



4th annual New Music Festival

October 21 and 22, 1983
College of Musical Arts
Moore Musical Arts Center
Bowling Green State University

"A Celebration of the ONCE Festival"

Special Guests: Mary Ashley
Robert Ashley
Harold Borkin
George Cacioppo
Gordon Mumma
Donald Scavarda
Anne Wehrer
Joseph Wehrer

**Commissioned
Works:**

Clarinet Concerto
by Gregory Kosteck
*Concerto for Two Pianos
and Orchestra*
by David Maves

Other Guest Composers: Wayne Anthony, Richard Brooks, Gerald Chenoweth, Thomas Clark, Jewel Dirks, Brian Fennelly, David Finko, Roger Greive, Jeff Halsey, Ann Hankinson, Derek Healey, Duane Heiler, Frank LaRocca, John Lennon, Ursula Mamlok, Larry McFatter, Stephen Montague, Samuel Pellman, Gundaris Pone, Richard Robinson, Neil Rolnick, Michael Schelle, Marilyn Shrude, Jordan Tang, Peter Ware, Frank Wiley, Donald Wilson

The Fourth Annual New Music Festival

Bowling Green State University
Bowling Green, Ohio

Friday October 21

10:30 am Concert: Music by Anthony, Finko, LaRocca, Lennon, Montague, Pellman, Rolnick, and Ware.

2:30 pm Concert: Music by Brooks, Halsey, and McFatter.

3:30 pm Presentation: ONCE: A Retrospective.

4:00 pm Panel: ONCE: Legend and Legacy
(*Richard James, moderator*).

8:00 pm Concert: Music by Clark, Mamlok, Robinson, Schelle, and Wiley; multi-media recreation of "Unmarked Interchange".

Saturday October 22

9:00 am Presentations: Latin-American Innovation in Electro-Acoustic Music (*Gordan Mumma*).
The Contemporary Clarinet: Electronic Extensions (*F. Gerard Errante*).

10:30 am Panel: Art for the 80s
(*Thomas Willis, moderator*).

2:30 pm Concert: Music by Chenoweth, Dirks, Greive, Healey, Hankinson, Poné, and Wilson.

8:00 pm Concert: Music by Heller, Kosteck, Maves, Shrude, and Tang.

Friday
October 21
10:30 am
Bryan Recital Hall

PROGRAM

Intermezzo (1982) for two flutes **Samuel Pellman**
Janet Doser and Kathryn Thomas, flutes

Schisms and Schists (1982) for alto saxophone
and four keyboards **Wayne F. Anthony**
James C. Umble, saxophone Tina Makara, harpsichord
Robert Mueller, organ Elena Solero, piano
Thomas Pearsall, celesta Wayne F. Anthony, conductor
*Schisms and Schists is the composition division winner in the 16th
Annual Competitions in Music sponsored by BGSU.*

String Trio (1981) **Frank LaRocca**
Bowling Green State University String Trio
Paul Makara, violin Bernard Linden, viola
Alan Smith, cello

Blowing (1979) for solo flute **Neil B. Rolnick**
Judith Bentley, flute

Distances Within Me (1979)
for alto saxophone and piano **John. A. Lennon**
John Sampen, saxophone Marilyn Shrude, piano

INTERMISSION

Quintet (1978)
for piano and pre-recorded tape **Stephen Montague**
Walter Baker, piano

Three Pieces for Voice, Clarinet and Piano **Peter Ware**
I. *blac!*
II. *t,h;r:u;s,h;e:s*
III. *D-re-A-mi-N-gl-Y*
Ann Corrigan, soprano Burton Beerman, clarinet
Ilana Iwens Kennell, piano

Fromm Septet (1982) for oboe, clarinet, bass clarinet,
violin, violoncello, double bass and percussion **David Finko**
John Bentley, oboe Mary Ellen Briga, violin
Edward Marks, clarinet Alan Smith, violoncello
Linda Fidler, bass clarinet Richard Cioffari, double bass
Stephen Shininger, percussion
Richard Kennell, conductor

Friday
October 21
2:30 pm
Bryan Recital Hall

PROGRAM

Effusions of the Sun (1980) **Larry McFatter**
Jennifer Higdon, flute/piccolo Wayne Anthony, percussion
Evan Chambers, viola Thomas Pearsall, piano
Stan Middleton, trombone Marilyn Shrude, conductor

Prelude and Lament (1970) for woodwind quintet **Richard Brooks**
Venti da Camera
David Melle, flute John Bentley, oboe
Edward Marks, clarinet Robert Moore, bassoon
Herbert Spencer, horn

