3rd annual New Music Festival

April 23 and 24, 1982
College of Musical Arts
Moore Musical Arts Center
Bowling Green State University

Special guest composer: Joseph Schwantner
Commissioned work: Harvey Sollberger

Other guest composers: John Baur, John Beall, Burton Beerman, Brian Bevelander, William Billingsley, Vincentiu-Cristian Coban, John Corina, Wallace DePue, Don Freund, Ulf Grahn, Stephen M. Gryc, Glenn Hackbarth, Reed Holmes, Michael Horvit, James Legg, Carleton Macy, Thomas Major, Reinhart S. Ross, Barry Schrader, Jan Segers, C. James Sheppard, Stephen Suber, András Szentkirályi, Peter Terry, Mary Jeanne van Appledorn, John Watts, Bruce Wise
The Third Annual New Music Festival
Bowling Green State University
Bowling Green, Ohio

Friday, April 23, 1982

10:30 am Concert. Music by Coban, Gryckiewicz, Segers, Suber, Szentkírályi, Terry, and Wise.

2:30 pm Concert. Music by Grahn, Horvit, Legg, and Major.

3:30 pm Seminar. Discussion with Joseph Schwantner (Richard James, moderator).

8:00 pm Concert. Music by Beall, Corina, Freund, Macy, Schwantner, and Watts.

Saturday, April 24, 1982

9:00 am. Master Class in 20th Century Flute Literature with Harvey Sollberger.

10:30 am Seminar. Music Marketing—discussion with Jeffrey Bishop, Oxford University Press, Inc.; Roger Greive, WGTE/FM, Toledo; Michele Johns, University of Michigan, Ann Arbor; James Lauth, Composers Recordings, Inc.; Barbara Zuck, Columbus Dispatch (Donald M. Wilson, moderator).

2:30 pm Concert. Music by Baur, Beerman, Bevelander, Billingsley, DePue, Holmes, Sheppard, and van Appledorn.

8:00 pm Concert. Music by Hackbarth, Ross, Schrader, Schwantner, and Sollberger.

Friday, April 23, 1982
10:30 am
Bryan Recital Hall

PROGRAM

Five Preludes for Flute Alone (1979)
1. Fish in shallow water.
2. Jade fountain.
3. Clouds in bamboo grove.
4. Orioles in the willows.
5. Calm lake and autumn moon.
   Jill Felber, flute

Study for Horn in F and Tape (1977)
   Herbert Spencer, horn
Mr. Segers' visit is sponsored by The Ministry of Nederlandse Cultuur, International Exchange Division, Brussels, Belgium.

Duo I for Viola and Piano (1972)
   In Three Movements
   Bernard Linden, viola
   Ilana Wenks Kennell, piano
   Bruce Wise

"Then the Ear..." (1977)
   for flute/piccolo, piano/celesta, percussion, violoncello, and string bass
   In Two Movements
   Jill Felber, flute/piccolo
   Bill Thomas, percussion
   Eddie Singleton, violoncello
   Chris Cummings, percussion
   Charlotte Kramer, bass
   Burton Beerman, conductor

INTERMISSION

Doorways (1981) for flute, trombone, and tape
   Kevin Collins, trombone
Doorways is the composition division co-winner in the 15th Annual Competitions in Music sponsored by BGSU.

Suite for unaccompanied violoncello (1981)
   Round Dance
   Heel Clacking Dance
   Young Man's Dance
   Round Dance
   Dance with the Stick
   Winking Dance
   Round Dance
   Stamping Dance
   Round Dance
   Quick Dance
   Alan Smith, violoncello

Rise for percussion
   Vincentiu-Cristian Coban
   Dane Newlove and Steven Shiningger, percussion
Friday, April 23, 1982
2:30 pm
Bryan Recital Hall

PROGRAM

Quartet for flute, violin, violoncello, and piano (1981)*

James Legg
Judith Bentley, flute
Alan Smith, violoncello
Paul Makara, violin
Diana Smith, piano

Quartet is the winner of the first annual composition contest sponsored by the Iota Omicron Chapter of Phi Mu Alpha Sinfonia.

Antiphon IV
for Percussion and Electronic Tape (1979)

Michael Horvit
I. Evocation
II. Invocation
III. Exultation

Casey Genemans, percussion

The performance of Antiphon IV is made possible in part through a grant from MEET THE COMPOSER - TEXAS with support from the Texas Commission on the Arts, the National Endowment for the Arts, A Federal Agency, and Meet the Composer, Inc. of New York.

