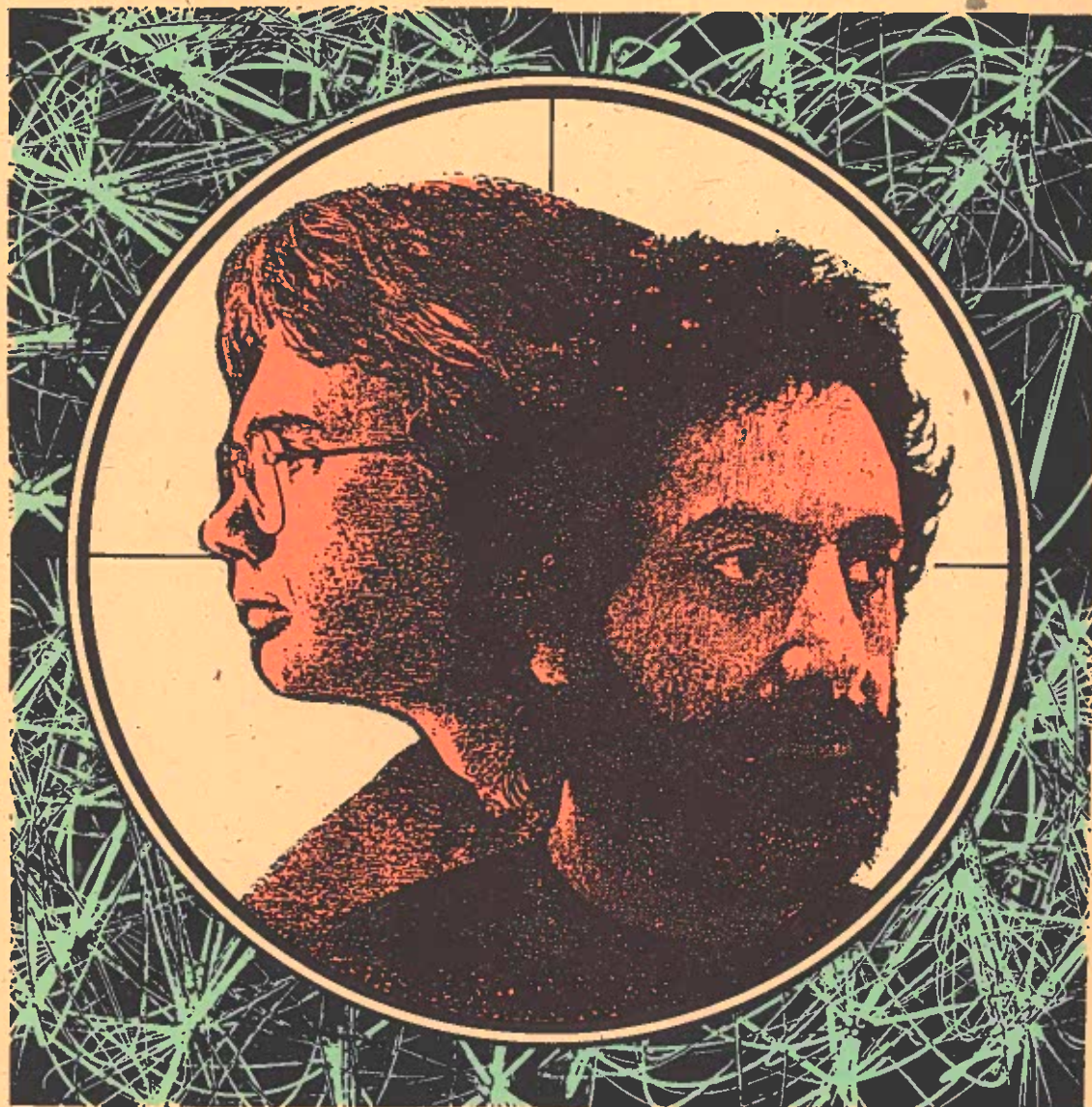


Tenth Annual



November 7-11, 1989
Bowling Green State University



10th annual **New Music
and Art
Festival**

NOVEMBER 7-11, 1989
College of Musical Arts
School of Art
Bowling Green State University

*In celebration of
the Festival's 10th Anniversary
and American Music Week*

SPECIAL GUESTS

John Adams, composer and conductor
St. Paul Chamber Orchestra
Milton Komisar, "Kinetic Light Sculpture"
Yasue Sakaoka, "Origami Sculpture"

FEATURED FACULTY ENSEMBLE

Bowling Green String Quartet

FEATURED COMPOSERS

James Aikman, William Albright, Kathryn
Alexander, William Averitt, Stephen Dembski,
Brian Fennelly, Daniel S. Godfrey, Jeff Halsey,
Reed Holmes, M. William Karlins, Robert
Kehrberg, Karl Korte, Vincent McDermott,
Paul Moravec, Eugene O'Brien, Juan
Orrego-Salas, John F. Paul, Phillip Rhodes,
Michael Ruszczyński, Marilyn Shrude,
Robert M. Steel, John Steinmetz,
Armando Tranquilino, Liu Zhuang

New Music and Art Festival 10

TUESDAY, NOVEMBER 7

- 7:30 p.m., PRECONCERT TALK: Vincent Corrigan, host. Bryan Recital Hall.
 8:00 p.m., CONCERT: The St. Paul Chamber Orchestra with John Adams. Kobacker Hall.