Tush tushan (1983) for double bass and gamelan* **Jeff Halsey**
Jeff Halsey, double bass
"Beautiful Sound" Gamelan—JaFran Jones, director
Lynne Buehrer Beth Moore
John Caliguri Jennifer Reitzel
Evan Chambers Larry Shuster
Julie Ede John Swaile
Nancy Guy Helen Williamson
Jeanne Lippincott Kate Zaras

* World Premiere

Friday
October 21
8:00 pm
Kobacker Hall

PROGRAM

Solstice (1980) **Thomas Clark**
Karen Beaverson, flute Joseph Crider, trombone
Theresa Delaplain, oboe Stan Middleton, trombone
Doug Bayda, clarinet Sondra Bell, trombone
Vicki Cindea, bass clarinet David Canaday, trombone
Roger Kantner, bassoon Craig McKenzie, trombone
Lori Moorehead, saxophone David McMahon, trombone
Paul Hunt, conductor

Chamber Concerto (1980)**Frank Wiley**

- I. *Overture*
- II. *Duo*
- III. *Cadenza*
- IV. *Quintet*
- V. *Finale*

Vincent Corrigan, harpsichord Yan Jiang, violin
 Judith Bentley, flute Bernard Linden, viola
 John Bentley, oboe Alan Smith, violoncello
 Paul Makara, violin Richard Cioffari, double bass
 Grzegorz Nowak, conductor

Panta Rhei (Time and Flux) (1981)

for violin, violoncello and piano

Ursula Mamlok

- I. *Agitato*
- II. *Vivace, misterioso*
- III. *Molto tranquill*
- IV. *Allegro energico*
- V. *Distant*

Paul Makara, violin Alan Smith, violoncello
 Diana Smith, piano

Voices (1973) for two-channel tape**Richard Robinson****Choreography:** Celesta Haraszti and Kathy Humphrey**Lighting:** Rick Benoit**Dancers:** Celesta Haraszti, Kathy Humphrey, and Trina Pagano**INTERMISSION****Music for Two Pianos (1982)****Michael Schelle**

- I. *Blues*
- II. *Aria*
- III. *Driller*

Wilfred Delphin and Edwin Romain, duo-pianists

Unmarked Interchange (1965)

A Concept Piece of the ONCE Group based on "RIP for trumpet,
 horn, trombone and stereo tape" by Elliott Schwartz

Realization by: Brad Bombardier, John Boyle, Richard James,
 Robert Mueller and Marilyn Shrude

Burton Beerman, critic Vincent Corrigan, musicologist
 Kenley Inglefield, critic Marilyn Shrude, composer

Performing Ensemble

George Nowak, trumpet David Rogers, horn
 Paul Hunt, trombone

Rehearsal Ensemble

John Veneskey, trumpet John Bryan, horn
 Joseph Crider, trombone

Saturday

October 22

2:30 pm

Bryan Recital Hall

PROGRAM

Tetragon, Four Temperaments (1978; 1983) for flute/piccolo,
 clarinet, alto saxophone and bassoon **Donald M. Wilson**

- I. *Choleric (Angry)*
- II. *Phlegmatic (Apathetic)*
- III. *Sanguine (Joyful)*
- IV. *Melancholic (Nostalgic)*

Judith Bentley, flute/piccolo John Sampen, saxophone
 Burton Beerman, clarinet Keith Sweger, bassoon

Capriccio II, Op. 59c (1981) for nāy**Derek Healey**

JaFran Jones, nāy

Triog (1977) for flute, viola and harp**Ann S. Hankinson**

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

Ear-Bird (1981) for three recorders**Jewel Dirks**

Richard James, Michelle Koth and Jennifer Thomas, recorders

INTERMISSION**Another Look at October (1983)***

video synthesis with computer music

Music: Roger Greive**Video: Roger Greive
T.J. Hinsdale****for viola solo (1980)****Gerald Chenoweth**

Bernard Linden, viola

**Cyprian Sketches: Four Pieces for
Clarinet, Violoncello and Piano****Gundaris Poné**

- I. *Liberamente*
- II. *Scorrevole, leggermente mosso*
- III. *Tempo I (Presto), Tempo II (Lento)*
- IV. *Molto semplice, lontano*

Edward Marks, clarinet Alan Smith, violoncello
 Virginia Marks, piano

* World Premiere

Saturday
October 22
8:00 pm
Kobacker Hall

PROGRAM

Intrada (1977) for brass and percussion **Duane Heller**
Bowling Green Brass Choir
Kenley Inglefield, conductor

Peach Blossom Fountain (1977)
for chamber orchestra **Jordan Cho-Tung Tang**
Bowling Green Chamber Orchestra
Grzegorz Nowak, conductor

Concerto for Two Pianos and Orchestra (1983)* **David W. Maves**
I. *Vivace*
II. *Adagio*
III. *Presto*
Wilfred Delphin and Edwin Romain, duo-pianists
Bowling Green Philharmonia
Grzegorz Nowak, conductor

