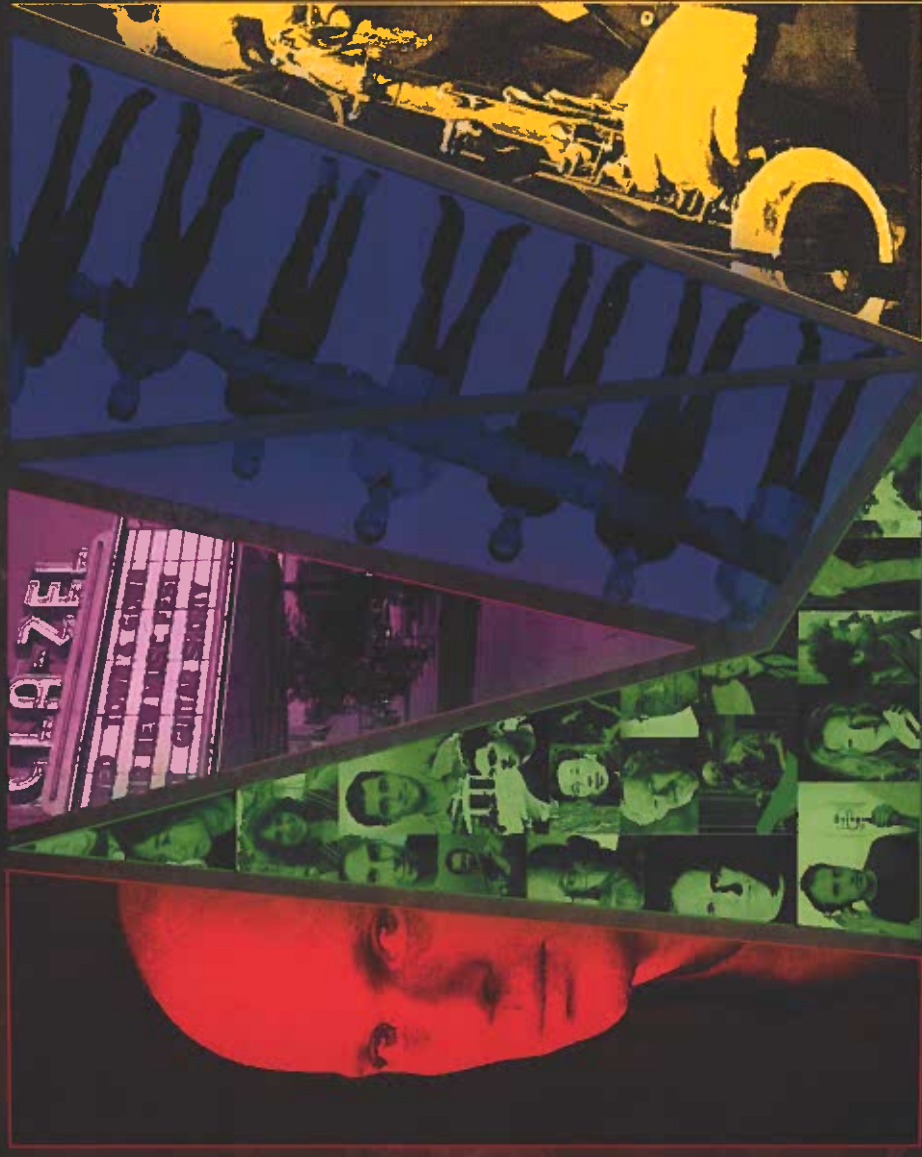


MAGCM@25
1987-2012



THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

BOWLING GREEN NEW MUSIC FESTIVAL 2011 "METHOD IN MADNESS"

OCTOBER 12 - 15
COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

BGSU

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS
BOWLING GREEN NEW MUSIC FESTIVAL 2011

“METHOD IN MADNESS”

OCTOBER 12-15, 2011

COLLEGE OF MUSICAL ARTS, BOWLING GREEN STATE UNIVERSITY

SCHEDULE OF EVENTS

WEDNESDAY, OCTOBER 12

7 PM - CLAZEL THEATRE
TAMARINDO

Tony Malaby, William Parker and Tom Rainey
sponsored in part by the Department of Jazz Studies

THURSDAY, OCTOBER 13

2 PM - BRYAN RECITAL HALL
Composer Talk: David Lang

4 PM - BRYAN RECITAL HALL
Workshop: Christopher Azzara -
'Inspiration and Meaning Through Improvisation'
sponsored in part by the Department of Music Education

7:30 PM - KOBACKER HALL
“LAWS OF NATURE”
music by John Luther Adams, David Lang and John Orfe

9:30 PM - CLAZEL THEATRE
“DOWNTOWN MUSIC”
music by John Adams, Eve Begliarian, Ravi Kittappa,
David Lang, Marc Mellits and David Smooke

FRIDAY, OCTOBER 14

10:30 AM - BRYAN RECITAL HALL
“ONE”
music by Brad Balliett, David Lang, Harold Meltzer,
Bernard Rands and Matthew Roddie

1 PM - BOWEN-THOMPSON STUDENT UNION
“SWARM”
a spectral flash mob – 100 saxophones take over the
student union

2:30 PM - KOBACKER HALL
“E PLURIBUS UNUM”
music by Christopher Dietz, Salvatore Sciarrino and
Marilyn Shrude

4 PM - BRYAN RECITAL HALL
“MESSAGES”
music by Jeffrey Brooks, Chin Ting Chan, Kevin Ernste and
James Mobberley

8 PM - KOBACKER HALL
“TIMBER”
Mantra Percussion performs the U.S. premiere of
Michael Gordon's *Timber*

SATURDAY, OCTOBER 15

10:30 AM - BRYAN RECITAL HALL
“MACCM INSTITUTE”
works by students from the Toledo School for the Arts,
performed by Mantra Percussion followed by a discussion
about programs for young composers

2:30 PM - BRYAN RECITAL HALL
“PLAYTHINGS”
music by Ruby Fulton, Ge Gan-ru, Andrea La Rose,
Harold Meltzer, Nico Muhly, Mayke Nas, Tristan Perich and
Matthew Roddie

8 PM - KOBACKER HALL
“METHOD IN MADNESS” (\$)
orchestral, choral and wind ensemble works by
Evan Chambers, Ruby Fulton, Amy Beth Kirsten, David Lang
and Ingram Marshall

LOCATIONS:
The Moore Musical Arts Center houses Bryan Recital Hall and
Kobacker Hall. The Bowen-Thompson Student Union is located on the
west side of the BGSU campus.

The Clazel Theatre is located at 127 N. Main St. in downtown
Bowling Green.

ADMISSION:
Most events are free and open to the public. Tickets for the final Sat-
urday concert are available through the Moore Musical Arts Center
box office, open weekdays from noon to 6 pm, or call (419) 372-8171.

The Festival schedule is subject to change.

FEATURED GUEST COMPOSER
DAVID LANG

COMPOSER TALK
10/12 - BRYAN RECITAL HALL - 2 PM.

Passionate, prolific, and complicated, composer David Lang embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

In the words of *The New Yorker*, "With his winning of the Pulitzer Prize for *the little match girl passion* (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master." Many of Lang's pieces resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

the little match girl passion, commissioned by Carnegie Hall for Paul Hillier's vocal ensemble Theater of Voices, was awarded the 2008 Pulitzer Prize for music. Of the piece, Pulitzer-juror and *Washington Post* columnist Tim Page said, "I don't think I've ever been so moved by a new, and largely unheralded, composition as I was by David Lang's *little match girl passion*, which is unlike any music I know." Other recent projects include: (concerto) *world to come*, premiered by cellist Maya Beiser and the Norrlands Operans Symfoniorkester; *darker*, premiered by Ensemble Musiques Nouvelles; *plainspoken*, a new work for the New York City Ballet; *writing on water*, for the London Sinfonietta, with libretto and visuals by English filmmaker Peter Greenaway; *the difficulty of crossing a field*, a fully-staged opera for the Kronos Quartet; *loud love songs*, a concerto for the percussionist Evelyn Glennie; and the oratorio *Shelter*, with co-composers Michael Gordon and Julia Wolfe, at the Next Wave Festival of the Brooklyn Academy of Music, staged by Ridge Theater and featuring the Norwegian vocal ensemble Trio Mediaeval.

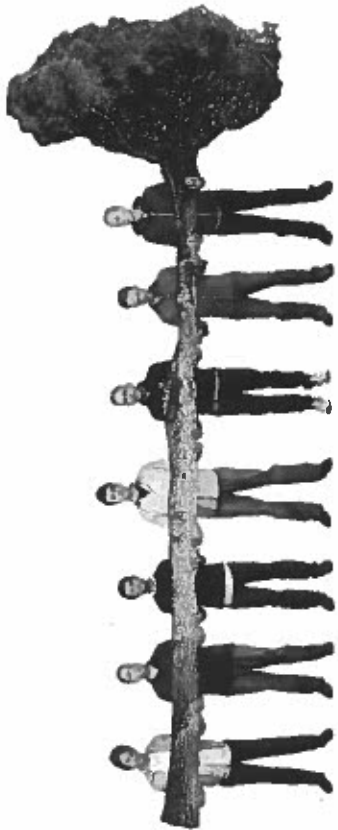
Lang is one of America's most performed composers. "There is no name yet for this kind of music," wrote *Los Angeles Times* music critic Mark Swed of Lang's work, but audiences around the globe are hearing more and more of it, in performances by such organizations as Santa Fe Opera, the New York Philharmonic, the Netherlands Chamber Choir, the Boston Symphony, the Munich Chamber Orchestra, and the Kronos Quartet; at Tanglewood, the BBC Proms, The Munich Biennale, the Settembre Musica Festival, the Sidney 2000 Olympic Arts Festival and the Almeida, Holland, Berlin, and Strasbourg Festivals; in theater productions in New York, San Francisco and London; alongside the choreography of Twyla Tharp, La La La Human Steps, The Netherlands Dance Theater and the Paris Opera Ballet; and at Lincoln Center, the Southbank Centre, Carnegie Hall, the Kennedy Center, the Barbican Centre, and the Brooklyn Academy of Music.