WEDNESDAY, NOVEMBER 8

- 9:30 a.m., SEMINAR: John Adams discusses student compositions. Electronic Music Studio.
 1:30 p.m., OPEN REHEARSAL: BG Philharmonia. Kobacker Hall.
 8:00 p.m., CONCERT: "Mostly MIDI: An Introduction." Bryan Recital Hall.

THURSDAY, NOVEMBER 9

- 10:00 a.m., PAPERS: Chamberlain, Hubbs, Nelson, and Tipei. Kobacker Hall.
 2:30 p.m., SEMINAR: John Adams discusses student works. Electronic Music Studio.
 7:30 p.m., PRECONCERT TALK: Richard James, host. Bryan Recital Hall.
 8:00 p.m., CONCERT: "The Bowling Green String Quartet and Friends." Albright, Moravec, O'Brien, and Rhodes. Kobacker Hall.

FRIDAY, NOVEMBER 10

- 9:00 a.m., LECTURE: "Composer to Composer: A Dialogue with John Adams." Donald M. Wilson, moderator. Kobacker Hall.
 10:30 a.m., CONCERT: Aikman/Tranquilino, Alexander, Averitt, Kehrberg, and McDermott. Bryan Recital Hall.
 2:30 p.m., CONCERT: Korte, Paul, and Steel. Kobacker Hall.
 4:00 p.m., PERFORMANCE: Stephen Rush gives a guided listening to John Adams' "Phrygian Gates." Bryan Recital Hall.
 7:00 p.m., LECTURE: Milton Komisar and his work. 204 Fine Arts.
 7:30 p.m., EXHIBIT OPENING: Komisar's "Kinetic Light Sculpture." Fine Arts Gallery.
 9:00 p.m., CONCERT/EXHIBIT: Godfrey, Gorecki, Karlins, Rabe, and Shrude. "Origami Sculpture" by Yasue Sakaoka. Kobacker Hall and Lobby.

SATURDAY, NOVEMBER 11

- 9:30 a.m., TOUR: Tour with demonstrations of new video software. Electronic Music Studio.
 1:30 p.m., PANEL: "Making Art, Making Music 1989." Adams, Komisar, and Sakaoka, with Richmond Browne, moderator. Little Theatre, Toledo Museum of Art.
 3:00 p.m., CONCERT: Fennelly, Orrego-Salas, Steinmetz, and Zhuang. The Cloisters, Toledo Museum of Art.
 8:00 p.m., CONCERT: Adams, Dembski, Holmes, and Ruszczynski. Kobacker Hall.

7:30 p.m., Preconcert Talk. Bryan Recital Hall.
 Vincent Corrigan, host.



John Adams

I don't turn my back on the past, I embrace it.

THE SAINT PAUL CHAMBER ORCHESTRA

- | | |
|--|---|
| Christopher Hogwood
Director of Music | John Adams
Creative Chair |
| Hugh Wolff
Principal Conductor | Peter Bay
Associate Conductor |
| Joel Revzen
Assistant Conductor and Choral Advisor | |

- VIOLINS**
 Romuald Tecco, concertmaster
 Leslie Shank, assistant concertmaster
 Hanley Daws, associate concertmaster
 Elsa Nilsson*
 Wei-Fang Gu
 John D. Kennedy
 Brenda Manuel Mickens
 Thomas Kornacker, principal
 second violin
 Carolyn Daws
 Michal Sobieski
 Kenneth Patti
 Daria Tedeschi
 Deanna Lee

- VIOLAS**
 Sabina Thatcher, principal
 Evelina Chao, assistant principal
 Tamas Strasser, co-principal
 Alice Preves

- CELLOS**
 Peter Howard, principal
 Joshua Koestenbaum, associate
 principal
 Edouard Blitz
 Daryl Skobba

- BASSES**
 Christopher Brown, principal
 Fred Bretschger, assistant principal

- FLUTE & PICCOLO**
 Julia Bogorad, principal
- OBOES**
 Kathryn Greenbank, principal
 Thomas Tempel
- CLARINET**
 Timothy Paradise, principal
- BASSOONS**
 Charles Ullery, principal
 Carole Mason Smith
- HORNS**
 Herbert Winslow, principal
 Priscilla W. McAfee
 Paul Straka
- TRUMPET**
 Gary Bordner, principal
- HARPSICORD & PIANO**
 Layton James, principal
- TIMPANI & PERCUSSION**
 Earl Yowell, principal

