



6th annual New Music Festival

November 8 and 9, 1985
College of Musical Arts
Moore Musical Arts Center
Bowling Green State University

*In Celebration of American Music Week,
November 4-10, and the 75th Anniversary of
BGSU*

Commissioned Work:

"In Wilderness is the Preservation of the World," a multimedia composition by Barton and Priscilla McLean

Guest Performance:

The Percussion Group/Cincinnati

Other Guest Composers:

William Albright, John Biggs, Roger Briggs, Charles Boone, Evan Chambers, Randall Coleman, John Corina, Marc-Antonio Consoli, Lou Coyner, Jeff Halsey, Darrell Handel, Richard Hervig, Sydney Hodkinson, M. William Karlins, Byong-kon Kim, Jo Ann Kuchera-Morin, Robert Hall Lewis, Ruth Lomon, Frank L. McCarty, Edward J. Miller, Janice Misurell Mitchell, Eric Moe, Alan Otte, Mark Saya, Cleve Scott, Jan Segers, Marilyn Shrude, David Stock, Martin Sweidel, Diane Thome, Michael Udow, Nancy Van de Vate, and George Balch Wilson

New Music Festival VI

Moore Musical Arts Center
Bowling Green State University
Bowling Green, Ohio

Friday, November 8

- 10:30 am, concert: Albright, Biggs, Chambers, Handel, Kim, Lomon, Mitchell, and Thome
Bryan Recital Hall
- 2:30 pm, concert: Karlins, Segers, Van de Vate, and Wilson
Kobacker Hall
- 4:00 pm, panel: *Music, the Arts and the Environment*
Bryan Recital Hall
- 8:00 pm, concert: The Percussion Group/Cincinnati
Boone, Coleman, Otte, Saya, Sweidel,
and Udow
Kobacker Hall

Saturday, November 9

- 9:00 am, lec/dem: The Percussion Group/Cincinnati
*New Techniques and Current Literature
for Percussion*
Choral Room (1040)
- 11:00 am, concert: Consoli, Coyner, Halsey, Hervig,
Hodkinson, Miller, Moe, and Scott
Bryan Recital Hall
- 3:00 pm, concert: Briggs, Corina, McCarty, Kuchera-Morin,
Lewis, Shrude, and Stock
Bryan Recital Hall
- 5:00 pm, master class: *The Contemporary Saxophone -
featuring the works of Coyner, Karlins,
and McCarty*
Bryan Recital Hall
- 8:00 pm, concert: "In Wilderness is the Preservation of the
World," a multimedia composition by
Barton and Priscilla McLean
Kobacker Hall

Friday, November 8
10:30 am
Bryan Recital Hall

Silver Deer (1981) for violin and piano **Diane Thome**
Paul Makara, violin Walter Baker, piano

Rondeaux with Oboe (1983) for soprano and oboe **Darrell Handel**
Ann Corrigan, soprano John Bentley, oboe

Sub-Music and Song (1982) for solo flute **Janice Misurell Mitchell**
Judith Bentley, flute

Sonata for Alto Saxophone and Piano (1984) **William Albright**
I Two-Part Invention
II La folia nuova: a lament for George Cacioppo
III Scherzo
IV Recitative and Dance
John Sampen, alto saxophone Robert Spano, piano

INTERMISSION

Diptych (1983) for Woodwind Quintet **Ruth Lomon**
in two movements

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

Invention for Organ and Tape (1972) **John Biggs**
Vernon Wolcott, organ

Sori for Harp (1985) **Byong-kon Kim**
Ruth Inglefield, harp

Without Title (1984) for string orchestra **Evan Chambers**
VIOLIN I VIOLIN II VIOLA CELLO
Amy McQuilkin Elizabeth Eaton Richard Webb John Caliguri
Gary Feltner Lyn Herndon Camille Prescott Ed Zunic
Dorothy Knowles Lynn Zweidinger Chris Neuberg Mimi Euziere
Amy Crews Patrick Pearson
Esther Rothenbusch
Kathleen McClure
BASS
Yvonne Wingard
Blake Walter, conductor

