11th Annual
New Music & Art Festival
October 10-14, 1990
Bowling Green State University
College of Musical Arts
School of Art Gallery
11th annual New Music and Art Festival

OCTOBER 10-14, 1990
College of Musical Arts
School of Art
Bowling Green State University

SPECIAL GUESTS/EXHIBITORS
Joan La Barbara, composer/performer
Joan Tower, composer
Rita Myers - "In the Drowning Pool"
Steina Vasulka - "Vocalizations" in collaboration with Joan La Barbara
Continuum
Omaha Magic Theatre

FEATURED ENSEMBLES
Bowling Green Philharmonia
Emily Freeman Brown, conductor
Cleveland Chamber Singers
Ernest L. Hisey, conductor

FEATURED COMPOSERS
Burton Beerman, Wallace DePue, Jennifer Higdon, Shirish Korde, Mikel Kuehn, Peter Lieuwen, Patricia Morehead, Lewis Nielson, Mark Phillips, Bruce Reiprich, Phillip Schroeder, Paul Steinberg, Martin Sweidel, Stephen White, Donald M. Wilson

PRESENTATIONS
Robin Bargar, Gerald E. Evans, Roger Greive, William E. Lake, Paul and Molly Paccione, Deborah Tell
NEW MUSIC AND ART FESTIVAL 11

TUESDAY, OCTOBER 9
2:30 PM, PRE-FESTIVAL WORKSHOP:
Sound and Movement Workshop with the Omaha Magic Theatre for BGSU Theatre students. Joe E. Brown Theatre.

WEDNESDAY, OCTOBER 10
WORKSHOP:
Joan La Barbara and Deborah Tell. Time and location TBA.

8:00 PM, CONCERT:
Omaha Magic Theatre, "Body Leaks." Kobacker Hall. ($)

THURSDAY, OCTOBER 11
WORKSHOP:
Joan La Barbara and Deborah Tell. Time and location TBA.

8:00 PM, CONCERT:
MOSTLY MIDI SERIES presents works by Beerman, Sweidel, White. Kobacker Hall.

FRIDAY, OCTOBER 12
9:00 AM, PANEL:

10:30 AM, CONCERT:
Nielsen, Phillips, Ross, Steinberg, Wilson. Bryan Recital Hall.

2:30 PM, CONCERT:
Kuehn, Morehead, Schroeder. Bryan Recital Hall.

4:00 PM, PRESENTATION:
Joan La Barbara, Deborah Tell, and workshop participants. Kobacker Hall.

7:00 PM, LECTURE:
Roger Greive, "Video Art." 204 Fine Arts.

8:00 PM, RECEPTION:
Works of Myers and Vasulka. Fine Arts Gallery.

9:00 PM, CONCERT:
La Barbara, "Prologue" to "The Book of Knowing... and of Overthrowing" (in collaboration with Judy Chicago), and other works. Kobacker Hall.

SATURDAY, OCTOBER 13
9:00 AM, PAPERS:
Bargh, Evans, Lake, Paccione. Bryan Recital Hall.

10:00 AM, MASTERCLASS:
Continuum members with BGSU students, Choral Rehearsal Hall (1040).

2:30 PM, PANEL:

4:00 PM, CONCERT:
DePue, Higdon, Korde, Lieuwen, White, Wuorinen. Bryan Recital Hall.

8:00 PM, CONCERT:
FOREFRONT SERIES presents Continuum. Works by Corner, Davidovsky, Erickson, Hrabovský, Nancarrow, Schwartz, Tower. Kobacker Hall. ($)

SUNDAY, OCTOBER 14
11:00 AM, SEMINAR:
Joan Tower. Music Technology Studio (2102).