Lang is the recipient of numerous honors and awards, including the Pulitzer Prize, the Rome Prize, the BMW Music-Theater Prize (Munich), and grants from the Guggenheim Foundation, the Foundation for Contemporary Performance Arts, the National Endowment for the Arts, the New York Foundation for the Arts, and the American Academy of Arts and Letters. In 1999, he received a Bessie Award for his music in choreographer Susan Marshall's *The Most Dangerous Room in the House*, performed live by the Bang on a Can All-Stars at the Next Wave Festival of the Brooklyn Academy of Music. *The Carbon Copy Building* won the 2000 Village Voice OBIE Award for Best New American Work. The recording of *The Passing Measures*, on Cantaloupe Records, was named one of the best CDs of 2001 by *The New Yorker*. His recent CD *Pierced*, on Naxos, was praised both on the rock music site Pitchfork and in the classical magazine *Gramophone*, and was called his "most exciting new work in years" by the *San Francisco Chronicle*. The commercial recording of the *little match girl passion*, released on Harmonia Mundi, received the 2010 Grammy Award for Best Small Ensemble Performance.

Lang is co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His work has been recorded on the Sony Classical, Harmonia Mundi, Teldec, BMG, Point, Chandos, Argo/Decca, and Cantaloupe labels, among others. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.



GUEST ENSEMBLE
MANTRA PERCUSSION



Hailed by *The New York Times* as "...finely polished...a fresh source of energy," Mantra Percussion is committed to substantially expanding the future of percussion repertoire by commissioning and performing new, significant works for large percussion ensemble by both prominent and emerging composers to breathe new life into the art. Our aim is for most of these works to engage cross-discipline collaborations to produce evening-length events that look toward a grander artistic vision.

Formed in 2007, Mantra Percussion has been featured at festivals and music series throughout the country including Moving Sounds Festival, Ear Heart Music Festival, F(x) Miami Marathon, Hi Fi Music Festival, and the Dutch Dance company Club Guy and Roni (with support from the Queens Council on the Arts and the Nief-Norf Project) to write an evening-length percussion sextet, *Timber*, which receives its U.S. premiere on this festival.

tival, Music on MacDougal Series, and Make Music New York. The group has performed in some of the leading contemporary music spaces in New York City including (Le) Posson Rouge, The Tank, and the Tenri Cultural Institute. Mantra's 2010 collaboration with the Dither Guitar Quartet yielded 3 new works for combined electric guitar quartet and percussion written by Philip Schuessler, Daniel Wohl, and Eric Km Clark. Recently, Mantra Percussion commissioned renowned composer Michael Gordon along with Slagwerkroep Den Haag, and the Dutch Dance company Club Guy and Roni (with support from the Queens Council on the Arts and the Nief-Norf Project) to write an evening-length percussion sextet, *Timber*, which receives its U.S. premiere on this festival.

TONY MALABY & TAMARINDO

TONY MALABY, SAXOPHONES
WILLIAM PARKER, BASS
TOM RAINEY, DRUMS

10/12 - CLAZEL THEATRE - 7 PM

Originally from Tucson, Arizona, Tony Malaby has been permanently based in New York since 1995 and has been a member of many notable jazz groups including Charlie Haden's Liberation Orchestra, Paul Motian's Electric Bebop Band, Mark Helias' Open Loose, Fred Hersch's quintet and Walt Whitman project, Michell Portal's Birdwatcher, various projects with Daniel Humair and bands led by Mario Pavone, Tim Berne, Chris Lightcap, Kris Davis, Angelica Sanchez, Michael Atlas and Marty Ehrlich. His debut cd "Sabino" (Arabesque) made *The New York Times* and *Philadelphia City Paper's* top ten jazz lists for 2000. *Tamarindo* with bassist William Parker and Nasheet Waits on drums is available on the Clean Feed label. His other releases include *Adobe* available on Sunnyside in the U.S., featuring Drew Gress and Paul Motian; *Apparitions* on the Songlines label featuring Tom Rainey, Mike Sarin, and Drew Gress, and *Alive in Brooklyn Vol. 1 and 2* featuring Angelica Sanchez and Tom Rainey.



CHRISTOPHER AZZARA

IMPROVISATION: HOW WAS MY SOLO?
LEARNING TO IMPROVISE MEANINGFUL SOLOS

10/13 - BRYAN RECITAL HALL - 4 PM

Using repertoire as a foundation, this hands-on session will provide practical, accessible ideas for learning to improvise. It will address specific sequential techniques for teaching and assessment, including learning repertoire, patterns and hearing chord changes, spontaneity, interaction, improvising melodic phrases, developing musical ideas, and seven skills for learning to improvise.

Pianist, arranger, author, and educator, Christopher Azzara has taught and performed internationally. He has produced and performed on studio and educational recordings. Nationally recognized for research and writings on music education, Christopher Azzara incorporates wisdom and humor into his presentations about music learning. Dr. Azzara is professor of music education and affiliate faculty of jazz studies and contemporary media at the Eastman School of Music. Known for innovations in music teaching and learning, Azzara offers extensive music learning expertise that reflects his academic research and his experience as a father of three children.



“LAWS OF NATURE”
THURSDAY, OCTOBER 13
7:30 PM KOBACKER HALL

DARK WAVES (2007) _____ JOHN LUTHER ADAMS
LAURA MELTON AND ROBERT SATTERLEE, PIANOS
MARK BUNCE, ELECTRONIC ENGINEER

OYSTER (2008) _____ JOHN ORFE
BGSU NEW MUSIC ENSEMBLE
CHRISTOPHER DIETZ, CONDUCTOR

— INTERMISSION —

THE SO-CALLED LAWS OF NATURE (2002) _____ DAVID LANG
ROB CIESLUK, MARK COOK, STEPHEN KLUNK,
AND ELLERY CG TRAFFORD, PERCUSSION



John Orfe has fulfilled commissions for Duo Montagnard, Dez Cordas, Alarm Will Sound, the NOVUS Trombone Quartet, the Two Rivers Chorale and the Northwestern College Choir, Ludovico, the Music Institute of Chicago, the Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, and ten Standard Awards and the Morton Gould Award from ASCAP. His works for solo, chamber, choral and orchestral ensembles have been performed in Russia, Denmark, Canada, Germany, the Baltics, the United Kingdom, Australia, Thailand and throughout the US, earning praise from *The New York Times*, *LA Weekly*, *San Francisco Chronicle*, *Boston Globe*, *Die Welt*, and *Hamburger Abendblatt*. He is a winner of a 2008 Charles Ives Scholarship from the American Academy of Arts and Letters and was awarded the DMA by the Yale School of Music in February 2009. As a pianist he has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane. Orfe teaches at Bradley University and has taught at Dickinson College and Yale University.



Mellits also directs and plays keyboards in his own ensemble, the Mellits Consort. He was awarded the prestigious 2004 Foundation for Contemporary Arts Award. Mellits is on the music faculty of the University of Illinois-Chicago where he teaches Composition and Theory. He lives in Chicago with his wife and two daughters, and spends significant time in Romania.

David Smooke currently resides in Baltimore, Maryland, where he teaches music theory, rock music history, and composition at the Peabody Conservatory of Johns Hopkins University. *The Washington Post* claims that “Smooke has some of the most uninhibited brain cells around” and describes his music as “superb [...] a kaleidoscopic sonic universe where anything could happen.” *The Baltimore Sun* adds that it is “a highly creative, absorbing experience.” His honors include those from the Maryland State Arts Council, BMI, the MacDowell Colony, the Ragdale Foundation, and the Virginia Center for the Creative Arts. He has composed commissions for groups including ICE, CUBE, Rhymes With Opera, and the Great Noise Ensemble. He holds degrees from the Peabody Conservatory, the University of Pennsylvania and the University of Chicago, where he received the Century Fellowship, the highest fellowship offered by the Humanities Division, studying with teachers including Shulamit Ran and David Rakowski. In addition to his composition activities, David performs improvisations on toy piano pianos, is co-curator of League of the Unsound Sound (LoUS), and writes a weekly column for *NewMusicBox*, the online magazine of the American Music Center.



Scan this code with your web-enabled smartphone to access program notes for “Laws of Nature.”



Did Alaska create John Luther Adams’ music or did the music create his Alaska? In his 16’ x 24’ cabin-studio outside fairbanks, where Adams has worked for over two decades, the vastness of Alaska has swept through the distant reaches of his imagination and every corner of his compositions.

In turn, the NEA and Rockefeller Foundation grantee - whose music critic and composer Kyle Gann describes as “beautiful, shimmering, vast, luminous, ecstatic” - has used any means necessary to communicate the power of the elemental forces he experiences daily. Adams’ methods have included percussion ensembles, Alaska Native voices, orchestral residencies, sound and light installations, and elegant prose writing collected in his book *Winter Music*. His music has been performed by Bang on a Can, the California E.A.R. Unit, and Percussion Group Cincinnati, among others. In describing it as “an imaginary world that is connected directly to the real world, the larger world,” Adams could be describing all of his work. Inside, one will discover that - just as much as Alaska - John Luther Adams’ music is a real place, his evocations as unique as the Arctic sun.



