

**BOWLING GREEN STATE UNIVERSITY  
COLLEGE OF MUSICAL ARTS  
MOORE MUSICAL ARTS CENTER**

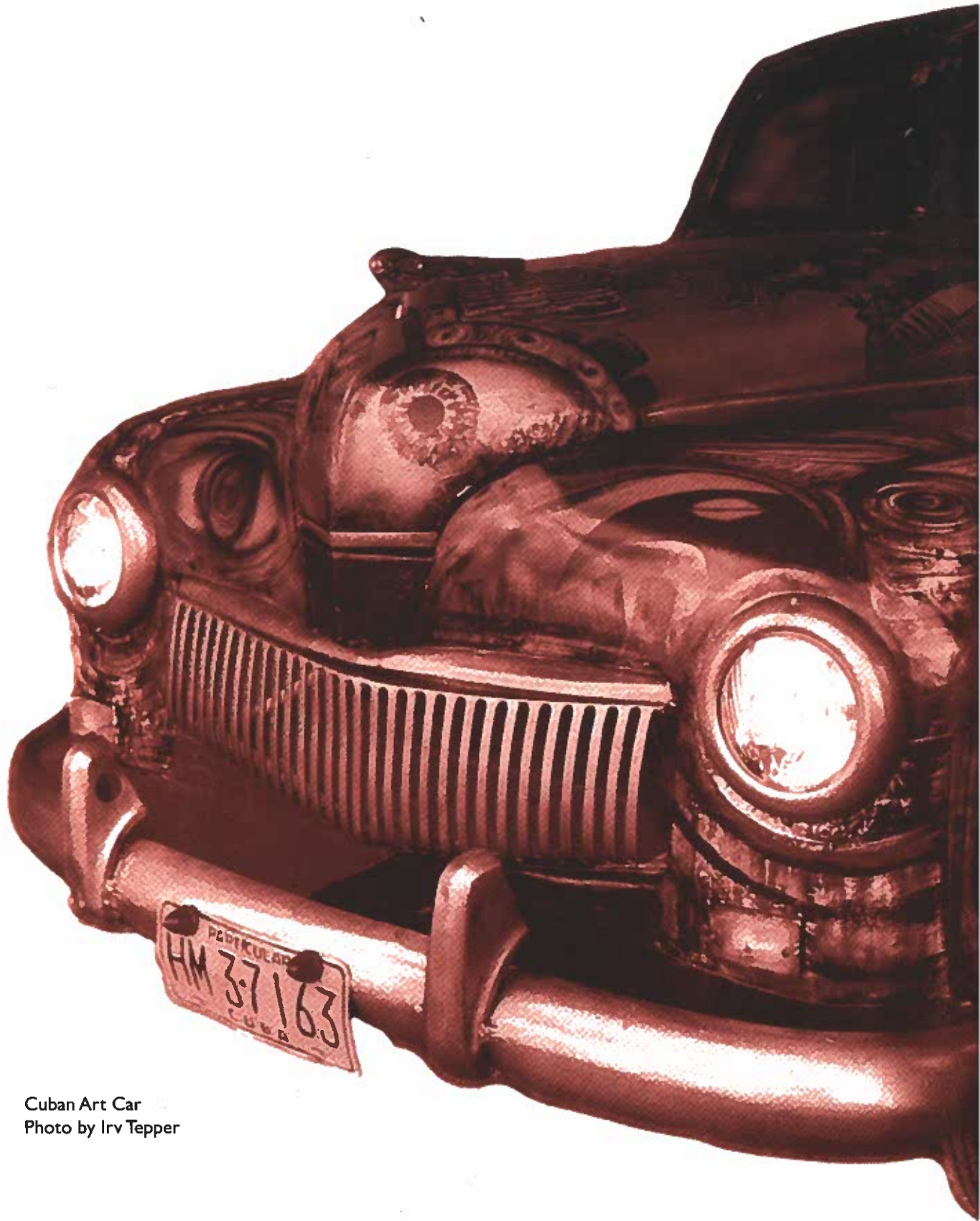
october 6 - 11, 1998

# **new** music & art **FESTIVAL**

**special guest  
composer**  
anthony davis



**special guests**  
bang on a can all-stars



Cuban Art Car  
Photo by Irv Tepper

# 19<sup>th</sup> Annual New Music & Festival

**Bowling Green State University**

**October 6-11, 1998**  
*College of Musical Arts*  
*Fine Arts Center Galleries*

**Special Guest Composer**  
Anthony Davis

**Special Guest Performers**  
Bang on a Can All-Stars

## **Featured Composers/Presenters**

*Leslie Bassett, Burton Berman, Margaret Brouwer, David H. Burdick, Guy Capuzzo, James Fry, Daniel S. Godfrey, Janice Hamer, Karl Korte, Mikel Kuehn, William E. Lake, Ralph Lorenz, Jing Jing Luo, Carlos Micháns, Ryo Noda, Kevin Putz, Jason Quick, Shulamit Ran, Andrew Rindfleisch, Maurice Saylor, Vache Sharafian, Eleanor F. Trawick, John Williams*

## **Exhibitions**

*On the Road: Art Cars*

Artists: David Best, Harrod Blank, Amelia Blythe, Dick Craig, George Hixson, Clare La Groue, Andy Mann, Mark Moffett, Maurice Roberts, Phillip Taplin, Irv Tepper and Dave Wilson.

