

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 35TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

OCTOBER 15-18, 2014 - COLLEGE OF MUSICAL ARTS
BOWLING GREEN STATE UNIVERSITY

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THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

THE 35TH ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL OCTOBER 15-18, 2014

SCHEDULE OF EVENTS

Wednesday, October 15

6 p.m., Willard Wankelman Gallery, School of Art

Exhibition and Performance:

"Sound/Sculpture," works by Nathalie Miebach and Harry Bertoia, with performances by Gamelan Kusuma Sari and the Combustible Arts Ensemble. Artist talks begin at 6, performances at 7. Exhibition runs September 9 through October 18.

Thursday, October 16

1 p.m., Bryan Recital Hall

Composer Talk: Paul Dresher

3 p.m., Bryan Recital Hall

Concert: music by Lou Harrison, Elliott Schwartz, William Dougherty, Pablo Chin, Jenni Brandon and Steven Snowden

7:30 p.m., Koblacker Hall

Concert: works by Paul Dresher, Morgan Krauss, Reiko Fueing, Libby Larsen, Christopher Dietz and Tetsuya Yamamoto

9:30 p.m., Clazet Theatre

Concert: music by Paul Dresher, Robert Erickson, Amy Beth Kirsten, James Romig and Ian Dicke

Friday, October 17

10:30 a.m., Bryan Recital Hall

Concert: music by Paul Dresher, Ashley Fu-Tsun Wang, Christopher Chandler, Elaine Lillios and Mikel Kuehn

2:30 p.m., Bryan Recital Hall

Concert: works by Nathan J. Stumpfif, Garth Knox, James Romig, Sebastian Currier and Gregory Merti

4:30 p.m., Bryan Recital Hall

Talk: Jeffrey Nytch, "The Entrepreneurial Symphony."

8 p.m., Koblacker Hall

Concert: Paul Dresher Double Duo; works by Paul Dresher, John Cage and Martin Bresnick

Saturday, October 18

10:30 a.m., Conrad Choral Room, Wolfe Center

Young Composers' Concert: Music by students from the Toledo School for the Arts and winners of the 2014 BGSU Young Composers Competition.

2:30 p.m., Bryan Recital Hall

Concert: music by HyeKyung Lee, Takuma Itoh, Matthew Harder, Christopher Biggs and Jeffrey Nytch

8 p.m., Koblacker Hall (\$)

Concert: Orchestral and wind ensemble works by Marilyn Shrude, Paul Dresher, Hong-Da Chin and Kevin Walczyk

Locations:

The Moore Musical Arts Center houses Bryan Recital Hall and Koblacker Hall.

The Willard Wankelman Gallery is located in the School of Art building, south of the Wolfe Center and east of the Library.

The Conrad Choral Room is located in the Wolfe Center for the Arts.

The Clazet 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 Saturday concert can be purchased at www.bgsu.edu/arts.

Online tickets will be available up to midnight the night before the concert. To purchase tickets in person or by phone, please call 419-372-8171 or visit the Arts Box Office, located in the Wolfe Center for the Arts, Monday-Friday, noon-5 p.m. The College of Musical Arts Box Office will be open two hours prior to the performance.

The Festival schedule is subject to change.

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PAUL DRESHER

Composer Talk: 10/16 - Bryan Recital Hall - 1 p.m.



Paul Dresher is an internationally active composer noted for his ability to integrate diverse musical influences into his own coherent and unique personal style. He pursues many forms of musical expression including experimental opera / music theater, chamber and orchestral composition, live instrumental electro-acoustic music, musical instrument invention, and scores for theater and dance. A recipient of a Guggenheim Fellowship for 2006-07, he has received commissions from the Library of Congress, Saint Paul Chamber Orchestra, Spoleto Festival USA, the Kronos Quartet, the San Francisco Symphony, California EAR Unit, Zeitgeist, San Francisco Ballet, Walker Arts Center, Seattle Chamber Players, Present Music, the Berkeley Symphony Orchestra and Chamber Music America. He has performed or had his works performed throughout the world at venues including the New York Philharmonic, Los Angeles Philharmonic, Alice Tully Hall, the Festival d'Automne in Paris, the Brooklyn Academy of Music's Next Wave Festival, and the Minnesota Opera.

Dresher's most recent project was his *Concerto for Quadrachord & Orchestra* – a three-movement work for the Berkeley Symphony Orchestra and featuring the Quadrachord, one of his large-scale invented instruments. The premiere was conducted by Joana Carneiro in October 2012 and the work was reprised by the La Jolla Symphony under Steven Schick in March, 2013.

Other recent projects have included *Schick Machine*, a music theater work from 2009 created in collaboration with writer/director Rinde Eckert and percussionist Steven Schick that toured to Hong Kong in 2012 and continues to tour in the United States. In 2008, the San Francisco Ballet premiered Dresher's orchestral score for *Thread*, his collaboration with choreographer Margaret Jenkins. Dresher's chamber opera *The Tyrant* premiered at Opera Cleveland in 2006 and has now been produced a dozen cities, including two productions in Europe.

Upcoming projects include a duo for the Bang On A Can cellist Ashley Bathgate and pianist Lisa Moore, the score for the Margaret Jenkins Dance Company's *Times Bones* – in celebration of their 40th anniversary and a new work with choreographer Brenda Way and ODC Dance.

Born in Los Angeles in 1951, Dresher received his B.A. in Music from U.C. Berkeley and his M.A. in Composition from U.C. San Diego where he studied with Robert Erickson, Roger Reynolds, Pauline Oliveros, and Bernard Rands. He also studied intonation and instrument building with Lou Harrison. He has had a longtime interest in the music of Asia and Africa, studying Ghanaian drumming with C.K. and Kobla Ladzekpo, Hindustani classical music with Nikhil Banerjee as well as Balinese and Javanese music. Recordings of his works are available on the Lovely Music, New World (with Ned Rohenberg), CRI, Music and Arts, 0.0. Discs, BMG/Catalyst, MinMax, Starkland, and New Albion labels.