“DOWNTOWN MUSIC”
THURSDAY, OCTOBER 13
9:30 PM CLAZEL THEATRE

DECANTATIONS III (2011) _____ RAVI KITTAPPA
MEMBERS OF THE COLOR FIELD ENSEMBLE AND GUESTS
PERFORMED OUTSIDE AND INSIDE THE THEATER FROM 9-9:30

HOW TO PRAY (2002) _____ DAVID LANG
KATRI ERYAMAA, CELLO - DOUG NEEL, ELECTRIC GUITAR
NICOLE BIGGS, PIANO - ELIZABETH PEARSE, ORGAN - STEPHEN KLUNK, DRUMS
FILM BY BILL MORRISON

BLACK (2008) _____ MARC MELLITS
SPENCER PREWETT AND TIMOTHY LEHTONEN, BASS CLARINET

WED (1992-97) _____ DAVID LANG
JEFF MANCHUR, PIANO
FILM ‘TREAT BOTTLE’ BY WILLIAM WEGMAN

DANCE MUSIC (2000) _____ DAVID SMOOKE
JOHN CUMMINS, ALTO SAXOPHONE - DOUG NEEL, ELECTRIC GUITAR

HEROIN (2008) _____ LOU REED/DAVID LANG
ELIZABETH PEARSE, VOICE - KATRI ERYAMAA, CELLO
FILM BY DOUG AITKEN

THIS WAS WRITTEN BY HAND (2003) _____ DAVID LANG
KARL CURTIS LARSON, PIANO

IN AND OUT OF THE GAME (2010) _____ EVE BEGLARIAN
ADAM BELL, JEREMY HENNING, MELISSA HILDEBRANDT, KEVIN FAIRBAIRN,
ALEX LOWE AND JENNIFER SHINSKA, TROMBONES
WILLIAM MATHIS, CONDUCTOR
FILM BY EVE BEGLARIAN

SHORT RIDE IN A FAST MACHINE (ARR. JOHN ORFE, 2003) _ JOHN ADAMS
JOHN ORFE, PIANO



According to the *Los Angeles Times*, composer and performer Eve Beglarian “is a humane, idealistic rebel and a musical sensualist.” She recently completed a journey down the Mississippi River by kayak and bicycle, which is documented on her RiverBlog. Beglarian’s music has been commissioned by the Los Angeles Master Chorale, the American Composers Orchestra, the Bang on a Can All-Stars, the Chamber Music Society of Lincoln Center, the California E.A.R. Unit, and the Paul Dresher Ensemble. She has also worked extensively in theater, with directors Lee Breuer (Mabou Mines) and Chen Shi Zheng: in dance, with Ann Carlson, Victoria Marks, Susan Marshall, and David Neumann, and with visual and video artists Cory Arcangel, Anne Bray, Barbara Hammer, and Shirin Neshat. Recordings of Eve’s music are available on labels including Koch, New World, Cantaloupe, Innova, Naxos, and Kill Rock Stars. For more information, please visit www.evbyd.com.



Ravi Kittappa is a composer of orchestral, chamber, vocal, and electronic music living in New York City. His work, recently praised for its “increasingly complex harmonies” (*The Brooklyn Rail*), often displays the influence of his diverse background in carnatic music, rock, and electronica, while exploring the fringes of tonality, harmony, and timbre. His music has been heard across the US, Europe, and Asia. Most recently, his public sonic happening, *Decantations III*, premiered at the Wisconsin State Capitol as part of The Color Field Festival. His music has also been commissioned and performed by counter)nduction, Talea Ensemble, Ostravská Banda, Quince Contemporary Vocal Ensemble, and Parias Ensemble, among others. He has had sound art works commissioned and installed by The Baltimore Museum of Art, The American Visionary Art Museum, The United Nations Day for South-South Cooperation, and the Columbia University Computer Music Center. He has also been a selected participant at international festivals like Ostrava Days 2009 and the Bang on a Can Summer Institute and Festival. Ravi studied philosophy at The Johns Hopkins University and music at Columbia University. His composition teachers include Tristan Murali, Sebastian Currier, Arthur Kampela, and Marcelo Toledo.



Often regarded as the most outstanding, technically adept, and influential composer of his generation, John Adams has written in numerous genres, bringing to his compositions a keen sense of the theatrical and the vernacular. His distinctive sound is a mixture of post-minimalism with an intensely emotional expansiveness and a range of expressive tonal elements reminiscent of late romanticism and early modernism. Strong and vivid, his music can exhibit both a wittily life-affirming sense of fun and a decidedly contemporary aura of grief and horror.

Scan this code with your web-enabled smartphone to access program notes for “Downtown Music.”



PRESS RELEASE (1991) _____ DAVID LANG
KEVEN SCHEMPF, BASS CLARINET

MEMO 8 (2000) _____ BERNARD RANDS
JACQUELINE LECLAIR, OBOE

TRAPSET (FROM ‘RUMORS’) (2000) _____ HAROLD MELTZER
CONOR NELSON, ALTO FLUTE

JONAH (2011, WORLD PREMIERE) _____ BRAD BALLIETT
NINE BASS CLARNETS FROM THE STUDIO OF KEVIN SCHEMPF
BRAD BALLIETT, NARRATOR



Bernard Rands is well known for the distinctive lyrical and dramatic character of his music. Notable among his more than 100 compositions are the many settings for voice and instrumental ensemble; his song cycle *Canti del Sole* received the Pulitzer Prize in 1984. Born and raised in Sheffield, England, Rands studied music and English literature at the University of Wales, Bangor. He continued his training in composition and conducting with Bruno Maderna and Pierre Boulez in Darmstadt, Germany and Luigi Dallapiccola and Luciano Berio in Milan, Italy, the latter an important influence on his work. Rands had residences at Princeton, Illinois, and York (England) Universities before emigrating to the United States in 1975. He has since taught at the University of California, San Diego, Juilliard School of Music, Yale University, Boston University, and since 1988, Harvard University in Cambridge, Massachusetts. Rands has also been a guest composer and conductor at many international festivals, and composer-in-residence at the Aspen, Tanglewood, and Dartington festivals. From 1989 to 1995 he was composer-in-residence with the Philadelphia Orchestra. Rands has received awards and honors for his compositions from the Barlow, Fromm, Guggenheim, and Koussevitzky Foundations, among others.



year playing bassoon in the Houston Symphony. A devoted teaching artist, Brad completed a fellowship with Carnegie Hall’s program The Academy in 2009, through which he taught at PS 315 in Brooklyn and led composition projects for students in the South Bronx.



Matthew Roddie was born in Glasgow in 1974. He studied composition at the Royal Scottish Academy of Music and Drama with John Maxwell Geddes and then at the University of York with David Roddie, receiving a D.Phil in 2000. He has written works for the Paragon Ensemble, the Edinburgh String Quartet, the Aberdeen International Youth Festival and the Newcastle-based Young Sinfonia. His Missa Brevis for choir and organ was commissioned for the Choir of St Michael and All Saints’ Church with funds from the Scottish Arts Council and first performed during the 2001 Edinburgh International Festival. He has recently completed a piano trio commissioned for the Northern Aldborough Festival.



Scan this code with your web-enabled smartphone to access program notes for “One.”



Harold Meltzer co-directs the ensemble Sequitur and teaches composition at Vassar College. Recent works include *Privacy*, a piano concerto commissioned and premiered at Walt Disney Concert Hall by Ursula Oppens and the Los Angeles Philharmonic New Music Group; *Piano Sonata*, commissioned by Brandon Fradd for Symphony Space and pianist Sara Laimon; and *Brion*, a chamber work commissioned for the Cygnus Ensemble by the Barlow Endowment at Brigham Young University. *Brion* was a finalist for the 2009 Pulitzer Prize. Other recognition of his work includes the Rome Prize, a Charles Ives Fellowship from the American Academy of Arts and Letters, a Guggenheim Fellowship, and the 2008 Barlow Prize, which involves a string quartet commission for the Avalon, Lydian, and Pacifica Quartets. Other current projects are *Buste*, music for string orchestra commissioned by the Argosy Foundation for the Colonial Symphony; *Beautiful Ohio*, a song cycle commissioned by the ASCAP Foundation for tenor Paul Appleby to premiere with the New York Festival of Song in May 2010; and *Piano Concerto No. 2* for Sara Laimon to perform with the Boston Modern Orchestra Project (BMOP).



The music of Milwaukee native **Christopher Dietz** has been recognized by honors and awards from Copland House, Canada’s Banff Centre and National Arts Centre, ASCAP’s Morton Gould Young Composer Awards, the Minnesota Orchestra Reading Sessions and Composer Institute, the League of Composers/ISCM Orchestral Competition, the Yvar Mikhashoff Trust for New Music, the Riverside Symphony Composer Reading Project, North/South Consonance and numerous other academic scholarships and fellowships. In the fall of 2009 he was in residence at the Camargo Foundation in Cassis, France and in the summer of 2010 Christopher had premieres with Alarm Will Sound at the Inaugural Mizzou New Music Summer Festival and the East Coast Contemporary Ensemble at their annual new music festival in Auvillar, France. Current projects include works for the University of Michigan Symphonic Wind Ensemble, the Color Field ensemble, a premiere by the bassoon ensemble Dark in the Song at the International Double Reed Society convention, a new work for violist Megan Yanik as well as the premiere of *Until the end, my dear* for piano by Thomas Rosenkranz, among others. Christopher is currently an assistant professor at Bowling Green State University in Ohio where he teaches composition and conducts the new music ensemble.



Marilyn Shrude received degrees from Alverno College and Northwestern University. Her works have been performed throughout the world and at such prestigious venues as the Ravenna Festival, Chamber Music Society of Lincoln Center Series, Fromm Music Series, St. Louis Orchestra Chamber Series, Music Today and New Music Chicago. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the third International Adolphe Sax Concours in Belgium (2002). Her honors include the 2003 Hofstra Arts Festival Award, MTNA Ohio Composer of the Year (2001) Award, the Academy Award from the American Academy of Arts and Letters, a Distinguished Teaching Award from BGSU, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the National Endowment for the Arts and the Chamber Music America/ASCAP Award for Adventuresome Programming (1993 and 1998). She was also the first woman to receive the Kennedy Center Friedheim Awards for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Since 1977 she has been on the faculty of Bowling Green State University, where she teaches and chairs the Department of Musicology/Composition/Theory. She is the founder and past director of the MidAmerican Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampen. In 2001 she was named a Distinguished Artist Professor at BGSU. This summer, she was named a 2011 Guggenheim Fellow.

the saxophonists *in movimento*:

Abby Brown	Corey Whitt	Andrew Sprung	Nicole Hassell	Celina Christopher
Angela Carpenter	Alwen Zhang	Kaitlin Davis	A.J. Shank	Rebekah Wachner
Po-fang Chang	Karl Braxton	Kathryn Nutt	Christine Wehr	James Besaw
Pin-Hua Chen	Kelly Christensen	Jocelyn Hicks	David Bixler	Kasey Fry
Kim Fielda	Andrew Favorito	Krista Kavaaluskas	Dick Edwards	Taylor Owens
Dan Frakes	Jessica Findley	Shelby Sweinhagen	David Shilling	Thomas Ziminger
Xiao Han	Aaron Gilbert	Christine Sapiecki	Jen Blackwell	Alex Magg
Zach Hanson	Stephanie Hyinski	Amanda Slang	Jessica Stover	Kristin Lin
Ryan Hurd	C.R. Kasprzyk	Dominique King	Hung-Ta Wei	Kevin Norton
Brian Klueter	Katie Pakizer	Olivia Rickard	Spencer Frasco	Sarah Kirkman
Joe Kuzdral	Colin Stegeman	Emily Ouellette	Jessica Holcomb	Carl Wiggins
Jake Kopcienski	Maya Stone	Liane Cesare	Chris Rasmussen	Vickie Smith
James Lang	Adam Liddle	Kevin Clark	Sieven Hunchuck	Kevin Smith
Jake McEvoy	William Conn	Emily Ring	Sheldon Santamaria	
Devon Munro	Jeff Heisler	Casey Wertepney	Derek Gosczyński	
Anthony Nicola	Michael Ibrahim	Hayley McClure	Vince Rubino	
Landrew Sevel	Sheldon Johnson	Courtney Bullock	Garrett Mesic	
Matt Shirey	Jessica Simms	Tabitha Hollowka	Cameron Ferguson	



Salvatore Sciarrino likes to boast that he was born free and not in a school of music. Self-taught, he began to compose when he was twelve. His first public concert was given in 1962.

