13th annual New Music & Art Festival

OCTOBER 1-4, 1992
College of Musical Arts
School of Art
Bowling Green State University

SPECIAL GUESTS
Mario Davidovsky, composer
California E.A.R. Unit
Micaela Amato, artist
Bernie Casey, artist
Adrián Tió Díaz, artist
Paul Sierra, artist

FEATURED FACULTY ENSEMBLE
Venti da Camera

FEATURED STUDENT ENSEMBLE
Bowling Green Philharmonia
Emily Freeman Brown, conductor

FEATURED COMPOSERS
Samuel H. Adler, John Beall, Burton Beerman,
Charles Camilleri, Wallace DePue, Leslie B. Dunner,
Bernardo Feldman, Pablo E. Furman, Orlando J.
Garcia, Osvaldo Golijov, Arthur Jarvinen, Ruth Lomon,
Alexina Louie, Harry-Simon Shepherd, Roberto Sierra,
Elizabeth J. Start, Donald M. Wilson

PRESENTATIONS
Curt Cacioppo, Judy Goldwater, Charles Hoag,
Keith Kohlman, David Witten

EXHIBITIONS
Centered Margins: Contemporary Art of the Americas
Toward a Post-Colonial Future — Micaela Amato,
Luis Cruz Azaceta, Frank Bigbear, Masumi Hayashi,
Jean LaMan, Paul Sierra
A View from the Garden — Bernie Casey
Masks of Fire — Adrián Tió Díaz
THURSDAY, OCTOBER 1
6:30 p.m., EXHIBITION OPENING

8:00 p.m., CONCERT
Beatle Beethoven (US) and Garcia (India). Kobaalker Hall

FRIDAY, OCTOBER 2
9:00 a.m., PANEL
Composer to Composer: A Dialogue with Mario Davidsky. Donald M. Wilson, moderator. Kobaalker Hall

10:30 a.m., CONCERT
Camilleri (Malta), Lomon, Shepherd and Wilson (US). Bryan Recital Hall

2:30 p.m., CONCERT
Davidsky (Argentina), Cage and Dunning (US). Kobaalker Hall

3:45 p.m., LECTURE
Artist Michele Amato: Spectacles of the Invisible. School of Art (Lecture Room 204)

4:00 p.m., LECTURE/PERFORMANCE
Flute Judy Goldwater. Feldman’s Onriva. Bryan Recital Hall

6:30 p.m., LECTURE
Artist Paul Sierra: Slides: Through Memory Street. School of Art (Lecture Room 204)

7:30 p.m., EXHIBITION OPENING/RECEPTION
Contemporary Music: Contemporary Art of the Americas Toward a Post-Colonial Culture. Amato, Azzeta, Bigiener, Hayashi, Laker, and Sierra. On display through November 2. Dorothy Uber Bryan and Hiroko Nakamoto Galleries

9:00 p.m., CONCERT
Bowling Green Philharmonia presents works by Adler and DePue (US). Louise (Canada) and Sierra (Puerto Rico). Kobaalker Hall

SATURDAY, OCTOBER 3
9:30 a.m., MASTER CLASS
California E.A.R. Unit. Choral Rehearsal Hall (Room 1040)

11:00 a.m., PAPER PRESENTATION

2:30 p.m., PANEL

4:00 p.m., CONCERT
Camilleri, Davidsky, Furman and Goljov (Argentina), and Stewart (US). Kobaalker Hall

8:00 p.m., FOREFRONT SERIES CONCERT
California E.A.R. Unit. Works by Davidsky, Feldman, (Mexico), Fransens (Holland), Javiness and Zippay (US). Kobaalker Hall

SUNDAY, OCTOBER 4
11:00 a.m., COMPOSITION SEMINAR
Merio Davidsky. Music Technology Studios (Room 2102)

Events take place at the School of Art Gallery and the Moore Musical Arts Center. The Moore Center House is Bryan Recital Hall. Kennedy Green Room and the Music Technology Studios. The School of Art is home to the Dorothy Uber Bryan Gallery. Hiroko Nakamoto Gallery and the School of Art Gallery. All events are free and open to the public.

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7:30 p.m., EXHIBITION OPENING. Kennedy Green Room
Masks of Fire. Works by Adrián Tío Díaz. On display through October 16.

8:00 p.m., KOBACKER HALL

Summer Pieces (1983).................. JOHN BEALL
for piano
Glass Steams of the Clouds
Early One Summer
Wolf of Summer

Steven Smith, piano

Spheres (1985).......................... ORLANDO J. GARCIA
for chamber ensemble
Mark Munson, conductor
Paul Makara, violin
Bernard Linden, viola
Felix Guadalupe, cello
Suzanne Therry, flute
Burton Beerman, clarinet
Roger B. Schupp, percussion
Marilyn Strude, piano

INTERMISSION

Illusions (1992)....................... BURTON BEERMAN
for electric clarinet, percussion, voice, computer and dancer
Tina Sanor Bunce, mezzo soprano
Burton Beerman, clarinet
Steven Comulus, percussion
Celeste Haraszt, dancer and choreographer
Keith Hofacker, set and lighting designer