FEATURED ARTISTS

NATHALIE MIEBACH AND HARRY BERTOIA

Nathalie Miebach is a Boston-based sculptor who translates weather data into woven sculpture and musical scores. She holds a Bachelor of Arts in Political Science from Oberlin College, and both a Master of Art Education and Master of Fine Arts from Massachusetts College of Art, MA. She is the recipient of numerous awards and residencies, including a Pollock-Krasner Award, a TED Global Fellowship, the Massachusetts Cultural Council Fellowship, Blanche E. Colman Award, the International Sculpture Outstanding Student Award, a LEF grant, two-year fellowship at the Fine Arts Work Center, a Bemis Center for Contemporary Arts Residency, and the Berwick Research Institute Residency. Her work has been shown in the United States, the United Kingdom and Australia. Her sculptures have been reviewed by many national and international publications, spanning fine arts, design, technology and science audiences, including *Art in America*, *Art News*, *Sculpture*, *The New York Times*, *Form*, *Wired* – UK and *American Craft Magazine*. www.nathaliemiebach.com



Harry Bertoia (1915-1978) expressed his vision as a jeweler, printmaker, furniture designer, sculptor, and philosopher. Bertoia designed Bauhaus chairs, crafted over 50 public sculpture commissions, etched hundreds of mono-prints, and created thousands of art pieces. Bertoia pushed the wave of modern art toward an expansive sea of exploration in visual, auditory and tactile art. From delicate jewelry to massive fountains, from an asymmetrical chaise lounge to petite children's chairs, from detailed graphics to thunderous gongs; this artist took inspiration from nature and transformed it into inspiring experiential pieces.

QUEST ENSEMBLE

PAUL DRESHER ENSEMBLE: DOUBLE DUO

Classically based and inventively performed, *Double Duo* combines traditional chamber instruments, performed by Bang on a Can All Stars founding member Lisa Moore on piano, and long-time collaborator Karen Bentley Pollick on violin, together with a pair of newly invented instruments: a Marimba Lumina played by percussionist Joel Davel and a Quadrachord, a 14-foot long guitar-like stringed instrument invented by Dresher that is plucked, bowed, hammered and strummed. Their concerts, performed on both "old" and new instruments, result in a wholly unique live performance experience that is both visual and aural.

Described as "brilliant and searching ... beautiful and impassioned ... lustrous at the keyboard" by *The New York Times*, pianist Lisa Moore's playing combines music, theatre and expressive emotional power—whether in the delivery of the simplest song, a solo recital or a fiendish chamber score. From 1992 to 2008, she was the founding pianist for the Bang On A Can All-Stars—the New York-based electro-acoustic sextet and winner of Musical America's 2005 Ensemble of the Year Award. Passionately dedicated to the music of our time as well as the great musical canon, she has collaborated with composers such as Elliot Carter, John Adams, Iannis Xenakis, Meredith Monk, Phillip Glass, Gerard Brophy, Julian Day, Elena Kats-Chernin, Thurston Moore, Martin Bresnick, Kate Moore, Steve Reich and Ornette Coleman.

Percussionist Joel Davel has toured and recorded with new music and jazz groups performing original music and premieres by today's leading composers. He has also composed for and appeared as an onstage accompanist for several theater and dance companies both as soloist and most recently in duos with composer and instrument-builder Paul Dresher. His primary interests are in non-traditional instruments, interdisciplinary work, and performing original contemporary music both written and improvised. Davel is noted for his solo electronic performances. Davel has made frequent appearances as a solo electronic percussionist at the San Jose Tech Museum of Innovation as well as at other events such as the Other Minds Film Festival, at the Experience Museum in Seattle, and on tour in Russia. As a technician, Davel has worked since 1993 with Don Buchla to build and design innovative electronic music instruments. Davel was involved in almost every aspect in the creation of the Marimba Lumina, an instrument that emulates and extends the vocabulary of conventional mallet instruments.

Karen Bentley Pollick has performed as violinist with Paul Dresher's Electro-Acoustic Ensemble since 1999 and performs a wide range of solo repertoire and styles on violin, viola, piano and Norwegian hardangerfele. A native of Palo Alto, California, she studied with Camilla Wicks in San Francisco and with Yuval Yaron, Josef Gingold and Rostislav Dubinsky at Indiana University where she received both Bachelors and Masters of Music Degrees in Violin Performance. She has several recordings of original music, including *Electric Diamond*, *Koncerto* and *Succubus* and *Ariel View*, for which she has received three music awards from Just Plain Folks, including Best Instrumental Album and Best Song. On her own record label Ariel Ventures she has produced *Dancing Suite to Suite*, *<amberwood>*, and *Homage to Fiddlers*. She filmed Dan Tepler's *Solo Blues for Violin and Piano* in Shoal Creek, Alabama, in June 2009. She has appeared as soloist with Redwood Symphony in the world premiere of Swedish composer Ole Saxé's *Dance Suite for Violin and Orchestra*, the Alabama Symphony, and orchestras in Panama, Russia, Alaska, New York and California. With Australian pianist Lisa Moore, Pollick formed the duo Prophet Birds in spring 2009. Pollick performs on a violin made by Jean Baptiste Vuillaume in 1860 and a viola made in 1987 by William Whedbee.

FESTIVAL EVENTS

WEDNESDAY OCTOBER 15

6 PM, WILLARD WANKELMAN GALLERY

"SOUND/SCULPTURE"

Works by Nathalie Miebach and Harry Bertoia, and Gamelan Kusuma Sari

Talks by Nathalie Miebach and Celia Bertoia begin at 6 p.m., followed by performances by the Combustible Arts Ensemble and Gamelan Kusuma Sari at 7 p.m. Q&A to follow.