*John Balistreri – Ceramics*

*Contemporary Cuban Artists:*

*Sergio Payarés and Others*

## **Contemporary Cuban Media and Art Festival**

Films by Leon Ichaso and Tomás Gutiérrez Alea  
Presentations by Arnaldo Miguel Fernández Díaz  
and José Antonio Evora

## **Nuyorican Poets**

Pedro Pietri and Willie Perdomo

*The composer today must mediate the intersections of conflicting traditions and cultures and find his or her individual language. Music to me is always personal, individual and yet universal. The miracle is that through our*



*highly personal voyage we can find meaning and somehow affect the emotions and passions of other people. Music has the power to manipulate but at its highest level music is a ceremonial act of surrender to our unconscious will. The act of surrender is terrifying and exhilarating, beautiful and cruel.*



## **Featured Concerto Soloists**

Velvet M. Brown, tuba  
John Sampen, alto saxophone

## **Featured Student Ensembles**

Bowling Green Philharmonia – Braxton Blake,  
guest conductor and Stacy Penson, graduate  
assistant conductor

Bowling Green Wind Ensemble – Bruce Moss,  
conductor

Bowling Green Saxophone Quartet –  
John Sampen, director

# 19th Annual New Music & Art Festival

Tuesday, October 6 – Friday, October 9

Art-A-Car Workshop, **David Best**. Fine Arts Center \$

Tuesday, October 6 – Thursday, October 8  
Contemporary Cuban Media and Arts Festival

Tuesday, 7:30 p.m., FILM

*Bitter Sugar* by Leon Ichaso. Gish Film Theater, Hanna Hall

Wednesday, 11:00 a.m., PRESENTATION

*Contemporary Cuba* by Arnaldo Miguel Fernandez Díaz. 111 South Hall

Wednesday, 2:30 p.m., SCREENING

Recent Documentaries. 111 South Hall

Wednesday, 7:30 p.m., FILM

*Guantanamo* by Tomás Gutiérrez Alea. Gish Film Theater

Thursday, 9:30 a.m., PRESENTATION

*Popular Cuban-American Theater in Miami* by José Antonio Evora. 111 South Hall

Thursday, 1:00 p.m., PANEL

*Contemporary Cuban Media and Arts* with Wilfredo Cancio-Isla, José Antonio Evora, Arnaldo Miguel Fernandez Díaz, Sergio Payarés. 111 South Hall

Thursday, October 8

3:30 p.m., SEMINAR

**Anthony Davis**. Bryan Recital Hall

7:00 p.m., EXHIBITION OPENING

*Contemporary Cuban Artists: Sergio Payarés and Others*. Willard Wankelman Gallery

8:00 p.m., CONCERT

**Davis, Godfrey, Luo, Noda, Rindfleisch, Sharafian**. Chamber works and Bowling Green Wind Ensemble – Bruce Moss, conductor. Kobacker Hall

Friday, October 9

9:00 a.m., PANEL

*Composer to Composer: A Dialogue with Anthony Davis*. Donald M. Wilson, moderator. Bryan Recital Hall

10:30 a.m., CONCERT

**Beerman, Brouwer, Burdick, Korte**. Kobacker Hall

2:30 p.m., CONCERT

**Albright, Davis, Micháns, Putz, Saylor**. Kobacker Hall

6:00 p.m., LECTURE

*On the Road: Art Cars*. **David Best**. Fine Arts Center

EXHIBITION OPENING

*Four Wheels, One Eye: Art Cars in the Eyes of the Image Makers*. Dorothy Uber Bryan Gallery and Forum, Saddlemere Student Services Building

7:30 p.m., PRE-CONCERT TALK

Vincent Corrigan. Bryan Recital Hall

8:00 p.m., CONCERT

**Bang on a Can All-Stars**. Music of **Eno, Lang, Reich, Wolfe**. Kobacker Hall \$. Presented in conjunction with the Festival Series

**Saturday, October 10**

9:00 a.m., SYMPOSIA

Music Papers by **Capuzzo, Lake, Lorenz, Trawick.**  
Vincent Benitez, chair. Bryan Recital Hall

*Art Vehicles: Locally/Globally.* Presentations by **Kakas, Santino, Donahue, Phelps.** 111 South Hall

1:00 p.m., PANEL

*Making Art/Making Music 1998.* **David Best, Anthony Davis** and Others. Kathy Farber, chair. Little Theatre, Toledo Museum of Art

2:30 p.m., CONCERT

**Fry, Hamer, Quick, Ran.** 18th-Century Gallery, Toledo Museum of Art

7:00 p.m., EXHIBITION OPENING

*John Balistreri. Ceramics.* Kennedy Green Room

8:00 p.m., CONCERT

**Bassett, Davis, Kuehn, Williams.** Bowling Green Philharmonia. Kobacker Hall

9:30 p.m., READING

Nuyorican Poets: **Pedro Pietri** and **Willie Perdomo.** Forum, Saddlemere Student Services Building

**Sunday, October 11**

1:00 p.m., PARADE

Art Cars. Location - Town and Campus

*Events take place at BGSU's Moore Musical Arts and Fine Arts Centers, as well as the Toledo Museum of Art. The Moore Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan and Willard Wankleman Galleries are located in the Fine Arts Center. The Toledo Museum of Art houses the 18th-Century Gallery and the Little Theatre. \$ Admission charged. The festival schedule is subject to change.*



For me creating music means touching and communing with eternity.

*Yui*

Everything about music, all music, is astonishing. There's not much more to say.



*Andrew Rindfleisch*



The source of the best music is beyond money, fame and circumstance of life. Music draws from - and transforms - the voices of man and nature. I like to think of music as rooted in the

sounds of actual life, but sharpened and compressed until it achieves an energy that is distinctly its own.

*Jing Jing Luo*

Musical and linguistic communications are different. Although it is difficult to remove fear or anxiety verbally, music has the effect to influence [the] living body directly.



