



JACK Quartet



Duo Diorama



Robert Morris

100 years
BGSU
1910 - 2010
College of Musical Arts



The MidAmerican Center for Contemporary Music presents

The 31st Annual New Music Festival

October 21-23, 2010

College of Musical Arts - Bowling Green State University

The MidAmerican Center for Contemporary Music presents

The 31st Annual New Music Festival

College of Musical Arts – Bowling Green State University

Special Guest Composer

Robert Morris

Guest Ensembles

JACK Quartet

Duo Diorama

Composers and Presenters

Samuel Adler – Louis Andriessen – Burton Beerman – Luciano Berio – Pierre Boulez – Benjamin Broening
Elliott Carter – Aaron Cassidy – Chen Yi – Sebastian Currier – Dennis DeSantis – Franco Donatoni – Kevin Ernste
Pelle Gudmundsen-Holmgreen – Dora Hanninen – Stephen Hartke – Adam Haws – Jennifer Higdon
Robert Honstein – Huang Ruo – Stephen Jaffe – Derek Johnson – William Kleinsasser – Mikel Kuehn
György Kurtág – Helmut Lachenmann – Felipe Lara – Philippe Leroux – György Ligeti – Elaine Lillios – David Liptak
Andrew Mead Jeffrey Mumford – Eric Nathan – Narong Prangcharoen – Bright Sheng – Marilyn Shrude
Andrew Martin Smith – Steven Stucky – Amy Williams – Iannis Xenakis

With Performances by

Bowling Green Philharmonia
New Music Ensemble
Wind Symphony
Saxophone Ensemble
BGSU Faculty and Students

Special Appearances by

Yehonatan Berick, violin
Rene  Clair, soprano
Derek Johnson, electric guitar
Daniel Koppelman, MIDI controller
Kayle + Company & The Architects, dancers

Schedule of Events

Thursday, October 21

Composer Talk: Robert Morris
3:30 p.m., Bryan Recital Hall

Concert 1: Duo Diorama and New Music Ensemble
8 p.m., Kobacker Hall
Works by Burton Beerman, Luciano Berio, Franco Donatoni, Mikel Kuehn, Philippe Leroux and Robert Morris.

Late-Night Performance
10 p.m., Clazel Theatre

Program to be announced from the stage

Friday, October 22

Concert 2: Chamber Music
10:30 a.m., Bryan Recital Hall (*)
Works by Sebastian Currier, Philippe Leroux, Robert Morris and Steven Stucky

Concert 3: Electroacoustic and Chamber Music
2:30 p.m., Kobacker Hall
Works by Pierre Boulez, Benjamin Broening, William Kleinsasser, Robert Morris and Andrew Martin Smith.

Presentations: The Music of Robert Morris
4 p.m., Bryan Recital Hall
Presentations by Dora Hanninen and Andrew Mead

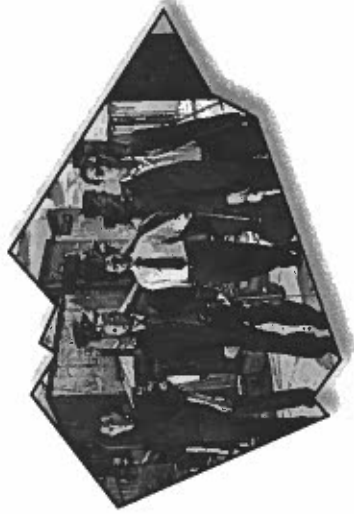
Concert 4: JACK Quartet
8 p.m., Kobacker Hall
JACK Performs works by Aaron Cassidy, Helmut Lachenmann and Robert Morris.

Saturday, October 23

Concert 5: Electroacoustic and Chamber Music
10:30 a.m., Bryan Recital Hall
Works by Samuel Adler, Kevin Ernste, Gyorgy Kurtág, Elanïe Lillios, Andrew Mead, Robert Morris and Eric Nathan.

Special Guests

Robert Morris, born in Cheltenham, England in 1943, received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music and music theory at the University of Hawaii and at Yale University, where he was chairman of the composition department and director of the Yale Electronic Music Studio. He was also director of the Computer and Electronic Studio, director of graduate studies and associate professor of music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as professor of composition. He was chair of the composition Department from 1999-2005 and before that a member of both the composition and music theory departments. Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop and the Berkshire Music Center at Tanglewood. Morris is the recipient of grants from the National Endowment for the Arts, the A. Whitney Griswold Foundation, the American Music Center, the Hanson Institute of American Music and the American Council of Learned Societies. In 1975 he was a MacDowell Colony fellow. He has been guest composer at many festivals and series of new music including the ISCM Festival of Contemporary Music (1975, 1991); the International Conferences of Computer Music (1984, 1987); "Composer to Composer" (Telluride, 1990); Composer's Symposium (Albuquerque, 1991 and 2009); Contemporary Music Festival (Santa Barbara, 1992); The 1993 Kobe International Modern Music Festival in Japan; The Heidelberg Contemporary Music Festival (Heidelberg College, 2005); The New Music Festival 2009 (Western Illinois University); Center for Research in Electronic Art Technology (University of California, Santa Barbara, 2009). He has received numerous awards and commissions including those from the Pittsburgh Symphony, Rochester Philharmonic Orchestra, Yale University, Speculum Musicae, Brave New Works, The Society for New Music, Alienor Harpsichord Society, Hartt College Festival of Contemporary Organ Music and the National Flute Association. Morris's music is recorded on CRI, New World, Music Gallery Editions, Neuma, Music and Arts, Fanfare, Centaur, Open Space, Innova, Yank Gulch, and Attacca. Morris has written music for a wide diversity of musical forms and media. He has composed over 160 works including computer and improvisational music. Much of his output from the 1970s is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese and early Western musics. While such influences are less noticeable in his more recent works, the temporal and ornamental qualities of Eastern music have permanently affected Morris's style. Moreover, Morris has found much resonance among his musical aesthetics, his experiences in hiking (especially in the Southwestern United States), his study and appreciation of Carnatic Music of South India, and his reading of ancient Indian, Chinese and Japanese Buddhist texts. Among his present compositional projects is a series of the works to be played outdoors in a natural setting. In addition to his music, Morris has written three books and over 50 articles and reviews which have appeared in the *Journal of Music Theory*, *In Theory Only*, *Music Theory Spectrum*, *Journal of the American Musicology Society*, and *Perspectives of New Music* contributing to theories of musical analysis and aesthetics, compositional design, and electronic and computer music. Morris was the recipient of the "Outstanding Publication Award" of the Society for Music Theory in 1988 for his book *Composition with Pitch-Classes: A Theory of Compositional Design*, published by Yale University Press, and in 2001 for his article "Voice Leading Spaces" in *Music Theory Spectrum* 20/2. His most recent book, *The Whistling Blackbird: Essays and Talks on New Music*, will be published by the University of Rochester Press in December of 2010. Morris is presently Co-editor of *Perspectives of New Music* and Contributing Editor of *The Open Space Magazine*.



The **JACK Quartet** is breaking new ground with "viscerally exciting performances" (*The New York Times*) of "explosive virtuosity" (*Boston Globe*). Alex Ross (*The New Yorker*) proclaimed their performance of Iannis Xenakis' complete string quartets as being "exceptional" and "beautifully harsh," and Mark Swed (*Los Angeles Times*) called their sold-out performances of Georg Friedrich Haas' *String Quartet No. 3 In iij. Noct.* "mind-blowingly good." JACK's recording of Xenakis' complete string quartets appeared on "Best Of" lists from the *Los Angeles Times*, *Boston Globe*, *The New Yorker*, NPR, and *Time Out New York* as "one of 2009's most impressive recordings." The quartet has recently performed to critical acclaim at the Library of Congress, Miller Theatre, Morgan Library, and Kimmel Center with recent performances at the Darmstadt Internationale Ferienkurse für Neue Musik (Germany), Garth Newel Music Center, Donaueschinger Musiktage (Germany), Muziekgebouw aan 't IJ (Netherlands), Festival Internacional Cervantino (Mexico), Ultraschall Festival für neue Musik (Germany), Wigmore Hall (UK) and the Arcana Festival (Austria). Comprising violinists Christopher Otto and Ari Streisfeld, violist John Pickford Richards, and cellist Kevin McFarland, the JACK Quartet is focused on the commissioning and performance of new works, leading them to work closely with composers Helmut Lachenmann, György Kurtág, Matthias Pintscher, Toshio Hosokawa, Wolfgang Rihm, Elliott Sharp, Beat Furrer, Caleb Burhans, and Aaron Cassidy. Upcoming premieres include works by Jimmy López, Evan Gardner, Peter Ablinger, Alan Hilario, and Gregory Spears. The quartet also has a keen interest in unusual reworkings of music written before familiar repertoire, including works by Guillaume de Machaut, Girolamo Frescobaldi, and Josquin des Prez. JACK has led workshops with young composers at Columbia University, New York University, the University of Huddersfield, Northwestern University, the University of Illinois at Urbana-Champaign, the University of Victoria, the University of Iowa, and the University of Washington. In addition to working with composers and performers, the JACK Quartet seeks to broaden and diversify the potential audience for new music through educational presentations designed for a variety of ages, backgrounds, and levels of musical experience. The members of the quartet met while attending the Eastman School of Music, and they have since studied with the Arditti Quartet, Kronos Quartet, Muir String Quartet and members of the Ensemble Intercontemporain.

Composers and Performers in Conversation: Robert Morris and the JACK Quartet
11:45 a.m., Kennedy Green Room

Concert 6: Duo Diorama
2:30 p.m., Bryan Recital Hall
Works by Huang Ruo, Derek Johnson, Felipe Lara, Jeffrey Mumford, Bright Sheng and Amy Williams.

Pre-Concert Talk: 7 p.m., Bryan Recital Hall
A conversation with composers featured on the 8 p.m. concert.

Concert 7: Bowling Green Philharmonia and Wind Symphony
8 p.m., Kobacker Hall (S)

Works by Chen Yi, Stephen Hartke, Stephen Jaffe, David Liptak, Robert Morris, Narong Prangcharoen and Marilyn Shlude.

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall, the Kennedy Green Room and Kobacker Hall.

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

Admission:

Most events are free and open to the public

- S indicates events requiring paid admission
- indicates free ticketed events

For Further Information:

Contact the MidAmerican Center for Contemporary Music at (419) 372-2685.

The festival schedule is subject to change

The 31st Annual New Music Festival is sponsored in part by a grant from The National Endowment for the Arts.



Duo Diorama comprises Chinese violinist MingHuan Xu and Canadian pianist Winston Choi. They are compelling and versatile artists who perform in an eclectic mix of musical styles, ranging from the great standard works to the avant-garde. It is a partnership with a startlingly fresh and powerful approach to music for violin and piano. Comprised of two renowned soloists who can effectively blend their distinctive personalities together to create a unified whole, the duo maintains an active performing and touring schedule. heir name “Duo Diorama” captures the couple’s artistic ideals. In 19th-century Paris, the Diorama was a popular theater entertainment that prefigured cinema. A marvelous landscape scene – one telling the tale of some mythic event – was painted on linen and brought to life using dramatic effects o lighting (executed using sunlight redirected by a series of mirrors); such were the skills of its virtuoso light artists that the Diorama’s scenes would appear to take on dimensionality and motion – to literally come alive. Duo Diorama seeks to bring sheets of music notation to life using similar sonic manipulations of color, feeling, and movement, thus transporting their listeners to realms of musical drama, profound emotions and inspiring aesthetic ideas.