3:00 PM, CONCERT:
Bowling Green Philharmonia presents works by Piston, Reiprich, Schwantner, Tower. Kobacker Hall.
8:00 PM
Kobacker Hall
Mostly MIDI

Lament for the Students of China (1989)  Stephen White
for bassoon and computer generated sounds
Silaghi Chiappetta, bassoon
Winner of the 23rd Annual BGSU Competition in Music
(Composition Division)

Mandala/Kyoto (1989)  Martin Swedel
Donald Pasqualetta

-Intermission-

Woman (1990)  Burton Beerman
for chorus, dancer, computer keyboards/voice modules
and interactive videographics
Celeste Haraszti, dancer/choreographer
Burton Beerman, computer keyboards
Brent Beerman, text
Kyle McCreegh, soloist

CLEVELAND CHAMBER SINGERS
Ernest L. Hissey, director

"Yeah, but is it art?" is an annoying question. Energy should be put into creating an emotional, intellectual, and even physically stimulating event. Who says it's art or not.

Mandala

Every row and then I can't find anything I want to listen to on the radio, TV, or among my tapes, records, and CDs. So I compose something new.

Thanks to computers, synthesizers, laser printers and increasingly sophisticated software packages, it is suddenly much easier to create, store, playback, edit and print music. Are we in Heaven or what?

The idea of Congress beginning what I perceive as censorship of the NEA is a problem all artists must take to heart. It is certainly a sad situation.

The assumption here is that any of us would truly be insightful, honest in presenting an artist's statement...without self-serving metaphor...the assumption is that any of us are capable of being so honest with words. The desire for interpersonal fusion is the most powerful driving in man. Music speaks for itself.

9:00 AM, "Composer to Composer: A Dialogue with Joan Tower." Kobacker Hall.
Donald M. Wilson, moderator.

10:30 AM, Bryan Recital Hall

Donald Lunde (1989)
for oboe and taped electronic music
I. Persistent Memories
II. Lost in the Furhouse
III. Close Encounters
IV. Rapper with Diz and Bird

John Bentley, oboe

Escher's Sketches (1986)
for tuba solo
I. ripplesurface
II. metamorphoses II
III. cycle
IV. magic mirror
V. metamorphises I

Ivan Hammond, tuba

-Intermission-

Elegy for Ray & Dale (1988)
Paul Steinberg
for solo clarinet & digital effects unit
Edward Marks, clarinet

HEXAGON (1977)
Donlad M. Wilson
for piano solo
III. Nocturne

Marilyn Shride, piano

Nights Behind the Days (1984)
Lewis Nielsen
Paul Hunt, trombone  Andrew Bartoli, piano

A piece of music must stimulate the emotions as well as the intellect. Composer and performer must risk all their skill to bring this about. Given that, real music can happen.

Gary Nielsen
2:30 PM, Bryan Recital Hall

FLUSH (1988) for six trombones
Mikel Kuhn
Mike Underwood
Jeff Ruthardt
Deron Clark
Paul Hunt, director

Flares and Phasers (1987) for two alto flutes
Patricia Morehead
Judith Bentley
Leslie Bulbuk

Skyblue Dreams (1985) for soprano, ensemble and digital delay system
Ann Corrigan, soprano
Mari Howell, bass clarinet
Julie Kemp Buzzelli, harp
Ann Iwens Kenneth, piano
Phillip Schroeder, conductor

My dedication to the performance of contemporary music as an oboist has led me into composition. These two creative activities are complementary and rewarding in very different ways.

9:00 PM, Kobacker Hall

JOAN LA BARBARA, composer/performer

Prologue to The Book of Knowing
(...end) of Overbrowning (1988-

The Language of the Wind
Spinning the Dreamtime
In Tongues and Tears
Rage of the Fire Breathers
SpiderWoman Songs
Attila and the Trail of Music

-Intermission-

Urban Tropics (1988)
voice and tape

ShadowSong (1979)
voice and tape

Klee Alee (1979)
voice and tape

This program is made possible in part by a grant from the Ohio Arts Council's New Works Program.

Saturday, October 13

9:00 AM, Papers. Bryan Recital Hall.

