14th Annual New Music & Art Festival
October 7-10, 1993
Bowling Green State University
College of Musical Arts,
Fine Arts Center
14th annual New Music & Art Festival

OCTOBER 7-10, 1993
College of Musical Arts
Fine Arts Center
Bowling Green State University

SPECIAL GUESTS
Pauline Oliveros, composer/accordionist
Joseph Petric, accordionist
Lynn Whitney, artist
Mary Lou Zelazny, artist

STUDENT ENSEMBLES
Bowling Green Philharmonia – Emily Freeman Brown, conductor
Collegiate Chorale – Richard D. Markey, conductor

FEATURED COMPOSERS/PRESENTERS
James Aikman, Carol Barnett, Richard Boulanger, Mark Bunce,
Kristine H. Burns, Eleanor Cory, Lou Coyner, Lori Dobbins, John Downey,
David Drubay, Don Freud, Robin Julian Heifetz, Elizabeth Hinkle-Turner,
Bernard Hoffer, Timothy R. Iversen, Joseph Koykkin, Frank La Rocca,
David S. Lefkowitz, Ian D. Mellish, James Mobberley, Robert Mueller,
Glenn G. Palmer, Donald Pasquella, Ron Pellegrino, James Piekarski,
Roberto Saltini, Gregory E. Shepherd, Marilyn Shropd, Steven Simpson,
Mark Sullivan, Stella Sung, Martin Sweidel, Bruce J. Taub, Peter Terry,
Augusta Read Thomas, David Vayo, Joelle Wallach

EXHIBITIONS
At(s)ension to the Moment – Jennie Booth, Stephanie Cooper, Vicki Grafentin,
Scott Horn, Mark Soppeland, Gregory Spaid, Mary Lou Zelazny

Photographs by Lynn Whitney

We fondly remember Richard S. James (4 December 1950 – 6 May 1993)
whose artistic excellence, scholarship and wit helped shape the
New Music & Art Festival and the
MidAmerican Center for Contemporary Music.
14TH ANNUAL NEW MUSIC & ART FESTIVAL

THURSDAY, OCTOBER 7

6:30 p.m., CONCERT: Richard Boulanger*, Donald Pasquella, Ron Pellegrino* and Martin Sweidel. Bryan Recital Hall

7:30 p.m., EXHIBITION OPENING: Photographs by Lynn Whitney. On display through Saturday, November 6. Kennedy Green Room

8:00 p.m., CONCERT: Robert Aldridge, John Downey, Bernard Hoffer and Joelle Wallach. Kobackker Hall

FRIDAY, OCTOBER 8

9:00 a.m., PANEL: Composer to Composer: A Dialogue with Pauline Oliveros. Donald M. Wilson, moderator. Kobackker Hall

10:30 a.m., CONCERT: Eleanor Cory, Joseph Koykdar, Robert Mueller, Steven Simpson and Peter Terry. Bryan Recital Hall

2:30 p.m., CONCERT: Carol Barnett, Lou Coyner and James Mobberley. Kobackker Hall

6:30 p.m., LECTURE: Mary Lou Zelzazy. Room 204, Fine Arts Center

7:30 p.m., EXHIBITION OPENING/RECEPTION: A(t)ension to the Moment. Jennie Booth, Stephanie Cooper, Vicki Grafentin, Scott Horn, Mark Soppeland, Gregory Spaid and Mary Lou Zelzazy. The exhibition will be accompanied by continuous music for electronic tape by composers Mark Bunc, Kristine H. Burns, Robin Julian Heifitz, Elizabeth Hinkle-Turner, Ian D. Mellish, Glenn G. Palmer, James Piekarski and Mark Sullivan. On display through Saturday, November 6. Dorothy Uber Bryan, School of Art and Hiroko Nakamoto Galleries

9:00 p.m., CONCERT: Pauline Oliveros, guest composer/accordionist and accordionist Joseph Petric in a performance of Deep Squeeze. Kobackker Hall

SATURDAY, OCTOBER 9

10:00 a.m., LECTURE: When the Whole is Greater than the Sum of Its Parts: Some Thoughts on Collaboration. Donald Pasquella and Martin Sweidel. Music Technology Studios (Room 2102)

11:00 a.m., PAPER PRESENTATION: Timothy R. Ivesen, Roberto Saltini, Gregory Shepherd and David Vayo. William E. Lake, chair. Bryan Recital Hall

2:30 p.m., PANEL: Making Art, Making Music 1993: Renewing Spirituality. Bryan Recital Hall

4:00 p.m., CONCERT: James Aikman, Lori Dobbins, David Dzubay, Frank LaRoca, Pauline Oliveros, Stella Sung and Bruce J. Taub*. Kobackker Hall

8:00 p.m., CONCERT: Bowling Green Philharmonia presents works by Don Freund, David S. Lefkowitz*, Alfred Schnittke, Marilyn Shrude and Augusta Read Thomas. Kobackker Hall

SUNDAY, OCTOBER 10

11:00 a.m., COMPOSITION SEMINAR: Pauline Oliveros. Bryan Recital Hall

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

*World Premiere
7:30 p.m. Exhibition Opening: Kennedy Green Room.

NEW YORK

Preliminary Press Release

By the Company

The work was revised for Boston between

The Boux performance marks the world premiere of the all-drum, all-trumpet, and drum book!

