eternal day.
-Alfred Lord Tennyson, fr. *In Memoriam A. H. H.*

III. "A Dirge"

Why were you born when the snow was falling?
You should have come to the cuckoo's calling,
Or when grapes are green in the cluster,
Or, at least, when lithe swallows muster
For their far-off flying
From summer dying.

Why did you die when the lambs were cropping?
You should have died at the apples' dropping,
When the grasshopper comes to trouble,
And the wheat-fields are sodden stubble,
And all winds go sighing
For sweet things dying.

-Christina Rossetti

Elegy No. 2 was commissioned and premiered by Sarah Plum in 2017. Since then, I have presented it with melodica in my solo concerts. It works well as a contrasting piece to my no-input mixer repertoire or improvisational works.

PPP was commissioned by the French festival *Aujourd'hui Musiques* dedicated to its creators, Annie Ploquin-Rigniol and François-Michel Rigniol. The meaning of the title is deliberately mysterious; however, it evokes Philippe se Penchant sur son Passé (Philippe leaning on his past). In this score, the principle of continuity dear to the composer, Philippe Leroux, returns, inseparable from a desire of a continual generation of figures. This continuity is made from tangled persistences which assist each other in a common effort of continuing. The principle behind the piece proceeds from a clear will of logic. All of the work's ideas are derived either from an initial sound that already carries its own developments or processes which, white-hot, must exhaust themselves

and perish. But these movements, reversed for those who would care to distinguish them, are always complementary. In this sense, the work can be heard as a sonic metaphor for the laws of the living, for which elements that are destroyed already generate others in the act of disappearing.



Yeonsuk Jung (b. 1998) is a Korean-born composer whose works explore harmonies through both analog and digital processes. His compositions span from chamber to electronic music, incorporating acoustic and digital sound production methods. Drawing inspiration from urban planning concepts, he melds eclectic sounds and innovative compositional structures to create immersive auditory experience.

Thanakarn Schofield is a Thai composer based in New York. His work explores the fusion of sonic ritual and drama, seeking an amalgamation of multicultural influences with particular emphasis on geographical sonic elements, historical connotations, and political contexts. His

compositions have been performed across more than 20 countries in Asia, Europe, and America, and featured in major festivals such as Darmstadter (Germany), 80th Composers Conference (USA), Fête de la Musique Berlin, ReMusik (Russia), Dutch Harp Festival (Netherlands), 26th Young Composer Meeting-Orkest de Ereprijs (Netherlands), Summer Sound (Finland), Simpósio Internacional de Música Nova (Brazil), IntAct Festival (Thailand), and among others.



Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCMEF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ-ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tapspace Publications as well as on ABLAZE, Albany, Cero, Neuma, Parma, and SEAMUS Record labels. He is the recipient of multiple Ohio Arts Council Individual Excellence Awards and was recently named the 2023 Music Teachers National Association Distinguished Composer of the Year. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.

Hong-Da Chin's music has been performed by New Thread Quartet, Marilyn Shrude, John Sampen, the Toledo Symphony Orchestra, Khasma Piano Duo, No Exit New Music Ensemble, Bent Frequency, Ogni Suono Saxophone Duo, Patchwork, Newphonia Ensemble, among others. Besides composing, Chin plays the Chinese flutes and has performed at the Carnegie Hall, Alice Tully Hall, Metropolitan Museum of Art, DiMenna Center, among others. Chin is faculty of Composition and Music Theory at Western Illinois University, a member of the ADJ•ective Composers' Collective and the Society of Malaysian Contemporary Composers. Besides his musical activities, he is an avid badminton player.



Armando Bayolo is a composer whose music ranges from the audacious to the playful to the beautifully lyrical. His belief that all art is communication is manifested by creating music that reflects the world in which we live: life's joy and grief, triumphs and challenges, and the social and political trials and triumphs we all face on a daily basis find a voice in his work. His Cancionero de luto, a lyrical meditation on death, is filled with a "high degree of poetic expressiveness" (Music Web International); his saxophone quartet, A Play of Shadows, combines "the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism" (Sequenza21); and Last Breaths, a setting of the last words of black men murdered by police, gives voice to their rage with the kind of "fierce grandeur" and "driving power" (The Washington Post) for which his music has been praised. Armando fell in love with music at age four, when he first heard an orchestra in the score to Star Wars. His musical world opened up dramatically when, at 16, he attended the National Music Camp at Interlochen, Michigan, where he stayed to complete his high school studies with an intense focus on music. He went on

to receive degrees from the Eastman School of Music, Yale University, and the University of Michigan. In 2005, he founded Great Noise Ensemble in Washington, DC, and led the ensemble as Artistic Director for 15 years, presenting contemporary music to audiences throughout the DC region and the rest of the U.S. He currently serves on the faculty of the University of Illinois Urbana-Champaign and lives in St. Louis, Missouri with his wife and two cats.

Joo Won Park makes music with electronics, toys, and other sources that he can record or synthesize. He is the recipient of the Knight Arts Challenge Detroit (2019) and the Kresge Arts Fellowship (2020). His music and writings are available on ICMC DVD, Spectrum Press, MIT Press, PARMA, Visceral Media, MCSO, SEAMUS, and No Remixes labels. He teaches Music Technology at Wayne State University.



Philippe Leroux, Philippe Leroux was born in Boulogne Billancourt (France) in 1959. And was educated at the Paris Conservatory. In 1993 he was selected to enter the Villa Medici in Rome for two years. His compositional output (about seventy works to date) includes symphonic, vocal, electronic, acousmatic and chamber music. He has received commissions from the French Ministry of Culture, Radio-France Philharmonic Orchestra, Südwestfunk Baden Baden, IRCAM, Percussions de Strasbourg, Ensemble Intercontemporain, Ensemble Court-Circuit, the Nouvel Ensemble Moderne de Montreal, Koussevitsky Foundation, San Francisco Contemporary Music Players, Orchestre National de Lorraine, Orchestre Philharmonique de Nice, and many others. His music has been performed by BBC Symphony Orchestra, Tonhalle Orchester Zürich, BBC Scottish Symphony Orchestra, Philharmonia Orchestra, Czech Philharmonic, and at major festivals including Donaueschingen, Radio-France Présences, Venice Biennale, Bath Festival, Stockholm ISCM, Barcelona Festival, Bergen Festival and more. His awards include the Prix Hervé Dugardin, SACEM Prize, André Caplet Prize, Nadia and Lili Boulanger Prizes, Salabert Prize, and Arthur Honegger Prize. In addition, he has given lectures and taught at the University of California -

Berkeley, Harvard University, Grieg Academy, Columbia University, Royal Conservatory of Copenhagen, University of Toronto, Fondation Royaumont, American Conservatoire at Fontainebleau, Paris and Lyon Conservatoires Nationaux Supérieurs, Domaine Forget (Quebec), and Tchaikovsky Conservatory. Currently he is Associate Professor in composition at the Schulich School of Music, McGill University.

Concert 2
October 16, 8 p.m.
Kobacker Hall

Thorn and Flare (2010).....Evan Chambers*

I. Thorn

II. Flare

Benjamin Hoffman, violin
Justin Johnston, clarinet
Yevgeny Yontov, piano

fuse II (2019).....Patrick Chin Ting Chan*

William Hermanowski*, theremin
Liam Battle, cello
Jacob Loitz*, alto saxophone
Wesley Nielsen, trombone with effects
Jared Beu, tam-tam

Topsy Turvy (2008).....Michael Udow

Christopher Harris, percussion
Jacob Koch, percussion
Dean Kyle, percussion
Cahaya Odle, percussion

INTERMISSION

D[RAM]EDY (2023).....Alex Burtzos

I. trying to forget

II. trying to remember

MACCM Commission
Bowling Green State University Wind Symphony
Matthew Dockendorf, conductor
Laura Melton, piano

*BGSU Alum

Program Notes (Concert 2)

Thorn and Flare (2009) draws to some extent from Albanian traditional instrumental music, specifically the semi-improvisational music called *Kaba*, or “music with tears.” I traveled to Albania in 1995; my trip around the south of the country was one of the most amazing experiences of my life, full of encounters with wonderful people, beautiful landscapes, and breathtaking music. This piece seeks an uncomfortable synthesis between Albanian-inspired musical elements and some of the harmonic vocabulary of Western late-Romantic period chromaticism. The music leads into and out of strong feelings, through nearby spaces that mitigate the dark mood, finding the edges between sorrow and tenderness, between rage and charged excitement.

I: Thorn: Pierced by longing; turning, stricken with that sad thorn ache, reaching toward something that will not be. Cast out by desire, but caught in the pull of its waters, worrying the hurt as if sinking into currents of yearning were the only way to reach those dark pools of tender melancholy at the edge of the shallows.

II: Flare: A flash: burning with sudden bitterness that winds tight around itself, wearing down grooves, deeper and deeper in frustrated circles. An agitated thrill in fanning the flames of blind anger that ends up tearing at the air, finally snapping off in brittle fury.

The piece was written for the Verdehr Trio, who premiered the work in 2010 and recorded it in 2011.

Written for the Ball State University Electroacoustic Ensemble, **fuse II** is second in a series of controlled aleatory compositions that explore the idea of fusing different timbral materials into one entity. The performers are given non-pitched, notational but sometimes graphical rhythmic guidance in a timed improvisation. They are also given the freedom to choose the high, low, and non-pitched instruments, while amplification or live electronics can be added as an augmentation as well. Each performing quintet will eventually find their own way to “fuse” the materials.

Topsy-Turvy was commissioned by Professor Gang-Ku Lee, for the Akademie Percussion Ensemble of Seoul, Korea. Professor Lee requested an exciting drumming work to close the percussion ensemble’s Spring 2008 concert touring program. One goal I had was to compose a rhythmically energized work that continually subverted the comfort zone common in most of the world’s popular dance musics, while captivating, rather than losing the interest of the sophisticated listener. The result is a Middle Eastern or Bulgarian type of rhythmic groove with the following pattern: five beats of 3,3,4,3,3 sixteenth notes and a 9/8 measure grouped into six beats of 3,3,4,3,3,2 sixteenth notes. Counterpoint occurs by overlaying other beat-groupings of the basic sixteenth note pulse. This composition will most likely be felt and heard by the performers and the audiences as an American work because, although there is a sense of interdependence within the community of the ensemble, there also is a strong sense of independent confidence that is needed to achieve a performance that “cooks”. The “B Section” of this work is the “tipping of my hat” to the influential American composer Henry Cowell whose students, among others, included John Cage and Lou Harrison. Later in the second “A Section,” a 2/4 metered, seemingly stereotypical “rock” groove, begins; but the listener is caught off balance using odd numbered beat groupings that circumvent one’s sense of proportional balance. Put simply, if a couple danced the Foxtrot, Samba, Waltz or Mambo to this work, they might fall over.

D[RAM]EDY is a concerto for piano and wind ensemble commissioned by a consortium of collegiate wind ensembles across the United States. The commissioning schools include Bowling Green State University, University of Kansas, Kansas State University, Lawrence University, University of Central Florida, University of Houston, University of Missouri Kansas City, and University of Wisconsin. The piece was played for the first time in Steinmetz Hall in Orlando, Florida, with pianist Jenny Lin performing the solo part. The following program notes accompanied the first performance: No remembrance is fully happy or fully sad. The emotional quotient of memories shifts and slides with the passage of years. A miserable weekend spent camping in the rain might, in time, become a fond recollection of hours spent with friends. A cheerful holiday celebration might, after the passing of a loved one who was there, become tinged with retrospective melancholy. Joy and sorrow are like the two faces of a coin, one aimed into the future, the other into the past, to be experienced in different ways from different vantage points. **D[RAM]EDY** attempts to capture this ambiguity. It rushes angrily away from a memory, blinded by tears, only to discover that the memory was, in the end, a happy one, meant not only to be retained, but cherished.



Matthew Dockendorf is Director of Bands and Assistant Professor of Music Education at Bowling Green State University. His duties include guiding all aspects of the concert band program, artistic director of the BGSU Wind Symphony and teaching courses in undergraduate and graduate conducting and music education.

Dr. Dockendorf is an advocate for new music, music education, and developing artistry in all ages of musicians. He has most recently commissioned and premiered works by composers Kevin Day (*Glimmerglass Concerto*), Annika Socolofsky (*The Full Hundred*), Alexandra Gardner (*Concerto for Saxophone*); and collaborated with ~Nois Saxophone quartet and Viet Cuong. Other collaborations include Stacey Berk, Lindsay Bronnenkant, Peter Cooper, Henry Dorn, Tyler Grant, Jennifer Jolley, Ricardo Lorenz, David Maslanka, Abigail Nims, Chris Pilsner, Kevin Poelking, Ivette Herryman Rodríguez, James Stephenson, Luka Vezmar, and Cheldon Williams.

Dockendorf maintains an active teaching, conducting, and clinician schedule with engagements throughout the United States. He has guest conducted high school and middle school bands in Colorado, Georgia, Minnesota, Missouri, South Carolina, and has presented clinics at various state music conferences, the Texas Music Educators Association convention, and the Midwest Band and Orchestra Clinic.

Laura Melton, Professor of Piano Bowling Green State University, has performed in Asia, Europe, South America and throughout the US. A prizewinner in several major international competitions, Melton has appeared as a soloist with the National Symphony Orchestra at the Kennedy Center in Washington, DC, the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, and the International Chamber Orchestra in California. She has been featured on Südwestfunk Radio (Germany), Kol Israel, Radio Nacional de España and National Public Radio’s *Performance Today* in celebration of the birthday of composers, John Corigliano and Samuel Adler.

Melton received rave reviews for her Naxos American Classics Series CD, *Solo Piano Works of Sebastian Currier*. *Gramophone* hails her as “an artist who can tame formidable technical beasts and bring colorful delineation to a multiplicity of moods and textures.” *The New York Times* praises her playing as “expressive and with dexterous flair.” Additional recordings include solo piano and chamber music works by Samuel Adler for Naxos, and Currier’s violin and piano works for Albany Records with violinist, Yehonatan Berick.



Melton is an avid chamber musician and has appeared in several US summer festivals including Ravinia, Aspen, and Sarasota, as well as European festivals in Holland, Switzerland, Germany and Greece. 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.

Melton’s 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 and student of Michael Coonrod, Melton taught at the Interlochen Arts Camp for 12 summers. Prior to her BGSU appointment in 1999, Melton was on the faculty of the Idyllwild Arts Academy in California.



Evan Chambers (b 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan. His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminus. Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies, among others; and at Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, and the American Composers Forum. He has been a resident of the MacDowell Colony and Yaddo, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records. (Photo: Myra Klarman)

Patrick Chin Ting Chan (b. 1986) grew up in Hong Kong and came to the United States in 2003. He has been featured in events including Ars Electronica, IRCAM's ManiFeste, ISCM World Music Days, UNESCO International Rostrum of Composers, and Venice Art Biennale, among others. He has worked with ensembles such as City Chamber Orchestra of Hong Kong, Ensemble intercontemporain (France), Ensemble Metamorphosis (Serbia), eighth blackbird (U.S.), Hong Kong New Music Ensemble, Mivos Quartet (U.S.), and New York New Music Ensemble, with performances in more than thirty countries. His scores are published through Babel Scores and Universal Edition. He is also an active performer and improviser of accordion, guqin, as well as live electronics using a Eurorack modular system and other custom interfaces on the computer. He is currently an Associate Professor of Music Composition at Ball State University.



Michael Udow was the 2014-15 Composer-in-Residence with the Colorado Chamber Orchestra. Michael has composed operas, film scores, orchestral and wind ensemble works as well as numerous chamber music and solo compositions. Having retired after a distinguished career at The Santa Fe Opera (Principal Percussion 1968 — 2009) and the University of Michigan (1982 — 2011 Emeritus Professor), Michael devotes his full time energy towards composing. Michael continues to provide residencies at conservatories and universities around the world. His composition teachers included Warren Benson, Herbert Brün, Edwin London, Thomas Fredrickson, Paul Steg, Włodzimierz Kotoński and he credits Salvatore Martirano, Ben Johnston, Gordon Binkerd, Morgan Powell and Neely Bruce for their informative contributions. Michael's percussion education began with Doc Meyer and continued with Bob Lee, F. Michael Combs, Jack McKenzie, Frederick Fairchild, Russell Hartenberger, Michael Ranta, Alan Abel and his BM, MM & DMA professor, Thomas Siwe. Born in 1949 in Detroit, Michigan, Udow began his musical studies at the piano and began formal composition studies with Warren Benson at the Interlochen Arts Academy. After joining the New Orleans Philharmonic and travelling on a Fulbright to Poland, Michael returned to the United States to tour with the historic groundbreaking Blackearth Percussion Group. He received a Creative Arts Fellowship from the University of Illinois earning the MM, and the first DMA degree in percussion performance in 1978.

Alex Burtzos is an American composer, conductor, and educator based in New York City and Orlando, FL. His music has been performed across four continents by some of the world's foremost contemporary soloists and ensembles, including JACK Quartet, Yarn/Wire, loadbang, Contemporaneous, ETHEL, Jenny Lin, Decoda, and many others. His work incorporates elements of the 20th Century avant-garde, jazz, rock, metal, and hip-hop alongside or against classical/preclassical structures and sounds, justifying these juxtapositions with a great depth of musical ideas and extra-musical knowledge. His unique approach has earned him accolades and awards from organizations around the world. Upcoming collaborations for 2025-26 include commissioned works for NOW Ensemble (NYC), BlackBox Ensemble (NYC), Byrne:Kozar Duo (Boston), and the Tacoma Youth Symphony Association (Tacoma, WA). As the artistic director of ICEBERG New Music, Alex leads one of the most active and adventurous composer collectives in the United States. Since its founding in 2016, ICEBERG has presented over 50 concerts across North America and Europe and completed numerous residencies and educational initiatives. Alex serves as a faculty member for ICEBERG Institute for young and emerging composers. Alex is currently an associate professor and the Endowed Chair of Composition Studies at the University of Central Florida, where he teaches composition, orchestration, film scoring, video game scoring, and music technology. Alex holds a DMA from Manhattan School of Music, where his primary teachers were Reiko Fueting and Mark Stambaugh. His music is published by Just a Theory Press, NewMusicShelf, and others, and can be heard on the Sono Luminous and Ravello Records labels.



Meridian Arts Ensemble Masterclass

October 17, 9 a.m.

Moore Musical Arts Center
Choral Rehearsal Hall 1040



Concert 3
October 17, 10:30 a.m.
Bryan Recital Hall

Burnt Counterpoint (2007)..... Keith Fitch

Jacob Loitz*, alto saxophone
Christopher Harris, percussion
Jacob Koch, percussion

***to find in the glimmering air...a buoyant continuity of layering blue* (2011) Jeffrey Mumford**

Liam Battle, violoncello

And for you, castles (2024).....Victoria Cheah

Roberta Michel, flute

INTERMISSION

Birches (2002).....Kevin Ernste

Hannah Levinson, viola

Three Pieces for Piano..... Stephen Hartke

- I. O genus infelix humanum (2020)
- II. Gymnopédie no. 4 (1984)
- III. Sonatina DCXL (1991)

Solungga Liu, piano

*BGSU Alum

Program Notes (Concert 3)

When I was an undergraduate at Indiana University in the late 1980's, I had the tremendous, good fortune to have as my principal composition teacher, Frederick Fox, a wonderful composer and teacher who shaped so much of my musical and pedagogical thinking. As luck would have it, the year I was scheduled to take counterpoint, Fred was teaching the class. After a night of post-concert debauchery with some friends, I prepared (as best as I could!) the next morning's counterpoint assignment. After playing my homework in class, Fred, saying nothing, took out his lighter and proceeded to incinerate my feeble attempt in front of the class! Twenty years later, while relating this story to some friends, the idea and opening gestures of a work for saxophone and percussion suddenly came to me. As Fred had been a saxophonist early in his career, it only seemed natural to dedicate the work to him, in appreciation for everything he gave me as a musician and teacher. The work is in three sections (fast-slow-fast), all linked by related harmonic, melodic, and rhythmic material (*a propos* of the "homage" nature of the piece, the middle, slow section contains music very loosely reminiscent of one of Fred's most distinctive works, *Shaking the Pumpkin* for sax, piano, and percussion). ***Burnt Counterpoint*** was composed between October 2006 and April 2007 and lasts approximately twelve minutes in performance. It was premiered on June 15, 2007, at the Institute and Festival for Contemporary Performance in New York City by Michael Ibrahim, *saxophone*, and Matthew Gold, *percussion*.

In the solo 'cello piece ***to find in the glimmering air . . . a buoyant continuity of layering blue***, I want to celebrate the sonic possibilities of the cello in an evolving narrative of character studies, as it were. Among the principal timbral considerations is a dialog between "pizzicato" sections and "arco" ones often involving re-articulations of the same pitch, and at times exploding into an array of cascading pizzicatos like material in my recent orchestral work . . . *and symphonies of deepening light . . . expanding . . . ever cavernous*, commissioned by the Cincinnati Symphony. The work was commissioned by the Lorain County Community College Foundation, through its Campus Grants program.

And for you, castles (2023) was commissioned by Roberta Michel, and dedicated to Roberta with the utmost gratitude, warmth, and friendship.

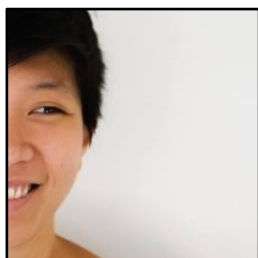
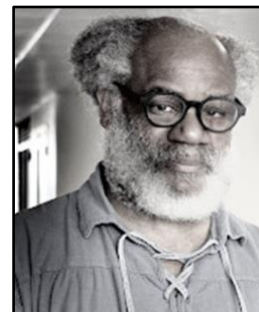
Birches was composed as a response to the poem of the same title by the great American poet, Robert Frost. My intent was to re-imagine its broad strokes and parenthetical meanings, present in Frost's vicarious vision of a boy, a scene of birches, and the truth of the matter versus the confession of an old man looking back. *Birches* is dedicated to my father and was composed for violist John Graham.