8:00 p.m., Kobacker Hall Festival Series Concert The St. Paul Chamber Orchestra John Adams, Conductor

Music for the Theatre Prologue Dance Interlude Burlesque Epilogue	Aaron Copland
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Iscaiot Commissioning of <i>Iscaiot</i> was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.	Christopher Rouse
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The Unanswered Question	Charles Ives
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Intermission

Fearful Symmetries (1988)	John Adams
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Extra musicians performing on this concert include: Cynthia Stokes, flute; Marlene Pauley, clarinet; Tom Rolfs, trumpet; Shelley Hanson, bass clarinet; William Oldfather, contra bassoon; Lynn Erickson, trumpet; Don Lucas, trombone; Sue Roberts, trombone; Daniel Cloutier, trombone; Ken Holmen, soprano saxophone; Brian Grivna, alto saxophone; Dave Karr, alto saxophone; Sara Holmen, baritone saxophone; Celeste O'Brien, keyboard; Christine Dahl, keyboard.

*on leave 1989-90 season



9:30-11:30 a.m., Composition Seminar with John Adams. Electronic Music Studio.
BG composition students present their works for discussion.

1:30-3:30 p.m., Open Rehearsal. Kobacker Hall.
The BG Philharmonia prepares Adams' 1985 work, "The Chairman Dances," from *Nixon in China*.

8:00 p.m., Bryan Recital Hall "Mostly MIDI: An Introduction"

Featuring the Music of
Jeff Halsey,
with

Burton Beerman and Mark Bunce
composer/demonstrators

"Wave" (1988, 89, 90)
an ongoing process

Jeff Halsey

This is the first in a continuing series of concerts and presentations confronting the new technology and its utility for composers, performers, educators, and amateur musicians. Featuring the music of faculty composer Jeff Halsey, this program will consist of live performances, demonstrations, discussions, and excerpts of multi-media works. Equipment and techniques to be discussed and demonstrated will include:

—MIDI: "Musical Instrument Digital Interface" allows live signals from acoustic instruments to be "digitized," or reduced to number sequences that can be interpreted by synthesizers or other computer modules.

—Synthesizers: Conventional keyboard synthesizers and the WX-7 wind controller produce electronically-generated sounds from combinations of simple waveshapes stored on microchips.

—Sampling: The Emulator III sampler/workstation, (often used in creating scores for television and film) can "mimic" instruments by analyzing their sound components and storing them in digital memory.

—Interactive Video: "Mandala" software makes it possible to control music and video through movement, creating a real-time physical interaction with video images.

—Real-Time Performance Systems: The "Pitchrider" allows an amplified instrument to directly control computer modules, samplers, and synthesizers, as well as processing devices.



Jeff Halsey

Expert?? I'm not an expert. The moment I become an expert, I will stop learning. Music is too much fun—I shall never stop learning about it. If I do, I'll become a backhoe operator.

10:00 a.m.-12:00 noon, Papers. Kobacker Hall.

Bruce B. Chamberlain: "In Memoriam Dylan Thomas: Derivation of the Tone-Row"
Nadine Hubbs: "Minimalism and the Compositional Metaform"
Mark D. Nelson: "Social Dynamics at the Heart of Composition: Implications of Christian Wolff's Indeterminate Music"
Sever Tipei: "(Super) Computer Produced Musical Manifolds"

2:30-4:00 p.m., Composition Seminar with John Adams. Electronic Music Studio.

7:30 p.m., Preconcert Talk. Bryan Recital Hall.
Richard James, host.

I always intend to make beautiful things that may enrich the lives of those who care to listen. I want my music to be at once complex, cogent, and clear.



Paul Moravec



Phillip Rhodes

Composers basically sing one "tune," and they sing it again and again. If people find resonance in that tune, they will pay attention.



Eugene O'Brien



Spirituality, sensuality, aggression and humor... the four ingredients in my "stew."

William Albright



8:00 p.m., Kobacker Hall "The Bowling Green String Quartet and Friends"

Paul Makara, Vasile Beluska, violins
Korey Konkol, viola
Alan Smith, cello

Prayers and Praise (1986)

Paul Moravec

Autumn Setting (1969)

Phillip Rhodes

1. Autumn Fragments text by Patricia V. Schneider
2. Prophecy
3. Remembrance/Reality
A. Louise Toppin, soprano

Mysteries of the Horizon (1987)

Eugene O'Brien

Judith Bentley, flute/alto flute
Mari Howells, clarinet/bass clarinet
Herbert Spencer, horn Martin Porter, trumpet
Paul Hunt, trombone Richard Cioffari, bass
Ilana Iwans Kennell, piano
Emily Freeman Brown, conductor