Having performed extensively throughout North America, South America and Europe, Duo Diorama has gained a loyal following wherever they travel to. The duo’s recent appearances at the Colours of Music Festival, the Mammoth Lakes Music Festival and the Triada Music Festival were met with critical and audience acclaim. Their South American tour in 2006 included performances at the Festival Musica Nova in Brazil and Festival Encuentros. As the inaugural recipients of the Banff Centre’s Rolston Fellowship in Music, they have recently toured throughout Canada, having performed in recital series from coast to coast. In 2006 they gave their successful New York debut at Weill Recital Hall at Carnegie Hall, as winners of Artists International Presentations’ “Special Chamber Music Award.” A feature broadcast on the debut was covered by Voice of America, a weekly television program viewed by millions of people in Asia. They also perform frequently on Hapag Lloyd’s luxury cruise lines. Having already commissioned and premiered over 20 works in the last few years, Duo Diorama is a leading proponent of music of living composers. Their insightful and dynamic interpretations of music of living composers have established the duo as a true champion of contemporary music. They are committed to music from today’s culture and take a very personal approach to the presentation of these works – both those by the established modern masters and today’s emerging young composers. Composers they have commissioned include Marcos Balter, George Flynn, Derek Hurst, Gregory Hutter, Felipe Lara, Jacques Lenot, Andrew List, M. William Karlins, John Melby, Robert Morris, Michael Pisaro, Stephen Syverud, Kurt Westerberg, Daniel Weymouth, Amy Williams, Amnon Wolman, Jay Alan Yim, and Mischa Zupko. Their many projects include performing multi-disciplinary works involving electronic media. By juxtaposing their performances with colorful commentary, Duo Diorama’s unique performances emphasize the relevance and vivacity of classical music.



Mikel Kuehn (b. 1967) holds degrees in composition from the Eastman School of Music (Ph.D., MA) and the University of North Texas (BM). His music has received awards and honorable recognition from ASCAP and BMI (student composer awards), the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Composers, Inc. (Lee Ettelson Award), the Copland House (Aaron Copland Award), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM Composers’ Competition (First Prize), the Salvatore Martirano Memorial Composition Contest, the Ohio Arts Council and the Luigi Russolo Competition (Italy). Twice selected to represent the United States abroad (by ISCM and SEAMUS) in both the acoustic and electro-acoustic mediums, Kuehn’s works have been programmed on numerous concerts, conferences and festivals internationally. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Flexible Music, cellist Craig Hultgren, guitarist Dan Lippel, pianist Marilyn Nonken and Selmer Paris. He has been a resident composer with organizations such as the Banff Centre (Canada), the Birmingham Art Music Alliance and The MacDowell Colony. Kuehn is a member of the composition faculty at BGSU, and served as director of the MidAmerican Center for Contemporary Music from 2007-2010. His music is available on the ACA Digital, Centaur (CDCM series, for thooming), Erol (France), ICMC (Ireland) and New Focus labels.

Concert 1 Thursday, October 21 – 8 p.m. Kobacker Hall

Objet/ Ombre (2008).....Mikel Kuehn
BGSU Saxophone Ensemble
Mikel Kuehn, conductor

SPP (2001).....Philippe Leroux
Jeffrey Heisler, soprano saxophone
I-Chen Yeh, piano

...gradually... (2010) *Robert Morris
Duo Diorama
MingHuan Xu, violin – Winston Choi, piano

– BRIEF INTERMISSION –

Gifts (2009).....Burton Beerman
Duo Diorama
with Kayle + Company & The Architects
choreography by Jennifer Kayle · video by Misael Amos Reyes

O King (1968).....Luciano Berio
BGSU New Music Ensemble
Kenneth Thompson, director

Hof (1989).....Franco Donatoni
James Fusik, saxophones
BGSU New Music Ensemble

* denotes world premiere; ...*gradually*... was commissioned for Duo Diorama by the MidAmerican Center for Contemporary Music.

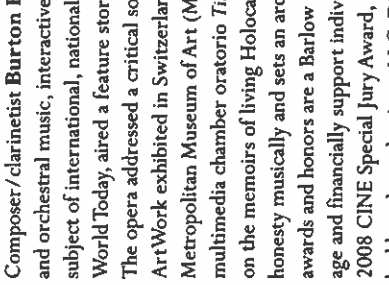


Philippe Leroux graduated from Paris Conservatoire Supérieur where he studied with Iva Malec, Claude Ballif, Pierre Schaeffer and Guy Reibel. In parallel, he also studied with Olivier Messiaen, Franco Donatoni, Betsy Jolas, Jean-Claude Eloy and Iannis Xenakis. Composer-in residence at the Villa Medici (1993-1995), he has written some 40 pieces which encompass several genres, including symphonic, electroacoustic, electronic and chamber music. A regular guest at various festivals in France and abroad, including Donaueschingen, Présences de Radio France, Bath, Agora, Roma-Europa, Nuove Sincronie (Milan), Musica, Stockholm ISCM, Barcelona, Musiques en Scènes (Lyon, France), Manca, Bergen and Tempo (Berkeley), among others. He has also been commissioned by the French Ministry of Culture, Radio France Symphonic Orchestra, Südwestfunk Baden-Baden, INA-GRM, Les Percussions de Strasbourg, Ensemble Intercontemporain, IRCAM, Ensemble Icare, Festival Musica, BIT 20 and several other French and foreign institutions. In 1994 he was awarded the Hervé Dugardin Prize. In 1996, his piece (*d’Aller* was nominated “best contemporary composition of the year.” In 2003, he received the SACEM award. He has written numerous articles on contemporary music, given lectures and taught composition courses at Bergen Grieg Academy, Columbia University, the University of California at Berkeley, Fondation Royaumont, IRCAM, the American Conservatoire in Fontainebleau, the Paris and Lyon Conservatoires Supérieurs, among others. His work *Continu(n)t* was the subject of a study published by l’Harmattan. Leroux currently teaches composition (electronic music) at IRCAM in Paris.

Franco Donatoni (1927-2000) is among the most prominent Italian composers of his generation, along with his contemporaries Berio and Luigi Nono. A noted pedagogue, he taught at the Bologna Conservatory, the Verdi conservatories of Turin and Milan, and from 1960 at Accademia Musicale Chigiana in Siena. In the 1950s, Donatoni entered the sphere of influence of Bruno Maderna, who was in Verona at that time, and became a member of the Darmstadt circle including Boulez and Stockhausen. Boulez’s music was a strong influence, and Donatoni began working with strict serial techniques in the late 1950s. By 1960 Donatoni had come under the spell of John Cage and the use of chance procedures in music. This elicited a crisis of faith that led to a complete cessation of compositional productivity by 1965. In 1966 he wrote what stands virtually as his first extant, characteristic piece, *Evras ruhiger im Ausdruck* (*Somewhat Peaceful in Outlook*); the composer destroyed much of his prior music, considering his early oeuvre derivative. Donatoni’s late work is characterized by driven rhythms, quick-cut changes in texture, and compulsive development of constrained melodic material.



Luciano Berio (1925-2003) is widely regarded as the most important Italian composer since Puccini, who died at the beginning of Mussolini’s fascist regime. Emerging as a composer shortly after the end of fascism, Berio explored music’s fundamentals throughout his career. In founding Milan’s Studio di Fonologia Musicale, he probed the elements of sound in electroacoustic works such as *Laborintus II*, *Thema and Visage*. But he also adapted folk music in *Folksongs*, *Coro* and *Voci*. His fascination for the physical exertion of virtuosic music-making is heard in vocal works such as *Recital I for Cathy*, in his series of *Sequenzas* for solo instruments, and in numerous orchestral works such as *Requies* and *Sinfonia*. Occasionally, fundamentals appear in high-handed titles such as *Chamber Music* and *Opera*. Most often, he explored how melody intersects with harmony in orchestral works such as *Sinfonia* and *Points on a Curve to Find*. He won numerous prestigious awards, including Harvard University’s 1994-95 Norton Professor of Poetry, in which position he joined the company of Igor Stravinsky, Aaron Copland, Leonard Bernstein and John Cage.



Composer/clarinetist **Burton Beerman’s** music spans many media, including interactive real-time electronics, chamber and orchestral music, interactive video art, theatre, dance, and musical score for documentary films. His works have been the subject of international, national and public television and radio broadcasts. CNN and CNN International, Future Watch, and The World Today, aired a feature story on Beerman’s Virtual Video Opera, *Jesus’ Daughter*, to a viewing audience of 50 million plus. The opera addressed a critical social issue of Violence against Women ~ Children-at-Risk and was chosen as a Video Installation ArtWork exhibited in Switzerland and Italy, endorsed by UNESCO-CIRET, sponsored by the United Nations, at the New York Metropolitan Museum of Art (MOMA), Lincoln Center Gallery, and Dance on Camera Festival. Most recently his 90 minute multimedia chamber oratorio *Tikvah*, scored for chorus, saxophone quartet, soprano voice, digital video/ film and dance based on the memoirs of living Holocaust survivor Philip Markowitz, was featured on PBS. “Beerman’s *Tikvah* breathes a stunning honesty musically and sets an ardent mood of inspiration” (*Atlanta Journal-Constitution*). Amongst some of his recent prestigious awards and honors are a Barlow Endowment Commission for Music Composition, an international award designed to encourage and financially support individuals “who demonstrate technical skills and natural gifts for the composition of great music,” a 2008 CINE Special Jury Award, the 2007 CINE Golden Eagle Award as composer for the film documentary *203 Days* produced by bbarash productions, LLC. Distinguished Artist Professor Beerman’s vision, energy and expertise in the field of contemporary music led to his establishing of BGSU’s Electronic Music and Recording Studios (1971), now the Music Technology and Recording Studios. In 1979, he founded the annual New Music Festival inviting Vladimir Ussachevsky as the first special guest composer, presenting the inaugural concert in April of 1980, and co-founding the New Music Ensemble along with Donald M. Wilson in 1970, celebrating its 40th year. Additionally, Beerman is the only College of Musical Arts recipient of the Ols camp Research Award, regarded as the highest University research honor for exceptional scholarly and creative achievements, and the only artist at the University to receive the Governor’s Award for the Arts in Ohio, selected as the Individual Artist who is recognized as a “distinguished artist sustaining extraordinary artistic talents and achievements throughout his career.” Beerman’s music, characterized as “spicy, captivating, and filled with exotic sounds and lush textures” (*Los Angeles Times*), has been presented at prominent venues and festivals worldwide, such as the Edinburgh International Art Festival in Scotland; New York’s Carnegie Hall; Martin Luther King International Center in Atlanta, Rudolfinum Performing Center, Prague; Gaudeamus International Festival, Amsterdam; OrffRadioFunkhaus, Vienna; Chopin Hall, Mexico City, as well as throughout Australia, New Zealand, Canada, Europe and Asia.

Burton Beerman, who retired this past spring, served as director of the MidAmerican Center for Contemporary Music from 1999-2007 and has been an integral member of the contemporary music community at Bowling Green State University for over 40 years. The current MACCM staff, along with BGSU faculty and students, both past and present, would like to take this opportunity to thank him for his many years of service, teaching and artistry.

Late-Night Performance

Thursday, October 21 – 10 p.m.
Clazel Theatre

An informal concert of contemporary works at Bowling Green's historic Clazel Theatre, performed by BGSU graduate students and faculty, with special guest guitarist Derek Johnson. Program to include:

rapid.fire (1992).....Jennifer Higdon
Nina Assimakopoulos, flute

Solo for Electric Guitar (1971).....Pelle Gudmundsen-Holmgreen
Shard (1997).....Elliott Carter
Hout (1990, arr. Derek Johnson).....Louis Andriessen
Derek Johnson, electric guitar

Three Songs (2010).....Robert Honstein
Invocation (2010).....Adam Haws
Etude #8 "Fem" (1994, arr. Jeff Weston).....György Ligeti
+8 (2000).....Dennis DeSantis
Amanda DeBoer, Kayleigh Butcher, McKayela Collins, Rebecca Pethes and Liz Pearse, vocalists;
Spencer Prewitt, clarinet; James Fusik and Noa Even, saxophones;
Jeff Weston, bass; Ellery Trafford, percussion

The program order will be announced from the stage.