Commissioned by pianist Min Kwon as part of a project involving dozens of American composers, **O Genus Infelix Humanum** is a variation on America the Beautiful, and hence a reflection on these unsettled and unsettling times. The title comes from Lucretius and translates as "O hapless human race," the beginning of a disquisition on human credulity. My treatment of the melody involves stripping it of its original rhythm and inverting the notes. A fragment of the original is also heard, but with the new rhythm I have given the inversion. In the peroration the melody is presented in retrograde inversion. **Gymnopédie No. 4**, dedicated to my wife, Lisa, is a study in seventh chords. Cast in ABA form, every vertical sonority of the A section is some inversion of a minor seventh chord, while in the B section the major seventh predominates. The gentle lilt of the 3/4 meter and the simultaneously fluid yet static harmony put me in mind of Erik Satie, hence the title. **Sonatina DCXL** was composed for Donald Crockett on his fortieth birthday. In the tradition of the *soggetto cavato* it uses the notes D and C, and D, H (=B) and C, as its thematic material, and is signed at the end with an S and H (=E-flat and B)



Keith Fitch (b. 1966) currently heads the Composition Department and holds the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music, where he also directs the CIM New Music Ensemble. His works have been performed throughout the United States, Europe, and Asia by such ensembles and soloists as The Philadelphia Orchestra, the American Composers Orchestra, the League of Composers Orchestra, the Chamber Music Society of Lincoln Center, and many others. His music has been heard at the Mostly Modern Festival, Norfolk Chamber Music Festival, June in Buffalo, the Atlantic Center for the Arts, and among others. He attended the Indiana University School of Music, where he studied composition with Frederick Fox, Eugene O'Brien, and Claude Baker, double bass with Bruce Bransby and Murray Grodner, and chamber music with Rostislav Dubinsky. He also counts Donald Erb and Joan Tower among his compositional mentors. Among his many awards are ASCAP, the National Society of Arts and Letters, an Individual Artist Grant from the Indiana Arts Commission and the National Endowment for the Arts, a Copland House Residency Award, a Guggenheim Fellowship, and more. He has enjoyed multiple residencies at The MacDowell Colony and the Virginia Center for the Creative Arts, as well as at Yaddo, The Charles Ives Center for American Music, and the Atlantic Center for the Arts, and he has twice served as Resident Composer and faculty at the Chamber Music Conference and Composers' Forum of the East. He frequently appears as guest composer at colleges, universities, and summer festivals nationwide. His music is published by Non Sequitur Music and Edition Peters and appears on Azica Records and Naxos Digital. He joined the CIM faculty in 2008.

Jeffrey Mumford (b. 1955) has received numerous fellowships, grants, awards and commissions. Awards include the "Academy Award in Music" from the American Academy of Arts & Letters, a Fellowship from the Guggenheim Foundation, and an ASCAP Aaron Copland Scholarship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Mumford's most notable commissions include those from the Roger Shapiro Fund for New Music, the Chiarina Chamber Players, Isabella Stewart Gardner Museum, among others. His music has been performed extensively by major orchestras, soloists, and ensembles, both in the United States and abroad. Recent and forthcoming performances include the premiere of "layering radiance . . . toward stillness" by the Grossman Ensemble, "let us breathe" by Annie Jacobs-Perkins, "of radiance blossoming in expanding air" by Annie Jacobs-Perkins and the Post Classical Ensemble, conducted by Angel Gil-Ordeñez, a new work for violist Jordan Bak and harpist Ashley Jackson entitled "stillness echoing". Current projects include "resonant layers of floating light", a new work for the String Orchestra of New York City (SONYC), "cavernous echoes of expanding brightness", a harp concerto for Anne-Sophie Bertrand, and "floating layers interwoven in expanding brightness", a double concerto for violin & cello for Lauren Cauley and Mariel Roberts respectively, to be premiered in February 2026 by the Columbus Symphony. He has presented masterclasses at National Sawdust in Brooklyn, NY and Levine Music in Washington, D.C. His music has been featured at the June in Buffalo Festival, Kneisel Hall, Tanglewood, the Cheltenham Festival (Manchester, UK), the Aava Festival in Finland and the HIMA Festival US in Lakeside, OH. Mumford has taught at the Washington Conservatory of Music, served as Artist-in-Residence at Bowling Green State University, and served as assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music. He is currently Distinguished Professor at Lorain County Community College in Northern Ohio. Mr. Mumford is published by Theodore Presser Co. and Quicklight Music and represented by Latitude 45 Arts. (Photo: Irene Haupt)



Victoria Cheah is a composer whose work concerns boundaries, transitions, sustained effort, and intimacies within social performance rituals. Their work has been commissioned and/or featured by ensembles and presenters including TAK ensemble, PinkNoise, Talujon, Either/Or, Non-Event, Switch Ensemble, Line Upon Line, Rhythm Method, Roberta Michel, New Thread Quartet, Han Chen, and Play, Yarn/Wire, Wavefield Ensemble, MATA Festival, Ensemble Dal Niente, Vertixe Sonora, Marilyn Nonken, PRISM Quartet, and others. Recordings of their music can be found on Dinzu Artefacts, New Focus Recordings, and XAS Records. Cheah currently serves as Assistant Professor of Composition at Boston Conservatory and Berklee College of Music, as well as Director of Production of Talea Ensemble.

Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Associate Professor of Music and Director of the Cornell Electroacoustic Music Center. He is a founding member of the improvisation ensemble, CAGE. In 2006 he was the Acting Director of the Eastman Computer Music Center and Co-director of the ImageMovementSound festival. His work is rooted in the exploration and expansion of acoustic instrumental sounds with electronic/computer means, working in close contact with musicians, delving into an instrument's sonic and physical nature, seeking hidden voices and phenomena, in turn revealing new techniques for human performers. Recent music includes *Interregnum* for chamber ensemble and bowls of water—released in 2018 as an audio and video album, *The Awful Grace* for viola and percussion with unmanned piano and



electronics, *Chorale* for chamber ensemble and live electronics—commissioned by the Society for New Music and dedicated to composer Steven Stucky, *Palimpsest* for the JACK Quartet—the result of a Harvard Fromm Foundation Commission, presented recently at the Sweet Thunder Festival in San Francisco and the International Computer Music Conference in Athens Greece, and *Birches* for viola with electronic sounds for John Graham performed on Mr. Graham's recent China tour (Beijing, Wuhan, Xiamen, Hong Kong) as well as at the Aspen Summer Music Festival. Mr. Graham presented *Birches* again in August 2011 at the International Computer Music Conference (ICMC) in Huddersfield, UK and again in 2012 at CCRMA for the Linux Audio Conference.



Stephen Hartke is the winner of the 2013 GRAMMY® Award for Best Contemporary Classical Composition and is widely recognized as one of the leading composers of his generation. His work has been hailed for both its singularity of voice and the inclusive breadth of its 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, he now serves as Professor and Chair of Composition at Oberlin Conservatory. Hartke's output is extremely varied, from the medieval-inspired piano quartet, *The King of the Sun*, and the blues-inflected violin duo, *Oh Them Rats Is Mean in My Kitchen*, to the Biblical satire, *Sons of Noah*, and his recent Symphony No. 4 for Organ, Orchestra, and Soprano, commissioned for the Los Angeles Philharmonic. He has composed concerti for renowned clarinetist, Richard Stoltzman, and violinist, Michele Makarski. Other major commissions have come from the Chamber Music Society of Lincoln Center, Carnegie Hall and the Harvard Musical Association, among others. Stephen Hartke has also won the Rome Prize from the American Academy in Rome, two Koussevitzky Music Foundation Commission Grants, a Guggenheim Fellowship, the Academy Award from the American Academy of Arts and Letters, the Stoecker Award from the Chamber Music

Society of Lincoln Center, and the Deutsche Bank Berlin Prize from the American Academy in Berlin. In 2008, Hartke's opera, *The Greater Good*, commissioned and premiered by Glimmerglass Opera, received the first Charles Ives Opera Prize from the American Academy of Arts and Letters. Most of Hartke's music is available on commercial CDs released by Albany, BMOP, Bridge, Cedille, Chandos, CRI, Delos, ECM New Series, EMI Classics, Genuin, Naxos American Classics, New World Records, and Soundbrush Records.

Concert 4
October 17, 2:30 p.m.
Kobacker Hall

The War Prayer (2013)..... Steven Mark Kohn

Keith Phares, baritone
Kevin Bylsma*, piano

Morra (2023) for violin and guitar, arr. for violin and piano.....Christopher Dietz

I. Heavy, solid
II. Suspended, fluid
III. Tarantella

Caroline Chin, violin
Laura Melton, piano

split tree [Wintergarden] (2014)..... cory ryan kasprzyk*

Garrett Evans*, soprano saxophone
Samuel Valancy, soprano saxophone
Matthew Reed, soprano saxophone
Jacob Loitz*, alto saxophone
Chandler Creedon, alto saxophone
Derek East*, alto saxophone
Adam Hanna, tenor saxophone
Nathan Wood, tenor saxophone
Aidan Peper, tenor saxophone
Lukas Bass, baritone saxophone
Elizabeth Laird, baritone saxophone
Mary Borus, bass saxophone
John Sampen, conductor

Derivatives (2024)..... Joel Hoffman

Benjamin Hoffman, violin
Irene Kim, piano

Chameleon (2014).....Roger Zare

Brian Snow, violoncello
Liam Battle, violoncello
Che Dixon, violoncello
Nick Callcut, violoncello
Andrew Lewis*, violoncello
Otávio Kavakama*, violoncello

Shimmer - Submerged (2016/2024).....Aurie Hsu & Steven Kemper*

Aurie Hsu, dancer
Steven Kemper

*BGSU Alum

Program Notes (Concert 4)

Mark Twain wrote *The War Prayer* in 1904-1905 to protest America's involvement in the Spanish-American War. His family convinced him to keep it from publication, fearing it was too controversial. It was published after his death. Twain made the case that if God causes all things to happen and bless select people, then He must also, willingly, deny others His blessing. (One might ask how many innocent people drowned in the Great Flood, while only Noah's family was spared.) It is the other side of prayer, the unspoken side, which Twain so brilliantly characterized in *The War Prayer*. It is not my goal to demean anyone's faith or enter into a theological debate. I see Twain's essay not as an indictment of religion, but as an impassioned anti-war statement, the kind of which will always have resonance. Those familiar with this work will recognize the astonishing liberties taken in adapting it. Whole passages were cut, phrases were moved around and words were deleted or replaced with my own, all in the interest of concision, storytelling, and the considerations one makes when fitting words to music. But the essence of Twain's tone and message has not been altered.

The War Prayer

It was a time of great excitement! The country was up in arms and every breast burned with the holy fire of patriotism!
Drums were beating, bands were playing, and all down the street as far as the eye could see, a fluttering of flags flashed in the sun!
Every day the young volunteers marched down the wide avenue, gay and fine in their new uniforms!
The proud mothers and proud fathers, proud sisters and sweethearts,
cheering them with voices choked with happy emotion as they swung by!
Every night the packed meeting houses echoed with the sound of patriotic oratory,
which stirred them deep in their hearts, and was greeted with waves of applause,
bringing tears to their eager shining eyes! It was a grand and glorious time!

Sunday morning came. The church was filled.
The minister delivered a prayer, such as none had ever heard before.
He beseeched the ever-merciful loving Father of us all to watch over our noble soldiers and aid,
comfort and encourage them in their just and righteous cause.
Bless them and shield them in the day of battle and hour of peril!
Bear them in his mighty hand! Make them invincible! Grant honor and glory to their country and flag!
Amen

A reverent pause came over the whole congregation.
In the silence, a strange old man entered, and with slow and noiseless step, moved up the aisle.
Taking his place at the altar, he turned and spoke to the congregation.
"I come as a messenger from the throne of God. HE has heard your prayer and is prepared to grant it.
But HE wants you to know your prayer has two parts. We have heard the first part, as uttered by your servant in this hall.
I shall now tell you what you have silently asked for."

"Oh, Lord, our Father, Our brave young men go forth to battle. Be with them, Lord.
Be thou with them, as they stray from the sweet peace of our beloved firesides.
Help us, Lord, to drown the thunder of their guns with the shrieks of their wounded.
Help us cover their smiling fields with the pale forms of their dead.
Help us lay waste to their homes. Help us wring the hearts of their grieving widows!
Turn out their orphaned children to wander the wastes of their ruined land in rags and hunger and pain!
May they be broken in spirit, imploring Thee for mercy and denied it!
Blight them! Help us destroy them! We ask Thee, in the name of love!
Ye have prayed it. HE has heard you. If ye still desire it, speak. HE is waiting..."
-Mark Twain (adapted)

A snapshot of blurred time, *split tree [Wintergarden]* is grounded on the premise of found composition, relinquishing as many compositional decisions as possible to an observed environment. Musical elements, such as harmony, gesture, and even the overall form of the work, are dictated by what naturally occurs. The piece explores perspective and interconnectivity. It acknowledges one's [in]tangible presence, corresponding impact, and ability only to control reaction. The work highlights the intrinsic value that can be observed in a space. Specifically, eight synchronized microphones were used to record in Wintergarden Park (Bowling Green, OH) – some in or around a tree, others placed in a glass vessel, and one within a bass saxophone. To listen and react to the space, these microphones were moved, and the amount of keys depressed on the saxophone was altered. This interaction with the environment imposes a harmony as sounds resonate within the saxophone. The musical material for the work aims to be entirely determined by these recordings. We hear a physical space, as it typically exists.

Phantasy for violin and piano, op. 47, by Arnold Schoenberg, is one of those pieces that has stayed close to me almost my whole life. When I was very young, I played the piano part of the piece with my mother, Esther Glazer, who was truly a great musician and a master of both this piece and Schoenberg's *Violin Concerto*, a piece she played with many orchestras over the course of her long career. Before I learned the piano part of the *Phantasy*, I had already pretty much memorized the violin part since she practiced it in her studio at home, along with so many other pieces, while I was playing with toy trains in the next room. My mother was one of those musicians who didn't distinguish between Shapely and Schumann, Wolpe and Wieniawsky or Berio and Bach. She gave it all the exact same dedication and love. All of which naturally transferred to me. But the *Phantasy* was a bit special because when I decided to become a composer, I soon became aware that Schoenberg was someone whose music one had to absorb and process, one way or another. But since I had played this piece many times, it was already an old friend and I always loved both its high drama and exquisite tenderness. A long time after that when I realized that my son Benjamin, another wonderful violinist in the family, was also smitten by Schoenberg's music and expressed interest in learning the *Phantasy*, I knew I had to compose a companion piece that would simultaneously be a musical letter of respect to my mother, my son and to a composer whose music has been

central in my life. There are moments in **Derivatives** in which *Phantasy* peeks out and is actually quoted but for the most part, my work consists of a conversation between my 'Schoenberg-like' music and my 'non-Schoenberg-like' music. And even in the 'non-Schoenberg-like' music, the materials are mostly derived from those of *Phantasy* itself. The few materials that are not directly related come from another important musical figure in my early years, Easley Blackwood, who was a remarkable composer and pianist whose work is hardly known these days.

The chameleon is a somewhat mysterious lizard noted for its ability to change color. Some believe the color changes help to camouflage the lizards, but more recent evidence suggests that they change colors for social and emotional reasons instead. While writing **Chameleon**, I envisioned using glissandos in all the cello parts to gradually morph between different harmonies. Sometimes, out of a cloud of dissonance, a major triad will come into focus for a split second before disappearing into the haze. The first cello serves the role of a soloist and rises into the stratosphere on two occasions, while the harmonies continuously blend, coalesce, and diverge.

Shimmer-Submerged (co-created with Aurie Hsu) is a two-movement work featuring dance, transducer-activated Wurlitzer Student Butterfly Piano, processed *Tremolo-Harp* robotic string instrument, and electronic music. Shimmer features a dance where the performer slowly moves a variety of glass chimes across the stage. The performance explores the relationship between dancer and the various forms of sonic "shimmering" that are produced by the transducer and the *Tremolo-Harp*, a twelve-stringed robotic instrument, where each string is actuated with a DC vibration motor to produce a mechatronic "tremolo" effect. Submerged features dance accompanied by electronic music based on the recorded sounds of water. As the movement progresses the listener is taken from the surface into the abyss.



Steven Mark Kohn has worn several different creative hats. He has written music for award-winning children's films, including *Frog and Toad Together*, *Uncle Elephant*, *Cousin Kevin*, *Morris Goes to School*, *Commander Toad in Space*, *Ralph S. Mouse* and the Emmy-nominated *Runaway Ralph* starring Fred Savage and Ray Walston. He has composed and arranged commercial music for Wheaties, Arby's, Volvo, Hickory Farms, TRW, BP, Stanley Steemer, Matrix and many others. His music can be heard nationally on NPR for *The Sylvia Rimm Show*, and on the Time-Warner audio book series "Health Journeys," which has sold over two million copies worldwide. His *Hymn for String Orchestra* is recorded by the San Jose Chamber Orchestra and E. C. Schirmer publishes his art song catalog. His three volumes of American Folk Song arrangements were premiered in Carnegie Hall and have since been performed around the world by a hundreds of artists. Andrew Garland and Donna Loewy recorded the entire set in 2008. Steve has co-written and directed the short films *Bugfeast*, *Lord J's Wild West Daredevil Show* and *How's My Driving?*, which have been screened at festivals around the country and in Europe. For the theater, he created lyrics for the musicals *The Quiltmaker's Gift*, *Unstoppable Me*, *Little Mozart*, *A Beautiful Place*, *Happy, Texas*, and the opera *The Tale of the Nutcracker*, all to the music of Craig Bohmler. His *Mary Chesnut; a Civil War Diary* was written for soprano Jennifer Larmore and his *The Trial of Susan B. Anthony* was written for mezzo soprano Adriana Zabala. His short story *The Professor's Diary* appeared in National Lampoon magazine. He wrote the libretto for the grand opera *Riders of the Purple Sage*, with music by Criag Bohmler, which was premiered by Arizona Opera in February of 2017. For 21 years he served on the composition faculty of the Cleveland Institute of Music as Director of the Electronic Music Studio.

Christopher Dietz composes music inspired by a wide variety of sources, both real and conceptual. A similarly diverse approach to the creation of each new piece has resulted in a collection of works distinct in their surface features yet bound together by a common vitality, nuanced palette, and a commitment to engaging with others. In recent years, Christopher's works have been premiered in Bangkok, Ghent (Belgium), London, Auvillar (France), among others. His music has been performed by numerous contemporary ensembles including Alarm Will Sound, Decoda, Ensemble Échappé, etc. as well as traditional ensembles such as L'Orchestre de la Francophonie, The San Jose Chamber Orchestra, The Beau Soir Trio, The Orange County Symphony, and additional ensembles across the United States. His work has been featured at new music festivals such the Civic Orchestra of Chicago's New Music Workshop, NUNC!, soundSCAPE (Italy), The Etchings Festival of Contemporary Music (France), among others. Residencies at MacDowell, Copland House, Canada's Banff Centre, The Camargo Foundation (Cassis, France), the VCCA, and the Blue Mountain Center have helped develop Christopher's compositional voice. Recognition of his work has come from honors and awards including ASCAP's Morton Gould Young Composer Awards, The Minnesota Orchestra Reading Sessions and Composer Institute, The Riverside Symphony Composer Reading Project (NYC), and more as well as several academic awards, grants and scholarships. Christopher's music has been released on New Focus, AMP, Navona, American Modern, and Cambria Records. Christopher holds a Ph.D. in composition and theory from the University of Michigan where he studied with William Bolcom, Bright Sheng, Michael Daugherty, Betsy Jolas, and Andrew Mead. In addition, he holds degrees from the Manhattan School of Music where he worked with Nils Vigeland and Giampaolo Bracali and the University of Wisconsin where his teachers included Stephen Dembski and Joel Naumann. He has been on the faculty at Hillsdale College and the Oberlin Conservatory. Christopher is an associate professor at Bowling Green State University in Ohio.



cory ryan kasprzyk (he/him) is a musician who writes, performs, and promotes work engaged in sustainability, nonintention, and veganism. His compositions—praised as "timbrally striking" (HurdAudio) and "full of wind, height, and velocity" (Baltimore City Paper)—extensively explore field recording and are grounded in *found composition*: relinquishing most musical decisions to observed environments. Using saxophone, dry ice, and electronics, he has performed in diverse settings—from the New World Symphony Orchestra to experimental improvisers with the High Zero Foundation. Additionally, he has managed music programs for underserved populations providing outreach, educational, and charitable support. His work has garnered performance credits including Carnegie Hall, Lincoln Center, Steinway Hall, the Experimental Media and Performing Arts Center, and others throughout North and South America, Europe, Asia, and Australia. He has also presented at festivals including BEAST FEaST, CEMiCircles, Electroacoustic Barn Dance, Electronic Music Midwest, and others. Alongside a TEDx talk and other speaking engagements, his publications and recordings can be found on Computer Music Journal (MIT Press), Field

Notes (Gruenrekorder), Green Field Recordings, New Focus Recordings, and SEAMUS. Commissions and performances have led to collaboration with Alarm Will Sound, Ensemble Ipse, Kevin Toksöz Fairbairn, Andrew Pelletier, among others. He has participated in informal study and masterclasses with Alvin Lucier,

Tristan Murail, Kaija Saariaho, Barry Truax, Hans Tutschku, and Trevor Wishart. A graduate of Grand Valley State University, he holds two master's degrees from the Peabody Conservatory, as well as a doctorate from Bowling Green State University, where his research focused on sound, equity, and environment. In addition to teaching a diverse array of students ages 7 to 70 for over two decades, he has also served on the faculties of Bluefield College, CalState–Monterey Bay, LIU–Brooklyn, Mansfield University, Morgan State University, Queensborough Community College, and Rensselaer Polytechnic Institute. He is now faculty at the Manhattan School of Music's Precollege and a full-time Lecturer at York College (CUNY).