Intermission

Quintet for Clarinet and String Quartet (1987)

William Albright

Movement One: *The Wedge of Sighs*
Lento, quasi nocturne... Liebeslied;
Piu vivo, quasi tango surreale;
L'intermezzo fantastico;
Piu lento, "transcendent and hushed"

Movement Two: *Theme and Variations*

- | | |
|--|---------------------------------------|
| Theme | Var. 7: Vivo (Homage to Mozart) |
| Var. 1: Danza Rustica | Var. 8: Duetto 2 (Zephyr-mobile) with |
| Var. 2: Pizzicato polka on an idea of Brahms | Var. 9: Lontano (Night Music II) |
| Var. 3: Largo (Marcia funebre) | Var. 10: Canzona lamentosa |
| Var. 4: Andante (Night Music I) | Var. 11: Adagio (Night Music III) |
| Var. 5: Duetto 1, molto rapido | Var. 12: Klezmer Fantasy |
| Var. 6: Lullabye (Homage to Brahms) | Coda: Transcendent and hushed |

Edward Marks, clarinet



9:00 a.m., "Composer to Composer: A Dialogue with John Adams." Kobacker Hall.
Donald M. Wilson, moderator.

10:30 a.m., Bryan Recital Hall

Tautophonic **Robert Kehrbeg**
for trombone and digital delay
Paul Hunt, trombone

Pomes Penyeach (1979) **William Averitt**
poems by James Joyce

1. Tilly
2. Ecce Puer
3. A Memory of the Players in a Mirror at Midnight
4. She Weeps Over Ragoon

Ann Corrigan, soprano
Jeff Schimelpfenig, cello
Judith Bentley, flute
Marilyn Shrude, piano

And The Whole Air Is Tremulous (1985) **Kathryn Alexander**
for flute and tape
Judith Bentley, flute

Intermission

Tragoidia/Komoidia (1987) **James Aikman/Armando Tranquilino**
for electronic tape

Sweet-Breathed Minstrel (1982) **Vincent McDermott**
Transcribed for Balinese Gamelan by JaFran Jones

Bernard Linden, viola
Dennis Jesse, baritone
The Lila Muni Gamelan Ensemble,
JaFran Jones, director

Wayne Berman
Clare Burovac
Roderick Hatfield
David Koch
Chris Richmond
Nadine Saada
Yanina Vargas
David Blackwood
Christopher Comer
Timothy Hustmyer
Roxanne Reed
Johnny A. Rodriguez
Eric Sooy
Stephen White

There are three questions. What is it? How do you know it? So what? Through art, we can answer the so what through direct perception.



Robert Kehrbeg



William Averitt

My intent? A commitment for listener, performer, and composer alike to experience a teleological music, indexically imposed, which communicates the "gesture of the dramatic."



Kathryn Alexander



James Aikman Armando Tranquilino

yo mama's music s'best understood by childrens 'n buzzards

Vincent McDermott



Tolerance and respect are the keys, and a music intense and rhythmical in a sustained flow, a palette of subtly hued colors, a quiet energy, the rhythm of life.



2:30 p.m., Kobacker Hall

Antiphonies (1986) **John F. Paul**
The Bowling Green Brass Choir
Kenley Inglefield, conductor

TRUMPET	HORN
Richard Riederer	Bernice Schwartz
Shawn Ford	Joy Frederick
Amy Reed	Tim Mayer
David Riley	Mark Halford

	TROMBONE	
Mike Poissant		Matt Frost
Scott Frey		Tom Weaver

TUBA
Ron McClellan

Colloquy (1988) **Karl Korte**
for flutes and digital sound
Judith Bentley, flute/bass flute/piccolo

Pause

Concerto for Saxophone and Winds (1987) **Robert M. Steel**
Elegy
Celebration

John Sampen, Saxophone
BGSU Wind Ensemble **Mark S. Kelly, conductor**

Winner of the 22nd Annual BGSU Competition in Music (Composition Division)

To express beauty because we have experienced beauty . . . to sing because we have been sung to . . . to create because we have been created.



John F. Paul



Karl Korte

Credos are for the young. However, I still believe that if politics is the art of the possible, art is the politics of the impossible.

Composing is too much of a creative thrill to be taken seriously.



Robert M. Steel

FLUTE
Darren Kahler
Julie Walters

CLARINET
Mari Howells
Blaise Parker
Wendi Sanders
Steven Noffsinger
Alan Fuller

OBOE
Nancy Hoffman
Marge McCracken

BASSOON
Hilary Winterer
David Wolf

SAXOPHONE
Jason Yost
Susan Cook
Christopher Corde
Don Conry

TRUMPET
Mark Yost
Shawn Ford
Todd Watson

HORN
Joy Frederick
Tamara Myers
Chris Franks
Kapra Quain

TROMBONE
Scott Frey
Tom Weaver
Robert Hildreth

EUPHONIUM
Deron Clark

TUBA
Jerome Markoch

TIMPANI
Frank Lapinski

PERCUSSION
Kirk Taylor
Michelle Poucher
Bryan Hoerston
Brian Nutting
Keith Shelton

KEYBOARD
Lora Andrews

4:00 p.m., Lecture/Performance. Bryan Hall.