But Sciarrino considers what he wrote before 1966 as immature works of apprenticeship, for it is then that his personal style came to the fore.

There is something truly special about this music: it induces a different way of listening, projecting a thrilling awareness of reality and of the self. And after forty years his huge catalogue of compositions is still in a phase of astonishing creative development. He has taught at the conservatories of Milan (1974-1983), Perugia (1983-1987) and Florence (1987-1996).

SWARM (2011, WORLD PREMIERE) _____ CHRISTOPHER DIETZ
BGSU BRASS ENSEMBLE
CHRISTOPHER DIETZ, CONDUCTOR

LA BOCCA, I PIEDI, IL SUONO (1997) _____ SALVATORE SCIARRINO
RIVER ROUGE SAXOPHONE QUARTET:
JOHN CUMMINS, NOA EVEN, JAMES FUSIK AND ELISSA KANA
WITH MEMBERS OF THE BGSU SAXOPHONE STUDIO AND GUESTS
JOHN SAMPEN, PROJECT COORDINATOR



Scan this code with your web-enabled smartphone to access program notes for “E Pluribus Unum.”

“MESSAGES”
FRIDAY, OCTOBER 14
4 PM BRYAN RECITAL HALL

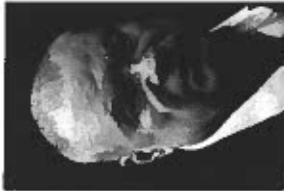
LONG PATH (2002) _____ KEVIN ERNSTE
SOLUNGGA FANG-TZU LIU, PIANO
TEXT BY MUREN HSI

FIVE SONGS OF THE VON SEGGERNS (2010) _____ CHIN TING CHAN
1. IMMORTALITY
2. HOW CAN I KEEP FROM SINGING?
3. HE GREW IN THOSE SEASONS LIKE CORN IN THE NIGHT
INTERLUDE - “SILENT NIGHT”
4. EXPERIMENTS IN SILENCE
5. AFTERMATH

COLOR FIELD ENSEMBLE:
AMANDA DEBOER BARTLETT, SOPRANO
SPENCER PREWITT, CLARINET - KARL CURTIS LARSON, PIANO
WINNER OF THE 2011 BGSU COMPETITIONS IN MUSIC PERFORMANCE, COMPOSITION DIVISION

ONCE AGAIN TO THE LIGHT (2011, WORLD PREMIERE) _____ JAMES MOBBERLEY
JOHN SAMPEN, ALTO SAXOPHONE

THE STARRY MESSENGER (2010, WORLD PREMIERE) _____ JEFFREY BROOKS
CHAMBER CHOIR
CONRAD LAWRENCE CHU, CONDUCTOR



Jeffrey Brooks was born in Minneapolis and began studying music at an early age, eventually studying at Tanglewood and Yale University where he earned a masters and doctorate in composition. Teachers included Louis Andriessen, Martin Bresnick and Allen Forte. Brooks' compositions have been performed extensively and he has received numerous grants and commissions. He currently lives in Minneapolis where he composes music, takes care of two children and is learning to repair his 100 year old house.

James Moberley is Curators' Professor of Music at the Conservatory of Music of the University of Missouri-Kansas City. Awards include the Rome Prize, a Guggenheim Fellowship, the Walter Hinrichsen Award from the American Academy of Arts and Letters, a residency at the Civitella Ranieri Center, the 2001 Van Cliburn Composers Invitational, and the 2011 Charlotte Street Generative Performing Artist Award. Commissions have come from the Koussevitzky Foundation (Library of Congress), the Fromm Foundation at Harvard University, Chamber Music America, the St. Louis Symphony, the Kansas City Symphony, Meet the Composer, the Barlow Foundation, Music From China, and the Cleveland Chamber Symphony. He has appeared as Guest Composer with the Taiwan National Symphony, the American Composers Orchestra, the Composers Forum at Wellesley College, and over 40 colleges and universities around the world. His music has received 1100 performances on five continents, and appeared on more than two dozen recordings. He is also an avid bicyclist. He lives in Liberty, Missouri with his wife Laura, a writer, and sons Lucas and Jake.

Chin Ting Chan is currently a D.M.A. candidate in composition at the University of Missouri-Kansas City, where he studies with Chen Yi. He received his M.M. and B.M. degrees from Bowling Green State University and San José State University. His mentors include Marilyn Shruide, Burton Beerman, Andrea Reinkemeyer, Brian Belet and Pablo Furman. He is a co-founder of the group Melos Music. His compositions have been performed by artists/groups such as Zeitgeist, Nonsemble 6, Bel Cuore Quartet, Priamos Quartet, Color Field Ensemble, UNLV Brass Ensemble and members from the San José Chamber Orchestra, at American Composers Forum featured Tuesday Salon, Staatstheater Darmstadt, GAMMA-UT conference, CSUF Annual New Music Festival, Plainsong Festival (Brownville/Omaha) and Melos Music Annual New Music Concerts (San Francisco/Chicago) among others.

scan this code with your web-enabled smartphone to access program notes for “Messages.”



Kevin Ernste is a composer, performer, and teacher of composition and electronic music at Cornell University where he is Director of the Cornell Electroacoustic Music Center. He did graduate work in Music Composition at the Eastman School of Music. In 2005, he was the Acting Director and lecturer at the Eastman Computer Music Center and Co-director of the ImageMovementSound festival. His recent music includes *Numina* for the Janus Trio, *Selend* for brass quintet premiered by Ensemble Paris Lodron (Salzburg, Austria), *Roses Don't Need Perfume* for guitarist Kenneth Meyer, a piece for saxophone and electronics called *To Be Neither Proud Nor Ashamed* (recently released on Innova Records), and *Birches* for viola with electronic sounds for John Graham, presented most recently at the 2011 International Computer Music Conference in Huddersfield, UK. Ernste's recent commissions include a new work for the JACK Quartet for 2012, a piece for french horn and electronics for Adam Unsworth and a half-evening-length work for viola, percussion, and, “unmanned” prepared piano.

Director and lecturer at the Eastman Computer Music Center and Co-director of the ImageMovementSound festival. His recent music includes *Numina* for the Janus Trio, *Selend* for brass quintet premiered by Ensemble Paris Lodron (Salzburg, Austria), *Roses Don't Need Perfume* for guitarist Kenneth Meyer, a piece for saxophone and electronics called *To Be Neither Proud Nor Ashamed* (recently released on Innova Records), and *Birches* for viola with electronic sounds for John Graham, presented most recently at the 2011 International Computer Music Conference in Huddersfield, UK. Ernste's recent commissions include a new work for the JACK Quartet for 2012, a piece for french horn and electronics for Adam Unsworth and a half-evening-length work for viola, percussion, and, “unmanned” prepared piano.



“TIMBER”
FRIDAY, OCTOBER 14
8 PM KOBACKER HALL

TIMBER (2011, U.S. PREMIERE) _____ MICHAEL GORDON
MANTRA PERCUSSION
JOE BERGEN, AL CERULO, CHRIS GRAHAM,
MICHAEL MCCURDY, JUDE TRAXLER AND NICK WOODBURY



Michael Gordon's music merges subtle rhythmic invention with incredible power embodying, in the words of *The New Yorker's* Alex Ross, “the fury of punk rock, the nervous brilliance of free jazz and the intransigence of classical modernism.” Over the past 25 years, Gordon has produced a strikingly diverse body of work, ranging from large-scale pieces for high-energy ensembles to major orchestral commissions to works conceived specifically for the recording studio. Transcending categorization, this music represents the collision of mysterious introspection and brutal directness. Gordon's special interest in adding dimensionality to the traditional concert experience has led to numerous collaborations with artists in other media, most frequently with filmmaker Bill Morrison and Ridge Theater. In *Decasia*, a commission from Europaischer Musikmonat for the Basel Sinfonietta, the audience is encircled by the orchestra and large projections. A large-scale, single-movement, relentlessly monumental work about decay — the decay of melody, tuning, and classical music itself. Gordon and Morrison's works together also include two film symphonies centered on cities: *Dystopia* (about Los Angeles) in 2008 for David Robertson and the Los Angeles Philharmonic, and *Gotham* (about New York City) in 2004 for the American Composers Orchestra. Born in Miami Beach in 1956, Gordon holds a Bachelor of Arts from New York University and a Masters of Music from the Yale School of Music. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

Scan this code with your web-enabled smartphone to access program notes for “Timber.”



MACCM INSTITUTE
SATURDAY, OCTOBER 15
10:30 AM BRYAN RECITAL HALL

Mantra Percussion performs works by students from the Toledo School for the Arts, the culmination of a year-long composition and creativity project sponsored by the Center - the MACCM Institute - followed by a discussion with festival guests about programs cultivating young composers. This program is funded in part by a grant from the National Endowment for the Arts.



