





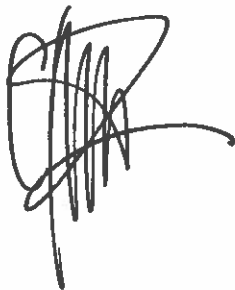
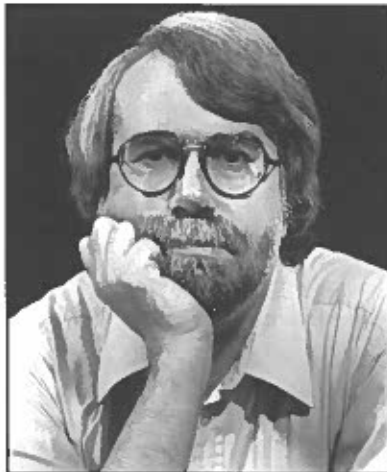
# 20th annual new music & art festival

Bowling Green State University

October 9-16, 1999

College of Musical Arts  
Fine Arts Center Galleries

*In a time where argument rages about the relative merits of maximalism vs. minimalism, tonality vs. atonality, high culture vs. popular culture, and so forth, I believe only one essential thing: the proper goal of any creative artist is to communicate to others something meaningful about what it is to be alive. The means, as long as they are well organized and presented, matter less than this end, and I will avail myself of ANY means of expression in an attempt to reach this end. All that matters is that we nourish, enlighten, and console the human spirit.*



## special guest composer

Christopher Rouse

## featured composers/presenters

Stephen Albert, Larry Austin, Ron Averill, Tom Benjamin, Jeffrey Brooks, Elizabeth Crafton, Donald Crockett, Michael Daugherty, Kui Dong, Bruce Durazzi, Paul Elwood, Lawrence Fritts, David Hainsworth, David Harnish, Katherine Hoover, Brooke Joyce, Joseph Klein, Paul Koonce, Dina Koston, Eric Lai, Robert Lemay, Daphne Leong, James Matheson, Jeffrey Mumford, Jon Christopher Nelson, Carrie Richmond, Paul Rudy, Marilyn Shrude, Joan Tower, Carl Vine

## featured student ensembles

### Bowling Green Philharmonia

Emily Freeman Brown, conductor

### Bowling Green Wind Ensemble

Bruce Moss, conductor

### Kusuma Sari Gamelan

David Harnish, director

### BGSU Percussion Ensemble

Roger B. Schupp, director

## featured concerto soloist

Kevin Schempf, clarinet

## exhibitions

### Charles Kanwischer: Recent Landscape Drawings from Northwest Ohio

### Contemporary Clay: Master Teachers/Master Students

John Balistreri, curator

Dan Anderson and Russell Wrangle, Rudy Autio and David Regan, Val Cushing and Mary Louise Carter, Jack Earl and Gregg Luginbuhl, Ken Ferguson and Steve Heineman, Jun Kaneko and Lisa Wolkow, James Leedy and Brandon Reese, Michael Lucero and Roberto Visani, Don Reitz and David Dahlquist, Toshiko Takaezu and Martha Russo, Robert Turner and John Gill

### Marilene Phipps: Altars and Shrines of Haiti

Ohio Arts Council

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PROGRAMS IN THE ARTS

# schedule of events

## saturday, october 9

11 a.m., CONCERT Young People's Concert: Opera for Youth. *The Fowl Trilogy* by Tom Benjamin.  
Bryan Recital Hall \$

## wednesday, october 13

7 p.m., SEMINAR Katherine Hoover. Bryan Recital Hall

## thursday, october 14

3:30 p.m., SEMINAR Christopher Rouse. Bryan Recital Hall

7:30 p.m., EXHIBITION OPENING *Charles Kanwischer: Recent Landscape Drawings from Northwest Ohio.*  
Kennedy Green Room

8 p.m., CONCERT Brooks, Daugherty, Dong, Mumford, Tower. The BGSU Wind Ensemble  
and faculty artists. Kobacker Hall