*Robert Satterlee*



Recently I've been trying to steer clear of any posturing or pontificating and just let the music stand or fall on its own

*Daniel S. Godfrey*

**Middle Passage** (1983).....**Anthony Davis**  
for solo piano  
Robert Satterlee, piano

**Sonata No. 2\*** (1998).....**Vache Sharafian**  
for violin and piano  
Movses Pogossian, violin  
Vache Sharafian, piano

**Tears** (1993).....**Andrew Rindfleisch**  
for solo flute  
Mary Catherine Jones, flute

**Yui, Yui** (1996).....**Jing Jing Luo**  
for piccolo/alto flute, bass clarinet, 2 percussion and voice  
Judith Bentley, piccolo/alto flute  
Kevin Schempf, bass clarinet  
Roger Schupp, percussion  
Michael Vercelli, percussion  
Deborah Norin-Kuehn, soprano  
Mikel Kuehn, conductor

— intermission —

**Bowling Green Wind Ensemble**  
Bruce Moss, conductor  
John Sampen, alto saxophone

**Gen** (1979).....**Ryo Noda**  
for alto saxophone and wind ensemble  
John Sampen, alto saxophone

**Jig** (1996).....**Daniel S. Godfrey**  
for wind ensemble

\*World Premiere

**Bowling Green Wind Ensemble**

<b>Piccolo</b> Ruthanne Fulton	<b>Bassoon</b> Courtney Johnson Christopher Ewald Heather Secora	<b>Tenor Saxophone</b> Chris Blossom	<b>Trombone</b> Jennifer Thompson Garrett Kirk Chad Winders Jeff Gray
<b>Flute</b> Jennifer Katalias Qiao Zhang Ruthanne Fulton Laura Weller Kalee Carleton	<b>Clarinet</b> Eli Heitmanek* Peg Ortega* Lizabeth Sermershein Zach Thomas Dustin Ruffel Vicky Hudec Rachel Gordon Mercer	<b>Baritone Saxophone</b> Kollister Williams	<b>Euphonium</b> Ben Pierce Mike Meadows
<b>Oboe</b> Erin Lay Ben Carithers Kristen Speyer	<b>Bass Clarinet</b> Jordan Schad	<b>Horn</b> Ryan Nowlin Jennifer Horn Liz Reese Lesley Hancock	<b>Tuba</b> Scott Christophel* Jason Jordan*
<b>English Horn</b> Ben Carithers	<b>Alto Saxophone</b> Steve Leffue Leah Kesner	<b>Trumpet</b> Mark Nixon Carey Eisass Jake Walburn Kevin Mulder Matt Schatt Christos Loizides Ben McMurtrie	<b>Percussion</b> Paul Kersey Daniel Price Billy Giacomelli Matt Currens Jason Sanders *co-principal

Δ '96 (1996-97).....**David H. Burdick**  
 for soprano saxophone, piano and percussion  
 Dan Goble, saxophone  
 Eric Luhta, piano  
 Roger Schupp, percussion

**Two Pieces for Viola** (1989).....**Margaret Brouwer**  
 for viola and piano  
 I.  $X^4 - 1 = 0$   
 II. *Chaconne*<sup>2</sup>  
 Nancy Buck, viola  
 Valrie Kantorski, piano

**Demiola** (1984).....**Karl Korte**  
 for solo bassoon and tape  
 Nancy Lutes, bassoon

**Water Lilies\*** (1998).....**Burton Beerman**  
 for electric clarinet and dancer  
 Burton Beerman, electric clarinet  
 Celesta Haraszti, dancer

\*United States Premiere



*For me, one of the most exciting aspects of using the computer as a compositional tool is its powerful ability to extend the vocabulary of existing musical instruments as well as sounds from other sources and to blur the distinctions between what is real and what is unreal. For the performer this may mean extending the boundaries between what is physically possible and what is not. For the listener it may mean a blurring of distinctions between what is genuine and what is illusory. If in listening to these compositions one sometimes finds it difficult or impossible to tell where these boundaries lie, at least in part, I consider that I have been successful.*

*Karl Korte*



*It always seems like such a good idea at the time...*

*David Burdick*

*Composing is speaking. Notes are words, phrases are sentences, and color is intuition and mood. For me, it is speaking about drama, color, searching, complexities, evolving, change and the 21st century.*



*Margaret Brouwer*

*My assumption is that none of us can be truly insightful or candid in explaining our work and processes with words. There is always an underlying motive. The desire for interpersonal fusion is the most powerful striving in mankind and allows our work in the end to speak for itself.*



*Burton Beerman*



*I am inspired by a rich variety of musical traditions and strive to create within them new, unique and personal expressions.*

*M Maurice Saylor*

*There is nothing I could say about composing that hasn't already been said. One thing, though, can't be repeated often enough: it is hard, sometimes rough, rarely rewarding, always fascinating work.*



*CM*



*My challenge as a composer is to find a way of creating something both intensely personal and, at the same time, genuinely useful and meaningful to those who play and hear it.*

*Kevin Putz*

**Two Psalms (1978).....Maurice Saylor**  
for high voice and piano

*I. Psalm 8*

*II. Psalm 33*

Myra Merritt, soprano

Virginia Marks, piano

**Sonata (1984).....William Albright**

*II. La follia nuova: a lament for*

*George Cacioppo*

John Sampen, alto saxophone

Marilyn Shrude, piano

*In memoriam William Albright*

*October 20, 1944 - September 17, 1998*

**Quartetto No. 1 (1989).....Carlos Micháns**

for saxophone quartet

*I. Allegro con brio*

*II. Adagio lamentoso*

*III. Molto vivace e strepitoso*

Preston Duncan, soprano saxophone

David Lichtman, alto saxophone

Christopher Blossom, tenor saxophone

Bryan Polacek, baritone saxophone

**Wayang II (Shadow Dance) (1982).....Anthony Davis**

for flute, trombone, vibraphone, marimba, violin,  
violoncello, contrabass and piano

Judith Bentley, flute

Sean Flanigan, trombone

Matthew Harder, vibraphone

Jason Dooley, marimba

Vasile Beluska, violin

Alan Smith, violoncello

Aaron Keaster, contrabass

John Piirainen, piano

**Minimalist Rag (1992).....Kevin Putz**

for solo piano

Robert Satterlee, piano



**Friday, October 9 - 8:00 p.m. Kobacker Hall**

**Bang on a Can All-Stars**

Robert Black, bass  
Lisa Moore, piano and keyboards  
Mark Stewart, electric guitar  
Evan Ziporyn, clarinets and saxophones  
Susannah Chapman, cello  
David Cossin, percussion  
Andrew Cotton, sound engineer