*First Place winner of the 18th Annual Competitions in Music
(composition division) sponsored by BGSU.*

Friday, November 8
2:30 pm
Kobacker Hall

Cornices, Architraves and Friezes (1983) **George Balch Wilson**
for solo cello

James Wilson, cello

Catena II (1982) **M. William Karlins**
for soprano saxophone and brass quintet
in three movements

John Sampen, soprano saxophone

THE TOWER BRASS QUINTET

Martin Porter, trumpet Bernice Schwartz, horn
Brian Bushong, trumpet Jeff Ballast, trombone
David Saygers, tuba

Dark Nebulae (1980/81) for orchestra **Nancy Van de Vate**
THE BOWLING GREEN PHILHARMONIA
Robert Spano, conductor

Five Drawings (1983) **Jan Segers**
for four horns, strings and percussion

I Breezy
II Just Colors
III Dancing
IV Classical Grave
V Moving

Herbert Spencer, Greg Phillips, Amy Horn, and Rick Pethoud, horns
THE BOWLING GREEN PHILHARMONIA
Blake Walter, conductor

*Mr. Segers' visit is sponsored by The Ministry of Nederlandse Cultuur,
International Exchange Division, Brussel, Belgium.*

Friday, November 8
4:00 pm
Bryan Recital Hall

Music, the Arts and the Environment

Chair: **Adrian Tio** Associate Professor of Art, BGSU
Panelists: **Dr. John Hoag** Professor of Economics, BGSU
Dr. Don Scherer Professor of Philosophy, BGSU
Priscilla McLean Composer
Roger Thibault Associate Professor of Biology, BGSU

Friday, November 8

8:00 pm

Kobacker Hall

THE PERCUSSION GROUP/CINCINNATI

Allen Otte Jack Brennan James Culley

A program of music written for the group

Four Movements for Percussion Trio (1975/79)

Michael Udow

- I Shake*
- II Scrape*
- III Rub*
- IV Strike*

Sonata as Interlude: Rolling with John (1985)

Allen Otte

INTERMISSION

From the Book of Imaginary Beings (1985)

Mark Saya

- Bahamut*
- A Bau A Qu*

World Premiere

Sweet William (1977)

Randolph Coleman

Bucky's View (1983)

Martin Sweidel

Elizabeth Shirk and Aaron Smith, narrators



Ohio Arts Council Individual Artist
Fellowship Recipient/FY 1986

Weft (1982)

Charles Boone

*The Percussion Group is faculty
ensemble-in-residence at the Conservatory
of the University of Cincinnati*

Saturday, November 9

9:00 am

Choral Room

New Techniques and Current Literature for Percussion

The Percussion Group/Cincinnati

Saturday, November 9

11:00 am

Bryan Recital Hall

Saxlodie (1981)

Marc-Antonio Consoli

for alto saxophone and piano
in two movements

John Sampen, alto saxophone Marilyn Shrude, piano

Fantasy (1984) for solo piano

Eric Moe

Robert Spano, piano

An Entertainment (1978)

Richard Hervig

for clarinet and marimba/vibraphone

Burton Beerman, clarinet

David Schmalenberger, marimba/vibraphone

Trauermusik (1984)

Sydney Hodkinson

for trombone, piano and percussion

I Prologue

II Prayer

III Incantation (Cadenzas)

IV Epilogue

Paul Hunt, trombone

Ilana Iwens Kennell, piano

John M. Greenwald, percussion

INTERMISSION

Saxafrage (1978) for saxophone quartet

Lou Coyner

BGSU GRADUATE SAXOPHONE QUARTET

Valeri Conley, soprano saxophone

Kevin Heidbreder, tenor saxophone

Elizabeth Shirk, alto saxophone

Aaron Smith, baritone saxophone

Blues Variations and "Now's the Time" (1985)