## friday, october 15

9 a.m., PANEL Composer to Composer: A Dialogue with Christopher Rouse.  
Donald M. Wilson, moderator. Bryan Recital Hall

10:30 a.m., CONCERT Averill, Elwood, Lemay, Matheson, Rouse. Kobacker Hall

2:30 p.m., CONCERT Harnish, Hoover, Rouse. Kobacker Hall

6:30 p.m., LECTURE James Leedy. 204 Fine Arts Center

7:30 p.m., EXHIBITION OPENING *Contemporary Clay: Master Teachers/Master Students.* Dorothy Uber Bryan Gallery

8 p.m., CONCERT *The Electro-Acoustic Phenomenon.* Austin, Fritts, Hainsworth, Klein, Koonce,  
Nelson, Rudy. Kobacker Hall

## saturday, october 16

9 a.m., SYMPOSIA Music papers by Crafton, Durazzi, Lai, Leong. Jeffrey Mumford, chair.  
Bryan Recital Hall

1 p.m., PANEL *Making Art/Making Music 1999.* Austin, Leedy, Phipps, Rouse.  
Jeffrey Mumford, chair. Little Theatre, Toledo Museum of Art

2:30 p.m., CONCERT Koston, Richmond, Shrude, Vine. Great Gallery, Toledo Museum of Art

6:30 p.m., LECTURE Marilene Phipps. 204 Fine Arts Center

7:30 p.m., EXHIBITION OPENING *Marilene Phipps: Altars and Shrines of Haiti.* Willard Wankelman Gallery

8 p.m., CONCERT Albert, Crockett, Joyce, Rouse. Bowling Green Philharmonia. Kobacker Hall

*Activities take place at BGSU's Moore Musical Arts and Fine Arts Centers, as well as at the Toledo Museum of Art. The Moore Musical Arts Center houses Bryan Recital Hall, Kobacker Hall and the Kennedy Green Room. The Dorothy Uber Bryan and Willard Wankelman Galleries are located in the Fine Arts Center. The Toledo Museum of Art houses the Great Gallery and Little Theatre. The festival schedule is subject to change.*

*\$ Admission Charged.*

**The Fowl Trilogy**

music by Tom Benjamin  
libretto by Elaine Gerdine

**Chicken Little**

<i>Chicken Little</i>	Eric Farrell
<i>Ducky Doodles</i>	Jennifer Schondell
<i>Henney Penney</i>	Eve Wadsworth
<i>Goosey Loosey</i>	Cynthia Lincoln
<i>Dr. Sigmund Frog</i>	Luke Rosen

**The Ugly Duckling**

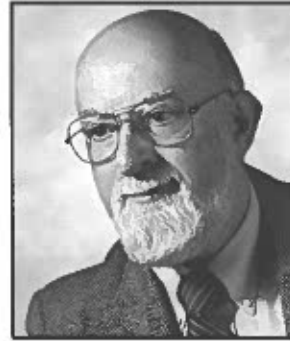
<i>Cutie</i>	Valerie Kemerer
<i>Perkie</i>	Rebecca Barko
<i>Ugly</i>	Juliane Gorretta
<i>Dr. Frog</i>	Luke Rosen
<i>Swanee</i>	Aaron Miner

**The Little Red Hen**

<i>Madame Poulet</i>	Cynthia Lincoln
<i>Agnes Day</i>	Juliane Gorretta
<i>Billy Goat</i>	Aaron Miner
<i>Pamela Pig</i>	Eve Wadsworth
<i>Dr. Frog</i>	Luke Rosen

Barbara Lockard-Zimmerman, producer/director  
Paul Bailey, accompanist

*Presented in conjunction with the Young Peoples' Concert series.*



*My music over the years has become simpler and simpler, without any particular attempt to do that. My main interest these days is to write music which is accessible to non-specialist musicians and audiences, fun to perform and, one hopes, expressive and lyrical. I've turned from*

*chamber and orchestral music, with an occasional exception, to choral music, song and music for the stage.*

The *Fowl Trilogy* (also known as the *Frog Operas*) began in 1985 with a commission for *Chicken Little* from the Houston Grand Opera's touring company, the Texas Opera Theater. The piece was well received and has had many subsequent productions. The other two mini-operas were added as companion pieces, *The Ugly Duckling* in 1992 and *The Little Red Hen* in 1996. All have librettos by Elaine Gerdine. Simple to produce and couched in a simple tonal musical idiom, they are meant to be fun for all ages.

