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:
New Music and Art Festival VIII

THURSDAY, OCTOBER 22

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

10:30 am, concert: Guo, Jeffers, Kennedy, Lennon, Pellegrini, Reid, Schindler, and Swafford. Bryan Recital Hall.
2:30 pm, concert: Brooks, Read, Satterwhite, and Torsik. 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

1:30 pm, panel: "Making Art, Making Music: A Cultural Perspective". Dennis Adrian, Joan La Barbara, 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, Hass, Miller, Schelle, Shrede, 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
for MIDI horn, micro computers and digital synthesizer
Gary Nelson
India (1987)*
for electronic MIDI ensemble and improvisor
Jeff Halsey

7:30 PM, BRYAN RECITAL HALL -
THEATER CHAMBER PLAYERS OF KENNEDY CENTER CONCERT PREVIEW
WITH
VINCENT CORRIGAN

* World Premiere
FRIDAY, OCTOBER 23 EVENTS

- 8:00 PM, KOBACKER HALL -
THEATER CHAMBER PLAYERS OF KENNEDY CENTER
Leon Fleisher/Dina Koston, Directors

Artists
Phyllis Bryn-Julson, soprano
Janice Felty, mezzo-soprano
David Ripley, bass-baritone
William Montgomery, flute
Orrin Olson, horn
Leon Fleisher, piano and conductor
Evelyn Elsing, violoncello
Mark Stephenson, contrabass
John Beck, percussion
Donald S. Sutherland, harpsichord
Dina Koston, piano and celesta

FROM BACH TO LIGETI

- PROGRAM -

Chaconne from Partita II for solo Violin, BWV 1004 (ca. 1720)
for piano left-hand (arr. ca. 1879) Johanna Sebastian Bach/Johannes Brahms
(1865-1750) (1833-1897)
Mr. Fleisher

Aventures (1962)
for soprano, mezzo-soprano, baritone, flute, horn, violoncello, contrabass,
harpischord, piano and celesta, and percussion
The Players

- Intermission -

Partita IV in D major, BWV 828 (ca. 1725)
Johann Sebastian Bach

Ouverture
Allemande
Courante
Aria
Sarabande
Menuet
Gigue
Ms. Koston

Nouvelles Aventures (1965)
same as Aventures
The Players

- 9:00 AM, CHORAL ROOM -
"Contemporary Music: A Vocalist's Perspective"
Phyllis Bryn-Julson

- 9:00 AM, KOBACKER HALL -
"Contemporary Music: A Conductor/Pianist's Perspective"
Leon Fleisher

- 10:30 AM, BRYAN RECITAL HALL -

Souls on Ice (1986) for saxophone quartet
John Sampen, soprano saxophone
Kevin Heidbreder, tenor saxophone
Kim Baine, baritone saxophone
First Place in the 20th Annual Competition in Music (Composition Division) sponsored by BGST.

Three Pieces for String Quartet (1986)
Bowling Green String Quartet
Paul Makara, violin
Famila Ryan, viola
Vasile Balska, violin
Alan Smith, cello

Miniature for English Horn and Tape (1984)
John Bentley, English horn

Shore Lines (1982) Songs on poems of Denise Levertov for soprano and flute
Jan Swafford

I. (d = ca. 44)
II. The Tide
III. A Silence
IV. So You, Too
V. A Music
VI. The Tulips
VII. (d = ca. 44)
Virginia Starr, soprano
Judith Bentley, flute

- Intermission -

Duolog (1975) for alto saxophone and piano
John Sampen, alto saxophone
Marilyn Shrude, piano
Ernesto Pellegrini
Fellow's Appearance (1985) for brass quintet**
1. Moderato a piacere
   II. Rubato Fieramente
   III. Larghetto Elegiaco
   IV. Allegretto Brioso

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

Echolalia (1985) for solo flute
   Judith Bentley, flute

Eternal Winter (1985) for computer-generated tape and trombone
   Paul Hunt, trombone

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

for Double Wind Quintet and Percussion
   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

Diffusion (1983) for two harps**
   Ivana Tasić and Sonja Inglefield

Trio (1982) for Violin, Violoncello and Piano
   Paul Makara, violin  Alan Smith, violoncello  Diana Smith, piano

Canyon Music (1986) for Twelve Brass Instruments
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  Susan Detrick
   Timothy McFadden  Peter Edwards  Pamela deBoer  Kenley Inglefield

--- 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 Miurell Mitchell
Richard Brooks  Michael Schelle
Gerald Chenoweth  Elliott Schwartz
Marc-Antonio Consoli  Daria Semege
Lou Coynier  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 Issacevsky
M. William Karlins  Nancy Van de Vate
James Legg, Jr  Peter Ware
John A. Lennon  Donald M. Wilson
James Lovendusky  Philip Winser
Raymond Luecke  Bruce Wise
Steven Mackey  Ramon Zupko