Hurricane Noel (2010).....Nathalie Miebach (realization by C.R. Kasprzyk)

Combustible Arts Ensemble, Tom Rosenkranz and Rob Wallace, directors

A Round for JaFran Jones (1991).....Lou Harrison (arr. JaFran Jones/Kurt Doles)

Kusuma Sari Balinese Gamelan Ensemble, Kurt Doles, director

THURSDAY, OCTOBER 16

3 PM, BRYAN RECITAL HALL

Music for Remy (1998).....**Lou Harrison**

Nermis Mieses, oboe - Roger Schupp, percussion

Quartet for Horns (2014).....**Elliott Schwartz**

Andrew Pelletier, Garrett Krohn, Tony Cleeton and Lucas Dickow, horn

Inside the Shell (2014).....**Pablo Chin**

Jacqueline Berndt, flute

Megadont (2012).....**William Dougherty**

Gavin Goodwin, Chris Murphy, and Nick Zoulek, baritone saxophone

Colored Stones (2014, world premiere).....**Jenni Brandon**

Susan Nelson, bassoon

Winner of the 2014 *The Bassoon Chamber Music Composition Competition (BCMCC)*

Take This Hammer (2010).....**Steven Snowden**

Joseph Ready and Mark Simmons, euphonium
David Saltzman and Aaron Hynds, tuba

Lou Harrison (1917-2003) established himself as one of the most original American composers of the 20th century. As Mr. Harrison liked to point out, American composers must often do other things to support themselves. Among these he had been a record salesman, an animal nurse, a journalist, a forestry firefighter, and dance accompanist. He was a poet, painter, calligrapher, and typeface designer in addition to being a composer. He has helped to introduce the Indonesian gamelan to the United States and, with William Colvig, constructed two large gamelan ensembles now in use at Harvard University and Mills College. Ned Rorem has said, "Lou Harrison's compositions demonstrate a variety of means and techniques. In general he is a melodist. Rhythm has a significant place in his work, too. Harmony is unimportant, although tonality is. He is one of the first American composers to successfully create a workable marriage between Eastern and Western forms."



Jenni Brandon (b. 1977) is an award-winning composer whose music has been commissioned and performed around the world, including Zankel Hall in Carnegie Hall. Ensembles that have performed or recorded her works include the Musical Arts Quintet, Yale Glee Club, The Singers-Minnesota Choral Artists, UT Arlington Wind Symphony, Geora Winds, Young New Yorkers Chorus, Vox Femina, Sundance Trio, and Voices of Ascension. Recordings of her music appear on the Delos, Albany, Centaur, and Longhorn labels, and her CD Songs of California: Music for Winds and Piano was nominated for the 10th Independent Music Awards. She is the recipient of the 2012 American Prize for Choral Composition, the 2014 winner of the Women Composers Festival of Hartford International Composition Competition, and the 2008 Sorel Medallion. Boosey & Hawkes, Santa Barbara Music Publishing, Graphite Publishing, TrevCo Music Publishing, Imagine Music Publishing, and Jenni Brandon Music all publish her music. Also active as a conductor and mezzo-soprano, Jenni often makes guest appearances with ensembles to conduct and sing. Jenni received her B.M. Composition from West Chester University, M.M. Composition from UT Austin and graduate work at the University of Southern California. www.jenni-brandon.com.

The music of **Pablo Chin** (b. 1962), a Costa Rican composer based in Chicago, engages with self-designed methods that aid in generating sophisticated polyphony, and that reveal unforeseen musical trajectories. These methods derive from the composer's concerns with the role of calculation and intuition in his work. Recent works draw inspiration from the narratives of film and literature, phonetic structures in text, and the exploration of iconic Latin rhythms and metrical spaces. His music has been performed in South, Central and North America, in Israel and in Europe. He earned a doctoral degree in composition at Northwestern University, where he studied with Jay Alan Yim, Aaron Cassidy and Hans Thomalla. Currently Chin is instructor of theory, aural skills and composition at Saint Xavier University, and is co-founder and artistic director of the Fonema Consort.



Composer **William Dougherty** has had his works performed and workshopped internationally by leading ensembles including the New York Philharmonic, Orchestre National de Lorraine, the BBC Singers, the London Chorus, the Lontano Ensemble, and the Ligeti String Quartet. His music has been broadcast on BBC Radio 3 and the Financial Times podcast 'FT Science.' Dougherty has received recognitions and awards from the BMI Student Composer Awards, the PRS for Music Society, Sound and Music, the King James Bible Trust, the American Composers Forum, the Philadelphia Orchestra Association, Le Conservatoire Americain de Fontainebleau, the Institute for European Studies (Vienna), and the UK Foreign Aid and Commonwealth Office. William earned his B.M. degree in composition summa cum laude from Temple University's Boyer College of Music and Dance in 2010. As a Marshall Scholar, William earned his M.Mus in composition with distinction from the Royal College of Music, London in 2012 working with Mark-Anthony Turnage and Kenneth Hesketh. That same year, William pursued Ergänzungsstudium (complementary studies) with Georg Friedrich Haas at the Musik Akademie der Stadt Basel in Switzerland. In the fall of 2014, William will continue his studies as a doctoral student at Columbia University in New York.



Steven Snowden creates music for a diverse array of settings including theater, dance, film, multimedia installations, and the concert stage. He has focused much of his recent work on interdisciplinary collaboration and remains active as a performer in both acoustic and electronic music. Raised in rural Southwest Missouri, Snowden began composition studies in 2002, received his MM in composition at the University of Colorado and DMA at the University of Texas at Austin. He is a co-founder/director of the Fast Forward Austin new music organization and his works have been performed by many ensembles at numerous festivals and concert series across five continents. He has recently received awards and fellowships from the Aspen Music Festival, New Music USA, the Austin Critics' Table, Copland House, ISCM World Music Days, Future Places Portugal, MACRO, IC Hong Kong, The Mizzou New Music International Composers Festival, The National Endowment for the Arts, and the ASCAP Morton Gould Awards among others. He was also the recipient of a 2012-13 Fulbright Grant to Portugal where he researched the augmentation of interactive motion tracking systems for use in large-scale interdisciplinary collaborations. He is currently a visiting professor and composer in residence at the Hong Kong University of Science and Technology.