Paul and Molly Paccone: "Did Modernism Fail Morton Feldman?"
William E. Lake: "Happy New Ear! Listening for Large-Scale Form in the Music of Milton Babbitt"
Robin Barlow: "Semiotics Synchrony: Composing Production Relations between Electronic Media"
Gerald E. Evans: "The Development and Application of the Chain Technique in Recent Works of Witold Lutoslawski"
4:00 PM, Bryan Recital Hall

Stanley Peace (1986) Jennifer Higdon
for four C flutes
Darren Kahler Leslie Bulbuk
Meg Stevens Jennifer Keeney

Homages (1983) David Ashley White
for medium voice, viola, and piano
Reflections text by J. Donne
Oh Might Those Sighs
Vestige
Remembrance
This is My Play's Last Scene
Marietta Dean, mezzo soprano Korye Konkol, viola
Marlyn Shude, piano

Constellations (1974) Shrivish Korda
for saxophone quartet
BLACK SWAMP SAXOPHONE QUARTET
Brian Thomas, soprano Susan Cook, alto
Wes Miller, tenor Kevin Heidbreder, baritone

-Intermission-

for alto saxophone and piano
John Sampen, saxophone Marilyn Shude, piano
Chromatophore (1989) Wallace DePue
the Christophersons
Paul Makara, violin Vasile Bekas, violin
Robert Moore, bassoon Elizabeth Cobb, piano
Shadows of Winters Passed (1987) Peter Lieven
Judith Bentley, alto flute Brian Mount, vibraphone

I compose music containing rewarding parts for the respective performers with the hope that the listener, too, might enjoy the excursion.

In an age where it seems that so many are concerned with doing for themselves, I find it rewarding to be able to give something to others through the music that I write.

The challenge of composing requires that I respond to what I believe are two of the most powerful currents that distinguish our time: computer technology for analysing, recording and synthesizing sound; and the significant contribution of non-western music.

My compositional style is not to possess a "style," it has always been my belief that a real composer should be able to write in an appropriate style for any occasion.

8:00 PM, Kobacker Hall
FOREFRONT

MUSIC AT THE
1990-1991 Season

CONTINUUM®

CHERYL SELTZER AND JOEL SACHS, directors
NAN HUGHES, mezzo soprano
DAVID KRAKAUER, clarinet
MIA WU, violin and viola
CHERYL SELTZER, piano
JOEL SACHS, piano and conductor

Prelude (1935) Conlon Nancarrow
Study No. 15 for Player Piano (1950s)*

Sonatina for Piano (1941)*

Prosto
Moderato
Allegro Molto
*Transcribed for piano four-hands by Yvar Mikhashoff

Two Songs (1996)
Days and Nights Seasonal

-Intermission-

Synchronisms No. 9 for Violin and Electronic Sounds (1988)

VOX (1988)

-Intermission-

Wings (1981)

Cannibal-Caliban (1975)

Kogda ("When") (1987)

Introduction and nine miniatures on poems of Yevgeny Khebikov

-Intermission-

The series is made possible in part through a donation from Ronald and Carolyn McMaster. Continental's appearance is made possible in part by a grant from the National Endowment for the Arts.
3:00 PM, Kcobacker Hall

The Bowling Green Philharmiona
Emily Freeman Brown, conductor
Alan Smith, cello
David Detloff, assistant conductor

Second Fantasie for the Uncommon Woman (1989) Joan Tower
Swans (1989) for orchestra
Someday Memories (1987) Joseph Schwantner
Intermission

Music for Cello and Orchestra (1994) Alan Smith, cello
Toccata (1948) for orchestra

PHILHARMONIA PERSONNEL

VIOIN
Wallace DePue Jr.
Sara Schimmelberg
David Rice
Alexander DePue
Chris Coré
Damon Conn
Andrea Somerville
Jennifer Caronna

VIOLA
Brian Nitschke
Stacey Vaughn
Carolyn Schmales
Verae Leonard
Cristin Allison
David Anderson
Sara Smith
Lola Rutz