**Cheating, Lying, Stealing (1995).....David Lang**

**Lick (1994).....Julia Wolfe**

**Electric Counterpoint (1987).....Steve Reich**

— intermission —

**Music for Airports 1/1 (1978).....Brian Eno, Wyatt  
and Davies/Michael Gordon**

**Music for Airports 2/1.....Brian Eno/David Lang**

**Music for Airports 1/2.....Brian Eno/Julia Wolfe**

**Music for Airports 2/2.....Brian Eno/Evan Ziporyn**



***Bang on a Can All-Stars***

## Paper Presentation

Vincent Benitez, chair



“Making the Risible Visible: On Humor and Whimsy in the Recent Music of Elliott Carter”

*This paper explores the compositional means supporting the metaphors of humor and whimsy in two recent pieces by Elliott Carter.*

Guy Capuzzo



“An Instrument Unlike Any Other: The Voice and Vocal Polyphony in the Music of Betsy Jolas”

*The music of French composer Betsy Jolas presents polyphonies of textures and timbres as well as of lines and rhythms, expanding the vocal and the instrumental idioms.*

Eleanor F. Trawick



“Timbre-Space in Luciano Berio’s *O King*”

*This paper uses the concepts of timbre-space and timbre-contours to demonstrate the process of timbre modulation in Luciano Berio’s ‘O King.’*

Ralph Lorenz



“No Mean Feat: Golden Means and Related Structural Aspects of George Crumb’s Song Cycle *Ancient Voices of Children*”

*Golden-mean proportions figure significantly in the formal structures of George Crumb’s song cycle ‘Ancient Voices of Children.’*

William E. Lake

**Twelve Studies for Piano (1991).....James Fry**

- No. 1 *Play of Mirrors*
- No. 2 *Of Wood and Metal*
- No. 3 *Elfin Chase*
- No. 4 *Mesto — Dark Reverberations*
- No. 5 *A Fragrance on the Wind*
- No. 6 *Cascade*
- No. 7 *Halcyon Days*
- No. 8 *Little Whimsy*
- No. 9 *Impetuosity*
- No. 10 *Unrelenting*
- No. 11 *Aboriginal Ritual*
- No. 12 *In Close Pursuit*

Jane Solose, piano

**Daughter, Awake With The Moon (II) (1990).....Janice Hamer**

for mezzo-soprano and piano  
poetry by Julia Budenz

- I. *They wouldn't let her say*
  - II. *This won't do, they said*
  - III. *In the cave of the night*
- Tina Sandor Bunce, mezzo-soprano  
Karen Beres, piano

**For an Actor: Monologue for Clarinet (1978).....Shulamit Ran**

Kevin Schempf, clarinet

**Hiking: Delirium (1997).....Jason Quick**

for solo piano  
Kirsten Halker, piano

Winner of the 30th annual BGSU Competitions in Music  
Performance (composition division)

*Our creativity is but a  
reflection of the  
Greater Creativity  
present in all life.*



*When I am conceiving  
of some music, my  
favorite musical devices  
are movement and  
contrast. If the end  
product is lacking in  
these ingredients, it is  
just a vague splotch of  
sound.*

**Bowling Green Philharmonia**  
 Braxton Blake, guest conductor  
 Stacy Penson, graduate assistant conductor  
 Velvet M. Brown, tuba

**Terrains\*** (1998) ..... **Mikel Kuehn**  
 Stacy Penson, conductor

**Esu Variations** (1995) ..... **Anthony Davis**  
 Braxton Blake, conductor

— intermission —

**Concerto for Tuba and Orchestra** (1985) ..... **John Williams**  
 Velvet M. Brown, tuba  
 Braxton Blake, conductor

**Thoughts that Sing, Breathe, and Burn** (1996)  
 ..... **Leslie Bassett**  
 Braxton Blake, conductor

\*World Premiere

**Bowling Green Philharmonia**

<b>Violin I</b>	<b>Cello</b>	<b>Oboe</b>	<b>Percussion</b>
Vasile Chintean	Shalunda Fincher	Taryn West	Jason Dooley
Na You	Elizebeth Hamaker	Amy Unruh	Matthew Harder
Deborah Cosner	Crystal Kravanya	Christine Farris	Michael Vercelli
Adam Vaubel	Andrea Vitullo	Vicky Hudec	Billy Giacomelli
Eric Siebenaler	Rachael Kouns	Dustin Ruffel	Daniel Price
Meghann Lay	Sara Gunter	Kurt Doles	
Emily Batts	Rebecca Tindell		<b>Piano</b>
Alexandra Meyer	Damen Martin		Ryan Behan
	Laura Waligorski	<b>Bassoon</b>	
	Lisa Heinrich	Cynthia Duda	
<b>Violin II</b>	Joshua Evans	Christopher Ewald	
Lilit Danielyan		Courtney Johnson	
Denise Blostein		Robert Samels	
Lisa Zemanacik	<b>Bass</b>		
Nikolas Russo	Jeremy Maloney	<b>Horn</b>	
Amy Mcquattie	Demetrius Steinmetz	Elizabeth Reece	
Catherine Calko	Amanda Taylor	Lesley Hancock	
Naomi Von Sacken	David Goodman	Kelly Norris	
Phillip Pagal	Nathan Bersee	Jenna Weakland	
John Diefenbacher	Nathan MacDonald		
Beth Weaver	Jason Hogue	<b>Trumpet</b>	
Kasha Plapp		David Wisler	
Allyn Pinsker	<b>Harp</b>	Jake Walburn	
	Emily Dorsch	Mark Nixon	
	Alice Moore	David Larking	
<b>Viola</b>			
Amy Davis	<b>Flute</b>	<b>Trombone</b>	
Leah McDonald	Cristy Jensik	Chad Winders	
Candace Sampsen	Dawn Pear	Marla Beebe	
Marshall Simmons	Bridget Crocker	Jeff Gray	
Kelly Simmons	Leah Martindale		
Melinda Stevens	Rebecca Meier	<b>Tuba</b>	
Brook Kirian	Christina Kelsh	Scott Christofel	



*Mikel Kuehn*

**ON COMPOSING:**

*Tone!...not*

*Tune nut.*

*No eye - structure - rut - curtsey - eon...*

*Draw no music, I sum onward!*

*De muse resumed...*

*Music, the echo from an invisible world.*



*Leslie Bassett*

# Biographies

## 19th Annual New Music & Art Festival

Since its inception in 1989, the **Bang on a Can All-Stars** has established both a national and international reputation as a premier pioneer of music from the cutting edge. During the past decade, the group has enjoyed an upward spiral of fame with the release of several CDs, tours throughout the United States, Europe, New Zealand and Australia, as well as appearances at international music festivals and on Lincoln Center's "Great Performers" series. Part classical ensemble, part rock band and part jazz band, the Bang on a Can All-Stars has a flexibility that represents a wide range of music from a new generation of composers.