Piano Quartet (1980)*

Ulf Grahn
Paul Makara, violin
Alan Smith, violoncello
Bernard Linden, viola
Elizabeth Cobb, piano

Psalm-Thoughts (1982) for chorus, soloists, violin, harp, piano, and percussion

Thomas Major
Soprano
Alyson Gross
Paul Wett
Karen Larson
Mark Olson, Cynthia Inglefield, percussion

Tenor
John Dean
John Sabol
Lance Ashmore

Bass
Brian Davis
Tim Davis

Alto
Holly Erickson
Karen Larsen

John Watts

Psalm-Thoughts is the composition division co-winner in the 15th Annual Competitions in Music sponsored by BGSU.

* World Premiere

Friday, April 23, 1982
8:00 pm
Kobacker Hall

PROGRAM

Capriccio for Piano Four Hands (1981)

Ilana Iwens Kennell and Marilyn Sh rude, piano

Killing Time for Amplified Alto Saxophone, Amplified Piano, and Tape (1980)

John Sampen, saxophone
Marilyn Sh rude, piano

Peter Quince at the Clavier (1979)

John Corina
A Chamber Piece for Soprano, Tenor, Horn, Violin, Violoncello, Harpsichord, and Percussion
I. Just as my fingers on these keys
II. In the green water, clear and warm
III. Soon, with a noise like tambourines
IV. Beauty is momentary in the mind

Virginia Starr, soprano
Boris Brant, violin
Rex Eikum, tenor
Eddie Singleton, violoncello

Herbert Spencer, horn
Vincent Corrigan, harpsichord
Michael Rohrbacher, percussion

John McKinnon, conductor

INTERMISSION

Two Poems of Agueda Pizarro

for Soprano and Piano (1960)

Joseph Schwantner
I. Shadowwomaner
II. Black Anemons

Ann Corrigan, soprano
Marilyn Sh rude, piano

MAS (realized on the ARP 2500 and 2600 Synthesizers)

John Watts

Circles for Double Brass Sextet

Carleton Macy

Trumpet
Edwin Betts
George Novak
Martin Porter
John Bennett

Trombone
David Glasmire
Charles Slater
Jeffrey Skaggs

Horn
David Rogers
Bernice Schwartz
Roxanne Inch

Tuba
Ivan Hammond
Saturday, April 24, 1982
2:30 pm
Bryan Recital Hall

PROGRAM

Sonata
for Flute and Piano (1979)  
William Billingsley
   i. Tendencies and momentum
   ii. Varying intensities
   iii. Isohythms and contrasts
       Judith Bentley, flute
       Walter Baker, piano

Variations Corriganesque
for solo harpsichord (1982)*  
Wallace DePue
   Vincent Corrigan, harpsichord

Chalumeau Rain
for Bb Clarinet and Tape (1980)
Reed Holmes
   Burton Beerman, clarinet

Space Dust
for Six Instrumentalists (1979)  
C. James Sheppard
   APPROACH: distant light
   TRANSIT ONE: clouds of the gas giant
   TRANSIT TWO: between earth and moon
   TRANSIT THREE: across the solar disk
       Burton Beerman, clarinet
       Julie Kemp, harp
       Tim DeWitt, trumpet
       Andras Szentkiralyi, piano/celesta
       Boris Brant, violin
       Steven Shinger, percussion
       Kenley Inglefield, conductor

INTERMISSION

Moments, 1981
for two flutes, two Bb clarinets, and piano  
Burton Beerman
   Judith Bentley, flute
   Burton Beerman, clarinet
   Jill Felber, flute
   Teri Foster, clarinet
   Mary Beth Morrow, piano

Matrices (1979)  
Mary Jeanne van Appledorn
   i. Red: life, heart, intensity
   ii. Blue: harmony, depth, religious
   iii. Yellow: intellect
       John Sampen, saxophone
       Marilyn Shrude, piano

Impressions I for violin and piano (1975)  
    John Baur
    In Five Movements
       Paul Makara, violin
       Andras Szentkiralyi, piano

Music for Two Pianos and Percussion (1978)  
Brian Bevelander
   Brian Bevelander and Catherine Thiedt, piano
   Casey Genemans, Dane Newlove, Steven Shinger, percussion
   * World Premiere

Saturday, April 24, 1982
8:00 pm
Krabacker Hall

PROGRAM

Haiku and Sumi-é (1971)  
Reinhart S. Ross
   Haiku
   Sumi-E1
   Haiku
   Sumi-E2
   Haiku
   Sumi-E3
       Walter Baker, piano

Angel and Stone (1981)*  
    Judith Bentley, flute
    Harvey Sollberger
    Marilyn Shrude, piano

Angel and Stone was commissioned by the Third Annual New Music Festival of BGSU for Judith Bentley.