Fanfare for the Uncommon Woman, No. 5 (1993) \_\_\_\_\_ Joan Tower  
 David Larking, Mark Nixon, George Novak  
 and Joel Treybig, trumpet

ringing fields of enveloping blue (1997) \_\_\_\_\_ Jeffrey Mumford  
 Bonnie Thron, cello  
 Adam Mahonske, piano

Pangu's Song (1998) \_\_\_\_\_ Kui Dong  
 Mary Catherine Jones, flute/alto flute  
 Michael Vercelli, percussion

– INTERMISSION –

Bowling Green Wind Ensemble  
 Bruce Moss, director

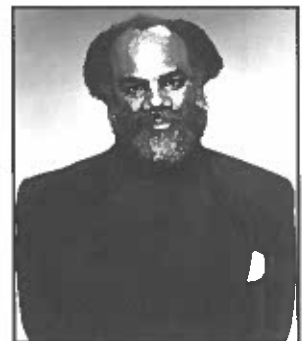
Dreadnought (1997) \_\_\_\_\_ Jeffrey Brooks

Niagra Falls (1997) \_\_\_\_\_ Michael Daugherty



Joan Tower

*My work is inspired by cloud imagery, and the speed with which clouds move. Similarly, I try to create layers of simultaneous, but differentiated musical activity wherein lines often develop independently of each other.*



*Music is poetry without words, drama without stages, landscapes with invisible scenes, a mind adventure and a dialogue between a human being's subconscious and world.*



*Musical ideas come to me when I drive my car down an empty American highway. There is freedom of movement and space to reflect. Whether I am playing jazz piano or composing concert music, I like to deviate from the middle of the road. Through an unconventional use of American icons, I open a door to listeners, inviting them to bring their own emotions and associations into the musical experience.*



*My desire is that when people listen to my music they not only understand why I need to be a composer, but will also have a sense of how I struggle with life's issues as a man, a father, a husband, member of a community, a soul, and in the best case it will help listeners to contemplate their relationship to life as well.*



Pound (1998) \_\_\_\_\_ James Matheson

Jane Solose, piano

god kreasi baru (1993) for trombone and tape \_\_\_\_\_ Ron Averill

Sean Flanigan, trombone

La redemption...

hommage à Martin Scorsese\* (1994) \_\_\_\_\_ Robert Lemay

Rhonda Taylor, soprano saxophone

Chia-Hsiu Tsai, alto saxophone

Samuel C. Fritz, tenor saxophone

Erik Rönmark, baritone saxophone

Jason Dooley and Kevin Clyde, percussion

Mikel Kuehn, conductor

A Vast Ocean of Promise (1999) \_\_\_\_\_ Paul Elwood

Nancy Lutes, solo bassoon

Vasile Beluska and Moses Pogossian, violin

Nancy Buck, viola

Christy Jensik, flute/alto flute

Kevin Schempf, clarinet

Robert Satterlee, piano

Paul Elwood, banjo

Ogoun Badagris (1976) \_\_\_\_\_ Christopher Rouse

Kevin Clyde, Billy Giacomelli, Kent Laukhuf,

Roger B. Schupp and Cale Parks, percussion

\*World premiere



Write the music you would most like to hear, or at least come close, and there's a pretty good chance someone else will want to hear it as well.

A handwritten signature in black ink, appearing to read "Ron Averill".

Words,  
flat upon a page  
cannot describe

Music  
any more than a Cat  
can operate a  
Doorknob.

Just listen.