Joel Hoffman (b. 1953) received degrees from the University of Wales and the Juilliard School. He is a member of a distinguished musical family that includes brothers Gary and Toby, cellist and conductor, and Deborah, harpist. Honors include a major prize from the American Academy-Institute of Arts and Letters, two grants from the National Endowment for the Arts, the Bearn Prize of Columbia University, a BMI Award, ASCAP awards, and three American Music Center grants. Hoffman's works draw from such diverse sources as Eastern European folk musics, Chinese traditional music, and bebop; and are pervaded by a sense of lyricism and rhythmic vitality. They have been performed by the Chicago Symphony Brass, the BBC Orchestra of Wales, the Cincinnati Symphony Orchestra, members of the Berlin Philharmonic, the Cleveland Quartet, the Shanghai Quartet, the Brentano Quartet and the Golub-Kaplan-Carr Trio. His music has been frequently heard at summer festivals such as Caramoor, Portogruaro, Korsholm, Evian, St. Nazaire, Newport, Chamber Music Northwest, Great Lakes Chamber Music Festival and the Seattle Chamber Music Festival. Some of the organizations that have commissioned Hoffman's music include the Berkshire Music Center at Tanglewood, the Fromm Foundation, the Cincinnati Symphony, the National Chamber Orchestra, the Washington Camerata and the American Harp Society. All of Joel Hoffman's music is published, either by his own publishing house Onibatán Music or by RAI Trade, E.C. Schirmer, G. Schirmer and Lyra Music. There are recordings on the Naxos, Accentus, Etcetera, Odradek, CRI, Koch, Stradivarius, Centaur, EMA, VDM, China Record Corporation, Shofusha and Deutsche Welle labels. A disc devoted to Hoffman's chamber music is available on the Gasparo label. There are three CDs on the Albany label: the three Piano Trios, "Self-Portrait", which focuses on Hoffman's cello music, and "Three Paths", a collection of chamber music.



Roger Zare has been praised for his "enviable grasp of orchestration" (New York Times) and for writing music with "formal clarity and an alluringly mercurial surface." He was born in Sarasota, FL, and has written for a wide variety of ensembles, from solo instruments to full orchestra. Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed on six continents by such ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. Zare has received the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been the 2023 FRA guest composer at Fermilab and composer-in-residence with the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble. Zare's collections of concert etudes for solo

clarinet and bass clarinet are paired with written masterclasses by clarinetist Andy Hudson in *Elements of Contemporary Clarinet Technique* and *SPACE BASS*, both published by Conway Publications and distributed around the world. Zare holds a DMA ('12) from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He holds degrees from the Peabody Conservatory (MM '09) and the University of Southern California (BM '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. Zare currently serves as Assistant Professor of Music at Appalachian State University and previously taught composition at Illinois State University.

Aurie Hsu is a composer, pianist, and dancer. She composes acoustic, electroacoustic, and interactive music, performs her own prepared/extended piano music, and collaborates often with musicians, choreographers, and musical robots. She received her Ph.D. in Composition and Computer Technologies from the University of Virginia and holds degrees in piano performance from Oberlin Conservatory (BM) and Mills College (MFA). She also holds a degree in Electronic Music and Recording Media from Mills College (MFA). Aurie's works have been performed by the Da Capo Chamber Players, Relâche, NOW ensemble, and the Talujon Percussion Quartet among others. Her works have been presented around the U.S. at ICMC, SEAMUS, SIGCHI, Pixelations, Third Practice Festival, Acoustica 21, and abroad at the Logos Tetrahedron Concert Hall (Belgium) and the *Cite Internationale des Arts* (France). In 2010, Aurie won the International Computer Music Association (ICMA) Student Award for Best Submission for *Shadows no. 5*, part of a series of pieces for modern-tribal belly dancer, electroacoustic music, and RAKS (Remote electroAcoustic Kinesthetic Sensing) system. The RAKS system is a wireless sensor interface designed specifically for belly dance in collaboration with composer Steven Kemper. As a pianist, Aurie has premiered many pieces including works by Peter Swendsen, Maggi Payne, and Ted Coffey. Sarah Cahill of the San Francisco Classical Voice has described Aurie's playing as "incendiary" and having "dazzled the audience." Aurie is a former member of Fire in the Belly Dance Co. (2005-2012), and completed Rachel Brice's 8 Elements(TM) Phase 1: Initiation with Recognition in 2015. Aurie has taught at the University of San Diego and the Mason Gross School of the Arts at Rutgers University. Aurie is currently Assistant Professor of Computer Music and Digital Arts at the Oberlin Conservatory.



Steven Kemper is a creative music technologist, instrument designer, and composer. As a creative music technologist, Steven's scholarship blends technical development, creative output, and humanistic inquiry. His approach focuses on developing technologies that enhance the connectivity between computer-based music and the physical world. Research areas include musical robotics, instrument design, human-computer interaction, gesture, and musical expression. He is a co-founder of Expressive Machines Musical Instruments, a collective dedicated to creating and composing music for robotic instruments. He also co-developed the RAKS (Remote electroAcoustic Kinesthetic Sensing) System, a wireless sensor interface designed specifically for belly dancers with composer and dancer Aurie Hsu. Steven's research has been presented at NIME, ICMC, and MOCO, and published in *Leonardo*, *Leonardo Music Journal*, *Organised Sound*, and *Frontiers in Robotics and AI*. As a composer, Steven creates music for acoustic instruments, instruments and computers, musical robots, dance, and video. His compositions have been performed by the American Modern Ensemble, Boston Modern Orchestra Project, NOW ensemble, and the Grupo Sax-Ensemble. They have also been presented at numerous festivals worldwide, including ICMC, NIME,

SEAMUS, SIGCHI, SMC, 12 Nights, and more. Steven has received awards for his music from the Ammerman Center for Arts and Technology, Meet the Composer, the Danish Arts Council, and the International Computer Music Association. In 2021 Steven was invited to compose the music for an interactive virtual COVID memorial created by NJ.com that was released in 2022. Steven received a B.A. in Music from Bowdoin College, M.M. in Music Composition from Bowling Green State University, and a Ph.D. in Composition and Computer Technologies from the University of Virginia. From 2013-2023 he was Assistant/Associate Professor of Music Technology and Composition at the Mason Gross School of the Arts at Rutgers University in New Jersey and served as Director of the Music Department from 2021-2023. Steven currently serves as Associate Professor of Computer Music and Digital Arts at the Oberlin Conservatory.

Paper Session
October 17, 4:30 p.m.
Bryan Recital Hall

“Rethinking Multimedia”
Ryan Ebright, moderator

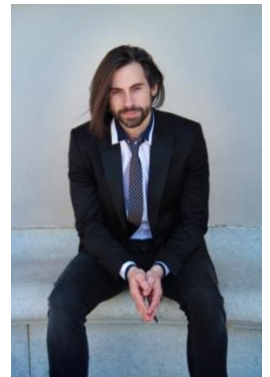
Transmediation and Expansion: Two Approaches to Composing New Music with Multimedia, Multidisciplinarity, and AI
Austin Oting Har

Video Killed the Chamber Star: Visual Storytelling in Experimental Multimedia Music
Jean-Patrick Besingrand



Austin Oting Har is a composer, writer, and performer with a background in music technology and ancient philosophy. His works utilize ancient concepts, languages, and instruments, digital sound design and creative coding, bridging traditional, experimental electronic, and contemporary classical music worlds. Phonaesthetics informs his writing and translation, where the sound of words is as important as their meaning. He holds a DMA in Composition and Music Technology from Sydney University, MMus in Music Technology Innovation (summa cum laude) from Berklee College of Music, and MSc in Ancient Philosophy (with Merit) from Edinburgh University. He is an Assistant Professor at Michigan State University.

Originally from Bordeaux, **Jean-Patrick Besingrand** is a French-American composer and musicologist based in Washington DC. From his formative years as a keyboardist and guitarist in rock and heavy metal bands, Jean-Patrick has kept a particular interest for noise and distortion. In his music, he seeks to combine these timbral interests with an extended conception of silence and other absences in order to create contrasting and evolving sonic landscapes. As a composer he received several awards and recognition in France and abroad. His music has been performed around the globe by ensembles such as the Orchestre National Bordeaux-Aquitaine, Court-Circuit, Tokyo Sinfonietta, Dal Niente, Linéa, Les Percussions de Strasbourg, Klangforum Wien, Mivos Quartet, JACK Quartet, Platypus, Barcelona Modern Ensemble, Moscow Contemporary Music Ensemble, Meitar Ensemble, Suono Giallo, Mise-En. Jean-Patrick holds a PhD in composition from The Graduate Center, CUNY, a Master of Arts in Musicology from the University of Bordeaux, and diplomas in Analysis, Harmony, Counterpoint, Fugue, Composition, and Soundpainting from the Bordeaux Conservatory. He also holds an Advanced Certificate in Composition from Carnegie Mellon University. Since 2018, he has served as co-artistic director and co-founder of the composers' collective Tesselat.



Concert 5: Meridian Arts Ensemble

October 17, 8 p.m.

Kobacker Hall

Meridian Arts Ensemble

Matthew Onstad, trumpet

Faustino Díaz-Mendez, trumpet

Daniel Grabois, horn

Ben Herrington, trombone

Tom Curry, tuba

John Ferrari, drums

Tightrope (2023).....**George Lewis**

Resonate Project commission

Mad Clown (2025).....**Tom Nazziola**

world premiere

Dystopian Moods (2025).....**Armando Bayolo**

I. The Circus March of the Dispossessed

II. ...*comme un tendre et triste regret*...

III. Arrhythmia

IV. Guthrie's Machine

world premiere

MACCM commission

Line of Sight.....**Tom Curry**

Migration (1996).....**Daniel Grabois**

INTERMISSION

Corpus (1997).....**David Sanford**

I. Antiphon

II. Introit

III. Shot

IV. Kreuz/Männer

V. De profundis

VI. Sermon

A Set of Songs by Frank Zappa.....**arr. Jon Nelson**

T'mershi Duween

Peaches en Regalia

Big Swifty



The **Meridian Arts Ensemble** was founded in 1987 by students at Juilliard and the Manhattan School of Music. Seeking a meaningful chamber music experience, the young ensemble embarked on an effort to create new works for brass quintet and to play music that was not getting the attention it deserved. In the next two years the group won four competitions, culminating in a First Prize win at the 1990 Concert Artists Guild New York Competition.

In 1992, a pivotal meeting with Frank Zappa helped to focus the group's purpose: to play great music with impeccable style and palpable excitement. Meridian's performance resume has always been broad and inclusive: formal chamber recitals, rock/jazz clubs, private house concerts, alternative venues (before alternative was "in"), stages large and small, and schools. Countless school concerts around New York City in the early days were invaluable. Auditoriums full of 3rd and 4th graders applauding enthusiastically for the music of JS Bach, Witold Lutoslawski, and Alvin Etler was proof that no matter your audience, quality performance of quality music will surely elicit a reaction.

Meridian has commissioned new works by Milton Babbitt, Dave Ballou, Stephen Barber, Nick Didkovsky, Gerardo Ghandini, John Halle, Ed Jacobs, Ana Lara, Tania Leon, Robert Maggio, Gustavo Matamoros, Kirk Nurock, Hermeto Pascoal, Tom Pierson, Dafnis Prieto, Andrew Rindfleisch, David Sanford, Elliott Sharp, Rich Shemaria, Su Lian Tan, Britton Theurer, and Norman Yamada (this is very much a partial list). The group has also championed pre-existing works by Elliott Carter, Alvin Etler, George Lewis, Frank London, Jan Radzynski, David Sampson, Stanley Silverman, Ira Taxin, and Iannis Xenakis in performances and recordings, working with composers whenever possible. Compositions by ensemble members and our own arrangements of music by J. S Bach, Don Carlo Gesualdo, Jimi Hendrix, King Crimson, Giacomo Carissimi, Frank London, Arvo Pärt, Astor Piazzolla, Silvestre Revueltas, Igor Stravinsky, Heitor Villa-Lobos, Don Van Vliet (Captain Beefheart), Kenny Wheeler and Frank Zappa round out the MAE's programming vision.

The Meridian Arts Ensemble has performed and taught extensively in 49 states, Europe, Asia, and Latin and South America. The group has fifteen CD recordings and one live DVD of commissions, original works, and arrangements on Channel Classics, innova, and 8bells Records.



Program Notes (Concert 5)

Tightrope provides an opportunity for me to pursue my ongoing fascination with the classic trope of depiction in American classical music, as found in Amy Beach, Charles Ives, Thomas "Blind Tom" Wiggins, Ruth Crawford, Elliott Carter, Duke Ellington, and many others. The opening theme, with its seemingly endless recurring falling, suggests precarity. Later in the work, we hear wild, rebellious abandon, linked with the sounds of struggle, even to express basic instrumental technique. This aims to foster in listeners and performers alike a sense of instability, a subliminal psychological discouragement of complacency that I hope migrates beyond the sounds of the piece to the consideration of larger issues in our lives. As a trombonist myself, I have sometimes felt that audiences might not realize just how miraculous brass playing really is. Your entire life seems to hang on what your two lips can do. This quintet is right at the edge of near-impossibility in terms of the demands made on the players. In that light, what this ensemble is doing is incredible, and BSO principal tuba Mike Roylance's incredibly great coaching helped us all to bring out the very best in the piece. I thank them for realizing this dream of mine.

Mad Clown is a twist on the traditional image of a clown who appears happy on the outside but sad on the inside. In this case, the character shifts between manic outbursts and periods of deep, melancholic reflection.

Dystopias have been bouncing around the cultural conversation for most of the 21st century. From popular culture to political and philosophical discourse, the notion of states of great social suffering or injustice have obsessed humans in the west for some time. **Dystopian Moods** is an attempt at distilling these concerns into music. The first movement, "The Circus March of the Dispossessed" is an absurd, sometimes surreal (I think) take on a kind of toxic optimism requested of characters living in a dystopia. "...Comme un tendre et triste regret..." (which takes its title from a famous expressive marker of Claude Debussy's in his first book of Preludes) is about nostalgia and regret. A nostalgia for nostalgia endemic to the dystopian mindset. "Arrhythmia" is a disturbing study in unease. The upper brass trade irregular rhythms on a single note while the lower brass slide and blast over a quiet drum roll. The result is unsettling and weird. Finally, "Guthrie's Machine" is a study in punk and grind core rhythms. It is inspired by the metal band Napalm Death's cover of The Dead Kennedy's "Nazi Punks Fuck Off!" and gives the tuba the lead. Midway through, Woody Guthrie's "Tear the Fascists Down" makes a Copland-esque appearance to drive the point home. It is a stylistic mish-mash, to be sure, but dystopias make for strange bedfellows. **Dystopian Moods** was commissioned by Kurt Doles and the MidAmerican Center for Contemporary Music for their 2025 New Music Festival and the Meridian Arts Ensemble. It was written in the winter of 2024-25 in St. Louis, Missouri.

In 1996, the Meridian Arts Ensemble was engaged to play at the Chautauqua Institution, in western New York. The festival was honoring the composer Franz Schubert that year, and the festival organizers asked us if we could play some music by Schubert as part of our concert. We dutifully found some arrangements of music by this great composer and found that his delicate compositional style fit quite poorly with the sound of the brass quintet (much less brass quintet with drum set). I offered to compose a piece for the group based on Schubert's music, and the festival generously accepted this alternative plan. **Migration**, the result of that project, is loosely based on the melodic and harmonic material from Schubert's song *Der König in Thule*, a song I had always liked playing on the horn. The only direct quote from the song is largely masked by a thunderous drum solo. Since that concert in Chautauqua, we have performed the work hundreds of times.

The initial ideas for **Corpus** were formed at the end of the composer's 1995-96 Fellowship from the New Jersey Council on the Arts/Department of State. The commissioning of the work was supported by Chamber Music America with funds from the Pew Charitable Trusts. The work is structured in the manner of a Baroque cantata, with individual movements – some of them distorted and debased – referring to a single underlying chorale, stated most prominently in the fifth movement. In the more stylistically recognizable, repetitive drum figures of movements three, five and six, a beat pattern and dynamic markings are supplied for the percussionist who is free to embellish and extend relating riffs. Other than these instances, the entire piece is fully notated. It was commissioned by the Meridian Arts Ensemble, to whom it is dedicated.



George Lewis is an American composer, musicologist and trombonist. He is the Edwin H. Case Professor of American Music at Columbia University, where he is Area Head in Composition. Lewis is Artistic Director of the International Contemporary Ensemble. He is a member of the Association for the Advancement of Creative Musicians, the Akademie der Künste Berlin, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters, and a corresponding member of the British Academy. Other honors for George Lewis include the Doris Duke Artist Award (2019), and fellowships from the Wissenschaftskolleg zu Berlin, the MacArthur Foundation Fellows Program, and the John Simon Guggenheim Foundation. His books include *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008), the *Oxford Handbook of Critical Improvisation Studies, Volumes 1 & 2* (2016, co-edited with Benjamin Piekut), and *Composing While Black: Afrodiasporic New Music Today/Afrodiasporische Neue Musik Heute* (2023, co-edited with Harald Kisiedu). His opera *The Comet* (2024) was a finalist for the 2025 Pulitzer Prize. Lewis holds honorary doctorates from the University of Edinburgh, Harvard University, the University of Pennsylvania, Oberlin College, the School of the Art Institute of Chicago, New England Conservatory, New College Of Florida, Birmingham City University, and Curtis Institute of Music, among others.

Tom Nazziola is a composer and performer based in Brooklyn. Tom is the musical director and composer for The BQE Project, a celebrated New York-based chamber ensemble known for its original compositions performed live-to-film throughout the world. His music has been performed by ensembles including the Chicago Philharmonic Orchestra, Bang on a Can, and the Eastman Percussion Ensemble. Tom has received commissions and awards from groups such as the American Composer's Forum, vocalessence, Brooklyn Center for the Performing Arts and most recently the Samuel Adler Grand Prize (2020). As a performer, Tom has played with artists such as Rufus Reid, Dave Liebman, and Bob Brookmeyer. He's played percussion on Broadway productions including Martin Short's *Fame Becomes Me* and Disney's *Newsies*. He's recorded on the soundtrack for Paramount Picture's *Mad Hot Ballroom* and on Disney's *Baby Einstein* cds and dvds. Tom is a graduate of the Eastman School of Music and holds a master's degree in composition from Brooklyn College and a Ph.D. in composition from Rutgers University.



Armando Bayolo is a composer whose music ranges from the audacious to the playful to the beautifully lyrical. His belief that all art is communication is manifested by creating music that reflects the world in which we live: life's joy and grief, triumphs and challenges, and the social and political trials and triumphs we all face on a daily basis find a voice in his work. His *Cancionero de luto*, a lyrical meditation on death, is filled with a "high degree of poetic expressiveness" (Music Web International); his saxophone quartet, *A Play of Shadows*, combines "the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism" (Sequenza21); and *Last Breaths*, a setting of the last words of black men murdered by police, gives voice to their rage with the kind of "fierce grandeur" and "driving power" (The

Washington Post) for which his music has been praised. Armando fell in love with music at age four, when he first heard an orchestra in the score to *Star Wars*. His musical world opened up dramatically when, at 16, he attended the National Music Camp at Interlochen, Michigan, where he stayed to complete his high school studies with an intense focus on music. He went on to receive degrees from the Eastman School of Music, Yale University, and the University of Michigan. In 2005, he founded Great Noise Ensemble in Washington, DC, and led the ensemble as Artistic Director for 15 years, presenting contemporary music to audiences throughout the DC region and the rest of the U.S. He currently serves on the faculty of the University of Illinois Urbana-Champaign and lives in St. Louis, Missouri with his wife and two cats.

Daniel Grabois is the horn professor at the University of Wisconsin-Madison School of Music, where he performs in the Wisconsin Brass Quintet and serves as the Curator of soundwaves, a series he created that combines science lectures with music performances. The former Chair of the Department of Contemporary Performance at the Manhattan School of Music and the former Artist Teacher of horn at The Hartt School, he is the hornist in the Meridian Arts Ensemble, a sextet of brass and percussion now in its twenty-ninth season. With Meridian, he has performed over fifty world premieres, released twelve cds, received two ASCAP/CMA Adventuresome Programming Awards, and toured worldwide, in addition to recording or performing with rock legends Duran Duran and Natalie Merchant and performing the music of Frank Zappa for the composer himself.



Grabois recently released his first solo album, *Air Names*, for electronic horn, for which he wrote all the music. His compositions, including three etude books and numerous chamber works, are published by Brass Arts Unlimited.