Sebastian Currier was the 2007 recipient of the prestigious Grawe-meyer Award. Heralded as "music with a distinctive voice" by *The New York Times* and as "lyrical, colorful, firmly rooted in tradition, but absolutely new" by the *Washington Post*, his music has been performed at major venues worldwide by acclaimed artists and orchestras. His chamber music was presented by the Berlin Philharmonic in 2007 and 2008, which including 3 world premieres. This December he returned to Berlin again for the premiere of his harp concerto *Traces*, which was commissioned by the Berlin Philharmonic and performed by harpist Marie-Pierre Langlamet under the baton of Donald Runnicles. *Traces* received its U.S. premiere in July at the Grand Tetons Music Festival, again conducted by Runnicles. His music has been enthusiastically embraced by violinist Anne-Sophie Mutter, for whom he wrote *Aftersong*, which she performed extensively in the U.S. and Europe, including Carnegie Hall in New York, Symphony Hall in Boston, the Barbican in London and the Grosses Festspielhaus in Salzburg. A critic from the *London Times* said, "if all his pieces are as emotionally charged and ingenious in their use of rethought tonality as this, give me more." His violin concerto, dedicated to Ms. Mutter, will be premiered by the New York Philharmonic in the 2010-2011 season. His *Microsymph*, referred to by the composer as a large-scale symphony that has been squeezed into only ten minutes, was commissioned by the American Composers Orchestra and premiered at Carnegie Hall. It has also been performed by such orchestras as the San Francisco Symphony, the Gewandhuas Orchestra, Eos Orchestra, and the National Symphony Orchestra, and has been recorded by the Frankfurt Radio Orchestra with Hugh Wolff, conductor. He has also written works that involve electronic media and video. *Nightmaze*, a multimedia piece based on a text of Thomas Bolt in which the protagonist dreams he is rushing along a dark, enormous highway, where strange road signs loom up only to disappear into the night, has been performed by Network for New Music and the Mosaic Ensemble. The *Philadelphia Inquirer* said "every turn is breathtaking" and *The New York Times*, "Currier's rich and imaginative music sets the right tone, with its fractured and dissonant baroque-like gestures leading off like highway exits into the void and hunting at distant reservoirs of emotion and yearning."

Concert 2

Friday, October 22 – 10:30 a.m.
Bryan Recital Hall

Meandering River (2001).....Robert Morris
Solungga Fang-Tzu Liu, piano

Clockwork (1989).....Sebastian Currier
Yehonatan Berick, violin
Laura Melton, piano

Un Lieu Verdoyant: Hommage à Gérard Grisey (1999)
.....Philippe Leroux
Amanda DeBoer, soprano
James Fusik, soprano saxophone

Isabelle Dances (2010) *Steven Stucky
Isabelle Huang, marimba

* world premiere



Steven Stucky has written commissioned works for many of the major American orchestras (Baltimore, Chicago, Los Angeles, Minnesota, National, Philadelphia, St. Louis, and others); for institutions such as Carnegie Hall, the Aspen Festival, the Eastman School of Music, and the BBC; and for solo artists such as pianist Emmanuel Ax, percussionist Evelyn Glennie, guitarist Manuel Barrueco, baritone Sanford Sylvan and recorder player Michala Petri. His music can be heard on the Albany, Bis, CRI, Centaur, and Innova labels, and Chanticleer's recording of his Cradle Songs on Teldec won a Grammy in 2000. Winner of the 2005 Pulitzer Prize for music for his Second Concerto for Orchestra, Steven Stucky also has earned fellowships or prizes from the Guggenheim Foundation, Koussevitzky Foundation, Barlow Endowment, the American Academy of Arts and Letters, National Endowment for the Arts, Bogliasco Foundation, and others. Currently serving as Given Foundation Professor of Composition at Cornell University, Mr. Stucky is also active as a writer on music (his book Lutoslawski and His Music of 1981 won the ASCAP Deems Taylor Award) and as a conductor specializing in contemporary music. In the latter role, in 1997 he co-founded Ensemble X, a professional chamber ensemble based in Ithaca that includes several faculty members from Cornell's music department. He currently shares Artistic Director duties with Xak Bjerken, Cornell professor of piano. He has been closely associated with the Los Angeles Philharmonic since 1988 - the longest composer residency of any American orchestra - and divides his time between Ithaca and the West Coast, where he collaborates with Music Director Esa-Pekka Salonen on programming and commissioning, is active in audience education initiatives, and supervises the Green Umbrella new-music series. A sought-after teacher and guest composer on college campuses, he was Composer in Residence at the Aspen Music Festival and School (2001), Visiting Professor at the Eastman School of Music (2001-2), and Ernest Bloch Professor at the University of California, Berkeley (2003). Stucky was the featured guest composer on last year's New Music Festival here at BGSU.

Concert 3

Friday, October 22 – 2:30 p.m.
Kobacker Hall

Lamentation Alphabet: Aleph (2006).....Benjamin Broening
8-channel electroacoustic music

Dmaathen (1976).....Iannis Xenakis
Jacqueline Leclair, oboe
Ellery Trafford, percussion

Quintuple Escapement (2003).....William Kleinsasser
Daniel Koppelman, interactive digital instrument

Dérive 1 (1984)Pierre Boulez
BGSU New Music Ensemble
Kenneth Thompson, director

A Recipe for Disaster (2008) *Andrew Martin Smith
Robert Howell, viola
Ronald Walker, cello
Spencer Prewitt, clarinet
Karl Curtis Larson, piano

Mountain Streams (2009).....Robert Morris
8-channel electroacoustic music

* Winner of the 2010 BGSU Competitions in Music Performance,
Composition Division



Born in Montbrison/Loire on March 26, 1925, Pierre Boulez is a composer, conductor, thinker, a motor of international musical life, an emblematic figure in post-war European, indeed, world culture. A living classic. Ever since the 1950s, composers around the world have followed with curiosity what he was writing, to see if they could adapt his ideas in their own music or to reject them in their search for an idiom they could call their own. In 1957, György Kurtág arrived in Paris with the goal to compose something he could show to Boulez (in the end, he left without a work worthy of being presented). The music the French composer has written ever since the late 1940s was a conscious act of rebellion against tradition as represented by Schoenberg or Stravinsky but also his teacher, Messiaen, whose influence has nevertheless left its mark on Boulez's music. In his compositions but also in his writings, Boulez was initially an angry and rebellious young man (see his scathing obituary "Schönberg est mort"). With the passage of time as he became an established figure, with France inviting him back to found IRCAM and the Ensemble Intercontemporain and his career as a conductor also taking off, there has probably been less to rebel against and Boulez has mellowed and broadened his horizons to conduct a wide range of repertoire including Bruckner and Mahler. Boulez has also been a highly influential teacher, beginning in Darmstadt in the 1950s and continuing right up to the present, primarily in Lucerne where he passes on his immense knowledge to fledgling conductors at the Festival Academy.



Andrew **Martin Smith** is a doctoral student in contemporary music at Bowling Green State University, where he studies composition with Mikel Kuehn. He has received degrees in music composition from the State University of New York at Fredonia (B.M. 2007) and Bowling Green State University (M.M. 2009). His primary instructors have included Burton Beerman, Andrea Reinkemeyer, Donald Bohlen and Karl Boelter. Smith has written a variety of pieces for solo instruments, voice, choir, mixed chamber ensembles, wind ensemble, orchestra and electronic media. He is frequently commissioned to write chamber works for ensemble and solo recitals. During the 2008 California State University Summer Arts program, Smith received additional instruction in composition from Ken Froelich and Howard Frazin, while participating in master classes with Stefan Poetzsch, Kurt Rhode, Teresa Beaman, Guy Livingston and members of the Kronos Quartet. He is also an active clarinetist, who has performed with the Western New York Chamber Orchestra, the Southern Tier Symphony and members of the Glimmerglass Opera Orchestra.



Benjamin Broening is a composer of orchestral, choral, chamber and electroacoustic music. In the past few seasons his music has been performed internationally and across the United States. Recent works include a sextet for Ensemble Li: (Estonia), two works for clarinet and electronics for Arthur Campbell and choral/instrumental works for the Choral Arts Society of Philadelphia, the James River Singers as well pieces for pianist Daniel Koppelman and eighth blackbird. A recipient of a Fulbright Fellowship to Estonia, Broening has also received recognition and awards from the American Composers Forum, Virginia Commission for the Arts, ACS/Andrew Mellon Foundation and the Presser Music Foundation as well as a teaching award from the University of Richmond. His music has been recorded on the Centaur, Everglade, Equilibrium, MIT Press and SEAMUS labels. A disk of new music for piano recorded by Duo Runedako is forthcoming on Innova Records. Other current recording projects include two works recorded by clarinetist Arthur Campbell for release in Fall 2010 on Everglade and a solo CD of works recorded by eighth blackbird. Broening is founder and artistic director of Third Practice, an annual festival of electroacoustic music at Richmond, where he is associate professor of music. He holds degrees from the University of Michigan, Cambridge University, Yale University and Wesleyan University.

Lecture/Recital: The Music of Robert Morris

Friday, October 22 – 4 p.m.
Bryan Recital Hall

Between Moment and Memory: Reflections on and Among the *Nine*.....Dora A. Hanninen

Still (2000).....Robert Morris
Solunga Fang: Tzu Liu, piano

Mapping New Terrain: Exploring the Music of Robert Morris.....Andrew Mead



Dora A. Hanninen is associate professor of music theory and chair of the theory/composition division at the University of Maryland School of Music. Her primary research interests are the theory and philosophy of music analysis, and music by twentieth-century and contemporary composers. Her work on musical repetition, segmentation, association and categorization, and connections between species concepts in biology and perspectives on association in music analysis appears in *Music Theory Spectrum*, the *Journal of Music Theory*, and *Perspectives of New Music*. Analytical studies focus on music by Babbitt, Boretz, Feldman, Morris, Riley, Swift, Webern, and Wolpe, with conference presentations at national, international, and regional meetings of the Society for Music Theory, Stefan Wolpe Society, Biennial International Conference on Twentieth-Century Music, Music & Nature Symposium, Music Theory Society of the Mid-Atlantic, Music Theory Society of New York State, New England Conference of Music Theorists, and Music Theory Midwest. She is completing a book that presents an original theory of segmentation and associative organization for music analysis with analytical illustrations and chapters devoted to music from the 18th through the late 20th centuries.



The works of **Iannis Xenakis** (1922-2001) span every media and numerous approaches, electronic and acoustical, from orchestral to electroacoustic to multi-media. Also a mathematician, experimental engineer and architect, theoretician, educator, and author, Xenakis was a true renaissance figure. Xenakis began his work as a composer of electronic music in the Groupe de Recherches Musicales (GRM) of Pierre Schaeffer. His early compositions, such as *Diamorphoses* (1957), *Concret Ph* (1958), *Bohor* (1962) and *Orient-Occident* (1960) used recorded and processed acoustic sounds (such as jet engines, car crashes, earthquake shocks, jewelry, bowed boxes and bells, and burning charcoal) as musical material. He is well known for his application of statistics and probabilities ('stochastics') to musical composition, focussing on the movement of shifting sound masses and densities. These principles were elaborated in his book *Formalized Music*, and are at the foundation of instrumental works such as *Metastasis*. This work was influential in the later development of granular synthesis by Curtis Roads, Barry Truax, and others. Xenakis' interest in graphical interfaces led him to invent the UPIC (the computer draws shapes which are used to control various musical parameters), which has been used by numerous important composers, including Jean-Claude Risset, Cort Lippe, Joji Yuasa and others. The UPIC (Unite Polyagogique Informatique du CEMAMu) was used to create sounds for Xenakis' works *La Légende d'Eer* (1977) and *Mycenae-Alpha* (1978). UPIC is a project of the Centre d'Etudes de Mathématiques et Automatiques Musicales (CEMAMu), near Paris, which Xenakis founded in 1972. In addition to his musical work, Xenakis was a protégé of architect Le Corbusier, and he designed, among other projects, the Phillips Pavilion at the 1958 Brussels World's Fair, in which Edgar Varèse's pioneering work *Poem Electronique* was performed, along with Xenakis's own music. He has created several music and light spectacles, as well as his specifically music work. Iannis Xenakis has taught at Indiana University, where he founded the Center for Mathematical and Automated Music, at City University in London, and the University of Paris-I-Sorbonne.