NATIONAL
ENDOWMENT
FOR THE ARTS

RESTRAINED SELF-ILLUSTRATIVE JAM _____ JOHN HEALY
SUSPENSE _____ MARISSA MEDLEY
THE JONGLEUR'S TRIAL _____ MCINTYRE SUDDERBERG
FAMILIARITY _____ ELIZABETH CROAK
PRECIOUS MUSIC BOX _____ SLOAN FRYE
UNTITLED _____ CHRISTOPHER METCHIS, GUITAR

DISCUSSION:

PROGRAM ORDER TO BE ANNOUNCED FROM THE STAGE.

ELIZABETH MENARD, MODERATOR

PANELISTS/PRESENTERS:

BRAD BALLIETT

ROB DEEMER

ANDREA LA ROSE

JAMES MOBBERLEY

DAVID SMOOKE



TOLEDO SCHOOL
FOR THE ARTS

“PLAYTHINGS”
SATURDAY, OCTOBER 15
2:30 PM BRYAN RECITAL HALL

QSQSQSQQQQQQQQQ (2009) _____ TRISTAN PERICH
YEN-LIN GOH, KARL CURTIS LARSON AND JEFF MANCHUR; TOY PIANOS

GIRAFFES (2008) _____ HAROLD MELTZER
CONOR NELSON, FLUTE - ISABELLE HUANG STRENG; MARIMBA

PHOTON CLOCKWORK (2005) _____ MATTHEW RODDIE
ANDREW PELLETTIER, FRENCH HORN

PILLAGING MUSIC (2005) _____ NICO MUHLY
YEN-LIN GOH, PIANO - MARK COOK, PERCUSSION

NOVICE TRIP (2008) _____ ANDREA LA ROSE
COLLEEN JONES AND TOSHI SHIBATA; OCARINA
RACHEL WOOLF, FLUTE
JACQUELINE LECLAIR, OBOE
JEFF WESTON, BASS
MICHAEL SCOTT, PIANO

HARD, HARD, HARD! (2011, WORLD PREMIERE) _____ GE GAN-RU
POEM BY TANG WAN (12TH CENTURY)
A MELODRAMA FOR VOICE, SELF-ACCOMPANIED BY A TOY ENSEMBLE
YEN-LIN GOH, PERFORMER

THE END (2008) _____ RUBY FULTON
ELIZABETH PEARSE, VOICE - J.J. PEARSE, SPOONS

DOUZE MAINS (2008-11, PREMIERE OF COMPLETE VERSION) _____ MAYKE NAS
1. DOC, IT'S ONLY A SCRATCH - PART 1
2. WHAT HAVE YOU DONE?
3. TAKE IT EASY
4. DOC, IT'S ONLY A SCRATCH - PART 2
5. DOC, IT'S ONLY A SCRATCH - PART 3
FOR AMPLIFIED PIANO, TWELVE HANDS
C.R. KASPRZYK, PROJECT COORDINATOR

KEVIN FAIRBAIN; YEN-LIN GOH, TREVOR MATTHEWS, SARAH PUCKETT AND VIOLA YIP



Ge Gan-ru, born in 1954 in Shanghai, has been called China's first avant-garde composer. He received degrees in both violin and composition at the Shanghai Conservatory of Music, where he also served as Assistant Professor of Composition. In 1982, when China was still largely unfamiliar with 20th-century Western music, he wrote a controversial piece called Yi feng for solo cello which used unorthodox extended techniques to produce timbres simulating Chinese percussive instruments. In 1983, he was awarded a fellowship to attend Columbia University where he studied with Chou Wen-chung and Mario Davidovsky. Ge has composed music for theatre, dance, and documentary and feature films as well as concert music. The New York Philharmonic, American Composers Orchestra, BBC Orchestra, Tokyo Philharmonic, Chamber Music Society of Lincoln Center, Hong Kong Philharmonic, the Kronos Quartet, and many other ensembles have performed his works.

Mayke Nas enjoys creating music for musicians breathing simultaneously, for moving chairs and wired blackboards. She considers herself lucky to work with Nieuw Ensemble, Askol Schönberg, Slagwerk Den Haag, the Royal Concertgebouw Orchestra, Blindman, the Neue Vocaalsolisten, Eighth Blackbird, Calefax and other musical wizards.



Scan this code with your web-enabled smartphone to access program notes for “Playthings.”



Tristan Perich is inspired by the aesthetics of math and physics, and works with simple forms and complex systems. The challenge of elegance provokes his work in acoustic and electronic music, and physical and digital art. His works for soloist, ensemble and orchestra have been performed internationally by ensembles including Bang on a Can, Calder Quartet and Meehan/Perkins at venues from the Whitney Museum, P.S.1, Merkin Hall, the Stone and Joe's Pub to Los Angeles' Zipper Hall and Lentos in Austria. He has received commissions from Bang on a Can, Dither Quartet, Yarn/Wire and Transit New Music. Also a visual artist, Perich has had solo exhibitions at art galleries and museums including bitforms gallery (NYC) and Mikrogalleriet (Copenhagen) in 2009, and Museo Carandente (Spoleto) in 2010. His experimental music group, the Loud Objects (with Kunal Gupta and Katie Shima), perform electronic music by soldering their own noise-making circuits, live, from scratch in front of the audience. He received the Prix Ars Electronica in 2009 and was a featured artist at Sonar 2010 in Barcelona. Rhizome awarded him a 2010 commission for a microtonal audio installation with 1,500 speakers. He was artist in residence at Issue Project Room in 2008, at Mikrogalleriet in Copenhagen in 2010, and at the Addison Gallery in Fall 2010. He has spoken about his work and taught workshops around the world. He studied music, math and computer science at Columbia University, and electronic art at ITP/Tisch.

Baltimore-based composer Ruby Fulton grew up in Northwest Iowa. Along with composer George Lam, she is co-director of Rhymes With Opera, a company dedicated to bringing new opera to unconventional spaces. Her music has been played recently by the Holland Symfonia, the Cabrillo Festival Orchestra, the American Composers Orchestra, orkest de ereprijs, Volti, REDSHIFT, the quux duo, and musicians from the Tanglewood Music Center, the Bang on a Can Summer Music Festival at MASS MoCA and the A*Devantgarde Festival in Munich. She has received recognition from the Musik Centrum Nederland (2010 Gaudeamus Prize Nomination), ASCAP (2009 Morton Gould Young Composers Award), Meet the Composer and the League of American Orchestras (Music Alive: New Partnerships), and the American Composers Forum (2006 Encore Grant with the West End String Quartet), and has been in residency at the Atlantic Center for the Arts (with master artist David Lang) and Yaddo. Recent projects include collaborations with the Netherlands band, Ensemble Klang, the 2011 Boston University Tanglewood Institute Wind Ensemble, and the newly formed LotUS Ensemble in Baltimore. She has studied with composers Julia Wolfe, Christopher Theofanidis, Moritz Eggert, Elinor Armer, Dan Becker, Charles Fussell, Tison Street and Martin Amlin. She holds degrees from the Peabody Institute, the San Francisco Conservatory of Music, and Boston University.



Nico Muhly was born in Vermont in 1981 and raised in Providence, Rhode Island. He graduated from Columbia University in 2003 with a degree in English Literature and received a Masters in Music from the Juilliard School one year later. Since receiving his degrees, he has amassed a string of commissions, collaborations, and premieres that would be notable for a composer twice his age. He has written orchestral pieces for the Boston Pops, the Chicago Symphony MusicNOW, the American Symphony Orchestra, the Juilliard Orchestra, the Boston University Tanglewood Institute Orchestra, and the American Ballet Theatre (for choreographer Benjamin Millepied). His works have been premiered on the BBC and at New York's St. Thomas Church, Carnegie Hall, the Whitney Museum and the New York Public Library – the latter, a special collaboration with designer/illustrator Maira Kalman in honor of her illustrated edition of *The Elements of Style*. Muhly has worked extensively with Philip Glass as editor, keyboardist, and conductor for numerous film and stage projects, and contributed to projects by a striking constellation of pop figures, among them Rufus Wainwright, Antony (of Antony and the Johnsons), Björk, Teitur, Will Oldham, and The National. These many personal connections highlight one of the more important aspects of Muhly's musical life – in a word, community.

LARGE CHAMBER ENSEMBLE PERSONNEL

New Music Ensemble	Bass Clarinet Ensemble	Chamber Choir
John Orfe, <i>Oyster</i>	Brad Balliett, <i>Jonah</i>	Jeffrey Brooks, <i>The Starry Messenger</i>
Ioana Galu and Elizabeth Obal, violin	Spencer Prewitt, Timo Lehtonen, Devin Starr, Kurt Doles,	Soprano I Amanda DeBoer Bartlett Megan Cassidy Courtney Froehlich Rachel Kowalski
Razvan Berindean, viola	Allison Davis, John Georgeson, Christopher Liu, Claire Werling and Kevin Schempf, bass clarinet	Tenor Garrett Leininger Sean Payton Joshua Pecek Bass Brian Hannen Austin Heath Tyler Spuzzillo
Xinya Zhou, cello	Brad Balliett, narrator	
Jeff Weston, bass		
Claire Werling, clarinet		
Hanna Relly, bassoon		
George Hammel, trumpet		
Kevin Fairbairn, trombone		
Mariko MacKinnon, tuba		
Brendan Jacklin, piano		
Mark Cook and J.J. Pearse, percussion		
Brass Ensemble		
Christopher Dietz, <i>Swarm</i>		
Lance Witty, Jared Nicholson, Thomas Darlington and George Hammel, trumpet		
John Gough, Benjamin Bacri, Anthony Cleeton and Eric Grunkemeyer, horn		
Kevin Fairbairn, Jenny Shinksa and Adam Bell, trombone		
Alexander Lowe, bass trombone		