**Leslie Bassett** is the Albert A. Stanley Distinguished University Professor Emeritus of Music at the University of Michigan, where he served as a mentor to young composers for 40 years. Following his service as a trombonist and arranger with Army bands in the United States, France and Germany during World War II, he became a pupil of Ross Lee Finney, Roberto Gerhard, Nadia Boulanger and Arthur Honegger. His awards include the 1966 Pulitzer Prize in Music for his *Variations for Orchestra*, the Rome Prize, a Fulbright Fellowship, two Koussevitsky grants and others. He is a member of the American Academy of Arts and Letters.

Composer/Clarinetist **Burton Beerman**, director of the Music Technology Studios at Bowling Green State University and festival co-director, concertizes internationally (Cami Hall and the Dia Art Center in New York City, Piccolo Spoleto, and the American Cultural Center and Theatre of the Cite Universitaire in Paris) with dancer Celesta Haraszti as part of the Electric Arts Duo. *The Village Voice* stated, "There is a remarkable clarity in the way Burton Beerman carries out the logic of his materials and he has an excellent ear for sound color...the composer displays an acute sensitivity to the differences between live sound and electronic sound and at times the music contains extraordinary moments when the sound seems to belong to both worlds."

**Vincent Benitez**, assistant professor of music composition/history (theory) at BGSU, is currently a candidate for the Ph.D. degree in music theory at Indiana University where he is writing a dissertation on Olivier Messiaen's opera, *Saint François d'Assise*. Additional degrees include a doctorate in organ performance and a master's in theory/composition from Arizona State. He has taught at Indiana, Florida and Arizona State Universities, and Wartburg, Lyon and Phoenix Colleges. A former editor of the *Indiana Theory Review*, his articles have appeared in *The American Organist*, *Psychological Record*, *Diapason* and *BACH*. Additional research interests include the history of 17th- and 18th-century theory as well as the analysis of 19th-century music.

**Margaret Brouwer** teaches at the Cleveland Institute of Music where she is head of the composition department. Past Composer-in-Residence with the Roanoke Symphony

Orchestra, she was the founding director of Sonoklect, the annual new music festival at Washington and Lee University. Honors include grants from the NEA, Ford Foundation, Knight Foundation and Meet the Composer, as well as residencies at Bellagio, the Virginia Center for the Creative Arts, the Charles Ives Center for American Music, the Bennington Chamber Music Festival and others. Brouwer's music is published by Carl Fischer and is recorded on the Crystal, Centaur and Opus One labels.

**Mark Bunce**, recording engineer/technician for MACCM and director of Recording Services for BGSU, holds a master's degree in composition from BGSU. He has been involved professionally in recording for over 25 years, and has recorded and engineered numerous compact discs for such labels as Newport Classics, Centaur Records, Opus One, Sony Classics, Orion, Neuma, Vox and Capstone. He has also engineered more than a dozen contemporary music series for public radio, and composed and engineered soundtracks for award-winning corporate videos and PBS signatures. His composition *Waterwings*, for saxophone and interactive computer, has been presented to audiences in Canada, Cyprus, Australia, Italy, Greece and the United States.

**David H. Burdick** is currently associate professor of composition at Millikin University in Decatur, Ill. In addition to his composition studio, his teaching duties include jazz theory and arranging, and commercial technology. He has composed for a variety of situations at Millikin, including concert music for the Millikin-Decatur Symphony Orchestra, chamber music and jazz charts for the Jazz Lab I Band. He has also written electronic and traditional scores for Millikin theater productions. Also an accomplished jazz and rock guitarist, Burdick attended the Berklee College of Music, where he studied jazz guitar, theory and arranging. Burdick holds a D.M.A. in composition from the University of Texas at Austin where he was a composition of Dan Welcher and Karl Korte.

A doctoral candidate in music theory at the Eastman School of Music, **Guy Capuzzo** is writing a dissertation on the music of Elliott Carter, and is an instructor at William Paterson University. Author of *Theory for the Contemporary Guitarist* and the guitar technique book/CD *Tapping*, he is interested in 20th-century and pop musics, psychology, pedagogy of music theory, German, composition and performance. Capuzzo has delivered papers to the American Music Therapy

Association and the Music Theory Society of New York State, and is the recipient of grants from DAAD and the Paul Sacher Foundation.

**Anthony Davis** came to national prominence with his opera *X: The Life and Times of Malcolm X*, which premiered to sold-out houses at New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for musical composition. Ten years later, Davis turned his attention to another important American story. His opera *Amistad*, which is based on the uprising of 1839 on a slave ship and the subsequent trial in New Haven, Conn., premiered at the Lyric Opera of Chicago in November 1997.

Davis has not only been acknowledged for his works for stage, but has also received numerous awards and commissions for his instrumental compositions. The Cultural Olympiad of the Atlanta Olympic Games commissioned *Esu Variations*, which was premiered by the Atlanta Symphony in May 1995. Davis was subsequently honored by the American Academy of Arts and Letters with its Academy Award. He has received commissions from the American Music Theater Festival, the Opera Theatre of St. Louis, the Lyric Opera of Chicago, the San Francisco, Kansas City, Houston, Atlanta and American Composers' Orchestras, and from Carnegie Hall and the Massachusetts Institute of Technology. He was also a composer-in-residence with the Detroit Symphony Orchestra and the Mississippi Symphony Orchestra in 1995.