CELLO
Jeff Schimmelberg
David Nett
Andrew Tresco
Dan Coats
Melissa Frey

DOUBLE-BASS
Andrew Vaday*
Christopher Berger
Riron Erickson
Christian Frissie
Nancy Burrett

HARP
Christa Sutherland

FLUTE
Leslee Bullock
Meg Stevens
Helen Lee
Amy E. Stikkoven
Deena Noody

OBEO
Melissa Brewster
Kell Ehman
Nancy Hoffmann
Barbara Nikodem

CLARINET
Marti Howell
John Kurokiwa
Steven Nishiyama
Wendi Sanders

BASSOON
Dennis Hest
Eris Heiman
Angie Wiekert
Dave Wol

HORN
Chris Franks
Tidiana Kreyder
Tami Myers
Tammy Smith

TRUMPET
Chris Kato
Mark Minahan
Richard Redner
Michael Smith

TROMBONE
Mike Pisani
Jeffrey Rutherford
Mike Underwood

TUBA
Ron McClellan

TIMPANI
Ken Emerine

PERCUSSION
Bryan Homan
Heath Shelton
Kirk Taylor

PIANO
Victoria Johnson
Dan Winter

LIBRARIAN
Kyle DeLong

*co-principal
"principal"

I think that music has kept me from being a basket case. A long, slow, and often elusive search for a musical identity eventually produced (for me) a feeling of usefulness in the world.

Joan Tower

To express with music the serenity and beauty I experience in nature, and with integrity to avoid being listened to in a society increasingly less inclined to contemplate a new perspective -- these are my goals.

Bruce Ripich

11:00 AM, Composition Seminar with Joan Tower. Music Technology Studio (2102).

COMPOSER AND ARTIST BIOGRAPHIES

BURTON BEERMAN is Professor of Music Composition and Director of the Music Technology Studies at Bowling Green State University. Performances of works have taken place at Piccolo Spoleto, the American Cultural Centre in Paris, and CAMI Hall. A clarinetist, composer and video artist, he and dancer CELESTA HARASZTI as the ELECTRIC ARTS DUO have presented concerts and master classes across the United States and Europe. Among his honors are awards from the International Society of Bassists, a Lipscomb Prize and the Martha K. Cooper Orchestra Prize.

JUDY CHICAGO is an artist and writer whose work has contributed to the development of a female point of view in art. She is best known for "The Dinner Party," a multi-media installation telling the symbolic history of women in western civilization. Recently, she became interested in the subject of the Holocaust and is presently engaged in the Holocaust Project 1990.

CONTINUUM, winner of the prestigious Siemens international prize for distinguished service to music, is now in its third decade of performances. Mezzo soprano NAN HUGHES has performed with leading contemporary music groups and was featured on the Juilliard School's acclaimed Focus festivals. Currently, Mrs. Hughes is a Young Artist at the Juilliard Opera Center. Clarinetist DAVID KRAKAUER, winner of the 1985 Artists' Guild Award, is a member of the Aspen Wind Quintet and on the faculty of Vassar College. As a composer/improvisor, he has collaborated in multi-media, theatrical and improvisational projects. JOEL SACHS, co-director of CONTINUUM since 1965, performs regularly as a soloist, conductor and chamber-music performer. In addition, he has written and lectured on many nineteenth and twentieth-century topics. He is currently on the faculty of the Juilliard School. CHERYL SELTZER, pianist and co-director of CONTINUUM, has been active in the performance of contemporary music since her studies at Mills College. She is Educational Coordinator of the music and dance programs at the Hebrew Arts School in New York and is active in the Stephen Wolfe Society. Violinist/violist MIA WU, recipient of the Artists’ International’s Young Musicians Award, performs regularly with many of the leading New York musical organizations. She is on the faculty of Princeton University.

PHILLIP CORNER, involved in experimental and multi-media activities originally fostered by long-time friend, John Cage, is also active as a pianist. He teaches at Rutgers University, where he has been designing a new approach to music theory instruction that embraces concepts common to many of the world’s disparate musical cultures.

