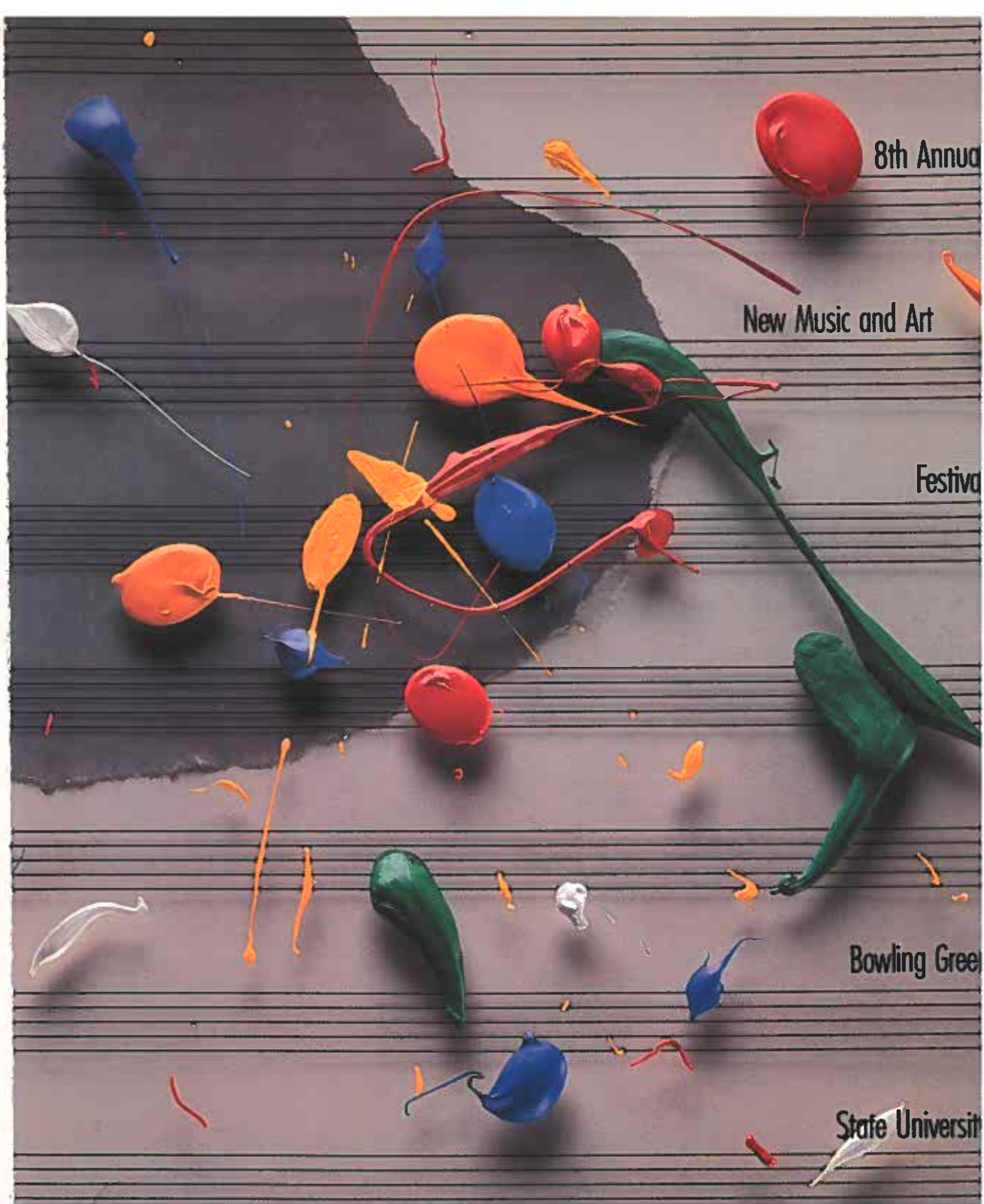




Karl Wirsum  
*Pulp Paul*, 1986  
pulp/dye  
46" x 21" x 12"





*8th*  
*annual* **New Music**  
**and Art**  
**Festival**

October 22, 23, and 24, 1987  
College of Musical Arts  
School of Art  
Bowling Green State University

**Featured Guests:**

Dennis Adrian, Joan LaBarbara, Gladys Nilsson, Morton Subotnick, and the Theater Chamber Players of Kennedy Center  
Leon Fleisher/Dina Koston, directors.

**Guest Composers:**

Louis Angelini, Claude Baker, Richard Brooks, Lou Coyner, Paul Elwood, Orlando J. Garcia, Daniel S. Godfrey, Arthur Gottschalk, Guo Hong-Jun, Jeff Halsey, Jean Hasse, Joel Hoffmar, Kenneth Jacobs, Jack Jarrett, Todd Jefferis, John Kennedy, John Lennon, Drake Mabry, Edward Miller, Lawrence Moss, Irwin Mowitz, Gary Nelson, Ernesto Pellegrini, Mark Putnam, Gardner Read, Sarah Reid, Marc Satterwhite, Michael Schelle, Allan Schindler, Marilyn Shrude, Jan Swafford, Nicholas Thorne, Vladimir Tõsić, Fisher Tull.

# New Music and Art Festival VIII

## THURSDAY, OCTOBER 22

- Festival Theme Music: "Magic of the Rainbow Man" by Kenneth Jacobs.  
3:30 pm, lec/dem: "MUSIC PRINTER II". Jack Jarrett, Electronic Music Studio.  
6:30 pm, concert: Halsey and Nelson. Bryan Recital Hall.  
7:30 pm, lecture: Concert preview with Vincent Corrigan. Bryan Recital Hall.  
8:00 pm, concert: Theater Chamber Players of Kennedy Center. Kobacker Hall.

