15th Annual Music & Art Festival

October 13-15, 1994
Bowling Green State University
College of Musical Arts
Fine Arts Center
15th annual New Music & Art Festival

OCTOBER 13-15, 1994
College of Musical Arts
Fine Arts Center
Bowling Green State University

SPECIAL GUESTS
John Corigliano, composer
Janet Ballweg, artist
Larry Cressman and Gustavo Matamoros, artist and composer
Rob Gartzka and Kathie Johnson, artists
Joyce Eastlund Gromko, music educator

STUDENT ENSEMBLES
Bowling Green Philharmonia – Emily Freeman Brown, conductor
Fall Wind Ensemble – Bruce Moss, conductor
Kusuma Sari Gamelan Ensemble – David Harnish, director

FEATURED COMPOSERS/PRESENTERS
Michael Albaugh, William Albright, Michael Angell, Benjamin Boone,
Kristine H. Burns, Burton Beerman, Evan K. Chambers,
Michael Daugherty, Anne Deane, Wallace DePue, Eric Dries,
Ellen Fishman-Johnson, Glenn Hackbarth, Jeffrey Hass,
Deborah Kavausch, David Kechley, Robert Keefe, Keith Kothman,
Pamela A. Madsen, David Mattingly, William H. Meadows,
Lawrence Moss, David Stock, Alfonso E. Tenreiro,
Donald M. Wilson and Todd Winkler

EXHIBITIONS
Environmental Response/Ecological Action – Larry Cressman,
Elizabeth Fergus-Jean, Robert Lazuka and Gustavo Matamoros

Making A New World Out Of An Old One – Rob Gartzka,
Joyce Eastlund Gromko, Kathie Johnson and the children
of Bowling Green

Paintings and Prints by Janet Ballweg
15TH ANNUAL NEW MUSIC & ART FESTIVAL

THURSDAY, OCTOBER 13

3:30 p.m., COMPOSITION SEMINAR:
   John Corigliano, Music Technology Studios

6:30 p.m., CONCERT:
   Boone, Desne and Hass, Bryan Recital Hall

7:30 p.m., EXHIBITION OPENING:
   Paintings and Prints by Janet Ballweg, Kennedy Green Room

8:00 p.m., CONCERT:
   Albright, Corigliano, Daugherty and Meadows, Kobacker Hall

FRIDAY, OCTOBER 14

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

10:30 a.m., CONCERT:
   Albaugh, Kechley, Keefe and Winkler, Bryan Recital Hall

2:30 p.m., CONCERT:
   Corigliano and Stock, Kobacker Hall

6:30 p.m., LECTURE:
   Larry Cressman and Gustavo Matamoros, Fine Arts Center, Room 204

7:30 p.m., EXHIBITION OPENING/RECEPTION:
   Environmental Response/Ecological Action. Installations, paintings and sculpture that examine our conflicted relationship with nature by artists Larry Cressman and Gustavo Matamoros, Elizabeth Fergus-Jean and Robert Lazuka. Dorothy Uber Bryan Gallery

   Making A New World Out Of An Old One. Artists Rob Garzke and Kathy Johnson, music-educator Joyce Eastlund Gromko and the children of Bowling Green will present a sculpture made from discarded/recycled materials and original compositions. School of Art Gallery

   Beerman, Burns, Hackbarth and Kavasch, Kobacker Hall

SATURDAY, OCTOBER 15

11:00 a.m., PAPER PRESENTATION:
   Chambers, Dries, Fishman-Johnson and Madsen.
   William E. Luka, chair, Bryan Recital Hall

2:30 p.m., PANEL:

4:00 p.m., CONCERT:
   Angell, DePue, "Kothman, Moos and "Wilson.
   Kobacker Hall

8:00 p.m., CONCERT:
   Corigliano, "Mattingly and Tenerstro. Bowling Green Philharmonics, Kobacker Hall

7:30 p.m., Exhibition Opening. Kennedy Green Room.
   Paintings and Prints by Janet Ballweg.

3:30 p.m., Composition Seminar with John Corigliano. Music Technology Studios (room 2102).

6:30 p.m.
   Bryan Recital Hall

GENESIS: A GEYER'S POEM (1990) ................. BENJAMIN BOONE
   for French horn and piano
   Herbert Spencer, horn
   Richard Cioffi, piano

POSITIVE THINKING (1993) .................. ANNE DEANE
   for alto flute and tape
   Suzanne Thierry, alto flute
   Slides of human cells by Dr. Mary Ann Jordan of Dr. Leslie Wilson's Microtubule and Pharmacology Lab. University of California at Santa Barbara

SUBSURRANO (1993) ...................... JEFFREY HASS
   for oboe and computer-generated tape
   John Bentley, oboe

As a composer, I attempt to keep alive the best of the past, redefining it from a contemporary perspective, while at the same time searching for new and innovative ideas.

Get down to it,
Make it clear,
To say through music what I Can’t verbalize in life,
And to thrive on every Moment of the process.

I do not think of myself as a composer of electronic music. I write works for both electronic and acoustic mediums and find that experiences with each influence the other. My compositional approach and judgment do not change from one medium to the other.

*World Premiere
Rustles of Spring* (1984)……. WILLIAM ALBRIGHT
for saxophone, flute, violin, cello and piano
I. Vernal Equinox
II. The Wedding Dance (after Breughel, 1566)
III. Solar Eclipse
IV. Spring’s End, July 9: in memoriam

John Sampen, alto saxophone
Vasile Beluska, violin
Judith Bentley, flute
Alan Smith, cello
Marilyn Shropse, piano
Mark Munson, conductor

Commissioned for saxophonist John Sampen and Gary Louie in collaboration with the Midwest Center for Contemporary Music, The Contemporary Ensemble (Rice University) and the California E.A.R. Unit with a grant from Meet The Composer/Reader’s Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lisa Wallace-Reader’s Digest Fund

9:00 a.m., Panel — Composer to Composer: A Dialogue with John Corigliano. Kobacker Hall.
Donald M. Wilson, moderator.