For more information, please contact our

We ask that you please answer our

PATTERNS (1999)

MOTHER MUSICAL FLIGHT

Ron Pelletier

For video: by Donald Pasquale

For video: by Donald Pasquale

For video: by Donald Pasquale

For video: by Donald Pasquale

BRYAN RECIPE HINT

6:30 p.m.

Thursday, October 7
8:00 p.m.  
KOBACKER HALL

A DOLPHIN (1974).......................... JOHN DOWNEY
for soprano, alto flute, viola, vibraphone and piano
Ann Corrigan, soprano Hong-Mei Xiao, viola
Judith Bentley, alto flute Roger B. Schupp, vibraphone
Virginia Marks, piano

FANFARE, ADAGIO AND DANCE (1990)........... BERNARD HOFFER
for brass, harp, timpani and percussion
BLACK SWAMP BRASS AND FRIENDS
Kenley Inglefield, conductor

HORN
Herbert Spencer
Cynthia Ross
Chad Roberts
Bernice Schwartz

TROMBONE
Paul Hunt
Daniel Saygers
Thomas Weaver

TUBA
David Saygers

Percussion
Steven Cornelius
Michael Bakan
Roger B. Schupp
Julie Kemp Buzzelli

HARP

TIMPANI
Eric Sooy

— Intermission —

STRING QUARTET (1986).......................... JOELLE WALACH
BOWLING GREEN STRING QUARTET
Paul Makara, violin Hong-Mei Xiao, viola
Vasile Beluska, violin Alan Smith, cello

CONCERTO FOR VIOLIN
AND PERCUSSION (1985).......................... ROBERT ALDRIDGE
Golden Rain
Whas Fred Said
and a little dance music...

Sharan Leventhal, violin
Steven Cornelius, conductor

BGSU CHAMBER PERCUSSION ENSEMBLE
James Armstrong Roger B. Schupp
Michael Bakan Heath Shelton
Lori Elias Eric Sooy
Mike Sanders Phil Washington

Music is what sends my blood surging.
It is:
spirit food for my body,
pure air for my lungs;
inspirational nourishment for my soul;
the cry for expression and the
bursting of jubilation from
deep within my heart;
It is all and yet more than words
can ever express.

One of the most exhilarating human
experiences occurs when composition,
performers, and audience are totally
focused upon the Musical Creation
taking place...I hope for that
experience whenever I write.

All of my music is involved in
illuminating psychological
landscapes. My chamber music in
particular, requires intense musical
communion among the players
which powerfully if gradually
engages the audience in the
emotional drama depicted.

My music is strongly influenced by
the American popular traditions and
by music of the world. My goal is to
blend the freshness and vitality of
these vernacular traditions with
classical ideas of form and structure.


THE BELL OF IVAN VEILKH (1990) — ROBERT MOELLER. Andres Poultonius, baritone; Heath Shelton, percussion; Marilyn Shulze, piano.

INTERMISSION

IN WINTER (1990) — PETER TERRY. Paul Hunt, trombone.

DOUBLE TAKE (1992) — JOSEPH KORKEA. Suzanne Thien, flute; Alan Smith, cello; Phil Washington, vibraphone; Richard Clough, piano.

9:00 a.m. — Panel: Composer to Composer: A Dialogue with Pauline Oliveros. Donald M. Wilson, moderator.

All the elements of music are universally the same. What makes all music different is when experiences echo company plans to the music and how each listener hears it. — ELEANOR CORY

I received a tape recorder for my ninth birthday. To my parents’ horror, I spent hours copying marks dropping on the microphone. Blame it on science. — STEVEN SIMPSON

The guiding principles of my music are curiosity of form and concept; economy of musical materials, and directions of musical expression. My compositions not only reflect my long-held belief that the constraints of our species are both social and biological, but also serve as a personal exploration of the implications for the present day composer. — JOSEPH KORKEA
2:30 p.m.
KOBACKER HALL

FLUTE TRIO: "EPAMA EPAM
(nothing is nothing), ABORIGINES
OF WESTERN AUSTRALIA" (1992) ......................... LOU COYNER
Julie Sooy, flute    Kelly Hill, flute
Amy Slikkerveer, alto flute

SPONTANEOUS COMBUSTION (1991) ...................... JAMES MOBBERLEY
for alto/soprano saxophone and electronic tape
John Sampen, saxophone

EPIGRAMS, EPIGRAPHES (1986) ............................ CAROL BARNETT
for SATB chorus and piano four-hands
I. The Lady Who Offers Her Looking Glass to Venus
II. My Own Epitaph
III. On the Setting Up Mr. Butler’s Monument in
    Westminster Abbey
IV. Epitaph on Two Piping-Bullfinches of Lady Osory’s,
    Buried Under a Rosebush in Her Garden
V. On My First Son

COLLEGIATE CHORALE
Richard D. Mathay, conductor

SOPRANO
Marianne Aeling
Mary Becker
Shannon Kathleen Brock
Kimberly Cogan
Stephanie Dunn
Kelly Koch
Calesta Annette Heath
Dannelle Kent
Jennifer Kent
Kathryn Mueller
Patricia Senko
Amy E. Smith
Sherry Sorg
Tamara Stroufle
Bessey Surton
April Vené

ALTO
Christine Adamick
Ivy Davenport
Kimberly Gerber
Leslie K. Gilbert
Anjanette Heron
Elaine Hrvnak
Tricia A. Hutchinson

Jenny Jenkins
JaNell Kaskie
Vanessa Mehlenbacher
Jennifer Reynolds
Joan M.A. Scinret
Kelly P. Sevo
Theresa Severin
Lara J. Sneedker
Ann C. Wheeler

TENOR
Scott Ailing
David Calland
John Crandall
Matthew R. Fitz
Andrew M. Grega
Joseph H. Janisch
Jonathan E. Jenz
John F. Kasimatis

STEVEN KOWSCH, JR.