Jeff Halsey

for bass quartet

BGSU BASS VIOL QUARTET

Jeff Halsey Vincent Kantorski

Victor Ellsworth

Yvonne Wingard

World Premiere

Soggetto Cavato: Richard B. Hervig (1985)

Cleve Scott

for stereo soundtrack

Mists and Waters (1984) for soprano and chamber orchestra **Edward J. Miller**

- I *The Breathing*
- II *The Resolve*
- III *The Ground-Mist*
- IV *Eros at Temple Stream*
- V *The Depths*

Ann Corrigan, soprano	Rick Pethoud, horn		
Kerry Howlett, flute	Sue Schoneman, bassoon		
Janet Foltz, oboe	Victoria Popjordanova, harp		
Mary Wirhanowicz, clarinet	David Schmalenberger, percussion		
VIOLIN I	VIOLIN II	VIOLA	CELLO
Amy McQuilkin	Elizabeth Eaton	Richard Webb	John Caliguri
Gary Feltner	Lynn Zweidinger	Camille Prescott	Ed Zunic
Dorothy Knowles	Patrick Pearson	Chris Neuberg	Mimi Euziere
Lyn Herndon	Kathleen McClellan		
	Amy Crews		
	Blake Walter, conductor		

Saturday, November 9

3:00 pm

Bryan Recital Hall

Sailing (1983) and **Roux Wave** (1985)

Frank McCarty

for trans-ethnic ensemble

Robert Clemens, cello Chris Buzzelli, electric guitar
Jeff Halsey, khene/acoustic bass
Joe Lee, percussion/synthesizer
Scott Davis, darbuka/finger cymbals
Craig Reiter, percussion/trap set

Yūgen (1985) for solo clarinet

JoAnn Kuchera-Morin

Burton Beerman, clarinet

Osservazioni I (1975)

Robert Hall Lewis

for flute, piano and percussion

Judith Bentley, flute/alto flute/piccolo
Robert Spano, piano David Schmalenberger, percussion

Splintered Visions (1985)

Marilyn Shrude

for chamber orchestra

Judith Bentley, flute Kerry Howlett, flute
Burton Beerman, clarinet John Sampen, alto saxophone
Gordon Rumson, piano David Schmalenberger, percussion
Ruth Inglefield, harp Paul Makara, violin
Cheryl Edwards, violin Richard Webb, viola
Alan Smith, cello Victor Ellsworth, bass

Blake Walter, conductor

World Premiere



Ohio Arts Council Individual Artist
Fellowship Recipient/FY 1986

INTERMISSION

Pentacles (1978) for brass quintet

David Stock

BGSU FACULTY BRASS QUINTET

Edwin Betts, trumpet David Rogers, horn
George Novak, trumpet Paul Hunt, trombone
Ivan Hammond, tuba
Kenley Inglefield, conductor

Triptych (1980) for solo harpsichord

Roger Briggs

in three movements

Kay Moore, harpsichord

Dance Figure (1974)

John Corina

for tenor, instrumental ensemble and dancer

Rex Eikum, tenor

Paul Makara, violin Herbert Spencer, horn
Alan Smith, cello Arthur Hayes, percussion
Celesta Haraszti, dancer
Kenley Inglefield, conductor

Saturday, November 9

5:00 pm

Bryan Recital Hall

The Contemporary Saxophone

featuring the works of Coyner, Karlins, and McCarty



1 - Byong-kon Kim
 2 - Jo Ann Kuchera-Morin
 3 - Jeff Halsey
 4 - Marc-Antonio Consoli
 5 - George Balch Wilson
 6 - Darrell Handel
 7 - Richard Hervig
 8 - M. William Karlins
 9 - Eric Moe
 10 - Nancy Van de Vate
 11 - Lou Coyner
 12 - Diane Thome
 13 - Ruth Lomon
 14 - Frank L. McCarthy
 15 - John Biggs