INTERMISSION

Clarinet Concerto (1976)* **Gregory Kosteck**
I. *Moderato scorrevole*
II. *Scherzo: Prestissimo leggiero*
III. *Adagio tranquillo*
IV. *Rondo: Vivo giocoso*
F. Gerard Errante, clarinet
Bowling Green Philharmonia
Grzegorz Nowak, conductor

Psalms for David (1983) **Marilyn Shrude**
Bowling Green Philharmonia
Grzegorz Nowak, conductor

* World Premiere

Additional Performers

Bowling Green Brass Choir

Kenley Inglefield, conductor

Trumpet
Don Miles
John Veneskey
Brad Sharp
John Huth
Barry Burns
Dan Barth

Bass Trombone
John Swaile

Euphonium
Jeff Hooten

Tuba
Brad Stillion
Teresa Gayer

Horn
Frances Iwasko
Joanna Garbacz
Keely Kuenzel
Naomi Dushay

Percussion
Terry DiLuciano
Dave Harbart
Karen Malacek
Steve Shiningar
Tanya Tomlin

Trombone
Peter Dalen
Stan Middleton
Joseph Crider

Bowling Green Chamber Orchestra

Grzegorz Nowak, conductor

Violin
Paul Makara
David Wolcott

Oboe
John Bentley

Piano
Marilyn Shrude

Viola
Bernard Linden

Clarinet
Elizabeth Carroll
Rachel Dechario

Harp
Margaret Bartels

Cello
Alan Smith

Bassoon
Robert Moore

Guitar
Vincent Wong

Bass
Richard Cioffari

Percussion
Wayne Anthony
Scott Davis

Narrator
Yan Jiang

Flute
Judith Bentley

Bowling Green Philharmonia
Grzegorz Nowak, conductor

Violin I

Dorothy Knowles
Kim Chiudione
Barbara Dayton
Christine Hallet
Laura Hill
Yan Jiang
Mary Johnson
Zora Johnson
John Krix
Ted Largent
Amy McQuilken
Cathy Riczo
David Miles Wolcott

Violin II

Ron Brooker
Laurie Cappas
David Duddy
Elizabeth Eaton
Cheryl Edwards
Bonnie England
Lesley Langdon
Susan Matson
Tammy Salem
Tammy Stravo

Viola

Evan Chambers
Julie Ede
Linda Green
Lachlan McBane
Michelle Purdham
Natalie Stump

Cello

James P. Hinkley
Jenny Booth
John Caliguri
Lauri Pacey
Jenny Petersen
Deborah Polen
Eric Powell
Kaia L. Synnestvedt

Bass

Larry C. Brown
Martin Johnson
Stephen Koppenhaver
Mimi Reynolds
Matt Schull
Yvonne Wingard

Piccolo

Rebecca Coleman
Jennifer Hidgon
Kathryn Thomas

Flute

Karen Beaverson
Rebecca Coleman
Janet Doser
Jennifer Higdon
Launn Roth
Kathryn Thomas

Alto Flute

Kathryn Thomas

Oboe

Theresa Delaplain
Janelle Hollis
Fiona McLeod
Susan Zartman

Clarinet

Elizabeth Carroll
Carl Cummins
Rachel Dechario
Yvette Jackson

Bassoon

Brad Bombardier
Jenny Groman
Roger Kantner
Deith Sweger

Contrabassoon

Brad Bombardier

Horn

Naome Dushey
Joanne Garbacz
Chris Garrett
Frances Iwasako

Trumpet

LeRoy Gross
Steven Hayest
John Huth
Donald Miles
Scott Ramirez
John Veneskey

Cornet

Donald Miles
Scott Ramirez
Steven Hayest

Trombone

Sondra Bell
Peter Dalen
Alan Lovell
Stan Middleton

Tuba

John Klatt
Greg Wolczak

Percussion

Wayne Anthony
Dave Elliott
Eric Stilbower
Blake Walters
Scott Davis
Keith Sweger

Celeste

Keith Sweger

Cembalo

Lisa Wilkerson

Harp

Anne Morse
Susan Quinn

ONCE

During the 1960s Ann Arbor was the scene of a fascinating array of avant-garde music/theater/art activities, the creations of an unusual group of composers, artists, architects and writers who collectively took the unlikely name of ONCE. In all, they were responsible for six "ONCE Festivals," a Cooperative Studio for Electronic Music, a touring New Music for Piano Series, the Ann Arbor 16mm Film Festival, broadcasts of Festival concerts as far away as London, a multi-media Space Theater, a Performance Arts Research Laboratory Conference, and a collaborative performance arts ensemble known as the ONCE Group. ONCE activities embodied the collaborative, community-oriented spirit of the time: they were community supported, had an enthusiastic local following, were themselves an intense artistic community and frequently collaborated in various artistic endeavors. They were in touch with many like-minded individuals and groups elsewhere and, in the end, made major contributions to electronic music, multi-media performance and film music, all of which has assured their place in the history of twentieth-century music.