PIANO
Jennifer Jenkins
Jennifer Kent

BASS
Lew Atkinson
Daniel R. Boyle
Kerry Glann
Stacy W. Haney
Dave Jarrell
Eric Kaufman
Aron V. Kujawski
Brook Larson
Brody McDonald
Shaun W. Moorman
Justin Orsley
C.C. Snyder
Marlin Wilford
Aaron J. Zink

Composition demands all of our
knowledge, skill, and imagination.
It also requires that we invest our
complete selves, especially our
emotions, in bringing the music to
be. Since this is impossible, the task
is to fail by as little as we can.

Music washes away from the soul
the dust of every-day life.” - Auerbach

Friday, October 8

6:30 p.m., Lecture – Mary Lou Zelazny. Fine Arts Center (Lecture Room 204).
Friday, October 8

7:30 p.m.
Exhibition Opening and Reception: Dorothy Ufer Bryan, School of Art and Hiroko

Saturday, October 9

10:00 a.m.
Lecture - When the Whole is Greater than the Sum of Its Parts: Some Thoughts on Collaboration

11:00 a.m.
Papers - William E. Lake Chair: Bryan Recital Hall

Pauline Oliveros and Joseph Penn live

Poetry: Cattlin

Joseph Penn

Lavry Lake

Pauline Oliveros and Joseph Penn

And Change to Stay the Same...

Stay the Same to Change...

Joseph Penn

Melodia (1959)

Toshio Hosokawa

Pauline Oliveros
doing Lissaing

Pauline Oliveros and Joseph Penn

Ohio Air

Pauline Oliveros

Deeper Squeeze

Kobacker Hall

9:00 p.m.

Creon G. Prentice, James Pectakis and Mark Sullivan

Composers' Workshops: Kristine H. Chinn, Benjamin Hubert, Elizabeth Hindle-Turner, Ian D. Millen

Gregory Spalding and Mary Lou Zeller

The exhibition will be accompanied by music for electronic tape by

Natsume Cagetti

Art & Time in Namuroc / Studies for Pong Piano

Horacio Salinas, Shorukian, and Choice of John Cage, Set in Steve Reich's Piano Phase Music

Tyno Nykopp, Leland: The Many Sides of Bill Evans: Triumphal Shimmer in His Composition and Improvisations

Papers - William E. Lake Chair: Bryan Recital Hall
2:30 p.m., Making Art, Making Music 1993: Renewing Spirituality. Bryan Recital Hall.
A discussion with Festival guests.

4:00 p.m.
KOBACKER HALL
PERCUSSION QUARTET (1991) .............................................. LORI DOBBS
Eric Sooy  Phil Washington
James Armstrong  Heath Shelton
Roger B. Schupp, conductor

HYPER MIX (1991) ............... JAMES AIKMAN AND DAVID DZUBAY
for electronic tape

EPICYCLES (1992) .................................................. STELLA SUNG
for piano four-hands
1. Allegro energico
2. Interlude
3. Andante con moto
4. Interlude
5. Presto

DIVERTIMENTO (1990) ............................................. FRANK LA ROCCA
for two pianos
KANTORSKI–POPE PIANO DUO
Vairie Kantorski and Ann Pope, piano
— Intermission —

JUMBLED MIRRORS (1992)* .................................. BRUCE J. TAUB
for saxophone quartet
SAX 4TH AVENUE
Stan George, alto  Kevin Heidbreder, tenor
Shannon Ford, alto  Jason Yoast, baritone

TRAVELING COMPANIONS (1980) ................. PAULINE OLIVEROS
for three or more percussionists and three or more dancers
Michael Bakan, Steven Cornelius,
Roger B. Schupp and Eric Sooy, percussion
Celesta Haraszi and Deborah Tell assisted by the
BGSU Performing Dancers
*World Premiere

"Is it not strange that sheep's guts should hole souls out of men's bodies?" — William Shakespeare,
Much Ado About Nothing

Lori Dobbins
photo by George Paterakis
The phenomenon of music is multi-faceted and is usually reduced in stature by verbal explanations.

Stella Sung
What a mysterious and wonderful thing music is. And to be involved in creating (or discovering) this art is a joy.

Bruce J. Taub
For me, music is a means by which we share our ideas and emotions. To provoke "some" kind of response is the most important aspect of music making.

Pauline Oliveros
To discover his or her true voice, a composer must challenge contemporary orthodoxy of language and style, and have the courage to pursue this path of discovery wherever it leads ... for it leads to self-knowledge, the artist's ultimate reward.

Bruce J. Taub
I have always felt that words alone were insufficient to express my deepest thoughts and emotions. This, and the strong desire to create things with my imagination that did not previously exist, are two of the reasons I compose.
Emily Freeman Brown, conductor
John Sampen, soprano saxophone

A GIFT OF MEMORIES (1992)
SINFONIA CONCERTANTE (1992)
RADICAL LIGHT (1990)

PHILHARMONIA PERSONNEL

While many must find some time for their art, some of us can make a living doing so. I am grateful for this privilege.

NATURE, RELIGION, AND MUSIC ARE ALL MANIFESTATIONS OF OUR井INART.