16 - Janice Misurell Mitchell
 17 - Robert Hall Lewis
 18 - Michael Udow
 19 - William Albright
 20 - Marilyn Shrude
 21 - Martin Swedel
 22 - Sydney Hodkinson
 23 - Edward J. Miller
 24 - Jan Segers
 25 - John Corina
 26 - David Stock
 27 - Barton and Priscilla McLean
 28 - Evan Chambers
 29 - The Percussion Group/Cincinnati



Saturday, November 9
8:00 p.m.
Kobacker Hall

IN WILDERNESS
IS THE PRESERVATION OF THE WORLD
An evening of electroacoustic music and media
celebrating the American Wilderness.

by

THE McLEAN MIX

Composer/Performers **BARTON** and **PRISCILLA McLEAN**

assisted by

John Climenhaga and Joe Lee, audio technicians
Nadine Hubbs, choral conductor

Invocation

Priscilla McLean

Priscilla McLean: clar-flute, percussion, voice
Barton McLean: clar-flute, percussion, live electronics
Chorus, audience
Tape

Voices of the Water

Barton McLean

Barton McLean: amplified bicycle wheel, live electronics, slides
Priscilla McLean: narration, voice
Tape

Beneath the Horizon

Priscilla McLean

Priscilla McLean: slides
Tape, with Melvyn Poore and Steven Bryant (tubists)

INTERMISSION

Oh Beautiful Suburbial

Priscilla McLean

Chorus, audience
Priscilla McLean: leader
Barton McLean: amplified bicycle wheel, live electronics
"Surprise" Duo
Tape

Passages of the Night

Barton McLean

Barton McLean: slides, narration
Tape

Special Guests

The Percussion Group/Cincinnati enjoys a distinguished reputation as one of the foremost ensembles working in contemporary chamber music today. Throughout North America and Europe, the group's concert tours, residencies, workshops and recordings have brought critical commentary proclaiming the rarity of percussion music being performed with the discipline, skill, finesse and excitement which this group brings to its presentations. Formed in 1979 as a continuation of The Blackearth Percussion Group (1972-79), members of the trio are faculty and ensemble-in-residence at the College-Conservatory of Music, University of Cincinnati, where the group's daily rehearsal schedule is supplemented with the teaching and coaching of young musicians. A significant body of new percussion music owes its existence to the stimulus provided by the group, the eleven works recorded on disc representing only a small portion of the compositions written for, dedicated to, or first performed by The Percussion Group/Cincinnati.

Allen Otte (b. 1950) received degrees from Oberlin Conservatory and Northern Illinois University. Principal teachers include Micheal Rosen, Richard Wiener and composer Herbert Brun. He is a founding and continuous member of the Blackearth Percussion Group (1972-79) and the Percussion Group/Cincinnati.

James Culley (b. 1955) received degrees from Oberlin Conservatory and the Eastman School of Music. He is a student of Michael Rosen and John Beck, and has performed at the International Sommerkurse in West Germany and with the Geneseo Musical Miscellany.

Jack Brennan (b. 1957) received degrees from the College-Conservatory of Music, Cincinnati. He has studied with Allen Otte, William Youhass and Paul Yancich, and was formerly percussionist with the Buffalo and Erie Philharmonic Orchestras.

Barton McLean has been on the faculties of SUNY-Potsdam, Indiana University (South Bend), and the University of Texas (Austin), where he was director of the Electronic Music Center from 1976-83. His fascination with ancient Central American culture has inspired a number of works, the first of which was *Song of the Nahautl*, unique for its haunting sound environment and its 8-channel format. His major work, *Mysteries from the Ancient Nahautl*, involving large chorus, 13 instrumentalists, narrator, and tape, and lasting over one hour, was finished in 1984 with the generous support of two NEA grants, three MacDowell Colony Fellowships, and two University of Texas Faculty Grants. His new interest in non-electronic music has also seen a recent string quartet entitled *Coming Together* (1985), involving a number of folk songs, fiddle tunes, and similar idioms. His music has been extensively recorded and can be found on at least ten discs.

