Tenth Annual

NEW MUSIC & ART

FESTIVAL

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
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
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
10:30 a.m., CONCERT: Aikman/Tranquillo, Alexander, Averitt, Kehrberg, and McDermott. Bryan Recital Hall.
2:30 p.m., CONCERT: Korte, Paul, and Steed. Kobacker Hall.
4:00 p.m., PERFORMANCE: Stephen Rush gives a guided listening to John Adams’ “Pnyrigan 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.

SATURDAY, NOVEMBER 11
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 Ruszcynski. Kobacker Hall.

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

Extra musicians performing on this concert include: Cynthia Stokes, flute; Marlene Paules, clarinet; Tom Rolfs, oboe; Shelley Hanson, bass clarinet; William Oldfield, contra bassoon; Lynn Ericson, trumpet; Don Lucas, trombone; Sue Roberts, trombone; Daniel Cloutier, tuba; Ken Holmen, soprano saxophone; Brian Crivina, alto saxophone; Dave Kanz, alto saxophone; Sara Holmen, baritone saxophone; Celeste O’Brien, keyboard; Christine Dahl, keyboard.

*On leave 1989-90 season
Wednesday, November 8

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


8:00 p.m., Bryan Recital Hall
“Mostly MIDI: An Introduction”
Featuring the Music of Jeff Halsey,
with Burton Beerman and Mark Bunc
composer/demonstrators

“Wave” (1988, 89, 90) Jeff Halsey
an ongoing process

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 WX7 wind controller produce electronically-generated sounds from combinations of simple waveforms 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 System: The “Pitch Ryder” allows an amplified instrument to directly control computer modules, samplers, and synthesizers, as well as processing devices.

Thursday, November 9

10:00 a.m.-12:00 noon, Papers. Kobacker Hall.
Bruce H. Chamberlain: “In Memoriam Dylan Thomas: Derivation of the Tone-Row”
Nadine Hubbs: “Minimalism and the Compositional Metaphor”
Sever Tepel: “Supercomputer 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

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


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

Intermission

Quintet for Clarinet and String Quartet (1987)

Movement One: The Wedge of Sight

Lento, quasi notturno . . . Rebus; Più vivo, quasi tango sardane; Lamento sombrido

Movement Two: Theme and Variations

Theme

Var. 7: Vivo (Homage to Mozart)
Var. 1: Danza Rustica
Var. 2: Pizzicato polico on an idea of Brahms
Var. 3: Largo (Marcia funebre)
Var. 4: Allegro (Night Music I)
Var. 5: Dueto 1: molto rapido
Var. 6: Lullaby (Homage to Brahms)

Edwin Mark, clarinet

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

William Albright
Friday, November 10

10:30 a.m., Bryan Recital Hall

Tautophonie  
Robert Kehrberg
for trombone and digital delay
Paul Hunt, trombone

Pommes Pennekeels (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 Rahooon
Ann Corrigan, soprano
Judith Bentley, flute
Jeff Schmeltenense, cello
Marilyn Shude, piano

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

Intermission

Tragolida/Komoidia (1987)  
James Alkman/
for electronic tape
Armando Tranquillo

Sweet-Breathed  
Vincent McDermott

Minstrel (1982)  
Transcribed for Balinese Gamelan by JaFran Jones
Bernard Linden, viola
Tina Bunce, soprano
Dennis Jesse, baritone
The Lila Muni Gamelan Ensemble,
JaFran Jones, director

Wayne Berman
Clare Buvac
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.

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

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.