World Premiere

The assumption here is that any of us would surely be insightful — honest in presenting an artist’s statement — without self-serving metaphors — the assumption is that any of us are capable of being so honest with words. The desire for interpersonal fusion is the most powerful motive in our work speaks for itself.
10:30 a.m.  
BRYAN RECITAL HALL

SAMAZI (1968) ——— CHARLES CAMILLERI

for flute solo

I. Recitativo
II. Allegro
III. Lento mysterioso
IV. Recitativo
V. Vivo

Judson Bentley, flute

HEXAGON (1977; 1990-92) ——— DONALD M. WILSON

for piano and/or tape

I. Intrada
II. Scherzo
III. Variations
IV. Sonata
V. Nocturne
VI. Coda

Marilyn Shrode, piano

DUST DEVILS (1976) ——— RUTH LOMON

for solo harp

I. The Whorl
II. The Eye
III. The Jinn

Julie Kemp Buzzelli, harp

SUMMONING CHANTS FROM THE
VILLAGE OF EGO (1990) ——— HARRY-SIMON SHEPHERD

for four amplified alto saxophones

SAX 4TH AVENUE:

Shannon Ford  Kevin Heidbreder
David Rice  Jason Yost

Winner of the 25th Annual BGSU Competitions in Music (Composition Division)

"Music should enhance reality. It should never be used as a substitute for it."

Friday, October 2

Haven't music always felt to be, at its greatest depths and in some sense, a sort of interface or crosscutting between time and eternity, between language and advance.

Art music grew out of a culture and tradition that believed in its profound redeeming powers—with its quasi chaotic complexity capable of articulating the most diverse imaginations, and its powerful witting spiritual strength. Music is one of the most outstanding and magical achievements of mankind.

A View from the Garden. Works by Bernie Casey. On display through November 2.

Friday, October 2

2:30 p.m.  
KOBACKER HALL

FOUR (1991)* ——— JOHN CAGE

for saxophone ensemble

BSGU AMERICAN SAXPHONE ENSEMBLE

Susan Cook  Amanda Materne
Christopher Corde  Kirk O'Byrdan
Shannon Ford  David Rice
Sara Hedges  John Sampen
Kevin Heidbreder  Harry-Simon Shepherd
James Martini  Jason Yost
Marilyn Shrode  conductor

MOTHERLESS CHILD SONGS (1988) ——— LESLIE B. DUNN

for clarinet, soprano and piano

I. Motherless Child
II. I Gave My Love a Cherry
III. Nobody Knows
IV. Deep River

Ann Corrigan, soprano  Edward Marks, clarinet
Ilena Iwens Kennell, piano

SYNCHRONISMS No. 8 (1974) ——— MARIO DAVIDSKY

for woodwind quintet and tape

VENTI DA CAMERA

Judith Bentley, flute  John Bentley, oboe
Edward Marks, clarinet  Robert Moore, bassoon
Herbert Spencer, horn

*American Premiere
9:00 p.m.  KOBACKER HALL
BOWLING GREEN PHILHARMONIA
Emily Freeman Brown, conductor
Sharan Leventhal, violin

SASIMA (1993) ........................................... ROBERTO SIERRA
for orchestra

MARCH AND CONFLICT (1992) ............... WALLACE DEPUE
for orchestra

THUNDER GATE (1990) .............................. ALEXINA LOUIE
for violin and orchestra

Shadow Dances (1990) ......................... SAMUEL ADLER
for orchestra

I. Fast, with great energy
II. Slowly but not tragic
III. Like a waltz
IV. Dancing lightly
V. Fast and driving relentlessly

*American Premiere

PHILHARMONIA PERSONNEL

VIOLIN: Mark Fiasco*  Inna Meister*  Melinda DePue*  Jun Daniel Roe Damion Corn Helen Dope Jason McAullough Andrew Kirzh Stephanie Balz Christopher Gombi Mina Sampo Vanessa Ross

VIOLIN II: Sarbat Peterman*  Andrew Hine Carol Isomnaka Sara Marcus Chip Singleton Matt Gregory Sara Whalen Tim Allen Tamara R. Darby Helly Nathan Andrew Bromik

CELLO: Michael Gaudion*  David Reif Greg Norgaas Douglas G. Growes Daniel Coxes Gayle Davis Michael Der

DOUBLE BASS: Ron Essigky*  Cristianna Castle Eric Washburn Roger Harris Nancy Burman

CLARINET: Sharon Leventhal John Vlockman Kyle Studer

SAUS CLARINET: Megan White

BASS CLARINET: Carey Lucido

REEDS: Paul Roden

PERCUSSION: James Armstrong Bryan Hamton Angel Vangel

TIMPANI: Heather Marin

ASS. TIMPANI: Andrew Borshak

ASS. START CONDUCTOR: Andrew Borshak

ASS. STARTING PERCUSSION: Angel Vangel

HORN: Sharon Laskett Timothy Mayer Casey Ross

TROMBONE: J. O. M. Westmore

TROMBONE: Tim LaRosa

BASS TROMBONE: T. Parish "Big" Turner

TIMBA

TIMBA: Yvonne Kwan

A hundred thousand passions, infinte and a thousand times in a thousand, and a thousand people, each one singing a song.