Aaron Cassidy (b. 1976) is a composer and conductor with a growing international presence. His work has been performed by some of the world's premier contemporary music specialists, including ELISION, Ensemble SurPlus, Ictus Ensemble, ensemble recherche, 175 East, the Kairos, Diotima, and JACK string quartets, and soloists including Mieko Kanno, Garth Knox, Ian Pace, Christopher Redgate, and Carl Rosman, at festivals including Gaudemus (Jurors Prize nominee, 2002 & 2004), Huddersfield, Warsaw Autumn, Bludenz, Samtida Musik Stockholm, June In Buffalo, and the ISCM World Music Days, and has been broadcast by the BBC, Radio France, Deutschland Radio Berlin, Österreichischer Rundfunk, and Polish National Radio. In July 2008, ELISION presented a portrait concert of his work in Brisbane for broadcast on ABC Classic FM, and in 2009-10 the ensemble has embarked on an extensive recording project of his work in conjunction with Radio Bremen. He has received grants, stipends, and commissions from allerArt Bludenz, the Yvar Mikhashoff Trust for New Music, Hauptstadtkulturfonds Berlin, New York Foundation for the Arts, Schloss Solitude Sommerakademie, ASCAP, the American Music Center, the Arts and Humanities Research Council (UK), and Südwestrundfunk/Donaueschinger Musikstage. Also active as a conductor, Cassidy has led performances by student and professional ensembles in a diverse range of contemporary repertoire. He has conducted at the June in Buffalo festival and in a wide variety of university settings, currently serving as conductor of the New Music Ensemble and the Symphony Orchestra at the University of Huddersfield. In 2009, he participated in the Herrenhaus Edenkoben Mastercourse with Peter Eötvös and Zsolt Nagy, conducting the International Ensemble Modern Academy in a radio broadcast for SWR-2. As an author his contributions include chapters in the first, second, and sixth volumes of Wolke Verlag's New Music and Aesthetics in the 21st Century series. Additionally, he has been increasingly active as a CD producer, most notably with EXAUDI Vocal Ensemble's critically-acclaimed recent releases on the NMC label and ELISION's recent Ferneyhough disc on Kairos. In 2003, he completed a Ph.D. in Composition as a Presidential Fellowship recipient at the University at Buffalo (SUNY) under the guidance of David Felder, where he was awarded a Dissertation Fellowship for advanced research. He has studied additionally in masterclass and lesson settings with such composers as Richard Barrett, Chaya Czernowin, Brian Ferneyhough, Jonathan Harvey, Alvin Lucier, and Tristan Murail, among numerous others. Cassidy joined the faculty of the University of Huddersfield as Senior Lecturer in Composition in the autumn of 2007 and serves as Coordinator of the MA in New Music at the university's Centre for Research in New Music. He previously served as Lecturer of Composition and Co-Director of New Music Northwestern at Northwestern University in Evanston, Illinois, and as Visiting Assistant Professor of Music at Buffalo State College.

**Concert 4
JACK Quartet**

Christopher Otto and Ari Streisfeld, violins
John Pickford Richards, viola
Kevin McFarland, cello

Friday, October 22 – 8 p.m.
Kobacker Hall

Arc (1988).....Robert Morris

String Quartet no. 2 (2010).....Aaron Cassidy

Allegro Appassionata (2009).....Robert Morris

– INTERMISSION –

String Quartet no. 2, "Reigen seliger Geister" (1989)
.....Helmuth Lachenmann

recording project of his work in conjunction with Radio Bremen. He has received grants, stipends, and commissions from allerArt Bludenz, the Yvar Mikhashoff Trust for New Music, Hauptstadtkulturfonds Berlin, New York Foundation for the Arts, Schloss Solitude Sommerakademie, ASCAP, the American Music Center, the Arts and Humanities Research Council (UK), and Südwestrundfunk/Donaueschinger Musikstage. Also active as a conductor, Cassidy has led performances by student and professional ensembles in a diverse range of contemporary repertoire. He has conducted at the June in Buffalo festival and in a wide variety of university settings, currently serving as conductor of the New Music Ensemble and the Symphony Orchestra at the University of Huddersfield. In 2009, he participated in the Herrenhaus Edenkoben Mastercourse with Peter Eötvös and Zsolt Nagy, conducting the International Ensemble Modern Academy in a radio broadcast for SWR-2. As an author his contributions include chapters in the first, second, and sixth volumes of Wolke Verlag's New Music and Aesthetics in the 21st Century series. Additionally, he has been increasingly active as a CD producer, most notably with EXAUDI Vocal Ensemble's critically-acclaimed recent releases on the NMC label and ELISION's recent Ferneyhough disc on Kairos. In 2003, he completed a Ph.D. in Composition as a Presidential Fellowship recipient at the University at Buffalo (SUNY) under the guidance of David Felder, where he was awarded a Dissertation Fellowship for advanced research. He has studied additionally in masterclass and lesson settings with such composers as Richard Barrett, Chaya Czernowin, Brian Ferneyhough, Jonathan Harvey, Alvin Lucier, and Tristan Murail, among numerous others. Cassidy joined the faculty of the University of Huddersfield as Senior Lecturer in Composition in the autumn of 2007 and serves as Coordinator of the MA in New Music at the university's Centre for Research in New Music. He previously served as Lecturer of Composition and Co-Director of New Music Northwestern at Northwestern University in Evanston, Illinois, and as Visiting Assistant Professor of Music at Buffalo State College.



Helmut Lachenmann was born in Stuttgart in 1935. He studied piano with Jürgen Uhde and composition and theory with Johann Nepomuk David at the Stuttgarter Musikhochschule from 1955 to 1958 and was the first private student of Luigi Nono in Venice from 1958 to 1960. From Nono, he acquired the belief that music should aim to serve a message of social relevance. He also worked briefly at the electronic music studio at the University of Ghent in 1965, but thereafter focused almost exclusively on purely instrumental music. His music has often been called "musique concrète instrumentale," a term that the composer originated, which implies music that imitates electronic sounds through instrumental means. According to the composer, this is music "in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered". His music is therefore primarily derived from the basic of sounds, which through processes of amplification serve as the bases for extended works. His scores place enormous demands on performers, due to the plethora of techniques that he has invented for wind, brass and string instruments. Though his music has often been described in disparaging terms, including "musica negativa" and "Verweigerungsmusik" (music of denial), the composer emphasizes the novel aspects of his sound textures and argues that everything has a negative side. His works aim to invite listeners into uncharted sonic realms free of the habits of typical concert music and in the process, he hopes that listeners will find some feeling of liberation. In this sense, his music could certainly be deemed existential. Among his most important works are the music theatre work (a self-described music with images) *Das Mädchen mit den Schwefelhölzern* (1990-96, after Hans Christian Andersen, Leonardo da Vinci and Gudrun Ensslin), the orchestral pieces *Schwankungen am Rand* (1974-75, for eight brass, two electric guitars, two pianos, four thunder sheets, and 34 strings), *Accanto* (1975-76, for clarinet, large orchestra and tape) and *NUN* (1997-99, for flute, trombone, male chorus, and large orchestra), the ensemble works *Mouvement (- vor der Entarrung)* (1982-84, for three ad hoc players and 14 players) and " ...zwei Gefühle... ". *Musik mit Leonardo* (1992, an excerpt from *Das Mädchen mit den Schwefelhölzern*, after Leonardo da Vinci, for two speakers and 22 players) and three string quartets (*Gran Torso*, 1971, revised 1976, 1988; *Reigen seliger Geister*, 1989; *Grida*, 2001), as well as other orchestral, ensemble and chamber works and six piano pieces. He has regularly lectured at Darmstadt since 1978 and important among his many positions as a teacher was his term as professor of composition at the Stuttgarter Musikhochschule from 1981 to 1999. He is also noted for his many articles, essays and lectures, many of which appear in *Musik als existentielle Erfahrung* (Music as Existential Experience) (Breitkopf & Härtel, Wiesbaden, 1996).

Eric Nathan's (b. 1983) music

has been recognized with the Charles Ives Scholarship from the American Academy of Arts and Letters, Jacob Druckman Prize from the Aspen Music Festival and School, American Composers Orchestra Underwood New Music Readings, William Schuman Prize in the BMI Student Composers Awards, two Morton Gould Young Composer Awards from ASCAP, First Prize in the SCI/ASCAP Student Commission Competition, Brian Israel Prize from the New York Federation of Music Clubs, Dean's Prize from Indiana University and the Abraham Beekman Cox and Beckman Cannon Friends of Music Prizes from Yale. Nathan's orchestral music has been performed by the Aspen Concert Orchestra, Daejeon Philharmonic Orchestra, Omaha Symphony Chamber Orchestra, Cornell Symphony and Festival Chamber Orchestras, Juilliard Pre-College Symphony, University of Maryland Repertoire Orchestra, Yale Symphony and the American Composers Orchestra (new music readings). His chamber music has been performed by the Aspen Contemporary Ensemble, Damocles Trio, Society for New Music, Mirari Brass Quintet, Indiana University New Music Ensemble, Purchase College Contemporary Ensemble and at Symphony Space's inaugural 2010 Composers Now Festival. Nathan is a doctoral student at Cornell University where he studies with Steven Stacky, Roberto Sierra and Kevin Ernste. He studied at Indiana University (M.M.), Yale College (B.A.), and The Juilliard School Pre-College Division. He also received fellowships to the Tanglewood Music Center, Aspen Music Festival and the Wellesley Composers Conference, and worked with Mario Davidovsky, John Harbison, Christopher Rouse and George Tsontakis.



Concert 5

Saturday, October 23 – 10:30 a.m.
Bryan Recital Hall

Cantus (2008).....Eric Nathan

Charles Saenz, trumpet

Long Path (2004).....Kevin Ernste

Solungga Fang-Tzu Liu, piano

Canto XX (2009).....Samuel Adler

Jacqueline Leclair, oboe

Schemata (2010)Andrew Mead

James Fusik and Noa Even, alto saxophones

– BRIEF INTERMISSION –

Variations on the Variation of the Quadran Pavan and the Quadran Pavan by Bull and Byrd (1976).....Robert Morris

I-Chen Yeh and Karl Curtis Larson, pianos

Jelek (1961).....György Kurtág

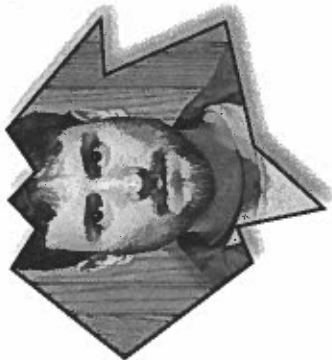
Megan Fergusson, viola

The Long Way Home (2008).....Elainie Lillios

Renee Clair, mezzo-soprano
Roger Schupp, percussion
Garry Gay, haiku and photography



Elainie Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Influential mentors include Larry Austin, Joseph Klein, Jonty Harrison, Jon Christopher Nelson and Pauline Oliveros. She has received grants/commissions from Réseaux, International Computer Music Association, La Muse en Circuit, New Adventures in Sound Art, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre Belfast, Ohio Arts Council, National Foundation for the Advancement of the Arts and others. Her composition *Veiled Resonance* won First Prize in the 2009 Concours Internationale de Bourges, with other awards from the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, La Muse en Circuit Radiophonic Competition, Kalamazoo Animation Festival International, and the Destellos Foundation. Numerous performances of her work include guest invitations to the Groupe de Recherche Musicale (GRM, Paris), Rien à Voir (Montreal), festival l'espace du son (Brussels) and June in Buffalo (New York). Her music has also been presented at numerous International Computer Music Conferences, Society for ElectroAcoustic Music in the United States National Conferences, and at other international/national conferences, festivals, and concerts. Elainie's music is available on the Empreintes DIGITALES, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art and SEAMUS labels. It is also included on the CD accompaniments to *The Radio Art Companion* and Leonardo Music Journal Vol. 19. Find her on the web at www.elillios.com or on Facebook.



Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University and Director of the Cornell Electroacoustic Music Center. He did graduate work in Music Composition at the Eastman School of Music (MA, PhD). Recently he was the Acting Director and lecturer at the Eastman Computer Music Center and Co-director of the ImageMovementSound festival. He was the 2007 and 2008 composer in residence at the Alexandria Guitar festival in Alexandria, VA. Ernste's recent music includes a work for guitarist Kenneth Meyer, saxophonist Randall Hall, a piece for viola with electronic sounds for John Graham, a piece for solo piano and tape narration for Fang Tzu Liu called *Long Path*, recently performed in the National Concert Hall in Taipei, Taiwan, and a commission celebrating the work of Pulitzer Prize-winning former Poet Laureate Rita Dove. He is currently composing a number of new works, one for guitarist Nathan Fisher to be premiered in Cairo, Egypt, one in collaboration with artist Buzz Spector based on Spector's 1992 book and train station installation "Crenshaw Stories", a new piece for the Janus Trio to be premiered in Spring 2010, and a half-evening-length piece for viola, percussion, and prepared piano based on the events of April 4th, 1968 and the poetry of Aeschylus. Ernste's awards include a Whitford L. Huff Award, two Belle Gittelman Awards, a Howard Hanson Ensemble Prize, a McCurdy Prize, an American Music grant, and the Ralph Jackno Scholarship. A recent CD including his piece *To Be Neither Proud Nor Ashamed* appears on the Innova label (CD 660). His music has been performed nationally and internationally, with recent and upcoming concerts in Holland, Taiwan, Singapore, mainland China, Hong Kong, England, Cuba, California, Colorado, Wisconsin, Minnesota, Virginia, Oregon, New Jersey and New York, including institutions such as Cornell, Princeton and Syracuse Universities.

György Kurtág studied with Sándor Veress and Ferenc Farkas at the Budapest Academy of Music, and spent a year in Paris where he attended Messiaen's and Milhaud's classes at the Conservatoire. Webern's influence, with Bartók's, was crucial to this piece and to those that followed, but what Kurtág appreciated in Webern, unusually for the time, was not so much the structure as the intensity and compression of feeling. He required his own music to be similarly compact and vivid, and little of it met his standards. By 1963 he had published only four more small-scale instrumental pieces; the next five years he devoted to *The Sayings of Péter Bornemisza*, a highly charged setting for soprano and piano of fragments from a Reformation preacher. All the time he stayed in Budapest, in spite of difficulties. In the mid-1970s Kurtág began to compose more abundantly, thanks partly to the creative release he discovered in writing children's piano pieces exploring a wide range of compositional techniques, historical models, and sonic possibilities (*Játékok*, 'Games'; several volumes, 1973-), and partly to international interest. Pierre Boulez commissioned *Messages of the Late Miss R.V.Trusova* for soprano and small orchestra (1976-80), Kurtág's first work for larger forces and one of several written for Adrienne Csengery. All this time he was teaching chamber ensembles at the academy where he had studied, and in the performance of his own music he has preferred long, intensive periods of preparation. Orchestral works from him have remained rare, and in several of them the 'orchestra' is splintered into an ensemble of ensembles placed round the auditorium (...: *quasi una fantasia* ...; for piano and instrumental groups, 1987-8). More typical are collections of small, often tiny, movements, for small instrumental formations (*Officium breve* for string quartet, 1988-9), with solo voice (*Kafka-Fragmente* for soprano and violin, 1986-7), or for chorus (*Songs of Despair and Sorrow*, 1980-94). He won the prestigious Grawemeyer Award in 2006 for his *Concertante*.



Samuel Adler was born in Mannheim, Germany and came to the United States in 1939. He was inducted into the American Academy of Arts and Letters in May 2001, and then inducted into the American Classical Music Hall of Fame in October 2008. He is the composer of over 400 published works, including 5 operas, 6 symphonies, 12 concerti, 8 string quartets, 4 oratorios and many other orchestral, band, chamber and choral works and songs, which have been performed all over the world. He is the author of three books, *Choral Conducting*, *Sight Singing*, and *The Study of Orchestration*. He has also contributed numerous articles to major magazines and books published in the U.S. and abroad. 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 were: in composition, Herbert Fromm, Walter Piston, Randall Thompson, Paul Hindemith and Aaron Copland; in conducting, Serge Koussevitzky. He is Professor Emeritus at the Eastman School of Music where he taught from 1966 to 1995 and served as chair of the composition department from 1974 until his retirement. Before going to Eastman, Adler served as professor of composition at the University of North Texas (1957-1977), Music Director at Temple Emanu-El in Dallas, Texas (1953-1966), and instructor of Fine Arts at the Hockaday School in Dallas, Texas (1955-1966). From 1954 to 1958 he was music director of the Dallas Lyric Theater and the Dallas Choral. Since 1997 he has been a member of the composition faculty at the Juilliard School of Music in New York City, and was awarded the 2009-10 William Schuman Scholars Chair. Adler has given master classes and workshops at over 300 universities worldwide, and in the summers has taught at major music festivals such as Tanglewood, Aspen, Brevard, Bowdoin, as well as others in France, Germany, Israel, Spain, Austria, Poland, South America and Korea. In May, 2003, he was presented with the Aaron Copland Award by ASCAP for Lifetime Achievement in Music, and in 1983 he won the Deems Taylor Award for his book, *The Study of Orchestration*.

Concert 6

DUO DIORAMA

MingHuan Xu, violin – Winston Choi, piano

Saturday, October 23 – 2:30 p.m.

Bryan Recital Hall

Wrest (2005).....Amy Williams

a landscape of interior resonances (2001).....Jeffrey Mumford

Prisma (2006).....Felipe Lara

– BRIEF INTERMISSION –

Fragments (2002-3/2005).....Derek Johnson

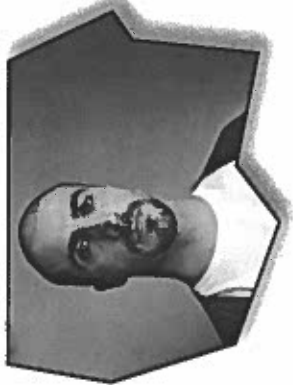
The Stream Flows (1990).....Bright Sheng

Clear Sky, Dark Cloud (2009)*Huang Ruo

* world premiere

Quartet), a consortium of presenters consisting of the Phillips Collection (Washington, D.C.), Miller Theatre (New York) and the Schubert Club (St. Paul, MN), Sonia & Louis Rothschild, the Meet the Composer/Arts Endowment Commissioning Music/USA program (for the CORE Ensemble), the National Symphony Orchestra, Joshua Gordon, and the Walter W. Naumburg and Fromm Music Foundations. Mumford's works have been extensively performed both in the United States and abroad, including the Library of Congress, the Bang On A Can Festival, London's Purcell Room, Finland's prestigious Helsinki Festival, Vienna's Musikverein, and the Musica nel Nostro Tempo Festival, in Milan. His works have been performed by such major orchestras as the National Symphony Orchestra, Minnesota Orchestra, Detroit Symphony, Atlanta Symphony Orchestra, the Saint Paul Chamber Orchestra, and the American Composers' Orchestra. His chamber works have been performed by major ensembles such as the Corigliano, Pacifica, Maia and Borromeo Quartets, the Mann Duo, the CORE Ensemble, and the Amelia Piano Trio.

Derek Johnson is a composer, electric guitarist, and educator active in the world of contemporary concert music and beyond. His compositions have been performed throughout the United States and Canada by leading soloists and ensembles including the Chicago Symphony Orchestra's MusicaNOW and Montreal's Nouvel Ensemble Moderne. He is a founding member in the virtuoso chamber ensemble BASILICA, and a regular performer with the post-rock improvisation collective the goodhands team. Johnson has performed internationally with the powerhouse new music ensemble the Bang On A Can All-Stars in collaboration with guest artists Iva Bittova, Don Byron, Bill Frisell, Glenn Kotche (Wilco), Lee Ranaldo (Sonic Youth), Steve Reich and Ryuichi Sakamoto. He has served as a faculty member in the music department of Columbia College Chicago, as an associate instructor of composition at the Indiana University's Jacobs School of Music and as faculty at the Bang On A Can Summer Institute. He is currently an assistant professor of music theory and composition at the Ball State University School of Music. Derek is an avid transcriber, and is currently working in collaboration with the innovative Swedish band Meshuggah on a series of transcription books encompassing the band's complete discography.



Felipe Lara was born in the state of São Paulo, Brazil in 1979. His music has been recently performed in Argentina, Belgium, Brazil, Canada, England, Germany, Holland, Luxembourg, Switzerland, and the United States by ensembles such as the Arditti Quartet, Duo Diorama, Ensemble Recherche, International Contemporary Ensemble, JACK Quartet, Kammerensemble Neue Musik Berlin, Netherlands Radio Chamber Philharmonic Hilversum and the Nouvel Ensemble Moderne. Lara is currently a PhD candidate at New York University (GSAS) where he studied with Louis Karchin, Elizabeth Hoffman and Mario Davidovsky. Additional studies in composition, computer-music, and orchestration with Tristan Murail at Columbia University, as well as lessons with Brian Ferneyhough, Helmut Lachenmann, Marco Stroppa, Michael Jarrell, Wolfgang Rihm and Yan Maresz. His second string quartet *Tanislave* was the winner of the 2008 Stau-bach Preis in Darmstadt, Germany after the premier performance by the Arditti Quartet with the live-electronics of the Experimentalsstudio SWR Freiburg. Two CDs including performances of Lara's music by the Arditti Quartet, Duo Diorama and Percorso Ensemble were released in Brazil in the Fall of 2008. In October 2010 Peter Eötvös will premier of a new orchestral work, commissioned by Donaueschingen Musiktage for their festival, to be performed by the Netherlands Radio Chamber Philharmonic Hilversum. In June 2010 Ensemble Recherche will premiere a commissioned work to celebrate the ensemble's 25th anniversary. In April 2011 the São Paulo Symphony Orchestra (OSESF) will premier *Ó* for narrators, choirs, chamber orchestra, and electronics, under the batton of Ragnar Böhlin. Lara teaches in the music department (GSAS) at New York University and lives in the New York City area.



Born in Washington, D.C. in 1955, composer Jeffrey Mumford has received numerous fellowships, grants, awards and commissions. include the "Academy Award in Music" from the American Academy of Arts & Letters, and a Fellowship from the Guggenheim Foundation. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition . Among other grants include those by the Ohio Arts Council, Oberlin College, the Martha Baird Rockefeller Fund for Music Inc., and the ASCAP Foundation . Among Mumford's most notable recent commissions include those from the Cincinnati Symphony Orchestra, the VERGE Ensemble, the Milwaukee Youth Symphony, the Chicago Symphony Orchestra, the Cleveland Orchestra, the Kramert Center for the Performing Arts at the University of Illinois Urbana-Champaign, Chamber Music Columbus (OH.) and Omus Hirschbein (for the Pacifica Quartet and pianist Amy Briggs), Cleveland radio station WCLV, the Nancy Ruyle Dodge Charitable Trust (for the Corigliano Quartet), a consortium of presenters consisting of the Phillips Collection (Washington, D.C.), Miller Theatre (New York) and the Schubert Club (St. Paul, MN), Sonia & Louis Rothschild, the Meet the Composer/Arts Endowment Commissioning Music/USA program (for the CORE Ensemble), the National Symphony Orchestra, Joshua Gordon, and the Walter W. Naumburg and Fromm Music Foundations. Mumford's works have been extensively performed both in the United States and abroad, including the Library of Congress, the Bang On A Can Festival, London's Purcell Room, Finland's prestigious Helsinki Festival, Vienna's Musikverein, and the Musica nel Nostro Tempo Festival, in Milan. His works have been performed by such major orchestras as the National Symphony Orchestra, Minnesota Orchestra, Detroit Symphony, Atlanta Symphony Orchestra, the Saint Paul Chamber Orchestra, and the American Composers' Orchestra. His chamber works have been performed by major ensembles such as the Corigliano, Pacifica, Maia and Borromeo Quartets, the Mann Duo, the CORE Ensemble, and the Amelia Piano Trio.