Music is the output of my emotions. It brings peace and understanding to everything I do, feel and endure in the challenge of life.

New compositions provide an opportunity for interaction between composer, performer and audience. This human interaction is always varied and can lead to the creation of new relationships and to the continued growth of older ones. This is the most interesting and rewarding aspect of being a composer.

What a wonderful thing to animate sound through:
... expressivity
... generosity
... beauty
... logic
... individuality
... and
... romance

It has been fashionable of late for the artist to be misunderstood. I think it is the job of the composer to reach out to his audience with every means at his disposal... Communication of his most important ideas should be the primary goal.

Since childhood I have marvelled at how music can express everything from the deepest, most profound human emotion to the meaningless joy of pure sound.

Last summer, I had a choice of traveling to Baymouth to hear the Wagner “Ring Cycle”, or traveling to Las Vegas to attend the International Elvis Impersonators Convention. I chose Las Vegas.

As creators of music we must not lose sight of the historical significance of the composer/performer tradition. All serious composers should have the capacity to perform, whether it be classical or popular music.

RUSTLES OF SPRING* (1984)
by William Albright

POEM IN OCTOBER (1976)……. JOHN CORIGLIANO
for tenor and eight instruments text by DYLAN THOMAS

Robert D. Bracey, tenor
Paul Makara, violin
Vasile Beluska, violin
John Bentley, oboe
Hong-Mei Xiao, viola
Edward Marks, clarinet
Alan Smith, cello
Vincent Corrigan, harpsichord
Emily Freeman Brown, conductor

Intermission

TERMINUS (1988)……. WILLIAM H. MEADOWS
for electronic tape

DEAD ELVIS (1993)……. MICHAEL DAUGHERTY
for bassoon and chamber ensemble

Jeffrey Lyman, bassoon
Mary Natvig, violin
Jeff Hatley, double bass
Edward Marks, clarinet
Kenley Ingelfield, conductor

*World Premiere

10:30 a.m.
Bryan Recital Hall

THE SEARCH FOR ETERNAL ESSENCE (1993)……. MICHAEL ALBAUGH
for solo flute

Kathleen M. Hill, flute

Winner of the 27th Annual BSU Competition in Music Performance (Composition Division)

WINTER BRANCHES: A SONATA FOR CELLO AND PIANO (1996)……. DAVID KECHLEY
I. Branching Out
II. Crystal Branches
III. Branches in the Wind

GUARNERI DUO
Alan Smith, cello
Diana Smith, piano

SNAKE CHARMER (1991)……. TODD WINKLER
for clarinet and electronics

I. Mimic
II. Snake Charmer
III. Ripples

Burton Beerman, clarinet

DANSE MACABRE (1992)……. ROBERT KEEFE
for flute and percussion

I. Sans enaves et montant
II. Avec un courant intérieur
III. Très fort et imitable

Judithe Bentley, flute
Roger B. Schup, percussion
Friday, October 14

2:30 p.m.  
Kobacker Hall

SAX APPEAL (1990)  
DAVID STOCK

for saxophone quartet
Set Up
Blues
Sarabande
Jump

TRANSCONTINENTAL SAXOPHONE QUARTET
Russell Peterson, soprano  
M. Amanda Matterne, tenor  
Marco Albonetti, alto  
Yannis Miralis, baritone

GAZEBO DANCES (1978/83)  
JOHN CORIGLIANO

for band
1. Overture
2. Waltz
3. Adagio
4. Tarantella

FALL WIND ENSEMBLE PERSONNEL
PICCOLO  
C. Paul Heine
FLUTE  
Stephanie Gerst
Soprano Saxophone  
Deanne Hinke
Tenor Saxophone  
Agnit Biringer
Tuba  
Julie Ford
Trombone  
Philip Wells
Baritone Saxophone  
Scott Brin
Bass Clarinet  
Kathleen Brink
C. Paul Heine

FALL WIND ENSEMBLE
Bruce Moss, conductor

6:30 p.m., Lecture — Larry Cressman and Gustavo Matamoros. Fine Arts Center (room 204).

7:30 p.m., Exhibition Opening and Reception.  
Environmental Response/Ecological Action
Installations, paintings and sculpture that examine our conflicted relationship with nature by artists Larry Cressman and Gustavo Matamoros, Elizabeth Fergus-Jean and Robert Lazuka. Dorothy Uber Bryan Gallery

Making A New World Out Of An Old One
Artists Rob Gartzka and Kathie Johnson, music-educator Joyce Eastlund Gromko and the children of Bowling Green will present a sculpture made from discarded/recycled materials and original compositions. School of Art Gallery

Friday, October 14

9:00 p.m.  
Kobacker Hall

PASSAGE (1991)  
GLENN HACKBARTH

for piano, percussion and tape
Valrie Kantorski, piano
Roger B. Schupp, percussion

THE ENCHANTED CASTLE (1993)  
KRYSTIE S. BURNS

for amplified soprano and text by AMY LOWELL  
Deborah Kavasch, soprano

BEE! I'M EXPECTING YOU (1996) .  
DEBORAH KAVASCH

for solo soprano
Deborah Kavasch, soprano

DEBORAH KAVASCH

for solo soprano
Deborah Kavasch, soprano

SOLIODOY (1981)  
DEBORAH KAVASCH

for solo soprano
Deborah Kavasch, soprano

MEDITATIONS* (1994)  
BURTON BEERMAN

for electric clarinet and dancer
1. Holy Moments
2. Jive
3. The Garden
4. Again, jassing

ELECTRIC ARTS DUO
Burton Beeran, electric clarinet
Celeste Haraszt, dancer
Kathryn Humphrey, dancer
Keith Hofacker, lighting designer

*World Premiere

Saturday, October 15

11:00 a.m., Papers — William E. Lake, chair. Bryan Recital Hall.