“METHOD IN MADNESS”
SATURDAY, OCTOBER 15
8 PM KOBACKER HALL

AGAIN (AFTER ECCLESIASTES) (2005) _____ DAVID LANG
COLLEGIATE CHORALE
TIMOTHY CLOETER, CONDUCTOR

JUNK POP (2011) _____ RUBY FULTON

CHEATING, LYING, STEALING (1995, PREMIERE OF WIND ENSEMBLE VERSION, 2011) _____ DAVID LANG

POLKA NATION (1996) _____ EVAN CHAMBERS
WIND SYMPHONY
BRUCE MOSS, CONDUCTOR

— INTERMISSION —

E.T.E.R.N.I.T.Y. (2011, WORLD PREMIERE) _____ AMY BETH KIRSTEN
1. FANGED JAWS WIDE, WINGS UPLIFTED
CONRAD LAWRENCE CHU, CONDUCTOR

BRIGHT KINGDOMS (2004) _____ INGRAM MARSHALL

GRIND TO A HALT (1998) _____ DAVID LANG
BOWLING GREEN PHILHARMONIA
EMILY FREEMAN BROWN, CONDUCTOR



Ingram Marshall lived and worked in the San Francisco Bay Area from 1973 to 1985 and in Washington State, where he taught at Evergreen State College, until 1989. His current base is Connecticut. He studied at Columbia University and California Institute of the Arts, where he received an M.F.A., and has been a student of Indonesian gamelan music, the influence of which may be heard in the slowed-down sense of time and use of melodic repetition found in many of his pieces. In the mid-seventies he developed a series of “live electronic” pieces such as *Fragility Cycles*, *Gradual Requiem*, and *Alcatraz* in which he blended tape collages, extended vocal techniques, Indonesian flutes, and keyboards. He performed widely in the United States and Europe with these works. In recent years he has concentrated on music combining tape and electronic processing with ensembles and soloists. His music has been performed by ensembles and orchestras such as the Theater of Voices, Kronos Quartet, Bang on a Can All-Stars, Los Angeles Philharmonic, San Francisco Symphony, St. Louis Symphony, and American Composers Orchestra. He has received awards from the National Endowment for the Arts, Rockefeller Foundation, Fromm Foundation, Guggenheim Foundation, and the American Academy of Arts and Letters. Recent recordings are on Nonesuch (*Kingdom Come*) and New Albion (*Savage Altars*). Among recent chamber works are *Muddy Waters*, which was commissioned and performed by the Bang on a Can All-Stars, and *In Deserto (Smoke Creek)*, commissioned by Chamber Music America for the ensemble Clogs. January 2004 saw the premiere of *Bright Kingdoms*, commissioned by Magnum Opus/Meet the Composer, and performed by the Oakland-East Bay Symphony under Michael Morgan. The American Composers Orchestra in New York premiered his new concerto for two guitars and orchestra, *Dark Florescence*, at Carnegie Hall in February 2005. *Orphic Memories*, commissioned by the Cheswatyr Foundation, was composed for the Orpheus Chamber Orchestra and premiered in Carnegie Hall in April 2007.

Evan Chambers is currently professor of composition at the University of Michigan. His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminous. Chambers’ compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrupe, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.



Scan this code with your web-enabled smartphone to access program notes for “Method in Madness.”



Amy Beth Kirsten is honored to have received a 2011 Guggenheim Fellowship and Levy Supplemental Stipend for music composition. In recent years, she was a finalist for the Rome Prize in music composition and received a Rockefeller Foundation Artist Fellowship. She was a Composition Fellow at Norfolk New Music Workshop, Bang on a Can, Mizzou New Music Festival, MusicIO, and at École Normale de Musique in Paris. In 2009-2010, Ms. Kirsten was named Missouri’s First Composer Laureate due to her close association with the state. The residency featured the premier of a new work, Hall of Waters, set to the poetry of Missouri’s first Poet Laureate, Walter Bargaen. She has had recent performances by Alarm Will Sound, Tim Munro (of eighth blackbird), American Composers Orchestra, l’Orchestre de la francophonie canadienne, Harbor Opera Company, San Francisco Cabaret Opera, Missouri Verses and Voices, the CAGE Ensemble, the award-winning choir, Volti, NY’s International Fringe Festival, and the Baltimore Symphony Orchestra - in a reading session with Marin Alsop. Ms. Kirsten’s list of current commissions include those from Tim Munro, Piano Spheres and California Institute of the Arts for Vicki Ray, the New York chamber group, Cadillac Moon Ensemble, and percussionist Ryan Nestor. Her compositions have been generously funded by the ASCAP Foundation, Presser Foundation, Rockefeller Foundation, and the American Music Center. Raised in the suburbs of Kansas City- and Chicago, Ms. Kirsten received degrees from Benedictine University, the Chicago College of Performing Arts at Roosevelt University, and from Peabody Conservatory.

WIND SYMPHONY

Flute
Linda Jenkins
Jennifer Kustec
Erin Latham
Kate Pakizer
Toshiyuki Shibata *
Ian Wenz

Oboe
Tom Atkinson
Jonathan Fielder *
Marsha Kincade

Bassoon
Joseph Boldt
Andy Favorito
Jessica Findley *
Eric Whitacre

E flat Clarinet
Him Tai Yeung

Clarinet
Chuck Bentler
Kelly Christensen
John Georgeson*
Caitlin Guenther
Emily Hage
Dan Jaszczak
Earl Kovacs
Megan Nader*
Kyle Richards

Alto Saxophone
Dan Frakes *
Xiao Han
Zachary Hinson
Drew Sevel *

Tenor Saxophone
Jim Lang

Baritone Saxophone
Jacob Kopcienski

Trumpet
Angela Berens
Tom Darlington
George Hammel*
Kyle Knapke
Jared Nicholson
Kevin Rahrig

Euphonium
Rocco Duranti
Chris Lortie
Frank Slife *

Tuba
Stephen Bragg
Brendan Ige
Graham Reese *

Percussion
Katelin Brown
Rob Ciesluk *
Alvin Dawson
Nick Dian
Shawn Fitzgerald

Emily Schindler
Alex Siebert
Lance Witty*

Horn
Matt Ashton
Benjamin Bacni *
Anthony Cleeton *
John Gough
Eric Grunkemeyer

Trombone
Travis Geiman
Collin Griebling *
Melissa Hildebrandt
A. Wynn Rice

Bass Trombone
Joseph Lewis

String Bass
Danny Humbarger

Harp
Becky Zydiak

* denotes principal

PHILHARMONIA

Violin I
Tania A. Moldovan*
Jonathan Smith
Sally Williams*
Mark W. Minnich
Sara A. Deliberato
Bogdan Berindean
Kathleen M. Schmerer
Elizabeth M. Obal
Lauren E. Oberle
I Chang
Shannon K. Bolen
Michael R. Dandron
Sarah E. Harer
Denielle E. Buenger

Violin II
Margaret L. Townsend*
Darren K. Freeman
Christopher S. Blair, Jr
Kristen M. Thiel
Seth P. Bixler
Heather M. Szymanski
Sonya N. Mandeville
Emily M. Ward
Allison N. Carr
David A. Rutter
Brittany Brouwer

Sarah C. Shields
Amy D. Faber
Jamie L. Maginnis
Augusta E. Anderson
Kacy M. Albright
Brittney G. Allen

Viola
Mihai R. Berindean*
Yoo Bin Lee
Adam Solzburg
Amanda M. Hall
Maria Rusu
Benjamin A. Keller
Kirsten N. Benson
Ashleyanne F. Spriggs
Alanna M. Shadrake
Christopher J. Wendt
Meredith K. Bixel
Sarah E. Sponsler

Cello
Xinya Zhou*
Yi-Wen Zhang
Shen Yue
Jason C. Heidelberg
Manling Wang
Joshua D. Williams

Andrew J. Sabol
Alexander J. Biniker
Emily Rose Marie Pratt
Katie A. Moellenberg
Devonte A. Stovall
David R. Brax
Claire Molitors

Bass
Paul Rosenberg*
Timothy M. Scruta
Daniel S. Humbarger
Magdalena D. Kress
Jeff M. Weston
Robert F. Rohwer +

Harp
Mary Elise Cheatwood*
Stephan E. Haluska
Sarah E. Modene
Rebecca A. Zydiak

Oboe/Cor Anglais
Lindsay N. Foster*
Alana E. Henkel*
Stephanie N. Hylinski*

Clarinet Bb/Eb/Bass
John C. Georgeson
Earl R. Kovacs
Devin G. Starr*
Claire M. Werling*

Bassoon/Contra
Andrew B. Favorito
Jessica M. Findley
Hannah P. Relly*
Eric M. Whitacre

Jared B. Nicholson*
Lance D. Witty*

Trombone
Adam T. Bell*
Joseph M. Lewis
Jennifer R. Shinska

Tuba
Brendan Ige

Timpani/Percussion
Jacob Borl
Stephen J. Klunk*
Elizabeth C. Hall
J. J. Pearse

Celeste/Piano
Sui, Yushan
Kyle J. Hanson

Doctoral Assistant
Conductors
John R. Gough*
Eric A. Grunkemeyer
Benjamin J. Mitchell

Trumpet
Thomas C. Darlington*
George B. Hammel

COLLEGATE CHORALE

Soprano	Alto	Tenor
Claire Agresta	Laura Cammarn	Will Baughman
Jessica Allen	Amber Frisch	Kevin Clark
Brittany Belew	Emily Higgins	Dustin Hill
Megan Cassidy	Annie Lawler	John Incorvala
Katie Edinger	Adrienne Leska	Garrett Leininger
Courtney Froehlich	Megan Link	Kyle Mann
Sherdyn Gasser	Amanda Reisner	Preston Wilson
Rachel Kowalski		
Victoria Recker		

FACULTY AND GUEST PERFORMERS

Nicole Biggs performed her Carnegie Hall debut in the Weill Recital Hall in 2006, and has since performed in China, Italy, England, Austria and the United States. She is a winner in the IBLA Grand Prize International Piano Competition, the Bradshaw and Buono International Piano Competition, the 2010 Oklahoma Israel Young Artist Competition, and was awarded the 2010 Yamaha In-Residence Fellowship. Her solo piano recording, *Lyricality*, is available on iTunes and amazon.com. She is the artistic director of Celebrating Children, a non-profit organization supporting children in the arts. Dr. Biggs has piano performance degrees from the Cleveland Institute of Music, the University of North Texas, and a doctoral degree in piano performance and pedagogy from the University of Oklahoma.