Bright Sheng studied piano with his mother as a child and studied composition with Wang Jian-zhong at the Conservatory of Music in Shanghai from 1978-82. He studied composition with George Perle and Hugo Weisgall at Queens College and there earned his MA in 1984 and later studied composition with Jack Beeson and Chou Wen chung at Columbia University, where he earned his DMA in 1993. He also studied composition and conducting privately with Leonard Bernstein from 1985-90. He has received many honors in China, as well as three fellowships from the National Endowment for the Arts, the Charles Ives Scholarship Award from the American Academy and Institute of Arts and Letters and the Rackham Fellowship from the University of Michigan. He has also earned the Michigan Arts Award, the MacArthur Fellowship Award, the American Award in Music from the American Academy of Arts and Letters, and the 2002 ASCAP Achievement Award. In addition, he has received grants from various foundations and organizations. Sheng is also active in other positions. He worked as a pianist and timpanist with the Folk Dance and Music Theatre in Qinghai province from 1971-78 and there also collected folk music. He served as composer-in-residence to the Lyric Opera of Chicago from 1989-92 and the Seattle Symphony Orchestra from 1992-95 and in 2000-01 and at the Tanglewood Music Center in 2001. He also served as artist-in-residence with the Washington Performing Arts Society in 1997 and to the Silk Road Project since 1998. He has taught College of Music since 2002. He has been artistic advisor to the Queens Symphony Orchestra since 1995-2003 and has been the Leonard Bernstein Distinguished University composition at the University of Michigan since 1995, where he was Professor of Music from 1995-2003 and has been the Leonard Bernstein Distinguished University Professor of Music since 2003. He has also held an honorary professorship at the Conservatory of Music in Wuhan since 1996 and has lectured throughout the world.



The compositions of Amy Williams have been presented at renowned contemporary music venues in the United States, Australia, and Europe, including Ars Musica (Belgium), Gaudeamus Music Week (Netherlands), Dresden New Music Days (Germany), Musikthet (Denmark), Festival Aspekte (Austria), Festival Musica Nova (Brazil), Subtropics Festival (Miami), Spring Festival of New Music (UK), Sound Field Festival (Chicago), Music Gallery (Canada), NUMUS (Canada), LA County Museum of Art, and Tanglewood Festival of Contemporary Music. Her works have been performed by leading contemporary music soloists and ensembles, including the Buffalo Philharmonic Orchestra, Pro Arte Chamber Orchestra, Ensemble Aleph, Duo Diorama, Wet Ink Ensemble, Emptyrean Ensemble, Pittsburgh New Music Ensemble, California E.A.R. Unit, Dinosaur Annex, International Contemporary Ensemble, Due East, Bent Frequency, pianists Yvar Mikhachoff, Ursula Oppens and Amy Briggs, and bassist Robert Black. As a member of the Bugallo-Williams Piano Duo, she has performed at important new music festivals and series throughout Europe and the Americas. The Duo has recorded three critically-acclaimed CDs for Wergo (works of Nancarrow, Stravinsky, and Varèse/Feldman), as well as appearing on the Neos and Albany labels. Williams was the recipient of a Howard Foundation Fellowship for 2008-2009 and a Fromm Music Foundation Commission in 2010. Williams holds a Ph. D. in composition from the State University of New York at Buffalo, where she also received her Master's degree in piano performance. She has taught at Bennington College and Northwestern University and is currently assistant professor of composition at the University of Pittsburgh.



Recently awarded First Prize by the prestigious Luxembourg International Composition Prize 2008, Huang Ruo has been cited by *The New Yorker* as "one of the most intriguing of the new crop of Asian-American composers." His vibrant and inventive musical voice draws equal inspiration from Chinese folk, Western avant-garde, rock, and jazz to create a seamless, organic integration using a compositional technique he calls "dimensionalism." Huang Ruo's writing spans from orchestra, chamber music, opera, theater, and modern dance, to sound installation, multi-media, experimental improvisation, folk rock, and film. Ensembles who have premiered and performed his music include the New York Philharmonic, Philadelphia Orchestra, Hong Kong Philharmonic, Chamber Music Society of Lincoln Center, Asko Ensemble, Nieuw Ensemble, Quatuor Diotima, and Dutch Vocal Laboratory, and under conductors such as Wolfgang Sawallisch, James Conlon, Dennis Russell Davies, Ed Spanjaard, Xian Zhang, and Ilan Volkov. He has collaborated with New York City Ballet principal dancer Damian Woetzel and choreographer Christopher Wheeldon, in addition to kinetic artist Norman Perryman. In 2003, Miller Theatre featured him on its Composer Portraits series, where his four chamber concertos were premiered as a cycle by the International Contemporary Ensemble (ICE) with the composer conducting. *New York Times* critic Allan Kozinn listed this concert as the second on the list of his "Top Ten Classical Moments of 2003." Huang Ruo has received awards and grants from the ASCAP Foundation, Presser Foundation, Jerome Foundation, Argosy Foundation, Greenwall Foundation, Meet The Composer, NYSCA, Chamber Music America, American Music Center, an Aaron Copland Award and an Alice M. Ditson Award. Huang Ruo's *Chamber Concerto Cycle* was released on Naxos in February 2007; *Leaving Sao*, a work for orchestra and soprano, was released on Albany Records in 2008; and *Divergence* came out on Koch International in 2009. Future CDs include two more on Naxos, and *The Three Tenors* on Summit Records. Huang Ruo's future commissions include a grand opera for the Opera Hong Kong, an orchestral work for the Macau International Music Festival, a string quartet for the Chihara Quartet, and three new works for the Camerata Pacifica, where he is the newly appointed composer-in-residence. His film credits include soundtracks for *Jian-Fu Garden* and *Stand Up*. Huang Ruo was born in Hainan Island, China, in 1976, and was admitted to the Shanghai Conservatory of Music at the age of twelve. After winning the Henry Mancini Award at the 1995 International Film and Music Festival in Switzerland, he moved to the United States to further his education. He holds a Bachelor of Music degree from the Oberlin Conservatory of Music and Master of Music and Doctor of Musical Arts degrees in composition from the Juilliard School. His composition teachers have included Randolph Coleman and Samuel Adler. He is currently a member of the composition faculty at SUNY Purchase. He is the artistic director and conductor of the Future In Reverse (FIRE), and was selected as a Young Leader Fellow by the National Committee on United States-China Relations in 2006.

Concert 7

Saturday, October 23 – 8 p.m.
Kobacker Hall

Bowling Green Philharmonia
Emily Freeman Brown, director

Poetry of the Piedmont (2006).....Stephen Jaffe

A Brandenburg Autumn (2006).....Stephen Hartke
Conrad Lawrence Chu, conductor

Pilgrimage (1990).....Robert Morris

Northern Light (1997).....David Liptak

– INTERMISSION –

Wind Symphony
Bruce Moss, director

Matins (2007).....Marilyn Shrude

Mantras (2010).....Narong Prangcharoen
John Sampen, soprano saxophone

Wind (2010) *Chen Yi

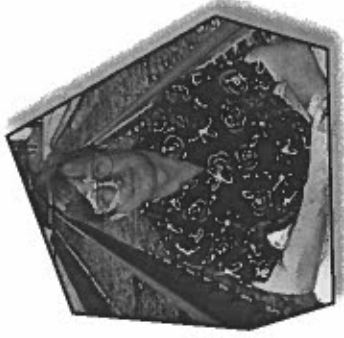
* world premiere;
commissioned by the Mid American Conference Band Directors Association



David Liptak's music has been described as "luminous and ar-resting," "richly atmospheric," and having "transparent textures, incisive rhythms, shimmering lightness." His compositions have been performed throughout the United States and abroad, and recordings of his music are found on the Bridge, Albany, Centaur, Opus One, Crystal, Gasparo, and other labels. In 1995 David Liptak was awarded the Elise L. Stoeger Prize, given by the Chamber Music Society of Lincoln Center in recognition of distinguished achievement in the field of chamber music composition. He has received awards from the American Academy of Arts and Letters and the Barlow Endowment for Music Composition, both in 2002; he has also received the 2006 Lillian Fairchild Award; and commissions for new music have included those supported by the Fromm Foundation, Meet the Composer, the Mary Flagler Curry Charitable Trust, the California Music Center, and the Hanson Institute for American Music. Much of his music written very recently has explored the poetry and magical quality of stars and starlight, imagined and real. A dedicated teacher of composition students for the past three decades, David Liptak is professor of composition at the Eastman School of Music, where he has taught since 1986. He lives in Rochester with his wife, violinist Pia Liptak.



Composer Stephen Jaffe's works include *Concertos for Cello and Orchestra* (2004) and *Violin and Orchestra* (2000), as well as numerous chamber and orchestral compositions which have been performed at major concerts and festivals throughout the United States, Europe and Asia, including ensembles such as The National Symphony Orchestra, Leonard Slatkin, conducting; the Nottingham, Tanglewood, and Oregon Bach Festivals; Berlin's Spectrum Concerts, London's Lontano, the San Francisco and New Jersey Symphonies, R.A.I. of Rome, and many others. Widely recorded, Jaffe's music has been issued in three discs of the composer's music on the Bridge label. Jaffe's newest completed compositions include *Light Dances (Chamber Concerto No. 2)*, written for Philadelphia's Network for New Music, and *String Quartet No. 2 ("Aeolian and Sylvan Figures")* commissioned by the Philadelphia Chamber Music Society for the Miami Quartet, as well as two orchestral works written for the North Carolina Symphony: *Poetry of the Piedmont* and *Cithara mea (Evocations)*. *Spanish Music Notebook for Orchestra*, based on Spanish Renaissance music. Jaffe has been the recipient of numerous awards for composition, including the Rome Prize, the Kennedy Center Friedheim Award, the American Academy of Arts and Letters Prize, Koussevitzky International Recording Award (KIRA), Brandeis Creative Arts Citation, and fellowships from Tanglewood, the National Endowment for the Arts and the Guggenheim Foundation. A native of Washington, D.C., Jaffe studied composition at the Conservatoire de Musique in Geneva and continued his studies at the University of Pennsylvania. He is Mary D.B.T. and James H. Semans Professor of Music at Duke University, where he has taught since 1981.



Stephen Hartke has been hailed by *The New York Times* as one of America's "Young Lions." His music reflects the diversity of his musical background, from medieval and renaissance polyphony, of which he was once quite an active performer, to very personal syntheses of diverse elements from non-Western and popular music. He has enjoyed commissions and performances from numerous groups throughout the world, including the New York Philharmonic, the National Symphony Orchestra, the BBC Philharmonic, and the Moscow State Philharmonic Orchestra, among many others. He recently completed a full-length opera, *The Greater Good, or the Passion of Boule de Suif* for Glimmerglass Opera. In 2004, he was awarded the Charles Ives Living Composers Award from the American Academy of Arts and Letters, the purpose of which is to free him from the need to devote his time to any employment other than music composition. Hartke's music is available on CD on CRI, ECM New Series, EMI Classics, Naxos American Classics and New World Records. He lives in Glendale, California, and is professor of composition at the University of Southern California.