Federico Garcia Lorca:
'The Rules of Music

I feel that my music should reflect the most essential aspects of my personality.

In my opinion keeping up with the Jones' should never be the mission of a composer. Instead, he should know his craft to the degree that he can compose in any style, then generally express himself with whatever sounds appeal to his taste.

We play instruments to expand our voices. I write music to expand my means of communication, expressing things that I feel and see but cannot put into words.

Music is the only truly universal language and if we as composers realize this fact, we must love our audience so much that we feel the greatest need to share with them the deepest and most profound experiences. We must be so sensitized to the 'sounds of our time' that we can transmit them as legacy. In other words we, the composers, are the true transmitters of what it feels like to live at this very moment. This is one of the reasons we should revel in our diversity.

Saturday, October 3

4:00 p.m.  KOBACKER HALL
SYNPAYRE (1989) ................................... PABLO E. FURMAN
for amplified flute and electronic sounds on tape
Judith Bentley, flute

SONATA (1991) ........................................... ELIZABETH J. START
for cello and piano

FANTASIA CONCERTANTE No. 6 (1976) .................. CHARLES CAMILLERI
for solo E-flat alto saxophone
I. Moderato e Lirico
II. Lento-Racitativo
III. Agitato (come improvization)

John Sampen, alto saxophone

- INTERMISSION -

SYNCHRONISMS No. 9 (1989) ....................... MARIO DAVIDOVSKY
for violin and tape

ROBIN LORENZ, violin

INSOMNIO EN LUBLIN (1997) ....................... OSVALDO GOLJOV
for voice, flute, percussion and piano
I. Conjuro
II. Y Rocío
III. Isaac el Ciego
IV. Perderme Quickia'

V. Sonambula

Ann Corrigan, soprano  Suzanne Thiry, flute
Roger B. Schupp, percussion  Elizabeth Cobb, piano
8:00 p.m.  
KOBACKER HALL  
MUSIC AT THE FOREFRONT SERIES 92/93  
CALIFORNIA E.A.R. UNIT • VERDEHR TRIO • MARMOLIN  

CALIFORNIA E.A.R. UNIT  
DOROTHY STONE, flute  
JAMES ROHRIG, clarinet/saxophone  
ROBIN LORENTZ, violin  
ERIKA DUKE-KIRKPATRICK, cello  
AMY KNOWLES, percussion/electric percussion  
ARTHUR JARVINEN, percussion/electric bass  
GLORIA CHENG, piano/keyboards  

Dog Dream (1990) — EVAN ZIPORNY  
for flute, clarinet, violin, cello, slide guitar, marimba and piano  

Simple Dances (1991) — MARIO DAVIDOVSKY  
for flute, cello, percussion and piano  

(Introduction) Waltz  
Sarabande  
Tango  

Caudal de Pes��a (Wellspring of Rhymes) (1992) — BERNARDO FELDMAN  
for flute, clarinet, violin, cello, percussion and keyboard  
Part I: Obituary — JOEFRANSENS  
Part II: Dawn  

— INTERMISSION —  

Consort Music (1984/1987) — ARTHUR JARVINEN  
for bass clarinet, violin, cello, piano, percussion and keyboard  

Murphy-Nights (A Coda to "Johnny Sprays") (1989) — ARTHUR JARVINEN  
for electric violin, baritone saxophone, electric bass, percussion and keyboard  

Nothing expands the depths of human wisdom like music does. Transcending the limitations of conscious mind, it reaches the most profound domains as it raises our essence.

My reason for leaving is complex and unresolved — self/real: Nothing gives me as much pleasure.

Sunday, October 4  
11:00 a.m., Composition Seminar with Mario Davidovskiy, Music Technology Studios (2102)  

COMPOSER AND ARTIST BIOGRAPHIES  

SAMUEL H. ADLER is chairman of the composition department at Eastman and a Mentor of the University of Rochester. His compositions are primarily in the orchestral, chamber and vocal medium, with recordings on the CRC, Crystal, Gasparo, Golden Crest, Lynxhill, Mark, RCA, Turnabout and Vanguard labels. His many accolades include awards from the American Academy and Institute of Arts and Letters, Charles Ives, and Lilian Fairchild; the Eastman Eisenbart award for distinguished teaching; composer of the year from both the Music Teachers' National Association and the American Guild of Organists; and a Guggenheim Fellowship. In addition, he has received numerous commissions and grants from the NEA; Ford, Rockefeller and Koussevitzky Foundations; and the orchestras of Atlanta, Baltimore, Dallas, Oklahoma City and Rochester. An active writer for American and European journals and encyclopedias, he has also conducted major orchestras around the world. Adler holds degrees from Boston and Harvard Universities, with honorary degrees from Wake Forest and Southern Methodist Universities, St. Mary's College in Indiana, and the Saint Louis Conservatory.  