Even K. Chambers, Contemporary Music and the Concert Ritual: An Attempt at Recontextualization of Meaning
Pamela A. Madsen, Recreating the Womb: Towards a Feminine Form In Music
Ellen Fishman-Johnson, The Movement of Sound in Space: An Update
Eric Dries, Postmodern Narrative and the Music of John Zorn

A discussion with Festival guests.
4:00 p.m. 
Koebacker Hall

SURFACE INVENTIONS* (1994) KEITH KOTTMAN
for solo piano
I. Mobile
II. Persistent
III. With Retraction
IV. Mercurial
V. Extremely Subdued
VI. Flabby
Lucia Urru, piano

QUICK 'N DELICIOUS (1992) MICHAEL ANGELL
for trombone and digital reverberation unit
Paul Hunt, trombone

SONGS OF THE EARTH AND SKY (1990) LAWRENCE MOSS
for chamber ensemble and tape text by KENNETH REYNOLDS
I. Prologue
II. Spring Morning
III. Summer Night
IV. Autumn Silences
V. Winter Night
VI. Drunken Heaven
VII. Epilogue
Ann Corrigan, soprano
Vasile Beluksa, violin
Valerie Kantorowski, piano
Edward Marks, clarinet
Ann Pope, piano
Manilyn Shrode, conductor

Introduction

EIGHT TEXTURES OF LOVE* (1994) WALLACE DEPUE
for soprano and piano
One
People And Flowers
The Lowly Dandelion
The Lost Sunbeam
I Think Of You
The Rebel
When You're Away
You Have Rhythm
Deborah Kashefski, soprano
Mark Munson, piano

STABLE VI* (1993) DONALD M. WILSON
for gamelan
KUSUMA SARI GAMELAN ENSEMBLE
Holly Allatker
Gina Cano
Adam Domene
Nikola Gachter
Joyce Eastland Gromko
Scott Hafferkamp
Robert Jergens
Tobias Morrison
Mary Nativig
Jeffrey Ohlmann
Brenda Pettigrew
*Faculty member
John Rizzo
Jason Major
Eric Sosny
Jennifer Tieto
Jessica Winger
David Hamish, director

If you look across historical and cultural boundaries, it becomes impossible to define music in any type of universal, objective way. A composer can only define new possibilities.

Narrative music is a delicacy to be savored with rap attention. It distills truth into potent shots of sound. Its entrées and desserts are an endless choice. Consume, listen, enjoy.

Art consists in making public what had been private.

It has never been my penchant to write a composition, but rather, a work of art that stimulates, moves, or at least, entertains those who hear it.

Whenever I write about my music I end up writing about God, so all I can say is thank you Lord for being my source of comfort and inspiration.

8:00 p.m.
Koebacker Hall

BOWLING GREEN PHILHARMONIA
Emily Freeman Brown, conductor

IMAGEN DE LUZ (1991) ALFONSO E. TENREIRO
for orchestra

CONCERTO FOR PIANO
AND ORCHESTRA* (1993) DAVID MATTLINGLY
Lontano

David Mattingly, piano

Intermission

SYMPHONY NO. 1 (1988/89) JOHN CORIGLIANO
for orchestra
Apologia: Of Rage and Remembrance
Tarantella
Chaconne: Giulio's Song
Epilogue

Vincent DeVries, piano

*World Premiere

PHILHARMONIA PERSONNEL (rotating)

VIOLIN I
Daniel Szewczak
Stephanie Belz
Sherry Buchholz
Jason DePue
Ursula Fingall
Andrew Jurek
Carla Inoue
Shelly Miller
Sara Nolz
J. Young Rehe
Rose Toleno
Vanessa Varl

VIOLIN II (CONT)
Richard Walsford
Joan Yudin
Simona Bora
Scott Salter
Rachel Ferrer
Carina Fraser
Tina Hayes
Christina Joll
Jodi Marziale
Lori Raitz
Adrian Salanga
Kimberly Vargo

VIOLIN II
Laszlo Benedek
Stefan Beck
Laura Hoit
Stacy Houghton
Ronnie Jones
Sarah Long
Ellen Lowe
Heidi Schlem

CELLO
Cain Musafta
Greg Hickey
James Hiltun
George Enescu
Jennifer Silver

BASS
Timothy Ishara
Norman Daclarchowder
Wasim Husary
Emily Rupp
Dona Steinmetz

CLARINET
Patty Arick
Heather Guelden
Panaiela Teyler
Gregg Jensen

TRUMPET
Megan Compton
Jason Dorsain
Katherine Massouh
Ryan Rottner

TROMBONE
Kevin Caron
Chris Hella
Carly Jacobs
Troy Marsh

HORN
Cynthia Dunais
Jennifer Goo
Whitney Hanes
Jeffrey A. Ottmann

CELESTE
Kathleen Boll
Ben Hausen

TIMPANI
Heath Stetson
Phil Washington

Percussion
Rob Carpenter
Rick Horick
James Howald
Michael Sanders
Scott Thomas
Walter Tucker

Pianoforte
Vincent DeVries
Assistant Conductor
Christine E. Meyers

Conductor
John Corigliano

*Principal

Saturday, October 15

Saturday, October 15
COMPOSER AND ARTIST BIOGRAPHIES

MICHAEL ALBAUGH, from West Liberty, W.Va., is a third-year graduate student majoring in composition at BGSU. He holds a bachelor's in music education and guitar performance from West Liberty State College. Composing for all mediums, his works have been performed by various ensembles and have been featured in BGSU theatre productions. Most recently his Moving Through Darkness was premiered by the Lancaster Festival Orchestra. His composition teachers include Burton Beaver, Marilyn Shrade and Donald M. Wilson.