** U.S. Premiere
SATURDAY, OCTOBER 24 EVENTS

– 9:00 PM, KOBACKER HALL –

NEW MUSIC BY JOAN LA BARBARA AND MORTON SUBOTNICK

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

– PROGRAM –

Morton Subotnick
Excerpt from Hangers (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

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

Abbassare (1976) for solo viola
Pamela Ryan, viola

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

Drei Nachtszenen (1985) for solo harp*

I. Summer night:
   from cloud to cloud the moon
   is swift in flight. (Ranke)

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 –

12.583 for alto recorder
(in three movements)

Drake Mabry, recorder

Four Individual Migrations (1986)
Burton Beerman, clarinet
Marilyn Shrode, piano
Karen Malecek, percussion
Scott Davis, percussion

* World Premiere
The Unquiet Heart (1965; revised 1975) for tenor and piano
1. The Unquiet Heart
2. I hear an Army
3. She Weeps Over Rahoon
4. On the Beach at Fontana

Rex Elkurn, tenor Jack Jarrett, piano

Maelstrom Empyreal (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

Four Solo Saxophonists, Saxophone Quartet No. 3 (1986) *
John Sampen, soprano saxophone
Brian Thomas, alto saxophone

Kevin Heidbreder, tenor saxophone
Kim Baine, baritone saxophone

Burton Beerman, clarinet
Vasile Beluska, violin

Alan Smith, cello
Robert Spano, piano

Loves (1982) for soprano and five instruments
A song cycle to the poems of Catullus
1. furioso
2. dolce, flowing
3. adagio
4. presto giocoso
5. dirge/barcarolle

Ann Corrigan, soprano
Bernard Linden, viola
Ruth Inglefield, harp
Valerie Kantorski, piano
Robert Spano, conductor

Ragtime Variations (1985) for piano
Part I - Ragtime
Part V - Ragtime
Ig
Top
Improvisation
Stride
Finale

Walter Baker, piano

* World Premiere

- 8:00 PM, KOBACKER HALL -

Boston Common Brass (1986) for eight trumpets
Timothy P. McFadden
Daniel Barth
Randy Snyder

Bowling Green Trumpet Ensemble
Matthew Murdock
Kelly McLennan
Micki Smith

Eric Miglin
Amy Reed
Edwin Betts, conductor

Missa Brevis (1984) for Mixed Chorus and Percussion
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Agnus Dei

Fisher Tull

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

HOWL! (1986) for Solo Clarinet and Four Chamber Players
Edward Marks, clarinet
Judith Bentley, flute
Alan Smith, cello

Valerie Kantorski, piano
Karen Malecek, percussion
Robert Spano, conductor

Michael Schelle

Edward J. Miller
Paul Elwood
Marilyn Shrude

- Intermission -

Anarrusis (1976)
Distances (1985)
Passage of Years (1987)

The Bowling Green Philharmonia
Robert Spano, conductor
**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.
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 work includes 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.-Germain-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 Cayner 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. García 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, García'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. García 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 Ph.D 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 located in the 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 BG SU 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 Western Massage and the MM and DMA degrees in composition from the Juilliard School. His teachers included Esleay Blackwood, Alun Hoddinott, Vincent Persichetti, Milton Babbitt and Elliott Carter. He is also an active concert pianist, has been a soloist with several orchestras and, as a member of the Hoffman Chamber Soloists, participats in regular North American tours. Hoffman has won a considerable number of composition awards, including the Beards Prize, a B.M. Award, an ASCAP award, an Ohio Arts Council Individual Artist Award, and, most recently, a commission grant from the NEA. In 1985, he was awarded four composer 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 Parma. 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 multimedia 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 Booze & 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 DMA 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 auralskills software for microcomputers.

Todd Jeffereis 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 Shrade.

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 Darmouth 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 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 CCRA, 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 to 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.

Emesto 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 Smith 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 of Music, 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 Brach-Booth U. Contemporary Choral Music Series; and host of “Our American Music” on WBUR and WCBI, Boston. He is the author of several important works in composition, among them Theories 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, Harding-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, ASCU, 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 Artsist 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 Tosić (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), Diffusion 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 Felner
Sara Schimelepfenig
Lynn C. Hesdon
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 Nitshke
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
Rafaela Schiwea
Ivana Tasic

FLUTE
Jane Cliness
Mary-Catherine Gorman
Lynne Heine
Aleta 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 Sannott

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 Murdoch
Randy Snyder

TROMBONE
Joseph Craber
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

ASST MANAGER
Shawn J. Hudson

SOPRANO
Julie Gerhart
Cheryl Hartline
Kris Hudak
Cheryl Kauffman
Beth Lefever
Mindu Luca
Carolyn McMaster
Carol Olier
Martha Strauch
Gina Watson

ALTO
Wendy Allen
Connie Coffelt
Kim Dieterich
Antoinette Farnsworth
Vicky Graves
Kristen Jones
Charla McCullister
Balo D. Miller
Lori Tedrow
Lori Tomlinson

BASS
Ray Aceto
Robert Baer
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