THURSDAY, OCTOBER 16

7:30 PM, KOBACKER HALL

Look! Be: leap (2014, world premiere).....**Libby Larsen**

BGSU Women's Chorus
Sandra Frey Stegman, conductor

"...werden wir klar werden..." (2013, world premiere).....**Reiko Fueting**

BGSU New Music Ensemble
Liz Pearce, soprano
J.J. Pearce, conductor

Cross Stitch (2011).....**Tetsuya Yamamoto**

Dustin Baer, soprano saxophone
Garrett Tanner and Chris Murphy, alto saxophone
Yi-Chia Du and Gavin Goodwin, tenor saxophone
Nick Zoulek, baritone saxophone
Evan Meccarello, conductor

We Only Speak of Other Things (2013).....**Morgan Krauss**

New Music Ensemble
Brady Meyer, conductor

To a Solitary Disciple (2011).....**Christopher Dietz**

New Music Ensemble
Liz Pearce, soprano
Christopher Dietz, conductor

Channels Passing (1981).....**Paul Dresher**

New Music Ensemble
J.J. Pearce, conductor



Morgan Krauss (b. 1985) is a composer currently living in Chicago. She received her Bachelor of Music in Composition at Columbia College Chicago in the winter of 2012. She is now continuing her studies in Music Composition as a Doctoral student at Northwestern University. Krauss' ambitions in her works are to produce tactile explorations based on ones physical awareness and elements of allurement. Her music is focused on the latent instability of seemingly fixed gestures where the interaction between performer and the score creates yet a third entity, often guided by improvisation and the clashing of emotional opposites. Her recent accomplishments are as follows: The New Music USA Grant, soundSCAPE Festival, first prize at the 2013 Orkest de ereprijs YCM competition, the Young Composers Workshop in Curitiba, Brazil, along with performances at Caudeamus Muziekweek, Darmstadt, Festival of the Lakes, Color Field Festival, and NUNCI! Festival. Krauss' collaborations include: French contemporary vocal ensemble Voix de Stras, loadbang ensemble, ensemble cross, art, Ensemble Recherche, Myotis Kollektiv, International Contemporary Ensemble, Spektral Quartet, Ensemble Dal Niente, Ensemble 61, Quince Contemporary Vocal Ensemble, Fonema Consort, Chicago Composers Orchestra, Volta Collective, flutist Shanna Gutierrez, percussionist Jonathan Hepfer, soprano Amanda DeBoer Bartlett, guitarist Jesse Langen, soprano Carrie Shaw, clarinetist Alejandro Acierro, Bearthoven trio and the Aurea Silva Trio.



During the previous 5 years, compositions by Christopher Dietz have been premiered in London, Auville (France), Montreal, Ottawa, New York, Los Angeles, Washington, Houston, Phoenix and Ann Arbor, among others. His works have been performed by numerous contemporary ensembles including Alarm Will Sound, The Orchestra of the League of Composers, The East Coast Contemporary Ensemble, The Chicago Ensemble, Trio Kavak, as well as traditional ensembles such as L'Orchestre de la Francophonie, The Beau Soir Trio, The Orange County Symphony and The Toledo Symphony. Christopher's music appears on Navona and Cambria Records. A new album by flutist Conor Nelson featuring Christopher's *Kinderpspiel* will be released in October 2014 on New Focus Recordings. Christopher holds a Ph.D. in Composition and Theory from the University of Michigan as well as degrees from the Manhattan School of Music and the University of Wisconsin. He has been on the faculty at Hillsdale College and the Oberlin Conservatory. Christopher is currently an assistant professor at Bowling Green State University in Ohio where he teaches composition and directs the new music ensemble.

Tetsuya Yamamoto was born in 1989 in Nagano, Japan and lives in Tokyo. He has studied composition with Motoharu Kawashima and Michio Kitazume at Kunitachi College of Music, and received master's degree. His work has mainly in contemporary music and he has also composed for wind band. In March 2011, *Gobyu (Logical Fallacy)* was selected for invitation piece at the "Festival 5 Giornate" in Milan. In November 2012, Cocoon was published by Foster Music. In September 2013, he joined The Takefu International Composition Workshop, where he studied with Francesco Filidei. In December 2013, he received honorable mention in the 7th JFC Composers Award for *Arabesque in Dual Nature*, for slide whistle and string quartet, in performance of which his slide whistle performance was also praised. He received several awards: Representation from Japan at the 31st ACL Festival & Conference in Singapore Young Composers Competition (2013), Finalist in the 9th Thailand International Composers Competition (2013), The JSCM Newcomers Award (2010), and 1st Prize at the 8th Hiroaki Cherry Garden Composition Competition" (2010). www.tetsuyayamamoto.net



Libby Larsen (b. 1950) is one of America's most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal and chamber music to massive orchestral works and over 15 operas. Grammy award-winning and widely recorded, including over 50 CD's of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertoire. As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony, and the Colorado Symphony.

Reiko Fueting was born in 1970 in Königs Wusterhausen of the German Democratic Republic. He studied composition and piano at the Dresden Conservatory (Germany), Rice University, Manhattan School of Music, and Seoul National University (South Korea). Some of his most influential teachers have been Jörg Herchet and Nils Vigeland (composition), and Winfried Apel (piano). Reiko Fueting has received numerous prizes, awards, scholarships, grants, and commissions. In addition to being a composer, he is an avid performer who has appeared in Europe, Asia, and the United States. Since 2000, Reiko Fueting has been teaching composition and theory at the Manhattan School of Music, where he serves as the chair of theory department. He has also taught vocal accompanying at the Conservatory of Music and Theater in Rostock, Germany, and appeared as guest faculty and lecturer at universities and conservatories in China, Colombia, Germany, Russia, South Korea, and the United States. More information about Reiko Fueting can be found at www.reiko-fueting.de



BGSU WOMENS CHORUS

Sandra Frey Stegman, director

Soprano 1
Christine Arnold
Autum Cochran-Jordan
Faith Dreisbach
Emily Gell
Sydney Kemme
Mackenzie Kightlinger
Neesha Nainee
Abby Paskvan
Ashley Shanks

Soprano 2
Justine Beard
Kayla Belknap
Eleanor Clark
Leighton Fox
Michaela Hicks

Lauren Holleman
Natalie Hugan
Ilana Milberg
Chelsey Smith
Malorie Spencer
Charletta Stewart
Sara Utley
Gabrielle Virostko

Alto 1
Kelly Cholewa
Meg Hollobaugh
Abigail Kruse
Samantha Martin
Nichole McCrory
Kelly McCullough
Carissa Miglin
Alison Saltzman
Allison Rees