MICHELA ARRUKA is chair of the sculpture department at Pennsylvania State University. Featured in numerous solo exhibitions throughout the country, her work combines the sensibilities of her Sephardic-Jewish heritage with present consciousness to create a sense of tension, immediacy and "a hypnotic magic of atmosphere and space."  

LUIs C. ATZENI is represented by Freer/Khradss Gallery in New York. A Cuban political refugee, he has established himself as a passionate and persuasive voice for the victim. Atzenu has had numerous solo exhibitions and has received grants from the Guggenheim and Obeisations Foundation, and the NEA.  

JOHN BIAU is the composer-in-residence, Benedum Distinguished Scholar for the Humanities and Performing Arts, and a professor of music at West Virginia University. He studied composition at Baylor University with Charles Eakin and Richard Willis, and at Eastman with Samuel H. Adler. He has received numerous awards and commissions including the Louis Lane and Howard Hanson Prizes from Eastman, two grants from the NEA, and ASCAP Serious Music Awards. His music has been performed by the orchestras of Dallas, Pittsburgh, Rochester and West Virginia as well as community orchestras, university ensembles and professional soloists and chamber groups. Biau's compositions are published by Carl Fischer and Southern Music.  

BURTON BOLCEN is professor of music composition/history (composition) and director of the Music Technology Studios at BGSU. Performances of his works have taken place at Piccolo Spoleto, The American Culture Centre in Paris, University of Japan, Town Hall in Brussels, Chopin Hall in Mexico City, and New York City's CAMI Hall. A clarinetist, composer and video artist, he and dancer/wife Celeste Harasasci, 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 Lopaco Prix and the Martha K. Cooper Orchestral Prize.  

PARKER BURGHARDT's work has been shown extensively across the country, and is represented by the 1 o' oaks Topucky Gallery in Minnesota. A self-taught artist, his energetic drawings in vivid colored pencil parody the excesses of our consumer culture and the plight of the poor. A Chicagoan, Biggar grew up on the White Earth Reservation in Minnesota.  

CARA CASCIO is on the faculty of Haverford College in Pennsylvania, where he recently organized the Two Worlds Festival. This event featured traditional Indian music and dance, European music from the time of Columbus, ethnological presentations, and his own original Native-influenced music. He also featured on Native American music at the Corcoran Gallery in Washington DC, Grand Teton Music Festival, Harvard and Yale, the Universities of Delaware and Colorado (Boulder), and the College Music Society National Conference in Santa Fe. His American-based compositions include Pawnee Preludes, Shake Dance and Wolf. Cascio is currently writing a work of Native motifs to be performed by the Chicago Symphony Orchestra next spring.  

Jewel Case is one of the seminal figures of modern culture, a composer and philosopher who has considered and challenged the basic assumptions and boundaries of music. His early conclusion that the path of modern music lay along the lines of mythic innovation rather than pitch structure led him to an interest in percussion music, noise resources and electro-acoustic music. In response to a 1938 commission for a modern dance percussion score that could be performed in a very small theater pit, he hired at the extent of hisunicorrolour imagination by offering radio, bells, drums, sills and other metals, wood, metal on to the stage of a keyboard percussion section that became known as prepared piano. In the late 1940s, he returned to his earlier interest in Eastern philosophy and aesthetic, finding inspiration in the Indian concept that the purpose of music is to quiet the mind, thus making it susceptible to divine influences. He began to reject the "violin personality" so endemic to the Western arts, attempting, instead, to allow sounds to speak for themselves. This gave rise to his efforts to remove not only his egoal but all control over sounds through a variety of ingenious "chance" devices. Cage became the founder and leading exponent of musical indeterminacy, and perhaps the first American "art music" composer to initiate a major musical trend.  

Outburst the "whiz of new music" by the Los Angeles Daily News, the California E.A.R. Unit has been heralded as possibly the finest contemporary music group in the nation by L.A. Weekly. This eight member ensemble is dedicated to the performance, promotion and creation of experimental and recent, E.A.R. music of our time. Renowned for their versatility, the E.A.R. Unit combines a basic instrumentalism of flute, clarinet, keyboard, percussion, violin and cello with unusual doublings of voice, percussion and acoustic media. A strong national and international presence, they serve as the ensemble-in-residence at the Los Angeles County Museum of Art, where they present a yearly concert series, and at California State University (Los Angeles). They have received awards from the Andrew W. Mellon Foundation, Chamber Music America, Paul Fromm Foundation, Meet the Composer/Reader's Digest Commission Program and the NEA. The E.A.R. Unit has recorded on Nonesuch, Crystal and New Ablon labels.  