FLUTE
Daren Kahler
Julie Walters

CLARINET
Mark Howells
Blaise Platin
Wendi Sanders
Steven Neffinger
Alan Fuller

OBOE
Nancy Hoffman
Marge McCracken

BASSEON
Darin Wexler
David Wohl

SAXOPHONE
Jason Vest
Susan Cook
Christopher Corde
Don Conroy

TRUMPET
Mark Yost
Shawn Ford
Todd Watson

HORN
Joy Frederick
Tamaa Myers
Chris Franks
Kapa Qinlin

TROMBONE
Scott Frey
Tom Weaver
Robert Hildreth

ELUPHONUM
Deon Clark

TUBA
Jerome Markoch

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

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

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
Scot 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
Winners of the 22nd Annual BGSU Student Composition Competition

BGSU Wind Ensemble  
Mark S. Kelly, conductor

WINDE ENSEMBLE PERSONNEL

FLUTE
Daren Kahler
Julie Walters

CLARINET
Mark Howells
Blaise Platin
Wendi Sanders
Steven Neffinger
Alan Fuller

OBOE
Nancy Hoffman
Marge McCracken

BASSOON
Darin Wexler
David Wohl

SAXOPHONE
Jason Vest
Susan Cook
Christopher Corde
Don Conroy

TRUMPET
Mark Yost
Shawn Ford
Todd Watson

HORN
Joy Frederick
Tamaa Myers
Chris Franks
Kapa Qinlin

TROMBONE
Scott Frey
Tom Weaver
Robert Hildreth

ELUPHONUM
Deon Clark

TUBA
Jerome Markoch

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

Stephen Rush gives a guided listening to John Adams' piano solo, "Phrygian Gates"
Friday, November 10

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 an own apostolic, its own polemic. Anticipate theories, established opinions, reviews, program notes, and composer biographies should not affect the way we hear.

Marilyn Shrude

"I wandered lonely as a cloud..." (1807)

"This is still my favorite thing to do."

Saturday, November 11

9:30 a.m., Tour. Electronic Music Studio.
A guided tour featuring a demonstration of the new interactive video software.

A discussion with festival guests John Adams, Milton Komisar, and Yasue Sakaoka. Richmond Brown, moderator.

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

SOPRANO
Kelly Anderson
Erin Crowe
Karen Derrick
Kimberly Dieterich
Jodi Domer
Traci Down
Bobbi Jo Dye
Michelle Gamblin-Green
Julie Gehart
Amy Henry
Michele Klosterman
Sara Lindberg
Julie A. Meinhardt
Michele Quinlan
Allison Corinne Smith
Lori Woodfill

ALTO
Melissa Pridy
Betsy Reichard
Jennifer Schueuer
Theresa Seerden
Stephanie Sheldon
Tina Steinbrecher
Lisa M. Williams
Rachel Woods
Christine Belfiore
Amy Doenges
Cheryl Dodson
Julie Fedor
Pamela M. Gladden
Leslie Hensz

TENOR
David E. Calland
Jonathan Drake
Gary Harper
Jeff Hurst
Jon Jenz
James Kotora
Joseph Kowach
Kevin Manley
Ronald J. Ososvick
David E. Sounders
Bill Shuler
Hughes M. Smith

BASS
Robert Todd Bates
Joseph Benaona
Andrew Byer
Eric Durre
Roy Holloway
Todd Hughes
Daniel Jones
Eric Kaufman
Brian Kiefel
Jim Kiedy
Christopher R. Leacock
Cory Ramedel
Richard A. Roberts
James Patrick Smith

COLLEGIATE CHORALE PERSONNEL

SOPRANO
Kelly Anderson
Erin Crowe
Karen Derrick
Kimberly Dieterich
Jodi Domer
Traci Down
Bobbi Jo Dye
Michelle Gamblin-Green
Julie Gehart
Amy Henry
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Daniel Jones
Eric Kaufman
Brian Kiefel
Jim Kiedy
Christopher R. Leacock
Cory Ramedel
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 Koussevitzky 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 work has 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 Piken, Vittorio Giannini, Stefan Wolpe, Philip Bezanson, 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, Carreras 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 Fullbright 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 as a tool, 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 Geo Fredde Petras. 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 Fullbright 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; Alcantic 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 Beams 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-ISCN National Competition. He has received Guggenheim, Rockefeller, Fullbright, 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 Erts, 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 Ruszczynski a native of Detroit, Michigan, received his formal training from Joseph Schwantner, Samuel Adler, Warren Benson and Anthony Iannaccone. 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 Tranquillino (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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Paul Hunt John Sampen
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Blake T. Walter
The faculty and student performers of the College of Musical Arts

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