INTERMISSION

Two Pieces from Lost Atlantis for tape  
    Barry Schrader
   1. The Temple of Poseidon; the Dance of the Gods
   2. The Mystery Rites of Purification
       Celeste Beerman, choreography
       Michael N. Border, lighting design
       Valerie and Adrian Tio', visuals and masks
   Dancers: John Adgate, Chuck Barnhill, Celeste Beerman,
       Carlton Bembry, Larry Kim, Sandra Serafin, Pamela Stinson,
       Tom Stutz, Frank Tombazzi, Lorri Williams,
       Special thanks to the University of Toledo Dancers and the
       BGSU Weight-Lifting Club.

INTERMISSION
Metropolis (1979)

I. Decisively, with great force
II. With brilliance
III. Briskly

John Sampen, saxophone
Members of the BGSU Concert Band -- Barry E. Kopetz, conductor

From a Dark Millennium (1980)

Joseph Schwantner
Members of the BGSU Symphonic Band -- Mark S. Kelly, conductor

* World Premiere *

Hackbart Personnel

Flute
- Thrane, Sue
- Newell, Loretta
- Niblick, Kristi

Clarinet
- Phillips, Mark
- Joseph, Teresa
- Rogers, Diana

Trumpet
- Berger, Tim
- Slusser, Melinda

Burns, Barry

Trombone
- Hunter, Angie
- McClements, Carol

Piano
- Chadley, Sue

String Bass
- Kramer, Charlotte

Percussion
- Burnworth, Lynn
- Hartbat, Dave

Piccolo
- Pettys, Kim

Flute
- Fieglist, Paula
- Thorpe, Roey

Petty, Kim

Oboe
- Foltz, Janet
- Spencer, Susan

English Horn
- Booker, Kathy

Clarinet
- Foster, Terri
- Bonacausi, Kim
- Lehman, Bev

Bass Clarinet
- Novak, Alan
- Hann, Karen

Cornet
- Hayman, Kelly
- Foster, Barry
- Albright, Doug

Horn
- Philips, Greg
- Hock, Elvis
- Hubb, Nadine
- Goun, Barbara

Trombone
- Crider, Joe
- Bell, Sondra
- Meyer, Kathy
- Burwell, Ed

Tuba
- Michalski, Mike
- Eckley, Doug

String Bass
- Kramer, Charlotte
- Hazza, Joel

Percussion
- Newove, Dan
- Cummings, Dan
- Olson, Mark
- Moore, Pat

Timpani
- Shinniger, Steven

Piano
- Chadley, Sue

Celesta
- Collett, Pat

Schwantner Personnel

Piccolo
- Pettys, Kim

Flute
- Fieglist, Paula
- Thorpe, Roey
- Pettys, Kim

Oboe
- Foltz, Janet
- Spencer, Susan

English Horn
- Booker, Kathy

Clarinet
- Foster, Terri
- Bonacausi, Kim
- Lehman, Bev

Bass Clarinet
- Novak, Alan
- Hann, Karen

Cornet
- Hayman, Kelly
- Foster, Barry
- Albright, Doug

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- Hubb, Nadine
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- Hazza, Joel

Percussion
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- Cummings, Dan
- Olson, Mark
- Moore, Pat

Timpani
- Shinniger, Steven

Piano
- Chadley, Sue

Celesta
- Collett, Pat

Biographies

Joseph Schwantner (b. 1943) is currently Professor of Composition at the Eastman School of Music at the University of Rochester, where he has taught since 1970. He received his musical and academic training at the Chicago Conservatory and Northwestern University, where he completed a doctorate in 1968.

Schwantner’s works have been performed extensively throughout the United States, Europe, Asia, Canada and Mexico, at such festivals as the Holland, Ravinia, Adelaide and Budgoszcz, the 1978 ISCM World Music Days held in Helsinki and the 1981 ISCM World Music Days in Brussels. Among his commissions include those from the Fromm Music Foundation, the Naumburg Foundation, the Chamber Music Society at Lincoln Center, the American Composers Concerts Inc. and the American Heritage Foundation. His works have been performed by such orchestras as the Chicago Symphony, Los Angeles Philharmonic, St. Louis Symphony, Cincinnati Symphony, New Orleans Philharmonic, American Composers Orchestra, the St. Paul Chamber Orchestra, the Boston Musica Viva, Collage, the Jubal Trio, and the New York New Music Ensemble.