Good music makes the listener more acute in perception, more creative in realizing patterns, more adventurous, alert, and independent — more communicative and imaginative in dealing with the realities of life.

PHILHARMONIA PERSONNEL

TUBA
VITALY ROGOV
AMBASSADOR
DANIEL GREEN
VERONICA

CLARINET
SOPRANO SAX
HORN
WILLIAM MASON
BARITONE
WILLIAM ROBERTS
FLUTE
MICHAEL MASTERS
CORNET
SUSAN CRAMER
BASSOON
SUSAN CRAMER
TRUMPET
GORDON SMITH
TROMBONE
CHRIS SMITH
TROMBONE
CHRIS SMITH
OBERS
DEBORAH SCOTT
ALTO SAX
SUSAN CRAMER
"Concerto for Saxophone"

"WORLD PREMIERE"

This performance is part of the Transnational and the Austrian Series.

Saturday, October 9
KOBLECKER HALL
BOWLING GREEN PHILHARMONIA
8:00 p.m.

Sunday, October 10
11:00 a.m., Composition Seminar with Pauline Oliveros, Bryan Recital Hall.
COMPOSER AND ARTIST BIOGRAPHIES

JAMES Aikman's music has been honored by the AMC, ASCAP, Carnichael Competition, International Competition of the Groupe de Musique Experimentale de Bourges, American Symphony Orchestra League, Indiana University, Pasadena Arts and Indiana Arts Commissions, and the NEA. A former student of Michael Schelle at Butler University, Earle Brown at Aspen, and Frederick Fox at Indiana University, his music has been performed at many prestigious festivals in the United States and Europe. Aikman's work is published by MMB and JP Publications.

ROBERT ALDRIDGE teaches composition and theory at Brooklyn College Center for the Performing Arts. He earned a master's degree from the New England Conservatory and was a founding member of the Boston-based Composers in Red Sneakers. He has received fellowships from the NEA, New York Foundation for the Arts, and the Massachusetts Artists Foundation, was the composer-in-residence at the American Dance Festival, and has been a fellow at the MacDowell Colony. In 1989, he was chosen to represent the New York Foundation for the Arts Composition Fellows in a concert of his chamber music at the Lincoln Center Festival.

CAROL BARNETT, composer-in-residence with the Dale Warland Singers, lives and works in Minneapolis as a freelance composer, copyist and flutist. With performances from the Women's Philharmonic, Dale Warland Singers, Saint Paul Chamber Orchestra, Westminster Abbey Choir and the Ankor Children's Choir of Jerusalem, she has received numerous commissions, most recently from the American Choral Directors Association of Minnesota. A graduate of the University of Minnesota where she studied with Dominick Argento, Paul Fedler and Bernard Weiser, Barnett is a charter member of the Minnesota Composers Forum.

JENNIE BOOTH has exhibited her paintings at a number of Chicago galleries after graduating from the Cleveland Institute of Art in 1984. She had her first solo exhibition in 1990 at Artemesia Gallery. Booth currently lives in Brooklyn.

RICHARD BOULANGER is an associate professor at the Berklee College of Music, where he was recently honored with the President's Award. Active as a composer and performer, his compositions have been played and broadcast throughout the United States, Europe, Australia, Japan and Canada. In 1990, he served as a senior Fulbright lecturer in computer music at the Krakow Academy of Music. He holds a doctorate in computer music from the University of California (San Diego) and has studied composition with Hugo Norden, Roger Reynolds and Joji Yuasa and worked with F. Richard Moore, Barry Vercoe and Max Mathews in computer music. With recordings on the NEUMA and Centaur labels, Boulanger continues computer music research at the MIT Media Lab.

MARK Bunce, recording engineer/technician for MACCM and director of Recording Services at the College, holds a master's in composition from BGSU. He has been involved in recording for over 20 years, engineered several compact discs, and composed and engineered soundtracks for award-winning corporate videos and PBS signatures.

KRISTINE H. BURNS, a faculty member at the Oberlin Conservatory, is completing her doctorate at Ball State. With degrees from the University of Denver and Miami University, she has studied with David Foley, Donald Keats, Ernesto Pellegrini and Cleve L. Scott. The primary foci of her research and compositional efforts have been the history and application of algorithms for composition and extended vocal techniques. She has worked with Morton Subotnick, Joan La Barbara, Deborah Kavasch, the Bay Area Women's Philharmonic and Electric Phoenix.

STEPHANIE COOPER has had recent solo exhibitions of her sculpture at the Koehler Arts Center in Sheboygan and at the Toni Birkhead Gallery in Cincinnati. In addition to teaching at the Arts Academy of Cincinnati, she has for several years been an Ohio Arts Council artist-in-residence at elementary and secondary schools in Ohio. Cooper's work has been shown in numerous exhibitions throughout the region and has earned three individual artist Fellowship Awards from the Ohio Arts Council.

ELEANOR CORY, a faculty member at the Kingsborough Community College (CUNY), studied composition with Meyer Kupferman at Sarah Lawrence College, Charles Wuorinen at the New England Conservatory, and Chou Wen-chung and Bulent Arel at Columbia University. Awards from the NEA, New York State Council on the Arts, and Meet the Composer, and prizes from the Hollybrush and Kucyna International New Music Competitions are among her many accolades. She has received commissions and performances of her works from the New Jersey Symphony, Speculum Musicæ, Gregg Smith Singers, Washington Square Contemporary Music Series, Pittsburgh New Music Ensemble, Ursula Oppens, Aleck Karis, Patricia Spencer and Chris Finckel. Her music is recorded on CRI, Opus One and Advance, and is published by Phantom Press, the Association for the Promotion of New Music and ACA.