A handwritten signature in black ink, appearing to read "Ron Averill".



My challenge as composer is to write music for concerts as a total experience at this fin de siècle.

A handwritten signature in black ink, appearing to read "Robert Lemay".



I used to write music that would try to tell a story – my own or a subject derived from literature. As I get older, I have changed my thinking and now approach composition with the belief that music is simply about music. It has its own story to tell.

A handwritten signature in black ink, appearing to read "Paul Elwood".



Bonham (1988) \_\_\_\_\_ Christopher Rouse

The BGSU Percussion Ensemble  
Roger B. Schupp, director

Sonata for Oboe and Piano (1991) \_\_\_\_\_ Katherine Hoover

John Bentley, oboe  
Valrie Kantorski, piano

Purwedaksina (1996) \_\_\_\_\_ David Harnish

The Kusuma Sari Gamelan  
David Harnish, director

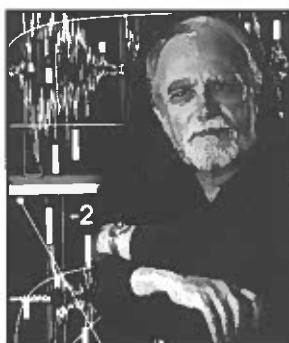


*Music has been the cornerstone of my life since I can remember. I hope to share its beauty.*

A handwritten signature in black ink, appearing to read "Katherine Hoover".

*Musical creativity cannot be verbalized. It lies beyond the scope of words and in the experience of the moment of performance. Each moment, each performance, foreknowledges the next.*

A handwritten signature in black ink, appearing to read "David Harnish".



*Composing is an amazing grace, giving me the love and assimilation of all kinds of musics and sounds, their synthesis becoming the modeling process for much of my work.*

A handwritten signature in black ink, appearing to read "Larry Austin".

*In the making of music, I am, after all else, returned to sound, its sense of origin, and to music's invitation to reinvent our memories of it.*

A handwritten signature in black ink, appearing to read "Paul D. Smith".





*the electro-acoustic phenomenon*

Dog (1997) \_\_\_\_\_ Joseph Klein

Deborah Norin-Kuehn, soprano  
Nancy Lutes, bassoon

Thought-Forms (1997) \_\_\_\_\_ Lawrence Fritts

Remnants (1998) \_\_\_\_\_ Paul Rudy

Shady Origins (1998) \_\_\_\_\_ David Hainsworth

– INTERMISSION –

Scatter\* (1999) \_\_\_\_\_ Jon Christopher Nelson

*Commissioned by MACCM for the 20th Annual New Music & Art Festival*

Walkabout (1998) \_\_\_\_\_ Paul Koonce

Tarogato! (1998) \_\_\_\_\_ Larry Austin

Burton Beerman, clarinet  
Malcolm Byrd, Renee Di Biasio, Celesta Haraszti,  
Gabi Marquez and Mike O'Connor, dance  
Celesta Haraszti, choreography  
Heather Wallace, ceramics installation  
Keith Hofacker, lighting design

\*World premiere



*the play of opposites:  
chaos/order  
surface/essence  
process/structure*

*metaphors in sculpted time; "the  
sparked cargo of sound"*

*to challenge, engage,  
inform, provoke—these are the  
things that matter in my work  
and works.*

*As the most abstract of the arts,  
music allows the deepest level  
of communication between  
the artist and audience.*





*Music is magic. At one point, I  
thought I understood it, but  
have since realized I was  
wrong. I've been inspired a  
couple of times, but mostly  
composing makes me sweat!*

*But the hardest part—and the task I've set  
for myself—was squeezing human expression  
out of a computer. By their nature,  
computers are accountants—not artists.*



*paper presentations*

Jeffrey Mumford, chair

“Preferential Strategies in Elliott Carter’s Second Quartet (1959)”

*In his second quartet, Carter employs composition strategies of triple groupings and large-scale ratios that anticipate his acknowledged use of structural polyrhythms in later works.*

Elizabeth Crafton



“The John Cage-Luigi Nono Controversy and the Possibilities of Radical Composition”

*Although their aesthetic positions proved to be incompatible, Nono and Cage shared a radical outlook that may prove instructive to contemporary musicians.*

Bruce Durazzi



“The Evolution of Chou Wen-Chung’s ‘Variable Modes’”

*This paper traces the development of Chou Wen-Chung’s “variable modes,” whose enumerations are derived from metaphysical principles explicated in the ancient Chinese treatise, the “Book of Changes.”*

Eric Lai



“Aspects of Time in Conlon Nancarrow’s *Tango*?”