WILLIAM ALBRIGHT, composer and performer, has composed and performed widely in the United States. Although he has premiered over 30 new works written by American and European composers, he is also highly regarded as an improviser and piano recitalist and early jazz styles. He has been the recipient of various commissions and awards, among them the Queen Marie-José Prize, an award from the American Academy of Arts and Letters, Fulbright and Guggenheim fellowships, NEA grants, and the Koussevitzky Prize. Albright is presently the chair of the composition department at the University of Michigan.

MICHAEL ANGELL received degrees from Oberlin and the University of Michigan, where his principal instructors were William Albright, George Wilson and Walter Achatz. He has been a visiting lecturer in musicology at Trinity College and has taught at the University of Michigan, where he has held a master's and doctoral degrees. He also holds a master's in vocal performance from BGSU. His principal teachers in composition include William Albright, Leslie Bassett, Nicholas Thorne and Marlyn Shrade, and George Wilson and Burton Beaver in electronic music. He was awarded a Charles Ives scholarship from the American Academy of Arts and Letters, a special commendation in the 1993 Vienna Modern Masters Composition Competition. He has also recorded performances with the University of Michigan Orchestra, and first prize in the 1993 Cincinnati Symphony Young Composers' Competition.

JOHN CORIGLIANO has been hailed as "one of America's most important composers." Throughout his career, he has followed his own compositional instincts, resisting involvement in musical fashions and politics, never aligning himself with specific styles, groups or movements. His versatility can be seen through a variety of critically-acclaimed works: The Ghost of Versailles, his first opera; Concerto for Clarinet and Orchestra premiered under Leonard Bernstein and the New York Philharmonic; and music to the award-winning film Altered States. Accolades include Grawemeyer and Academy Institute awards; Emmy, Grammy and Academy Award nominations; grants from Meet the Composer, Guggenheim Institute and NEA; and commissions from flutist James Gabley, the Metropolitan Opera and Chamber Music Society of Lincoln Center. Corigliano is presently Distinguished Professor of Music at Lehman College of the City University of New York, and on the composition faculty of Julliard.

LARRY CRESSMAN teaches printmaking and drawing at the Pennsylvania College of the University of Idaho. He has created numerous installations at sites throughout Idaho, including Albion College and the Detroit Institute of Arts, and nationally at such institutions as Carnegie-Mellon University, and, in collaboration with Gresko Matozanos, at Hami-Dade Community College in Florida. He is a 1993 recipient of an Arts Foundation of Michigan Creative Artists' grant.

MICHAEL DAUGHTERY's works have been performed by major orchestras and chamber ensembles throughout the world. He has received many awards for his music, including NEA fellowship and a Friedheim award. Daughtery was born in Cedar Rapids, Iowa. He received a doctorate from Yale University, studying with Gernot Wolfgang, Jacob Ullman and Bernard Rands, among others. He is currently associate professor of composition at the University of Michigan. The Baltimore Symphony, under the direction of David Zinman, recently recorded Daughtery's DESE for Argo/London, and in 1995 they will record the METROPOLIS SYMPHONY and BIZARRO for the Sony Classical label.

JOYCE EASTUEND GRIMKO, assistant professor of music education at BGSU holds degrees from Luther College, San Diego State and Indiana Universities. With a background in education and university credits, her past teaching included the areas of general music, music theory, music history, composition, instrumental music, choral music, and administration and supervision. Tenures in private and public education are elementary and secondary level in Iowa, California, Hawaii and the U.S. or Columbia were followed by positions at Butler University, Indiana University and Valdosta State University. Her research concerns the role of music perception, production and reflection in the development of symbolic intelligence in music and has appeared in such publications as the Journal of Research in Music Education, Psychology of Music, The Quarterly and Music Educators Journal.

ELIZABETH FERGUS-JEAN is a visual artist whose work has been exhibited at the Art Institute of Pittsburgh, the Butler Institute of American Art, the Henry Art Gallery in Seattle and the University Gallery in Chicago. The recipient of a 1980 Ford Foundation grant, her work is represented in a number of corporate collections.

ELLEN FISHEMAN-JOHNSON is currently a doctoral candidate in composition at the Peabody Institute where she is a teaching assistant in the electronic and computer music department. She is also a music technology consultant at Haverford College. She was recently commissioned by the New Orchestral Project of Philadelphia to write a work which was then read by the Orchestral Society of Philadelphia. Her tape piece, Heteroglossia, a collaboration with poet Michael Heizer, was chosen for performance at the 1991 International Computer Music Conference in Montreal and recorded for European premieres on VPRO Radio, Holland, in the Fall of 1991. She holds a master's degree from the University of California at Berkeley where she studied with Gerard Grisey, Andrew Imrie and Oily Wilson. Additionally, she has studied with Wayne Peterson at San Francisco State University and Betsy Jolas at the American Conservatory at Fontainebleau, France.

BENJAMIN BOONE has received awards from ASCAP, the Dellus Foundation, Billboard Magazine, Southeastern Composers' League, NAUSA, and Austin Peay State and Boston Universities. He was also a finalist for the Olympa International composition contest in Michigan. He has created numerous installations at sites throughout Michigan, including Albion College and the Detroit Institute of Arts, and nationally at such institutions as Carnegie-Mellon University, and, in collaboration with Gresko Matozanos, at Hami-Dade Community College in Florida. He is a 1993 recipient of an Arts Foundation of Michigan Creative Artists' grant.
VASSE BELUSKA, professor of music performance studies (violin), is a graduate of Southern Methodist University and the Conservatorio de Musica 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 critical acclaim in major cities throughout the United States and Europe. A former faculty member of the University of Northern Iowa and the Liszt Academy in Budapest, he is currently a member of the Bowling Green String Quartet and chamber music coordinator and professor of violin at the Chartuska Institute in New York.