The composer speaks of his music: "In the mature works, my style is very personal, being a synthesis of many of the new procedures coming out of the 60's as seen through a humanist and nature-oriented philosophy. In all my works, the immediate sound is always paramount. If a work does not have that unique 'sound' or quality, then all the motivic interworking, formal structure, or whatever will not save it. One particular means to this end is the extensive use of gestural ideas."

Priscilla McLean has composed a large variety of pieces, several of which are available on commercial recordings (Folkways, CRI, Advance, Louisville Orchestra). She was one of the winners of the 1979 Gaudeamus New Music Festival, was a 1979 and 1981 MacDowell Colony Fellow, and received NEA Composer Grants in 1979 and 1981. The McLean Mix has performed extensively in the U.S., and in the spring of 1981 Priscilla was awarded a Martha Baird Rockefeller Grant to aid the duo on tour in Europe (Belgium, Holland, and Zagreb, Yugoslavia International Muzicki Biennale '81).

Ms. McLean's style can be described as "surrealistic" in that it combines unlike, often strange sounds and qualities to form new unusual "environments", sculpting out an untegral sound universe for each piece. Electronics and electronically-inspired sounds play an important role in her later works.

Guest Composers

William Albright (b. 1944) has concertized widely in Europe, Canada, and the U.S., specializing in concerts of new music for organ and piano. He has been the recipient of many commissions and awards, among them the Queen Marie-Jose Prize for *Organbook I*, and Fulbright and Guggenheim Fellowships. His teachers have included Ross Lee Finney, Olivier Messiaen, and George Rochberg. Albright is presently Professor of Music Composition at the University of Michigan, where he is also Associate Director of the Electronic Music Studio.

John Biggs (b. 1932) studied voice and organ with his father, Richard Keys Biggs, and later studied composition with Roy Harris, Lukas Foss, Halsey Stevens, and Flor Peters. His awards include those from Phi Mu Alpha, Health Education and Welfare, an ongoing "Standard Award" in serious music from ASCAP, and a Fulbright Grant. He was composer-in-residence for four years at Kansas State Teachers College, and has performed throughout the world with his own John Biggs Consort.

Rogers Briggs (b. 1952) received degrees in piano and composition at Memphis State University, and the Ph.D. from the Eastman School of Music, where he studied with Joseph Schwantner, Samuel Adler, Warren Benson, and Eugene Kurtz. Recently he won the first place award in the Alienor Composition Competition, and received a fellowship to study with Peter Maxwell Davies at Dartington in Totnes, England. Currently Mr. Briggs serves as Assistant Professor on the faculty of Saint Mary's College in Notre Dame, Indiana.

Evan Chambers (b. 1963) received his BM in viola performance from Bowling Green State University. He studied viola with Bernard Linden and composition with Marilyn Shrude and Burton Beerman. He was the winner of the 1984-85 BGSU Competitions in Music Composition, received honorable mention in the 1984-85 ASUC-SESAC composition competition, and was named a Presser Scholar in 1985. He is currently studying in Salzburg, Austria.

John Corina (b. 1928) received the Doctor of Music Composition degree at Florida State University in 1966. Since then he has been on the faculty of The University of Georgia teaching composition, theory, oboe, conducting the University Orchestra, and administering the programs in music theory and composition. He has received awards from the College Band Directors Association, ASCAP, the National Association of College Wind and Percussion Instructors, and the American Choral Directors Association.

Marc-Antonio Consoli (b. 1941 in Italy) holds degrees from the New York College of Music (BM), the Peabody Conservatory (MM), and Yale University School of Music (DMA). He has received numerous awards and honors including two Guggenheim Fellowships, The Creative Artists Public Award, three National Endowment for the Arts Awards, a Fulbright fellowship, and the American Academy and Institute of Arts and Letter Award. Among the prizes he has won are the International Symphonic Competition of Monaco, the XX International Symphonic Competition of Trieste, Italy, and the Louisville Orchestra Recording Award.