## FRIDAY, OCTOBER 23

- 9:00 am, lec/pres: "Contemporary Music: A Vocalist's Perspective".  
Phyllis Bryn-Julson. Choral Room.  
"Contemporary Music: A Conductor/Pianist's Perspective".  
Leon Fleisher. Kobacker Hall.  
10:30 am, concert: Guo, Jefferis, Kennedy, Lennon, Pellegrini, Reid, Schindler,  
and Swafford. Bryan Recital Hall.  
2:30 pm, concert: Brooks, Read, Satterwhite, and Tôsić. Kobacker Hall.  
3:30 pm, slide/lec: Gladys Nilsson. School of Art, Lecture Hall.  
4:00 pm: ACA 50th Anniversary Celebration. Bryan Recital Hall.  
6:30 pm, slide/lec: "The Chicago Imagists". Dennis Adrian, School of Art,  
Lecture Hall.  
8:00 pm, exhibit opening: "Of New Account: The Chicago Imagists". School of Art, Gallery.  
9:00 pm, concert: Joan La Barbara and Morton Subotnick. Kobacker Hall.

## SATURDAY, OCTOBER 24

- 8:30 am, lec/dem: "MUSIC PRINTER II". Jack Jarrett, Electronic Music Studio.  
9:30 am, concert: Baker, Garcia, Gottschalk, Hoffman, Jarrett, Mabry, Mowitz,  
and Putnam. Bryan Recital Hall.  
1:30 pm, panel: "Making Art, Making Music: A Cultural Perspective".  
Dennis Adrian, Joan LaBarbara, Gladys Nilsson, Morton Subotnick,  
and Boris Nelson (Chair). Little Theatre, Toledo Museum of Art.  
3:00 pm, concert: Angelini, Coyner, Godfrey, Moss, and Thorne. Great Gallery,  
Toledo Museum of Art.  
8:00 pm, concert: Elwood, Hasse, Miller, Schelle, Shrude, and Tull. Kobacker Hall.

## THURSDAY, OCTOBER 22 EVENTS

Festival Theme Music: "Magic of the Rainbow Man" by Kenneth Jacobs

– 3:30 PM, ELECTRONIC MUSIC STUDIO –

"MUSIC PRINTER II"

*the first public demonstration of a significant music editing program*  
Jack Jarrett

– 6:30 PM, BRYAN RECITAL HALL –

Ice Maidens (1987)

Gary Nelson

Variations on a Process of Frederic Rzewski (1987)

for MIDI horn, micro computers and digital synthesizer  
Gary Nelson

Gary Nelson

India (1987)\*

for electronic MIDI ensemble and improviser  
Jeff Halsey

Jeff Halsey

– 7:30 PM, BRYAN RECITAL HALL –

THEATER CHAMBER PLAYERS OF KENNEDY CENTER  
CONCERT PREVIEW

WITH

VINCENT CORRIGAN

\* World Premiere



**Fellow's Appearance (1985) for brass quintet\*\***

**Guo Hung-jun**

- I. *Moderato a piacere*
- II. *Rubato Fieramente*
- III. *Larghetto Elegiaco*
- IV. *Allegretto Briosio*

Bowling Green Brass Quintet  
 Edwin Betts, trumpet    Paul Hunt, trombone  
 George Novak, trumpet    David Rogers, horn  
 Ivan Hammond, tuba

**Echolalia (1985) for solo flute**

**John Anthony Lennon**

Judith Bentley, flute

**Eternal Winter (1985) for computer-generated tape and trombone**

**Allan Schindler**

Paul Hunt, trombone

**-- 2:30 PM, KOBACKER HALL --**

**Music for Chamber Winds, Op. 141 (1980)  
for Double Wind Quintet and Percussion**

**Gardner Read**

Judith Bentley, flute	Robert Moore, bassoon	Edwin Betts, trumpet
Amy Ridings, flute	Silagh Chiappetta, bassoon	Paul Hunt, trombone
Edward Marks, clarinet	Herbert Spencer, horn	Jay Jackson, percussion
Michael Springer, clarinet	Amy Horn, horn	Mark S. Kelly, conductor

**Dif/fusion (1983) for two harps\*\***

**Vladimir Tôsić**

Ivana Tasić and Sonja Inglefield

**Trio (1982) for Violin, Violoncello and Piano**

**Richard Brooks**

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

**Canyon Music (1986) for Twelve Brass Instruments**

**Marc Satterwhite**

- 1. *In the Arctic half-light of the canyon*
- 2. *Rocks from the basement of time*
- 3. *Haunted by waters*

TRUMPET	TROMBONE	HORN	TUBA
Edwin Betts	Paul Hunt	Herbert Spencer, soloist	Ivan Hammond
George Novak	Joseph Crider	David Rogers	
Timothy McFadden	Peter Edwards	Susan Detrick	CONDUCTOR
Daniel Barth		Pamela deBoer	Kenley Inglefield

\*\* U.S. Premiere

**-- 4:00 PM, BRYAN RECITAL HALL --**

**AMERICAN COMPOSERS ALLIANCE FIFTIETH ANNIVERSARY CELEBRATION**

**"An ACA Retrospective" by Richard Brooks**

Anniversary pieces written by fifty-year members:  
 Milton Adolphus, Henry Leland Clark, Herbert Haufrecht, Normand Lockwood,  
 Otto Luening, Leon Stein, and Halsey Stevens

Marilyn Shrude, piano

*Bowling Green State University acknowledges the following ACA composers whose works have been performed on Festivals since 1980:*

Milton Babbitt	Ursula Mamlok
Burton Beerman	Edward J. Miller
Brian Bevelander	Darleen Cowles Mitchell
Allan Blank	Janice Misurell Mitchell
Richard Brooks	Michael Schelle
Gerald Chenoweth	Elliott Schwartz
Marc-Antonio Consoli	Daria Semegen
Lou Coyner	Marilyn Shrude
Conrad Cummings	Harvey Sollberger
Brian Fennelly	David Stock
Daniel Godfrey	Alan Stout
Duane Heller	Diane Thome
Richard Hervig	Nicholas Thorne
John Hilliard	Michael Udow
Sydney Hodkinson	Vladimir Ussachevsky
M. William Karlins	Nancy Van de Vate
James Legg, Jr.	Peter Ware
John A. Lennon	Donald M. Wilson
James Lovendusky	Philip Winsor
Raymond Luedeke	Bruce Wise
Steven Mackey	Ramon Zupko