His orchestral work, Aftertones of Infinity, received the Pulitzer Prize in 1979. Other awards include the first prize, Kennedy Center Friedheim Award (1981); the Guggenheim Foundation Fellowship (1978); Composers Fellowship Grants from the National Endowment for the Arts (1974, 1975, 1977, & 1979); Martha Baird Rockefeller Foundation Grant (1978); ISCM National Composers Competition (1978, 1980); CAPS Grants (1975, 1977); the first recipient of the Charles Ives Scholarship presented by the American Academy of Arts and Letters (1970), the Bearn Prize (1967); and the BMI Student Composers Awards (1965, 1966, & 1967).

Harvey Sollberger (b. 1938) graduated from the University of Iowa in 1960 where he first studied the flute with Betty Bang Mather and composition with Philip Bezanson and Elison Olbrecht. At Columbia University in New York, he studied composition with Jack Beeson and Otto Luening, receiving a Master’s degree in 1964. He has been teaching at the Manhattan School of Music since 1974 and Columbia University since 1965.

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

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.
John Beaur (b. 1947) attended the University of Cincinnati College Conservatory of Music, where he studied with Paul Cooper. He received a Fulbright to London in 1971 to study with Thea Musgrave and Richard Rodney Bennett. He is currently coordinator of theory at Memphis State University.

John Beall is a graduate of Baylor University and the Eastman School of Music. He has been Associate Professor of Music and composer-in-residence at the College of Creative Arts of West Virginia since 1978. Recent commissions have come from the Pennsylvania Institute for the Arts and Humanistic Letters, the National Endowment of the Arts, and the West Virginia Music Teachers’ Association.

Burton Beerman received degrees from Florida State University and the University of Michigan and is currently on the faculty of Bowling Green State University. Performances and prizes include Gaudeamus International Music Week, American Cultural Centre in Paris, and The Kitchen in New York. Mosogamy for string quartet and tape will be released next Fall on Advance Recordings.

Brian Bevelander received degrees from Hartt College, Boston University, and West Virginia University. Periods of residence include the Millay Colony, the Virginia Center for the Creative Arts, the MacDowell Colony, and the Yaddo Corporation. He is currently Associate Professor at Heidelberg College, where he teaches composition, theory, and piano.

William A. Billingsley (b. 1922) received degrees from Drake University, where he studied composition with Francis Pyle. Billingsley is a faculty member in brass, theory, and composition at the University of Idaho.

Vincentiu-Cristian Coban (b. 1955 in Romania) is currently a doctoral student at Michigan State University, where he directs the Contemporary Music Ensemble. In 1979 he won the Uwarrilie Clarinet-Percussion International Composition Contest, which resulted in a Carnegie Hall premiere.

John Corina (b. 1928) received the D.M.A. from Florida State University and has been on the faculty of the University of Georgia since 1966, teaching composition, theory, and oboe. He has received awards from the College Band Directors Association, the National Association of College Wind and Percussion Instructors, and the American Choral Directors Association.

Wallace DePue is Professor of Composition at Bowling Green State University and has received three awards from the university for excellence in teaching. He has composed pieces in practically all media, but enjoys writing opera, above all. His opera, *Something Special*, received national television exposure. Thirty-five of his works have been published by companies such as J. Fischer, Walton, Kjos, and Belwin.

Don Freund (b. 1947) is currently Associate Professor and Chairman of the composition area at Memphis State University and is founder and coordinator of the University’s New Music Festival. Honors include the Aspen Prize. ISCM Award, a commission from Opera Memphis, and an NEA grant. Freund received the Doctor of Musical Arts degree from Eastman in 1972.

Ulf Grahn (b. 1942 in Sweden) was founder of the Contemporary Music Forum in Washington, D.C. He holds degrees from the Stockholm Musical Institute and Catholic University and has been performed extensively in Sweden and the USA. His compositional output includes works for various instrumental combinations, ballet, chorus, and orchestra, as well as those in an electronic medium.

Stephen M. Gryn (b. 1949) is currently teaching on the faculty of the Hartt School of Music and is also the director of the Hartt Contemporary Players. He holds degrees from the University of Michigan and served as associate editor of the music theory journal, *In Theory Only*, from 1976-1980. In 1979 he received an ASCAP Foundation Grant in recognition of his work *Wind Machine* for organ and orchestra.

Glenn Hackbarth (b. 1949) received the Bachelor of Music degree from the University of Wisconsin and the Master’s degree and D.M.A. from the University of Illinois, where he studied composition with Herbert Brun, Ben Johnston, and Edward London. Currently on the faculty at Arizona State University, he has been the recipient of three consecutive faculty grants, the Arizona Commission on the Arts composer fellowship, and several ASCAP Standard Awards for musical composition.