Lou Coyner has been on the faculty of Chatham College in Pittsburgh since 1962, where he is Composer-in-Residence and Chairman of the Department of Music and the division of the Humanities. In addition to music courses, he teaches courses in Ethnography/Ethnomusicology, Comparative World History, and the History of World Art and Mythology. His most recent works are *Solo Saxophone with Ensemble* (1985), *Solo Oboe with Ensemble* (1985), and *Light That Lingers in Ordinary Things* for solo piano and ensemble (1984).

Jeff Halsey is currently Director of Jazz Studies at Bowling Green State University and teaches Jazz History, Improvisation, Jazz Composition and Arranging, as well as applied jazz bass instruction. He has toured the United States and Europe, and has performed with such artists as Yusef Lateef, Eddie Harris, Billy Mitchell, Clark Terry, Jay McShann, Toshiko Akiyoshi, Dizzy Gillespie, Stanley Cowell, Jimmie Forrest, Claude Black, Eddie Russ, Ernie Krivda, and Kenny Davis, and is currently performing and touring with drummer J.C. Heard.

Darrell Handel (b. 1933) is currently Associate Professor of Composition and Theory at The University of Cincinnati, Conservatory of Music. He received his BM and MM from The University of the Pacific, and his Ph.D. from the Eastman School of Music. Handel has studied with Allen McHose, Wayne Barlow, Dominick Argento, and Robert Gauldin. His numerous awards and honors include an Individual Artist Fellowship from the Ohio Arts Council, first place in the International Bela Bartok Competition (Hungary, 1976), and several ASCAP awards.

Richard Hervig received his BA from Augustana College, and his MA and Ph.D. in composition from the University of Iowa. His principle composition teacher was Philip Greeley Clapp. Since 1955 he has been head of the Composition/Theory department at the University of Iowa School of Music. He was also Co-Director of the Center for New Music.

Sydney Hodkinson received his BM and MM from the Eastman School of Music, where he studied composition with Louis Mennini and Bernard Rogers. He received his DMA from the University of Michigan, where he studied with Leslie Bassett, Niccolo Castiglioni, Ross Lee Finney, and George B. Wilson. He has been on the faculty at the Eastman School of Music since 1973, where he directs the Eastman Musica Nova. During the academic years 1984-86, Hodkinson will serve as Meadows Distinguished Visiting Professor of Composition at Southern Methodist University.

M. William Karlins (b. 1932) received his BM and MM from the Manhattan School of Music, and his Ph.D. in composition from the University of Iowa. Karlins has been a faculty member at Western Illinois University and Northwestern University, where he directed the Contemporary Music Ensemble. Karlins has studied with Frederick Piket, Vittorio Giannini, Stefan Wolpe, Philip Bezanson, and Richard Hervig. He has been commissioned by the Chicago Symphony Orchestra, American Chamber Symphony, and the Chicago Saxophone Quartet, among others.

Byong-kon Kim (b. 1929 in Korea) came to the U.S. in 1961 to study composition and conducting. He received his Master's and Doctoral degrees from Indiana University. He is a widely travelled guest conductor, and has repeatedly conducted the Seoul Philharmonic Orchestra, including its U.S. Tour in 1982. In 1968, he joined the faculty of California State University, Los Angeles, where he directs the New Music Ensemble.

JoAnn Kuchera-Morin is Assistant Professor of Computer-Generated and Electronic Music and Director of *Sculptured Sound Environment*, Center for Computer Music Compositions and Research in Acoustics at the University of California, Santa Barbara. She received her Ph.D. in composition from the Eastman School of Music in 1984.

Robert Hall Lewis holds degrees from the Eastman School of Music and diplomas from the Paris Conservatory and the Vienna Hochschule. Among his principle teachers were Hans Erich Apostel and Nadia Boulanger. A resident of Baltimore, he is Professor of Music at Goucher College and is a member of the composition department of Peabody Conservatory.

Ruth Lomon received her musical training at McGill University and the New England Conservatory. She has also studied abroad at Darmstadt and with Witold Lutoslawski at Dartington, England. Ms. Lomon has concertized with the piano duo team, Lomon and Wenglin, and has taught composition, piano, theory, and solfege over the entire span of her career.

