

BOWLING GREEN STATE UNIVERSITY  
COLLEGE OF MUSICAL ARTS

**Second Annual**

# **NEW MUSIC FESTIVAL**

SPECIAL GUEST: **Milton Babbitt**

SPECIAL COMMISSIONED COMPOSITION BY

**Elliott Schwartz**

CHAMBER CONCERTO IV FOR  
SOLO SAXOPHONE AND 10 PLAYERS

FESTIVAL DEDICATED TO THE MEMORY OF  
DR. HOLLIS MOORE  
(1923 - 1981)

SEVENTH PRESIDENT  
BOWLING GREEN STATE UNIVERSITY

The College of Musical Arts lost a friend and advocate with the death of President Hollis Moore. As a College, we have benefitted greatly from his energetic leadership and support. As individuals, we have been touched by his personal interest in our work and his pleasure in our successes. Those of you who have been at Bowling Green for a while have a sense of the dramatic growth the University has enjoyed under his leadership. Dr. Moore was a builder -- a man dedicated to development of mind, body and spirit. His legacy in academic buildings, the Recreation Center and the Musical Arts Center are affirmations of that direction. We shall miss him and we mourn his passing.

SECOND ANNUAL NEW MUSIC FESTIVAL

PROGRAM I

Friday, April 24, 1981

10:00 a.m.

Bryan Recital Hall

Suite for harp and tape-delay apparatus (1977-78) . . . . . Donald M. Wilson  
(Bowling Green State University)

- I Sunrise
- II Morning Traffic
- III Siesta
- IV Thunderstorm
- V Evening Bells
- VI Cortège

Dean Roush, harp

Recollections for clarinet and piano (1979)\*. . . . . Robert Rollin  
(Youngstown State University)

- I Lento
- II Sustainuto
- III Marcato

Burton Beerman, clarinet  
Ronald Warren, piano

Add One for electronic piano and tape (1980). . . . . Emma Lou Diemer  
(University of California at Santa Barbara)

- I Slow
- II Agitated
- III Chaotic
- IV Moderately slow
- V Fast, playful
- VI Slow
- VII Very fast

Marilyn Shrude, piano

INTERMISSION

Woman's Songs for soprano, violin, trumpet, percussion and piano . . . . . David W. Maves  
(Fine Arts College of Charleston)  
Text: Kay Maves

- I Little Girl's Song
- II Young Woman's Song
- Interlude
- III Old Woman's Song

Ann Corrigan, soprano  
Paul Makara, violin  
Larry Herman, trumpet  
Dane Newlove, percussion  
Randall Sheets, piano  
Marilyn Shrude, conductor

Trio Sonata for violin, alto saxophone and piano (1980)\*\* . . . . . Tony L. Payne  
(Bowling Green State University)

- I Motoric
- II Deeply Reflective
- III Scherzo-like

Carol Ringo, violin  
Theresa Witmer, saxophone  
Dirk Elston, piano

The Burning Bush for baritone voice and piano (1980) . . . . .Wallace DePue  
(Bowling Green State University)

Andreas Poulimenos, baritone  
Elizabeth Cobb, piano

Organic Concretion for alto saxophone, percussion,  
pipe organ and four channel tape (1979). . . . . Rudolph Bubalo  
(Cleveland State University)

John Sampen, saxophone  
Vernon Wolcott, organ  
Jane Botkin, percussion

\* First performance of all three movements

\*\* First Prize, 1981 Bowling Green State University Student Composition Competition

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PROGRAM II

Friday, April 24, 1981 2:30 p.m. Organ Studio

Hara for solo alto flute (1978) . . . . . Harvey Sollberger  
(New York)

Judith Bentley, flute

Suite for Harp (1977). . . . . Dean Roush  
(Bowling Green State University)

- I Introduction and Dance
- II Elegy
- III Fughetta
- IV Chorale
- V Toccata

Ruth Inglefield, harp

Enuma Elish for mechanical action organ (1980)\* . . . . . Marilyn Shrude  
(Bowling Green State University)

Karel Paukert, organ  
Curator of Music-Cleveland Museum of Art

\* First performance

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SEMINAR

"THE CRITIC AND NEW MUSIC"

Friday, April 24, 1981 3:30 p.m. Bryan Recital Hall

Burton Beerman, moderator

Music Critics:

- Lance Brunner, freelance writer
- John Guinn, *The Detroit Free Press*
- Nancy Malitz, *The Cincinnati Enquirer*
- Boris Nelson, *The Toledo Blade*
- Richard Schwarze, *The Dayton Journal Herald*

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PROGRAM III

Friday, April 24, 1981

8:00 p.m.