Stephen Rush gives a guided listening to John Adams' piano solo, "Phrygian Gates."



7:00 p.m., Slide Lecture. 204 Fine Arts.

Guest Artist Milton Komisar discusses his work and artistic aims.

7:30 p.m., Exhibit Opening Festivities. Fine Arts Gallery.

Milton Komisar's "Kinetic Light Sculpture."

Music is its own apologist, its own polemic. Articulate theories, established opinions, reviews, program notes, and composer biographies should not affect the way we hear.



D. S. Godfrey



M. William Karlins

Words do not suffice when there is music to hear.



Marilyn Shrude

This is still my favorite thing to do.

9:00 p.m., Kobacker Hall

Three Marian Eulogies (1987) Daniel S. Godfrey
in three movements
Rex Eikum, tenor Corey Konkol, viola
Marilyn Shrude, piano

Quartet No. 2 for Saxophones (1975) M. William Karlins
(Variations and Cadenzas)
Var. 1 ♩ - 80 Var. 3
Var. 2 ♩ - 80 Var. 4 ♩ - 88
Cadenza I (tenor & baritone)
Var. 5 ♩ - 80 Var. 7 ♩ - 88
Var. 6 ♩ - 80 Var. 8 pensile ♩ - 60 or slower
Cadenza II (soprano & alto)
Var. 9 espressivo, cantato ♩ - 60
Var. 10 four variations (espressivo) ♩ - 80
Var. 11 ricercar ♩ - 100
Var. 12 finale and coda ♩ - 120

The Black Swamp Saxophone Quartet
Brian Thomas, soprano Matt Messersmith, alto
Wes Miller, tenor Kevin Heidbreder, baritone

Intermission

BGSU Collegiate Chorale
Terry Eder, conductor

"I wandered lonely as a cloud..." (1989) Marilyn Shrude
text by William Wordsworth

Rondes Folke Rabe

Amen (1975) H.M. Górecki

Kobacker Hall Lobby: "Origami Sculpture" by Yasue Sakaoka.



9:30 a.m., Tour. Electronic Music Studio.

A guided tour featuring a demonstration of the new interactive video software.

1:30 p.m., Panel. "Making Art, Making Music 1989." Little Theatre, Toledo Museum of Art.

A discussion with Festival Guests John Adams, Milton Komisar, and Yasue Sakaoka. Richmond Browne, moderator.

3:00 p.m., The Cloisters:
Toledo Museum of Art

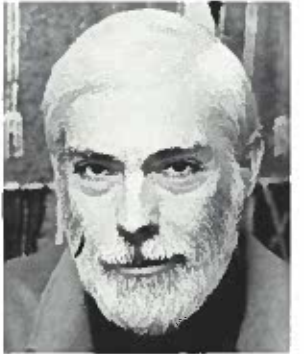
Song Without Words Liu Zhuang
Virginia Starr, soprano
Ivana Tasic, harp

Tesserae VIII (1982) Brian Fennelly
Rhapsodie
Polyphonie
John Sampen, saxophone

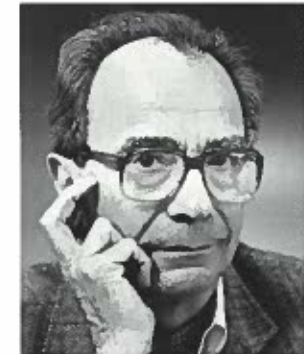
Variations on a Chant Juan Orrego-Salas
Ruth Inglefield, Harp

Quintet (1984) John Steinmetz
I. Prelude
II. Andante-Vivace-Andante
III. Chant-Grazioso-Presto
IV. Adagio
V. Canon
VI. Poco Adagio

Venti da Camera
David Melle, flute John Bentley, oboe
Edward Marks, clarinet Herbert Spencer, horn
Robert Moore, bassoon



Brian Fennelly



John Steinmetz

If a composer today... is aware that saying something new depends... on being responsive to the world... he will be on the right path...

I like the Fun of music. Emotional, mysterious, complicated Fun. Simple, direct Fun. Very adult, grown-up, child-like Fun. And something else: Magic Power.