David Sanford has received commissions from the Boston Modern Orchestra Project, the Da Capo Chamber Players, the Meridian Arts Ensemble, Speculum Musicae, cellist Matt Haimovitz, the Barlow Endowment, the Mary Flagler Cary Trust, Chamber Music America, and the Fromm and Koussevitzky Foundations. His works have been performed by the Berkeley Symphony Orchestra under Kent Nagano, the Cabrillo Festival Orchestra under Marin Alsop, the Chamber Music Society of Lincoln Center, and the Chicago Symphony Chamber Players among many others, and his honors include the Rome Prize and fellowships from the Guggenheim Foundation, the Radcliffe Institute, and the American Academy of Arts and Letters which recently elected him a member. He is currently Elizabeth T. Kennan Professor of Music at Mount Holyoke College and the director of the David Sanford Big Band whose recording *A Prayer For Lester Bowie* featuring Hugh Ragin was released on Greenleaf Music and topped several critics' lists for best jazz album of 2021. (Photo: Tony Rinaldo)

Jon Nelson is a Professor of Music at The University at Buffalo and maintains an active career as performer, producer and collaborator. His six solo CD recordings *Fable*, *Trumpet Nature*, *Gran Calavera Electrica*, *Metalofonico!*, and *Genkin*



Philharmonic all explore new music for brass in small and large ensembles. He served as Principal Trumpet for the Festival Orchestra d'Aix en Provence in France under the direction of Pierre Boulez, in the Minería Festival Orchestra in Mexico City, and in numerous Broadway pit orchestras in New York City. Active in the field of education, he has served on the faculty at the Tanglewood Music Center, Princeton University, Boston University, Hartt College, and Middlebury College. Jon Nelson holds a B.M. from The Juilliard School where he studied with Mark Gould. He has also studied with Antoine Cure in France, Laurie Frink and William Vacchiano in New York, and Don Harry in Buffalo. *(Photo: Tristan Gellatly)*



M A C C M
THE MIDAMERICAN CENTER
FOR
CONTEMPORARY MUSIC
COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

Concert 6
October 18, 10:30 a.m.
Bryan Recital Hall

Harmonic Tapestry (2025)..... Adrienne Albert

Garth Simmons, trombone
Jaewoo Lee, trombone
Jeremy Marks*, trombone
Zachary Litty, bass trombone
David Saltzman, tuba

***O forse, l'ho già perduta poco a poco...* (2024)..... Juro Kim Feliz**
(Or perhaps, I have already lost it little by little...)

Stephen Eckert, piano

Duluth (2010)..... Erin Rogers*

I. In Fog
II. March

BIG SU Saxophone Quartet
Garrett Evans*, soprano saxophone
Jacob Loitz*, alto saxophone
Adam Hanna, tenor saxophone
Samuel Valancy, baritone saxophone

Vertigo (1992)..... Olav Berg

Susan Nelson, bassoon

small spaces (2024)..... James Johnston

I. drifting
II. driven in circles
III. wind & sun
IV. stutter step
V. sleeping arrhythmia
VI. high wire
VII. doodles

James Johnston, piano

lag sin is one (2024)..... John Eagle

Christian Glascock, flute
Martha Hudson*, oboe
Cruz Stock, bassoon
Lukas Bass, saxophone
Jacob Loitz*, saxophone
Samuel Valancy, saxophone
Wesley Nielson, trombone
Sakda Parchumcharna, tuba
Liam Battle, violoncello
Thomas Johnston, bass
Stephen Eckert, piano
Christopher Harris, percussion
Orson Abram, percussion
Collin McEneaney, percussion

*BGSU Alum

Program Notes (Concert 6)

Commissioned by a consortium of Low Brass ensembles including Dave Saltzman and headed by St. Louis Symphony Low Brass, **Harmonic Tapestry** is a continuation of my love for writing for brass instruments. Since before starting to compose my own works, I sang with numerous choral groups and always loved being one of the inner voices. The trombone ensemble including euphoniums and tubas demonstrates how a single instrument family can cover the full spectrum of sound: lyrical and vocal, bold and heroic, or dark and mysterious. Whether performing centuries-old motets or brand-new works, it offers audiences a chance to experience the trombone's power and beauty in a uniquely concentrated form.

The late Avelina Manalo (1926 – 2009) was a formidable piano pedagogue in the Philippines who nurtured excellent concert pianists under her tutelage. Her piano pursuits led her into studies in Russia and Italy during her younger years, along with numerous performances in the homeland and abroad. My piano training came at a later period in her life, and I grew to realize that after her demise that I know little of her, despite our strict weekly regimen during my high school years. My curiosity in her life as a brown-skinned sojourner in Europe fused with my reading of Italo Calvino's novel *Invisible Cities* (1972), where fictional dialogues between Kublai Khan and Marco Polo revealed accounts of bizarre cities merely alluding to Polo's hometown, Venice. At the same time, I was studying Maurice Ravel's *Jeux d'Eau* in commemoration of Manalo's legacy to me. Despite having no encounters with Ravel's piano music during my studies with her, Ravel became an unexpected vessel of her memory like how Calvino's Marco Polo recounted Venice through the guise of foreign cities. **O forse, l'ho già perduta poco a poco** is the resting culmination of these different threads of remembrances.

I have childhood memories of family trips to **Duluth**, Minnesota, especially walks to the harbor to watch the ships dock. Hollow sounds of lower saxophones conjure up images of the northern port city on an icy, overcast day, returning again and again, guiding the piece forward. Ships begin as small specks in the distance, slowly yet deliberately approaching, the sound of the air horns drawing closer in the cold wind, faint outlines growing larger, coming into focus, the tiny tugboats maneuvering skillfully around them, their bobbing green hulls and bright red cabins smiling back – friendly façades for beasts of unimaginable power, wrestling massive freighters many times their weight, their bows breaking ice on impact, forcing through the unforgiving waters of Lake Superior. The aerial bridge creaks upward, cradling tons of roadway and metal, the full-figured body of the laker sliding past, its intimidating profile barreling down on the shoreline, the towlines pulling back, braking, slowing, gliding to a gentle halt. During the 1940's and 50's my grandfather, Marshall Donald Bryant, a former navy officer, worked for the Great Lakes Towing Company serving the Twin Ports of Duluth-Superior, the largest and westernmost port in the Great Lakes Seaway. This piece is dedicated to his memory.

The work was written at the request of Dag Jensen, who premiered it in Amsterdam in 1992 under the title Short Study for Bassoon Solo. In Dag's (and my) opinion, the title wasn't particularly exciting, so we looked for a more interesting one: **Vertigo**. It bears no connection to the Alfred Hitchcock film of the same name, although I honestly wish it did! The title simply suggests that fear of heights is no more of a joke than fear of depths. A recording of the work with Dag Jensen as soloist has been released by Dabringhaus & Grimm.

I wrote **small spaces** in 2024 with the intention of writing a group of piano miniatures that would capture different moods/characters with a minimum of materials and would reflect/convey a certain claustrophobia – and of finding ways to move around within a small space.

The title, **lag sin is one**, is an anagram. This piece invites a group of people to enact an ecological simulation. The ensemble itself and the space it inhabits are the parameters of the piece. In John Horton Conway's Game of Life, a node/cell in the two-dimensional environment only has "life" when a certain number of adjacent cells do. In natural environments, the acoustic niche hypothesis (first advanced by Bernie Krause) suggests that species have an awareness of their acoustic environments and use non-competing parts of frequency space for their acoustic communication.

These ideas inform the systems shaping this piece. Every person's sound-making potential is determined by the other activity in the environment and their decision to respond (or not). Every new individual action (including silence) drives the potentials at every moment moving forward. This interdependency means that the entire system is only "alive" when a critical mass of individual actions are made concurrently and congruently. To achieve this, people must pay close attention to each other individually and collectively. Even when not making sound, one must follow the activity of the group closely for the piece to have continued life.

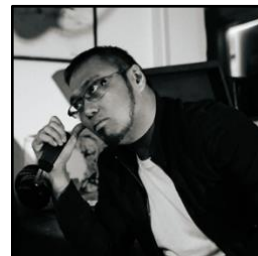


Adrienne Albert, an Honored Artist of The American Prize 2025, has had her chamber, choral, vocal, orchestral and wind band works performed throughout the U.S., and across the globe. Her music has become widely known for its concerns about our climate, our world, our planet, and for its melodic and lyrical beauty. Having previously worked as a singer with composers Igor Stravinsky, Leonard Bernstein, Philip Glass, among others, she began composing her own music in the 1990s. Her music has been supported by noteworthy arts organizations including the National Endowment Arts, ACF, MTC/Rockefeller Foundation, Subito, MPE Foundation, and yearly ASCAP awards. Her *Wind Tides* for trombone and piano was the winner of the Wright State University Trombone conference. Recent commissions include works for St. Louis Symphony Low Brass Ensemble, Cleveland Trombone Ensemble, Cornell University Chorus, MPE Foundation, Palisades Virtuosi, Pennsylvania Academy of Music, Chamber Music Palisades, as well as numerous individuals. A graduate of the University of California - Los Angeles, she has been composer-in-residence at various colleges and universities across the US. Her music is recorded on MSR, Naxos, Navona, Centaur, Little Piper, Albany, ABC Records, and distributed through Kenter Canyon Music (ASCAP),

TPresser, FluteWorld, and Trevco Music.

Juro Kim Feliz (b. 1987) is a composer hailing from the Philippines and based in Toronto. He has collaborated with artists including the Thin Edge New Music Collective, ensemble x.y, and Liminar, garnering performances of his works in Southeast Asia, Israel, Greece, Switzerland, Italy, Croatia, the United Kingdom, Mexico, Canada and the United States. He studied composition at the University of the Philippines and McGill University under the supervision of Jonas Baes and Melissa Hui, and has also studied with composers Liza Lim, Dieter Mack, Linda Catlin Smith, and the Japanese koto performer Hiroko Nagai.

Since receiving the Goethe Southeast Asian Young Composer Award in 2009, he appeared in several festival programs including the Yogyakarta Contemporary Music Festivals, Asian Composers League festivals, Music Biennale Zagreb, New Music on the Bayou, MATA Festival, Nief-Norf Summer Festival, and the MUSLAB Festival. His percussion duo work Gandingan sa Kagiliran is released in the album *Millennial Masters, Volume 7* under Ablaze Records. (Photo: Prince Requino)



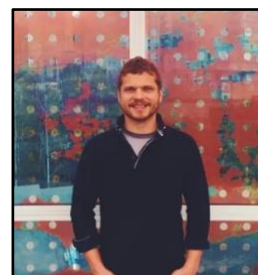
Erin Rogers is a saxophonist, composer, and improviser based in New York City. Her music has been described as “radical and refreshing” (Vital Weekly), “crucial and fast-acting” (NY Times), and “a richly expressive display of stentorian brilliance” (The Wire). Rogers’ music has been performed at Lincoln Center, Carnegie Hall, Elbphilharmonie (Hamburg), Roulette, Centro Nacional de las Artes (Mexico City), Celebrity Series (Boston), MATA Festival, Ecstatic Festival at Merkin Hall, Prototype Festival, Winspear Centre (Edmonton), Resonanzraum (Germany), Círculo de Bellas Artes (Madrid), and NyMusikk Bergen (Norway). Rogers is co-artistic director of NYC-based performance ensembles: thingNY, New Thread Quartet, Hypercube, Popebama, and core member of the International Contemporary Ensemble and LA-based WildUp. “A consummate collaborator” (The New Yorker), she has worked with Abilities Dance, Orange Theatre, L Collective, Harvestworks, Experiments-in-Opera, Decoder, and Music for Contemplation. She has received commissions and honors from The Barlow Endowment, Library of Congress, Robert Bielecki Foundation, Copland House, ASCAP, and the Jerome Foundation. Rogers can be heard on New Focus Recordings, New World Records, Tonus Vivus, Edition Wandelweiser, Relative Pitch, Innova, Neuma, New Amsterdam, and Gold Bolus labels. Her solo album “2000 Miles” was listed in Best Experimental Music on Bandcamp. Rogers is a D’Addario Woodwinds and Conn-Selmer artist, a Chamber Music Society of Lincoln Center Teaching Artist, Co-Chair of the Manhattan School of Music Contemporary Performance Program with Matt Ward, and Co-Artistic Advisor of the Tactus Ensemble. (Photo: Aleksandr Karjaka)

Olav Berg (b. 1946) is a Norwegian composer from Kvelde, Hedrum. He played in the Kvelde Guttemusikkorp, an all-boys instrumental band, in his youth. Berg studied music theory and composition with Antonio Bibalo in Norway and Lennox Berkeley in London from 1973 to 1978. He played trumpet in the Royal Norwegian Marine Band in Horten. Berg was awarded the Work of the Year award from the Norwegian Composers’ Association in 1987 for his *Clarinet Concerto* from 1986. He received the Vestfold County Municipality Artist Prize in 1991 and the Edvard Prize in the contemporary category for *Concerto for Viola and Orchestra* in 2016. The latter concerto is included on the album *Opus 250*. He’s had his performances recorded by studios like: Phillips, Aurora, Victoria, Simax, and MDG.



James Johnston is an American musician who has enjoyed a varied career as a pianist, keyboardist, composer, and arranger. A graduate of the Juilliard School and Yale University, he is a founding member of the Newspeak and Proteus ensembles and has performed with Eighth Blackbird, the Orion and Ethel quartets, and the Fireworks ensemble, among others. Concerts have included performances at Carnegie Hall, Alice Tully Hall, the Whitney Museum, Ford Theater, Disney Hall, and the Library of Congress. He also served as the pianist for the Aspen Contemporary Ensemble from 2001 to 2003 and has worked with Louis Andriessen, JacobTV, David del Tredeci, Marc Mellits, and Nick Didkovsky on their music. His music and arrangements have been performed throughout the US and include works for piano and chamber ensembles, as well as electronic music with his math-rock ensemble, Inalgebra.

John Eagle is a composer and musician active in a variety of performance, installation, and interdisciplinary contexts. Eagle has performed and presented work throughout the US and internationally including the LA Phil’s Noon to Midnight festival, the CalArts Experiments in Electronic Sound Festival, EMPAC’s Reembodied Sound 2024, the Sound/Image Festival in London, Int-Act Festival in Bangkok, Heidi Duckler Dance’s Ebb & Flow festival, UC Irvine’s The Art of Performance, Hear Now Music Festival, Thailand New Music and Arts Symposium, Göteborg Art Sounds, Co-Incidence Festival, Live Arts Exchange, and the Dog Star Orchestra festival. Eagle has worked with conceptual artist Charles Gaines and has conducted premieres of his music in Times Square, at REDCAT in LA, the Art Institute of Chicago, and the MoMA. His music has been performed by Isaura String Quartet, Tacet(i) Ensemble, Red Desert Ensemble, Brightwork New Music, Wet Ink Ensemble, Yarn/Wire, Unheard-of//Ensemble, Southland Ensemble, Inverted Space, and others. Eagle holds degrees from Bennington College (BA), California Institute of the Arts (MFA), and Cornell University (DMA). In Fall 2025, he joined Bowling Green State University’s College of Musical Arts as an Assistant Teaching Professor teaching composition and music technology. Also active as a French hornist, he performs his own music and other works of experimental music. (Photo: Teresita Fernandez)



Concert 7: The Resonate Project

October 18, 3 p.m.

Bryan Recital Hall

Detroit Chamber Winds & Strings launched Resonate in 2020 as a multi-year collaboration exploring the African Diaspora through contemporary American chamber music. This partnership has expanded to unite the resources of eight prominent institutions across Michigan and Ohio:

Bowling Green State University
The Carr Center
Detroit Chamber Winds & Strings
Michigan State University

Oberlin College-Conservatory
University of Cincinnati College
Conservatory of Music
University of Michigan
Western Michigan University

Ephemera, Interrupted (2025).....Jonathan Bailey Holland

world premiere

Yvonne Lam, violin
Úna O'Riordan, violoncello
Zhihua Tang, piano

String Quartet (2024).....Brian Raphael Nabors

Antigone String Quartet
Amelia Korbitz, violin
Mable Lecrone, violin
Katie Snelling, viola
Liam Battle, violoncello

PROTECT YOUR PEACE (2025).....Jordyn Davis

QWindtet
Parv Gosai, flute
Zach Allen, oboe
Diego Florez-Saavedra, clarinet
Elise TeKolste, bassoon
Angelique Brewington, horn

Swarm Country (2025).....Marcos Balter

I. Epitaph for a Piper
II. Six-Legged Blessing of Strength
III. A Natural History of Trespass

world premiere

Katherine Pracht, mezzo-soprano
Brian Snow, violoncello
Robert Satterlee, piano

Program Notes (Concert 7)

I began working on **String Quartet** during the first leg of my doctorate in composition at the University of Cincinnati in spring of 2017, while working with composer Ellen Ruth Harrison. Given the weight of history this ensemble holds, I felt I was crossing a point in the development of my voice where I finally had



nothing to prove, but simply to just be. I did my best to create a work that contained heart and grit, capturing my love for lyricism, harmony and more thorny techniques. It was mostly finished, but I ended up putting the work away and added/revisea little since that time. I finally brought it to completion in 2024 and happy to see this little "mosaic" of my voice throughout 7 years, come to life! Commissioned by Detroit Chamber Winds and Strings for the "Resonate Project," with other co-commissioning partners including Bowling Green State University, the Carr Center, Michigan State University, Oberlin College & Conservatory, the University of Cincinnati College-Conservatory of Music, the University of Michigan and Western Michigan University.

PROTECT YOUR PEACE is more than a composition—it is a mantra that has profoundly shaped my life. To love oneself is among the most divine and revolutionary acts we can commit. I hold immense gratitude for the lessons—both painful and liberating—that have taught me to release the need to please others, to prioritize self-love, and to free myself from the illusion that someone else holds the key to my peace. Peace is my freedom, and it is to be protected at all costs. Anything that threatens it is, quite simply, too expensive. In the Black community, self-care and self-love have not always been prioritized. Generations of systemic oppression have often demanded resilience at the cost of personal well-being. But understanding our inherent value, despite histories of colonization, is essential. To take care of oneself is to reclaim power, to nurture the spirit, and to recognize that individual healing ripples outward—strengthening our communities and deepening our relationship with the earth for generations to come. Through this piece, I invite listeners to reflect on the radical act of self-preservation, the beauty of inner stillness, and the transformative power of choosing peace.

Swarm Country

I. "Epitaph for a Piper"

From your first tune, we never doubted
you were haunted, but little did we know how often
the sirens called to you, how they tricked you

to sing to death. Out of love for your craft,
we've buried you with their instrument—
the moist organ on which your mouth rejoiced.

pink yeast in the mouthpiece,
a suspension of mold inside the air bag,
fungi in the neck, the chanter and its reed,

even the carrying case damp and blighted.
instead of ensnaring your mind through your ears,
they sang directly down your windpipe, so quietly

and for so long to your lungs-their sweet fruit,
honeyed womb and hibernaculum. Hidden there,
your microscopic chorus rehearsed, performed you.

Compelling you to play despite every cold, cough
and wheeze, they urged you to fulfill their desire for a life with a name,
barely yours, breathless

-Michael Walsh

II. "Six-Legged Blessing of Strength"

When this country turns us into bugs, may we grow
fierce wings against its wishes

Defending ourselves, may we bite its evil eye,
bloody its vision, unable,

for a time, to turn the rest of our people
into fleas and ragged mothers.

When this country swings, may we dart the swatter.
When it raids, may we flee the poison clouds.

When this country calls the exterminator
may we receive warning

an hour before he arrives at our house

with pest professionals
schooled in every glue. In that hour,
may we grow to such massive size

their fumes cannot hurt
our smallest fly
-Michael Walsh

III. "A Natural History of Trespass"

Splashing into water,
my feet displace the silver mass
of whirligig beetles.
Their ovals quiver with knowing
and flee. Floating over there
like a thundercloud, they congregate
and summon their strength.

Storming now,
they inscribe the waves
with quick syllables
only their legs can speak
and gills can hear
-Michael Walsh

Jonathan Bailey Holland has written music that has been performed across the country and around the world. He has been commissioned and performed by the orchestras of Atlanta, Baltimore, BBC, Cincinnati, Detroit, Indianapolis, Kalamazoo, Los Angeles, Minnesota, and others, as well as the Abeo Quartet, Da Capo Chamber Players, der/gelbe/klang, Left Coast Chamber Ensemble, Network for New Music, and more. He is currently the dean of the Henry and Leigh Bienen School of Music, as well as the Kay Davis Professor of Music, at Northwestern University. He has served on the faculty of Berklee College of



Music, Boston Conservatory, Curtis Institute of Music, and Vermont College of Fine Arts, and he has been a guest at numerous schools and festivals, including the Bowdoin International Music Festival, the Lake George Music Festival, and Eighth Blackbird's Blackbird Creative Lab, to name a few. He also previously served as the Jack G. Buncher Head of the School of Music at Carnegie Mellon University. A recipient of a Guggenheim Foundation Fellowship, Holland has been awarded the Fromm Commission from the Fromm Foundation at Harvard University, a Massachusetts Cultural Council Artist Fellowship, a Brother Thomas Award and a Live Arts Boston grant from the Boston Foundation, amongst other honors and awards. Holland has served as composer-in-residence with the Cincinnati Symphony, Detroit Symphony, and South Bend Symphony Orchestras, Plymouth Music Series of Minnesota, Ritz Chamber Players, and the Radius Ensemble. His work can be heard on recordings by the Cincinnati Symphony, University of Texas Trombone Choir, Radius Ensemble, Transient Canvas, as well as soloist Sarah Bob (piano), and Christopher Chaffee (flute). He holds a Bachelor of Music degree from Curtis Institute of Music, where he studied composition with Ned Rorem, and a PhD from Harvard University, where he studied with Bernard Rands, Mario Davidovsky, Andrew Imbrie, and Yehudi Wyner.