JOHN BENTLEY, professor of music performance studies (oboe), serves as coordinator of woodwind instruction and performs with the faculty wind quintet, Veni da Camera. He holds degrees from the Universities of Michigan and Alabama, and Pennsylvania, with additional study at Yale University. His principal teachers have been Florian Mueller and Laurence Morgan. Prior to his Bowling Green appointment, he taught at universities in Iowa, Michigan, and Tennessee. He has also been on the teaching staff of the Interlochen Arts Camp and performed as principal oboe or English hornist with the orchestras of Nashville, Knoxville, and Toledo. Active as a recitalist and chamber musician, he has participated in the throughout the United States and Canada, with appearances in England and Belgium. Bentley currently serves as the Ohio chair of the National Association of College Wind and Percussion Instructors.

JUDITH BENTLEY, professor of music performance studies (flute) and member of Veni da Camera, received degrees and musical training from the Oberlin Conservatory, Yale University, Mount Auburn Academy, and University of Michigan, as well as specialized work in Philadelphia. She has worked with William Kincaid, Julius Baker, Robert Willoughby, Aurele Niccollet and Harvey Sollberger. She has given numerous clinics and soloed or played principal flute with orchestras throughout the United States, Austria and Scotland under conductors Bukstoff, Kastain, Leinsdorf, Ormandy and Van Vactor. Previous appointments include a Board of Directors' membership for the National Flute Association, as well as reviewer and editor of Flute Talk and the Flutist Quarterly.

Bentley has recorded on Orton, Accio, Edcuso, Capstone and Phillips labels.

ROBERT D. BRACEY, assistant professor of music performance studies (tenor), was a regional finalist in the New York Metropolitan Opera Auditions as well as the first-place winner in the NATS regional competition. Other honors include the NATS Jesse Hoey Norman, Joy Whitman Weinberger Opera, and Betty Brewer from the Cranbook Music Guild awards. With degrees from Michigan State and the University of Michigan, he has performed as a soloist throughout the Midwest and appeared with the Michigan Bach Festival, Calvin College Oratorio Society, Detroit Oratorio Society, Detroit Symphony Orchestra, Detroit Symphony, Metropolitan Ballet Theatre, Windsor Symphony, Kalamazoo Bach Festival, and Ann Arbor Symphony and Chamber Orchestra. Bracey serves as a voice instructor at the Interlochen Arts Camp All-State program each summer.

EMILY FREEMAN BROWN, director of orchestral activities and music director of opera theater at BGGSU, studied at the Royal College of Music in London, and holds a doctorate 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 performed with the orchestras of Charlotte, Dearborn, Rochester, Sheboygan and Toledo, the Syracuse Symphony at Skaneateles Music Festival, the Chicago Civic Orchestra, Minnesota Composers Forum, Cincinnati Chamber and the Baltimore Women Composers’ Orchestra, and the National Symphony of Chile. Her teachers include David Effron, Max Rudolf, Leonard Slatkin and Herbert Blomstedt.

MARK BUNCE, recording engineer/technician for MACCM and director of Recording Services at the College, holds a master’s in composition from BGGSU. 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.

RICHARD COPPARI, professor of music performance studies (double bass), holds degrees from the University of Michigan. He is currently in his 27th year as artist/teacher at BGGSU, and has served as principal double bassist with the North Carolina Symphony. In addition to his frequent appearances as bassoonist for faculty and guest recitals, he is also a published composer whose works are frequently performed in the United States and abroad. During his tenure at Bowling Green, he has conducted the University Chamber Orchestra – Theorica. He has taught classes as well as conducting, aural skills, orchestration, low strings, music history and music appreciation.

ANN CORBIGN, part-time instructor of music performance studies (soprano), 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. Currently completing a doctorate at the University of Cincinnati, she also teaches at Buffalo College.

VINCENT CORRIGAN, associate professor of music composition (choral), holds degrees in music education and piano from Carnegie Mellon University, and harpsichord and musicology from Indiana University. He has studied harpsichord with the late Fernando Valenti and Marie Zorn, and is a technology consultant for Edward Roesser and Hans Tischler. His primary interests lie in Medieval music, including music of the troubadours and trouvères, polyphony of the 12th and 13th centuries, and early liturgies, and harpsichord performance. His numerous publications include articles in International Music Journal and Transcriptions in The Medieval Lyric: A Project Supported by the National Endowment for the Humanities.

TODD DAVIDSON, assistant professor of music performance studies (trumpet) and member of the Bowling Green Brass Quintet, received degrees from Arizona State as well as the University of North Texas. Currently completing a doctorate in trumpet performance and literature from Indiana University, he has taught as a private instructor in independent school districts in Dallas and as an associate instructor of trumpet at Indiana University. He is a former member of the Dallas Wind Symphony with whom he has recorded two compact discs, and the Columbus, Ind., Pro Musica Orches- tras.

JEFFREY HALSEY, associate professor of music composition/ theory, is the director of jazz studies and teaches jazz history, improvisation, jazz composition and arranging, and applied jazz bass at BGGSU. He also coordinates and directs the College’s improvisational combo program. He has toured Europe and the United States, and performed with such artists as Toshio Akiyoshi, Claude Black, Ray Bryant, Stanley Clarke, Heitor Villa-Lobos, Tommy Flanagan, Jimmie Forrest, Mike Stern and Dizzy Gillespie. He is currently performing and touring with saxophonist Emile Knda. With recordings on the Cadence Jazz, Timeless Jazz and Aziza labels, Halsey holds degrees from Aquinas College and BGGSU.

CELESTA HAROSZTI is one of the leading solicit of the avant-garde dance world. She has firmly established herself as an unabashed collaborator with many internationally known composers and directors of multimedia 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 Gis Samsong, Jr., Yske Farber, Alwin Niklast, Murray Lewis and Bill Evans.