John Steinmetz

COLLEGIATE CHORALE PERSONNEL

SOPRANO

Kelly Anderson
Erin Crowe
Karen Detrick
Kimberly Dieterich
Jodi Domer
Traci Drown
Bobbi Jo Dye
Michelle Gamblin-Green
Julie Gerhart
Amy Horney
Michele Klosterman
Sara Lindberg
Julie A. Meinhart
Michele Quinlan
Allison Corinne Smith
Lori Woodfill

ALTO

Melissa Priddy
Betsy Reichard
Jennifer Schreuder
Theresa Severin
Stephanie Shedron
Tina Steinbrecher
Lisa M. Williams
Rachel Woods
Christine Belfiore
Amy Doenges
Cheryle Dodson
Julie Zedlitz
Pamela M. Gladden
Leslie Heinz

TENOR

David E. Calland
Jonathan Drake
Gary Harper
Jeff Horvath
Jon Jenz
James Kitora, Jr.
Steven Kovach, Jr.
Kevin Manley
Ronald J. Ossovicki
David E. Saunders
Bill Shuler
Hughey K. Smith
Daniel Spohr

BASS

Robert Todd Bates
Joseph Bersalona
Andrew Byer
Eric Durre
Roy Holloway
Todd Hughes
Daniel Jones
Eric Kauffman
Brian Kieffer
Jim Kody
Christopher R. Leacock
Greg Ramsdell
Richard A. Roberts
James Patrick Smith

Brian Fennelly (b. 1937; Kingston, New York) holds M.A. and Ph.D. degrees from Yale University, where his teachers included Mel Powell, Gunther Schuller, and George Perle. He has received awards, fellowships, and commissions from the Koussevitsky and Guggenheim Foundations, Martha Baird Rockefeller Fund, and the National Endowment for the Arts. He is currently Professor of Music in the School of Arts and Sciences at New York University. His works have been performed at several international festivals, including the ISCM World Music Days, Warsaw Autumn, as well as in Argentina and Korea.

Daniel S. Godfrey received graduate degrees in composition from the Yale School of Music and the University of Iowa. He is currently on the faculty of the Syracuse University School of Music, where he teaches composition, theory, and electronic music. His music has been performed throughout the U.S. and overseas, in addition to numerous radio broadcasts. Works have been published by Margun Music and recorded on the Orion and Spectrum labels. Godfrey is presently co-authoring a book entitled "New Music Since 1945" for Schirmer Books.

Henryk Mikolaj Górecki (b. 1933, Czernica, Poland) is already quite well-known in his native land, and is now beginning to receive equal attention in the West. He first came to prominence in the late 1950's as a leading exponent of the Polish avant-garde. His works have been performed in Alice Tully Hall by the Kronos Quartet, and by the Los Angeles Philharmonic New Music Group and the St. Paul Chamber Orchestra under the baton of John Adams. The London Sinfonietta also presented eight works in the first major retrospective of his music outside Poland.

Jeff Halsey is currently Director of Jazz Studies at BGSU, where he teaches jazz history, composition, and improvisation, as well as applied jazz bass. He has toured the world and U.S., performing with such artists as Toshiko Akiyoshi, Claude Black, Ray Bryant, Stanley Cowell, Herb Ellis, Jimmie Forrest, Dizzy Gillespie, Eddie Harris, Budd Johnson, Jay McShann, Helen Merrill, Billy Mitchell, Eddie Russ, Ralph Sutton, Bob Wilbur, Joe Wilder, J.C. Heard, and Ernie Krivda, as well as a host of professional entertainers. He holds degrees from Aquinas College and BGSU.

Reed Holmes earned his Ph.D. in Music Theory from the University of Texas at Austin. He has received awards from the Percussive Arts Society, the Luigi Russolo International Competition in Electroacoustic Music, and ASCAP. He has received grants from the University of Texas at San Antonio and from the National Endowment for the Arts. Currently, he is an Associate Professor of Theory and Composition at the University of Texas at San Antonio where he is also Director of the Electronic Music Studio. He is the Co-Chairman of Region VI of the Society of Composers, Inc.

M. William Karlins (b. 1932; New York City) holds degrees from the Manhattan School of Music and the University of Iowa. Among his teachers were Frederick Pickett, Vittorio Giannini, Stefan Wolpe, Philip Bezanon, and Richard Hervig. He has taught at Western Illinois University, and since 1967 has been at Northwestern University where he is Professor of Theory and Composition. He has been commissioned by the Chicago Symphony, American Chamber Symphony, Fox Valley Symphony, Camerata Woodwind Quintet, Arizona State University, Chicago Saxophone Quartet, Music in our Time, Media Press, and WFMT.

Robert Kehrberg is head of the Department of Music at Western Carolina University. From 1985-87, he was Director of the School of Music at Eastern New Mexico University, where he also served as Associate Professor of Low Brass and Coordinator of the Theory/Composition Department. He received his Bachelor of Music and Master of Music degrees from the University of Iowa in 1968 and 1972, and was granted the Doctor of Arts degree from the University of Northern Colorado in 1983.