Brian Raphael Nabors is the son of a church musician and pastor; surrounded by a wealth of musical activity. His upbringing immersed him in R&B, Neo Soul, Jazz, Funk, and Black marching band culture. Before declaring a major in architecture, he pivoted to embrace his passion for music, leading to a diverse array of compositions that explore the intersections of various musical genres. Nabors' music has been performed by the Boston Symphony, Seattle Symphony, and Atlanta Symphony, among others, at venues including Carnegie Hall and Elb philharmonie Hamburg. He holds Doctor of Musical Arts and Master of Music degrees in composition from the University of Cincinnati. "I like to think of myself as a 'fuser of worlds and a boundary destroyer. With every piece, my goal is to always create a place where all can meet themselves in some way, as an invitation to explore their own curiosity or to reflect on deep, complex issues throughout history and our time. Whether in a lighthearted or deeply visceral way, I want to hold up a mirror for people to see that there is humanity beneath the masks we wear, and that grace always leads to the discovery of inherent goodness." (Photo: Damion Haines)



Jordyn Davis is a pioneering force in contemporary music, celebrated for her versatility as a bassist, vocalist, and multi-instrumentalist. A Detroit native, Davis made history as the first African-American woman to earn a Bachelor's Degree in Music Composition from Michigan State University, where she also became the first student to receive simultaneous degrees in Music Composition and Jazz Studies. After completing a Master's Degree in Jazz Studies, Davis moved to Brooklyn, NY, where she was named an inaugural Jazz Leader Fellow at the Brooklyn Conservatory of Music as well as a New York Community Trust Van Lier Fellow with the American Composers Orchestra. Davis's music spans Jazz, Folk, Indie Rock, Musical Theater and Contemporary Classical, with compositions that reflect her deep empathy and social awareness. Her work has been featured on PBS's *Music for Social Justice* and commissioned by esteemed institutions like the Kennedy Center, the New York Philharmonic, the Juilliard School Preparatory Division, and the San Francisco Conservatory of Music. She has collaborated with industry greats such as Michael Dease, Craig Harris, Dee Dee Bridgewater, David Murray, Melba Moore and many more. Her ensemble, "Composetheway," began as a solo project and has grown into a genre-bending exploration of performance and improvisation. Davis is also a dedicated educator, mentoring young musicians through organizations like the Detroit Symphony Orchestra, Girls Rock Detroit, and Brevard Summer Jazz Institute. With her innovative approach and profound impact, Jordyn Davis is a name to watch in the music world.



Marcos Balter (b.1974, Rio de Janeiro, Brazil) is at once emotionally visceral and intellectually complex, primarily rooted in experimental manipulations of timbre and hyper-dramatization of live performance. Past honors include the American Academy of Arts and Letters Music Award, fellowships from the John Simon Guggenheim Foundation, Civitella Ranieri Foundation, and the Tanglewood Music Center (Leonard Bernstein Fellow), two Chamber Music America awards, as well as commissions from the New York Philharmonic, Los Angeles Philharmonic, New World Symphony, Chicago Symphony Music Now, The Crossing, and more. Recent performances include those at Carnegie Hall, Köln Philharmonie, Queen Elizabeth Hall, Wigmore Hall, ArtLab at Harvard University, Lincoln Center, Walt Disney Hall, Teatro Amazonas, Sala São Paulo, among other places. Recent festival appearances include those at Tanglewood Contemporary Music Festival, Ecstatic Music Festival, Acht Brücken, Aldeburgh Music Festival, Aspen, Frankfurter Gesellschaft für Neue Musik, Darmstadt Ferienkurse, and Banff Music Festival. Past collaborators include the rock band Deerhoof, dj King Britt and Alarm Will Sound, yMusic and Paul Simon, Claire Chase and the San Francisco Symphony, the International Contemporary Ensemble, JACK Quartet, Ensemble Dal Niente, and conductors Karina Canellakis, Susanna Malkki, Matthias Pintscher, and Steven Schick. His works are published by PSNY (Schott), and commercial recordings of his music are available through New Amsterdam Records, New Focus Recording, Parlour Tapes+, Oxingale Records, and Navona Records. He is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a pre-doctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.



Concert 8
October 18, 8 p.m.
Kobacker Hall

Papuri (2018)..... Ily Matthew Maniano

Children of the Moon (2020)..... Evan Williams*

she took his hands (2022)..... Nicholas Cline

Hands (2017)..... Jocelyn Hagen

The Caged Bird Sings for Freedom (2016)..... Joel Thompson

Ricky Jurski, clarinet

Bowling Green State University Collegiate Chorale

Richard Schnipke*, conductor

Heather Goldman, piano

INTERMISSION

REIMember (2020)..... Reena Esmail

Jared Beu, conductor

Into Light (1994)..... Marilyn Shrude

Christopher Hutras, conductor

Concerto for Horn and Orchestra (2000)..... Samuel Adler

I. Slowly and Declamatory

II. Slowly

III. Fast and Very Rhythmic

Andrew Pelletier, horn

Bowling Green Philharmonia

Emily Freeman Brown, conductor

*BGSU Alum

Program Notes (Concert 8)

Papuri

*Papuri sa Diyos
Papuri sa Diyos sa kaitaasan
At sa lupa'y kapayapaan
Sa mga taong kinalulugdan niya*

Praise the Lord
Praise the Lord in the highest
And may peace reign in Earth
Through His favored people



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FOR
CONTEMPORARY MUSIC
COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

*Pinpurri Ka naming, dinarangal Ka namin,
Sinasamba Ka namin, ipinagbubunyi Ka namin
Dahil sa dakila mong angking kapurihan*

We praise You, we glorify You
We worship You, we honor You,
Because of you are great and worthy of praise

Children of the Moon was commissioned to commemorate the memorial to W.E.B Du Bois and his family in Barrington, MA where the text of this piece appears on a plaque. In this excerpt from Du Bois' poem, he refers to people of African descent, particularly African Americans as, "children of the moon," different, but beautiful, and taken from their home. The poem is both proto-Afro-Futurist and biblical in its scope, envisioning a future for Black people as free and untethered as the vastness of space, but sees the speaker as a Moses-like figure, who will not live enjoy this freedom.

I am dead
Yet Somehow, Somewhere,
In Time's weird contraction,
May tell of that dread deed, wherewith
I brought to children of the Moon
Freedom and vast salvation.
I rose upon the mountain of the moon
I feel the blazing glory of the sun,
I heard the song of children crying
"Free"
I saw the face of Freedom
And I died

-W.E.B. Du Bois, 1920

she took his hands

She took his hands
She said unto him
Have faith
I will be fine
I will be with you soon
-Emma Lozano, adapt. Nicholas Cline

She took Saulito's hands and said to him very calmly, "They can't hurt us. God is protecting us. You just have to have faith and I will be fine and with you soon." Words by Emma Lozano, on the arrest of Chicago activist Elvira Arellano quoted in *The Washington Post*, August 21, 2007.

Hands - In 2016, I was honored to receive a commission from the International Federation of Choral Music for a performance at the World Choral Symposium in Barcelona in July of 2017. The theme for the symposium was "The Colors of Peace", and I was tasked with creating a new work based on that theme, to be sung by the Vocal Art Ensemble of Sweden (Jan Yngwe, conductor). It was an incredibly exciting commission, but I must admit that I was stuck right at the gate. The first thing I do when beginning a new piece of vocal music is pick a text. But what text could I choose that would represent all the musicians attending the conference? Most of the attendees would be speaking English, but for some reason choosing a text in English didn't feel right to me. It felt too limited. I was pondering this while in Chicago, attending a different conference. I spent an evening with a dear friend strolling through the crowded streets. We don't see each other often and were so happy to be spending time together that we were happily walking the street holding hands. Then it dawned on me! *This* is what the piece needs to be about: a simple gesture, the act of uniting, coming together. It is no surprise that this idea struck me very deeply in this moment. The United States is in deep turmoil right now and feels more divided than ever. There is heavy judgment on both sides, leaving very little room to be stuck in the middle. Because of this, our nation has not been peaceful as of late. I do not pretend to know the solution to this problem, but I do feel that there should be less talking and accusing, and more listening. The act of unity is the foundation for peace, and it's the reason I chose to *Hands* in this way. *Hands* is a vocalise, a song without words. I started the writing process just by singing to myself. My mother told me that, as a child, she could always tell when I was happy because I was singing. I wanted this melody to have the same kind of spontaneous joy. Because I want the vowels to feel natural in every language, each performing ensemble may choose which vowels to sing. When I composed the opening melody, the vowel that came naturally to me was a shallow version of an "uh" vowel, like the word "cut", but with a more "pop" color. When the Vocal Art Ensemble of Sweden sang it, the conductor chose a pure "ah". I love both versions, as well as the opportunity for wider diversity. The movement instructions for *Hands* are printed in the score, and these simple movements have a profound effect on the audience. At the beginning, a soloist stands in front, singing completely alone. It is impossible not to watch this brave soul, beginning a piece, starting a movement, on their own. That soloist is later joined by a second voice, stepping forward and away from the choir. The same melody is sung, except now it's joined in beautiful counterpoint as a duet. Then, gradually, other voices join in, expanding upon the melody and moving forward into an abstract mixed formation. Twenty-five measures into the piece, the movement becomes static, and all choir members are singing a new melody, facing confidently outward. They are a group, united. They fill the space with bigger, more colorful chords, extending their range, and climaxing with soaring high notes for the sopranos. The loud chord rings, the original melody begins again, and the singers change formation. This time they head to the front of the stage, close to the audience, and one by one they begin joining hands with each other. They have found their common ground. They are all harmonizing this one melody. They are standing strong together.

-Jocelyn Hagen

The Caged Bird Sings for Freedom was commissioned by the ensemble EXIGENCE to celebrate its mission to champion composers of color and women. Joel Thompson set to the "Caged Bird" text of Maya Angelou for SATB chorus, piano, clarinet and alto soloist. The first refrain of the piece is not sung but played by the clarinet to establish the instrumental as the titular character. The music accompanying the second verse about the free bird ("thinks of another breeze...") effectively transforms from adventurous to menacing to highlight Angelou's subtle hints at imperialism and economic conquest ("trade winds soft", "claims the sky his own"). During the subsequent verse, the clarinet – as avatar of the caged bird – wails and slowly dies while trilling and eventually settles on

a B, which is seamlessly transferred to a wordless chorus. A soloist sings the caged bird refrain for the first time, resurrecting the fallen clarinet. The intent is to have the chorus now represent the caged bird, keeping its spirit alive, singing for freedom. Joel dedicates this piece to Septima Clark, Ella Baker, Diane Nash, and Fanny Lou Hamer, and all the unsung women of the Black Freedom Movement.

A free bird leaps on the back of the wind
and floats downstream
till the current ends and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing. The caged bird sings

with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

-Maya Angelou, "Caged Bird" from *Shaker, Why Don't You Sing*"

For Reena Esmail, **RE|Member** is a chance to explore what the world has gone through: "When I first spoke to Maestro Dausgaard about this piece, we thought it would be opening the 2020 season. We spoke about that feeling of returning to the concert hall after the summer – a change of season, a yearly ritual. But as the pandemic unraveled life as we knew it, the 'return' suddenly took on much more weight."

Now the piece charts the return to a world forever changed... writing the musicians back onto a stage that they left in completely uncertain circumstances, and that they are re-entering from such a wide variety of personal experiences of this time."

I wanted this piece to feel like an overture, and my guides were two favorites: Mozart's *The Marriage of Figaro* and Bernstein's *Candide*. Each is breathless and energetic, with pockets of intimacy and tenderness. Each contains many parallel universes that unfold quickly. Each has beautiful, memorable melodies that speak and beckon to one another. I strove for all of this in *RE|Member*."

It is a multifaceted title, and by happy coincidence also allowed Esmail to 'sign' the work with her initials, RE: "I only noticed that after the fact! This piece connects two meanings of the word 'remember'. Firstly, the sense that something is being brought back together. The orchestra is re-mem-bering, coalescing again after being apart. The pandemic will have been transformative: the orchestra is made up of individuals who had a wide variety of experiences in this time. And they are bringing those individual experiences back into the collective group. There might be people who committed more deeply to their musical practice, people who were drawn into new artistic facets, people who had to leave their creative practice entirely, people who came to new realizations about their art, career, life. All these new perspectives, all these strands of thought and exploration are being brought back together."

"And the second meaning of the word: that we don't want to forget the perspectives which each of these individuals gained during this time, simply because we are back in a familiar situation. I wanted this piece to honor the experience of coming back together, infused with the wisdom of the time apart."

-program note by Raff Wilson for the Seattle Symphony

Into Light was written at the request of Henry Charles Smith for the World Youth Symphony Orchestra and the opening concert of the 67th Season of the Interlochen Arts Camp (July 3, 1994). As the title suggests, it is a celebration of the joy and exuberance of youth and the passion that drives one forward on an artistic journey. The work is based on the Gregorian chant fragment, *Ite missa est*, and is a call to mission, an invitation to discovery. *Into Light* was recorded for Albany Records by Emily Freeman Brown and the Bowling Green Philharmonia.

The **Concerto for Horn and Orchestra** was written in 1994-1995, commissioned by the Houston TX Symphony Orchestra for their principal horn William VerMeulen. It is in three movements. The first begins with a short slow introduction and is followed by a vigorous fast movement exploring the full range of possibilities of the horn and its artist. There is a constant interplay between the soloist and the orchestra the two playing off one another. The second movement features the 'Shofar Calls' heard on the High Holidays in the Synagogue which is one of the most ancient musical examples we have. This is also performed against a duet between the Piccolo and the English horn from opposite sides of the stage. I have always loved the four Horn Concerti by Mozart'. The last movement of each of them is quite similar one to the other. The themes are not quite the same, but they introduce a movement of joy and brightness. I have tried to catch that spirit in my final movement. Mozart's last movements are all in 6/8 time while mine alternates between 6/8 and 5/8 and begins with the timpani paving the way and setting the joyous mood for the entire movement. The whole piece is about 25 minutes in length.



Richard Schnipke serves as Associate Professor of Music Performance and Director of Choral Activities at Bowling Green State University. His duties at BGSU include conducting the Collegiate Chorale and Men's Chorus, as well as teaching graduate courses in choral repertoire and graduate and undergraduate conducting. Previously, Dr. Schnipke held faculty positions at Xavier University and The Ohio State University and spent 15 years as a public-school choral director. He holds degrees from Bowling Green State University and The Ohio State University and has done additional graduate studies at the University of Cincinnati College-Conservatory of Music. Choirs under Schnipke's direction have performed at national and regional conferences of the American Choral Directors Association and have made appearances at the Ohio Music Education Association Professional Development Conference and the Ohio Choral Directors Association Summer Conference. Schnipke's choirs have also sung for the American Musicological Society and for several national seminars of the IMC: The Tenor-Bass Choral Consortium. Dr. Schnipke also regularly prepares professional choruses for the Toledo Symphony Orchestra and frequently presents at state, regional, and national conference on the incorporation of Dalcroze Eurhythmics in the choral rehearsal. Schnipke performs regularly as a professional chorister and has served as tenor section leader for Cincinnati's Vocal Arts Ensemble (Grammy Award winner, Craig Hella Johnson, music director). He is a Past-President of the Ohio Choral Directors Association, has served on the National Board of the National Collegiate Choral Organization, and is currently on the board of

IMC: The Tenor-Bass Choral Consortium.

Emily Freeman Brown is Music Director and Conductor of the Bowling Green Philharmonia and Opera Theater at Bowling Green State University in Ohio and author *A Dictionary for the Modern Conductor* (Rowman & Littlefield). In 2016 she was made Professor of Creative Arts Excellence at Bowling Green State University. The first woman to receive a doctorate in orchestral conducting at the Eastman School of Music, Ms. Brown has appeared as conductor with orchestras in the United States, Europe, Central Asia and South America including the Rochester Philharmonic, the Charlotte Symphony Orchestra, the Syracuse and Toledo Symphonies, the Dayton Philharmonic, the Cincinnati Chamber Orchestra, the Cleveland Chamber Symphony, Ashland Symphony, the Eastman Virtuosi, the Skaneateles Music Festival, the Chicago Civic Orchestra, the Orchestra of the Society of American Composers, New York, the Göttinger Symphony Orchestra and Brandenburg State Orchestra in Germany, the Latvian National Symphony Orchestra, the Chengdu Philharmonic Orchestra, EOS Orchestra, Beijing, China, the National Symphony of Chile and the Bartók Ensemble, both in Santiago, the Sibiu State Philharmonic Orchestra, Filarmonica "Banatul" Timisoara and Philharmonic Orchestra of Bistrica in Romania, the Macedonia National Symphony Orchestra, National Soloists Orchestra in Astana, the Conservatory Symphony Orchestra of Almaty, Kazakhstan, and the American Festival of the Arts (Houston), Interlochen and Chautauqua summer music institutes and the all-state orchestras in Iowa, Ohio, Missouri, Washington and Minnesota. In 2007 she had a ten-day residency at the School of Music at the University of North Texas, conducting the School's Symphony Orchestra and leading classes in orchestral conducting. Ms. Brown has recorded for Naxos Records and Albany Records (with the Bowling Green Philharmonia) in addition to Opus One Records. She served as Associate Conductor of the Eastman Philharmonia and Conductor for the Eastman Opera Theater and was a winner of the internationally known Affiliate Artists' Conductor's Program. A published author, articles have appeared in the BACH journal and the Journal of the Conductors Guild. She served as President of the Conductors Guild, Inc. from 2003 to 2005. Ms. Brown studied conducting and cello at the Royal College of Music in London, England where she was twice winner of the Sir Adrian Boult Conducting Prize. Her major teachers included Leonard Slatkin, Herbert Blomstedt, Franco Ferrara, David Effron and James Dixon.

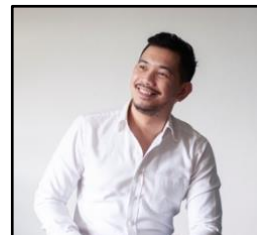


Andrew Pelletier, internationally active horn soloist, Grammy Award winning chamber musician, and masterclass clinician, enjoys an extremely busy and varied life as a performer, educator and mentor. Consistently praised for his interpretations and artistry, John Henken of the Los Angeles Times wrote, "gleaming, handsome playing. Pelletier is a soloist who seems capable of anything on his instrument." Fanfare Magazine called him "Phenomenal...undeniably in tune with what he plays" and his recording of music of Samuel Adler as "a stunning virtuoso display", and the American Record Guide has praised his "full sound and playing with authority and imagination." The First Prize winner of the 1997 and 2001 American Horn Competition (America's only internationally recognized competition for the horn), he has appeared as a Featured Artist at the International Horn Society Annual Symposia of 2009 and 2014, and has appeared as a solo artist at the Symposia of 1997, 2003, 2005, 2013, 2016, 2017, 2018, 2019, 2021, 2023 and 2024. He is in regular demand for artistic residencies and clinics at universities and music schools, and these solo tours have taken him to 30 US states, Australia, Belgium, Brazil, Canada, China, Dominican Republic, England, Mexico and Thailand. Dedicated to new music and the collaboration between performer and composer, he has commissioned and premiered over 60 new works for the horn as a solo voice, by such noted composers as Samuel Adler, Meredith Brammeier, Carson Cooman, David Crumb, Fernando Deddos, Christopher Dietz, Randall Faust, David Gillingham, Joseph Landers, Katherine Likhuta, Anne McGinty, Roger Reynolds, Martin Rokeach, Corey Ryan, Karlheinz Stockhausen, and Kerry Turner. As a chamber musician, he performs with Southwest Chamber Music in California (with whom

he won the 2005 Grammy award for Best Classical Recording, Small Ensemble) and the Tower Brass Quintet in Toledo, OH. He has performed with the Empire Brass Quintet, Detroit Chamber Winds and Strings, the Motor City Brass Quintet, Portland (Maine) Brass Quintet, Maine Brass Quintet, the Maine Chamber Players, and with Chamber Music at the Scarab Club, Detroit. A seasoned orchestral performer, he was the Principal horn of the Detroit Opera Orchestra for 16 seasons, Principal horn for the Ann Arbor Symphony for 12 seasons, Principal horn of the Santa Barbara Symphony for four seasons, was a regular member (Assistant Principal/Utility) of the Portland (Maine) Symphony for over five seasons, and was a founding member of Opera Maine, playing for its first three seasons. He has performed as guest principal horn for the Los Angeles Philharmonic (under Music Director Gustavo Dudamel), the Detroit Symphony, the Toledo Symphony and Toledo Opera, ProMusica Chamber Orchestra of Columbus, and the Windsor (Canada) Symphony. Other Principal horn positions he has held are the Ann Arbor Ballet Theatre, Columbus Bach Ensemble, Long Beach Camerata, Maine Chamber Ensemble, and Portland (Maine) Ballet. He spent almost a decade as an active free-lance performer in Los Angeles and can be heard on various film soundtracks as Battle: Los Angeles, Your Highness, Lethal Weapon 4, The X-Men, Frequency and TV movies for Lifetime TV and the SiFi Channel. A Lifetime member of the International Horn Society and the British Horn Society, he is dedicated to service to the horn community, and has served the International Horn Society in a variety of ways over the years: as President (2018-2021), host/coordinator of the 53rd Annual International Horn Society Symposium (2021), Advisory Council member, Coordinator of Scholarships and Competitions, member of the Digital E-Newsletter committee, and Ohio Regional Coordinator. For all his service to the International Horn Society, he was awarded the Society's Service Medal of Honor in 2022, its highest recognition for volunteer service. His pedagogical articles have been published by the International Horn Society, the Norwegian Horn Society, the New England Horn Society, the Texas Bandmaster's Association, and the New York Brass Conference. He holds a B.M. degree, Summa Cum Laude, from the University of Southern Maine, and an M.M. and the D.M.A (voted Outstanding Graduate of the Class for both degrees) from the University of Southern California. His primary mentor was James Decker, with additional studies with John

Boden, David Jolley, trumpeter Roy Poper, Michael Thompson and Gail Williams. He has recorded for MSR Classics, Cambria Master Classics, Centaur Records, ToneQuest Recordings, Koch International, and Delos labels. Since 2004, Pelletier is extremely proud to serve as the Professor of Horn of the College of Musical Arts at Bowling Green State University, in Bowling Green, Ohio, where he also serves as the Chair of the Department of Music Performance Studies. He was named a Professor of Creative Arts Excellence at BGSU in 2020. He has previously taught at the Portland (Maine) Conservatory of Music, Moorpark College, Ventura Community College, and the University of Southern California. Andrew Pelletier plays exclusively on horns by Paxman of London, England, and mouthpieces by PHC London.