Frank McCarty (b. 1941) received degrees in music composition from San Diego State, the University of Southern California, and the University of California at San Diego. He has studied with Howard Brubeck, David Ward-Steinman, Ingolf Dahl, David Raksin, George Perle, Robert Erickson, and Pauline Oliveros. McCarty is an editorial consultant for Prentice-Hall and Random House and has written articles on aesthetics, composer's theatre, electronic music, percussion, and woodwinds.

Edward J. Miller is currently on the faculty at Oberlin Conservatory of Music. He received his BM from the University of Miami and his MM from the Hartt College of Music. He is the recipient of numerous fellowships and awards, including Fulbright and Guggenheim Fellowships for study abroad, along with a Koussevitzky Prize at Tanglewood.

Janice Misurell Mitchell received degrees in composition, theory, and flute from Goucher College and the Peabody Conservatory, studying with Robert Hall Lewis and Bonnie Lake. She is completing her doctoral work in composition at Northwestern University, where she is studying with M. William Karlins and Ben Johnston. Ms. Mitchell is currently on the faculty of the American Conservatory of Music.

Eric Moe has received degrees in composition from Princeton University, where he studied with Milton Babbitt, Claudio Spies, and Paul Lansky, and the University of California at Berkeley, where he studied with Andrew Imbrie, Walter Winslow, and Edwin Dugger. He is currently Assistant Professor of Theory and Composition at San Francisco State University.

Mark Saya has written a variety of chamber music, including *Glossolalia* (1985), *Snowtime* (1982), and the *S-Robert Creely Songs* (1979). *The Murphy Sonata* for solo vibraphone (1979) has appeared on many Percussion Group concerts throughout the country. Saya currently teaches at the College-Conservatory of Music, Cincinnati.

Cleve L. Scott (b. 1933) received his BS degree from California State College-Long Beach, and his MA and Ph.D. degrees from the University of Iowa. He has studied composition with Stanworth Beckler, Leon Dallin, Richard Hervig, and Kenneth Gaburo. He serves on the faculty of Ball State University, where he directs the Ensemble for New Music and is in charge of the Electronic Systems for Music Synthesis.

Jan Segers (b. 1929) received his musical training at the Royal Conservatories of Antwerp, Liege, and Brussels. He is currently Head of the Recording Department for the Belgian Radio and Television, and Artistic Advisor for recordings produced by the Ministry of National Education and Netherlands Culture. He also serves as conducting professor for the Wind Ensemble and Brass Band at the Royal Conservatory of Music in Brussels.

Marilyn Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins. Recent honors in composition include the Kennedy Center Friedheim Awards for Orchestral Music (1984), the Phi Kappa Phi Creative Achievement Award (1985), and an Ohio Arts Council Individual Artist Fellowship (1985-86). Since 1977, she has been on the faculty of BGSU.

David Stock, founder and conductor of the Pittsburgh New Music Ensemble, has had his own compositions performed throughout the U.S. and Europe. He has served on the faculties of the University of Pittsburgh, Antioch College, the New England Conservatory, Carnegie-Mellon University, Brandeis University, and the Cleveland Institute of Music. He has received numerous awards including a Guggenheim Fellowship and four fellowship grants from the National Endowment for the Arts.

Martin Sweidel holds a DMA in composition from the College-Conservatory of Music, Cincinnati, where he is presently the Director of Electronic Music and Visiting Assistant Professor of Music. He is a founding member and current president of the Cincinnati Composers' Guild, and has received two Individual Artist Fellowships from the Ohio Arts Council (1983-84 & 1985-86).

Diane Thome received her musical education at the Eastman School of Music, the University of Rochester, the University of Pennsylvania, and Princeton University. Among her teachers are Robert Strassburg, Roy Harris, Darius Milhaud, A.U. Boscovich, and Milton Babbitt. She has taught at Rutgers University and the State University of New York at Binghamton. Presently an Associate Professor, she has been member of the Theory/Composition Division of the School of Music at the University of Washington since 1977.