Milton Komisar was born in Nashville, Tennessee, and received his M.A. degree from the University of California at Berkeley. His awards include fellowships from the Fulbright Foundation, M.I.T. Center for Advanced Visual Studies, and the National Endowment for the Arts. One-person shows include the San Francisco Museum of Modern Art, Washington, D.C. Project for the Arts, the San Jose Museum of Art, Scottsdale Center for the Arts, and the Alternative Museum of New York City. He has also participated in group shows in Berlin, Tokyo, New York, Miami and Montreal. Perhaps the first artist to use a microprocessor computer, he has been creating light sculpture since the 1970's.

Karl Korte was born in Ossining, New York. A graduate of the Juilliard School, his teachers include Vincent Persichetti, Otto Luening, Aaron Copland, and Geofredo Petrassi. He received a National Endowment for the Arts Bicentennial Fellowship Grant, two Guggenheim Fellowships, and grants from the Ford Foundation, the Alice Ditson Fund, and Fulbright Fellowships to both Italy and New Zealand. In 1970, his Third Symphony received a Gold Medal from the Belgian Government in the Queen Elizabeth International Competition. Since 1971, he has been Professor of Composition at the University of Texas at Austin.

Vincent McDermott (b. 1933; Atlantic City, New Jersey) studied with Milhaud, Rochberg, and Stockhausen. He is a Professor of Composition and Director of the Gamelan at Lewis and Clark College in Portland, Oregon. His work has been performed by the Cincinnati Symphony and at the Bourges Festival, and during several stays in Java. He is perhaps the first Westerner to be asked to compose a work for the prestigious Performing Arts Academy in Solo, Java. He has been awarded commissions and grants from the NEA and the Oregon Arts Commission for his Gamelan-opera *The King of Bali*, to be performed in the spring.

Paul Moravec has composed works for the concert medium as well as several film scores and theatre pieces. His distinctions include the Prix de Rome, the Charles Ives Fellowship, the Joseph Bearn Prize, and fellowships to the Composers' Conference at Wellesley, Yaddo, MacDowell, and Millay Colonies. He is currently Assistant Professor of Music at Dartmouth College, teaching theory, composition, and digital electronic music. He graduated Magna Cum Laude from Harvard University, and earned his Masters and Doctorate in Music Composition from Columbia University.

Eugene O'Brien (b. 1945) has been the recipient of the Music Award and Citation from the American Academy of Arts and Letters, the Prix de Rome, several ASCAP and BMI awards, and the winner of the League of Composers-ISCM National Competition. He has received Guggenheim, Rockefeller, Fulbright, and National Endowment for the Arts grants, and is currently a member of the composition faculty at Indiana University. He has also taught at the Cleveland Institute of Music and Catholic University. His teachers include Robert Beadell, Bernd Alois Zimmermann, John Eaton, Iannis Xenakis, and Donald Erb.

Juan Orrego-Salas (b. 1919; Santiago, Chile) studied music and architecture in his native city, where he founded and directed the Catholic University Choir. He received Rockefeller and Guggenheim Fellowships to study composition in the U.S. with Randall Thompson, Aaron Copland, and musicology with George Herzog. He has served as a professor at the University of Chile, and the Institute of Music of the Catholic University in Chile (which he founded and directed). He has been in the U.S. since 1961, and was Director of the Latin American Music Center and Professor of Composition at Indiana University until his retirement in 1987.

John F. Paul (b. 1955; Fort Madison, Iowa) has studied composition at the University of Texas at Austin with Eugene Kurtz, Karl Korte, and Donald Grantham, and at Indiana University with Donald Erb, Frederick Fox, and John Eaton. Currently a doctoral candidate at Indiana, he has been an Associate Instructor in Music Theory and Literature, held a University Fellowship, and won the Dean's Competition. In 1985, he received a fellowship from the Belgian American Education Foundation to work at the Institute for Psycho-acoustics in Ghent, Belgium. He presently lives in San Jose, California where he is a composer for Atari Games Corporation.

Folke Rabe (b. 1935; Stockholm) studied composition at the Royal College of Music of Stockholm where he was a student of Blomdahl and Lidholm. He later studied with Ligeti, and worked at the Tape Music Center in San Francisco before joining the staff of the Swedish Foundation for Nationwide Concerts. He is an accomplished jazz trombonist.

Phillip Rhodes (b. 1940; North Carolina) is Composer-in-residence and Andrew W. Mellon Professor of the Humanities at Carleton College. He received degrees from Duke University and Yale University, studying composition with Iain Hamilton and Donald Martino. He served as Composer-in-residence for both the city of Louisville and the Kentucky Arts Commission, developing a special interest in Appalachian Music. His awards include grants from the National Endowment for the Arts, National Endowment for the Humanities, a citation and award from the American Academy of Arts and Letters, as well as Guggenheim, McKnight, and Bush Artist's fellowships, and first place in the National Opera Association's new opera competition.