Kobacker Hall

Quintet in two parts (1980) . . . . . Steven Mackey  
(University of California at Davis)

I ♪ = 104  
II ♪ = 60

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

Music for viola and piano (1963) . . . . . Elizabeth Gould  
(Toledo, Ohio)

Bernard Linden, viola  
Walter Baker, piano

Cycles for tenor voice, viola, piano and percussion (1972) . . . . . Howard Whitaker  
(Wheaton College)

Rex Eikum, tenor  
Bernard Linden, viola  
Walter Baker, piano  
Wendell Jones, percussion  
John Sampen, conductor

Vocalise for tape and dancers . . . . . Michael Maloney  
(Baltimore, Maryland)

Celeste Beerman and the  
Dance Company  
of the University of Toledo

INTERMISSION

Planesong for octet (1980) . . . . . Phil Winsor  
(DePaul University)

I Prelude  
II Ricercare

Jean DeMart, flute                      Bernice Schwartz, horn  
Teri Foster, clarinet                    Philip Singleton, violin  
Barry Hartz, soprano saxophone        Linda Green, viola  
Stanley Middleton, trombone            Eddie Singleton, violoncello  
Marilyn Shrude, conductor

Ensembles, for Synthesizer . . . . . Milton Babbitt  
(Princeton University)

Declamations for brass choir and percussion (1979; rev. 1980) . . . . . Thomas Romine  
(Ohio State University)

Bowling Green State University Brass Choir  
Kenley Inglefield, conductor

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SEMINAR

"THE COMPOSER AND HIS AUDIENCE: VIEWS"

Saturday, April 25, 1981

10:00 a.m.

Bryan Recital Hall

Marilyn Shrude, moderator

Panelists:

Milton Babbitt  
Jonathan Kramer  
Robert Rollin  
Elliott Schwartz  
Phil Winsor

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PROGRAM IV

Saturday, April 25, 1981

2:00 p.m.

Bryan Recital Hall

Renaissance for clarinet, tape-delay system and  
pre-recorded tape (1977) . . . . . Jonathan D. Kramer  
(University of Cincinnati)

Burton Beerman, clarinet  
David Mariasy, tape-delay mixer

Winter's Touch for viola and harpsichord (1980) . . . . . Jim Torbett, Jr.  
(University of Tennessee)

Bernard Linden, viola  
Vincent Corrigan, harpsichord

Omaggio II for one piano, 4 hands and tape (1977). . . . . Lawrence Moss  
(University of Maryland)

Ilana Iwens Kennell, piano  
Marilyn Shrude, piano

INTERMISSION

Trombonehenge for 30 trombones (1980). . . . . Charles K. Haog  
(University of Kansas)

Bowling Green State University Trombone Ensemble  
Kenley Inglefield, conductor

Dance for Celeste (1981)\* . . . . . Burton Beerman  
(Bowling Green State University)

Celeste Beerman, choreographer and dancer

Quartet Op. 44 for piano, flute, clarinet and bassoon (1980)\*. . . . Dorothy Smith Dushkin  
(Kihnaven School of Music)

I ♯ = 72  
II ♯ = 92 *slow*  
III ♯ = ca. 76

Kay Moore, piano  
David Melle, flute  
Edward Marks, clarinet  
Robert Moore, bassoon

Images for saxophonist (alto, soprano, sopranino)  
and synthesized tape (1979) . . . . . Milton Babbitt  
(Princeton University)

John Sampen, saxophone

\* First performance

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PROGRAM V

Saturday, April 25, 1981                      8:00 p.m.                      Kobacker Hall

"Kagoklaras" (A different song) for prepared piano  
and gamelan (1981) . . . . . Vincent McDermott  
(Lewis and Clark College)

- I *Slendro*
- II *Pelog*
- III *Slendro*

Ron Warren, piano                      Douglas Wayland, baritone

Gamelan

Jean DeMart	Julie Kamp
Nancy Guy	Deborah Park
Jeff Halsey	Diana Rogers
Nancy Hattner	Dan Saygers
Cindy Inglefield	Robin Sheets