LOU COYNER is a professor at Chatham College where he teaches courses in the humanities and the arts, and serves as the chair of the Music Department and the Department of the Fine and Performing Arts. After early training as a jazz musician, his more recent works have been for large and small instrumental chamber ensemble, several of which are recorded on the Speculum and Grenadelia labels. Coyner has received grants and commissions from NEH, NEA, Pennsylvania Council on the Arts and various foundations and organizations.
JOSEPH KOYKKAR is a member of the Interarts and Technology faculty and music director for the dance program at the University of Wisconsin (Madison). He holds degrees from the Universities of Wisconsin (Milwaukee), Indiana and Miami, and has studied with John Eaton, Dennis Kam and John Downey. His compositions have been performed extensively throughout the United States and Europe by such contemporary music ensembles as North/South Consonance, Synchronia, Relache and Present Music. Among his honors are awards from ASCAP, an Individual Artist Award in Music Composition from the Wisconsin Arts Board, and grants from Meet the Composer and the American Music Center. Koykker’s composition are published by MMB, Belwin-Mills and See Saw Music, and recorded on the Northeastern and MMC labels.

FRANK LA ROCCA, professor of composition at California State University (Hayward), holds degrees in music from Yale University and the University of California (Berkeley). His awards include an NEA Composer’s Fellowship, a Young Composers’ Award and Standard Awards from ASCAP, and grants from Meet the Composer, California Arts Council and the AMC. His music has been heard extensively throughout the United States and Europe, with recent and upcoming performances by the Hollywood Bowl Orchestra, Richard and John Contiguigia, and the Alexander String Quartet. He is published by Fallen Press and Dorn Publications, and has been recorded on CRI and CRS. La Rocca serves as executive director of Composers, Inc. of San Francisco.

DAVID S. LEFKOWITZ, a student of Samuel Adler and Joseph Schwantner, attends Eastman as a Sproull Fellow and will receive a Ph.D. in 1994. A former student of Karel Husa and George Crumb, his honors include awards from ASCAP, Fukui International Harp Music Awards Competition, ALEA III International Competition, Society for New Music’s Brian M. Israel Prize, NACUSA Competition, ASCAP and the Guild of Temple Musicians Competition. His Hommage à Husa was performed at the 1993 SCI convention and his string quartet, Four Works, Exhibited, is scheduled to be performed during the 1993-94 season of the Society for New Music and NACUSA. Lefkowitz currently has a Meet the Composer residency at Honeoye Central School.

IAN D. MELILISH received a doctorate in composition from York University in 1989. With performances of his music in Great Britain, Holland, Denmark and Poland, he continues to compose electroacoustic works for video and performer. Mellish is currently a sound technician for the new music ensemble, Icebreaker, which will open the 1994 Bang On A Can Festival at Lincoln Center.

JAMES MOBBERLEY is professor of music and director of the Music Production and Computer Technology Center in the Conservatory of Music at the University of Missouri-Kansas City. He received his doctorate from the Cleveland Institute, where he studied with Thomas Bosh, Roger Hannay, Donald Erb and Eugene O’Brien. Currently, he serves as the Kansas City Symphony’s Composer-in-Residence, advising Music Director William McAloughlin on selection of new scores for performance. Awards include a Guggenheim, the Rome Prize, a Fellowship from the NEA, and the Lee Ettelson Composers Award. Mobberley has received commissions from the Barlow Endowment, St. Louis and Kansas City Symphonies, Storv Brook Contemporary Music Ensemble and numerous others.

ROBERT MUELLER teaches composition, theory and piano at the University of Arkansas. His music has been performed nationwide by the orchestras of Cincinnati, Arkansas and Lansing, and at the Music Festival of Arkansas, Southwest Contemporary Music Festival, Society of Composers, Inc., International Double Reed Society and College Music Society national and international conferences. He has studied with Joel Hoffman, Jonathan Kramer and Marilyn Shroade, receiving degrees from the Cincinnati Conservatory, BGSU and Northern Michigan University. Mueller’s music has been recorded on the CRS and KMS labels.

Known internationally as a composer, accordionist and teacher, PAULINE OLIVEROS’ work in improvisation, electronic techniques, teaching methods, myth and ritual, and meditative and physical-consciousness raising has changed the course of American music. Since leaving the University of California (San Diego) in 1981, she has directed the Deep ListeningTM program for the Oliveros Foundation, and developed a compositional style which typically emphasizes attentional strategies, musicianship and improvisational skills. With world-wide performance credits, Oliveros was honored by a retrospective of her music in 1985 at the Kennedy Center for the Performing Arts in Washington, D.C. Her written work has been anthologized in Software for People, and her recorded work is available on 17 albums from various labels.

GLENN G. PALMER holds degrees from Brigham Young University and The University of Michigan where his teachers were Leslie Bassett, William Albright and George Wilson. He has had performances throughout the Midwestern and Western United States, and received two commissions from the Barlow Endowment. The most recent commission, Elysian Spheres, Symphony for Band was written for The University of Michigan Symphony Band. Palmer is also active as a conductor and pianist of contemporary literature, and is published by Roncorp.