– 9:00 PM, KOBACKER HALL –

NEW MUSIC BY JOAN LA BARBARA AND MORTON SUBOTNICK

Joan La Barbara, voice  
Barry Kiernan, cello  
Morton Subotnick and Greg Fish, electronics  
Ed Emshwiller, video (*Hungers*); Steina, video (*Voice Windows*)

– PROGRAM –

*Morton Subotnick*

Excerpt from *Hungers* (1987) for voice, video, and YCAMS\*

*Jacob's Room* (1984) for voice, cello, and YCAMS\*

– Intermission –

*Joan La Barbara*

*Erin* (1980) for voice and multi-track tape

*Voice Windows* (1986) for interactive voice and video

*Time(d) Trials and Unscheduled Events* (1984) for voice and multi-track tape

*Helga's Lied* (1986) for voice, cello, and YCAMS\*

\*YCAMS = *Yamaha Computer-Assisted Music System*

## SATURDAY, OCTOBER 24 EVENTS

– 8:30 AM, ELECTRONIC MUSIC STUDIO –

"MUSIC PRINTER II"

Jack Jarrett

– 9:30 AM, BRYAN RECITAL HALL –

*Heavy Metal* (1985) for electronic tape and brass quintet

Arthur Gottschalk

Bowling Green Brass Quintet

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

*Abbassare* (1976) for solo viola

Joel Hoffman

Pamela Ryan, viola

*A la Memoire d'un Ami* (1984) for computer-generated tape

Ira J. Mowitz

*Drei Nachtszenen* (1985) for solo harp\*

Claude Baker

I. *Summer night:*

*from cloud to cloud the moon  
is swift in flight. (Ranko)*

II. *Night; and once again,*

*while I wait for you, cold wind  
turns into rain. (Shiki)*

III. • *The beginning of spring;*

*thoughts come -- and there is loneliness;  
the autumn dusk is here. (Basho)*

Ruth Inglefield, harp

– Intermission –

12.5.83 for alto recorder  
(in three movements)

Drake Mabry

Drake Mabry, recorder

*Four Individual Migrations* (1986)

Orlando J. Garcia

Burton Beerman, clarinet    Karen Malecek, percussion  
Marilyn Shrude, piano    Scott Davis, percussion

\* *World Premiere*

**The Unquiet Heart** (1965; revised 1975) for tenor and piano

1. *The Unquiet Heart*
2. *I hear an Army*
4. *She Weeps Over Rahoon*
5. *On the Beach at Fontana*

Rex Eikum, tenor     Jack Jarrett, piano

**Jack Jarrett**  
Poetry of James Joyce

**Maelstrom Empyrean** (1987) Sonata for piano and tape

Jerome Reed, piano

**Mark Putnam**

**- 1:30 PM, TOLEDO MUSEUM OF ART, LITTLE THEATRE -**

**"Making Art, Making Music: A Cultural Perspective"**

Dennis Adrian, Joan La Barbara, Boris Nelson (chair), Gladys Nilsson, and Morton Subotnick

**- 3:00 PM, TOLEDO MUSEUM OF ART, GREAT GALLERY -**

**Scrimshaw** for flute and violin

Judith Bentley, flute     Vasile Beluska, violin

**Daniel Strong Godfrey**

**Four Solo Saxophonists, Saxophone Quartet No. 3** (1986) \*

John Sampen, soprano saxophone     Kevin Heidbreder, tenor saxophone  
Brian Thomas, alto saxophone     Kim Baine, baritone saxophone

**Lou Coyner**

**Summer's Saraband, Op. 24** (1986)

Burton Beerman, clarinet     Alan Smith, cello  
Vasile Beluska, violin     Robert Spano, piano

**Nicholas Thorne**

**Loves** (1982) for soprano and five instruments

*A song cycle to the poems of Catullus*

- I. *furioso*
- II. *dolce, flowing*
- III. *adagio*
- IV. *presto giocoso*
- V. *dirge/barcarole*

Ann Corrigan, soprano     Bernard Linden, viola  
Judith Bentley, flute/piccolo     Ruth Inglefield, harp  
Edward Marks, clarinet     Valrie Kantorski, piano  
Robert Spano, conductor

**Lawrence Moss**

**Ragtime Variations** (1985) for piano

Part I - *Ragtime*     Part V - *Ragtime*  
Jog     Tap  
Improvisation     Stride  
Finale

Walter Baker, piano

**Louis Angelini**

\* *World Premiere*

**- 8:00 PM, KOBACKER HALL -**

**Boston Common Brass** (1986) for eight trumpets

**Jean Hasse**

**Bowling Green Trumpet Ensemble**

Timothy P. McFadden     Matthew Murdock     Eric Miglin  
Daniel Barth     Kelly McLennan     Amy Reed  
Randy Snyder     Micki Smith     Edwin Betts, conductor

**Missa Brevis** (1984) for Mixed Chorus and Percussion

**Fisher Tull**

- I. *Kyrie*
- II. *Gloria*
- III. *Credo*
- IV. *Sanctus*
- V. *Agnus Dei*

BGSU Collegiate Chorale  
Terry Eder, conductor  
Karen Malecek and Susan Detrick, percussion

**HOWL!** (1986) for Solo Clarinet and Four Chamber Players

**Michael Schelle**

Edward Marks, clarinet     Valrie Kantorski, piano  
Judith Bentley, flute     Karen Malecek, percussion  
Alan Smith, cello     Robert Spano, conductor