Emily Freeman Brown, director of orchestral activities and music director of opera theater at BGSU, was the first woman to receive a doctorate in orchestral conducting at Eastman. She has appeared as a conductor with orchestras in the United States, Europe and South America, including the Rochester Philharmonic; the Charlotte Symphony Orchestra; the Dayton Philharmonic; the Cincinnati Chamber and Chicago Civic Orchestras; the Eastman Virtuosi; the Ashland, Dearborn, Plymouth, Sioux City, Syracuse and Toledo symphonies; the Siblu Philharmonic in Romania; the Missouri All-State Orchestra; the Hartt and Eastman Schools of Music; the University of Michigan and Southern Methodist University; and at the American Festival of the Arts, the Skaneateles Music Festival, the Interlochen Arts Camp and the Chautauqua Institution. She has recorded for Opus One Records and, with the Bowling Green Philharmonia, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonia and conductor of the Eastman Opera Theater. Brown's articles have appeared in such journals as the *Bach Journal*, the *Journal of the Conductors Guild* and *Musica Judaica*.

In his third year at BGSU, Timothy Cloeter conducts the Collegiate Chorale and the Men's Chorus, and teaches conducting and choral literature. Previously, he served as Director of Choral Activities at Carroll University in Waukesha, Wisc., where he conducted choirs and taught courses in choral conducting, choral teaching methods, diction, and aural skills. In 2011 his Men's Chorus was chosen from a field of 150 applicants to perform at the MENC North Central Division Conference, and in 2005 Mr. Cloeter was chosen as one of only five conductors in the nation to conduct movements of Robert Levin's new completion of Mozart's *Mass in C Minor* at a Carnegie Hall masterclass with Helmut Rilling and the Orchestra of St. Luke's. Complementary talents as conductor and teacher is his considerable experience as a singer. As a professional chorister, Mr. Cloeter has sung in the Aspen Chamber Choir, the Santa Fe Desert Chorale, the Bachakademie Stuttgart, and the Oregon Bach Festival Chorus. Mr. Cloeter also performed as a chorister with the New York Philharmonic and the Philadelphia Orchestra under Robert Shaw, Kurt Masur, Helmuth Rilling, and Ricardo Muti, and he spent multiple seasons in the opera chorus at the Spoleto Festivals in both Spoleto, Italy, and Charleston, South Carolina. Mr. Cloeter holds a Master of Music degree from Westminster Choir College in Princeton, New Jersey, and he is finishing a D.M.A. at the University of Arizona in Tucson. His principal conducting teachers have been Joseph Flummerfelt, Bruce Chamberlain, and Helmut Rilling.

Bass
Ben Goldsberry
Brian Hammen
Jude Kozielek
Aaron Rice
Ben Shepler
Zachary Shock
Tyler Spuzzillo
Clay Thomson
Andrew Zuk

Composer/conductor Rob Deemer first came to national attention in 1993 when he was named the College Winner of the *Down Beat* Magazine Student Music Award for "Best Extended Composition". Since then, his career has taken him and his works from jazz clubs in Chicago, stage shows on a Caribbean cruise liner and film scoring studios in Los Angeles to concert halls, theatrical stages and film festivals across the country and around the world. Deemer holds the Doctor of Musical Arts degree in composition from the University of Texas, a Master of Music in composition as well as a Performers Certificate in conducting from Northern Illinois University and an Advanced Certificate in Scoring for Film and Television from the University of Southern California. His instructors have included Dan Welcher, Donald Grantham and Jan Bach. Deemer has held teaching positions at The University of Oklahoma, Oklahoma City University and The University of Texas. He currently holds the position of Assistant Professor and Head of Composition in the School of Music at SUNY-Fredonia.

Finnish-born, internationally recognized cellist Katri Evamaa is a versatile performer, who specializes in chamber music, new music and creative improvisation. She has performed and given master classes throughout North America, Europe and Taiwan. Her festival appearances include the Orlando, Kuhmo, Bowdoin, Lyckå and Norrtälje Chamber Music Festivals (with the Finnish Owla String Quartet) as well as the Denison University Tuttl New Music Festival, Poison City Music Festival and Finnfest, among others. She has also performed at Ann Arbor's Edgefest with Lars Hollmer's Global Home Project, Guy Kluscevic, Andrew Bishop and Ed Sarath. She studied cello with Erling Blöndal Bengtsson at the University of Michigan, Marc Johnson at the Northern Illinois University, Kazimierz Mikhalk in Poland and Lauri Laitinen at the Oulu Conservatory in Finland. She also studied chamber music with Andrew Jennings and the members of the Vermeer, Alban Berg, Amadeus and Borodin String Quartets, and frequently at the Britten-Pears School in England. Katri is a founding member and past president of Brave New Works new music ensemble. She is also a member of the Muse string trio and E3Q, an improvisation-based trio with her husband Mark Kirschenmann and percussionist Michael Gould. A champion of new classical music, Katri has premiered numerous chamber music and solo cello works and worked with such composers as William Bolcom, Bright Sheng, Michael Daugherty, Gabriela Lena Frank, Robert Morris, Chen Yi and Forrest Pierce. In addition to her performance career, Katri is on faculty at the University of Michigan's Residential College, where she is the head of the music program and teaches chamber music. She has also been on the cello faculty at the Eastern Michigan and Bowling Green State Universities. Katri is a mother of three and lives in Ann Arbor, MI with her family.

Oboist Jacqueline Ledlair has presented solo and chamber music concerts throughout the United States, Russia and Europe, and can frequently be heard performing with New York City ensembles such as Sospeso, Ensemble 21 and Carnegie Hall's Zankel Band. Ledlair is also a member of the new music chamber orchestra Sequitur. Specializing in the study and performance of new music, she has premiered many works and regularly presents classes in contemporary music and its techniques. Ledlair has recorded extensively, receiving critical acclaim in particular for her premiere recording of Roger Reynolds' *Summer Island*. She is also the editor of Luciano Berio's *Sequenza VIIa Supplementary Edition*, which is published by Universal Edition Vienna. Her recording of the work is on Mode Records titled, *Berio: The Complete Sequenzas, Alternate Sequenzas*. Ledlair studied with Richard Killmer and Ronald Roseman at

the Eastman School of Music of the University of Rochester and SUNY Stony Brook. She is currently an assistant professor at BGSU, and serves as director of the MidAmerican Center for Contemporary Music. She is also a member of the contemporary music graduate program faculty at the Manhattan School of Music. *The New York Times* has reviewed Leclair's performances as "astonishing" and as having "electrifying agility," and *The New Yorker* has referred to her as "lively" and "wonderful."

With a wide-ranging repertoire, Solungga Fang-Tzu Liu has enjoyed an active role at solo and collaborative venues throughout Asia and North America. The American Record Guide praised her most recent CD, Piano Works by Charles Tomlinson Griffes (Centaur Records, 2010), as "with rich, deep sound.... and much sensitivity and beguiling color". Her recent and upcoming performances include concerts with BGSU trumpet professor Charles Saenz at the Fifth International Trumpet Festival in Shenyang, China and the premiere of Gregory Merti's Concerto for Piano and Wind Symphony with the University of Minnesota. In addition, she has served as an adjudicator of the 1st Thailand International Mozart Competition in June, 2011. Born in Taipei, Taiwan, Ms. Liu holds a doctoral degree in performance from the Eastman School of Music and has been a faculty member at BGSU since September 2008.

Laura Melton, associate professor and coordinator of keyboard studies at BGSU, has been a prize winner in several major international competitions including the Mendelssohn Competition in Berlin, the New York Recital Division of the Joanna Hodges Competition and the National Symphony Orchestra's Young Artist Competition. Melton also reached the semi-finals of the Orleans International Competition in France, the Concorso International de Ejecucion Musical in Chile and the Clara Haskil Competition in Switzerland. Her orchestral appearances include the Freiburg Musikhochschulorchester in Germany, the San Francisco Chamber Players, the International Chamber Orchestra in California and the National Symphony Orchestra at the Kennedy Center in Washington, D.C. Her numerous appearances on radio and television include recordings for Südwestfunk Radio in Germany and appearances on National Public Radio's *Performance Today* in celebration of the birthday of composers John Corigliano and Samuel Adler. She recently released CDs of solo and chamber works of Adler and Sebastian Currier on Albany Records. Melton is an avid chamber musician and performs across the U.S. as a member of the Phoenix Piano Quartet. She has appeared in several national summer festivals including Ravinia, Aspen and Sarasota, as well as European festivals in Holland, Switzerland and Germany. She holds a bachelor's degree from the University of Maryland, where she was a student of Nelita True; a master's degree from the University of Southern California, under John Perry, and a doctorate from Rice University, where she was a graduate fellow and teaching assistant to John Perry. As a student of Robert Levin, she spent three years in Germany as a Fulbright Scholar, earning the solistendiplom while studying at the Staatliche Hochschule für Musik in Freiburg. A graduate of the Interlochen Arts Academy, Melton is currently a summer faculty member at the Interlochen Arts Camp.

Elizabeth Menard, assistant professor of music education at BGSU and director of the Music Plus program, teaches graduate music education courses such as the Psychology of Music and Current Issues in Music Education, as well as Music Methods for Elementary Education majors. Her research interests include the development of student musical ability and creativity through music composition, and assessment of creativity in the person, process, and product. Dr. Menard serves as the education advisor to the MACCM Institute for young composers.