DONALD PASQUELLA is an associate professor of film at Southern Methodist University. He is also an independent producer of film, video and multi-image presentations who has worked with clients coast-to-coast in government, corporate and educational communications. A grant recipient from the Southwest Creative Film Center, NEA and the Ohio Arts Council, Pasquella’s credits include a research appointment at the Center for Advanced Visual Studies at MIT.
GREGORY E. SHENHOF is the chairman of the music department at the University of Hawaii at Manoa and served as a member of the New York Philharmonic. He received his degrees from the University of Illinois at Urbana-Champaign, where he studied with John Gould and completed his doctoral degree in 1985. Since then, he has been active as a composer and musicologist in Europe and the United States. His research interests include the influence of technology on music and the development of new musical forms. He has published several books on these topics and has given lectures and workshops at universities worldwide.
STELLA SUNG, assistant professor of music at the University of Central Florida, received degrees from the Universities of Michigan, Florida and Texas (Austin). She has been the recipient of awards from the NEA, ASCAP, Florida State Music Teachers Association, Orlando Arts Council and other organizations. Performances of her works include premières at the Phillips Collection in Washington, D.C., the Schauspielhaus in Berlin, and on radio broadcasts for WNYC-New York, WGBH-Boston and the Bavarian Radio in Munich. Sung's work is published by Southern Music Company and Theodore Presser.

MARTIN SWEIDEL, associate professor of composition and director of electronic music at Southern Methodist University, has received grants from Meet the Composer, the Ohio Arts Council and the NEA. His compositions have been performed in concerts throughout the country and have been recorded for CCG/CAGE Records, NPR and the Australian Broadcasting Corporation. Sweidel's commercial music includes electronic scores for the film, The Last Witness, and the documentary, Adventures on the Planet Earth.

BRUCE J. TAUB is the editor-in-chief for C.F. Peters and editor of the SCI Journal of Music Scores. For many years, he was a bassoonist with the Composers Ensemble and in 1974 received a DMA from Columbia University where he studied with Mario Davidovsky, Vladimir Ussachevsky, Jack Beeson and Chou Wen-chung. Taub has received numerous prizes and awards for his compositions which include music for solo instruments, chamber ensemble, orchestra, tape, computer, ballet and two operas. His music is published by Music for Percussion, ACA and C.F. Peters.

PETER TERRY is an associate professor at California State University (Los Angeles), where he serves as director of the computer music studios. He holds degrees from the Universities of Michigan and Texas (Austin), and BGSU. He has studied composition with George Wilson, Christopher Rouse, William Kraft, Marilyn Shrude and Donald Granath, and worked with Burton Beerstein and Russell Pinkston in computer music. Widely performed in the United States and Europe, he is the recipient of numerous honors and awards, including ASCAP Foundation Grants, an Austin Open Theater Award and the Roy Cane Award for Creativity in the Arts. Terry performs on electronic wind instruments in the duo Electro-metamorphosis with keyboardist Lucia Ounnau.

AUGUSTA READ THOMAS studied at Northwestern, Yale and the Royal Academy of Music in London. She was a fellow of Radcliffe College and is at present a Junior Fellow at Harvard University. She will be joining the composition faculty at Eastman next fall. She has received prizes and grants from ASCAP, BMI, NEA, American Academy of Arts and Letters, the Guggenheim, Naumburg and Fromm Foundations, and the Barlow Endowment. Thomas’ works have been performed by the orchestras of New York City, Philadelphia, Rotterdam, Dallas, Moscow, Seattle, Long Beach and Louisville, the National Symphony, New Jersey Symphony, Bay Area Women’s Philharmonic, Cleveland Chamber Symphony, Erotica Trio and the Fischer Duo.

DAVID VAYO is an assistant professor at Illinois Wesleyan University, where he teaches composition, theory and Latin-American music, and coordinates the New Music Cafe concert series. He also serves as membership chair for SCI. He has received awards from ASCAP, the American Academy and Institute of Arts and Letters, AMC and NACUS. Performances of his music have taken place in New York, Moscow, Sao Paulo, Toronto and Los Angeles, and by the St. Louis Orchestra under Leonard Slatkin. Vayo is active as a pianist as well, and recently performed the world premiere of a major work by American composer Arthur Farwell.

JOELLE WALLACH earned degrees in composition from Sarah Lawrence, Columbia and the Manhattan School of Music under Meyer Kupferman, Jack Beeson and John Corigliano, respectively. In addition to her compositional activities, she has performed as a singer and pianist, has done improvisational work for major dance companies, and has taught at universities. She regularly appears as a commentator and lecturer speaking about her own music and that of other living composers, as well as on standard and less frequently heard repertoire at the New York Philharmonic. With numerous first place awards in prestigious international composition competitions, Wallach’s works are heard frequently in the United States and abroad.

LYNN WHITNEY, associate professor of photography at BGSU, received her MFA from Yale University School of Art in 1985. Her work is exhibited regularly on the national level and is in the collections of the Southeast Center for Photographic Study, the Toledo Museum of Art and the Yale University Sterling Library.

MARY LOU ZELAZNY lives and works in Chicago, where her paintings have gained widespread critical acclaim. She has had solo exhibitions at the Rockford Art Museum, Roy Boyd and Peter Miller Galleries, and is represented by the Roy Boyd Gallery. In addition to showing work in numerous group exhibitions, she has been the recipient of an Arts Midwest/NEA Regional Visual Arts Fellowship and a Dorland Mountain Colony Residency.
STEVEN CORNELIUS, assistant professor of music composition/history (ethnomusicology), earned degrees from the University of Wisconsin, Manhattan School of Music and the University of California (Los Angeles). He has taught at the University of Wisconsin and New England Conservatory, and serves as adjunct faculty at the Bruckner-Konservatorium in Austria. An active percussionist and sponsor for Latin Percussion, Inc., his professional credits range from Radio City Music Hall, to the Metropolitan and New York City Operas, to African/Caribbean folkloric performances. He has recorded on the Deutsche Grammophon, GM and CRI labels.