Ily Matthew Maniano is an internationally acclaimed and award-winning Filipino composer, conductor, and choral clinician. An Ani ng Dangal awardee by the Philippine National Commission for Culture and the Arts, he has received top prizes in prestigious international composition competitions across Asia, Europe, and the Americas. His music has been performed by the Grammy Award-winning groups The King's Singers and The Swingles and presented at leading festivals and competitions such as the European Grand Prix for Choral Singing, Asia Choral Grand Prix, Tolosa Choral Competition (Spain), and Concorso Polifonico Internazionale Guido d'Arezzo (Italy), among others. His works have also been featured in international gatherings including the American Choral Directors National Conference (USA), PODIUM (Canada), the Festival de la Habana Música Contemporánea (Cuba), and Choralies (France). Maniano is a sought-after guest speaker, adjudicator, and clinician, having led workshops across Asia, North America, and beyond. He currently serves as Musical Director of the Male Ensemble Philippines, which won top honors at the 2023 Tolosa Choral Contest in Spain, and mentors young composers worldwide through OPUS, his online choral writing program. A former member, arranger, and composer for the Philippine Madrigal Singers and Manila Chamber Singers, he studied Music Education at the University of the Philippines College of Music. Today, he continues to elevate the choral art with music that inspires, innovates, and connects cultures across the globe.



Evan Williams (b. 1988) is a composer and conductor, drawing inspiration from genres as diverse as Medieval chant to contemporary pop. Williams' catalogue contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music. His music has been performed and commissioned by the International Contemporary Ensemble, Urban Playground Chamber Orchestra, Quince Ensemble, and by the Cincinnati, Toledo, Detroit, Seattle, and National Symphonies. His work has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, and Fellowships from the Virginia Center for the Creative Arts. In 2018, he served as the Detroit Symphony Orchestra's inaugural Classical Roots Composer-in-Residence. He currently serves as the Steven R. Gerber Composer-in-Residence for the Chamber Orchestra of Philadelphia. Williams holds degrees from the College-Conservatory of Music at the University of Cincinnati, Bowling Green State University and Lawrence University. He currently serves as Assistant Professor of Composition at the Berklee College of Music, where he teaches composition, conducting, music technology, harmony, and counterpoint. (Photo: Amurica Photos)

Nicholas Cline is an assistant professor of music composition and theory in the Hayes School of Music at Appalachian State University. Cline makes music for voices, acoustic instruments, and by electroacoustic means. Recent projects include collaborating with the Grammy award-winning choir The Crossing in a performance of his work, *Watersheds*, for 24 voices, tenor saxophone, and live electronics - released on *Motion Studies* on Navona Records. He has been commissioned by and collaborated with numerous choirs, including The Crossing, Bienen Contemporary/Early Vocal Ensemble, Stare at the Sun, William Ferris Chorale, Constellation Men's Ensemble, Voices 21C, Roots in the Sky, New Earth Ensemble, and Common Ground Voices/La Frontera. His music has been performed by Spektral Quartet, International Contemporary Ensemble, Ensemble VONK, Northwestern Contemporary Music Ensemble, Jeff Siegfried, Jena Gardner, Square Peg Round Hole, and F-Plus. Dr. Cline was artist-in-residence with High Concept Labs and the Chicago Park District. His music is published by E.C. Schirmer and released on Navona, Ravello, and SEAMUS recording labels. Nicholas Cline holds a Doctor of Musical Arts degree from Northwestern University. He earned a Master of Music from Indiana University and a Bachelor of Music from Columbia College Chicago.



Jocelyn Hagen composes music that has been described as "simply magical" (Fanfare Magazine) and "dramatic and deeply moving" (Star Tribune, Minneapolis/St. Paul). She is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. Her first forays into composition were via songwriting, still very evident in her work; most of her compositions are for the voice: solo, chamber and choral. In 2023 her opera *The Song Poet*, written with Hmong writer Kao Kalia Yang, premiered with Minnesota Opera, and sold out their run over six months prior to the premiere date. In 2019 she celebrated the premiere of her multimedia symphony *The Notebooks of Leonardo da Vinci*, which includes video projections created by a team of visual artists, highlighting da Vinci's spectacular drawings, inventions, and texts. The work has already been performed over fifty times across the United States, including Canada, Sweden, Croatia, and England. Hagen describes her process of composing for choir, orchestra and film simultaneously in a Tedx Talk given at the Walker Art Center in Minneapolis, now available on YouTube.

Hagen's commissions include Voces8, Conspirare, the Minnesota Opera, the Minnesota Orchestra, the International Federation of Choral Music, True Concord Voices and Orchestra, the American Choral Directors Associations of Minnesota, Georgia, Connecticut and Texas, the North Dakota Music Teachers Association, Cantus, the Boston Brass, the Metropolitan Symphony Orchestra and the St. Olaf Band. Her work is independently published through JH Music, as well as through Graphite Publishing, G. Schirmer, EC Schirmer, Fred Bock Music Publishing, Santa Barbara Music Publishing, and Boosey and Hawkes. (Photo: Elena Stanton)

Joel Thompson is a composer, conductor, pianist and educator whose works aim to prioritize community and facilitate connection, while creating music that is "alive and inquisitive, in constant dialogue" (Arts ATL) and "one of the most attractive things one has heard" (New York Classical Review). His work is both powerful and incisive in centering the concerns and desires of the voiceless and historically marginalized. Thompson currently serves as Houston Grand Opera's first-ever full-time Composer-in-Residence, holding a five-year residency that commenced in 2022. Thompson's career honors include the 2023 Sphinx Medal of Excellence; a 2018 American Prize for his well-known choral work, *Seven Last Words of the Unarmed*; and the 2017 Hermitage Prize—an honor bestowed by the Hermitage Artist Retreat. Thompson draws inspiration from artists who transcend labels and have a clear sense of identity, such as Nina Simone, Esperanza Spalding and Cécile

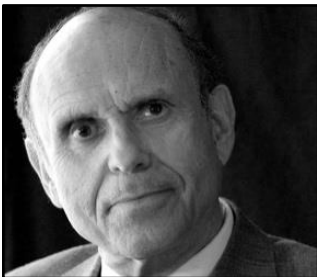


McLorin Salvant. Thompson holds a B.A. in Music and M.M. in Choral Conducting, both from Emory University, and is currently studying with Aaron Jay Kernis, Christopher Theofanidis, Han Lash, Martin Bresnick and David Lang at the Yale School of Music for his D.M.A. in Composition. (Photo: Rachel Summer Cheong)



Reena Esmail is an Indian-American composer that works between the worlds of Indian and Western classical music and brings communities together through the creation of equitable musical spaces. Esmail's life and music were profiled on Season 3 of PBS Great Performances series *Now Hear This*, as well as *Frame of Mind*, a podcast from the Metropolitan Museum of Art. Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUIITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press. Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist-in-Residence and was Seattle Symphony's 2020-21 Composer-in-Residence. She has been in residence with Tanglewood Music Center (co-Curator – 2023) and Spoleto Festival (Chamber Music Composer-in-Residence – 2024). She also holds awards/fellowships from United States Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center. Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She currently resides in her hometown of Los Angeles, California.

Marilyn Shrude's music is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile (Nativg – New Grove). Her concentration on color and the natural resonance of spaces, as well as her strong background in Pre-Vatican II liturgical music, gives the music its linear, spiritual, and quasi-improvisational qualities. Shrude earned degrees from Alverno College and Northwestern University and has served on the faculty of Bowling Green State University since 1977. Among her more prestigious honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. She was named a Distinguished Artist Professor in 2001 and received BGSU's Lifetime Achievement Award in 2014. Most recently, Shrude received an Honorary Doctorate from the West University of Timisoara, Romania (November 2024). Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998-2011) and as coordinator of the doctoral program in contemporary music (2006-2024). Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the United States and abroad. Guest appearances as a pianist and composer include tours to the Soviet Union, China, Japan, Belgium, South America, the Netherlands, France, and Armenia, as well as numerous performances in the United States.



Samuel Adler taught at the Eastman School of Music from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. In 1989, he received the Eastman School's Eisenhart Award for distinguished teaching. Adler was educated at Boston University and Harvard University, and holds honorary doctorates from Southern Methodist University, Wake Forest University, St. Mary's Notre-Dame, and the St. Louis Conservatory. His major teachers in composition were Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith, and Aaron Copland. Inducted into the American Academy of Arts and Letters in May 2001, Samuel Adler is the composer of more than 400 published works, which have been performed all over the world. He is also the author of four books: *Choral Conducting*; *Sight Singing*; *The Study of Orchestration*; and a memoir, *Building Bridges with Music*. Samuel Adler's many prizes include a 1990 award from the American Academy of Arts and Letters, the Charles Ives Award, the University of Rochester's Lillian Fairchild Award, MTNA Award for Composer of the Year (1988-89), Special Citation by the American Federation of Music Clubs (2001), and the Deems Taylor Award for *The Study of Orchestration*. In 1999, Adler was elected to the Germany's

Akademie der Künste for distinguished service to music, and in 2003 was awarded the Aaron Copland Award by ASCAP for lifetime achievement in composition and teaching.

Performer bios

Zach Allen is a student oboist at the Oberlin Conservatory of Music and oboist in QWindtet.

Liam Battle is a cellist who specializes in a wide range of American and Western styles from the mid-century Avant-Garde to new experimental music and free improvisation. Liam's academic work is largely concerned with revitalizing and reclaiming modernism from its reified position in the 20th Century. He regularly lectures and writes about new music and researches overlooked composers of the past century. Liam is also the founder and currently serves as a director of the Antigone Music Collective, a Cleveland-based ensemble with the mission of bringing new music to new audiences.

Jared Beu is a lifelong musician, multi-instrumentalist, and composer from Austin, Texas. His works have been performed by professional, collegiate, military, community, and student ensembles worldwide. He has been commissioned by the Austin Symphony Orchestra, McNeil Wind Ensemble, Meadows Wind Ensemble, and Meadows Chamber Orchestra, amongst others. Jared is an active conductor of orchestral, wind ensemble, and chamber repertoire, having served as the Assistant Conductor of the Meadows Wind Ensemble in Dallas from 2020 to 2023. An advocate of modern music and living composers, he has commissioned and premiered numerous pieces, emphasizing a diversity of 20th- and 21st-century works in his programming. Jared earned M.M. degrees in Instrumental Conducting and Composition from the Meadows School at Southern Methodist University, and a B.M. in Composition from the Butler School of Music in Austin.

With more than two decades experience as a vocal coach, collaborative pianist, choral conductor, and organist, **Kevin J. Bylsma** is a musician of impressive depth and ability, well known for his work in opera, art song, and oratorio. A longtime member of the Toledo Opera staff, Mr. Bylsma is currently the Head of Music Preparation and Chorus Master, and was recently named Co-Artistic Director with the company. He was formerly Music Director of the Department of Community Programs for the Michigan Opera Theatre and vocal coach, accompanist, and chorus master for OPERA! Lenawee. In recitals and master classes he has collaborated with the great American singers Samuel Ramey, Diane Soviero, Marilyn Horne, Dawn Upshaw, Michelle De Young, Irina Mishura, Katherine Lewek, and Jennifer Rowley. He is the Co-founder and Artistic Director of the Ann Arbor Festival of Song, and, for the past twenty-eight years, he has served the historic Mariners' Church of Detroit as Associate Organist and Choirmaster. Mr. Bylsma is Coordinator of Opera and Repetiteur at Bowling Green State University's College of Musical Arts, responsible for vocal coaching and serving as a collaborative pianist for the school's large body of young singers. Mr. Bylsma also served on the artistic staff of OperaWorks, an intensive opera training program, based in Los Angeles, CA. A native of Grand Rapids, MI, Mr. Bylsma received his musical training at Calvin College, Bowling Green State University, and the University of Michigan—where he received the Robert Glasgow Organ Scholarship.

Described by the Chicago Sun Times as "...riveting and insightful, who lights up in passages of violin pyrotechnics," **Caroline Eva Chin** has concertized throughout the United States, Europe, and Asia in concert halls including the John F. Kennedy Center, the White House during their Christmas Festivities, New York's Carnegie and Weill Halls, and the Concertgebouw in Amsterdam. She gave her solo debut at age 12 and has since performed with several orchestras throughout the United States. Ms. Chin has been a member the Hudson Piano Trio, Ensemble Epomeo, and collaborated with members of the Takács Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfisch, Colin Carr, Nobuko Imai, Charles Neidich, Piers Lane, Vladimir Mendelssohn, Roger Chase, and Abdel Rahman El Basha. She has been a guest artist at the Consonances Festival in France, Schiermonnikoog Chamber Music Festival in Holland, the 2 Rivers Chamber Music Festival in the UK, the Scotia Festival in Canada, and the Newburyport Chamber Music Festival in Massachusetts. She has performed works of composers Samuel Adler, Lisa Bielawa, Richard Carrick, Christopher Dietz, Jennifer Higdon, Mikel Kuehns, Paul Moravec, Marilyn Shrude, Alexandra Vrebelov, and a world premiere of Triple Concerto: Da Camara by Pulitzer Prize winning composer, George Walker. Recordings include the world premiere Elliott Carter's Tre Duetti for Violin and Cello. Ms. Chin has toured the US and Japan with tap dancer Savion Glover and performed and recorded as leader of SONYC and concertmaster of the Paragon Ragtime Orchestra. Ms. Chin is Associate Professor of Violin at Bowling Green State University's College of Musical Arts. She received her Bachelor of Music Degree from Indiana University's School of Music as a student of Miriam Fried and has received her Master of Music Degree from the Juilliard School as a student of Robert Mann.

Angelique Brewington is a student at the Oberlin Conservatory of Music and is the hornist in QWindtet

Otávio Manzano Kavakama is a Brazilian cellist currently based in Ann Arbor, Michigan. He holds degrees from the University of Southern Mississippi and Bowling Green State University, studying under Alexander Russakovsky and Brian Snow. Otávio was an Aspen Contemporary Ensemble and Iris Collective fellow and has performed with other new music ensembles such as Ensemble Dal Niente and Vive! Ensemble. As an active contemporary music performer, he has premiered works by prominent composers such as Du Tun, Michelle Lou, Gabrielle Herbst, and Grace Ann Lee. Otávio recently joined the West Virginia Symphony. He enjoys Linux and playing with his dog.

Dean Kyle is a composer, music technologist, and percussionist earning his MM in Composition at Bowling Green State University. He writes music for both computers and human musicians, often exploring connections between music, narrative, theater, and performance art. His work indulges the world in its own musical sensory delights by basking in the wonder of everyday things. One of his most important guiding principles: The word that connects people to music is "play."

Shelly Du previously served as Acting Principal Harpist of the Sarasota Orchestra and continues to play as guest harpist with ensembles such as Virginia Symphony Orchestra, Baltimore Symphony Orchestra, Detroit Symphony Orchestra, and the Buffalo Philharmonic. A winner of the American Harp Society Anne Adams Awards, Du has premiered solo and chamber works by Jeffrey Mumford, Anne LeBaron, Dan Visconti, and recently performed in the opening leg of Laufey's *A Night at the Symphony* tour. An avid teacher, Du has hosted masterclasses as guest clinician at the Interlochen Arts Academy, San Francisco College Conservatory Pre-College Program, University of Oklahoma, and Texas TMEA Region 13 High School harp program. Currently completing her DMA in Contemporary Music Performance at BGSU, Shelly Du holds degrees from the Oberlin Conservatory and Cleveland Institute of Music and is an editorial board member of the American Harp Journal.

Ryan Ebright completed his Ph.D. in musicology at the University of North Carolina at Chapel Hill and holds a M.M. in musicology and vocal performance from the Peabody Conservatory of Johns Hopkins University. His research centers on opera, song, and intersections of music and drama, with an emphasis on 20th-century and contemporary opera, minimalism, and 19th-century *Lieder*. His current book project, *Making American Opera after Einstein*, examines the efforts of artists and institutions over the last forty years to redefine what American opera is and how audiences experience it. Dr. Ebright presents regularly at regional, national, and international conferences. His writing has appeared in the *New York Times* and *NewMusicBox*, the journals *American Music* and *Cambridge Opera Journal*, and the book *Rethinking Reich*. Before coming to BGSU, Dr. Ebright taught at UNC-Chapel Hill and UNC Greensboro.

Stephen Eckert is a pianist and new music advocate from Newfoundland, Canada, now based in Bowling Green, Ohio. Appearing in festivals like the Darmstädter Ferienkurse (Germany), Pique (Ontario), NUNC! (Illinois), MACCM (Ohio), FoCAM (Washington), Sound Symposium and Camber Arts Summer Music (Newfoundland), Mx. Eckert is an emerging voice in contemporary music, premiering dozens of new and original works in VERSFest, the Orford Contemporary Workshop, soundSCAPE Festival, and with Ensemble Allure. Stephen was named on CBC's "Hot 30-under-30 classical musicians" in 2022 and the following year performed Lutostawski's Piano Concerto with the BGSU Philharmonia as the winner of the concerto competition. Career honours include grants from the Canada Council for the Arts, ArtsNL, the City of Ottawa, and the Nicole Senécal Emerging Artist Prize.

Saxophonist **Garrett Evans** is a recent graduate of Bowling Green State University. He has performed internationally, travelling to Strasbourg, France in 2015 with the Lawrence University Saxophone Quartet, and domestically, in universities, public schools, warming shelters, country clubs, parks, and malls. Garrett also spent several years teaching in the public schools in Wisconsin. He received degrees from Lawrence University and The Hartt School; his primary saxophone instructors were Dr. John Sampen, Steven Jordheim, and Carrie Koffman.

Diego Florez-Saavedra is a student at Oberlin College-Conservatory and is the clarinetist in the QWindtet.

Heather McEwen Goldman is a pianist at Bowling Green State University where she accompanies both Volaré and Collegiate Chorale. She is also the Music Director and Organist at First Presbyterian Church in Bowling Green, OH. She has an MM in Piano Accompanying and Chamber Music from the Eastman School of Music in Rochester, NY where she played for Musica Nova, the Eastman-Rochester Chorus, and toured the country as part of the University of Rochester's capital campaign. Prior to her time at Eastman, she was a New York City Teaching Fellow and obtained an MS in Math Education from City College in New York. She made her concerto debut with the Toledo Symphony Orchestra. Heather has collaborated with many opera singers and choruses and enjoys playing chamber music both classical and modern.

Parv Gosai is a student at the Oberlin Conservatory of Music, pursuing a Bachelor of Music in Woodwind, Brass, and Percussion Pedagogy, as well as Flute Performance. Gosai performed with the National Music Festival and Carnegie Hall's NYO2 and was named a winner of the Hunt Country Music Festival Solo Competition in 2022. He has attended Interlochen Arts Academy, Oberlin Conservatory's High School Flute Boot Camp, the University of Michigan MPULSE, and Orford Musique. Gosai has performed in masterclasses and/or receiving private instruction with flutists such as Soyoung Lee, Mark Sparks, Michel Bellavance, Amy Porter, Mary Kay Fink, Liz Mann, Judith Mendenhall, Hannah Hammel Maser, Kelly Zimba Lukic, and Brandon Patrick George.

Adam Hanna is a graduate student at Bowling Green State University studying with John Sampen and is a member of the BIG SU saxophone quartet.

Christopher Harris is a percussionist, educator, and composer pursuing a DMA in Contemporary Music at Bowling Green State University. He holds three degrees from California State University, Sacramento. His teachers include Dan Piccolo (BGSU), Jordan Shippy (CSUS), and Shuying Li (CSUS). Christopher has premiered works by composers such as Sarah Lianne Lewis, Conor Shafran and Emily Joy Sullivan. He has won PAS competitions from 2022–2024 and performed at the National Conference on Percussion Pedagogy. At BGSU he teaches private lessons, percussion methods, and helps coach the percussion ensemble. As a composer, he has won multiple calls for scores and the FENAM composition competition in 2021 and his works have been premiered by musicians such as the Metaphor Duo, Virid Duo and Kaitlin Miller.

Composer and conductor **Will Hermanowski**'s music captures vivid images and colors from his personal life and other art forms. Will has collaborated with the Divergent Music Studio, the Atlantic Music Festival, the Emerging Composers Intensive, and the Saint Mary's Composition Intensive. His piece Dance Adjacent was presented on Fred Child's national radio broadcast, Performance Today. It also went on to win first prize in the 2024 Ohio Federation of Music Clubs, was the winner of the Bowling Green Concerto Competition, and was a finalist in the 2024 ASCAP Foundation Morton Gould Young Composer Awards Competition. Will was chosen for the KEAR Residency at Bowling Green State University and composed Distance for Quince Ensemble. Distance went on to win Gold Prize in the 2025 European Classical Music Awards and was recognized as a finalist in the 2025 ASCAP Awards.

Violinist **Benjamin Hoffman** has performed to critical acclaim throughout North America, Europe, Asia, and Oceania, appearing in Carnegie Hall and David Geffen Hall (New York), Disney Hall (Los Angeles), the Philharmonie Berlin, the Wiener Konzerthaus (Vienna), the Seoul Arts Center, and the National Centre for the Performing Arts (Beijing). He has collaborated with Yo-Yo Ma, Soovin Kim, Yura Lee, Wolfram Christ, and Gary Hoffman, among others. Appearances at summer music festivals include the Atlantic Music Festival, Yellow Barn, Aspen, Music Academy of the West, Chamber Music Northwest, and the Ojai Music Festival. Benjamin has appeared as a guest violinist with the New York Philharmonic, the London Symphony Orchestra, the Baltimore Symphony, and the San Diego Symphony, and has performed under the batons of Simon Rattle, Edo de Waart, Marin Alsop, John Adams, and Peter Oundjian. He has been a faculty member for eight consecutive years at the YOLA National Festival, a two-week intensive El Sistema-based workshop led by Gustavo Dudamel, and in 2017 founded the Young Composers Initiative of the Kaleidoscope Chamber Orchestra, to serve underserved elementary school-aged children throughout Los Angeles. Benjamin studied at the Hochschule für Musik Freiburg and the Universität der Künste Berlin and received his degrees from Indiana University (BM) and the Yale School of Music (MM and DMA). His principal mentors were Laticia Honda-Rosenberg, Alexander Kerr, Jorja Fleezanis, and Ani Kavafian.