Richard James

Mary Ashley, received a degree from Massachusetts College of Arts, and traveled and painted in New York, Puerto Rico and Texas before coming to Ann Arbor in the late 1950s. She was involved with ONCE on many levels, primarily as Director of Graphics and Design, but also in George Manupelli's films, the founding of the Ann Arbor 16mm Film Festival, and as a performer in the ONCE Group. Her early performance art under the label "Truck"—unscheduled private events in the midst of an unsuspecting public audience—was a major impetus for the later ONCE Group focus on performance art. Since 1969 Ashley has lived primarily in California and has continued her performance art and worked with video and photography as well as paint. From 1977 to 1980 she was Associate Professor of video and experimental art at the Ontario College of Art, and she supervised the visual realization of Robert Ashley's TV Opera "Perfect Lives/Private Parts" in 1980. Since then she has devoted herself to a painter's (luminist's) response to the color, light, space and silence of the Mojave Desert.

Robert Ashley was born in 1930 and received training at the University of Michigan and the Manhattan School of Music, studying composition with Wallingford Riegger, Ross Lee Finney, Leslie Bassett and Roberto Gerhard. His artistic development was shaped primarily, though, by his association with members of the Ann Arbor ONCE Group in the late 1950s and 1960s, particularly artists Milton Cohen and Mary Ashley, composer Gordon Mumma, film-maker George Manupelli, and composer/pianist Robert Sheff. Characteristic of Ashley's works are a preoccupation with language and its levels of meaning, clear extra-musical subject matter (especially the depiction of personal or societal relationships), an inherently theatrical approach to composition, openness to collaborative creation, and manipulation of time perception with frequent recourse to simultaneity. He has worked with electro-acoustic music throughout his career, especially in his collaboration in Milton Cohen's "Space Theater" and his later "electronic music theater." From 1969 to 1981 he directed the Center for Contemporary Music at Mills College where he organized a now famous public access music and media facility. Since 1981 he has resided in New York City where he is in the forefront of performance art developments.

Harold Borkin, a native of Detroit, studied architecture at the University of Michigan and eventually joined the faculty there. His professional collaboration with Joseph Wehrer resulted in the receipt of the prestigious Franklin Delano Roosevelt Prize in architecture. He first became involved with the future ONCE people in Milton Cohen's "Space Theater" which he helped to design. He participated in and helped create many of the later ONCE Group performance art pieces and, with Wehrer and Robert Ashley, initiated a Performance Art Research Laboratory Conference. Borkin returned to architectural research after the demise of ONCE and, with the exception of performing in Ashley's "Perfect Lives" recently, has done little performance since. He now specializes in computer aided design and chairs the doctoral program in architecture at the University of Michigan.

George Cacioppo attended the University of Michigan from 1946-52, where he studied chemistry and music. He later continued his work in composition and acoustics on the post-graduate level with Ross Lee Finney, Roberto Gerhard and Leon Kirchner. He was co-founder and co-organizer of the ONCE Festival from 1960 to 1968, and since 1960 has worked as a broadcast engineer and host of "New Music" at the University of Michigan station WUOM. In addition to his work at WUOM, Cacioppo has been a part-time lecturer in composition at the University of Michigan School of Music. Principle works include "Nocturne: In Memoriam Bela Bartok" (1951) for piano solo; "Overture for Orchestra" (1952); "String Trio" (1960); "Moves Upon Silence" (1963) for large percussion orchestra and 2 amplified cymbals; "Time on Time in Miracles" (1965) for soprano and chamber orchestra; "Cassiopeia in New York" (1968) for solo piano and tape. Mr. Cacioppo lists as his influences "the piano playing of my teacher, Doris Eber; Bela Bartok; Anton Webern; Varese; John Cage; paintings of Kandinsky."

Gordon Mumma, born in 1935, is a largely self-taught composer, hornist, pianist and performer of electronic music. He has been active with Milton Cohen's Space Theater in Ann Arbor, the ONCE Festival and ONCE Group, the Merce Cunningham Dance Company, and the Sonic Arts Union, touring

widely in the Americas, Europe and Japan. He is best known for his work in electro-acoustic music, particularly the pioneering of "cybersonic music." His earliest work in this medium stemmed from multi-media collaboration in the Space Theater productions where, in addition to writing music, he invented elaborate electronic devices for live electronic generation, manipulation and deployment of sound. It was during this time that he began devising circuitry that would allow one sound within a piece to affect the production and modification of subsequent sounds, a process he dubbed cybersonic music. In addition to his electronic predilections, most of Mumma's music reflects a preoccupation with structural and syntactical problems. His early involvement with inter-art collaboration in most of the above named ensembles has continued to the present, particularly with several west coast dance companies. He has been on the faculty of the University of California at Santa Cruz since 1973.