**- Intermission -**

**Anacrusis** (1976)

**Edward J. Miller**

**Distances** (1985)

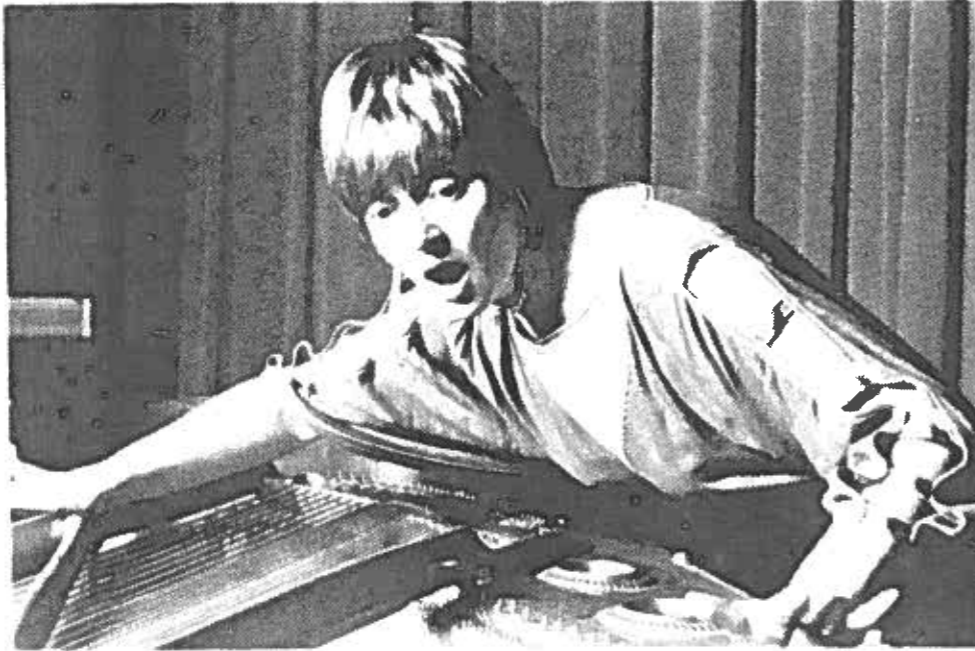
**Paul Elwood**

**Passage of Years** (1987)

The Bowling Green Philharmonia  
Robert Spano, conductor

**Marilyn Shrude**

## PROFILES



Joan La Barbara

Joan La Barbara, dubbed "the reigning vocal wizard of the avant-garde," is a composer/performer, media artist, writer and internationally acclaimed pioneer in the field of experimental and extended vocal techniques (including multiphonics, circular breathing, high flutter, and throat clicks). In "rediscovering" the voice and expanding the sonic vocabulary of this highly flexible instrument, she creates works that explore new territory, blending with other instruments or creating an orchestra of voices through multi-layering. La Barbara tours extensively worldwide and has appeared with the Los Angeles Philharmonic, the San Francisco Symphony, the Houston Symphony, the New York Philharmonic, and the Orchestra of The Hague. Among her awards are National Endowment for the Arts Fellowships in Visual Arts, Music Composition and Solo Recitalist Programs; Meet the Composer and ASCAP awards; an ISCM League of Composers International Jury Award; and the DAAD Künstlerprogramm Composer-in-Residency in West Berlin. She has received numerous commissions, particularly for radio work from European and American radio stations. In addition to her own innovative work, she is well-known for premiering compositions written for her by noted contemporary composers, among them John Cage, Charles Dodge, Morton Feldman, Philip Glass, Alvin Lucier, Mel Powell, Steve Reich and Morton Subotnick.



Morton Subotnick

Composer and teacher Morton Subotnick (b. 1933) attended the University of Denver and Mills College where he studied composition with Darius Milhaud and Leon Kirchner. Subsequent positions have included residence as a Fellow of the Institute for Advanced Musical Studies, Princeton University and teaching positions at Mills College, New York University and, since 1969, the California Institute of the Arts. He has held visiting positions at Yale University, Brooklyn College, and the Deutscher Akademischer Austauschdienst in West Berlin, and co-founded the San Francisco Tape Music Center. He has also performed extensively as a clarinetist and conductor. His honors range from an NEA grant (1975) and an award from the American Academy and Institute of Arts and Letters (1979), to the Brandeis University Creative Arts Award (1983) and a variety of commissions.

In his music Subotnick specializes in creating relationships among conventional sounds, electronically manipulated or synthesized sounds, and visual and verbal elements. His early sound resource preferences tended towards the combination of conventional instruments and taped sonorities, sometimes augmented by film, performers, or actors. Subotnick's reputation for major tape compositions was established by his 1967 Nonesuch recording entitled Silver Apples of the Moon, created by means of a Buchla synthesizer. He refers to composing these sorts of pieces as "sculpting with sound in time and space." He has initiated a series of "ghost" works for conventional instruments in which an accompanying tape activates electronic devices that in turn manipulate the pitch, timbre, volume and direction of the written instrumental sounds. More Recently, he has been creating a series of large-scale works, which place the performers in a complex, interactive digital environment.





- |                      |                        |
|----------------------|------------------------|
| 1. Sarah Reid        | 18. Arthur Gottschalk  |
| 2. Joel Hoffman      | 19. Mark Putnam        |
| 3. Daniel S. Godfrey | 20. Nicholas Thorne    |
| 4. Richard Brooks    | 21. Kenneth Jacobs     |
| 5. Orlando J. Garcia | 22. Gardner Read       |
| 6. Jeff Halsey       | 23. Ernesto Pellegrini |
| 7. Jack Jarrett      | 24. Todd Jefferis      |
| 8. Marc Satterwhite  | 25. Jan Swafford       |
| 9. Marilyn Shrude    | 26. Jean Hasse         |
| 10. Edward Miller    | 27. Louis Angelini     |
| 11. Drake Mabry      | 28. Paul Elwood        |
| 12. Lou Coyner       | 29. John Kennedy       |
| 13. Lawrence Moss    | 30. Guo Hong-Jun       |
| 14. Allan Schindler  | 31. John Lennon        |
| 15. Ira Mowitz       | 32. Vladimir Tosić     |
| 16. Claude Baker     | 33. Michael Schelle    |
| 17. Fisher Tull      |                        |



Dina Koston and Leon Fleisher

The Theater Chamber Players of Kennedy Center was founded in 1968 by Leon Fleisher and Dina Koston to present outstanding music of our time in relation to that of the past by programming, as the Washington Post put it, "the best of the old and the brightest of the new, and at the same time exploring the unexplored". Nineteen successful seasons later, this program philosophy is still the same -- that new music is best appreciated when it is heard in company with music of other periods, selecting works that reveal the lines of continuity that tie the present to the past. The Theater Chamber Players' roster of internationally renowned instrumentalists and singers is flexible, allowing for diverse combinations of instruments and voices. The longevity and stability of this "ensemble of extraordinary musicians," as Paul Hume has called them, are rare in the chamber music world. This combination of unusual programming and performances of exceptional musicality make them unique.