The music of Thai composer Narong Prangcharoen has been called "absolutely captivating" (*Chicago Sun Times*). Although still in his early thirties, Prangcharoen has established an international reputation and is recognized as one of Thailand's leading composers. Prangcharoen has received many international prizes, including the Alexander Zemlinsky International Composition Competition Prize, the 18th ACL Yoshiro IRINO Memorial Composition Award, the Pacific Symphony's American Composers Competition Prize, the Toru Takemitsu Composition Award, and most recently, the Annapolis Charter 300 International Composers Competition Prize. In 2007, the Thai government named Prangcharoen a Contemporary National Artist and awarded him the Silpathorn Award, one of Thailand's most prestigious honors. Prangcharoen's music has been performed in Asia, America, Australia, and Europe by many renowned ensembles such as the Tokyo Philharmonic Orchestra, the Pacific Symphony, the Grant Park Orchestra, the Nagoya Philharmonic, the Melbourne Symphony, the Annapolis Symphony Orchestra, and the Bohuslav Martinu Philharmonic. His music has also been presented by, among others, The Chamber Music Society of Lincoln Center, Ensemble TIMF, The New York New Music Ensemble, the Imani Winds, and pianist Bennett Lerner. Prangcharoen's music has been performed at many important music festivals, such as the Grant Park Music Festival (Millennium Park, Chicago), the Asia: the 21st Century Orchestra Project (Nagoya, Japan), the MoMA Music Festival, Maverick Concerts: "Music in the Wood," and at Carnegie Hall's Weill Recital Hall and the Library of Congress (Washington, D.C.). Prangcharoen's earliest composition studies were with Narongrit Dharmabutra in Thailand. He later studied with Stephen Taylor and David Feurzeig at Illinois State University. Prangcharoen went on to study at the University of Missouri at Kansas City, where his teachers included Chen Yi, Zhou Long, James Mobberley and Paul Rudy. Prangcharoen has taught in the Western Music Department of Srinakharinwirot University, Bangkok, Thailand, and was an instructor assistant professor of music in composition at Illinois State University. In addition to working as a freelance composer, he is currently teaching at the Community Music and Dance Academy of the Conservatory of Music, University of Missouri at Kansas City. Prangcharoen is the founder of the Thailand Composition Festival in Bangkok, Thailand, now in its fifth year.



Marilyn Shrude received degrees from Alverno College and Northwestern University. Her works have been performed throughout the world and at such prestigious venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the third International Adolphe Sax Concours in Belgium (2002). Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year (2001) Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from Bowling Green State University, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the National Endowment for the Arts and the Chamber Music America/ASCAP Award for Adventurous Programming (1993 and 1998). She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory.

She is the founder and past director of the MidAmerican Center for Contemporary Music and co-directs the Annual New Music & Art Festival. She is also active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor at BGSU.

A prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Chen Yi is the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She is the Gravens/Millsap/Missouri Distinguished Professor at the Conservatory of the University of Missouri at Kansas City, and was elected to the American Academy of Arts & Sciences in 2005. She received bachelor's and master's degrees in music composition from the Central Conservatory in Beijing, and a doctorate from Columbia University. Her composition teachers have included Wu Zu-qiang, Chou Wen-chung, Mario Davidovsky and Alexander Goehr. She has served as Composer-in-Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, at the Aptos Creative Arts Center supported by Meet The Composer and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University. She has received fellowships from the Guggenheim Foundation, the Fromm Foundation at Harvard University, Koussevitzky Music Foundation at the Library of Congress and the National Endowment for the Arts. Honors include a first prize from the Chinese National Composition Competition, the Lili Boulanger Award, the NYU Sorel Medal Award, the CalArts/Alpert Award, the UT Eddie Medora King Composition Prize, the ASCAP Concert Music Award, the Elise Stoeger Award from the Chamber Music Society of Lincoln Center, the Friendship Ambassador Award from the Edgar Snow Fund, an honorary doctorate from Lawrence University and the UMKC Kauffman Award in Artistry/Scholarship. In 2006 she was appointed by the China Ministry of Education to the prestigious three-year Changjiang Scholar Visiting Professor post at the Beijing Central Conservatory of Music.



Performers and Directors

Internationally acclaimed flutist **Nina Assimakopoulos** is an artist whose accomplishments include significant theme-based commissioning and multi-media performance projects realized to enhance audience connection to classical and contemporary art music. She is the recipient of two Fulbright Grants, the National Society of Arts and Letters Career Award, the Yehudi Menuhin Chamber Music Endowment and the Munich Academy of Music “Meisterklasse” Certificate. Career highlights include performances as principal flute with the Munich City Opera and the Bavarian Radio Symphony Academy Orchestra, as well as international concerts and radio broadcasts that have won public and critical acclaim. Solo performances include her New York solo debut at Carnegie Hall, The Alden Theater “Rising Stars” Concert Series in Washington, D.C., the “Dame Myra Hess Radio Broadcast Concert Series” in Chicago and the “Live from Hochstein” radio broadcast concert series in Rochester, NY. Assistant professor of flute BGSU, where she has taught since 2004, Assimakopoulos is active as a concert soloist, recording artist and master class facilitator. Assimakopoulos has commissioned and premiered internationally over 40 works by contemporary composers, and is the recipient of numerous recording grants including the Aaron Copland Fund Grant for New Music Recording. Her solo recordings include *Flute Impressions* and *Arcadian Murmurs* released on the Euterpe Label and *Points of Entry, Works for Solo Flue by American Women Composers*, Vol. I and Vol. II released on Capstone Records. Her recording *Chrome* is scheduled for release in August 2010 and features works for solo flute that explore and celebrate the vast spectrum of sounds and colors that can be made on the flute. In addition to her work as a musician, Assimakopoulos is an integrative-arts performer and prize-winning painter whose work has been exhibited at museums and in internationally juried shows. Assimakopoulos studied under Peter Lloyd at the Indiana University School of Music and Paul Meisen at the Munich Academy of Music.

A prizewinner at the 1993 Naumburg competition and a recipient of the 1996 97 Prix Opus, **Yehonatan Berick** is in high demand internationally as soloist, recitalist, chamber musician and pedagogue. His busy concert schedule has already taken him throughout North America, Europe and Israel. He has performed, among others, under Yoav Talmi, Mendi Rodan, Kees Baakels and Keith Lockhart, with the Quebec, Winnipeg, Windsor, Grand Junction, Jerusalem and Haifa symphonies, and the Israeli, Cincinnati, Montreal and Manitoba chamber orchestras, Thirteen Strings and Ensemble Appassionata. He has presented numerous recitals with such pianists as James Tocco, Louis Lortie, Stephen Prutsman and Michael Chertock, and collaborated in chamber music performances with David Soyer and Michael Tree of the Guarneri Quartet, cellists Peter Wiley, Stephen Iserlis and Yehuda Hanani, clarinetists Wolfgang Meyer and James Campbell, flutist Julius Baker and many others from a long list of internationally renowned artists. Berick’s many festival and chamber series’ credits include Marlboro, Ravinia, Seattle, Vancouver, Ottawa, Jerusalem, El Paso, Maui, Domaine Forget (Canada), Leicester (U.K.), Moritzburg (Germany), Lapland (Sweden), Riihimäki (Finland), Strings in the Mountains (Colorado), Alpenglöw (Colorado), Bowdoin (Maine) and many more. Touring as a chamber musician with Musicians from Marlboro, The Lortie-Berick Lysy Piano Trio, the Huberman String Quartet, Concertante Chamber Players and other chamber ensembles, he has been featured in the world’s most revered concert halls, including London’s Wigmore Hall, Paris’s Musée du Louvre, Milan’s Sala Verdi, Carnegie Hall, the Kennedy Center, Freer Gallery, Toronto’s Glenn Gould Studio and St. Lawrence Centre and more. Prior to his appointment as professor of violin at the University of Michigan, Yehonatan Berick was on the faculties of McGill University and Eastman. He has been invited as teacher and artist-in-residence at Bowdoin Music Festival (Maine), Killington Music Festival (Vermont), Keshet Eilon Mastercourse (Israel), Domaine Forget (Canada), The Beethoven Seminar (New York) and the JMC Young Players’ Unit (Israel). Berick currently plays on a violin by Honore Derazy Pere from 1852, and a viola by Stanley Kiernoziak from 2003.

Emily Freeman Brown, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo symphonies; the Sibiu Philharmonic in Romania; the Missouri All-State Orchestra; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and, with the Bowling Green Philharmonia, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. Brown’s articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

Renée Clair is recognized as an active performer in opera, oratorio, recital and chamber, and new music. She appears regularly in professional new music venues throughout the United States. A doctoral candidate in vocal performance from the University of Memphis, Clair is currently living in Ohio, where she teaches voice, piano and yoga. Her Bachelor of Music degree is from San Francisco State University, and her Master of Music degree is from Bowling Green State University. Her operatic roles include *The Witch in Hansel and Gretel*, *Orlofsky in Die Fledermaus*, Cherubino and Marcelina in *Le Nozze Di Figaro*, Mrs. Page in *The Merry Wives of Windsor* and Third Lady in *The Magic Flute*. Most recently she has been a recipient of a National Opera Association first place award for her role of the Witch in *Hansel and Gretel*.

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

Jennifer Kayle is currently Assistant Professor at the University of Iowa, and an independent choreographer, dancer, and improvisational artist. Most recently, Kayle+Company co-created *Virtually Yours*, a meditation on the poetry, politics, and new technologies used in crossing the border, presented at Highways, Los Angeles, and The Centro Leon in Santiago, Dominican Republic and *Flamingo* for the Dance Gala Showcase. In 2009, she presented

at The Body/Word Festival in St. Petersburg Russia, in 2008, created *JOLIT* a multimedia extravaganza in collaboration with American composer Burton Beerman to his award-winning composition *A Sill, Small Voice*, and premiered works in Chicago, Colorado, and in her first Joyce SoHo season in New York City. Other venues include the Minnesota Fringe Festival, Jacob’s Pillow’s “In-side/Out,” Big Range Dance Festival (Tex.), venues in Russia, Finland, Puerto Plata, D.R., and in the repertories of companies such as New ARTiculations (Tucson) and The Dance COLlective (Chicago). Recent teaching adventures include Bates Dance Festival/Young Dancers Workshop 2009, “Building the Dance” in St. Petersburg, Russia, and the 5th annual MICI: Movement Intensive in Compositional Improvisation.

Born in New York and raised in California, **Daniel Koppelman** has gained experience with many different musical traditions—classical and popular, composed and improvised, acoustic and electronic—which has led him to explore their intersections in search of new possibilities for performing, teaching, and creating music. Koppelman’s current performance interests include digital signal processing of acoustic piano and improvisation with various real-time controllers in conjunction with Max/MSP and Ableton Live software. He has recorded for CRI, New World Records, Neuma Records, Capstone, SEAMUS, C74, Everglade, and Innova. His CD/DVD set of 21st century music for piano and electronics, *Escapement*, was hailed by *Keyboard Magazine* as “engaging, intelligent, and unpretentious.” Koppelman has been a resident artist at STEIM in Amsterdam, the Institute of Sonology in The Hague, and the Center for Research in Computing and the Arts in La Jolla, CA. After recently spending 10 months in and around Odessa, Ukraine performing and lecturing on a Fulbright scholarship, Koppelman has now resumed his duties as professor and director of music technology at Furman University in Greenville, South Carolina.