Donald Scavarda received a Master's Degree in Composition from the University of Michigan in 1953 and spent the next year in Hamburg on a Fulbright Scholarship. In 1954 BMI awarded him first prize for his "Fantasy for Violin and Orchestra". He is one of the original founders and organizers of the ONCE Festival of Musical Premieres.

Scavarda is widely recognized for his early discovery and exploration of multiphonics in the revolutionary "Matrix for Clarinetist", which he published in 1962. "Landscape Journey" in 1963 continued to bring forth fresh aspects of the multiphonic sound. At this time he was also investigating the potential of 8 millimeter color film. Several new works emerged, among them "Greys", "Landscape Journey" and "Caterpillar," in which abstract film imagery was synthesized with instruments and/or magnetic tape in live performance situations. David Cope recently said of him... "Clearly his early refinements of highly experimental techniques are striking contributions to new music." (Notes, 1981)

Anne Wehrer is currently residing in California, where she performs in multi-media productions and works as a freelance writer. Most recent is her collaboration on the book, "I Need More." She has performed in films with Andy Warhol (1969-70) and has been involved in the performance art of both Robert Ashley and Alvin Lucier.

Joseph Wehrer studied architecture and engineering, worked as an engineer at General Electric and later joined the University of Michigan faculty. Receipt of the prestigious Franklin Delano Roosevelt Prize in architecture for a collaboration with Harold Borkin launched his career auspiciously. His early specialties included the design of performance space. He met future ONCE composers Robert Ashley and Gordon Mumma through their association with his friends Harold Borkin and Milton Cohen in the Space Theater. Subsequently, Wehrer became heavily involved with ONCE activities and the ONCE Group, participating in numerous performances and creating a piece entitled "All Work and No Play Makes Jack a Dull Boy." With Borkin and Ashley he developed a Performance Arts Research Laboratory Conference in 1963 at the University of Michigan. He remains on the faculty at Michigan.

Special Guests

Gregory Kosteck received his undergraduate degrees in music from the University of Maryland (1959) and continued graduate studies in composition, musicology and piano at the University of Michigan. He has been a faculty member at the University of Tennessee, Columbia University and Appalachian State University and was Composer-in-Residence at East Carolina University. Awards include: Tennessee Arts Council Award of Merit (1982); ASCAP (1980-83); Wieniawski International Competition (1981); ISCM (1976); Prix Internationale Reine Elizabeth de Belgique (1969); Spoleto Festival Award (1965).

David S. Maves is composer-in-residence at the College of Charleston (SC). After receiving his Bachelor's degree from the University of Oregon in 1961, and his Master's degree from the University of Michigan in Ann Arbor in 1963, he was a Ford Foundation Composer-in-Residence in North Carolina, and then became Music Coordinator at Shaw University in Raleigh, NC. He returned to Ann Arbor to do more study with Ross Lee Finney and Leslie Bassett at the University of Michigan receiving his Doctor of Musical Arts degree there in 1973. Before going to Charleston he taught at Oakland Community College in Michigan for one year, and at Duke University in Durham, North Carolina for four years.

David Maves has written over 50 compositions of which over thirty are published. Currently he is working on sketches for an opera, his sixth symphony and a third piano sonata.

Wilfred Delphin and Edwin Romain began their partnership in 1968 during their student days at Xavier University in New Orleans. Upon graduation, both went on to earn Master's degrees from Southern Illinois University and doctorates from the University of Southern Mississippi. Both pianists are currently artists-in-residence at the College of Charleston in South Carolina. Delphin and Romain made their professional debut in 1977 as soloists with the Symphony of the New World in New York's Carnegie Hall. Since then, they have performed with some of this country's finest orchestras. In the 1981-82 season Delphin and Romain made their debut with Zubin Mehta and the New York Philharmonic and Neville Marriner and the Minnesota Orchestra. In previous seasons the duo-pianists have been guest artists with the Atlanta and New Orleans Symphonies.

In the solo recital arena, the duo made its Carnegie Hall debut in March 1982 and was hailed by The New York Times as "stylish and well-paced". Similar acclaim has met their performances elsewhere. In 1980 the duo gave the opening night recital at the first Black Music Colloquium in the Kennedy Center. Shortly thereafter Delphin and Romain were invited by President and Mrs. Jimmy Carter to perform at a State Dinner at the White House.