WALLACE DEPUE received his Ph.D. in theory and composition from Michigan State University. He composes for all media, except electronics, and has over thirty-five works available through various publishers. His pieces have won both state and national prizes. Since 1966, he has been on the faculty of BGSU, where he teaches in the Department of Composition and History. He also arranges much of the music and serves as the family agent for the "DePue Family Musicians."

MARIO DAVIDOVSKY (b. 1934) is currently Professor of Music at Columbia University and Director of the Columbia (formerly Columbia/Princeton) Electronic Music Center. He has received numerous commissions and many fellowships, including two each from the Rockefeller and Guggenheim Foundations.
ROBERT ERIKSON accepted a professorship at the newly-formed music department of the University of California at San Diego in 1987, and has been a key figure in the development of its contemporary music program. His string quartet "Settice" shared first prize in the 1985 Kennedy Center Friedheim Award competition.

ROGER GREIVE, formerly a classical music announcer and radio producer in Cincinnati and Toledo and artist-in-residence with the Arts Commission of Greater Toledo and the Ohio Arts Council, is presently co-owner of Polaris Productions, a Toledo-based company. His compositions and video synthesis works have been performed in Japan, Europe and throughout the United States.

JENNIFER HIGDON has studied composition, conducting, and flute at Bowling Green State University and The Curtis Institute of Music. She is currently pursuing a doctorate at the University of Pennsylvania. She counts among her teachers: Judith Bentley, Marilyn Shude, Wallace DaPue, David Loeb, Ned Rorem, Jay Reise, Richard Weinick, and George Crumb. Awards have been from NACUSA, National Federation of Music Clubs, International League of Women Composers and The Curtis Institute. Most recently she received the Kavannah Award from the Delaware Youth Orchestra and the Hilda K. Nitsche Prize in composition from the University of Pennsylvania.

LEONIDHRABOVSKY's b. 1935) works explore the extremes of theatrical humor and rigorous compositional methods, but are generally characterized by a sparseness of texture and attention to intense tonal color. He currently resides in Moscow.

SHIRISH KORDE, a composer of Indian descent, is chair of the Music Department at Holy Cross College in Massachusetts and co-director of the International Composers Conference held annually in Switzerland. He has been a recipient of grants and awards from the Fuller Foundation, National Endowment for the Arts, Massachusetts Council on the Arts, Meet the Composer and Holy Cross College.

MIKEL KUEHN's b. 1967) earned a Bachelor's degree in composition from the University of North Texas State, where he studied with Cindy McTee and Phil Winters. Currently enrolled at the Eastman School of Music, he is a student of Robert Morris and Samuel Adler. A recipient of ASCAP Grants to Young Composers, a BMI Award to Student Composers and a commission from the Hattiesburg Children's Choir, Mr. Kuehn has had performances in California, Kansas, Mississippi, New York, Tennessee and Texas.

JOAN LA BARBARA's career as a composer and singer has been devoted to exploring the possibilities of the human voice as a multi-faceted instrument. As an important pioneer in the field of contemporary classical music, she has developed a unique vocabulary of experimental and extended vocal techniques. Over the past two decades she has given hundreds of concerts throughout the United States and abroad and has received numerous awards and fellowships from world-wide agencies. She has produced five albums of her music and has premiered compositions written for her by noted composers, including John Cage, Charles Dodge, Morton Feldman, Phillip Glass, Mel Powell, Roger Reynolds, Steve Reich, Morton Subotnick and James Tenney.

PETER LIEUWEN is currently Assistant Professor of Music and Composer-in-Residence at Texas A & M University. Lieuwen has studied with composers Edward Applebaum, Emma Lou Diemer, Peter Racine Fricker, Scott Wilkinson and William Wood. His awards include the Music Affiliates Award in Composition from the University of California, first prize in the Musicians Accord National Competition and first prize in the Contemporary Record Society's National Competition.