*This paper examines three aspects of time in Nancarrow’s “Tango?” for solo piano: tempo, pulse stream and durational pattern*

Daphne Leong



Dog Light (1998) \_\_\_\_\_ Carrie Richmond

Andrea Vittulo, cello  
Dustin Ruffell, clarinet  
Kevin Clyde, percussion  
Erin Bonski, piano  
Marilyn Shrude, conductor

*Winner of the 32nd Annual BGSU Competitions in  
Music Performance (Composition Division)*

Homage to György Kurtág (1997) \_\_\_\_\_ Dina Koston

Maria Sampen, violin  
Andrea Yun, cello  
Dawn Kulak, flute  
Chelsea Howell, clarinet

Notturmo: In Memoriam Toru Takemitsu (1996) \_\_\_\_\_ Marilyn Shrude

Movses Pogossian, violin  
John Sampen, alto saxophone  
Marilyn Shrude, piano

Piano Sonata \_\_\_\_\_ Carl Vine

*first movement  
second movement*

Laura Melton, piano



*The goal for me in music is clarity of thought. We have had various harmonic systems, but the properties of the overtone series remain a touchstone.*

*Dina Koston*

*Creating music is like birthing a child. We nurture it within, love it into being, train it, teach it, and refine it, then send it off into the world while we nervously wait in the shadows.*

*Carl Vine*



Carl Vine

*For me composing is a journey into the interior spaces of my imagination.*

*Marilyn Shrude*



Bowling Green Philharmonia  
Emily Freeman Brown, conductor  
Kevin Schempf, clarinet

Iscariot (1989) \_\_\_\_\_ Christopher Rouse

La Quinta Del Sordo (1998) \_\_\_\_\_ Brooke Joyce

Roethke Preludes (1994) \_\_\_\_\_ Donald Crockett

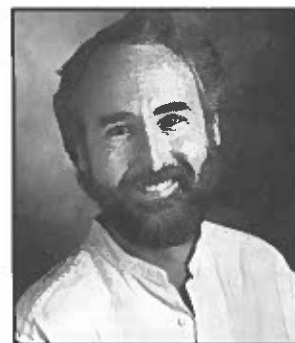
- I. *Tethered to Another Moon*
- II. *Making Music With His Bones*
- III. *Arches of Air*
- IV. *The Principality of Tears*
- V. *Shepherd of Slow Forms*
- VI. *Straw for the Fire*

Wind Canticle (1992) \_\_\_\_\_ Stephen Albert  
Kevin Schempf, clarinet



*I simply try to write the kind of music I want to hear as a listener, and hope that my sincerity and individual aesthetic stimulates other people. Music, for me, is autobiography.*

*Composers often seek inspiration from sources beyond music itself. For me, it's nature and poetry almost every time.*



*I seek a new synthesis: to find new relations between old things. I want to form a continuum with the past, not ape it.*