Alto 2
Bridget Allen
Sarah Bertsch
Christel Ciolino

Sarah Cook
Kersten Davis
Erica Day
Meryl Fowler
Jillian Ledwedge
Alicia Millspaugh
Nova Olson
Mary-Kate Ritchey
Te'wana Smiley

THURSDAY, OCTOBER 16

9:30 PM, GLAZEL THEATRE

Dark Blue Circumstance (1982-7).....**Paul Dresher**

Paul Dresher, electric guitar

The Frame Problem (2003).....**James Romig**

David Nelson, Billy Sheak and Ryan Williams, marimba

(speak to me) (2010).....**Amy Beth Kirsten**

Michiko Saiki, piano and voice

Straphanger (2012).....**Ian Dicke**

Matthew Younglove, tenor saxophone
Nick Zoulek, baritone saxophone

Let Down (1997, arr. C. O'Riley 2003).....**Radiohead**

Cole Burger, piano

Pacific Sirens (1969).....**Robert Erickson**

Hong-Da Chin, flute

Gunnar Owen Hirthe, Andrew Kier and Derek Emech, bass clarinet
Zeca Lacerda, David Nelson, Billy Sheak and Ryan Williams, percussion
Stephanie Titus, Jeff Manchur, Zach Nyce and Michiko Saiki, keyboard
Kalindi Bellach, viola
Aaron Hynds, tuba



James Romig endeavors to create music that reflects the intricate complexity of the natural world, where fundamental structures exert influence on both small-scale iteration and large-scale design, obscuring boundaries between form and content. His music has been performed in 49 states and 31 countries. Guest-composer visits include Northwestern University, University of Illinois, University at Buffalo, the Cincinnati Conservatory, the Juilliard, Eastman, and the American Academy in Rome. Residencies include Petrified Forest National Park, Grand Canyon National Park, and Copland House. He holds degrees from Rutgers University (PhD, studying with Charles Wuorinen and Milton Babbitt) and the University of Iowa (MM, BM). He has been on faculty at Western Illinois University since 2002.

BGSU NEW MUSIC ENSEMBLE

Christopher Dietz, director

Flute/alto flute Jayde Weide +* Jory King *	Trumpet Marcus Flores +*^	Bass Guitar Christopher Dietz *
Octavian Moldovean *	Trombone Josh Cebrull +*^	Violin Evan Meccarello +^ Megan Sullivan ^
Oboe Daniel Holland +^	Tuba Aaron Hynds *	Viola Maria Rusu ^
Clarinet Andrew Kier +*^~	Piano Emily Custer *	Cello Josh Williams +^
Bassoon Alex Meaux ^	Electric Guitar Zach Nyce ~ Michiko Saiki ^	Bass Andrew Binder ~
Saxophone Dustin Baer *	Percussion Andrew Bosomworth *^	Vocalists Paul Rosenberg ^
Gavin Goodwin *	Electric Guitar Mark Cook ~	Jennifer Meister *
Nick Zoulek *~	Horn Sam McKnight *	Liz Pearce * ^~
Julia Brooks *^		Michiko Saiki *

+ Dresher, Channels Passing
* Krauss, We Only Speak of Other Things
^ Fueting, werden klar werden
~ Dietz, To a Solitary Disciple



Amy Beth Kirsten received a 2011 Guggenheim Fellowship and Levy Supplemental Stipend for music composition. She was recently a finalist for the Rome Prize, received a Rockefeller Foundation Artist Fellowship, and was named a 2011 Artist Fellow from the Connecticut Commission on Culture & Tourism.

Summer composition fellowships include those from Norfolk New Music Workshop, Bang on a Can, Mizzou New Music Festival, Music10, 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. Recent performances include those by Dark in the Song, Vicki Ray, Alarm Will Sound, Eighth Blackbird, Tim Munro, American Composers Orchestra—16th Annual Underwood Reading, l'Orchestre de la francophonie canadienne, Harbor Opera Company, San Francisco Cabaret Opera, Missouri Verses and Voices, and the award-winning choir Volti. Raised in the suburbs of Kansas City and Chicago, Ms. Kirsten received degrees from Benedictine University (B.A.), the Chicago College of Performing Arts at Roosevelt University (M.M.), and from Peabody Conservatory (D.M.A.). She has taught on the faculties of Peabody Conservatory, Towson University, Wesleyan University, and the University of Connecticut. Currently a freelance composer, she lives and works in New Haven, Connecticut.

Robert Erickson (1917-1997), although not a native Californian, was a formidable guiding spirit as composer and teacher, nurturing the distinctiveness of West Coast music and acting as a mentor for a whole generation of California-trained composers. Erickson's education included composition studies with Ernst Krenek, after which he taught in St. Paul, Minnesota. In the early 1950s he moved to the San Francisco area, teaching at San Francisco State University, the University of California at Berkeley, and the San Francisco Conservatory, and working as Music Director of the innovative KPFA-FM radio station in Berkeley. In 1967 he accepted a professorship at the recently-formed music department of the University of California at San Diego, and became a crucial figure in its ascent to leadership in composition and new music performance. Among his students from his various positions are Pauline Oliveros, Bun-Chung Lam, Terry Riley, and Loren Rush. Many of his ideas are found in his seminal book *The Structure of Music* (1955) and *Sound Structure in Music*, an exploration of the syntax of musical language (1975). In the 1980s, thanks to increased performances and recordings by leading ensembles, his national reputation began to grow, but many of his works are still seldom heard.



Ian Dicke (b. 1982) is a composer inspired by social-political culture and interactive technology. Praised for his "refreshingly well-structured" (*Faust of Music*) and "uncommonly memorable" (*Sequenza 21*) catalogue of works, Dicke currently serves as an Assistant Professor of Digital Composition at the University of California, Riverside. His music has been commissioned and performed by ensembles and festivals around the world, including the New World Symphony, Alarm Will Sound, the Cabrillo Festival Orchestra, ISCM World New Music Days, and the Atlantic Coast Center Band Director's Association. He has received grants, awards, and recognition from the Fulbright Program, San Francisco Conservatory of Music, New Music USA, New York Youth Symphony, ASCAP, and BMI, among others. In addition to his creative activities as a composer Dicke is also the founder and curator of the Outpost Concert Series in Riverside, CA and co-directs Fast Forward Austin, a music festival held annually in Austin, TX. For more information on works in progress, upcoming performances, commissioning, and score rentals, please visit www.iandicke.com.