PATRICIA MOREHEAD, composer and oboist, is on the faculty of the American Conservatory of Music and is currently completing her Ph.D. in composition from the University of Chicago. Her teachers have been Samuel Dolin, Ralph Shapey, Shulamit Ran and John Eaton. Her "Music for Five" won first prize in the "Search for New Music" contest sponsored by the International League of Women Composers. In April her "Songs" for soprano, flute and harp was performed by the Exultante Trio on PBS in Chicago. More recently, two of her works were performed at the Montrena Festival in Switzerland.

RITA MYERS has been making installations that combine sculpture, performance and video images since 1975. She has received three Visual Artist Fellowships from the National Endowment for the Arts, and has shown work at the Whitney Museum of American Art, The Kitchen, and the Alternative Museum in New York, as well as many other prestigious institutions. Seeking to awaken ancient memories through the use of archetypal images, Myers attempts to articulate a sense of the transcendent within daily life.

CONLON NANCARROW's b. 1912) was one of the first recipients of the MacArthur Foundation's celebrated unsolicited grants for "genius". The bulk of his music is written for player-piano and is not "performable" in concert. He started upon this path after moving to Mexico, because he could not find performers capable of executing his music, and became totally fascinated by the instrument's unique capabilities for precise rhythmic performance.

LEWIS NIELSON's b. 1950) works have been performed extensively throughout the United States and abroad and are published by American Composers Edition. He has received awards and grants from Fulbright-Hays, the Delius Foundation, the National Endowment for the Arts, and the Groupe de Musique Experimentale de Bourges in France, among others. He currently teaches at the University of Georgia in Athens, where he is chairman of Music Theory and Composition and director of the Contemporary Chamber Music Ensemble.

The OMAMA MAGIC THEATRE, renowned for their production of innovative original new theatre works, is one of the newest and most highly-regarded avant-garde performance groups working in this country. Aside from participation in numerous OMT productions, ROBERT GILMER has served as residential manager for ENCORE, working with the mentally disabled. Through her career as a sculptor, SORA KIMBERLAIN has designed and created a multitude of performance art installations for prominent playwrights. JO ANN SCHMIDMAN, founder, producer, and artistic director for the Omaha Magic, is an internationally-known actress, director and playwright. MEGAN TERRY, one of this nation's most prolific and brilliant writers, has published over 60 plays, several of which have contributed significantly to innovations in the theatre. In addition to his work as an instructor for young musicians, percussionist LUIGI WAITEs has worked as an artist in schools and communities taking jazz into untraditional settings.
MARK PHILLIPS (b. 1952) won the 1988 Barlow International Competition with his orchestral composition, "Turning", which was performed by the St. Louis Symphony Orchestra. Other awards and distinctions include the 1990 Delius Award, an ASCAP Raymond Hubbell Award and fellowships from the Ohio Arts Council, the Indiana Arts Commission and Indiana University. Mr. Phillips joined the composition faculty at the Ohio University School of Music in the fall of 1984.

WALTER PISTON (1904-1976) made many valuable contributions to the music world during his lifetime. He taught at Harvard University for 34 years, and his numerous writings on music theory and orchestration are still widely used. Many prizes and honors were bestowed upon him, among the most prestigious the Guggenheim Fellowship, the Coolidge Medal and a Pulitzer Prize.

Most recently, the music of BRUCE REIPRICH has been heard abroad in professional performances in London and Cambridge and throughout the United States in such major cities as New York, Washington, D.C. and Boston. His guitar duo, "Water Leaves," has been recorded on compact disc by the Caukins Duo, and three other of his works are being prepared for release. A graduate of the Eastman School of Music and the University of Iowa, he is currently an associate professor at Wilkes University.

WALTER ROSS (b. 1936) attended the University of Nebraska and Cornell University, where he received the Doctor of Musical Arts degree. Since 1967, he has taught at the University of Virginia, where he is active in the promotion and presentation of new music.