Proudly hailing from southern West Virginia, Trombonist **Ryan Hogue** is a sought after musician now based in Bowling Green Ohio. Mr. Hogue performs skillfully across many genres, as well as teaches locally. In recent years, Mr. Hogue has been seen performing with the Wheeling Symphony, The West Virginia University Trombone Choir, and The Fifth Valve Brass Quintet. While in these ensembles, Mr. Hogue has had the opportunity to take part in performances for the International Trombone Festival, and American Trombone Workshop, as well as playing notable stages all over the state of West Virginia. In these ensembles Mr. Hogue plays both tenor and bass trombones with ease and is known for his ability across both instruments.

Martha Hudson is an oboist based in Bowling Green, Ohio, currently pursuing a DMA in Contemporary Music at Bowling Green State University under the guidance of Professor Dwight Parry. She has performed with the Zacatecas State Chamber Orchestra and the Zacatecas Philharmonic in Mexico, as well as the Cincinnati Symphony Orchestra, the Louisville Orchestra, and the Lima Symphony Orchestra in the United States. Her international appearances include performances in Belgium, Slovakia, Ecuador, and Spain, and she has been featured as a soloist with the Zacatecas Youth Symphony Orchestra and the Matanzas Symphony Orchestra in Cuba. Recent highlights include her participation in BGSU's 45th Annual New Music Festival and the Third International Oboe Festival in Xalapa, Mexico (2024). A two-time prizewinner at Mexico's National Oboe Competition, Martha is also a recipient of the National Council of Arts and Sciences grant CONACYT (2021–2023) and the Sphinx Fellowship (2024, 2025). She holds an MM from BGSU and a BM from the Autonomous University of Zacatecas.

Christopher Hutras is a master's student at Bowling Green State University studying conducting.

Justin Johnston is Instructor of Music Industry at Bowling Green State University. He has 15 years of experience in arts management including his work with the Chicago Symphony Institute for Learning, Access and Training where he helped pilot new education programs as part of the orchestra's creative partnership with Yo-Yo Ma. More recently, he is the founder and Chief Creative Ninja of Side Hustle Syndicate, a non-profit organization connecting artists with space and capital for their creative enterprises. In addition, Justin is a classically trained clarinetist who has performed with The Cleveland Orchestra, The Toronto Symphony, The Columbus Symphony, and Chicago Civic Orchestra. Currently he performs with CODE New Music, an independently presented new music ensemble based in Columbus, Ohio. He was a distinguished university fellow at the Ohio State University where he piloted a new DMA specialization in arts enterprise. In addition, he received an artist diploma from the Royal Conservatory of Music, a master's degree from the Cleveland Institute of Music and dual degrees from The Ohio State University in music performance and music education.

Korean-American pianist **Irene Kim**, a critically acclaimed prize-winner of international competitions, has performed across the globe in Europe, Asia, North America, and Australasia appearing in venues such as the Walt Disney Concert Hall, the Kennedy Center, Hollywood Bowl, and Coachella. She is known for her powerful and authoritative performances, which include the rare feat of performing Prokofiev's Third Piano Concerto without a conductor. As a genre-defying musician, she performs on both piano and harpsichord as co-founder of Brightfeather together with violinist Benjamin Hoffman as well as alongside Danny Elfman in his iconic career-spanning shows. She holds a doctorate from the Peabody Conservatory where she was awarded the Albert and Rosa Silverman Memorial Scholarship and the Lillian Gutman Memorial Piano Prize by the Conservatory for her musical endeavors during her studies there with Boris Slutsky.

Jacob Koch is currently a member of the Contemporary Music D.M.A. Cohort at Bowling Green State University. He has performed with the Firelands Symphony Orchestra, the Mansfield Symphony Orchestra, the Cleveland Chamber Choir, and the Toledo Choral Society. He also has shared the stage with members of Bang on a Can All-Stars, Heartland Marimba Quartet, and Third Coast Percussion and has performed throughout the eastern United States and abroad. Outside of BGSU, Jacob serves as Program and Community Associate at Nief-Norf and percussion director at Rhythm in Blue, a program of the Bluecoats Drum and Bugle Corps.

Amelia Korbitz is an American violinist with a passion for new music and collaboration through chamber music. She is the executive director and founder of the Antigone Music Collective and Antigone Quartet. She has performed at the Vid Djupid Music Festival (Iceland), Southern Illinois Music Festival, Musica Le Mans, the Musica Malicorne (France), and the Ascent International Music Festival. Her solo performances include the West Suburban Symphony, and the Southern Illinois Music Festival Orchestra, and the University of Cincinnati College-Conservatory of Music Philharmonia Orchestra. She has been a part of commissions for individuals such as Brian Raphael Nabors, Nicolas Bizub, Gregory Rowland Evans, and Emma Tucker. She has won the UC College-Conservatory of Music Concerto Competition, took top honors at the New Philharmonic Orchestra's Young Artist Competition, and is a grant recipient of the Matinée Musicale Scholarship Fund as well as the 3Arts Foundation. Amelia earned her Bachelor of Music at the University of Cincinnati College-Conservatory of Music and is currently a Master of Music student in violin performance and Suzuki pedagogy at the Cleveland Institute of Music.

Dean Kyle is a composer, music technologist, and percussionist earning his MM in Composition at Bowling Green State University. He writes music for both computers and human musicians, often exploring connections between music, narrative, theater, and performance art. His work indulges the world in its own musical sensory delights by basking in the wonder of everyday things. One of his most important guiding principles: The word that connects people to music is "play."

Grammy-winning violinist **Yvonne Lam** enjoys challenging, delighting, and disarming audiences worldwide with her thoughtful musicianship, technical prowess, and fearless performance aesthetic. As a co-artistic director of Eighth Blackbird for eight years, Lam performed around 50 concerts a year internationally; she has performed with the Philadelphia Orchestra, the Melbourne Symphony, the Kansas City Symphony, the Cincinnati Symphony, the Lexington Philharmonic, the New World Symphony, and the Tasmanian Symphony. She has recorded three albums with Eighth Blackbird, including the Grammy-winning album Filament. In 2017, she co-founded the Blackbird Creative Lab, an intensive tuition-free training program for performers and composers in Ojai, California. Lam served three seasons as Assistant Concertmaster of the Washington National Opera Orchestra and as Associate Concertmaster of the Cabrillo Festival Orchestra. She has also appeared as soloist with such renowned orchestras as the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra and the Auckland Philharmonia. Winner of the silver medal at the 2005 Michael Hill World Violin Competition, Yvonne has also garnered top prizes at the Liana Issakadze International Competition and the Holland-America Music Society Competition. An avid chamber musician, she toured the east coast with Musicians From Marlboro, and musica aperta in Puerto Rico. She has performed at Marlboro Music Festival, Music From Angel Fire, Ravinia Music Festival, Twickenham Fest, Taos Music Festival, and Yellow Barn Music Festival. Lam earned her Bachelor of Music from the Curtis Institute of Music, and her Master of Music from the Juilliard School, where she studied with Robert Mann. Lam is an Assistant Professor of Violin Performance at Michigan State University.

Violinist **Mable Lechrone** earned her bachelor's degree in Violin Performance and Music Composition from the University of Cincinnati College-Conservatory of Music and her master's degree in Violin Performance from Lynn Conservatory. Mable is a member of the CSP Quartet and previously a member of the Antigone Quartet and the Aurora Quartet. She has held residencies at SiFest, Musica Le Mans, the Ascent International Chamber Music Festival, and, performed on tour with Puerto Rican Reggaeton superstar Bad Bunny. She has played in masterclasses with Philip Setzer, Peter Salaff, the Miro Quartet, and Sterling Elliot, Saeunn Thorsteindottir, Amit Even-Tov, Alan Rafferty, and Chauncy Patterson. She has premiered works by Patrick Wickliffe, Isaac Creager, and Ethan Soledad which was broadcast on WGUC She is a prize winner in the Lyric Chamber Music Competition and the American Virtuoso International Competition, as well as a finalist in the Glass City Chamber Music Competition.

Jaewoo Lee is currently the Second Trombone of the South Bend Symphony Orchestra, Second Trombone of the Kalamazoo Symphony Orchestra, and Principal Trombone of the Adrian Symphony Orchestra. He has also performed with the Grand Rapids Symphony Orchestra, Carmel Symphony Orchestra, Lafayette Symphony Orchestra, and Eastern Music Festival Orchestra. Originally from Saratoga, CA, he holds degrees from Baylor University and Indiana University, and now lives and teaches in Detroit, MI.

Violist **Hannah Levinson** is an in-demand performer of contemporary and classical music. She has been featured as a soloist and chamber musician at Carnegie Hall, The Stone, 92Y, Miller Theater, Willamette Valley Chamber Music Festival, June in Buffalo, the Andy Warhol Museum, the Kroch Festival (Stockholm), Musikprotokol Festival (Graz), Projektgruppe Neue Musik (Bremen), and Festival Musica (Strasbourg). Dedicated to working with living composers, Hannah has commissioned and premiered over 40 chamber and solo works. Hannah is a founding member and Executive Director of the

violin/viola duo and Play, described by I Care If You Listen as “enthusiastic champions for new music and collaboration.” and Play’s most recent album, *Translucent Harmonies* (2023), included on Bandcamp’s “Best Contemporary Classical: September 2023” and Steve Smith’s “2023, for the record.” Hannah is also a member of the Talea Ensemble (“a crucial part of the New York cultural ecosphere” New York Times), Fair Trade Trio, and the Albany Symphony Orchestra, and a former member of the Pittsburgh Opera Orchestra. She frequently performs with the International Contemporary Ensemble, either/or, counter)induction, Heartbeat Opera, Cantata Profana, Contemporaneous, and The Rhythm Method Quartet. Before her appointment at Bowling Green State University, Hannah was Music Artist Faculty at New York University and at the Manhattan School of Music Precollege. She earned her degrees at Oberlin College and Conservatory, Manhattan School of Music, and New York University.

Always looking for new and trendy ideas, **Zachary Litty** is an innovative and eclectic bass trombonist. He joined the Toledo Symphony Orchestra as Bass Trombone in March of 2023, appointed by Alain Trudel. He has also performed with The Cleveland Orchestra, the Detroit Symphony Orchestra, the Akron Symphony Orchestra, the Northeastern Pennsylvania Philharmonic, and the Firelands Symphony Orchestra. He has performed a wide variety of solo literature, from Baroque music like Telemann’s “Recorder Sonata in F minor”, to contemporary Swiss composer Daniel Schnyder’s “subZERO Bass Trombone Concerto”, to American singer-songwriter and composer Frank Zappa’s “The Black Page #1”.

Solungga Liu has earned acclaim as a pianist of remarkable breadth, celebrated for her advocacy of early twentieth-Century American music, underrepresented works in the classical repertoire, and her interpretation of contemporary compositions. Liu’s 2017 debut at the Library of Congress was praised for its “rhythmic precision, expression and a finely calibrated sense of balance between all of the moving parts.” Hailed as “the best interpreter of Charles Griffes”, the American Record Guide described her recording “The Pleasure-Dome of Kubla Khan: Piano Works of Charles Tomlinson Griffes”, as having, “excellent sound, sensitivity and beguiling color”. Liu has premiered and recorded numerous contemporary works and collaborated with many composers, including Stephen Hartke, Steve Reich, Paola Prestini, Jeffrey Mumford, Eric Moe, and Aaron Jay Kernis. Performance highlights include Lutosławski’s Piano Concerto with OSSIA, Steve Reich’s *The Desert Music* and *Tehillim* with Alarm Will Sound, Aaron Travers’s *Concierto de Milonga*, written for her and the Indiana University New Music Ensemble, and Gregory Mertl’s Piano Concerto, commissioned by the Barlow Endowment for her, conductor Craig Kirchhoff and the University of Minnesota Wind Ensemble. One of Liu’s 2025-26 new music projects is to perform and record a collection of solo and chamber works by Stephen Hartke with the eminent Verona String Quartet, under the composer’s invitation. Liu has collaborated with the National Theater Symphony Orchestra of Brazil, the National Institute of Health’s Philharmonia in Washington D.C., the Taipei Metropolitan Orchestra, and the Toledo Symphony Orchestra/Choral Society. She has performed solo and chamber concerts at venues such as Carnegie Hall, The National Concert Hall in Taiwan, the Goethe Center in Bangkok, the Brazilian National Museum of Sculpture (MUBE) in São Paulo, and the Cultural Center of Brasília, where she presented a series of solo recitals for the public as well as for members of the Cabinet and the Supreme Labor Court of Brazil. Liu is Professor of piano at Bowling Green State University and holds a doctoral degree in piano performance from the Eastman School of Music where she studied with Alan Feinberg, Douglas Humpherys and Elizabeth DiFelice.

Jacob Loitz is a saxophonist from Geneseo, Illinois. As a first-year DMA student studying contemporary music at Bowling Green State University, Jacob is deeply interested in the performance of new music. He has premiered many works for solo saxophone, saxophone quartet, and chamber ensemble. As a soloist, Jacob has the privilege of performing Walter Mays’s Saxophone Concerto with the BGSU Philharmonia as winner of the BGSU Concerto Competition. As a chamber musician, Jacob is a member of the BIG SU, a high-level saxophone quartet. Some of BIG SU’s accomplishments include second place at the Coltman National Chamber Music Competition, first place at the Douglas Wayland Chamber Music Competition, semi-finalist at the Plowman Chamber Music Competition, and a consortium with the Colere Quartet with composer Kian Ravaeli. Jacob received his undergraduate degree in music education from Augustana College, and his master’s degree in saxophone performance from Bowling Green State University.

Shannon Lotti is a Miyazawa Emerging Artist and DMA student studying Contemporary Music at Bowling Green State University. Shannon performs as a member of Duo Aequalis and Spectra Trio. She made her concerto debut in 2024 performing Joan Tower’s Flute Concerto with the BGSU Philharmonia as a winner of the BGSU Competitions in Music Performance. Shannon’s accolades include 1st prize in the Atlanta Flute Club Young Artist Competition, Central Ohio Flute Association Young Artist Competition, South Carolina Flute Society Young Artist Competition, and Douglas Wayland Chamber Music Competition; 2nd prize in the Florida Flute Association Nancy Clew Eller Artist Competition; and a quarter finalist in the 2023 and 2025 National Flute Association Young Artist Competition. Shannon received her BM from the University of Texas at Arlington and MM from the University of Nebraska.

Sarah Luebke is a 2025 American Prize Finalist and a versatile soprano recognized for her artistry as both a performer and pedagogue. Dr. Luebke has appeared in major works including Handel’s *Messiah*, Brahms’ *Ein deutsches Requiem*, Poulenc’s *Gloria*, Rossini’s *Stabat Mater*, Bach’s *St. Matthew Passion*, Sibelius’ *The Tempest*, and James Whitbourn’s *Annelies*. She made her Carnegie Hall debut in Vivaldi’s *Magnificat* in 2023. A trail-blazing interpreter of 21st century vocal repertoire, she has collaborated with and performed works of Chen Yi, Missy Mazzoli, Benjamin Moore, and James Whitbourn. Stage roles include Juno (*The Tempest*), Masha (*Enemies: A Love Story*), Isabelle Eberhardt (*Songs from the Uproar*), Yum-Yum (*Mikado*), Rose Maybud (*Ruddigore*), La Fée (*Cendrillon*), Fiordiligi (*Così fan tutte*), Lauretta (*Gianni Schicchi*), Najade (*Ariadne auf Naxos*), Monica (*The Medium*), Serpina (*La Serva Padrona*), Nora (*Riders to the Sea*), Nella (*Gianni Schicchi*), Lucinda (*Into the Woods*), and Jane McDowell (*The Stephen Foster Story*). Concert work includes *Messiah* (Handel), *Annelies* (Whitbourn), *St. Matthew Passion* (Bach), *Requiem* (Fauré), *Ein deutsches Requiem* (Brahms). She was as a young artist with Twin Cities’ Opera Guild and Janiec Opera Company of the Brevard Music Festival. Dr. Luebke is an active lecturer and clinician, presenting at National Association of Teachers of Singing (NATS) and College Music Society (CMS) conferences, and giving masterclasses, recitals, and workshops at universities across the U.S. Prior to her appointment as Assistant Professor of Voice at Bowling Green State University, Dr. Luebke taught applied voice and pedagogy at SUNY Fredonia and French lyric diction at the Eastman School of Music. She holds a DMA in vocal performance from the Eastman School of Music, an MM from the University of Kentucky, and a BM from St. Olaf College. Her principal teachers include Kathryn Cowdrick, Robert McIver, and Everett McCorvey.

Jeremy Marks serves as the Assistant Professor of Trombone at Bowling Green State University. He has held positions at the University of North Carolina at Charlotte, University of Louisiana at Monroe, Blinn College (TX), and Southeastern Oklahoma State University. Jeremy has played with the Charlotte Symphony, Augusta Symphony, Richmond Symphony, Virginia Symphony, Charleston Symphony, Baton Rouge Symphony, Greensboro Symphony, Winston Salem Symphony, and with artist Andrea Bocelli. He has held tenor and bass trombone positions with the Asheville Symphony, Western Piedmont Symphony, Monroe Symphony, Sherman Symphony, Brazos Valley Symphony, North Carolina Brass Band, and Opera Carolina. Jeremy is a member of the Northside Trombone Quartet, winners of the 2013 International Trombone Association Quartet Competition and serves as the Artistic Director of the Carolina Trombone Project, which champions new, accessible trombone ensemble repertoire. Jeremy earned a Doctor of Musical Arts degree from The University of Texas at Austin, Master of Music degree from Western Michigan University, and Bachelor of Music degree from Bowling Green State University.

Roberta Michel has commissioned and premiered hundreds of new works and has worked with many notable composers of our day. Roberta is the flutist and Co-Director of Wavefield Ensemble and is a member of Da Capo Chamber Players, PinkNoise, and Duo RoMi. She has also performed with: Art Ensemble of Chicago, Cadillac Moon Ensemble (founding member), SEM Ensemble, Bang on a Can All-Stars, Ecce Ensemble, Portland String Quartet, Newspeak, Wet Ink Ensemble, Argento, Iktus, Wordless Music Orchestra, Ensemble LPR, and Cygnus Ensemble among others. She has played at Lincoln Center, Carnegie Hall, Alice Tully Hall, Merkin Hall, The Kennedy Center, Roulette, Issue Project Room, and the Metropolitan Museum of Art. She can be heard on New Focus, Chandos, Innova, Tzadik, Bridge, Wide Hive, New Dynamic, and Meta Records. She played on the 2021 GRAMMY-winning album of Dame Ethyl Smyth's *The Prison with Experiential Orchestra*. Her recently released solo album *Hush*, on New Focus Recordings, "digs deep into the possibilities of flute on this gripping solo recital." Roberta attended the University of Colorado at Boulder and SUNY-Purchase College and has studied with Robert Dick, Tara O'Connor, Alexa Still, and Jean Rosenblum. She holds a doctorate in music performance from the City University of New York Graduate Center and is a winner of the NFA Graduate Research Competition for her dissertation on the flute music of Salvatore Sciarrino. Roberta previously taught flute at Sarah Lawrence College, Brooklyn College, and music courses at St. Francis College.

Susan Nelson is the Associate Professor of Bassoon and Woodwind Area Coordinator at Bowling Green State University and enjoys an active career as a performer, teacher, and clinician. An advocate for new music as well as chamber music for the bassoon she is Director of the Bassoon Chamber Music Composition Competition (BCMCC) and founding member of Across the Grain bassoon/percussion duo. She has performed with the Classical Music Festival in Eisenstadt, Austria, Michigan Opera Theatre, Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and Helena Symphony, among others. She has also given solo performances at the International Double Reed Society Conferences in the US and abroad. Dr. Nelson 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.

Wesley Nielson is a DMA student at Bowling Green State University plays trombone.

Úna O'Riordan was appointed to the Detroit Symphony Orchestra's cello section in 2007. Throughout her career she has performed as soloist, chamber and orchestral musician in North America, Europe and Asia. Since 2023 she has been Principal Cello at the Cabrillo Festival of Contemporary Music in Santa Cruz, Ca, and has been a member of the Mainly Mozart All-Star Orchestra since 2015. She is a passionate advocate for new music and as a core member of New Music Detroit (NMD) she has commissioned and recorded numerous works by today's leading compositional voices. In 2021 she gave the world premiere performance of *Facsimile*, a cello concerto written by Griffin Candey and co-commissioned by NMD. Úna is on faculty at Wayne State and Oakland Universities and has taught at summer programs including the Zodiac Academy and Festival in France; American Institute of Musical Studies in Austria; Oklahoma University's Summer String program, and the Fresh Inc Festival. She received her Bachelor of Music degree from Eastman School of Music, and Master of Music degree from Northwestern University. Her principal teachers include Hans Jørgen Jensen, Pamela Frame, Alan Harris and Loran Stephenson.