CHARLES CAMPLER is the director of music studies at the University of Malta. A previous faculty member of the Toronto Conservatory of Music, he has served as visiting professor/lecturer throughout Canada, Europe, the former Soviet Union and South Africa. Campler is also a composer and conductor for CBC Radio in Toronto, music consultant for Rediffusion and J.B. Cremer, and a designer for the UNESCO Foundation of international studies in Malta. He studied composition at the University of Toronto with John Weinzweig. In 1993, Campler's music was performed at 13 music festivals throughout the world.
Charles Hoag is a professor of music theory and composition at the University of Kansas, and conductor of the Lawrence Symphony Orchestra. His music has been performed throughout the United States, Australia, Canada, Europe, India, Japan, Portugal, Sri Lanka, Turkey and the United States. His Inventions on the Sonant dedication, performed by the Verdant Trio, is available on compact disc from the Leonardo label. Recent premières include Cloud Tango by the Kansas City Symphony and The Oglala Aguilier by the Dale Warland Singers. His music is published by Schirmer, Theodore Presser and J.C. Fisk. A grant recipient from the National Endowment for the Humanities, Hoag received his Ph.D. from the University of Iowa.

Arthur Jacobs has been an active performer, composer, multi-instrumentalist and physical poet on the national music and art scene for over 12 years. In 1978, he co-founded the Antenna Reapirman, a trio known for original combinations of percussion, poetry and theater. Since that time, his musical and theatrical works have been featured on prominent concerts and festivals throughout the United States, as well as in Canada, Europe and Israel. Also well known as a new music performance artist, Janerik's work in this field has included performances with the Los Angeles Philharmonic's New Music Group, Monday Evening Concerts, Steve Reich and Frank Zappa. He has received commissions from the Los Angeles Philharmonic, Kouyoukouy Foundation, Minnesota Composers Forum and Zeitgeist, and fellowships from the NEA and California Arts Council.

Keith Krumm is working on a Ph.D. in composition at the University of California (San Diego), where he studies composition with Roger Morey and musicology with John Parker. Prior to his doctoral work, Krumm was a Fullbright scholar, studying composition and electro-acoustic music with Lars Goto-Bihn at the Instituto de Electrónica Musical in Sweden.

Jean LEMML is taught print making at the Institute of American Indian Art. Widely exhibited, Lemaker's work, overtly political, deals with the cultural survival of indigenous people and the native woman's power.

Lermont divides her composing time between Cambridge and New Mexico, where her interest in Native American ceremonies has been a catalyst for some of her major works. Among her awards are commissions from the Massachusetts Council for the Arts and Humanities, NEA and New Mexico Arts Council. Recipient of the Elinor F. Underwood Foundation for the Arts and the Heine Wurtzler Foundation, and fellowships from Inuit, MacDowell and Yaddo. Lermont's music is published by Arsis Press.

Laura Laine is an active freelance composer, has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences, ranging from her Chinese heritage to theoretical, historical and performance studies. Through her on-going investigations of scores, recordings, literature, poetry, visual arts, personal interruption and compositional practice, she has developed a uniquely personal and expressive style which is rooted in a blend of Eastern and Western culture. Louise was recently honored as the composer-in-residence at the Scotia Festival of Music 1997, where 15 of her solo and chamber works were performed. Among her recent writing projects is a violin concerto for Corey Cerovsek.

Brian Snobdon, a second-year graduate assistant at BGSU from Granville, is completing a master's degree in composition. His primary teachers include Burton Beerman, Martin Shude and Donald M. Wilson. Sharpe's has had pieces performed at the Convocation Music Competition in San Francisco, Coleman Competition in Pasadena and the North American Saxophone Alliance's 1990 District Conference at Central Michigan University.

Izso Sierra is represented by the Phyia Kirk Gallery in Chicago and New York. His work uses classical themes to transform the stuff of daily life into a mythologized, brilliantly colored world. A Cuban-born refugee who lives in Chicago, Sierra's career has been very successful since the mid-80s, with solo exhibitions nationally.

Robert Sierra is a faculty member of Cornell University and the former composer-in-residence of the Mahawak Symphony. He has pursued musical study at the Puerto Rico Conservatory of Music, University of Puerto Rico, Royal College of Music, University of London and the Institute of Sonund in Utrecht. Further studies took him to Hamburg, where he worked at the Hochschule für Musik with Georgy Lepenk. Upon returning Puerto Rico in 1985, he continued to compose and present concerts free of charge to the community. His compositions have been performed at the University of Puerto Rico and later at the Puerto Rico Conservatory of Music, where he held the post of chancelor. His music has been performed by the major orchestras of Atlanta, Dallas, Detroit, Houston, Philadelphia, Phoenix and San Antonio as well as by the American Composers Orchestra, National Symphony, Kronos Quartet and Continuum, among others.

Izso Sierra teaches part-time at Columbia College and is active as a professional cellist and composer in the Chicago area. She holds bachelor's degrees in mathematics and solo performance from the Oberlin Conservatory, master's degrees in cello and composition from Northern Illinois University, and a Ph.D. in composition from the University of Chicago. Sierra is a member of the Chicago Composers' Consortium, New Music Chicago and American Women Composers-Midwest, and for five years has been the cellist for the Contemporary Chamber Players and Elgin Symphony.