— from the G. Schirmer Stephen Albert retrospective

Pulitzer Prize- and Grammy award-winning composer **Stephen Albert**, whose tragic death in 1992 stunned the music world, was recognized in his lifetime for a body of work at once powerful, dramatic, colorful and deeply emotive. He won the 1985 Pulitzer Prize for his symphony *RiverRun* and from 1985 to 1988 served as composer-in-residence with the Seattle Symphony. Albert received commissions from the Chicago, National, Pittsburgh, Baltimore and Seattle symphonies, as well as the Philadelphia Orchestra, the New York Philharmonic, the Chamber Music Society of Lincoln Center and the Library of Congress. Among his other awards and honors were two MacDowell Colony Fellowships, a Huntington Hartford Fellowship, two Guggenheim Fellowships, two Rome Prizes and grants from the Martha Baird Rockefeller Fund, the National Endowment for the Arts, the Ford Foundation and the Alice M. Ditson Foundation. From 1988 to the time of his death, he was professor of composition at Juilliard. He had also taught in the Lima public schools under a Ford Foundation grant as composer-in-residence, and at the Philadelphia Musical Academy, Stanford University and Smith College.

**Larry Austin** works in and out of his Denton, Texas, studio gaLarry, continuing his active composing career with commissions, writing, tours, performances, recordings and lecturing. He has received numerous commissions, grants and awards. Worldwide performances and recording credits include the 1994 premiere release of his complete realization of Charles Ives' transcendental *Universe Symphony*. In 1996, Austin retired from his 38-year academic career. Additionally, in 1996 he became the first American to win the prestigious Magistere (Magisterium) prize/title at the 23rd International Electroacoustic Music Competition in Bourges, France, for his composition *BluesAx* for saxophonist and computer music. The award was also presented in recognition of Austin's work and influential leadership in electroacoustic music genres through the past 35 years.

**Ron Averill** currently lives and composes in Seattle, Wash. His works have been performed extensively throughout the world, at such venues as the Bourges Electroacoustic Festival, ICMC, DISCOVERIES and the JIM Computer Music Conference. His latest work, *tasting the crocodile's breath* for piano and computer-realized sounds, is scheduled to appear on a soon-to-be-released CDCM compact disc. Averill's awards include honorable mentions in the Grand Prix Internationaux Bourges for both *nature morte: ensnare entangle emerge* for computer-realized sounds and *painting legs on the snake* for computer-realized sounds, and an in the Prix Ars Electronica for *gdod kreasi baru* for trombone and computer-realized sounds. Averill studied composition with Richard Karpen and received his D.M.A. in composition from the University of Washington.

**Tom Benjamin** received degrees from Bard College, Brandeis, Harvard and Eastman, and studied composition with Carlos Surinach, Ernst Krenek, Arthur Berger and Bernard Rogers. Benjamin has composed six operas, as well as orchestral, chamber and choral music. Additionally, he is the author of two books on counterpoint and co-author of three music theory texts. A winner of prizes in numerous composition contests both in the United States and abroad, Benjamin has also received grants, awards and commissions from such organizations as the National Endowment for the Arts, ASCAP, Meet the Composer, the National Music Theater Network, the Barlow Foundation and many others. He is a Fellow of

the MacDonnell Colony, the Corporation of Yaddo and the Virginia Center. Also active as a performer and choral conductor, Benjamin now teaches theory and composition at Peabody.

**Jeffrey Brooks** studied composition at Tanglewood and at Yale, where he received master's and doctoral degrees. A recipient of numerous grants, prizes and fellowships, Brooks has had works performed by progressive new-music presenters worldwide, including Bang on a Can, Walker Art Center, Piano Duo, ASKO Orkest, CMS Europe, 5th Species, Sound Pressure, the California EAR Unit, Dinosaur Annex, Relache and Present Music. In the early 1990s, Brooks served as artistic director of the American Composers Forum and created *The Composer's Voice*. He now owns Dragonwell Studio where he composes music and restores audio archives. Brooks also curates and produces Noncom, a noncommercial new-music series at the Southern Theater in Minneapolis, and serves on the faculty of the Center School for Arts and Research.

**Elizabeth Crafton** holds degrees from Baylor University and the University of North Texas and is continuing her doctoral studies in music theory at the University of North Texas. Alfred Schnittke is the subject of her dissertation. Research interests include applications of voice-leading analysis to 20th-century music, rhythm and meter, Schenkerian theory, and the history and theory of 18th-century German music. Crafton has taught at Lon Morris College and the University of North Texas, and is an active pianist who regularly performs and promotes 20th-century literature.