The Theater Chamber Players gave its first performance at the Washington Theater Club, remaining there until 1973 when it was named "Chamber Ensemble in Residence" by the Smithsonian Institution. In February, 1979, it took up its appointment as the resident chamber ensemble of the Kennedy Center upon the opening of the new chamber hall, the Terrace Theater, and was named by the Board of the Kennedy Center, "Theater Chamber Players of Kennedy Center." In addition to five pairs of subscription concert each year in Washington, D.C., they have appeared in New York at Carnegie Hall, Philadelphia, Baltimore, Cleveland, Houston, and in 1978 were the subject of a CBS television Emmy Award-winning show entitled "Camera 3." The Players also appear regularly at the Library of Congress.

Louis Angelini received his Bachelor of Music degree from Ithaca College and his PhD from the Eastman School of Music of the University of Rochester. From 1963 to 1965, he studied composition in Italy as a Fulbright Scholar. His principal teachers include Lukas Foss, Howard Hanson, Luigi Nono, Franco Evangelisti, and Witold Lutoslawski. Angelini also has received numerous awards, including a Koussevitzky Prize in Composition, the Darmstadt Festival and Institute for New Music Tuition Award, and a Ford Foundation Fellowship. His works include vocal and instrumental music, chamber and orchestral music, and musical theater.

Claude Baker studied at the Eastman School of Music where his principal composition teachers were Samuel Adler and Warren Benson. Included among his professional honors are BMI-Student Composer Award and ASCAP awards; the 1985 George Eastman Prize; two Kennedy Center Friedheim Awards; a "Manuel de Falla" Prize; residencies at Yaddo and the MacDowell Colony; and grants from the New York State Council on the Arts and the Rockefeller Foundation. He is currently a Visiting Professor of Composition at Indiana University in Bloomington.

Richard Brooks holds a BS degree from the Crane School of Music, SUNY-Potsdam, an MA in composition from SUNY-Binghamton and a PhD in Composition from New York University. His primary teachers have been Karl Korte and Ursula Mamlok. He has been a member of the faculty of the music department of Nassau Community College since 1975. From 1977 to 1982 he was Chairman of the Executive Committee of the American Society of University Composers and he presently serves as Secretary of the Board of Governors of the American Composers Alliance. His work has received considerable recognition in recent years, most notably with the receipt of a Composer Fellowship from the National Endowment for the Arts (1982-83). In December 1983 a concert of his works was given at St.-Germaine-en-Laye, France, and his music is regularly performed around the U.S. In September 1986 several of his works were featured in a concert at Merkin Hall, and his Divertimento for brass quintet was premiered by the Summit Hill Brass Quintet in Rochester, Minnesota, in March 1987. He has recently completed a two-act opera based on Melville's Moby Dick.

Lou Coyner received his early training as a jazz musician, and was for a while on the faculty of the Berklee College of Music in Boston. He is currently the Composer-in-Residence at Chatham College in Pittsburgh where he is Professor of Music and Chairman of the Department of the Fine and Performing Arts. His most recent works are Solo 'Cello and Solo Bass with Large Ensemble (1987) -- premiered 21 September by the Pittsburgh New Music Ensemble -- Four Solo Saxophonists (1986); Solo Saxophone and Ensemble (1985); Solo Oboe and Ensemble (1985); and Light That Lingers in Ordinary Things for solo piano and ensemble (1984).

Aside from playing banjo and guitar with Pilot Jack Knight, an experimental country band, Paul Elwood has accumulated time as a percussionist with the Wichita Symphony Orchestra, Perspectives New Music Ensemble in Dallas and currently with Network, a Wichita jazz ensemble. He studied composition in Wichita with Arthur Wolff and Walter Mays. In Dallas, he completed his MM in Composition under Donald Erb. He also spent three weeks during the Fall of 1986 studying composition with Gunther Schuller at the Atlantic Center for the Arts, in Florida. When not performing or composing, Paul assumes the dubious title of "Mr. Elwood" while teaching pre-school music part-time.

Cuban-born composer **Orlando J. Garcia** received his DMA in composition from the University of Miami (Florida). His composition teachers have included David del Tredici, John Corigliano, Morton Feldman and Dennis Kam. A recipient of various grants and awards, Garcia's works have been performed throughout the United States and aired over radio in Europe and Latin America. Published by Needham Publications and North-South Editions, his music will be available on CRSE Opus One records in 1988. Garcia is the Founder and President of the South Florida Composers Alliance, and is currently Assistant Professor of Music Theory and Composition at Florida International University in Miami.

**Daniel S. Godfrey** received his MM from Yale and his PhD from the University of Iowa. He is currently Chair of Composition and Theory at the Syracuse University School of Music, and is also President of the Society for New Music, a prominent new-music group in upstate New York. Godfrey's works have received frequent performances in the U.S., Europe and South America, in addition to numerous broadcasts throughout the U.S. His music has been published by Margun Music and appears on the Orion and Spectrum recording labels. Recent awards include a Yaddo fellowship and grants from the American Music Center and Meet the Composer, Inc.

**Arthur Gottschalk** was born in San Diego, raised in New York, and studied music composition and computer science at the University of Michigan. Currently he is an Associate Professor and Director of Electronic Music Studios at Rice University. He is also a partner in Modern Music Ventures, Inc., a corporation whose holdings include Sugar Hill Recording Studios of Houston, Texas. His awards range from the National Band Association Composition Award and the Charles Ives Prize of the American Academy, to the National Institute of Arts and Letters Award and the Sigvald Thompson Orchestra Composition Award. His music is published by Seesaw Music Corporation, Shawnee Press, and Carl Fischer, Inc., and recorded on the Golden Crest, Crest, Orion, CRI and Foundation labels.

**Guo Hong-Jun** was born in Xian, China, in 1958. After three years as percussionist in the Shaanxi Qin Opera Theatre, he studied composition at Xian Conservatory of Music and the Central Conservatory in Beijing where his principal teacher was Prof. Liu Zhuang. Since 1985 he has taught composition at Xian Conservatory.