ANN CORRIGAN 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 National and American Public Radio, in addition to recording for Access Records. A former staff instructor for BGSU and the Creative Arts Program, Corrigan is currently completing a doctorate at the University of Cincinnati.

STAN GEORGE, director of bands at Elmwood Schools, earned degrees in music performance and music education from BGSU. He has performed professionally for the past eight years, appearing with such artists as Steve Allen and Slide Hampton, and has toured the United States and Europe with a variety of groups and ensembles, including the highly experimental and progressive Proof of Utah. George has also appeared as a soloist with the Toledo Symphony as a winner of their Young Artist Concerto Competition.

CELESTA HARASZTI is one of the leading soloists of the avant-garde dance world. She has firmly established herself as an undaunted collaborator with many internationally-known composers and directors of multi-media productions. She has a uniquely individual virtuoso style that combines the strength of an athlete with the grace of ballet and is noted for her dramatic ability to establish a perfect equilibrium between music and dance. Featured in such festivals as Spoleto USA and Electronic Music Plus, she has studied with Gus Solomons, Jr., Viola Farber, Alwin Nikolais, Murray Lewis and Bill Evans.

KEVIN HEIDBREDER earned degrees from Illinois Wesleyan and BGSU. He has taught and performed professionally for the past ten years, has toured the United States and Switzerland with various saxophone ensembles, and won first prize at the 1991 Fischoff Chamber Music Competition. Heidbreder has also appeared with the Toledo Symphony and is a member of the Toledo Concert Band.

PAUL HUNT, associate professor and chair of music performance studies (trombone), holds a performer's certificate and doctorate in performance and literature from Eastman. Primary teachers were E.D. "Buddy" Baker, Vern Kagarice and John Marcellus. He has made ensemble appearances with the Chicago-based Music of the Baroque Ensemble and the Eastman Wind Ensemble; a New York solo debut performance at Weill Recital Hall; and solo appearances with the United States Navy Band. His published arrangements and original compositions appear in the catalogues of PP Music and Bonsteel Music, and he has served as a literature reviews editor for the Journal of the International Trombone Association. Hunt is a member of the Bowling Green Brass Quintet and has recorded on the Capstone label.

KENLEY INGLEFIELD, professor of music composition/history (theory and orchestration), holds degrees from Eastman, the American University and Cincinnati Conservatory. The former first trombonist with the Evansville Philharmonic and Toledo Symphony, he has also played euphonium in the United States Army Band and Eastman Wind Ensemble. With numerous transcriptions and arrangements for band, chamber ensembles and euphonium to his credit, Inglefield directs the Bowling Green Brass Choir.

THE KANTORSKI-POPE PIANO DUO was formed in 1988 by pianists Valerie Kantorski and Ann Pope, faculty members in the Creative Arts Program at BGSU. Kantorski is the pianist with the Toledo Symphony and a noted chamber musician, having appeared at Carnegie Hall and the Salzburg Music Festival. Pope is a published arranger and has appeared as soloist with the orchestras of Chattanooga and Perryburg. The Duo has received several first prizes in the OMTA/Graves Piano Competition, Teachers Division. In collaboration with visual artist Joan McKee, the Duo was awarded the Virginia E. Scharf Residency in the Performing Arts from the Toledo Museum of Art.

WILLIAM E. LAKE, assistant professor of music composition/history (theory), oversees the master's theory program and teaches theory and aural skills. He 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 In Theory Only, he has presented his research at several national conferences and has had his articles published in several of the foremost music theory journals. Lake currently serves as editor of the Contemporary Music Forum.

SHARAN LEVENTHAL, a member of the Boston Artists' Ensemble and the award-winning duo, Marimolin, is known internationally as a champion of contemporary music. She is a winner of the Kranischsteiner Musikpreis and has recorded all of Virgil Thomson's violin/piano literature. Equally active in traditional venues, Leventhal has performed with the Muir Quartet and the Boston Chamber Music Society. In 1992 she appeared as a soloist with the Boston Pops Esplanade. This season Leventhal will present seminars at Princeton University, the Manhattan School of Music, Royal College of Music in London, Rotterdam Conservatory and the Bruckner Konservatorium.
The entire musical content of the Toledo Symphony Orchestra’s repertoire is performed by volunteer musicians who, through their dedication, contribute significantly to the cultural life of the region. The orchestra’s commitment to music education and community engagement is evidenced by its outreach programs, which include school concerts, masterclasses, and community performances. These initiatives aim to inspire and educate young musicians and foster a love for the arts among future generations.

Under the leadership of conductor and music director Charles R. Frack, the Toledo Symphony Orchestra has achieved a level of artistic excellence that is recognized both locally and nationally. The orchestra’s performances are characterized by a deep sense of musicality and artistic integrity, which has earned it critical acclaim and a reputation for excellence.

In addition to its core concert season, the Toledo Symphony Orchestra presents a variety of special events, including pops concerts, family-friendly performances, and collaborations with other artistic disciplines such as dance and visual arts. These events aim to attract a diverse audience and introduce new audiences to the joy of live music.