F. Gerard Errante, Professor of Music at Norfolk State University, holds degrees from Queens College, the University of Wisconsin and the University of Michigan where he earned the Doctor of Musical Arts in clarinet performance. He has published "A Selective Clarinet Bibliography" (1973, Swift-Dorr Publications, Inc.) and contributes articles regularly to several journals. Dr. Errante has recorded for the CRI label, Mark Educational Recordings and for national radio stations throughout the world. Compositions include "Chrysalis" (1982), "Musing" (1981) and "Souvenirs de Nice" published by SHALL-u-mo Publications. This work was included in the performance for which he won second prize in the International Gaudeamus Competition for Interpreters of Contemporary Music in 1976. Dr. Errante, currently Associate Director of the Norfolk Chamber Consort, has also served as principal clarinetist of the (then) Norfolk Symphony Orchestra and the Virginia Opera Association. In addition to being the southeast regional chairman of the International Clarinet Society, he is a contributing journal editor and board member for ClariNetwork InterNational, Inc. As an internationally acclaimed recitalist, Dr. Errante has performed and lectured extensively throughout America, Europe, Australia, New Zealand, and the South Pacific. In 1979 he was invited to Australia where he served as artist-in-residence at the New South Wales State Conservatorium of Music in Sydney. This summer he was again artist-in-residence in Sydney, Australia and presented concerts in Fiji and New Zealand.

Guest Composers

Wayne F. Anthony has been actively involved in composition since his high school years. His formal training includes studies at the Willoughby School of Fine Arts with Patricia Ashley, a degree in composition from Cedarville College where he was a student of Steven L. Winteregg, and a summer at the Fontainebleau School of Music (1983). He is presently pursuing a graduate degree in composition at Bowling Green State University, where he is a student of Burton Beerman, Marilyn Shrude and Donald Wilson.

Richard Brooks (b. 1942) holds degrees from the Crane School of Music, SUNY Binghamton and New York University. Composition teachers include Robert Washburn, Karl Korte, Ursula Mamlok, and Michael Czajkowski. From 1977 to 1982 he was Chairman of the Executive Committee of ASUC, on which he continues to serve as Producer of the ASUC Record Series. He is co-author with Gerald Warfield of "Layer Dictation: A New Approach to the Bach Chorales" (New York, Longman, 1978) and is presently Assistant Professor and Chairman of the Music Department at Nassau Community College.

Gerald Chenoweth (b. 1943) is currently Associate Professor of Music at Mason Gross School of the Arts at Rutgers University. He received degrees in theory and composition from the University of Massachusetts and in conducting and composition from the University of Iowa. His work "Candles" for soprano and chamber ensemble has been recorded by Lucy Shelton and the Twentieth Century Consort for the Smithsonian Collection.

Thomas Clark (b. 1949) received the Doctor of Musical Arts from the University of Michigan in 1976, studying composition with Leslie Bassett and George Balch Wilson and conducting with Sydney Hodkinson. He has taught music theory and composition at universities in Indiana and Washington State, as well as Michigan, and has served as the assistant director of the University of Michigan's division at the National Music Camp in Interlochen for many summers. Currently as Associate Professor at North Texas State University, Clark is Director of the New Music Performance Lab and Constellations ensemble and coordinates the Center for experimental Music and Intermedia.

Jewel Dirks was educated at Colorado State University and the Eastman School of Music and is currently the head of composition, theory and new music at Radford University in Virginia. She has received commissions from the Rochester Chamber Trio and Redlands University New Music Ensemble.

David Finko was born and raised in Leningrad and graduated from the Leningrad Conservatory of Music. In 1979 he left Russia as a refugee and resettled in New York City and later Philadelphia, where he taught at the University of Pennsylvania. He is currently Composer-in-Residence at the University of Texas in El Paso.

Roger Greive has degrees in music, from the University of Cincinnati and Bowling Green State University. He is Senior Producer at WGTE/WGLE FM (Toledo/Lima Public Radio) where, for the past seven years, he has produced "Sounds of Our Century," a weekly series on contemporary music. He received an individual artist grant from the Ohio Arts Council for exploration of new forms of video music. Current work includes investigation of alternative music performance and distribution, including cable television, interactive videodisc, and computer music/graphics. He has never written a string quartet.

Jeff Halsey, Coordinator of Jazz Studies at Bowling Green State University, holds degrees from Aquinas College and Bowling Green State University. Active as a professional bassist, he has performed with Jimmy Forrest, Yusef Lateef, Clark Terry, Jay McShann, Eddie Harris, Budd Johnson, and drummer J.C. Heard.

Ann S. Hankinson began training in composition at the University of Southern California and received her MA and Ph.D. from the University of California, San Diego. Primary among her professors were Henri Lazaroff, Bernard Rands, Robert Erickson, and Pauline Oliveros. In 1979 she was the recipient of an NEA grant, and from 1978 through 1981 she was a Fellow at the Center for Music Experiment at UCSD. She is currently a Lecturer on electronic music at the University of California, Santa Barbara, teaching both analog and digital applications.