PHILLIP SCHOEDERER (b. 1956) is currently on the faculty at Hamilton College, New York. His works for soloist, chamber ensembles, choir, and orchestra have been commissioned and performed throughout the country. Awards include prizes from the New Music for Young Ensembles Competition, the Ohio Federation of Music Clubs and the Rhode Island Philharmonic American Composers Competition, as well as residencies at the Charles Ives Center, the MacDowell Colony, and Palenville Interarts Colony.

JOSEPH SCHWANTNER (b. 1943) has received numerous awards, among them the Charles Ives Scholarship from the American Academy of Arts and Letters, the Kennedy Center Friedheim Award and a Pulitzer Prize. He currently is on the faculty at the Eastman School of Music, although a leave of absence allowed him to serve as the composer-in-residence with the Saint Louis Symphony from 1982 to 1984.

FRANCIS SCHWARTZ lectures regularly throughout the world and has made great impact with his "polyart," works involving improvisation and audience participation. During his years as director of cultural activities for the University of Puerto Rico (where he is Professor of Music), he helped make San Juan a center of inter-American arts.

PAUL STEINBERG is the Director of the Center for New Music Resources at the Crane School of Music. He has received awards from the Charles Ives Center and SUNY Potsdam and grants from the National Endowment for the Arts and Meet the Composer. His interest in writing for combinations of acoustical and electronic media has resulted in many works for the New and Unusual Music Artists, a group that he helped establish in 1982.

MARTIN SWEIDEL (b. 1955) joined the faculty at Southern Methodist University in 1986 where he is presently Assistant Professor of Composition and Director of Electronic Music. As a composer, guitarist and a computer music programmer/performer, he has had performances throughout the country, including the American Society of University Composers Festival, the Society for Electro-Acoustic Music National Meeting and the International Electronic Music-Plus Festivals. He has received grants from Meet the Composer, the Ohio Arts Council and the National Endowment for the Arts.

DEBORAH TELL is the Artistic Director of the Bowling Green State University Performing Dancers, Rigmoroloe Dance Company and the Rig Kids. She is an active choreographer whose work has been presented at Antioch College, New York University and at the American College Dance Festival Association.

JOAN TOWER, the 1980 recipient of the prestigious Grawemeyer Award for Music Composition, is one of this generation's most dynamic and colorful composers. Her bold and energetic music, with its striking imagery and novel structural forms, is winning large, enthusiastic audiences. From 1985 to 1984, Tower was pianist for the Da Capo Chamber Players, which won the celebrated Naumburg Award for Chamber Music. From 1985 to 1988, Tower was composer-in-residence at the Saint Louis Symphony, as part of the Meet the Composer Residency Program. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

STEINA VASULKA attended the Music Conservatory, Prague. Since 1970 she has been active in the development of the electronic arts, both as co-founder of The Kitchen and through her continuing explorations of possibilities for the generation and manipulation of electronic imagery. Her many accolades include a Guggenheim Fellowship and a one-person exhibition at the Albright-Knox Art Gallery in Buffalo.

DAVID ASHLEY WHITE received degrees from the University of Houston and the University of Texas at Austin. He has studied composition with Eugene Borelli, Michael Horvit and Karl Korte.

STEPHEN WHITE grew up on Detroit's lower east side. He received degrees from Olivet College and Bowling Green State University, where he studied with Burton Beerman and Marilyn Shude. Currently he works part-time for the Music Technology Studios and the Contemporary Music Program at BGSU.

A native of Chicago, DONALD M. WILSON studied composition with Karel Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He was program director of WHLY-FM (now WHYY-FM) in Philadelphia prior to coming to BGSU in 1967. In addition to teaching composition, theory, orchestration, etc., Wilson produces the New Music Festival Radio series annually for national distribution.

CHARLES WUORINEN (b. 1938) is a prolific composer, with more than 100 orchestral, chamber, instrumental, and vocal works to his credit. He counts among his distinguished honors an award from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a Pulitzer Prize. Wuorinen is also well known as a virtuoso pianist through his many performances and recordings of contemporary music.
FESTIVAL COMMITTEE

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Al Kopke and the Department of Theatre
The faculty and student performers of the College of Musical Arts

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