Sonata for flute, viola and harp . . . . . Reynold Simpson  
(Baltimore, Maryland)

Judith Bentley, flute  
Bernard Linden, viola  
Ruth Inglefield, harp

Occasional Variations for tape (1971) . . . . . Milton Babbitt  
(Princeton University)

Second sonata for piano (1976)\* . . . . . Michael Jeffrey Shapiro  
(New York)

Jerome Rose, piano

Chamber Concerto IV for solo saxophone and 10 players (1981)\*\* . . . . . Elliott Schwartz  
(Bowdoin College)

Edward Marks, clarinet	Bernard Linden, viola
Jeff Gallagher, clarinet and bass clarinet	Alan Smith, violoncello
Peter Terry, trumpet	Jane Botkin, percussion
David Glasmire, trombone	Casey Genemans, percussion
Paul Makara, violin	Stephen Shiningier, percussion
John Sampen, saxophone	
Richard Kennell, conductor	

INTERMISSION

Concertino for oboe and orchestra (1977) . . . . . Harold Schiffman  
(Florida State University)

- I *Tranquillo, un poco liberamente*
- II *Un poco misterioso*
- III *Alla marcia*

Bowling Green State University Chamber Orchestra  
Emil Raab, conductor  
John Bentley, oboe

Ruins of Missolonghi for orchestra (1980) . . . . . David Ashley White  
(University of Houston)

Bowling Green State University Chamber Orchestra  
Emil Raab, conductor

"21" for piano (1973) . . . . . András Szentkirályi  
(Bowling Green State University)

András Szentkirályi, piano

\* First performance

\*\* Commissioned for the 1981 Second Annual New Music Festival

#### ACKNOWLEDGEMENTS

Co-directors:	Burton Beerman Marilyn Sampen John Sampen
Assistant Director:	Tony Payne
Audio Engineer:	David Mariasy
Assistant Audio Engineer:	Mark Bunce
Lighting Design:	Michael Border
Publicity:	Teri Sharp
Correspondent:	Suzanne McTaggart
Instruments-sopranino saxophone:	Selmer Corporation

## THE COMPOSERS

MILTON BABBITT was born in 1916 in Philadelphia, Pennsylvania. He earned his undergraduate degree at New York University and his Master's degree at Princeton University. Babbitt has received honorary degrees from Middlebury College, New York University, Swarthmore College, the New England Conservatory and the University of Glasgow. In 1938 he became a member of the music faculty of Princeton University and since 1972 has been on the faculty of the Juilliard School of Music.

Babbitt is a founder and director of the Columbia-Princeton Electronic Music Center. He has received numerous awards including a Joseph Bearn's Prize, a New York Music Critics' Circle Citation, an award from the National Institute of Arts and Letters, a Guggenheim Fellowship, a Brandeis University Gold Medal, and a National Music Award. He has received commissions from the Fromm Music Foundation, the Ford Foundation, the Koussevitzky Music Foundation in the Library of Congress, the Opera Institute of the National Endowment for the Arts, the Naumburg Foundation and the New York State Arts Council.

Babbitt has written articles for numerous periodicals, among them Perspectives of New Music; The Journal of Music Theory; The Score and IMA Magazine; The Musical Quarterly; The Journal of the American Musicological Society; Symposium of the College Music Society; High Fidelity; University Magazine; and The Musical Journal.

ELLIOTT SCHWARTZ, professor and director of the Electronic Music Studio at Bowdoin College in Brunswick, Maine, earned his Bachelor's, Master's, and Doctoral degrees from Columbia University. His music has been performed by the Indianapolis Symphony, the Saint Paul Chamber Orchestra, the Contemporary Chamber Ensemble, the Minnesota Orchestra, and at various festivals throughout the U.S. and Europe. His works have been recorded for the Opus One, Advance, Arista, Folkways, Orion, and Deutsche Grammophon labels. Schwartz is also the author of Electronic Music: A Listener's Guide, and co-editor with Barney Childs of Contemporary Composers on Contemporary Music. His latest book, Music: Ways of Listening will be published by Holt, Rinehart & Winston in 1982.