FRIDAY, OCTOBER 17

10:30 AM, BRYAN RECITAL HALL

- Tag* (2006)..... **Mikel Kuehn**
 Octavian Moldovean and Eun Hae Oh, flute
- A thing of dream and mist* (2011)..... **Christopher Chandler**
 John Sampen, soprano saxophone
- Antares Falling* (2012)..... **Ashley Fu-Tsun Wang**
 Octavian Moldovean, flute and piccolo
 Zach Nyce, piano
- Blue Diamonds* (1995)..... **Paul Dresher**
 Solungga Fang-Tzu Liu, piano
- Among Fireflies* (2010)..... **Elainie Lillios**
 Lindsey Goodman, flute



Ashley Fu-Tsun Wang is a Taiwanese composer whose work draws on her eclectic musical palette, ranging from Western and non-Western classics to jazz and pop. She seeks to capture the transience of momentary beauty and individual identity through the juxtaposition of musical oppositions, revealing complexity within simplicity. Ms. Wang's music has been performed across North America, Europe, and Asia at venues including Carnegie Hall, Atlantic Center for the Arts, Aspen Music Festival, MASS MoCA, Herz Jesu-Kirche, and Hong Kong Arts Centre. She has collaborated with performers such as Le Nouvel Ensemble Moderne, Brooklyn Rider String Quartet, MIVOS Quartet, conductors David Gilbert, Brad Lubman, Paul Chiang, and visual artists Alice Grassi and Takeshi Moro. Recent honors include the Theodore Presser Award, Yvar Mikhashoff Trust for New Music competition, 15th Annual Piano Commission Award, and the Eastman School of Music.



Elaine Lillios's music reflects her fascination with listening, sound, space, time, immersion and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live interactive electronics, collaborative experimental audio/visual animations, and installations. Recent awards include a 2013-14 Fulbright Scholar appointment in Thessaloniki, Greece, First Prize in the 2009 Concours International de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxotronics" Competition and Second Prize in the 2014 Destellos International Electroacoustic Competition. Her music has also been recognized/awarded by the Concurso Internacional de Música Electroacústica de São Paulo, Concorso Internazionale Russolo, Pierre Schaeffer Competition, and La Muse en Circuit. She has received grants/commissions from INA/GRM, Réseaux, International Computer Music Association, La Muse en Circuit, NAISA, ASCAP/SEAMUS, LSU's Center for Computation and Technology, Sonic Arts Research Centre, Ohio Arts Council, and National Foundation for the Advancement of the Arts. She has been a special guest at the Groupe de Recherche Musicales, Rien à Voir, festival, l'espace du son, June in Buffalo, and at other locations in the US and abroad. Elaine's acoustic music is available on Entre Espaces, produced by Empreintes DIGITales. Other pieces appear on Centaur, MSR Classics, StudioPANaroma, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. elillios.com

The music of American composer **Mikel Kuehn** (b. 1967) has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP (Student Composer Awards), the Barlow Endowment, BMI (Student Composer Award), the Banff Centre, the Chicago Symphony Orchestra (First Hearing Prizes), Composers, Inc. (Lee Eitelson Award), the Copland House (Copland Award), Eastman (Howard Hanson and McCurdy Prizes), the League of Composers/ISCM, the MacDowell Colony, the Salvatore Martirano Memorial Composition Competition (honorable mention), the Ohio Arts Council (Individual Excellence Awards), the Luigi Russolo Competition (finalist), and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. In March of 2013, six of his works were featured at the Vienna Saxfest held at Konservatorium Wien Privatuniversität.

Professor of Composition at Bowling Green State University, Kuehn was director of the Mid-American Center for Contemporary Music, the annual New Music Festival and the Music at the Forefront concert series from 2007 through 2010. He holds degrees from the Eastman School of Music and the University of North Texas. Kuehn is currently working on a solo CD for the New Focus label; other recordings of his works are available on ACA Digital, Centaur, Erol, ICMA, and MSR Classics.

FRIDAY, OCTOBER 17

2:30 PM, BRYAN RECITAL HALL

- Stitches* (2007)..... **Nathan J. Stumpff**
 Andrew Favorito and Alex Meaux, bassoon
- The Way Things Are* (2013, world premiere)..... **Gregory Merti**
 Conor Nelson, flute
 Solungga Fang-Tzu Liu, piano
- The Line Begins to Blur* (2014, world premiere)..... **James Romig**
 Zeca Lacerda, vibraphone
 Ashlee Mack, piano
- Jonah and the Whale* (1996)..... **Garth Knox**
 Kalindi Bellach, viola
 Aaron Hynds, tuba
- Verge* (1997)..... **Sebastian Currier**
 Atom Rim Trio:
 Kevin Schempf, clarinet
 Stanhon Mikhalu, viola



Nathan J. Stumpff (b.1978) is a musician, builder and solar energy professional originally from Maine. Nathan holds degrees from The Manhattan School of Music and Brown University and was a Fulbright Scholar at Listaháskóli Islands (Iceland Academy of the Arts.) He has studied composition with Nils Vigeland, Julia Wolfe, Mist Þorkelsdóttir, Gerald Shapiro and Elaine Bearer. Over the past six years Nathan has built solar energy and remote power systems across the Mid-Atlantic states and Alaska; indeed, Nathan has embraced a diverse career, engaging with the music of manual labor and bringing the mindset of a craftsman to composition. The Icelandic word for composer is *tónlistari*, or 'sound-builder.' It is from this spirit Nathan's work has evolved. Musical honors include selection for the Minnesota Orchestra Composer's Institute and Reading Sessions, 1st Prizes in the Washington International Prize for Composers and the Cappella Gloriana Competition for Composers, and residency with the California E.A.R. Unit in Arcosanti, AZ. An active performer and conductor, Nathan's recent engagements include Opera Fairbanks' production of Carmen, performances with Alarm Will Sound, the Manhattan School of Music Percussion