A. T. Busi is director of the School of Art at BGSU. A recipient of exhibition awards and creative research grants from Arts Midwest/NEA, the Arts and Crafts Council, Arts Commission of Greater Toledo and BGSU, he has exhibited regionally and nationally in drawing, painting and printmaking over the past 15 years. He received degrees from Temple University and the University of Cincinnati, with additional work at the Tyler School of Art in Rome. Tid was born in Fort Wayne to parents who emigrated from Puerto Rico.

Donald Wilson is professor of music composition/history (composition) at BGSU. A native of Chicago, he studied composition with Karl Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He was program director of WQUN FM (now WHY-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.

Light enough
PERFORMER AND DIRECTOR BIOGRAPHIES — BGSU FACULTY AND GUESTS

VANCE BELVIN, associate professor of music performance studies (violin), is a graduate of Southern Methodist University and the Conservatoire de Musique in Romania. He participated in the Jascha Heifetz Master Class in Los Angeles and is the winner of numerous competitions and awards. His solo and chamber music performances have met with excellent critical acclaim in major cities throughout the United States and Europe. Belvin is also a member of the Bowling Green String Quartet and chamber-music coordinator and professor of violin at the Chaoticautaq Institute in New York.

JON BARNETT, professor of music performance studies (oboe), coordinator of the woodwind faculty and a member of Veriti da Camera, received his doctorate from the University of Michigan. A former student of Florian Muerle, Robert Bloom and Lawrence Morgan, he has performed with the Toledo, Knoxville, Memphis and Nashville symphonies; the Yale Summer Festival Orchestra; and has taught at the Interlochen Arts Camp. He is currently serving as the Ohio chairman for the National Association of College Wind and Percussion Instructors.

JINNY BROWN, professor of music performance studies (flute) and a member of Veriti da Camera, received degrees and musical training from the Oberlin Conservatory, Yale University, Mozarteum Academy and the University of Michigan, as well as special work in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Wibbough, Aurelie Nicollet and Harvey Sollberger, and has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Bukowski, Kanjian, Lednich, Ormody and Vassil Bantier. Brown is currently a consultant for the Flutist Quarterly.

The Bowing Garden Philharmonics features an all-star ensemble of musicians from the Cleveland and Columbus areas. The group is committed to the performance of a wide array of music, from the contemporary to the classical. The group features a variety of instrument combinations, including flute, oboe, clarinet, bassoon, viola, cello and piano. The group is dedicated to the performance of new music and has performed in a variety of venues throughout the United States, including Carnegie Hall and Lincoln Center.

EVELYN FISCHER BROWN, director of orchestral activities and music director of opera theatre, studied at the Royal College of Music in London, and holds a concert conductor in orchestral conducting from Eastman. While at Eastman, she served as associate conductor of the Eastman Philharmonia and conductor for the Eastman Opera Theater. In addition to appearances with European orchestras, she has appeared with the orchestras of Charlotte, Dearborn, Rochester, Shreveport and Toledo. She was a featured performer at the Chicago Music Festival, the Berkshire Music Center, the Minnesota Orchestra and the Baltimore Women Composers’ Orchestra. Her teachers include Herbert Blomstot, David Effron, Max Rudolf and Leonard Steinman.

MARK BUNCH, recording engineer/technique for the MidAmerican Center for Contemporary Music and director of Recording Services at the CMA, received a master’s degree in composition from BGSU. He has composed several compact disc releases and has composed and engineered soundtracks for corporate videos and PBS signatures.

TIM DAWSON BUNCH is publicist/publications manager for the CMA as well as voice coordinator for the Creative Arts Program at BGSU. He hosts degrees from Olivet College and BGSU, and has studied with Emily Burns, Andreas Poulloumis, Beverly Reidall and Virginia Starr. A winner of the Kalamosz Bach Festival Young Artist Competition, she has also performed with the Toledo Opera and been an Artist Intern with Michigan Opera Theatre. An active opera and concert soloist, she has also participated in master classes with Billy Almering, Utsa Reinemund and Andrew Pianfetti and has traveled in the Toledo area.

JULIE KEMP BUZZELLI, instructor of music performance studies (harp) and principal harpist with the Dayton Philharmonic Orchestra, also teaches privately and free lancers in Ohio and Michigan. She has performed internationally at the World Harp Congress held in Holland, Maria Kostiuchenko International Harp Festival in Kazan and the World Harp Congress in Jerusalem. She was a member of the 1956 United States Olympic Supply Committee and has been a soloist with the Toledo Symphony, the Dayton Philharmonic Orchestra and the Dayton Opera.

ROBREDE CORTEES, professor and chair of music performance studies, holds undergraduate and graduate degrees from the University of Michigan. He is currently in his 25th year as artist teacher of double bass at BGSU, and has been principal double bassist with the North Carolina Symphony. In addition to his frequent appearances as assistant principal for faculty and guest recitals, he is also a publishing composer whose works are frequently commissioned and performed by orchestras and chamber ensembles throughout the United States and abroad. During his tenure at BGSU, Cortees has conducted the University Chamber Orchestra and opera theatre, and has taught classes in conducting, aural skills, orchestra, low strings, music history and music appreciation. He is a member of the InternationalWho’s Who in Music.