Elliott Schwartz was visiting composer at Trinity College of Music (London) in 1967 and a visiting professor at the College of Creative Studies at the University of California at Santa Barbara in 1970, 1973 and 1974. He has also held residence fellowships at the Center for Music Experiment at the University of California at San Diego, and the Rockefeller Foundation Study Center in Bellagio, Italy. He received grants from the National Endowment for the Arts in 1974 and 1976, and again in 1980.



BURTON BEERMAN, a native of Atlanta, Georgia was born in 1943. He received his music degrees from Florida State University and the University of Michigan. He is presently Director of the Electronic Music and Recording Studios at Bowling Green State University. Performances of original compositions include the Gaudeamus International Music Week in the Netherlands, The American Cultural Center in Paris, Electronic Music Plus, and the New York Composers' Forum.

RUDOLPH BUBALO is professor of Composition and Director of the Electronic Music Studio at Cleveland State University. Born in Minnesota, he began his musical career as a jazz pianist and arranger. After attending the universities of Minnesota and Illinois, he subsequently received degrees from the Chicago Musical College and Roosevelt University where he studied with John Becker, Vittorio Rieta, Karel Jirak, Rudolph Ganz and Ernst Krenek. In 1970, he received the music award of the Cleveland Arts Prize. He has won nine ASCAP Composer Awards, grants from the Bascom Little Fund and Cleveland State University, and participated in a Rockefeller Foundation grant for mixed media. From the National Endowment for the Arts he received a 1977-78 Fellowship Grant in Composition for *Trajectories for Orchestra and Tape*, and recently won a grant from the Ohio Arts Council towards the completion of another work for orchestra.

WALLACE DePUE (Ph. D.) is a professor of Composition and History at Bowling Green State University in Bowling Green, Ohio. He has composed pieces in practically all media but enjoys, above all, writing opera; he has completed three. One entitled *Something Special*, has enjoyed national exposure via television. Bowling Green State University has made four consecutive awards to Dr. DePue, three for excellence in teaching, and one for faculty achievement. Thirty-five of Dr. DePue's works have been published by various companies including J. Fischer, Walter, Kjos and Belwin. He has received funds from the National Endowment for the Arts and the Gund Foundation of Cleveland. Some of his works have won national and state contests.

EMMA LOU DIEMER was born in Kansas City, Missouri in 1927. She received her undergraduate and Master's degrees from the Yale School of Music. She earned her Doctoral degree at the Eastman School of Music. From 1959-1961, she was composer-in-residence under the Ford Foundation Young Composers Project in Arlington, Virginia. She is presently a professor of theory and composition at the University of California at Santa Barbara. She has been the recipient of the Fulbright Scholarship in composition and piano at the Brussels Conservatoire; and ASCAP Standard Award since 1962; and the Arthur Benjamin Award for orchestra music.

DOROTHY SMITH DUSHKIN was born in Chicago of New England parentage. She graduated from Smith College with honors in music where one of her compositions was performed at the commencement ceremony. She then studied in Paris with Nadia Boulanger for two years. In 1952 she founded the Kinhaven School of Music, a summer school devoted to chamber, orchestral and choral music for musically gifted teen-agers. She composes continuously for a great variety of ensembles, instrumental and vocal, all of which have been performed at Kinhaven and elsewhere.

ELIZABETH GOULD (1904- ) is a resident of Toledo, Ohio where she teaches piano and composes. She received B.A. and B. Mus. degrees after attending Oberlin College and the University of Michigan. Her piano teachers were Guy Maier and Artur Schnabel. Among her prize-winning works composed since 1950 are *A Madrigal Cycle*, *Comis Opera*, *String Quartet*, *Piano Sonata*, *Cello Sonata*, *Trumpet Concerto*, and two song cycles. She recently performed *(F)raileries*, one of the song cycles, with soprano Judith Hauman at Kennedy Center. Her commissioned work, *Mini-Symphony with an Introduction to the Instruments* has had seven performances by the Toledo Symphony, Serge Fournier conducting. In 1963 Elizabeth Gould was named one of ten leading American women composers by the National Council of Women. She is a member of ASCAP and

Mu Phi Epsilon. Other compositions by Ms. Gould which have been performed are *Toccata, Four Preludes, Piano Sonata No. 1, Sonata for Violin and Piano, Triadic Suite for Flute and Piano, Nine Preludes for Piano, and Stylistic Effects for Piano.*

CHARLES KELSO HOAG (pronounced Hoyg) was born in Chicago in 1931 and raised in Davenport, Iowa. He received his undergraduate training at the University of Iowa. Graduate work in music composition was done at the University of Redlands and the University of Kansas. Hoag is professor of music theory and composition at the University of Kansas. He has more than a dozen published compositions. Prizes he has earned include a University of Rhode Island Prize, an Oklahoma "Showcase 67" Award, Kansas Composers Forum Award, a Copely Foundation Grant, University of Kansas General Research Grants and an award from the American Society of Composers, Authors and Publishers.