Bruce Moss, professor of music education and director of band activities at BGSU since 1994, holds bachelor's and master's degrees from the University of Illinois. Prior to completing his doctorate in music education at Ohio State University, he served as chairman of the music department and director of bands at the York Community High School in Elmhurst, Ill., for 11 years. His many years of public school teaching were honored in 1986 when he served as co-conductor of the Chicago Symphony Orchestra, with Leonard Slatkin, in a special work featuring his high school students. University and high school ensembles under his direction have performed at both state and national conventions, as well as major high schools and universities throughout Canada and the United States. Moss is also a new music reviewer for *The Instrumentalist* magazine. Since 1980, he has been music director of the Wheaton Municipal Band in Illinois, a professional summer community ensemble that is regarded as one of the finest of its kind in the nation. This organization was featured in the WGBH-TV Public Broadcasting Service's *American Experience* documentary, "If You Knew Sousa." In addition, he organized and conducted a professional wind ensemble for the College

of DuPage and has taught courses at Elmhurst College, the University of Illinois, Ohio State University, the University of Iowa and VanderCook College of Music. He holds memberships in the American Bandmasters Association, College Band Directors National Association, the American School Band Directors Association, the National Band Association, the Ohio Music Educators Association, Music Educators National Conference and several professional music fraternities.

Guitarist Doug Neel has performed with many artists/ensembles/groups throughout Central and Northwest Ohio, including The Conspiracy Band, Yumbambé, Sharp Circle, Paul Brown's Science Gravy Orchestra, Central Ohio Brass Band, The Dominion Brass, the Scott Gwinnell Jazz Orchestra, the Student Loan, Soul Klitch'n, and the Broadway touring shows of *Hairspray*, *A Chorus Line*, and *Chicago*. Additionally, he has shared the stage with Jay Ashby, Elizabeth Von Trapp, Aretha Franklin, and continues to lead his own Trio/4tet on a variety of performances. Currently, Doug is the Director of commercial music studies at Tiffin University in addition to serving as the Instructor of jazz/contemporary guitar at the University of Findlay. He has also served on the faculty at Mt. Vernon Nazarene University, Terra Community College, and at BGSU. In addition to being a performing artist for Benedetto guitars, Douglas is also an Edwards Trombones Affiliated Artist, and continues to freelance throughout the region as a trombonist, 7-string guitarist, and bassist. He holds degrees from Capital University and BGSU.

Canadian flutist Conor Nelson gave his New York recital debut at Carnegie Hall's Weill Recital Hall and has appeared frequently as soloist and recitalist throughout the United States and abroad. Solo engagements include performances with the Minnesota Orchestra, the Toronto Symphony Orchestra, the Flint Symphony, and numerous other orchestras. Other recent highlights include performances at Carnegie Hall's Zankel Hall, the Kimmel Center in Philadelphia, and a recital last season at the Tokyo Opera City Hall which received numerous broadcasts on NHK Television. The only wind player to win the Grand Prize at the WAMSO Young Artist Competition, he also won first prize at the William C. Byrd Young Artist Competition. Dr. Nelson is currently the assistant professor of flute at BGSU. He previously taught at Oklahoma State University and has given master classes at over forty colleges and universities. He received degrees from the Manhattan School of Music, Yale University, and Stony Brook University where he was the winner of the school-wide concerto competitions at all three institutions. His principal teachers include Carol Wincenc, Ransom Wilson, Linda Chesis and Susan Hoeppepner. For more information, visit www.conornelson.com

Andrew Pelletier joined the BGSU brass faculty in 2004; Grammy Award-winning soloist and chamber musician regularly performing across the United States; principal horn, Michigan Opera Theatre (Detroit Opera House), Ann Arbor Symphony; first-prize winner of the 1997 and 2001 American Horn Competition and appeared as a soloist at the International Horn Society Annual Symposia in 1997, 2003, 2005 and featured in 2009, in demand for artistic residencies and clinics at universities and music schools; solo appearances in 22 U.S. States, England, Canada and Mexico, member of Southwest Chamber Music, with which he won a 2005 Grammy Award for Best Classical Record- (small ensemble category), has performed as principal horn for the Santa Barbara Symphony, Columbus Bach Ensemble, Ann Arbor Ballet Theatre, Michigan Symphonietta, Long Beach Camerata, Maine Chamber Ensemble and Portland (Maine) Ballet; regular performer with the Detroit and Toledo Symphonies, spent over seven years as an active freelance performer in Los Angeles and can be heard on film soundtracks for *Battle: Los Angeles*, *Your Highness*, *Lethal Weapon 4*, *The X-Men*, *Against the Ropes* and *Frequency*, as well as various television movies for Lifetime TV and the Sci-Fi Channel and still maintains numerous recording projects in Los Angeles; holds a bachelor's degree from the University of Southern Maine and a master's and doctorate from the University of Southern California; primary teachers are John Boden and James Decker and trumpeter Roy Poper; articles published for the International Horn Society, New York Brass Conference, Texas Bandmasters Association and the Norwegian Horn Society; has taught at the Portland (Maine) Conservatory of Music; University of Southern California and Moorpark College.

John Sampen, Distinguished Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 80 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970, he was a recitalist and certificate winner at the International Geneva Concours

in Switzerland. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premieres and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Rands, Shrude, Subotnick and Wuorinen. Sampen is a clinician for the Conn-Selmer and Vandoren companies and is past president of the North American Saxophone Alliance.

Pianist Robert Satterlee has developed a reputation as an accomplished and versatile solo recitalist and chamber musician. He plays regularly throughout the United States, delighting audiences with his incisive and imaginative performances. He has appeared on the Dame Myra Hess Memorial Concerts in Chicago, San Francisco's Old First Concert Series, the Schubert Club in St. Paul, Minnesota, the Quad Cities Mozart National Association national conventions, the Quad Cities Mozart Festival and many colleges and universities. In the summer of 2011 he played concerts at the new Romanian-American festival in Romania, the World Piano Conference in Serbia and at the Interlochen Arts Center in the United States. He recently was a featured performer at the Piano Plus Festival and the Corfu Festival in Greece and has also played concerts in China, Thailand, Sweden, Holland and Kenya. He has been heard in radio broadcasts throughout the United States, most notably on Minnesota Public Radio and WFMT in Chicago. Music of our time plays an important role in Satterlee's performing activity, and he has given premieres of several works. In June of 2004 he was invited to perform at the Music04 festival in Cincinnati, where he shared a program with the composer and pianist Frederic Rzewski. In 2006 he toured the US with a program of the composer's works, including a new piece specially written for the tour, and has recorded a CD of his works. Satterlee's most recent commissioning project centers around the American composer William Albright, a long time member of the faculty at the University of Michigan. Satterlee has commissioned his former students and colleagues to write solo piano works in Albright's memory, which he pairs with Albright's seminal work, the *Five Chromatic Dances*. Satterlee was appointed in the fall of 1998 to the BGSU piano faculty. He teaches at the Interlochen Arts Camp and the Saarburg International Music Festival in Germany during summers. He holds degrees in piano from Yale University, Peabody Conservatory, and the University of Missouri-Kansas City Conservatory of Music.

ACKNOWLEDGEMENTS

Festival Administration
Artistic Director: Jacqueline Leclair
Administrative Director/Program Editor: Kurt Doles

Mid-American Center for Contemporary Music

Director: Jacqueline Leclair
Coordinator of Operations: Kurt Doles
Electronic/Recording Engineer: Mark Bunce
Graduate Assistant: Jeff Weston

Administration

Dean, College of Musical Arts: Jeffrey Showell
Associate Dean: Per Broman
Coordinator of Graduate Studies: Robert Satterlee
Chair, Musicology, Composition and Theory: Gene Trantham
Chair, Music Education: Elaine Colprit
Chair, Music Performance Studies: William Mathis

Production

Director, Public Events: Susan Hoekstra
Technical Director: Keith W. Hofacker
Box Office Manager: Theresa Clickner
Director, Recording Services: Mark Bunce
Recording Services Manager: Chris Aftoora

Kevin Schempf is associate professor of clarinet at BGSU and solo clarinetist with the Pittsburgh New Music Ensemble. He appears regularly with the Toledo Symphony, and has recently performed with the Detroit Symphony Orchestra, Hong Kong Philharmonic, Ann Arbor Symphony, and the Fort Wayne Philharmonic. He has also recently appeared with TILT Dance Company in Hawaii, TEARnOMUSIC in Portland, CrossSound in Juneau, NOVA in Salt Lake City, Walla Walla Chamber Music Festival and with Brave New Works. CD recordings include the premiere recording of Stephen Albert's *Wind Canticle* with the Bowling Green Philharmonia, *Appalachian Spring* with the Nashville Chamber Orchestra, *Drunken Moon/Night Music* and *against the emptiness* with the Pittsburgh New Music Ensemble and *The Toledo Clarinets* with members of the Toledo Symphony Orchestra.

As an active soloist and chamber musician, Isabelle Huang Streng is best known with her expressive and lyrical marimba playing. Her highlight of the past years including the percussion workshop with the Composer Fellowship Program of the Los Angeles Philharmonic, the premier of *Isabelle Dances* by Steven Stucky at the 31st Annual New Music Festival at BGSU, and premier of works by Mikel Kuehn, Catherine Likhuta, and Huan-Wei Lu. Izzy is now a candidate for DMA in contemporary music in BGSU and studying with Dr. Roger Schupp and is also an adjunct percussion instructor at BGSU for 2011-2012. Prior to her study at BGSU, she studied with Gordon Stout at Ithaca College for her M.M. and studied with members of Ju Percussion Group in Taiwan for her B.M.

PLEASE JOIN US AGAIN NEXT YEAR

BOWLING GREEN NEW MUSIC FESTIVAL 2012

OCTOBER 17 – 20

FEATURING GUEST COMPOSER

JOHN LUTHER ADAMS

MACCM@25

1987-2012

Special Thanks to:
Ammar Mufleh and the Clazel Theatre staff
David Saygers and the faculty and staff of the Toledo School for the Arts

David Bixler and the Department of Jazz Studies
Elaine Colprit and the Department of Music Education
C. R. Kasprzyk

The Color Field Ensemble
Praecepta
Elainie Lillios, Jon Fielder and Carter Rice
Christopher Dietz
Rob Deemer
Marilyn Shrude
John Sampen
Kevin Schempf
Roger Schupp and the BGSU Percussion Studio
Charles Saenz
Kim Jacobs, Bowen-Thompson Student Union
Peter Robles

A Collaborative Project of:
The Mid-American Center for Contemporary Music
The College of Musical Arts

With Support From:
The National Endowment for the Arts
The Amphion Foundation