BLOOM D. DOUGLAS, associate professor of music, performs as a soloist and chamber musician, and has taught in the Music Department of the University of California, Berkeley, where his primary teachers were Martin Bresnick, Anthony Davis and Andrew Imbrie. His music can be heard on the Rang On A Can Live CD on the CRF label.

Ann Corning has singing credits throughout the Eastern and Midwestern United States. With an extensive repertoire from the Middle Ages through the 20th century, she has been heard on both National and American Public Radio, in addition to recording for Access Records. A former staff instructor for the Creative Arts Program and art-form instructor at BGSU, Corning is currently completing a doctorate at the University of Cincinnati.

STANLEY GEORGE received his bachelor’s in performance and music education from BGSU. He has traveled throughout the United States and Europe, performing with artists such as Steve Allen and Slide Hampton. George has won several competitions and performed professionally in the Midwest for eight years, including appearances with the Toledo Symphony.

JENゴールD, an active performer of new music, participated in competitions such as the Cal Arts Contemporary, Taco New Mexico and the Barf Festivals. Her involvement with artists of other media has led to collaborations with actors, dancers and sculptors in work for film and stage performances. Her projects include events presented on various radio programs in conjunction with the Society of Electro-Acoustic Music in the United States and concerts with the Ventura, Santa Monica and Santa Barbara Symphonies, and the South Bay Ballet Guild. She studied at the California Institute of the Arts with Ann Druyer and Giselle and Schossat. Goldwater has been on the faculties at College of the Canyons and California Lutheran University and is currently teaching privately in the Santa Clarita Valley.

One of the leading soloists of the avant-garde dance world, LAWRENCE KAMALI has firmly established herself as an undeniably competent with many internationally known composers and directors of multimedia productions. She has an exceptionally individual virtuoso style that combines the strength of an athlete with the grace of ballet, and is noted for her dramatic ability to interpret and convey the audiences’ senses and thereby enriching them. Featured in such festivals as Spoleto USA and Electronic Music Plus, Kamal is featured with such noted dancers as Bill Evans, Viola Farber, Murray Laws, Alwin Nikolais and Gus Solomons, Jr.

KEVIN KENNEBRETT serves as a band instructor in area schools and teaches privately throughout Northwest Ohio. He received degrees from Illinois Wesleyan University and BGSU. Heppard performs with a variety of ensembles and has won various competitions including the Fischbach National Chamber Orchestra.

LAWRENCE KENNEDY, has been assistant professor of piano pedagogy and piano at the University of Toledo, and received degrees from Northwest University and the University of Wisconsin (Milwaukee). A former piano instructor at Findlay University, the University of Wisconsin’s Summer Music Institute and BGSU’s Creative Arts Program, Cison Piano Program and Keyboard Institute, she currently serves as an adjudicator and official accompanist for the Ohio Music Teachers Association. A winner of the 1995 Greater Buckeye Piano Competition, she has appeared as a solo pianist and chamber musician in recitals throughout the country. Kennedy has recorded contemporary music on Access and Orion labels, and has been heard on American Public Radio broadcasts.

WILLIAM L. ALBERT, professor of music composition history (theory), earned degrees from Indiana University and the University of Michigan. Previous positions include faculty appointments at the University of California (Davis), the University of Wisconsin and Michigan State University. His main areas of research include music cognition and 20th-century music analysis. A former editor of Theory Only, Lake has presented his research at several national conferences and had his articles published in several of the foremost music theory journals.

SIYANNA LEVANTH, a member of the Boston Arts’ Ensemble and Maximiliana, has performed with the Muir Quartet, the Apple Hill Chamber Players and the Boston Chamber Music Society, and as a recitalist throughout the United States and Europe. She has also performed as a soloist with the Boston Pops, Espriole Orchestra, the Milwaukee and Vernet Symphonies, and the Boston Ballet Orchestra. A former associate professor at the Berklee College of Music, she has presented seminars and master classes at numerous schools, including the New England Conservatory, Oberlin College, Rice University, Royal College of Music and the Bruckner Conservatory in Linz. In 1984, she founded the Bruckner Conservatory in Linz, and in 1984, she was awarded the distinguished concerto of Delfin. Levantner has also recorded all of Virgil Thomson’s violapiano literature with pianist/actor/sohan Tomassini for Northeastern Records.

BRADLEY LINDE, professor emeritus of music performance studies (viola), began teaching in 1956 and was a founding member of the Bowling Green String Quartet. He has performed with the Lima, New Orleans and Toledo Symphonies, Chaoticautaq and the New York Philharmonic, among others. In addition, he has studied with the Green Bowling Philharmonia, Lima and Toledo Symphonies.
Breton Smith, an artist faculty member at Pennsylvania State University, is a veteran of chamber music and concert appearances as well as the solo stage. He has performed with the Dallas and Pittsburgh Symphonies and has given numerous solo performances for American and European radio. His performance credits in Africa include a special palace concert for the President of Cameroon, Paul Biya. His assembled cabinet ministers and the United States Ambassador. A 1992 tour brought him to solo and architecture programs in Hong Kong. He holds an Artist's Diploma from the Mozarteum of Salzburg, where a Baroque scholar he made his debut in the Mozart Festival. Smith also holds degrees from Baylor University and Eastman.