"A talent the ear wants to follow wherever it goes" (*Boston Globe*), **Gregory Mertl** has garnered commissions from the Tanglewood Music Center (1999), the Rhode Island Philharmonic (2000), the Tarab Cello Ensemble (2001), the Phoenix Symphony (2001), the Wind Ensembles of the Big Ten Universities (2002), the Ostrava Oboe Festival, Czech Republic (2005, 2009), Kenneth Meyer and the Hanson Institute (2006), and the Barlow Endowment for a piano concerto for pianist Solungga Liu and the University of Minnesota Wind Ensemble, Craig Kirchhoff, conductor, which will be released by Innova Records in 2014. Born in 1969, Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. in Music Composition 2005). He has been full-time Visiting Artist of Composition at the Setnor School of Music at Syracuse University (2008-2010) and has been composer-in-residence at many residencies, including Yaddo and the Helen Wurlitzer Foundation in Taos, New Mexico. A 1998 Tanglewood Composition Fellow, he studied there with Henri Dutilleul and Mauricio Kagel. His most recent works are two song cycles, *Gathering What Is To Be Told* for mezzo and guitar and *On To Stillness* for mezzo, oboe, guitar and percussion (the Connecticut State Music Teacher's Association 2013 Commission), and a commission by the University of Oregon for Molly Barth and David Riley. Currently, he is composing a cello concerto for the French cellist Xavier Phillips.



Sebastian Currier is the 2007 recipient of the prestigious Grawemeyer Award. His music has been performed at major venues worldwide by acclaimed artists and orchestras. His violin concerto, *Time Machines*, had its premiere with the New York Philharmonic and soloist Anne-Sophie Mutter in the 2010-11 season. Recordings include a CD of string quartets by the Cassatt Quartet, a CD of mixed chamber music by Music From Copland House, and a DVD of his multimedia work, *Night-maze* for Bridge records. He has received many prestigious awards, including the Berlin Prize, Rome Prize, a Guggenheim Fellowship, a fellowship from the National Endowment for the Arts, and an Academy Award from the American Academy of Arts and Letters. Residencies include the MacDowell and Yaddo colonies. His works are published by Boosey & Hawkes.

Garth Knox was born in Ireland and grew up in Scotland. Being the youngest of four children who all played string instruments, he was encouraged to take up the viola, and he quickly decided to make this his career. He studied at the Royal College of Music in London with Fredrick Riddle, where he won several prizes for viola and for chamber music. In 1983 he was invited by Pierre Boulez to become a member of the Ensemble Inter-contemporain in Paris. In 1990 Knox joined the Arditti String Quartet, playing in all the major concert halls of the world, working closely with and giving first performances of pieces by most of today's leading composers including Ligeti, Kurtag, Berto, Xenakis, Lachenmann, Cage, Feldman and Stockhausen (the famous "Helicopter Quartet"). Since leaving the quartet in 1998, Garth Knox has given premieres by Henze (the *Viola Sonata* is dedicated to him), Ligeti, Schnittke, Ferneyhough, James Dillon, George Benjamin and many others. He also collaborates regularly in theatre and dance projects and has written and performed shows for children and young audiences. In the past decade he has begun to write his own music, and is much in demand for theatre, dance and film scores as well as concert pieces and instrumental works.



FRIDAY, OCTOBER 17

8 PM, KOBACKER HALL

PAUL DRESHER DOUBLE DUO

- Double Ikat, Part II* (1990).....**Paul Dresher**
- Bird as Prophet* (1999).....**Martin Bresnick**
- Glimpsed from Afar* (2006).....**Paul Dresher**
- INTERMISSION -
- Racer from Elapsed Time* (1998).....**Paul Dresher**
- Six Melodies* (1950).....**John Cage**
- Fantasia on a Theme by Willie Dixon* (2001-1313).....**Martin Bresnick**



In 1952, David Tudor sat down in front of a piano for four minutes and thirty-three seconds and did nothing. The piece *4'33"* written by **John Cage**, is possibly the most famous and important piece in the twentieth century avant-garde. *4'33"* was a distillation of years of working with found sound, noise, and alternative instruments. In one short piece, Cage broke from the history of classical composition and proposed that the primary act of musical performance was not making music, but listening. Born in Los Angeles in 1912, Cage studied for a short time at Pomona College, and later at UCLA with composer Arnold Schoenberg. There he realized that the music he wanted to make was radically different from the music of his time. "I certainly had no feeling for harmony, and Schoenberg thought that that would make it impossible for me to write music. He said 'You'll come to a wall you won't be able to get through.' So I said, 'I'll beat my head against that wall.'" But it wasn't long before Cage found that there were others equally interested in making art in ways that broke from the rigid forms of the past. Two of the most important of Cage's early collaborators were the dancer Merce Cunningham and the painter Robert Rauschenberg. Together with Cunningham and Rauschenberg at Black Mountain College, Cage began to create sound for performances and to investigate the ways music composed through chance procedures could become something beautiful. Many of Cage's ideas about what music could be were inspired by Marcel Duchamp, who revolutionized twentieth-century art by presenting everyday, unadorned objects in museum settings as finished works of art, which were called "found art," or ready-mades by later scholars. Like Duchamp, Cage found music around him and did not necessarily rely on expressing something from within. Cage's first experiments involved altering standard instruments, such as putting plates and screws between a piano's strings before playing it. As his alterations of traditional instruments became more drastic, he realized that what he needed were entirely new instruments. Pieces such as *Imaginary Landscape No. 4* (1951) used twelve radios played at once and depended entirely on the chance broadcasts at the time of the performance for its actual sound. In *Water Music* (1952), he used shells and water to create another piece that was motivated by the desire to reproduce the operations that form the world of sound we find around us each day. While his interest in chance procedures and found sound continued throughout the sixties, Cage began to focus his attention on the technologies of recording and amplification. One of his better known pieces was *Cartridge Music* (1960), during which he amplified small household objects at a live performance. Taking the notions of chance composition even further, he often consulted the *I Ching*, or "Book of Changes," to decide how he would cut up a tape of a recording and put it back together. At the same time, Cage began to focus on writing and published his first book, *Silence* (1961). This marked a shift in his attention toward literature. In the '70's, with inspirations like Thoreau and Joyce, Cage began to take literary texts and transform them into music. *Roratorio, an Irish Circus on Finnegans Wake* (1979), was an outline for transforming any work of literature into a work of music. His sense that music was everywhere and could be made from anything brought a dynamic optimism to everything he did. While recognized as one of the most important composers of the century, John Cage's true legacy extends far beyond the world of contemporary classical music. After him, no one could look at a painting, a book, or a person without wondering how they might sound if you listened closely.