DAVID HANISH is an associate professor of music composition (electronic music) and director of the BGGSU Balinese gamelan. He recently completed teaching assignments at Lander College and Skidmore College. He received a bachelor’s degree from the University of Pacific, a master’s from the University of Hawaii at Manoa, and a doctorate from UCLA. He conducted two years of music research in Indonesia under Fulbright-Hays grants. He is also a jazz guitarist with recordings three labels.

KEITH HOFACHER serves as the technical director and resident scenic and lighting designer for the College of Music and Arts at BGGSU. A free lance theater consultant and designer, he holds a master’s in theatrical design from BGGSU.

Dance/chorography and photography KATHERINE HUMPHREY, originally from Bowling Green, has resided in New York and Paris. She received a degree from BGGSU in communications, with dance as a minor. She has taught ballet classes for both children and adults with the BGGSU Continuing Education and Arts Unlimited Program, and in Paris and New York. She began choreography in 1983, and since has had performances on the BGGSU New Music & Art Festival, Performing Dance Ensemble in North Carolina, and Children’s Jazz Production in New York. She has performed with the Omega Dance Company and High Frequency Wave Lengths, and collaborated with poets, artists and musicians. Humphrey has studied with Christopher Plaphar, Gary Masters, David Howard and Phil Black.

PAUL HUNTER, professor and chair of music performance studies (trombone), holds a performer’s certificate and doctorate in performance and literature from Eastman. Primary teachers include E.D. “Buddy” Baker, Vern Kagarise 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 with Well Recital Hall, and solo appearances with the United States Navy Band. His published arrangements and original compositions are listed in the catalogues of PF Music and Boeswood Music. A literature reviews editor for the Journals of the International Trombone Association, he is a member of the Bowling Green Brass Quintet and has recorded the Capstone label.

KENNY INGELFOOT, professor of music composition/history (theory and orchestration), holds degrees from Eastman, the American University and Cincinnati Conservatory. Formerly first trumpet with the Evansville Philharmonic and Toledo Symphony, he has also played euphonium in the United States Army Band and East Wind Ensemble. With numerous transcriptions and arrangements for band, chamber ensembles and auhroomers in his credit, he directs the Bowling Green Brass Choir.
PERFORMER BIOGRAPHIES – BGSU FACULTY & GUESTS CONT’D

Vahia Kanytoros has performed with chamber music groups in the United States and France, the Carnegie Recital Hall and throughout the United States. She is the pianist with the Toledo Symphony and an instructor in BGSU’s Creative Arts Program. She has been on the faculties of Florida State University and Florida International University in Miami, and has been a member of the Florida Philharmonic Orchestra, Fort Lauderdale Symphony and the Greater Miami Opera Orchestra. As a student at The Kansas City Piano Institute, she was a winner of the OMTA/Graves Duo Piano award in 1988, 1990 and 1992. The Duo, in collaboration with visual artist Joan McKeel, was also awarded the Virginia E. Schrader Residency in Performing Arts at the Toledo Museum of Art in 1990 in conjunction with the national touring exhibition entitled Impressionism. She has recorded on the Coronet, Capstone and Access labels.

William E. Lake, assistant professor of music composition/history (theory), oversees the master’s program theory and teaches music andural skills. He earned degrees from Indiana University and the University of Michigan. Previous positions include faculty appointments at the University of California at Davis, University of Wisconsin and Michigan State University. His main areas of research include 20th-century music analysis, music cognition and music theory pedagogy. His articles have been published in The Theory Of, Journal of Music Theory Pedagogy, Perspectives of New Music and Tempo. In addition to editing Contemporary Music Forum, a publication of the MCAF, he recently assumed co-editorship of Theory Only.

Jeffrey Lynn, assistant professor of music performance studies (bassoon), holds degrees from the University of Illinois and Temple University. His private teachers have included Bernard Garfield and Richard Beene. Previously, principal bassoon with the Savannah Symphony, he has played concerts with the Minnesota Orchestra and George Enescu Festival. He has performed across the United States and Europe and has recorded with the Columbia Symphony Orchestra and the United States Army Band. In addition, he has taught at the University of Kentucky and the University of Illinois. His professional and solo recitals throughout the Midwest.

Bruce Moss, recently appointed director of band activities, received undergraduate and graduate degrees from the University of Illinois. He served as director of bands at Eastern Illinois University from 1990-94. Prior to completing his Ph.D. in music education at the Ohio State University, he taught at York Community High School in Elmhurst, Ill., where he served as chair of the music department and director of bands. His high school ensembles were widely recognized through performances at the MENC National Convention, and at major high schools and universities throughout the United States and Canada. Moss continues to serve as music director of the Wheaton Symphony Orchestra in Illinois, a professional summer community ensemble that has been recognized as one of the finest in the nation. He also organized and conducted a professional wind ensemble for the Wheaton Symphony Orchestra. He has taught courses at Elmhurst College, University of Illinois, Ohio State University and Vonder Cook College.

Mark Munson, assistant professor of music education (choral) and director of the A Cappella Choir and University Women’s Chorus, holds degrees from Indiana University of Pennsylvania, and the Universities of Michigan and Cincinnati. He is a former winner of the RUPPittsburgh Symphony Orchestra Conducting Contest, and has extensive secondary teaching experience in Ohio and Pennsylvania. Munson is a member of the ACDA and MENC.

Jacqueline S. Nathans has been the exhibition program coordinator for the BGSU Fine Arts Centers exhibitions for the past seven years and has curated and organized local, regional, national and international exhibitions in many media and styles. Her projects have been awarded grants from the Ohio Arts Council, Ohio Joint Program in the Arts and Humanities, and Arts Midwest, as well as from local contributors.