The Toledo Symphony Orchestra’s commitment to connecting with the community is evident in its ongoing partnership with local schools and educational programs. The orchestra offers residencies and masterclasses at local universities, providing students with the opportunity to perform alongside professional musicians and gain valuable artistic insights.

The Toledo Symphony Orchestra’s extensive programming, coupled with its dedication to education and community engagement, makes it a vital cultural force in the Toledo area and a cherished part of the cultural fabric of northwestern Ohio.
Daniel Saygers, trombonist with the Tower Brass Quintet, earned a bachelor’s from BGSU. He is an active choral conductor and arranger, and a teacher of both music and mathematics. He has performed with the Toledo Symphony, the Toledo Jazz Orchestra, and with such noted jazz artists as Clark Terry, Marian McPartland, Betty Carter and Zoot Sims.

David Saygers, instructor of music performance studies (tuba) at BGSU and faculty member of the University of Toledo, has been a tubist with the Tower Brass Quintet since 1981. He is also coordinator of music education for the Toledo Museum of Art. He holds degrees from The University of Michigan and BGSU, and is also a composer and arranger whose works are heard on the Tower Brass concerts and recordings.

Roger B. Schupp, assistant professor of music performance studies (percussion), holds both a bachelor’s and master’s in performance from Central Missouri State University, and is a candidate for a doctorate in percussion performance/jazz emphasis at the University of Texas (Austin). He has performed in a variety of ensembles including the Austin and Nashville Symphonies, the Kansas City Civic Orchestra and Oryland U.S.A., where he was also a show leader, writer and arranger. He has recorded and/or appeared in concert with such diverse performers as Amy Grant, Marvin Hamlish, Bob James, Ronnie Milsap, Tommy Tune, the Broadway touring company of A Chorus Line, and the Royal Ballet of London.

Bernice Schwartz, hornist with the Tower Brass Quintet since its founding in 1979, is a graduate of Ithaca College and BGSU. She has also studied on scholarship in London with hornist Alan Civil. She is a member of the Ann Arbor and Northwood Symphonies, and teaches instrumental music for the Springfield, Ohio School District, which recently honored her as Educator of the Year.

Alan Smith, professor of music performance studies (cello), is a graduate of the University of Texas and a former faculty member at the Universities of North Carolina and Arizona, and Oberlin Conservatory. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Abilene and Midland-Odessa orchestras. Smith has performed solo recitals throughout North America, including the Phillips Collection and the National Gallery of Art. Ensemble performances have included the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. He is currently a member of the Bowling Green String Quartet.

Herbert Spencer, professor of music performance studies (horn) and coordinator of brass and percussion, is an active guest soloist, clinician and recitalist throughout the United States and Europe. He received degrees from Eastman and Ithaca College, and was solo hornist with the United States Coast Guard Band. He has performed with the Buffalo, Cleveland, Eastern Connecticut, Hartford, Rochester, New Haven and Toledo Symphonies, as well as the Belgian Radio/Television Philharmonic Orchestras. He has been a visiting professor of horn at The Royal Conservatory of Music in Brussels for the past 14 years and is a research and development consultant for many horn manufacturers worldwide. He is a member of Venti Da Camera and the Bowling Green Brass Quintet.

Suzanne Thierry serves as administrative assistant for the MACCM and instructor of music performance studies (flute) at BGSU. She received graduate degrees in music history and performance from BGSU. A former editor of the American Secondary Education Journal, she has studied with Judith Bentley and Sheryl Cohen, and participated in master classes of Samuel Baron, Alain Marion and Jean-Pierre Rampal. An active flutist and pianist in the Toledo area, Thierry has been heard on both National and American Public Radio, and was a guest artist on the recent Crane Festival of Newmusic.

Donald M. Wilson, professor and acting chair of composition/history (composition), studied with Karel Husa and Robert Palmer at Cornell University, and Gunther Schuller at Tanglewood. He was program director of WHYY-FM (now WHYY-FM) in Philadelphia prior to coming to BGSU in 1967. Performances of his music have taken place at the Composers Forum in New York, at the Festival in Cleveland and at many other new music festivals throughout the United States. Honors and awards include a Bears Prize and an OMTA Award. In addition to teaching composition, theory and orchestration, Wilson produces the annual New Music Festival Radio Series for national distribution.

Hong-Mei Xiao, assistant professor of music performance studies (viola) and member of the Bowling Green String Quartet, was the first-prize winner of the Geneva International Music Competition and Patek Philippe Grand Prize. She has performed extensively in Eastern Europe as a United States Artistic Ambassador, with additional solo and orchestral credits throughout Europe, the Far East and North America. As a frequent soloist with l’Orchestre de la Suisse Romande, she has won critical acclaim for the Swiss premiere of Alfred Schnittke’s Viola Concerto. Her performances and recordings have been broadcast on radio and television throughout the world. Xiao received degrees from the Shanghai Conservatory and SUNY (Stony Brook).

Jason Yost, assistant band director at St. John’s High School in Toledo, earned a bachelor’s in music education from BGSU. He has performed professionally throughout the Midwest, including solo performances with the Toledo Symphony as winner of the Young Artist Concerto Competition and on Toledo’s PBS network. He has served as principal saxophonist for many university and intercollegiate ensembles and continues to appear regularly with area ensembles.
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For further information regarding activities and events sponsored by the MidAmerican Center for Contemporary Music, contact:

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