Davis was a visiting lecturer in Afro-American Studies at Harvard University from 1992-96. He also taught in music and Afro-American studies at Yale from 1981-82 and was a visiting composer at the Yale School of Music between 1990 and 1996. In 1987 he was a senior fellow at the Society for the Humanities at Cornell. He has also received awards from the New York Foundation of the Arts, the National Endowment of the Arts, the Massachusetts Arts Council, the Carey Trust, Chamber Music America, Meet-the Composer Wallace Fund and Opera America. He is presently professor of music at the University of California at San Diego.

**Brian Eno**, a pioneer in tape-looping and other forms of sonic manipulation, was a founding member of the band Roxy Music. Leaving Roxy Music in 1973, he began his solo career, releasing a string of internationally acclaimed albums. In addition to producing his own albums, Eno has collaborated with John Cale, Harold Budd, Robert Fripp, Talking Heads, Laurie Anderson, David Bowie and U2, among others. In 1975, Eno released *Discreet Music*, in which he named a new musical genre he had created — ambient. In the liner notes to *Music for Airports*, Eno defines ambient music as “able to accommodate many levels of listening attention without enforcing one in particular; it must be as ignorable as it is interesting.” Bringing the ideas of John Cage to a pop audience, the true significance of Eno’s landmark ambient releases, including *Music For*

*Airports* and *Thursday Afternoon*, only became apparent in the 1990s, when ambient music exploded into a range of new hybrid musical forms.

**James Fry** is professor of music and department chair at the University of North Dakota where he teaches composition and music theory. A recipient of several national prizes and awards including a MTNA-Shepherd Distinguished Composer of the Year and a Fulbright grant to lecture at the Glinka Conservatory in Russia, he holds degrees from the Eastman School of Music and Southern Methodist University. His works are published by American Composers Editions, Needham Publishing and Willis Music, and have been recorded by Contemporary Recording Studios and Capstone Records, Inc.

**Jennifer Blair Furr**, a graduate of Wichita State and Bowling Green State Universities, is currently a doctoral student at the University of Michigan. From February until August 1998, she served as interim coordinator of MACCM operations. She is the recipient of several awards, among them first prize in the 1998 Search for New Music sponsored by the International Association of Women in Music, winner in the state collegiate division of Music Teachers National Association, winner of the 29th Annual BGSU Competitions in Music Performance (composition division) and two-time winner of the Student Composition Contest at Wichita State University.

**Daniel S. Godfrey** received degrees in composition from Yale University (B.A. and M.M.) and the University of Iowa (Ph.D.). Currently on leave from his position as director of the Syracuse University School of Music, Godfrey teaches composition at Indiana University. Recipient of numerous awards, commissions and performances throughout the United States and abroad, Godfrey is currently working on a commission for the Cassett String Quartet, a St. Paul Chamber Orchestra commission and a “Big Ten” universities wind ensemble consortium commission.

**Janice Hamer** studied at Harvard and received a Ph.D. from the City University of New York. Her teachers include Earl Kim and Thea Musgrave. A recipient of awards and fellowships from the American Music Center, ASCAP, the Bunting Institute, the Dale Warland Singers, Meet the Composer, the Mid-Atlantic State Arts Consortium, the New Jersey and Pennsylvania State Arts Councils, and the Virginia Center for the Creative Arts, she has been commissioned by American Opera Projects, the Dale Warland Singers and Orchestra 2001. Hamer is on the faculty of the Curtis Institute of Music.

**Carol Hess**, assistant professor of music composition/history (history) at BGSU, received a Ph.D. in musicology from the University of California at Davis. She has served as a lecturer at Davis and as a research fellow at the University of California at Berkeley. A specialist in 19th- and 20th century Spanish and Latin American music, Hess has been

the recipient of a Fulbright for study in Spain and a NEH summer stipend to pursue her research on Manuel de Falla. Other awards include grants from the Committee for Cultural Cooperation between American Universities and Spain's Ministry of Culture; Institut d'Estudis Catalans in Barcelona, Spain, and Intersection for the Arts in San Francisco. Her publications include a bibliography and several articles on Enrique Granados, an article on Falla in the *Journal of Musicological Research*, and entries on Falla and several of his contemporaries for the forthcoming update of the *New Grove Dictionary of Music and Musicians*.

Juilliard graduate **Karl Korte** is emeritus professor of composition at the University of Texas at Austin, where he taught for over a quarter-century. This past year, he was visiting professor of music at Williams College. The music of Korte, whose early training was in the areas of jazz and popular music, is difficult to classify. It has attracted national and international attention through publication, performances and prizes and awards including two Guggenheim fellowships, Fulbright fellowships to Italy and New Zealand, and a Gold Medal from the Belgian government. Presently, Korte resides in Cambridge, N.Y.

Newly appointed to the music faculty at Bowling Green State University, **Mikel Kuehn** received degrees in composition from the University of North Texas (B.M.) and the Eastman School of Music (M.A. and Ph.D.). Kuehn, whose music has twice been selected to represent the United States abroad (by ISCM and SEAMUS) in both acoustic and electro-acoustic mediums, is the recipient of numerous grants and awards including ASCAP, BMI, Eastman, Indiana University, the League of Composers/ISCM, the MacDowell Colony, Meet the Composer and an honorable mention in the Salvatore Martirano Memorial Composition Competition. His music was most recently presented at New York City's Merkin Recital Hall and Vienna's Festival Elektrokomplex.

**William E. Lake** is on sabbatical from Bowling Green State University, where he teaches music theory. He earned degrees from Indiana University and the University of Michigan. Previous positions include faculty appointments at the University of California at Davis, the University of Wisconsin and Michigan State University. His main areas of research include 20th-century music analysis, music cognition and music theory pedagogy. He has presented his research at national meetings of the Association for Technology in Music Instruction, the College Music Society and the Society for Music Theory. His articles have been published in *In Theory Only*, *The Journal of Music Theory Pedagogy* and *Perspectives of New Music*. In addition to editing *Contemporary Music Forum*, a publication of the MidAmerican Center for Contemporary Music at BGSU, he co-edits the international journal *In Theory Only*.