Oboist **Jacqueline Leclair** has presented solo and chamber music concerts throughout the United States, Russia and Europe, and can frequently be heard performing with New York City ensembles such as Sospeso, Ensemble 21 and Carnegie Hall’s Zankel Band. Leclair is also a member of the new music and chamber orchestras Sequitur and Alarm Will Sound. Specializing in the study and performance of new music, she has premiered many works and regularly presents classes in contemporary music, and its techniques, at schools such as UCLA, the Eastman School of Music, Brigham Young University, the North Carolina School for the Arts and the University of California San Diego. Leclair has recorded extensively, receiving critical acclaim in particular for her premiere recording of Roger Reynolds’ Summer Island. She is also the editor of Luciano Berio’s *Sequenza VIIa Supplementary Edition*, which is published by Universal Edition Vienna. Her recording of the work is on Mode Records titled, *Berio: The Complete Sequenzas, Alternate Sequenzas*. Leclair studied with Richard Killmer and Ronald Roseman at the Eastman School of Music of the University of Rochester and SUNY Stony Brook, where she earned a bachelor’s, master’s and doctorate degrees and a Performer’s Certificate. She is currently an assistant professor at BGSU’s College of Musical Arts, and recently was named director of the MidAmerican Center for Contemporary Music. She is also a member of the contemporary music graduate program faculty at the Manhattan School of Music. *The New York Times* has reviewed Leclair’s performances as “astounding” and as having “electrifying agility,” and *The New Yorker* has referred to her as “lively” and “wonderful.”

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

she has concertized extensively throughout major cities in the U.S., Taiwan, Singapore and Malaysia, including a performance of Ravel’s *Piano Concerto* with the Taipei Metropolitan Orchestra and solo performances in Kuala Lumpur and Penang under the auspices of Malaysia’s Ministry of Culture. One of her newest projects, “Open Gate,” which she is co-artistic director and founder, presented its debut concerts in Carnegie Hall in January 2007. In February 2008, she performed at the Society of Composers Inc. National Conference in Atlanta. She will premiere a piano concerto by Gregory Mertl, commissioned by the Barlow Endowment, with the University of Minnesota Wind Ensemble in 2009. Born in Taipei, Taiwan, she holds a doctoral degree in piano performance from Eastman. Her teachers at Eastman included Douglas Humpherys, Alan Feinberg and Elizabeth DiFelice. A faculty member at the Tainan University of Technology in Taiwan from 2002-2008, she joined the BGSU faculty in 2008.

Laura Melton, associate professor and coordinator of keyboard studies at BGSU, has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and the National Symphony Orchestra’s Young Artist Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concorso International de Ejecucion Musical in Chile and the Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, the International Chamber Orchestra in California and the National Symphony Orchestra at the Kennedy Center in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and appearances on National Public Radio’s Performance Today in celebration of the birthday of composers John Corigliano and Samuel Adler. She recently released a CD of solo and chamber works of Samuel Adler on Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. She has appeared in several national summer festivals including Ravinia, Aspen and Sarasota, as well as European festivals in Holland, Switzerland and Germany. She holds a bachelor’s degree from the University of Maryland, where she was a student of Nelita True; a master’s degree from the University of Southern California, under John Perry, and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a Fulbright Scholar, earning the solistendiplom while studying at the Staatliche Hochschule für Musik in Freiburg. Her students have won numerous competitions and awards, and have been accepted into such prestigious programs as the Curtis Institute, Juilliard, Eastman, Oberlin, Peabody and the New England Conservatory. A graduate of the Interlochen Arts Academy, Melton is currently a summer faculty member at the Interlochen Arts Camp.

Bruce Moss, professor of music education and director of band activities at BGSU since 1994, holds bachelor’s and master’s degrees from the University of Illinois. Prior to completing his doctorate in music education at Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and the United States. Moss is also a new music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that is regarded as one of the finest of its kind in the nation. This organization was featured in the WGBH-TV Public Broadcasting Service’s *American Experience* documentary, “If You Knew Sousa.” In addition, he organized and conducted a professional wind ensemble for the College of DuPage and has taught courses at Elmhurst College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. Recently elected to the American Bandmasters Association, he

holds memberships in the College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Educators Association, Music Educators National Conference and several professional music fraternities.

Charles Saenz has developed a reputation as a versatile performer who is equally at home in both the classical and jazz idioms. He has performed with such ensembles as the Toledo Jazz Orchestra, the Toledo Symphony, the Sinfonia da Camera of Illinois, The Champaign-Urbana Symphony, the Illinois and Nebraska Brass Quintets, and the Omaha Big Band. As a soloist he has appeared with numerous high school concert and jazz ensembles throughout the nation. Most recently, Saenz taught and performed at the Burgos Chamber Music Festival in Burgos, Spain and the Exploring Brass Ensembles workshop in Kalavrita, Greece. Saenz is active as an adjudicator/clinician and has presented master classes in Illinois, Michigan, Alabama, Nebraska, Iowa, and New Mexico. This past spring he was the featured clinician at the Northeastern Trumpet Festival in Oklahoma. Saenz is the recipient of various awards including first prize in the 1994 International Trumpet Guild Solo Competition. He is associate professor of trumpet and coordinator of brass and percussion at BGSU. Prior to his BGSU appointment, he was on the faculty of the University of Nebraska-Omaha where he served as coordinator of brass studies and instructor of trumpet. Saenz holds degrees from New Mexico State University and the University of Illinois.

John Sampen, Distinguished Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 80 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Rands, Shrude, Subotnick and Wuorinen. Sampen is a clinician for the Conn-Selmer and Vandoren companies and is past president of the North American Saxophone Alliance.

Roger B. Schupp, associate professor of percussion at BGSU, holds a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz orchestras, and Opryland U.S.A., where he was a show leader, writer, arranger and musician. As a freelance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of A Chorus Line, Marvin Hamlisch, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy

New Music Ensemble, Saxophone Ensemble, Dancers

Mikel Kuehn, <i>Objet/Ombre</i>	Luciano Berio, <i>O King</i>	Pierre Boulez, <i>Dérive I</i>
Soprano/Sopranino Saxophone Noa Even	Amanda DeBoer, soprano	Amy Schatzer, flute
Soprano Saxophone William Conn	Timo Lehtonen, flute	Timo Lehtonen, clarinet
Josh Cummins	Ioana Galu, violin	Ioana Galu, violin
Alto Saxophone Dan Frakes	Ronald Walker, cello	Ronald Walker, cello
Zach Hinson	Yen-Lin Goh, piano	Yen-Lin Goh, piano
Drew Sevel	Yen-Lin Goh, piano	Isabelle Huang, vibraphone
Tenor Saxophone Po-Fang Chan		
Pin-Hua Chen		
James Lang		
Baritone Saxophone Elissa Kana		
Jacob Kopcienski		
Bass Saxophone Sheldon Johnson		
Dancers: Beerman, Gifts		
from Kayle + Company and The Architects		
Erin Donohue		
Jung-Hyun Ari Lee		
Chih-Hsien Lin		
Melinda Meyers		
Karen Christ		

Grant. A contributing writer for Percussive Notes, the official journal of the Percussive Arts Society, he is past president of the Ohio Chapter and serves on the organization's Contest and Audition Procedures Committee. A member of the Faculty Jazz Quartet, he is active as a performing artist/clinician for the Pearl Drum Company, Avedis Zildjian Cymbals and Innovative Percussion. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

Kenneth Thompson is currently an assistant professor and assistant dean in the College of Musical Arts at BGSU. He holds a doctor of musical arts in conducting and a master's degree in music education from the University of Iowa and bachelor's degrees in music education and trumpet from Limestone College, where he was recently honored as Young Alumnus of the Year. At BGSU, Thompson teaches graduate and undergraduate courses in conducting and repertoire, band methods, coordinates student teaching seminar and supervises instrumental techniques and field experience placements. As a member of the conducting faculty, he has responsibilities with ensembles in the band area, and serves as director of the New Music Ensemble. Thompson's research and writings on conducting and pedagogy have been published in the *Journal of the World Association of Symphonic Bands and Ensembles*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *Bandmusic PDF Archives* and the *BCM International Web Archives* and has appeared as a guest speaker, performer, or lecturer for local, regional and international conventions, including presentations or performances for he University of Michigan, the University of Iowa, Sigma Alpha Iota, Phi Mu Alpha, the International Society for Music Education, College Band Directors National Association, the Missouri Bandmasters Conference, the Midwest Composers Symposium, the Iowa Center for New Music and the South Carolina, Iowa, Ohio and Missouri Music Education Association conferences. As an active advocate for music education and bands, Thompson maintains an active schedule throughout the Midwest, and in the past three years has provided clinics or adjudication for over 200 bands and orchestras from the United States and Canada. He also serves as director of the Toledo Youth Orchestra.

Bowling Green Philharmonia

Violin I Margaret Townsend*+ Sally J. Williams*+ Mark W. Minnich Robert W. Howell Tania A. Moldovan Bogdan Berindean Catherine H. Nicola Sara A. Deliberato Elizabeth M. Obal Darren K. Freeman Michael R. Dandron Shannon K. Bolen	Cello Leijing Zhou* Yue Shen Yi-Wen Zhang Jason C. Heidelberg Manling Wang Alexander J. Biniker Daniel C. Rand David R. Brax Ronald E. Walker Kirsti R. Pellegrini Katelyn A. Moellenberg
Violin II Courtney E. Getzin*+ Caitlin M. Stoner Kristen M. Thiel Sarah E. Harer Denielle E. Buenger John M. Shipko Jessica L. Kunasek Emily M. Ward Lauren E. Oberle Sarah M. Rose Sarah C. Shields Kristen E. Camloh Heather M. Szymanski Colleen M. Weber Augusta E. Anderson Christopher S. Blair, Jr.	Bass Magdalena D. Kress* Adam C. Meinerding Timothy M. Scruta Jeffrey M. Weston James C. Goode
Harp Mary Elise Cheatwood Steve E. Haluska Sarah E. Modene Emily R. Sielschott	Trombone Adam T. Bell Kevin B. Fairbairn* Jeremy J. Henning Li Kuang*
Flute/Piccolo Amy N. Schatzer* Erin L. Latham Anne R. Lake Colleen O. Jones	Tuba Josh Davis* Brendan Ige
Oboe/Cor Anglais Laura M. Conrad Aron Michael Dell Lindsay N. Foster* Stephanie N. Hylinski	Timpani/Percussion Stephen J. Klunk* Christopher J. Lennard Ellery Trafford Elizabeth C. Hall
Clarinet Bb/Eb/Bass Timo O. Lehtonen* Annaka M. Price* Dominique H. Snider Claire M. Werling	Piano Qiaoni Li

Wind Symphony

Piccolo Erin Latham	Erin Johnson Anthony Nicolia Kyle Richards Devin Starr* Jessica Terban Jacqueline Townsend Him Tai Yeung
Flute Sarah Henderly Colleen Jones Jennifer Kustec Katie Pakizer Amy Schatzer* Ian Wenz	Bass Clarinet Chris Liu Emily Webb *
Oboe Laura Conrad Lindsay Foster *	Alto Saxophone Dan Frakes Xiao Han Zachary Hinson *
Bassoon Joseph Boldt *	Tenor Saxophone James Lang
Chelsea Schumann Laura Willis	Baritone Saxophone Jacob Kopcienski
E-flat Clarinet John Georgeson	Trumpet Brett Benzin Angela Berens *
Clarinet Caitlin Guenther Emily Hage	Chris Coy

Tom Darlington Kyle Knapke Kevin Rahrig Emily Schindler Alex Siebert Lance Witty *	Tuba Josh Davis * Brendan Ige Graham Roese
Horn Matt Ashton * Eric Grunkemeyer Katey Jahnke * Aidan Mase-Kernitz Ben Mitchell	Percussion Jacob Bori Katelen Brown Rob Ciesluk * Alvin Dawson Shawn Fitzgerald Elizabeth Hall
String Bass Jeff Weston	String Bass Jeff Weston
Piano Sara Tobe	Piano Sara Tobe
* principal	* principal

Euphonium
Rocco Duranti *
Garrett Shook
Frank Slife

Acknowledgments

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Music at the Forefront

a showcase for exceptional performers of contemporary music

Thursday, December 2, 2010

Lisa Moore, piano

Monday, February 7, 2011

Anubis Saxophone Quartet

Thursday, March 3, 2011

janus trio

Thursday, April 21, 2011

XASAX

All Music at the Forefront concerts begin at 8 p.m.
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Save the date:

32nd Annual New Music Festival

October 13-15, 2011

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