Derek Healey (b. 1936 in England) studied composition with Herbert Howells at the Royal College of Music, London from 1952 until 1956 winning the Cobbett, Farrar and Sullivan Prizes. Later work, both in England and Italy, included periods of study with Vito Frazzi, Boris Porena, Goffredo

Petrassi, and Luciano Berio. In 1969 Healey moved to Canada where he subsequently taught at the Universities of Victoria, Toronto and Guelph. Ten years later he emigrated to the United States, where he now teaches at the University of Oregon at Eugene.

Frank LaRocca (b. 1951) earned his BA in music at Yale University and his MA and Ph.D. at the University of California at Berkeley. His principal teachers were Jonathan Kramer, Andrew Imbrie and Edwin Dugger. He has received national awards from Amherst College and the ASCAP Foundation for Young Composers for his cantata "In a Dark Time". His "Three Roethke Songs" for baritone and orchestra was awarded a Special Commendation in the ASCAP/NISSIM Orchestral Competition. For the past three years he has taught at California State University at Hayward.

John Anthony Lennon (b. 1950) attended the Universities of San Francisco and Michigan, where he received graduate degrees in composition. He has been the recipient of a Guggenheim (Paris residence), the Rome Prize, the Charles E. Ives Prize, an NEA grant, the ACA Recording Award, the David Bates Prize, and the Delius Festival Award. Since 1977, he has been on the faculty of the University of Tennessee at Knoxville.

Ursula Mamlok was born and studied composition in Berlin. After coming to the United States she continued her studies at the Mannes College of Music under George Szell and later at the Manhattan School of Music. Among her teachers were Roger Sessions, Stefan Wolpe, Ralph Shapey, and Gunther Schuller. She has received grants from the CUNY Faculty Research Foundation, NEA and a Martha Baird Rockefeller Recording Grant for 1982, as well as an award from the American Academy and Institute of Arts and Letters. Her music is performed frequently in the United States and Europe by such organizations as the Group for Contemporary Music, I.S.C.M., Music in Our Time, the Berkshire Music Festival at Tanglewood, the Da Capo Chamber Players, the New Music Consort, and Parnassus. She is presently on the composition faculty of the Manhattan School of Music.

Larry McFatter (b. 1948) is a member of the music faculty at California State at San Bernardino, where he teaches music theory, composition and piano. His works have been performed at Tanglewood, Carnegie Recital Hall, the Charles Ives Center for American Music, by the Alabama Symphony Orchestra, and at conferences of the American Society of University Composers. He has been named the 1983 Tennessee Composer of the Year by the Tennessee Music Teachers Association which has commissioned a major new work from him to be premiered in November. Also active as a pianist, he has been a first place winner of the Chicago Musical Arts Club Competition for pianists and twice a finalist in the Chicago Young Artists Competition. He holds the BM degree from Belmont College and MM and DMA degrees from Memphis State University.

Stephen Montague (b. 1943) has studied at Florida State University, the Mozarteum in Salzburg and at Ohio State University. In 1972 he received a Fulbright Fellowship to study electronic music in Poland, and subsequently moved to England in 1974, where he became composer-in-residence with Strider Dance Company. Since 1975, he has been a free-lance composer-

pianist based in London and has appeared at festivals in Cambridge, Bracknell, Edinburgh, Rio de Janeiro, Warsaw, and New York.

Samuel Pellman (b. 1953) has studied with David Cope at Miami University in Oxford, Ohio and with Karel Husa and Robert Palmer at Cornell. Prizes and awards include ASUC (1978), NACUSA (1982) and a recent NEA Fellowship. His works have been recorded by the Musical Heritage Society and the Cornell University Wind Ensemble. He is presently an Assistant Professor of Music at Hamilton College in Clinton, New York where he teaches theory and composition and is the director of the electronic music studio.

Gundaris Poné received worldwide recognition in 1981 when he was awarded the First Prize in the City of Trieste International Competition for Symphonic Composition. Less than a year later he won the First Prize in the prestigious Kennedy Center Friedheim Awards Competition. Mr. Poné has appeared as conductor and composer in major cities in the United States, Italy, West Germany, England, Sweden, Belgium, Canada, and the Soviet Union. The compositions of Gundaris Poné, including the nine orchestral works and a substantial number of chamber pieces, are published by ABI/Alexander Broude, Inc. of New York City. They have been performed by leading symphony orchestras and featured at such international festivals as Spoleto Festival USA, Cologne Festival, Inter-American Music Festival in Washington, D.C., and Riga Festival in the USSR. Mr. Poné serves as music director and conductor of the "Music in the Mountains" Festival of American Music held each July at SUNY-New Paltz, NY. Since 1974 he has directed the Poné Ensemble for New Music, a highly-regarded group of musicians specializing in the performance of 20th century music.