Christopher Rouse (b. 1949; Baltimore, Maryland) is currently Composer-in-residence with the Baltimore Symphony, and has served on the composition faculties of the Eastman School of Music and the University of Michigan. He holds degrees from Cornell University and the Oberlin Conservatory; his principal teachers are George Crumb, Karel Husa, and Robert Palmer. Primarily known for his orchestral music, Rouse has received commissions from the Philadelphia Orchestra, St. Louis Symphony, Baltimore Symphony, and the New York Philharmonic.

Michael Ruszczyński a native of Detroit, Michigan, received his formal training from Joseph Schwantner, Samuel Adler, Warren Benson and Anthony Iannacone. He was awarded the ASCAP Rudolf Nissim Prize and the Howard Hansen Award from the Eastman School of Music, as well as the Charles E. Ives Prize from the American Academy and Institute of Arts and Letters. He has been selected to by the American Composers Orchestra to present a work for their new Music Reading Session. He also performs as a pianist with the Society for New Music in Syracuse, New York.

Yasue Sakaoka received her M.F.A. from the University of Oregon. She has garnered many awards and artistic commissions, including a Pollock Krasner Foundation award. One-person shows have included a number of university and college art galleries in Virginia and Ohio, and many group showings throughout the U.S. Now living in Columbus, Ohio, she utilizes techniques based on the ancient Japanese art of origami.

Marilyn Shrude was born in Chicago and received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Her honors include the Kennedy Center Friedheim Award for Orchestral Music, the Phi Kappa Phi Creative Achievement Award, an Ohio Arts Council Individual Artist Fellowship, a Distinguished Teaching Award, Alverno College Alumna of the Year Award, and the 1989 Woman of Achievement Award from the Toledo Chapter of Women in Communications, Inc. Since 1977 she has been on the faculty of BGSU, where she teaches, directs the Contemporary Music Program, and co-directs the annual New Music and Art Festival. She is also an active pianist and clinician with saxophonist John Sampen.

Robert M. Steel received his B.M. at BGSU where he studied saxophone with John Sampen, conducting with Robert Spano, and composition with Burton Beerman, Wallace DePue, Marilyn Shrude, and Donald Wilson. His honors include winning the 1989 BGSU Composition Competition, various grants, and the ASCAP Raymond Hubbell Scholarship. He is currently pursuing his M.M. in Composition at Northwestern University where he is studying with Alan Stout.

John Steinmetz, a composer and freelance bassoonist in Los Angeles, is a member of the Los Angeles Chamber Orchestra, a faculty bassoonist at UCLA, and a music consultant to Apple Computer. His compositions have been played at the New Music America Festival, Carnegie Recital Hall, and the San Francisco Chamber Music Society, as well as such places as the Dabney Lounge, Buckhorn Creek Ranch, and Roland Kato's living room.

Armando Tranquilino (b. 1959) is a composer/performer and is presently Professor of Composition and Director of the Electronic Music Studio at the University of Arizona. He has earned degrees in both composition and electronic music from Indiana University, where he studied with Earle Brown, John Eaton, and Eugene O'Brien. He was a guest composer at the International Gaudeamus Musicweek in Amsterdam, and at the New Music Chicago Festival. His awards include first prize in the 1983 Indiana University's Young Violinist Competition, and first prize in the 1988 Electroacoustic Music Competition of Bourges, France.

Liu Zhuang (b. 1932; China) is currently a composer for the Central Philharmonic Society and Special Advisor for the Central and Tienjing Conservatory in China. She has received numerous awards and has created works for both the concert stage and film. After making her professional debut on the piano at the age of twelve, she studied at the Shanghai Conservatory with composer Sang Tong and Ding Shande. She has taught both at the Shanghai Conservatory and the Central Conservatory of Beijing, but since 1970 has left her regular teaching job to concentrate on composition.

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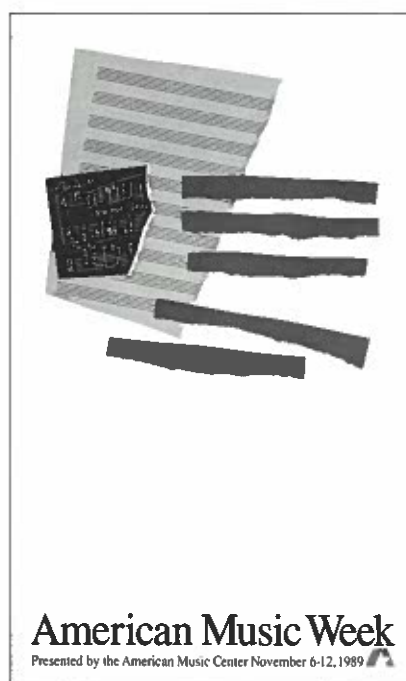
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