Michael Udow is currently Professor of Percussion at the University of Michigan and principal percussionist with the Sante Fe Opera. He currently performs with the Renaissance City Chamber Players, Sante Fe Chamber Music Festival, Toronto Chamber Winds, and Detroit Contemporary Chamber Players, has been a member of the New Orleans Philharmonic and was co-founder of the Blackearth Percussion Group. Most recently he was the featured soloist at the Interlink '85 Festival in Tokyo. He and his wife, Nancy, perform extensively as the dance-percussion duo "Equilibrium."

Nancy Van de Vate studied at the Eastman School of Music and Wellesley College, and in 1968 received the Doctor of Music degree in composition from Florida State University. In 1975 she founded the International League of Women Composers and served as its chairperson for seven years. Earlier this year she served as Guest Lecturer at Jakarta's leading conservatory of music, the first American ever to do so.

George Balch Wilson has been recipient of a Fulbright Fellowship for study at the Conservatoire Royal de Musique in Brussels, the Rome Prize of the American Academy in Rome, and an award from the Society for the Publication of American Music. A former student of Ross Lee Linney, Nadia Boulanger, and Roger Sessions, Wilson is chairman of the Composition Department and Director of the Electronic Music Studios at The University of Michigan School of Music.

BOWLING GREEN PHILHARMONIA

Robert Spano, conductor

VIOLIN I

Dorothy Knowles, concertmaster
John Krix
Amy McQuilkin
Gary Feltner
Zora Johnson
Cheryl Edwards
Yan Jiang

BASS

Chris Lewis, principal
Matt Shull
Ken Barish

TRUMPET

Lori Bitz
Brian Edgett
Gordon McLure

VIOLIN II

Lyn Herdon, principal
Kathleen McClellan
Amy Crews
Lisa Reffner
Jennifer Wachter
Patrick Pearson
Lynn Zweidinger

PICCOLO

Kerry Howlett

PERCUSSION

John Greenwald
Bruce Reifman
Angela Brand
Bridget-Michaele Reischl
Julie Kemp
Tim Gahagan

FLUTE

Patricia Hodges
Jane Cliness

OBOE

Jolene Parker
Terri McLaughlin

CLARINET

Mary Wirhanowicz
Pamela Thiel

VIOLA

Lachlan McBane, principal
Camille Prescott
Rick Webb
Chris Neuberg
Michelle Purdham

BASSOON

Susan Bidlack
Jill Novak

CELLO

Robert Clemens, principal
Ed Zunic
John Caliguri
Mimi Euziere
Geoffery Rich
John Baltes

HORN

Amy Horn
Susan Detrick
Rick Pethoud
Joanna Garbacz
Nadine Hubbs

Acknowledgements

Co-directors: Marilyn Shrupe
Burton Beerman
John Sampen
Blake Walter

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Joy Kantner, Administrative Assistant
Oliver Chamberlain, Director, Concert Office
Tina Bunce, Publication/Publicity Manager
Keith Hofacker, Technical Director

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Joe Lee (assistant)
Richard Clever (assistant)

Recording Engineer: Mark Bunce
Radio Series: Donald M. Wilson
Roger Greive

Publicity: Teri Sharp
Assistants: Douglas Bayda
Daniel LeJeune
Jolene Parker

Grants: The Arts Commission of Greater Toledo

Ohio Arts Council

20 YEARS

For The Arts



Meet the Composer/Midwest

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Special thanks to SAI, Celesta Haraszti, and Pro Musica

Registration

6th Annual New Music Festival

Name _____

Date _____

Home Address _____

Phone _____

Business Address _____

How did you become aware of the New Music Festival?

- _____ 1. New Music Festival Brochure
- _____ 2. BG News
- _____ 3. BG Sentinel Tribune
- _____ 4. Monitor

- _____ 5. Green Sheet
- _____ 6. Radio
- _____ 7. Personal Contact
- _____ 8. Other