**Jeffrey Halsey** is currently Director of Jazz Studies and teaches jazz history, improvisation, jazz composition and arranging, and applied jazz bass. He also coordinates and directs the BGSU improvisational combo program; toured Europe and the United States, and has performed with such artists as Toshiko Akiyoshi, Claude Black, Ray Bryant, Stanley Cowell, Herb Ellis, Jimmie Forrest, Dizzy Gillespie, Eddie Harris, Budd Johnson, Jay McShann, Helen Merrill, Billy Mitchell, Eddie Russ, Ralph Sutton, Bob Wilbur, and Joe Wilder. He is currently performing and touring with drummer J. C. Heard and saxophonist Ernie Krivda and is a featured performer on Krivka's 1986 Cadence Jazz Records release Tough Tenor.

**Jean Hasse** (b. 1958) from Cleveland, Ohio received a BM from Oberlin College Conservatory. She has studied, taught and performed on a dozen instruments and now focuses primarily on composing. Her works have been performed in West Germany; Boston, Hartford, Cleveland, Hollywood and other American cities; and on several radio stations. Hasse is a member of the popular Boston composers' consortium: the Composers in Red Sneakers. In addition, she manages

Gunther and Marjorie Schuller's publishing company, Margun Music, and copies music for composers and publishers. Some of Hasse's works include Moths -- for a few hundred whistlers, Canvas for marimba, Boston Common Brass for eight trumpets, Tower Piece for four trumpets/four trombones, New music doesn't grow on trees for two electric guitars, Pulling for flutes, and several works for piano.

**Joel Hoffman** (b. 1953) from Vancouver, Canada, received the BM degree from the University of Wales and the MM and DMA degrees in composition from the Juilliard School. His teachers included Easley Blackwood, Alun Hoddinott, Vincent Persichetti, Milton Babbitt and Elliott Carter. He is also an active concert pianist, has been soloist with several orchestras and, as a member of the Hoffman Chamber Soloists, participates in regular North American tours. Hoffman has won a number of composition awards, including the Bearn Prize, a BMI Award, eight ASCAP awards, an Ohio Arts Council Individual Artist Award and, most recently, a commission grant from the NEA. In 1985, he was awarded four composer-in-residence fellowships from: the Rockefeller Foundation, the Camargo Foundation, the Hindemith Foundation and Yaddo. His works have been performed by a wide variety of ensembles such as the Chicago Symphony Brass, the BBC Orchestra of Wales, the Juilliard 20 Century Ensemble and Parnassus. Joel Hoffman is currently on the composition faculty of the College-Conservatory of Music at the University of Cincinnati.

**Kenneth Jacobs**, composer and director of electronic music at the University of Tennessee, tours with multi-media productions that have been presented over 150 times in North and South America and Europe. The author of articles on aesthetics and electronic music, his transparent artwork is marketed nationally, and he is published by Boosey & Hawkes and Seesaw. He has received numerous grants and composition prizes including ones from City College of New York, Brown University, and Texas Music Educators.

**Jack M. Jarrett** received his MM in composition from the Eastman School of Music in 1957, a DM in composition from Indiana University in 1968, and further training in composition and conducting at Aspen and the West Berlin Hochschule für Musik (the latter under a Fulbright Grant). His principal composition teachers include Boris Blacher, Bernhard Heiden, and Bernard Rogers. Presently he teaches composition, conducting and comprehensive musicianship at Virginia Commonwealth University. In addition to his numerous musical compositions and conducting appearances, Jarrett has created major music-printing ("Musicprinter") and aural-skills software for microcomputers.

**Todd Jefferis** is a 1987 graduate of Bowling Green State University where he was a composition major and the winner of the 20th Annual Competition in Music Performance, Composition Division. He studied composition with Marilyn Shrude.

**John Kennedy** (b. 1960) began his musical training at age fifteen with studies in electric bass and tuba/euphonium. He attended the Berklee College of Music in Boston where he continued his studies in electric bass and expanded into double-bass and jazz arranging. Returning to Cleveland to perform with a variety of professional jazz groups, he enrolled at the Baldwin-Wallace College Conservatory where he studied orchestral double-bass with Anthony P. Knight and composition with Loris O. Chobanian. He continued his studies at the

University of Michigan with Leslie Bassett and George Balch Wilson, and plans to pursue a DMA in composition there. In 1985, Kennedy was commissioned by the Northern Ohio Youth Orchestra for his Fanfare for orchestra. His chamber-ensemble piece, Reflections..., received First Prize in the 1985 Ohio Federation of Music Clubs Young Composers Contest.

**John Anthony Lennon** (b. 1950) presently teaches at the University of Tennessee. Previously he received degrees from the Universities of San Francisco and Michigan. Lennon is the recipient of the Prix de Rome, a Guggenheim Fellowship, DAAD, the Charles Ives Prize and others. He has held fellowships at Tanglewood, the Charles Ives Center and the MacDowell Colony. Lennon's music is published by C. F. Peters, Columbia University Press, Mel Bay and Woodwind Services, and recorded by CRI, CRS, and Bridge Records.

**Drake Mabry** is a composer, performer and lecturer. His compositions have been performed in the United States, France, Israel, and Japan. Mabry has worked at acoustic and electronic music centers in Paris where he also co-founded NAME (New American Music in Europe). As a performer, he has held the position of principal oboe with several orchestras in the United States and England. His teaching credits include Rice University, the University of California, San Diego, and Dartmouth College. Mabry currently resides in Paris, France.

**Edward J. Miller** has been teaching at the Oberlin Conservatory since 1971. A winner of the Koussevitzky Prize at Tanglewood, he has received a Fulbright Scholarship, a Guggenheim Fellowship, a Library of Congress/Koussevitzky Foundation commission for an orchestral work, and numerous other awards and commissions, the most recent being an Ohio Arts Council grant in 1986 and the Cleveland Arts Prize in 1987. His works have been performed by several major orchestras including the Cleveland, San Francisco, Dallas, Indianapolis, Hartford, and Buffalo orchestras and the Berlin Philharmonic.