Reed Holmes received a Ph.D. in music theory from the University of Texas at Austin, where he studied with Barton McLean. Composition prizes include the International Competition for Composers of Electro-Acoustic Music and the Percussive Arts Society Competition. He is currently teaching at the University of Texas at San Antonio.

Michael Horvit is Director of the New Music Ensemble and Head of Composition and Theory at the University of Houston. Horvit has received awards from BMI, ASCAP, the National Endowment, and the Rockefeller Foundation. He holds his D.M.A. from Boston University and has studied composition with Copland, Foss, Piston, Porter, and Read.

James J. Legg (b. 1962), from Long Island, NY, is currently studying composition with Allan Schindler as a sophomore undergraduate of the Eastman School of Music. Previous teachers include Joseph Schwantner, Eastman School of Music, and Craig Shuler, Juilliard School of Music.

Carleton Macy (b. 1944) is an Assistant Professor of Music at Macalester College in St. Paul, Minnesota and is a member of the Minnesota Composers Forum. He has recently received a McKnight Fellowship for composition and recording. Mr. Macy was a 1980 winner of a Jerome Foundation Composers Commission for *Winter Music* written for the St. Paul Civic Symphony. He has studied composition with William Bergsma, Robert Suderberg, and Donal Michalsky and holds a D.M.A. from the University of Washington.

Thomas Major (b. 1955) received his undergraduate degree in composition from Bowling Green State University and is presently a graduate student at Bowling Green, assisting in the Composition/History Department. His principle composition teachers have been Marilyn Shrade, Donald Wilson, and Burton Beerman.

Reinhart S. Ross (b. 1922 in Germany) received a Ph.D. in Composition from the University of Iowa, where he studied with Philip Creeley Clapp. He has been Professor of Music and Chairman of the Music Department at Principia College in Elsah, Illinois since 1980.

Barry Schrader received degrees from the University of Pittsburgh and the California Institute of the Arts. He has composed several film scores, among them, *How to Make a Woman, Death of the Red Planet*, and *Exploratorium*. He is the author of *Introduction to Electro-Acoustic Music* published by Prentice-Hall.

Jan Segers (b. 1931 in Belgium) is director of the *Willebroek Gemeentelijke Muziekacademie* in Belgium. He is also the conductor of the Brussels Conservatory Wind Ensemble and is the recording engineer for Belgian Radio/Television.

C. James Sheppard studied composition under fellowships at the University of Massachusetts and the University of Iowa, where he was also active as a performer of new music. His teachers have included Richard Hervig, Philip Bezanson, and Donald Martin Jenni. Currently he is Associate Professor of Music Composition at Miami University (Ohio), where he also directs the Electronic Music Studio and the Ensemble for New Music.
Stephen Suber (b. 1950) studied composition with Fred Fox, Terry Riley, Robert Ashley, and Reinhart Ross. He holds a B.A. from Principia College, an M.A. from Mills College, and Mus.D. from Indiana University. He has been a Visiting Lecturer in Composition at the Indiana University School of Music since 1980.

András Szentkírályi (b. 1939 in Hungary) received degrees from the Oberlin Conservatory, the University of Illinois, and Princeton University. He has written about sixty works for various instrumental and vocal ensembles and is presently on the faculty of Bowling Green State University.

Peter Terry (b. 1957) attended the University of Michigan from 1976-1980, studying composition with George Balch Wilson and Christopher Rouse. His present teachers include Burton Beerman, Marilyn Shrude, and Fred Hamilton. He is currently the graduate assistant in the Electronic Music Studios at Bowling Green State University.

Mary Jeanne Van Appledorn (b. 1927) is Chairman of Music Theory and Composition at Texas Tech University. She holds degrees from the Eastman School of Music, where she studied composition with Bernard Rogers and Alan Hovhaness. She was inducted into the Texas Composers Hall of Fame in 1973 and won the Premier Prix in France’s International Carillon Festival in 1980.

John Watts, composer and synthesizer soloist, has been called the wizard of the Arp. His wide range of original compositions include works for concert performance, dance, film/video, television, off-Broadway, and children’s theatre. A faculty member of the New School for Social Research, Watts founded the Electronic Music Program there in 1969.

Bruce Wise received his B.A. degree from Wayne State University and the M.A. and D.M.A. from the University of Michigan. He studied composition with Ross Lee Finney and Wolfgang Fortner. He has received grants from the National Endowment for the Arts and the Deutscher Akademischer Austauschdienst. Presently he is Professor of Music and Coordinator of the Theory and Composition Department at the University of Wisconsin-Oshkosh.

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John Sampen
Marilyn Shrude

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Pamela Stinson, consultant

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