Suzy Theresa, assistant director for the Mid-American Center for Contemporary Music and rector of music performance studies (Rute), received masters' degrees in music history and performance from BGSU. As a student, she served as graduate assistant for the American Secondary Education Journal, and co-drafted the Symphonic Band during the 1989 spring tour. A former tour manager with the Capella Crucivocis, she studied with Judith Bentley and Sheryl Cohen, and participated in master classes of Samuel Baron, Aron Martin and Jean-Pierre Rampal.

Shiley Tankell, received a bachelor's degree from the University of Oklahoma, where she studied with Bigby Bell. Upon receiving a grant from the Rotary International Foundation, she continued her studies at the Vienna Hochschule für Musik, studying with Gehard Ebert and receiving a chamber music diploma. She obtained a master's degree at DePaul University, working with Dimitri Paperno, and is presently active as a professional pianist in Chicago.

Vernon Cafei is the resident faculty woodwind quintet at BGSU. Formed in 1965, the quintet appears in 20 to 30 concerts each fall while its members continue to teach full-time at the University. These concerts range from demonstration of instruments and music appreciation oriented formats to formal evening concerts. The ensemble is frequently invited to play for conventions of various music professional organizations. In recent years, the quintet has appeared in Ankara, Cincinnati, Cleveland, Indianapolis, Salt Lake City, Seattle and Vancouver for the Music Educators National Conference, National Association of College Wind and Percussion Directors, College Music Society Concerts and the International Double Reed Society's annual convention. Vernet Cafei performed throughout Belgium this past November in celebration of American Music Week activities.

Jason Yeat holds a bachelor's degree in music education from BGU. He has served as principal soloist for many collegiate and inter-collegiate ensembles. He has performed with the Toledo Symphony, as well as on Toledo's PBS network as a featured soloist. A member of Pi Kappa Lambda, Yeat continues to teach and tutor at all levels of education.

PERFORMER BIOGRAPHIES — BGSU STUDENTS

Christopher Conroy, a senior majoring in music education from Hubbard Heights, is a versatile artist with expertise on the saxophone and violin. A student of John Sampen, he has performed with Stan Stierer's Big Band, was a member of the BGU "Preflag" jazz combo, and is currently a member of the Lima Symphony.

Brendan Forno, a second-year graduate assistant majoring in woodwind specialist, received a bachelor's degree from Indiana State University where she was active in numerous wind and chamber ensembles, jazz bands and the Terra Haute Symphony Orchestra, and performed with J.J. Johnson. A student of James Sampen, she is a member of Pi Kappa Lambda.

Julia Bessard, a graduate majoring in music performance (percussion) has officiated at the Canada, as well as the University of Wyoming and the University of South Carolina, and has performed at the University of Texas at Austin, where he is completing a doctorate in percussion performance/education. Schups is an active percussionist with SNAC—between the United States.

Marvin Smilov, associate professor of music composition/honors (composition), directs the Mid-American Center for Contemporary Music, and co-directs the annual New Music Festival. He was guest violinist at Fermont's Conservatory of Music, Ohio and director of the orchestra at Saint Louis University. He has performed numerous tours of Europe and has served as faculty at the University of Tennessee, Knoxville. He has performed with the Florida, Cleveland, Eastern Connecticut, Hartford, Rochester, New Haven, and Toledo Symphony as well as the Belgian Radio/Television Symphonic Orchestras. He has been a visiting professor of music at the University of Minnesota in Paris for the past 13 years and is a research and development consultant for many home manufacturers worldwide.

Dwight Riech, a second-year graduate student from Bexley, receives his bachelor's degree in music education from the World's oldest, and one of the West's leading conservatories of music, the Juilliard School of Music, where he received his bachelor's degree in performance and music education. He joined the faculty at BGU in 1989, and was first commissioned as a concert soloist on Dayton's DPF network. A student of John Sampen, he has performed in master classes with Dale Underwood, and has studied with James Hill.

James Martin, a first-year graduate student majoring in music education from Berea, Pennsylvania, holds a bachelor's degree from Mansfield University. He studies with John Sampen.

Kevin O'Donnell is a second-year student from Bexley. His major is music education from East Carolina University, and he has studied with Eugene Trefzger, Kevin O'Donnell and Jean-Luc Lanza.

Dave Rech, a senior music instructor major in music major, has received his BGSU Concert and Jazz Band. He was a winner in the Annual BGUS Competition in Music (Undergraduate Division) and co-drafted the Bowling Green Philharmonic. A student of John Sampen, he has studied with Paul Cohen and has participated in master classes with Claude Delanghe and Fred Hemke.
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