**Lawrence Moss** (b. 1927) is director of composition at the University of Maryland. He has been the recipient of numerous fellowships, including two Guggenheim awards, a Fulbright and four grants from the NEA. His commissions range from the Fromm Foundation, the New Haven Symphony and the Kindler Foundation to, most recently, an NEA Consortium Commission on behalf of the San Francisco Contemporary Players, Composers' Forum of Washington, D. C., and *Speculum Musicae* of New York City. His compositions range from symphonic scores and operas to music for solo instruments, including works for tape and multimedia. They have been widely performed throughout the U.S. and Europe and recorded on the CRI, Orion, Desto, Opus One and Spectrum labels.

**Ira J. Mowitz** (b. 1951) is a graduate of Princeton University, Hartt College of Music and Trinity College, and has studied at IRCAM in Paris, the Wiener Hochschule für Musik in Vienna and at the Mozarteum in Salzburg. He has received grants from the NEA, the New Jersey State Council on the Arts, a Fulbright Award and a Guggenheim Fellowship, and has been a Rockefeller Foundation Visiting Composer at CCRMA, and an NEA Visiting Artist at Cal Arts. A jazz pianist, he has written both instrumental and computer music.

**Gary Lee Nelson** is an Associate Professor of Music Theory and Technology and Director of the TIMARA (Technology in Music and Related Arts) Program in the Conservatory of Music at

Oberlin College in Ohio. He holds degrees in composition from Youngstown State University (BM) and Washington University (AM and PhD). His teachers include Robert Witt, Paul Pisk, Robert Wykes, and John Drueger. Nelson has taught at Purdue University, Bowling Green State University, and since 1974 at Oberlin. He is on the composition faculty of the National Music Camp in Interlochen, Michigan, and a member of the board of the Computer Music Association. Nelson's major interest is in the application of computers to musical composition and performance. He has served as guest researcher and consultant at Bell Laboratories, EMS Stockholm, IRCAM in Paris, and universities in the United States and abroad, including brief visits to the University of Melbourne in 1979 and 1981.

**Ernesto Pellegrini** is a graduate of the Juilliard School of Music and the University of Iowa and teaches music theory and composition at Ball State University. His music has won the League of Composers--International Society for Contemporary Music National Composers Contest and the Arizona Cello Society--American Society of University Composers Cello Ensemble competition. He also received an American Music Center Grant (Composer Assistance) and a fellowship from the Indiana Arts Commission to create a Piano Concerto. In his music Pellegrini recently has been exploring variations on the themes of traditional Italian folk songs.

**Mark Putnam**, a doctoral candidate at Memphis State University, is a native Tennessean. Since 1985 he has been a graduate assistant at MSU, teaching theory and composition, conducting various ensembles, and coordinating the annual New Music Festivals. Putnam has received First Prize in the ASUC Student Composition Contest, the Smit Prize, and the John Wesley Works Memorial Award. His compositions for orchestra, choir, opera, and various chamber ensembles have been performed in Florida, Arizona, New York, and Canada as well as in Tennessee.

Composer and author **Gardner Read** (b. 1913) received degrees from the Eastman School of Music, where he was a pupil of Howard Hanson and Bernard Rogers. His numerous academic appointments (which represent more than 40 years of teaching) include St. Louis Institute, Harvard University, Kansas City Conservatory, the Cleveland Institute, and most recently Boston University School of Music. His diverse musical activities are evidenced by the following: principal conductor of the St. Louis Philharmonic Orchestra; editor of the Brichard-Boston U. Contemporary Choral Music Series; and host of "Our American Music" on WBUR and WGBH, Boston. He is the author of several important works in composition, among them Thesaurus of Orchestral Devices, Music Notation: A Manual of Modern Practice and Contemporary Instrumental Techniques.

**Sarah (Sally) Johnston Reid** (b. 1948) is from East Liverpool, Ohio. She holds degrees from Abilene Christian University, Hardin-Simmons University and the PhD from the University of Texas at Austin. She has studied with Karl Korte, M. L. Daniels, and Andy Patterson. Reid is a member of ASCAP, ASUC, and the International League of Women Composers. She serves as Chairman of the Abilene Christian University Department of Music.

**Marc Satterwhite** is a native of Texas, where he began his musical studies on piano and double-bass and in composition. He holds degrees from Michigan State University and Indiana University, where he is currently finishing his doctorate in composition. He has at various



times held orchestral scholarships and fellowships, and was awarded IU's most prestigious scholarship, the Elsa Sweeney Memorial. He has worked as a professional orchestral bassist and has been on the faculty of Western Michigan University. His Lamento for voices and double basses was winner in the International Society of Bassists' composition contest, and was featured at the World Convention in Chicago. His works have also been performed at the Inter-American Music Festival in Washington, D. C., and in such places as the University of Texas, Cleveland Institute, Manhattan School, and New England Conservatory.

**Michael Schelle** (b. 1950) is presently Composer-in-Residence at Butler University in Indianapolis. He has had recent commissions and performances from the Buffalo Philharmonic, the Cincinnati Symphony, the Minnesota Orchestra, the Orquesta Sinfonica Nacional (Costa Rica), the Albany (NY) Symphony, the Springfield (MA) Symphony, the Koenig Ensemble of London and the Pittsburgh New Music Ensemble. Current projects include Soap Opera (a chamber opera), a Doublebass Chamber Concerto for Bert Turetzky, and a Concerto for Two Pianos and Orchestra (commissioned by the Indianapolis Symphony and the Indiana Arts Commission) to be premiered in January, 1988, with the Boston-based Paratore Brothers as soloists.

**Allan Schindler** is Associate Professor of Music and Director of the Computer and Electronic Music Center at the Eastman School of Music. His music, equally divided between works for traditional acoustic media and pieces incorporating computer-generated and processed sounds, has been performed by leading American and European soloists and ensembles. Recordings of Schindler's Take Me Places and Tremor of Night and Day are scheduled for release on compact disc during the spring of 1988.

**Marilyn Shrude**, composer and pianist, studied with Alan Stout and M. William Karlins at Northwestern. She received the Kennedy Center Friedheim Award for Orchestral Music (1984), the Faricy Award for Creative Music, the 1985 Phi Kappa Phi Award for Creative Achievement, and an Individual Artist Fellowship from the Ohio Arts Council (1985-86). The recipient of numerous commissions, most recently from the Fox Valley Symphony (1987) and St. Louis Orchestra "On-Stage" Series (1988), Shrude has done recordings for Orion, Ohio Brassworks and Access.