Richard Robinson (b. 1923) is a graduate of the American Conservatory of Music with degrees in violin and theory. He has studied composition and electronic music with Leo Sowerby, Jeanne Boyd, Karel Husa, Robert Palmer, and Robert Moog. In 1970 his electronic work "Ambience" was co-winner of the Dartmouth International Electronic Music Competition and was later released on Vox. He has been a member of the Atlanta Symphony since 1951 and continues to direct the Atlanta Electronic Music Center, which he founded in 1966.

Neil Rolnick studied composition with Darius Milhaud, Richard Felciano and Olly Wilson and computer music with John Chowning at Stanford. He has received awards from NEA and the American Music Center and was selected as an official representative of the US in the 1982 UNESCO Rostrum of Composers. He is currently on the faculty of Rensselaer Polytechnic Institute in Troy, New York, where he teaches composition and directs the Electronic Music Studio.

Michael Schelle (b. 1950) received degrees from Villanova University, Butler University, Hartt School of Music, and the University of Minnesota. His principal teachers have included Arnold Franchetti, Paul Fetler and Dominick Argento. He has been the recipient of numerous awards, among them the 1977 International Festival Composition Competition in San Jose, Costa Rica, the 1978 Delius Composition Prize, ASUC (1979), and Harvey Gaul

(1980). He is currently working on an "Oboe Concerto" commissioned by the Indianapolis Symphony Orchestra for their 1983/84 subscription series concerts. Schelle is Assistant Professor of Music at Butler University's Jordon College of Fine Arts, where he is composer-in-residence and director of the Contemporary Ensemble.

Elliott Schwartz (b. 1936) studied composition with Otto Luening and Jack Beeson at Columbia University. His works are performed frequently, and he is also active as a lecturer and writer. His activities for 1982-83 included guest appearances at UCLA, USC, the University of Texas, Keele and Oxford Universities in Britain, and narration of a program on American music for the BBC. He is presently writing a book on 20th century music for Random House publishers.

Marilyn Shrude was born in Chicago, Illinois and received degrees from Alverno College and Northwestern University. Principal composition teachers include Alan Stout and M. William Karlins. She has been the recipient of several awards, among them the Faricy Award for Creative Music and two grants each from the Wyatt Fund and the Ohio Arts Council. She has been a faculty member in the Composition/History Department of Bowling Green State University since 1977 and is co-director of the university's New Music Festival.

Jordan Tang is assistant conductor of the Charlotte Symphony and conductor of the Youth Symphony of the Carolinas. He has also guest conducted the Nashville Symphony and appeared with the Kansas City Philharmonic. He has studied composition with, among others, Vladimir Ussachevsky. His compositions have been performed by the Utah, Indianapolis, Kansas City, Charlotte, Springfield, North Arkansas Symphonies, and members of the St. Louis Symphony.

Peter Ware has studied composition with Krzysztof Penderecki, Toru Takemitsu and Scott Huston and has received numerous performances of his works in Europe, Canada and the United States. He is currently finishing "Takhini", commissioned by the Canadian Saxophone Trio with a grant from the Ontario Arts Council.

Frank Wiley is a member of the composition faculty at the Kent State University School of Music, where he is director of the New Music Ensemble and of the Electronic Music Studio. He has also taught at the University of North Carolina at Wilmington. He received his BM in organ and MM in composition from the University of North Carolina at Chapel Hill and his DMA in composition from the Cleveland Institute and Case Western Reserve; principal teachers include Donald Erb and Roger Hanney. He has received grants from the National Endowment of the Arts, the American Music Center and the Ohio Arts Council.

Donald M. Wilson (b. 1937) studied composition with Karel Husa and Robert Palmer at Cornell University and with Gunther Schuller at Tanglewood. He was producer and host of the radio series "Tone Roads" (1965-67) at WUHY-FM in Philadelphia and more recently produced an

eight-part series on New Music Festival 3 for WGTE-FM in Toledo. Awards include the Bears Prize in 1963 and the Delius Award (Instrumental—Best in Category) in 1974. His "Dedication" (1960) for string orchestra has been recorded by the Rome Chamber Orchestra on Peters International. Wilson has been a faculty member at Bowling Green State University since 1967 and served as department chairman from 1973-77.

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Addendum

DUANE HELLER, a native of Wyoming, was a student of Normand Lockwood, Halsey Stevens, Robert Palmer, and Karel Husa. He is the recipient of awards from the Paul Stock Foundation, NEA, Oregon Arts Commission, and the Victor Herbert - ASCAP Composition Contest. He has composed soundtrack for films, most recently for the National Geographic Educational Series. He is currently Assistant Professor of Theory and Composition at Oregon State University.