JONATHAN KRAMER was born in 1942 in Hartford, Connecticut. He received his B.A., magna cum laude, from Harvard University and his M.A. and Ph. D. from the University of California at Berkeley. For four years he was Program Annotator for the San Francisco Symphony and is currently Annotator for the Cincinnati Symphony. Kramer was Director of Undergraduate Composition at Yale for seven years. He is currently Associate Professor and Director of Electronic Music at the College - Conservatory of Music at the University of Cincinnati. His Composition *Renascence* was one of only three American works performed at the 1980 ISCM World Music Days in Israel.

STEVEN MACKEY was born in Frankfurt, Germany in 1956. He studied composition at the State University of New York at Stony Brook and at the University of California at Davis. His compositions have been awarded prizes by the University of California, and the national music fraternity Sigma Alpha Iota. As a performer, Mr. Mackey has received the Fannie Kopald Stein Award for Renaissance and Baroque lutes. He is presently a member of the performance faculty at the University of California at Davis, teaching guitar.

MICHAEL MALONEY, a native of Washington D.C., was born in 1957. He studied classical guitar and composition at the Boston Conservatory of Music and at the Peabody Conservatory of the Johns Hopkins University. He received his Bachelor's degree in composition, studying with Jean Eichelberger Ivey. Currently working towards a Master's degree in composition at Peabody Conservatory, Maloney holds the graduate assistantship to the Electronic and Computer Music Studio.

DAVID W. MAVES is currently chairman of the Fine Arts Department at the College of Charleston. He holds degrees from the University of Oregon and the University of Michigan. Since 1978 he has directed a series of concerts presented in Charleston during the Spoleto U.S.A. Festival which features the compositions of women and minority composers. This series, "an attempt to redress an imbalance," according to Maves, has received considerable national notice. Dr. Maves has written many compositions of which over 30 are published.

VINCENT McDERMOTT was born in Atlantic City, New Jersey, in 1933. He has studied Western musics in Europe, Canada, and the U.S. McDermott received his Doctoral degree from the University of Pennsylvania and has studied composition with Milhaud, Rochberg and Stockhausen. His works have been performed in Europe and across North America. His interests in World Musics have taken him twice for study at Asia and he has specialized in performance of musics of North India and Central Java. He is composer-in-residence and director of the gamelan ensemble, The Venerable Showers of Beauty, at Lewis and Clark College in Portland, Oregon.

LAWRENCE MOSS, a native California, received his Ph. D. in Composition from the University of Southern California, where he studied principally with Leon Kirchner. Before coming to the University of Maryland, he was an Associate Professor at Yale. Since 1969, he has been Professor and Director of Composition at the University of Maryland. Moss has been the recipient of numerous fellowships, including two Guggenheims, a Fulbright, a Morse (from Yale) and two grants from the National Endowment for the Arts. Among the well known musicians who have commissioned and performed his music are Bethany Beardslee, Paul Zukofsky and the Dorian Woodwind Quintet.

TONY L. PAYNE received his Bachelor's degree in Composition from the Wheaton College Conservatory of Music, where his primary teacher was Howard Whitaker. He is presently completing his Master's degree in composition at Bowling Green State University, having studied under Donald Wilson, Marilyn Shrude and Burton Beerman. Besides winning the annual Bowling Green Student Composition prize, Mr. Payne recently received the premiere performance of his Master's thesis, *Concerto for Concert Band*, by the Wheaton College Concert Band on their middle west tour. Other works by Tony Payne include *No Comment* for horn and piano; *Usarufa Hymn* for percussion and chorus; and *Sinfonia* for 13 players.