For over 25 years, in a range of opera and concert repertoire including Baroque, Classical, verismo, 20th Century and many of today's composers, **Keith Phares** has appeared in leading roles with Washington National Opera, Los Angeles Opera, Seattle Opera, the Metropolitan Opera, New York City Opera, New York Philharmonic, San Francisco Symphony, Los Angeles Philharmonic, São Paulo Symphony Orchestra, Santa Fe Opera, Glimmerglass Opera, Florida Grand Opera, Opera Theatre of Saint Louis and elsewhere; in collaboration with Hal Prince, Francesca Zambello, Frank Corsaro, Paul Curran, Richard Hickox, Patrick Summers, Harry Bicket, Marin Alsop, Sir Colin Davis, Sir Thomas Allen, among others; and in recital with the Marilyn Horne Foundation, WordSong, Illuminarts and LyricFest; He earned his bachelor's degree from the University of Richmond and master's degree from the New England Conservatory, with additional study at Music Academy of the West, Aspen Music Festival and the Juilliard Opera Center; studied with W. Stephen Smith, Richard Hughes, Edward Zambara, Marilyn Horne, Warren Jones, Steven Blier, Ken Merrill and John Moriarty. An ardent exponent of contemporary American opera, Phares sang Kynaston on the Grammy-nominated recording of Carlisle Floyd's *Prince of Players*, Charlie in the premiere and recording of Jake Heggie's *Three Decembers* opposite Frederica von Stade with Houston Grand Opera and San Francisco Opera, the Father in the premiere and recording of Gregory Spears' *Paul's Case* with UrbanArias and PROTOTYPE, Elder Tull in the premiere of Craig Bohmler's *Riders of the Purple Sage*, Dr. Ludwig Binswanger in the premiere of Ricky Ian Gordon's *Ellen West*, George Hurstwood in the premiere and recording of Robert Aldridge's *Sister Carrie*, and the title role in the premiere and live, Grammy-winning recording of Aldridge's *Elmer Gantry*.

Mezzo-soprano **Katherine Pracht** has established herself as a leading opera-singing actress, performing with prominent companies such as Virginia Opera, Central City Opera, Chicago Opera Theater, Opera Philadelphia, Florentine Opera, Madison Opera, West Edge Opera, and Opera on the Avalon (Newfoundland). She has collaborated with esteemed conductors and directors, including Leon Botstein, Kevin Newbury, Adam Turner, Danny Pelzig, Rob Ainsley, Paula Suozzi, Patrick Hansen, John DeMain, and Corrado Rovaris. Pracht's repertoire spans from Baroque to contemporary American opera, with a focus on new works. She has sung over 30 roles composed after 1945, including the 2023 world premiere of Laura Kaminsky's and Lisa Moore's *February*. Other notable contemporary highlights include Kevin Puts' and Campbell's *Elizabeth Cree*, Jake Heggie's and Scheer's *Three Decembers*; Mary Johnson in Spears' and Pierce's *Fellow Travelers*, Anna Murrant in Weill's and Hughes' *Street Scene*, Lady Wang in Sheng's *Dream of the Red Chamber*, Sharon Falconer in Aldridge's and Garfein's *Elmer Gantry*, Adamo's *Little Women*, Britten's *The Turn of the Screw* and Owen Wingrave, and Sondheim's *A Little Night Music*. Additional world premiere performances include Joseph Summer's *Hamlet* and *The Tempest*, Kirke Mechem's *The Rivals*, and Christopher Dietz's *Dignity*. As a concert soloist, she has premiered works by John Tavener, Karl Jenkins, and Richard Wernick with renowned ensembles. Upcoming projects include the role of Commanding Officer's Wife in Vrebalov's and Brevoort's *The Knock* at Central City Opera, and the role of Mary Heaster in the world premiere of Scott Gendel's *Everlasting Faint* in February 2026 at Madison Opera. In 2023, Ms. Pracht joined the faculty as an Assistant Professor of Voice at Bowling Green State University where she concurrently finishing her dissertation (ABD) for her Doctorate in Contemporary Music.

David Saltzman is the Tuba and Euphonium Instructor at Bowling Green State University and has been the Principal Tuba player of the Toledo Symphony and the Toledo Symphony Brass Quintet since 2007. In 2011, David became Principal Tube of the Glimmerglass Opera Festival and has also been Principal Tuba for the Honolulu Symphony Orchestra and the Honolulu Brass Quintet. David has performed with the Cleveland Orchestra, the Detroit Symphony Orchestra, the Indianapolis Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Baltimore Symphony, the Alabama Symphony and the Windsor Symphony. Recently, he spent four months of the summer of 2018 playing with the Melbourne Symphony Orchestra and guest teaching at the Melbourne Conservatory of Music, joining them for their tour of China. An active soloist and chamber musician and a Buffet-Crampon Artist, David was the winner of the Colonial Tuba Euphonium Quartet's Tuba Solo Competition held in Albany, New York. In 2014, David performed Eugene Bozza's *Concertino* with the United States Army Orchestra, and John Williams' Tuba Concerto and Arild Plau's Concerto for tuba and strings with the Toledo Symphony in 2010 and 2014 respectively. In 2018, David gave the world premiere of Samuel Adler's *Concerto for Tuba* in Toledo.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over eighty new works, including compositions by Babbitt, Bolcom, Cage, Rands, and Rzewski and has premiered saxophone versions of music by Lutoslawski, Stockhausen, and Tower. In 1970, Sampen was recitalist and certificate winner at the prestigious International Geneva Concours in Switzerland. He has soloed with ensembles from all over the world, including the Nürnberg Symphony Orchestra, Orchestra Internazionale d'Italy, New Mexico Symphony and Pittsburgh New Music Ensemble. As recipient of NEA and Meet the Composer grants, John Sampen has been involved with commissions and premieres of new music by Albright, Babbitt, Martino and Subotnick. His London premiere of Subotnick's "In Two Worlds" with the Electric Symphony featured him as the first classical performer to solo on Yamaha's WX7 Wind Controller. The performance inspired an English critic to write of "the excellence, the musicianship and the total involvement of John Sampen... tremendous passion and eloquence." Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany, Naxos, Bridge and Capstone record labels. A clinician for the Selmer company, he has presented master classes at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen regularly performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shrude. He holds degrees from Northwestern University and has studied with Frederick Hemke, Donald Sinta and Larry Teal. Dr. Sampen is a Distinguished Artist Professor at Bowling Green State University 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 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 conferences, the Quad Cities Mozart Festival and many colleges and universities. He regularly performs in China, including concerts in Beijing, Shenyang, Chengdu, Guangzhou, Tianjin and Nanjing; and has played concerts at the new Romanian-American Festival in Romania, the World Piano Conference in Serbia and at the Interlochen Arts Center in the United States. He was a featured performer at the Piano Plus Festival and the Corfu Festival in Greece and has also performed in Sweden, Holland, Germany, Thailand and Kenya. He has been heard in radio broadcasts throughout the United States, most notably on Minnesota Public Radio and WFMT in Chicago. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June of 2004 performed works of composer and pianist Frederic Rzewski at the Music04 festival in Cincinnati, His CD release of works by Rzewski on Naxos was selected by the New York Times as one of the outstanding classical recordings of 2014. Satterlee's has collaborated with members of the Chicago, London, Philadelphia and Detroit Symphony Orchestras in chamber music performances, and he was co-artistic director of Chamber Music Quad Cities, in Iowa and Illinois. Satterlee was appointed to the piano faculty of Bowling Green State University in the fall of 1998; and he teaches at the Interlochen Arts Camp. He has been awarded prizes in many competitions, among them honors in the St. Louis Symphony Young Artists Competition. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

Garth Simmons is the principal trombonist with the Toledo Symphony Orchestra and a member of the Detroit Chamber Winds. Mr. Simmons studied at Northwestern University and the Eastman School of Music, and the Aspen Music Festival studying with Per Brevig of the Metropolitan Opera Orchestra, and members of the American Brass Quintet. He has served as principal trombone in the Florida Symphony Orchestra and Alabama Symphony Orchestra, and has played with the Detroit Symphony Orchestra, Chicago Sinfonietta, Elgin Symphony Orchestra, and the Civic Orchestra of Chicago. Other notable performing credits include Sir Georg Solti's Carnegie Hall Project, the Schlossfestspiele Heidelberg, Germany, the Chicago Opera Theater. He has appeared as a soloist with the Chicago Chamber Orchestra and the Toledo Symphony Orchestra, including performances of Christopher Rouse's Trombone Concerto in 2008, and Carlos Simon's Troubled Water in 2025. Mr. Simmons has taught at the University of Alabama, Birmingham Southern University, and Bowling Green State University.

Violist **Katie Snelling** is a master's student studying with Professor Jeffrey Irvine at the Cleveland Institute of Music. In 2025, Snelling was a fellow at the Aspen Music Festival and School, where she served as assistant principal of the Aspen Festival Orchestra, sharing a stand with renowned professionals from the country's top orchestras. Snelling was principal violist of the University of Michigan Philharmonia Orchestra and is currently a principal of the Cleveland Institute of Music Orchestra. She has performed with ensembles such as the Ann Arbor Symphony Orchestra and the Erie Philharmonic.

Praised by the Boston Globe for his "...pugnacious, eloquent, self-assurance...", cellist **Brian Snow** has earned a reputation as a compelling and versatile performer and a skilled educator. Dr. Snow has performed and recorded with a variety of artists, including Meredith Monk, The National, Max Richter, Björk, and the Emerson String Quartet and has worked closely with composers including Nico Muhly, David T. Little, and Martin Bresnick. In 2013, he and violinist Caroline Chin released a critically acclaimed CD of violin and cello music by Elliott Carter on Centaur Records. He has also appeared on New Amsterdam, Innova, Deutsche Gramophon, Cantaloupe, and Naxos labels. He has performed at venues including Carnegie Hall, Alice Tully Hall, Bargemusic, 92nd St. Y, Muziekgebouw in Amsterdam, and Suntory Hall in Tokyo, Japan, and has performed with contemporary music ensembles ACME, Alarm Will Sound, Da Capo Chamber Players, and Talea Ensemble. As principal cellist of New York Symphonic Ensemble, he performed throughout Japan on annual tours and has appeared as soloist at halls in Fukuoka and Sendai. Other concerto appearances include Riverside Orchestra in New York, Longy Chamber Orchestra in, Crescent City Symphony in New Orleans, the Hartt Symphony, and the BGSU Philharmonia. Dr. Snow has presented recitals and masterclasses at Oberlin Conservatory, University of Missouri, Sam Houston State University, and Sichuan Conservatory in Chengdu, China. Dr. Snow received a DMA from Stony Brook University, a MM from Yale, and holds degrees from Hartt and Longy Schools of Music. In the summers, Dr. Snow serves on the faculty of the Brevard Music Center. He performs on a cello made by master American luthier Jon van Kouwenhoven.

Zhihua Tang is an associate professor in collaborative piano at the Michigan State University College of Music. She has enjoyed an active performing career around the world, collaborating with today's leading musicians such as violinists Joshua Bell, Shmuel Ashkenasi, and Robert Chen, and cellist Robert deMaine. Her chamber music partners have included numerous principal players from major orchestras, including the New York Philharmonic and the symphony orchestras of Chicago and Detroit. Since 2011, she has performed frequently with the Detroit Symphony Orchestra, appearing at Carnegie Hall with the DSO under Leonard Slatkin in 2013. As a concerto soloist, Dr. Tang has performed with many orchestras on different continents, and her performance of Beethoven's "Emperor" concerto with the Detroit Civic Orchestra was broadcast live on radio. A top prize winner of the Beethoven Sonata Competition and the Chopin Competition in Chicago, she also received an honorable mention at the XII International Chopin Competition in Warsaw. As a recitalist, she has performed extensively across Europe, the U.S., and Asia. A native of Shanghai, China, Dr. Tang holds a Master of Music degree from Indiana University and a Doctor of Musical Arts degree from Michigan State University.

Elise TeKolste is a student at Oberlin Conservatory of Music and is the bassoonist in the Qwindtet.

Samuel Valancy is currently pursuing a Doctor of Musical Arts in Contemporary Music at Bowling Green State University. He is the winner of the Outstanding Soloist Award at the Jazz at Lincoln Center Essentially Ellington Competition, a Downbeat Magazine Award, First Prize in the Frost School of Music Concerto Competition, Silver Medal and "The Saxophone Prize" at the Coltman Chamber Music Competition, First Prize at the Wayland Chamber Music Competition,



and First Prize in the Charleston International Music Competition. Valancy has performed as a soloist with the Frost Wind Ensemble and Kansas City Wind Symphony. Valancy holds an MM in Saxophone Performance from Northwestern University, an MM in Music Theory and Artist's Certificate in Saxophone Performance from the University of Missouri-Kansas City, and a BM in Saxophone Performance from the University of Miami.

Christopher Witulski (PhD in ethnomusicology, University of Florida, 2014) is the author of *The Gnawa Lions: Opportunity and Authenticity in Moroccan Ritual Music* (2018, Indiana University Press) and *Focus: Music and Religion of Morocco* (2019, Routledge Press), two books focusing on changes in sacred performance practices in contemporary Morocco and across North Africa. This work—and other articles appearing in journals like *Ethnomusicology*, *Ethnomusicology Forum*, the *Journal of North African Studies*, the *Yale Journal of Music and Religion*, and the *International Journal of Middle Eastern Studies*—explores how musicians negotiate their listeners' tastes, global markets, and the aesthetics required for productive ritual. Dr. Witulski is also an active performer of Arabic and American old-time music on violin, 'ud, and banjo. He has performed with the National Arab Orchestra in Michigan, at the Fez Festival of Sacred Music and in other settings across Morocco, and in professional orchestras in Florida and Georgia. Other interests include theoretical and computational approaches to popular and world music, the relationship between ethics and aesthetics in popular manifestations of religious music and building banjos. Dr. Witulski taught at Florida State University before coming to the BGSU College of Musical Arts in 2016.

Yevgeny Yontov has established himself as one of the leading Israeli pianists of his generation. A finalist in the 2017 Arthur Rubinstein International Piano Master Competition, he received the Prize for Best Performance of Chamber Music, and the Prize for the Best Israeli Pianist. Other international top prizes include gold medals at the Wideman International Piano Competition and Berliner International Music Competition, as well as additional prizes at the Bösendorfer International Piano Competition, the Olga Kern International Piano Competition, and the Pinerolo International Piano Competition, among others. He is a founding member of icarus Quartet, an award-winning 2piano/2percussion group, from 2015 to 2022. He has performed chamber music in Israel, Europe, Asia, and North and South America, and at Carnegie Hall and the Kennedy Center; and has performed with David Shifrin, Roberto Diaz, Tara Helen O'Connor, Fred Sherry, and members of Orion, Dover, Aviv, and Miro Quartets. As a soloist, Mr. Yontov has performed on stages across Israel, the US, China, Hong Kong, Korea, Japan, and many European countries. Orchestral engagements include numerous orchestras in the US, including orchestras in New York, Pennsylvania, Connecticut, Florida, Louisiana and Arkansas, and all major Israeli orchestras. He also performed on Israeli national TV, and recorded for Israeli, US, Portuguese and Spanish radios. Mr. Yontov began his musical studies at the age of six and later earned degrees from Tel-Aviv University, the Yale School of Music. In 2018, he joined the faculty of Bowling Green State University, where he serves as Associate Professor of Piano.

Bowling Green State University Wind Symphony

Matthew Dockendorf, conductor

Flute

Emily Fluty
Rachel Moeller
Sherry Young
Evelyn Purdin
Emily Dyko, piccolo

Oboe

Michael Berchert
Megan Strait
Kathryn Swanson

Bassoon

Jordan Wier
Cruz Stock
Alex Smith

Clarinet

Ricky Jurski, Eb clarinet
Michael Hudzik
Adam Williams
Alex Proctor
Willis McClure
Kamryn VanHoose
Natalie Kyser
Mollie Barrett
Ryan Moore, bass

Saxophone

Mary Borus
Matthew Reed
Nathan Wood
Lukas Bass
Aidan Peper
Elizabeth Laird

Horn

Elena Maria Farmer
Bird Birmingham
Charles Ditchman
Mitchell Hemme
Tre Myers
Zoe Voelker

Trumpet

Trace Coulter
Ella Stone
Sydney Nitschke
Chris Amaya
Eli Hash
Luke Brewster
Nicholas Forlow

Trombone

Peyton Grey
David Franklin
Matthew Ross
Xavier Branch, bass

Euphonium

Brady Fortman
Benjamin Bates

Tuba

Ethan Morris
Xavier Bucher
Matt Brewton

Percussion

Mason Marquette
Brooke Guyton
Jacob Kendall
Jude Crawford
Alex Minniear
Zach Hallam
Matthew Graves

Double Bass

Eliana Kornowa

Bowling Green Philharmonia

Emily Freeman Brown, Director of Orchestral Activities

Jared Beu, DMA Assistant Conductor

Christopher Hutras, MM Assistant Conductor

Bo Young Kang, MM Assistant Conductor

Rotating Concertmasters:

Adler: Eric Funk concertmaster, Brayan Cabeza, principal II



Esmail & Shrude: Brayan Cabeza concertmaster, Eric Funk principal II

Violin I

Brayan Cabeza* co-concertmaster
Benjamin Christiaansen
Mahlia Proctor
Rose Fedan
Alexandra Jones
Trevor Achtyes
Leah Mellinger
Clarissa Yanke^

Violin II

Eric Funk* co-concertmaster
Mary Jo Johnson
Quincy McCormick
Courtney Spencer
Katherine Tyson
Min-Han Tsai
Caylee Farley
Ryley Amos
Diego Ortiz
Mary Natvig^

Viola

Natalia Velasquez*
Jake Weil
Natalie Holstine
Zion Spencer
Sam Atkinson
Zavion Henderson
Madison Estep
Nyomi Bell
Sierra Wood
Lexam Andersen
Bryce Kline
Matthew Meyers

Violoncello

Che Dixon*
Nicholas Callcut
Jackson Cook
Calem Nagy

Caitlin Slusarski
Jacob Burger
James Reed
Emily Ward
Dominic Gomez
Samuel Johnson II
Amelie Nicol
Matthew Stewart
Aubrey Hemming
Jessica Bohaczenko
Luna Brenoski Gonya

Double Bass

Eliana Kornowa*
Natalie Fry
Mitchell Iwinski

Flute/Piccolo

Ashley Busch*
Gloria Pan*
Eliseo Hernandez
Kiersten Swihart

Oboe/English Horn

Martha Hudson*
Leah Piccirillo*
Megan Strait*
Kathryn Swanson

Clarinet/Bass Clarinet

Haley Harrison*
Michael Hudzik*
Ryan Moore
Adam Williams

Bassoon/Contrabassoon

Audrey Boyles*
Jordan Wier
Cruz Stock

Horn

Brayden Adamisin
Bird Birmingham*
Elena Maria Farmer
Mitchell Hemme*

Trumpet

Trace Coulter*
Ariana Coan*
Kirby Zinniel

Trombone

Jeremy Ong*
Matthew Ross
Ryan Hogue

Tuba

Connor Remington*
Kyle Recker

Percussion/Timpani

Liam Lockhart*
Evan McCord
Cahaya Odle
Vic McPherson
Anthony Douglas

Harp

Bianca Bares
Nora Cufr
Julie Buzzelli+

Piano/Celesta

Isabella Brill

*Section or Co-Principal

^Guest Artist

+Faculty

Bowling Green State University Collegiate Choral

Richard Schnipke, conductor

Heather Goldman, piano

Grayson Abend, graduate assistant

Soprano

Abigail Blank
Eileen Brady
Morgan Fausz
Emily Harmon
Brittany Izor
Aria King
Lainey Luginbill
Audrey Martin
Laney Mitchell
Madelyn Shepherd
Amanda Simpson
Macy Strauss
Madeline Yarbro

Alto

Alex Bailey
Autumn Crowell
Brooke Jones
Karla Kunk
Alexandra Meade
Isabella Olzak
Ashlyn Slocum
Rue Stammen
Annie Swanson
Morgan Thompson
Emily Thornton
Samantha Gentz

Tenor

Grayson Abend
Noah Beasley
Brock Burkett
Dominic Carlozzi
Malcom DeSouza
Joel Domino
Alexander Ebright
Ethan Martinez
Charlie Ligus
Zach Murray
Anthony Stout
Joe Stribrny
Andrew Vo

Bass

Apollo Bernath
Galen Coffman
Logan Gutierrez
Gavric Herring
Dylan Haywood
Aidan Johnston
Alec Lee
Colton Ogg
Aaron Roos
Ben Tittl
Nicholas Trevino
Starr Washington

New Music Festival Production Team

MACCM Co-Director: Marilyn Shrude, Distinguished Artist Professor of Composition

MACCM Co-Director: Justin Johnston, Assistant Teaching Professor of Music Industry

MACCM Operations Manager: Adam Luebke

MACCM Technical Engineer: Michael Laurello

MACCM Graduate Assistant: Miguel Gaspar

Technical Director: Keith Hofacker

Assistant Manager of Recording Services: Marco Mendoza

Coordinator of Public Events: Theresa Clickner

Dean, College of Musical Arts: William Mathis

The MACCM Advisory Committee

Dan Piccolo, *chair*, associate professor of percussion

Christopher Dietz, associate professor of composition

Matthew Dockendorf, assistant professor of music education

John Eagle, assistant teaching professor of composition

Stephen Eckert, DMA student representative

Justin Johnston, *ex officio*, MACCM co-director

Michael Laurello, *ex officio*, MACCM Technical Engineer

Adam Luebke, *ex officio*, MACCM Operations Manager

William Mathis, *ex officio*, Dean, College of Musical Arts

Marilyn Shrude, *ex officio*, MACCM co-director

Special Thanks

CMA faculty and student performers

Dan Piccolo and the BGSU Percussion Studio

Brian Snow and the BGSU Cello Studio

John Sampen and the BGSU Saxophone Studio

Emily Freeman Brown and the BG Philharmonia

Matthew Dockendorf and the BGSU Wind Ensemble

Richard Schnipke and the BGSU Collegiate Chorale

Recording Engineers: Orson Abram, Ben Christiaansen, Carson DiSalvo, Matthew Heim, Dean Kyle

DMA Cohort

BGSU Composition Majors

Praecepta

Detroit Chamber Winds & Strings

BGSU Alumni

Our many volunteers