**Jan Swafford's** music has been widely performed and broadcast around the country and abroad by ensembles including the symphonies of Indianapolis and St. Louis, the Dutch Radio Philharmonic, Boston Musica Viva, and the Minneapolis Artists Ensemble. His commission for the Chattanooga Symphony, After Spring Rain, won the 1973 Indiana State University Composition Contest, and his string duo, Labyrinths, the 1984 New England Composers Competition. In addition to composing, Swafford is currently writing a biography of Charles Ives.

**Nicholas Thorne** (b. 1953) is originally from Copenhagen, Denmark, but has lived in the United States since 1963. He studied at the Berklee College of Music, the New England Conservatory, and with Gunther Schuller at Tanglewood. In the past eight years, he has fulfilled some twenty commissions, the most recent of which are from the Philadelphia Orchestra and the New York Chamber Symphony. His music has been performed in Europe by the L'Ensemble

InterContemporain, the London Sinfonietta, and the Rome Radio Orchestra, and in the United States by the New York Philharmonic, Pittsburgh Symphony Orchestra and the Saint Paul Chamber Orchestra. The Koussevitzky Composition Prize and a Guggenheim Fellowship are among the awards he has received. At present, he divides his time between the University of Michigan at Ann Arbor, where he is assistant professor/postdoctoral scholar, and his studio in Marshfield, Vermont.

**Vladimir Tôsić** (b. 1949) is from Belgrade, Yugoslavia, where he graduated in composition from the Faculty of Musical Arts. A basic characteristic of his work is the reduction of the musical material, usually to only colour or rhythm with tone pitch used as colour. His works include Mélange for piano, tympanon, gong and cymbals (1975), Fusion for chamber orchestra (1978), Duration for twenty-four high-pitched women's voices (1976), Dif/fusion for two pianos or harps (1982), and 4 In/dependent Events (1985).

**Fisher Tull** holds the rank of Distinguished Professor of Music at Sam Houston State University in Huntsville, Texas. He has served on the faculty there for thirty years, and was Chairman of the Department of Music from 1965 to 1982. He received three degrees from North Texas State University, including the PhD degree in composition. His principal composition teacher was Samuel Adler. Tull's catalog contains over sixty published works for orchestra, chorus, wind ensemble, and various instrumental combinations. He has received grants and commissions from over forty ensembles, organizations and soloists; and has appeared as guest composer/conductor on university campuses throughout the U. S.

## PHILHARMONIA PERSONNEL

### VIOLIN I

Gary Feltner  
Sara Schimelpfenig  
Lynn C. Herndon  
Kathleen M. McClellan  
Patrick Pearson  
Kathy Hicks  
Mary Reinkoester  
Kristy Shea  
Maria Watanakunakorn  
Douglas Adams

### VIOLIN II

Jennifer Wachter  
Lorraine Tigner  
Mary Johnson  
Lisa Reffner  
Clare Burovac  
Christine Murray  
Lisa Catalano  
Gretchen Wyder  
David Paget

### VIOLA

Richard S. Webb  
Judith Lewandowski  
Patricia King  
Kristina Neuburg  
Gayle Castle  
Brian Nitschke  
David Anderson

### CELLO

Gerald MacDougall  
John Kim  
Ed Zunic  
Rochelle Simon  
Linda Juergens  
Shawn J. Hudson

### BASS

Andrew Vadyak  
Ken Barish  
Norman Weber  
Amy Short  
John Kurtz

### HARP

Sonja Inglefield  
Rafaele Schilewa  
Ivana Tasic

### FLUTE

Jane Cliness  
Mary-Catherine Gorman  
Lynne Heinle  
Aletha Johnson  
Amy Ridings

### OBOE

Kirk Green  
Sharon Holford  
Sarah J. Thompson

### CLARINET

Elizabeth Bousfield  
Tim Bradley  
Blaise Parker  
Michael Springer

### BASSOON

Susan Brubaker  
Silagh Chiappetta  
Christina Sanzotti

### HORN

Pam DeBoer  
Susan Detrick  
Joy Frederick

### HORN (con't)

Joanna Garbacz  
R. Michael Jones  
Debra Klink

### TRUMPET

Daniel M. Barth  
Timothy J. McFadden  
Matthew Murdock  
Randy Synder

### TROMBONE

Joseph Crider  
Peter Edwards  
Mark Stevens

### TUBA

Ruben Bolton  
David King

### KEYBOARD

Patrick Kelly

### PERCUSSION

John L. Barnhart  
Scott Davis  
Bart Foster  
Karen Malecek  
Marty Stein

### MANAGER

John Kurtz

### ASS'T MANAGER

Shawn J. Hudson

## COLLEGIATE CHORALE PERSONNEL

Carol Anderson, accompanist

David Baar, graduate assistant

### SOPRANO

Julie Gerhart  
Cheryl Hartline  
Kris Hudec  
Cheryl Kauffman  
Beth Lefever  
Mindy Luca  
Carolyn McMaster  
Carol Ohler  
Martha Strauch  
Gina Watson

### ALTO

Wendy Allen  
Connie Coffelt  
Kim Dieterich  
Antionette Farnsworth  
Vicky Graves  
Kristen Jones  
Charla McCallister  
Dale D. Miller  
Lori Tedrow  
Lori Tomlinson

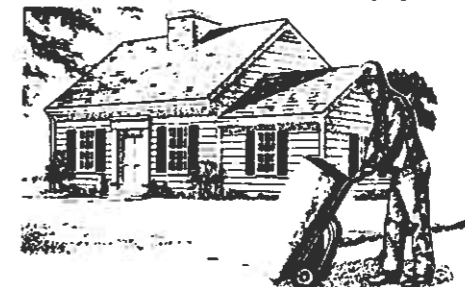
### TENOR

Dan Doty  
Scott Houston  
Robert Goodwin  
Jim Kotora  
Aaron Magill  
Hughy Smith  
Russ Tier

### BASS

Ray Aceto  
David Baar  
Phil Dinovo  
Briann Edwards  
Dan Green  
Dennis Jesse  
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Doug O'Neal  
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