ROBERT ROLLIN was born in New York City in 1947. He studied Composition and Literature at the Juilliard School of Music, City College New York, Cornell University, Music Hochschule, Hamburg with Mark Brunswick, Robert Palmer, Karel Husa and Gyorgy Ligeti. He has received awards and grants from the National Endowment for the Arts, American Music Center, Cornell University, Bennington Composers' Conference, ASCAP, the Lilly Endowment, Youngstown State University, the German Government and the International Music Festival in Darmstadt, West Germany. He currently teaches at the Dana School of Music and is chairman of the Midwest Region of American Society of University Composers.

THOMAS ROMINE is a native of Athens, Ohio where he studied at Ohio University. Following three years in the U.S. Army, he received his Bachelor's and Master's degrees from the University of Utah. While at Utah, he studied composition and electronic music with Vladimir Ussachevsky and Ramiro Cortes. He has done doctoral studies at Ohio State University where he has been a student of Marshall Barnes and Thomas Wells. In August, 1980, Mr. Romine was one of twenty composers invited to participate in the Charles Ives Center for American Music in New Milford, Connecticut.

DEAN ROUSH is presently an instructor in the Composition-History department at Bowling Green State University's College of Musical Arts. He holds degrees in composition from Ohio University and Bowling Green State University. As a harpist, he is primarily active as a composer for that instrument, and has also done extensive work in the fields of computer composition and sound synthesis.

HAROLD SCHIFFMAN was born in North Carolina in 1928. He holds degrees from the University of North Carolina at Chapel Hill, the University of California at Berkeley, and the Florida State University School of Music, where he is Professor of Composition. Schiffman has been active in the Southeastern Composers' League, the Florida Composers' League, and is a member of the American Society of University Composers. His compositions have been widely performed in concerts throughout the United States and abroad, as well as on radio and television, and his *Prelude and Variations for Chamber Orchestra* was one of the works chosen to represent the state of Florida in the Bicentennial Concerts at the Kennedy Center in Washington, D.C. On January 28, 1981, a twenty-five year retrospective concert of his music took place in Alice Tully Hall, Lincoln Center, in New York City.

MICHAEL JEFFREY SHAPIRO was educated at Columbia Univeristy and the Juilliard School of Music, where his primary teachers were Siegmeister and Persichetti. His compositions include an opera, *Don Perlimplin and Delisa in the Garden*, 80 songs, 10 choral works, 2 concerti and various chamber works. Major performances include a work for narrator and orchestra, narrated by Jose Ferrer; Lorch songs premiered by Clammadale; and a Sinfonia Concertante for violin, cello and strings to be premiered by the New York Pro Arte Chamber Orchestra.

MARILYN SHRUDE is a Chicago born composer. She completed her Bachelor of Music degree in 1969 at Alverno College and a Master of Music in 1972 at Northwestern University. Her principle composition teachers include Alan Stout, M. William Karlins and Walter Mays. She has been the recipient of several awards, among them the Faricy Award for Creative Music, two grants from the Wyatt Fund, and an Ohio Arts Council grant. Her works have been performed throughout the United States and Europe and most recently in a Carnegie Hall recital by saxophonist Steven Mauk. She is currently teaching in the Composition-History department at Bowling Green State University and is director of the university's New Music Ensemble.

REYNOLD SIMPSON was born in Honolulu, Hawaii. He began his compositional studies at the Peabody Conservatory in Baltimore, Maryland, where he was a recipient of a conservatory scholarship. He currently is studying with Morris Moshe Cotel. He will receive his undergraduate degree this May and will enter the Juilliard School of Music's graduate degree program in September.

JIM L. TORBETT, JR. is a teaching assistant to Dr. Kenneth Jacobs in electronic music at the University of Tennessee in Knoxville. He received a Bachelor of Arts degree in Composition from the University of North Carolina in Wilmington and is to receive a Master of Music in Composition from the University of Tennessee in 1981.

HOWARD WHITAKER received his undergraduate degree from Wheaton College and his Master's and Doctoral degrees from the University of Chicago, under the tutelage of Ralph Shapey. His other composition teachers included Darius Milhaud and Easley Blackwood. Whitaker's *Chamber Piece No. 1* received national attention at the 1980 ASUC Conference, and *Variations for Orchestra* was premiered by the Indianapolis Symphony Orchestra under the direction of John Nelson last April in Chicago. Whitaker composes in various media including jazz, chamber music and large scale.