Mary Natvig, assistant professor of music composition (theory), holds degrees in music composition from the University of Michigan. Her scholarly interests include Antoine Busnois, Richard Strauss, Indian ragas and the music of the 18th century. Burdine has presented papers at the annual meetings of the American Musicological Society, the Society for Ethnomusicology and the International Congress of Medieval Studies. In addition, she recently received two grants to continue her archival research in Belgium, and presented her research at the International Medieval Congress in Leuven, England, this past summer. An accomplished violinist, Natvig has been on the faculty of Hope College, and directs the BGSU Early Music Ensemble.

Ann Pope has appeared regularly in chamber music recitals and as a soloist with the Chattanooga and Pensacola Symphonies. She studied at the Cadet Conservatory at the University of Tennessee in Chattanooga and with Edward Kilker at Florida State University. She is an instructor with the Creative Arts Program and piano pedagogy instructor for the College of Music at BGSU. As a member of the Kankara-Pop Ensemble, she was a winner of the OMTA/Graves Piano award in 1988, 1990 and 1992. The Duo also has appeared with the Toledo Symphony and on Public Radio and Television. She is a noted adjudicator/critic and is a published arranger of duet piano music with CPP/Belwin.

John Sampson, professor of music performance studies (trombone), is recognized as a distinguished artist in contemporary literature. He has commissioned and premiered over 60 works, including compositions by Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was recitalist and certificate winner at the International Geneva Concours in Switzerland. He has given a number of concerts and has appeared on television programs in the United States and Canada. He is a member of the Chicago Symphony Orchestra, and has performed with the London, Berlin and the Chicago Symphony Orchestras. He has appeared with the Chicago Symphony Orchestra and the New York Philharmonic, and has performed with the London Symphony Orchestra. He has performed with the Los Angeles Philharmonic and the Philadelphia Orchestra, and has performed with the Chicago Symphony Orchestra. He has performed with the Los Angeles Philharmonic and the Philadelphia Orchestra, and has performed with the Chicago Symphony Orchestra. He has performed with the Los Angeles Philharmonic and the Philadelphia Orchestra, and has performed with the Chicago Symphony Orchestra. He has performed with the Los Angeles Philharmonic and the Philadelphia Orchestra, and has performed with the Chicago Symphony Orchestra.

Roger B. Schupp, assistant professor of music performance studies (percussion), holds a bachelor’s and master’s in performance from Central Missouri State University, and is a doctoral candidate in percussion performance. He has performed at the Midwest and Mountain States Conferences, and has performed with the University of Texas at Austin. He has performed in a variety of ensembles including the Austin and Nashville Symphonies, the Kansas City Civic Orchestra and Opalaje U.S.A., where he was also a show director, writer and arranger. He has also recorded and/or appeared in concert with such diverse performers as Amy Grant, Marvin Hamlisch, Bob James, Ronnie Milsap, Tommy Tune, the Broadway touring company of A Chorus Line, and the Royal Ballet of London. A contributing writer for Percussive Notes, he was formerly an assistant instructor of percussion and jazz studies at the University of Texas. Schupp is a Yamaha Corporation of America performing artist/clinician and clinician for the Latin Percussion Corporation.

Marky Scheide, associate professor of music composition (composition), received degrees from Alverno College and Northwestern University. Her honors include the Kennedy Center Friedheim Award for Orchestral Music, the NEA Fellowship, Phi Kappa Phi Creative Achievement Award, several Ohio Arts Council Individual Artist Fellowships, a Distinguished Teaching Award, Alverno College Alumna of the Year Award and the 1989 Woman of Achievement Award from Women in Communications, Inc. Since 1977, she has been on the faculty of BGSU where she teaches and directs the MidAmerican Center for Contemporary Music. She is also active as a clinician and concert with saxophonist John Sampson, and is chairman of the theory and composition department for the Interlochen Arts Camp.

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. He is the winner of several national competitions and has been a soloist with the Houston, Shreveport, Atlanta, Midland-Odessa and Galveston Symphony orchestras. He has also performed solo recitals throughout the United States at such venues as the Phillips Collection, National Gallery of Art, University of Mexico, Instituto Culturales Caballeros and Sala Carlos Chavez. Ensemble performances have included the Kennedy Center, Carnegie Hall and the Canadian National Exhibition. He is currently a member of the Texas Cello Society and has recorded on the Mutud, Columbia, Access and ASUC labels. Together, he and his wife, Diana, form the Guarnieri Duo.

Diana Smith received her degrees in piano from the University of Houston and the University of Texas, where she studied with Albert Hirsh, Dailis Franz and Leonard Shure. In addition, she studied at the Aspen Music Festival with Rosina Dehne and has participated in master classes with Gina Bachauer and Darus Milhaud. She has been on the faculties of Southwest Texas State University, Colorado College and Duke University. A winner of the Phi Beta Latina Young Artist Award and several competitions, she has also performed at the Kennedy Center, the Philadelphia Orchestra, The National Gallery of Art, Sala Chopin (Mexico City) and as a

PERFORMER BIOGRAPHIES – BGSU FACULTY & GUESTS CONT’D
suckleli with the Houston Symphony. She has recorded for Access Records, presented duets recitals throughout the United States and Mexico, and performed with such artists as Jean-Pierre Rampal, Andrey Nabarra and Leopold Stokowski. Together, she and her husband, Alan, form the Guarnieri Duo.

**Eric Scoy** holds a master's in ethnomusicology from BGSU. He is a part-time instructor of music performance studies (percussion) from BGSU and has served as an under-graduate degree from the University of Alabama. A former graduate editor of the American Secondary Education Journal, he has studied with Judith Bentley and Sherry Cohon, and participated in master classes of Samuel Baron, Alan Martin and Jean-Pierre Rampal. An active flutist and pianist in the Toledo area, Thierry has been heard on National Public Radio and Radio, and was a guest artist on the 1993 Grande Festival of NewMusic. She will serve as a judge in the National Flute Association's 1995 Newly Published Music Competition.