**Donald Crockett** joined the faculty of the University of Southern California in 1981, where he is professor of composition and music director of the Contemporary Music Ensemble. Commissions have come from the Los Angeles Chamber Orchestra, where he served as composer-in-residence from 1991 through 1997, as well as from the Kronos Quartet, Los Angeles Philharmonic, Stanford String Quartet, Pittsburgh New Music Ensemble, CORE Ensemble and California EAR Unit, among others. He has received grants and prizes from the American Academy of Arts and Letters, American Music Center, Barlow Endowment, BMI, Composers Inc., Copland Fund, Kennedy Center Friedheim Awards, Meet the Composer and the National Endowment for the Arts. His music is published by MMB Music and recorded on the CRI, Laurel, A&R and Pro Arte labels.

**Michael Daugherty** has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. His music has been performed and recorded by prominent orchestras and ensembles in the United States and abroad including the Baltimore Symphony Orchestra, Kronos Quartet, Houston Grand Opera and London Sinfonietta. He has received numerous awards for his music, including recognition from the American Academy of Arts and Letters, and fellowships from the Guggenheim Foundation and the National Endowment for the Arts. His music is published exclusively by Peermusic Classical and represented in Europe by Faber Music Ltd. At Yale he studied with composers Earle Brown, Jacob Druckman, Bernard Rands and Roger Reynolds. Daugherty pursued further studies with György Ligeti in Hamburg. After teaching music composition at Oberlin, he joined the music composition faculty at the University of Michigan. In 1999, Daugherty began a four-year tenure as composer-in-residence with the Detroit Symphony Orchestra.

# composers & presenters

**Kui Dong** was born in Beijing, China. Her compositions and commissions include a three-act ballet for orchestra, chamber works, electroacoustic works and music for film. She is a first prize-winner in the 1999 Val Tidone International Composition Competition in Italy, the 1994 Alea III International Chamber Composition Prize in Boston, and the National Art Song and National Dance Music Competitions in Beijing. The winner of an honorary mention at Ars Electronica, Dong is also the recipient of awards from Meet the Composer, the Dicky Foundation, ASCAP, the Djaressi Foundation for Art, the Santa Clara Art Council and the Asia-Pacific National Fund.

**Bruce Durazzi** holds bachelor's degrees in music composition and English from Oberlin, and has also studied at Rice University and the University of Illinois at Urbana-Champaign. He is currently a Ph.D. candidate in music theory at Yale, where he teaches first-year harmony. Durazzi's research interests include 20th-century music and the relationship between music analysis and other issues such as politics, aesthetics, sexuality and language. He has recently presented papers at Yale's Music Colloquium series and at the fifth Feminist Theory and Music Conference. His dissertation research concerns the music and politics of Luigi Nono.

The *Cleveland Plain Dealer* described **Paul Elwood** as "a composer-performer with the imagination of a child and the self-assurance of a virtuoso." His music has been performed at Darmstadt and Piccolo Spoleto, as well as by ensembles including the Charleston Symphony, Tambuco, the Scottish Chamber Orchestra String Quartet and the Wichita Symphony. Recent performances of his music have been presented at the American Academy in Rome, where Elwood was the Southern Regional Visiting Composer in 1998; in Weimar, Germany, by the Dehler String Quartet; and at Summerfest in Kansas City. Elwood is an assistant professor at Brevard College in North Carolina.

**Lawrence Fritts** received his Ph.D. with honors in composition from the University of Chicago, where he studied with Shulamit Ran, John Eaton and Ralph Shapey. He is an assistant professor of composition and theory at the University of Iowa, where he directs the Electronic Music Studios. Recent compositions have been presented at conferences and festivals in Greece, Italy, France, Scotland and the United States. Fritts' works can be heard on the Frog Peak and Innova labels. His papers on mathematics and music have been presented at conferences of Music Theory Midwest, the American Mathematical Society and the Institute for Advanced Study in Informatics and Systems Research.