DAVID ASHLEY WHITE was born in San Antonio, Texas in 1944. He received the Bachelor and Master of Music degrees from the University of Houston and his Doctoral degree at the University of Texas at Austin. His composition teachers have included Eugene Bonelli, Michael Horvit, Karl Korte, and Eugene Kurtz. Additional study has been done with Kent Kennan. Dr. White has numerous published works and has received many commissions. His compositions are beginning to be widely performed in this country and abroad. He is currently on the faculty of the School of Music at the University of Houston where he teaches courses in theory and composition.

DONALD M. WILSON was born and raised in the normal way for someone his age. He stayed in school to avoid the draft and wound up getting a Doctorate in composition, somewhat reluctantly because it qualified him to teach music at the college/university level. As an indirect result, Wilson has been at BGSU since 1967. About the only atypical accomplishment in Wilson's otherwise routine resume is his work experience in radio: in the mid-1960's he was music director, then program director at WUHY-FM in Philadelphia. During this time he broadcast a weekly one-hour program called "Tone Roads"; the series was heard over less than a dozen stations from Boston to L.A., but nonetheless received a citation from Columbia University for

excellence in music programming for radio. Wilson is now making plans to revive the series as either "Son of Tone Roads" or "Tone Roads Rides Again."

PHIL WINSOR received his Bachelor's degree in music at Illinois Wesleyan University in 1960. He earned his Master's degree at San Francisco State University. Winsor studied composition with Luigi Nono, Niccolo Castiglioni, Wilbur Ogdon, Robert Erickson, Salvatore Martirano, Roger Sessions, Gunther Schuller, George Rochberg and Donald Martino. Awards, prizes and fellowships include: Prix de Rome, Ford Foundation, Fulbright Fellowship, Tanglewood Fellowship, Pacifica Foundation Radio Directors' Award, National Endowment for the Arts Composer/Librettist Fellowship in 1977 and 1979. Commissions include: Chicago Contemporary Dance Theater and University of Redlands New Music Woodwind Quintet. Works have been performed by Rome, Italy Radio Orchestra and Berkshire Music Festival among others. Winsor is presently Associate Professor of Composition at DePaul University's School of Music.

ANDRÁS SZENTKIRÁLYI was born in 1939 in Hungary and began his musical studies at the age of 9 in Budapest at the Bela Bartok Conservatory. At the age of 17, he went to Rome, Italy, where he studied at the Santa Cecilia Conservatory. He came to the U.S. in 1959, and continued his studies at the Oberlin College Conservatory, the University of Illinois and Princeton University. Between 1971 and 1977, he lived in Germany. He has taught at various universities and music schools in the U.S., Canada and Germany. He has written about sixty works for solo instruments, chamber ensembles, orchestra and vocal ensembles, and has had numerous performances, radio broadcasts, interviews and commissions, in addition to fellowships and grants. *O Comes Amoris Dolo* was commissioned and premiered by the Edmonds Community College Symphonic Choir.

HARVEY SOLLBERGER was born in Cedar Rapids, Iowa on May 11, 1938. He graduated from the University of Iowa in 1960 where he first studied the flute with Betty Bang Mather and composition with Philip Bezanson and Eldon Olbrecht. At Columbia University in New York, he studied composition with Jack Beeson and Otto Luening, receiving a Masters Degree in 1964. He has been teaching at the Manhattan School of Music since 1974 and Columbia University since 1965.

Among his numerous awards are a Fromm Foundation-Berkshire Music Center Commission, two Guggenheim Fellowships and a Martha Baird Rockefeller Grant. Among his compositions is an extensive cycle of solo flute music, *Riding the Wind I-IV*.

His recorded compositions include *Chamber Variations for Twelve Players and Conductor*, *Grand Quartet for Flutes*, *Divertimento for Flute, Cello and Piano*, *Impromptu for Piano* and *Solos for Violin and Fire Instruments*. They are to be found on the CRI, Desto, Deutsche Grammophon labels, and for Nonesuch records, he has recorded a double album, *Twentieth-Century Flute Music*. He has appeared in the United States and Europe as a conductor and recitalist.

Mr. Sollberger is co-founder and co-director of the Group for Contemporary Music at the Manhattan School of Music. They were among the first of the now many performing groups in New York City dedicated to contemporary music.