Lucia Ureua is a widely sought after performer of classical and contemporary music. A regular member of the Sterling Consort and a founding member of Electro-metaphoros, she also forms a group with the California E.A.R. Unit and presents solo concerts on piano and digital keyboards throughout the United States. She holds degrees in piano from Oberlin, Indiana University, and University of Texas. An Associate Professor of Piano at Buffalo College, Ureua is presently working on three compact disc projects to be released during the 1995-96 season.

**Heng-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 Petre Philippe Grand Prize. She has performed extensively in Eastern Europe as a United States Artistic Ambassador, with additional solo and orchestral concerts throughout Europe, the Far East and North America. As a frequent soloist with the Orchestra de la Suisse Romande, she won critical acclaim for the Swiss premiere of Alfred Schnittke's Violin Concerto. Her performances and recordings have been broadcast throughout the world. Xiao received degrees from the Shanghai Conservatory and SUNY at Stony Brook.

**Herbert Spencer**, professor of music performance studies (horn), is an active guest soloist, clinician and recitalist throughout the United States and Europe. He serves as coordinator of brass/percussion studies, is a member of the Bowling Green Brass Quintet, and directs the Bowling Green Horn Club. He received degrees from Eastman and Ithaca College and was solo horn 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 Philarmonic Orchestras. A visiting professor of horn at the Royal Conservatory of Music in Brussels for the past 15 years, he is also a research and development consultant for many horn manufacturers worldwide.

**Suzanne Thierry** serves as administrative assistant for the MACOM and part-time instructor of music performance studies (tuba). She received graduate degrees in music history from San Francisco State University as well as an undergraduate degree from the University of Alabama. A former graduate editor of the American Secondary Education Journal, she has studied with Judith Bentley and Sherry Cohon, and participated in master classes of Samuel Baron, Alan Martin and Jean-Pierre Rampal. An active flutist and pianist in the Toledo area, Thierry has been heard on National Public Radio and Radio, and was a guest artist on the 1993 Grande Festival of NewMusic. She will serve as a judge in the National Flute Association's 1995 Newly Published Music Competition.

**The Fall Wind Ensemble** is one of seven band ensembles within the University's College of Musical Arts, and is selected through audition at the beginning of each fall semester. The ensemble is dedicated to stimulating musical growth while providing a comprehensive educational experience to aspiring music teachers and performers. They perform literature from the finest contemporary and traditional repertoire, including original works for band and wind ensemble, as well as outstanding orchestral transcriptions. Most students in the ensemble are music majors; however, any student in the University who meets the standards of performance may be accepted.

**Kathleen M. Hill** is a third-year graduate student majoring in flute performance from Normal, Ill. A member of the Bowling Green Philharmonia and Magnum Flute Choir, she performed on the recent National Flute Convention in Kansas City. She received a bachelor's from Illinois State University and has studied with Max Schoenfeld and Walfred Kujala. She is currently a student of Judith Bentley.

**The Kusuma Sari**, the Balinese gamelan orchestra housed at BGSU, is a gamelan gong kebyar or "blazing" orchestra from the island of Bali in Indonesia. Kusuma Sari was accepted for BGSU in 1990 by former faculty ethnomusicologist JefR Jones, who was director of the group ensemble. The student gamelan group has since performed throughout the Midwest.

**M. Amanda Materne**, from Dayton, is a senior pursuing a double major in music performance and English education. She has been a featured soloist with the Colonel White High School Concert Band, Dayton Youth Wind Ensemble and Bowling Green Philharmonia, and served as principal saxophonist with the BGSU Wind Ensemble and Symphonic Band, and the American Musical Ambassadors. In 1989, Materne was featured for a personal documentary as a performing saxophonist on Dayton's DPS network. She has participated in master classes with Dale Underwood and Herb Vito, and performed on the 10th World Saxophone Congress. A former student of James Hill, she currently studies with John Sampsen.

**Yanniis Miraous**, from Nicosia, Cyprus, is a second-year graduate student majoring in music education. He received degrees in elementary education and Harmony from the Pedagogical Academy of Cyprus and Greek Conservatory in Nicosia. He has performed at several festivals, including the European Music Festival and 16th World Universiade. In 1990, he received a Fulbright Scholarship to study music education in the United States. He went on to Lawrence University where he graduated with a bachelor's degree in music education. He has studied saxophone with Stephan Jorde, and currently works with John Sampsen.

**Russell Peterson**, from Youngstown, is a second-year graduate student pursuing a woodwind specialist degree. He is active in both saxophone and bassoon performance. He received a bachelor's from Youngstown State University, where he studied with Jim Umble and Bill Byg. He later studied with Jean-Marie Londeix and Jean-Marie Landon at the Bordeaux Conservatory. As a saxophonist, he has performed with the 4-Peace Saxophone Quartet, the BG Jazz Sextet, and the Fat Tuesday Big Band with Ennio Koras. His bassoon duties include performances with the Bowling Green Philharmonia, Warren Chamber Orchestra, Greenville, Ycas, and Youngstown Symphonies, and the National Orchestra of the Bordeaux Aquitane. Peterson currently studies with Jeffrey Lyman and John Sampsen.

**The Transcontinental Saxophone Quartet** has conducted educational and entertaining tours in their dual homelands of the United States and Europe. The flexibility of its members allows for performances on a variety of venues, including music for children's, contemporary music and jazz concerts, as well as cafes, parties and weddings. The Quartet has also participated in various competitions, receiving a semifinal award in the Fischhoff National Chamber Music competition, and performed at the recent NASA Conference in West Virginia. Fresh from a tour of Italy and Cyprus, the Transcontinental Saxophone Quartet has been featured on international radio and television broadcasts.
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