Born in Los Angeles in 1957, **David Lang** holds degrees from Stanford University, the University of Iowa and a doctorate from Yale. He has studied with Jacob Druckman, Hans Werner Henze and Martin Bresnick. Lang has been commissioned by such organizations as the Santa Fe Opera, the Boston Symphony Orchestra, the Cleveland Orchestra, the San Francisco Symphony, the Saint Paul Chamber Orchestra, the Netherlands Wind Ensemble and the American Composers Orchestra. His works have been performed by ensembles including the Kronos Quartet, the New York Philharmonic and the Los Angeles Philharmonic, as well as presented at the Aspen, Holland, Berlin and Huddersfield Festivals. His awards include the Rome Prize, the BMW Music-Theater Prize, a Kennedy Center Friedheim award, the Revson Fellowship with the New York Philharmonic, and grants from the Guggenheim Foundation, the New York Foundation for the Arts, the National Endowment for the Arts and the American Academy of Arts and Letters. Co-founder and co-artistic director of Bang on a Can, he is also composer in residence at the American Conservatory Theater in San Francisco. His work is recorded on Sony Classical, Argo/Decca and CRI.

**Ralph Lorenz** is an assistant professor of music theory at Kent State University and has previously taught at Indiana University, the University of Louisville and the University of Wisconsin at Parkside. A former editor of the *Indiana Theory Review*, he received degrees from California State University at Long Beach (B.M. and M.A. in composition) and Indiana University (Ph.D. in music theory). His research interests include music and practice in the 16th and 20th centuries and skills pedagogy.

**Jing Jing Luo** studied at the Shanghai Conservatory, Columbia University, the New England Conservatory and the State University of New York at Stony Brook. She is the recipient of numerous prizes including a Ford and Rockefeller Foundations Fellowship, a Samuel Rosen Memorial Fellowship, the China National Symphony Award, a New York State Council on the Arts Award and an ASCAP award, among others. Prolific in all mediums except opera, Luo has had performances in China, Europe and the United States by such musicians as Alea III, the Cassett String Quartet, the China Central Symphony Orchestra, the Dale Warland Singers and the Shanghai Symphony Philharmonic.

**Carlos Micháns** studied composition with Roberto Garcia Morillo, received a degree in conducting from the University of Buenos Aires and did post-graduate studies in composition and electronic music at the Utrecht Conservatory with Hans Kox and Tom Bruynel. His works, most of which are published by Donemus

Amsterdam, have received numerous international prizes, performances and broadcasts. Micháns frequently lectures on Western music in India and promotes music of Netherlands composers in Argentina. Since 1995, Micháns has run *Podium Neerlandes*, a program of the international Dutch radio designed to promote in Latin America the international and Dutch classical repertoire by some of Holland's leading orchestras and ensembles.

**Jacqueline S. Nathan**, co-director of the annual New Music & Art Festival, has been the exhibition program administrator for the BGSU Fine Arts Center since 1986. She has curated and organized exhibitions with a broad range of contemporary themes and issues as well as received over a dozen grant awards for projects and operating support from Arts Midwest, the OAC and various regional organizations. Nathan holds a master's degree in community arts management from the University of Illinois at Springfield.

Composer/saxophonist **Ryo Noda** studied music at the Osaka College of Music, Northwestern University and the Bordeaux Conservatory. His numerous awards and grants include the Osaka City Art Festival Prize, the Osaka Prefecture Gold Award, the SACEM Composition Prize, the NHK Broadcasting Association Grant, the Radio France Grant and the Asian Culture Council Grant. Noda's avant-garde improvisations and inventive techniques for the saxophone contributed to building his reputation as one of the most colorful, creative performing artists and composers active in Japan and Europe. Noda is currently a professor at Osaka University of the Arts, a member of SACEM and serves as secretary of the World Saxophone Congress.

**Kevin Putz** has received degrees from the Eastman and Yale University Schools of Music. He has served as composer-in-residence of the California Symphony and Young Concert Artists, Inc., and has received commissions from Ensemble Kobe, the Hanson Memorial Institute for American Music, the National Symphony Orchestra, the New York Youth Symphony, the Norfolk Chamber Music Festival and the Vermont Symphony. A recipient of grants and awards from ASCAP, BMI, Eastman and Yale, Putz was the first undergraduate to receive the Charles Ives Scholarship from the American Academy of Arts and Letters.

Composer **Jason Quick**'s background lies in jazz and rock 'n' roll electric guitar. He studied guitar with Steve Carryer at Wayne State University, and composition with Donald M. Wilson and Wallace De Pue at Bowling Green State University. Quick has composed solo and chamber works, as well as pieces in the jazz idiom for both big bands and small combos. Currently a free-lance musician and guitar teacher, Quick resides in Bowling Green.

Professor of Composition at the University of Chicago, **Shulamit Ran** has been composing since childhood. Among her teachers were Norman Dello Joio, Paul Ben Haim, A.U. Boskovich and Ralph Shapey. Ran has written for solo

instruments, various instrumental and vocal groupings, and full orchestra, and has won critical acclaim in all of these categories. Awards and commissions include the Philadelphia Orchestra commission of her Pulitzer Prize-winning *Symphony*, an appointment as Composer-in-Residence with the Chicago Symphony and the Lyric Opera of Chicago, an honorary doctorate from Mount Holyoke College, and an award from the American Academy and Institute of Arts and Letters.

**Steve Reich** is one of the leading pioneers of minimalism, whose music has been influential to composers all over the world. Born in New York in 1936, he graduated with honors in philosophy from Cornell University in 1957. For the next two years he studied composition with Hall Overton and later at Juilliard with William Bergsma and Vincent Persichetti. Reich received his master's in music from Mills College, where he worked with Darius Milhaud and Luciano Berio. In 1990, he received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by the Kronos Quartet and in 1994, he was elected to the American Academy of Arts and Letters. Reich has received commissions San Francisco Symphony; the Rothko Chapel; flutist Ransom Wilson; the Brooklyn Academy of Music for guitarist Pat Metheny; West German Radio; Fromm Music Foundation for clarinetist Richard Stoltzman; the Saint Louis Symphony Orchestra; Betty Freeman for the Kronos Quartet; Festival d'Automne, and by the city of Paris for the 200th anniversary of the French Revolution. His music has been also performed by major orchestras around the world. Reich's current project, *Three Tales*, is a musical theater piece on the topic of technology and its consequences. The first act, *Hindenburg*, was premiered at the Spoleto USA Festival in May 1998. The remaining two, *Bikini* and *Dolly*, examine atomic bomb testing and cloning respectively, and will premiere in 2001.