**David Hainsworth** is currently a doctoral student in music composition at the University of Texas at Austin where his primary composition teachers have been Russell Pinkston, Karl Korte and Dan Welcher. Hainsworth's compositions have been recognized by the Cinquieme Prix Internazionale Luigi Russolo, SEAMUS, the Korean Electroacoustic Music Society, the Eighth Biennial Festival of New Music, Imagine97, ResFest, the Aspen Music Festival and the 32nd Royal Musical Association Research Students' Conference. He is currently director of the Music Microcomputer Lab at the University of Texas at Austin.

**David Harnish** is an associate professor of ethnomusicology and director of the Balinese gamelan Kusuma Sari at Bowling Green State University. His research specialization is the music of Indone-

sia, particularly the music cultures of Bali, Java and Lombok, and music of Asia in general. Harnish, who studied in Indonesia for over two years, is a double Fulbright-Hayes grant recipient, an NEH grant recipient and a National Foundation scholar. Previous faculty appointments include Colorado College and Skidmore College. His research has been published in national and international journals, books and encyclopedias. A frequent consultant for National Geographic and the Smithsonian Institute, he currently has a book under review. He has performed the gamelan traditions of Indonesia for 20 years; studied gamelan music with such artists as KRT Wasitidoningrat, Hardja Susilo, Wayan Suweca, Made Lebah, Nyoman Wenten and Wayang Loceng; taught and directed gamelan ensembles for 13 years; and produced two recordings of gamelan music. He is also a guitarist and is featured on several recordings with three different labels.

**Katherine Hoover**, composer, conductor and flutist, is the recipient of a National Endowment Composers Fellowship and an Academy of Arts and Letters composition award. Her work is published by Theodore Presser, Carl Fischer and Papagena Press, and is recorded on the Koch, Delos, Parnassus, Centaur, Gasparo, Cantilena and Leonarda labels. Her works have been played by over 20 orchestras, as well as by Julius Baker, Sharon Robinson, Eddie Daniels, Carol Wincoc, Eugenia Zukerman and the Colorado Quartet. In the January 1997 issue of *Classical Pulse*, critic Leslie Gerber picked Hoover's *Da Pacem* as one of the five best recordings of 1996.

**Brooke Joyce** holds degrees in theory/composition from Lawrence University and the Cleveland Institute of Music. His teachers have included Donald Erb, Margaret Brouwer and Allen Gimbel. *La Quinta del Sordo* was premiered last November by the Nouvel Ensemble Modern in Montreal as part of their FORUM 98 program for young composers. His orchestral work *Yniswyrddn* (The Isle of Glass) was performed in May by both the Cincinnati and San Francisco Youth Symphonies. Joyce was recently awarded the Bearns Prize from Columbia University and an ASCAP award.

**Joseph Klein** holds degrees from Indiana University, University of California at San Diego and California State Polytechnic University at Pomona. His composition teachers include Harvey Sollberger, Robert Erickson, Roger Reynolds, Claude Baker and Eugene O'Brien. Currently an associate professor and chair of composition studies at the University of North Texas College of Music, Klein has received recognition by such organizations as the national Endowment for the Arts, the American Composers Forum/Jerome Foundation, the American Music Center, the Gaudeamus Foundation of Amsterdam, Phi Mu Alpha, Meet the Composer and ASCAP.

**Paul Koonce** studied composition at the University of Illinois and the University of California at San Diego, where he received his Ph.D. He is the recipient of fellowships from the Guggenheim and McKnight Foundations, and has received awards and commissions from the Luigi Russolo International Competition for Composers of Electronic Music, the National Flute Association, Prix Arts Electronica Electronic Arts Competition, the Electroacoustic Music Contest of Sao Paolo, the Bourges International Competition and the International Computer Music Association. His music is currently available on the SEAMUS, Mnemosyne, ICMA, Panorama and Innova labels, with upcoming releases on Einsten, CDCM and Mode records. He is currently assistant professor of composition at Princeton University.