**Andrew Rindfleisch** received degrees from the University of Wisconsin at Madison (B.M.), the New England Conservatory of Music (M.M.) and Harvard University (Ph.D.). He is the recipient of such honors and awards as the Rome Prize, a John Simon Guggenheim Foundation Fellowship and a Fromm Foundation Commission. His works have been performed throughout the United States, Europe and Russia by such ensembles as the Gregg Smith Singers, the California EAR Unit and the Lydian String Quartet. Currently an assistant professor of music at Cleveland State University, Rindfleisch is an active conductor and pianist, and founder of the contemporary American music ensemble Phantom Arts.

**John Sampen**, professor of Music performance studies (saxophone), Distinguished Research/Artist Professor at BGSU and festival co-director, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 40 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970 he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. He has since soloed with ensembles from all over the world. A recipient of several



NEA consortium and recording awards, he has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wuorinen.

**Maurice Saylor** holds degrees in composition from the Catholic University of America. A recipient of grants from the American Composers Forum and the Maryland State Arts Council, he has received awards from the National Capital Area Composer's Consortium, the Omaha Symphony Guild, David Lloyd Kreeger, and Church and the Artist, and has been honored by the Delius Festival and the Diana Barnhart American Song Competition. The Catholic University, the Eakins String Quartet, George Washington University and the United States Air Force have commissioned works from Saylor, who has served on the board of the Capital Composer's Alliance of Washington, D.C. since 1987 and as its executive director since 1991.

Armenian composer **Vache Sharafian** was born in Yerevan, Armenia, in 1966. He studied composition with professor Edward Mirzoyan at the Komitas State Conservatory, where he received his diploma and doctorate, and has been a member of the Composers Union of Armenia since 1991. From 1992-96, Sharafian was the director of music at the Armenian Theological Seminary in Jerusalem, at the invitation of the Armenian Patriarch. A prize winner of the USSR National Composition Competition, his compositions have been performed by leading Armenian soloists and orchestras at festivals of Contemporary Music in the former Soviet Union. He has also authored a book of Armenian spiritual songs. Sharafian currently teaches composition at the Yerevan State Conservatory in Armenia.

**Marilyn Shrude**, professor of music composition/history (composition), chair of the Department of Composition and History, director of MACCM and co-director of BGSU's New Music & Art Festival, received degrees from Alverno College and Northwestern. Her honors include a Kennedy Center Friedheim award for orchestral music; a NEA fellowship; a Distinguished Teaching award from BGSU; Alverno College Alumna of the Year award; the Academy Award from the American Academy of Arts and Letters; the Ohioana Award, and most recently the Cleveland Arts Prize. Shrude is also active as a pianist and clinician, with saxophonist John Sampen, and until 1998 served as chair of the theory and composition department at the Interlochen Arts Camp.

**Eleanor F. Trawick** holds a bachelor's degree from Columbia University and a Ph.D. in composition from State University of New York at Buffalo. An active composer and violist, she is on the faculty at Ball State University where she teaches music theory and composition, and has also taught at University of Massachusetts at Lowell. Interested in contemporary French music, Trawick has presented papers on Francis Poulenc and Betsy Jolas at the 1998 Rocky Mountain Society for Music Theory Conference and the fifth Festival of Women Composers.

**John Williams** attended UCLA and the Juilliard School, studied composition with Mario Castelnuovo-Tedesco and piano with Rosina Lhevinne. He began his career in Los Angeles film studios, working with Bernard Herrmann, Alfred Newman and Franz Waxman. Williams has composed the music and served as music director for more than 75 films. He has received 34 Academy Award nominations and been awarded five Oscars, four British Academy Awards and 16 Grammys. Williams has also written many concert pieces including two symphonies, a bassoon concerto, a cello concerto, concertos for flute and violin, and concertos for clarinet and tuba. He is laureate conductor of the Boston Pops.

**Julia Wolfe**, co-founder and co-artistic director of Bang on a Can, cites her influences as being far-ranging from Led Zeppelin to late Beethoven to Appalachian folk music. She has received commissions from NPS (Dutch Television), the Kronos Quartet, the American Composers' Orchestra, the Mary Flagler Cary Charitable Trust for the Bang on a Can All-Stars, the Koussevitzky Foundation and Meet the Composer/Reader's Digest. Her works have been performed at numerous concerts and festivals throughout the United States and abroad including the Holland Festival, the San Francisco Symphony's Wet Ink series, Tanglewood, Other Minds Festival, the Next Wave Festival at BAM and South Bank's Meltdown Festival in England. Born in 1958 in Philadelphia, Wolfe holds degrees from Yale, where she studied with Martin Bresnick, and the University of Michigan. Among her awards are a Charles Ives Scholarship, two ASCAP young composer grants, a fellowship at Princeton University, a residency at the MacDowell Colony and Djerassi Institute and a Fulbright fellowship to the Netherlands. Recordings of her work can be heard on Sony Classical, Argo/Decca, CRI, Point Music (Polygram) and Newport Classics.

**Adam Zygmunt**, interim coordinator of MACCM operations, holds bachelor's degrees in music and physics from Truman State University, and a master's degree in composition from Bowling Green State University. His teachers have included Burton Beerman, Peter Terry, Warren Gooch and Paul Siskind. Also an active oboist, he has studied oboe with Eric Larsen, Andrea Gullickson, Jason Edwards and John Bentley. Zygmunt is a two-time finalist in the annual BGSU Competition in Music Performance (composition division). His works have been performed by the Cleveland Chamber Symphony and twice at the Threshold electronic music festival.

# 19th Annual New Music & Art Festival

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For further information regarding activities and events sponsored by MACCM, contact:

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