FRIDAY, OCTOBER 17

4:30 PM, BRYAN RECITAL HALL

TALK: Jeffrey Nyitch, "The Entrepreneurial Symphony"

Ever wonder how entrepreneurship fits into a creative project? Composer Jeffrey Nyitch discusses the commissioning, creation, and promotion of his *Symphony No. 1: Formations*, and how entrepreneurial principles laid the foundation for a successful launch of a major work.

GAMELAN KUSUMA SARI

Kurt Dolies, director

Tom Beverly	Samuel McKnight
Kelly Gervin	Andrew Normann
Jon Ginder	Jordan Sapara
Billy Gruber	Stephen Scholl
Matthew Gunby	Brian Sears
Matthew Hildebrandt	Heather Stroschein
Robert Hosier	Hannah Vernau
Yu-Wei Huang	Dalen Wuest
Kim Keiber	

COMBUSTIBLE ARTS ENSEMBLE

Tom Rosenkranz and Rob Wallace, directors

Ashlin Hunter	Alan Racadag
Derek Emech	Emily Pratt
Dalen Wuest	Jake Sandridge
Hannah Skowronek	Varis Vatcharanukul
Nicholas Taylor	Rob Wallace

Karen Bentley Pollick, violin
Lisa Moore, piano

Joel Davel, marimba lumina & quadrachord
Paul Dresher, quadrachord & electric guitar



Composer **Martin Bresnick** was born in New York City in 1946 and he is presently Professor of Composition and Coordinator of the Composition Department at the Yale School of Music. He was educated at the High School of Music and Art, the University of Hartford (B.A. '67), Stanford University (M.A. '68, D.M.A. '72), and the Akademie für Musik, Vienna ('69-'70). His principal teachers of composition include György Ligeti, John Chowning, and Gottfried von Einem. Mr. Bresnick has taught at many schools in the United States and Europe, including at the San Francisco Conservatory of Music (1971-72), Eastman School of Music (2002-2003), New College in Oxford (2004), and the Royal Academy of Music in London (2005), among others. In 2006, Mr. Bresnick was also elected to membership of the American Academy of Arts and Letters. Mr. Bresnick's compositions cover a wide range of instrumentation, from chamber music to symphonic compositions and computer music. His orchestral music has been performed by major symphonies around the world, including the San Francisco Symphony, St. Paul Chamber Orchestra, Münster Philharmonic, Orquestra Sinfonica do Estado de Sao Paulo, and Izumi Sinfonietta Osaka. His chamber music has been performed in concert by The Chamber Music Society of Lincoln Center, Da Capo Chamber Players, Bang on A Can All Stars, and MusicWorks! among others. His music has been heard at numerous festivals, including Prague Spring, Tanglewood, Banff, New Music America, and New Horizons. He has also received commissions from the National Endowment for the Arts (1992), Fromm Foundation (1995), Lincoln Center Chamber Players (1997), Meet-the-Composer (1998), and Chamber Music America (1999). He has received many prizes, including the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center (1996), Charles Ives Living Award from the American Academy of Arts and Letters (1998), the ASCAP Foundation's Aaron Copland Prize for teaching (2000), and a Guggenheim Fellowship (2003). Mr. Bresnick has written music for films, two of which, *Arthur & Lillie* (1975) and *The Day After Trinity* (1981), were nominated for Academy Awards in the documentary category (both directed by Jon Elise). Mr. Bresnick's music has been recorded by Cantaloupe Records, Composers Recordings Incorporated, Centaur, New World Records, Artifact Music and Albany Records and is published by Carl Fischer Music (NY), Bote and Bock, Berlin and CommonMuse Music Publishers, New Haven.

SATURDAY, OCTOBER 18

10:30 AM, CONRAD CHORAL ROOM

Young Composers Concert

Winners of the 2014 BGSU Young Composers Competition

Mangonade (First Place).....Kevin Yang

Jory King, flute - Stephanie Titus, piano

Sax Quartet No. 1 in C Minor (Second Place).....Alec Werth

Julia Kuhlman, soprano saxophone - Chik-Chi Him, alto saxophone
Cody Greenwell, tenor saxophone - Hiroki Kato, baritone saxophone

The Hero (Third Place).....John Healy

Andrew Pelletier, Mike Holz,
Kristen Ronning and Jonathan Jandourek, horn



Jeffrey Nyitch has built a diverse career as a composer, teacher, performer, arts administrator, and consultant. He has also run a small business, co-founded a non-profit service organization in Houston, performed a wide range of repertoire as a vocalist, and served five years as Managing Director of The Pittsburgh New Music Ensemble ("PNME"), one of the nation's premiere new music ensembles. In 2009 he joined the faculty of The University of Colorado-Boulder, where he serves as Director of the Entrepreneurship Center for Music. He earned his bachelor's degree from Franklin & Marshall College and Masters and Doctoral degrees from Rice University's Shepherd School of Music. Since then, his compositions have been performed throughout the United States and Europe by many major artists, and he has released several recordings on the MMC and Koch International Labels. The recording of his *Clarinet Concerto* was listed among the Best Classical Discs of 2002 by *Gramophone* magazine, and most recently, his *Symphony No. 1: Formations*, inspired by the geology of the Rocky Mountains, was co-commissioned by the Boulder Philharmonic and the Geological Society of America. In addition to teaching, composing and performing, he maintains a career as an organizational and programming consultant to music schools and arts groups.

Christopher Biggs is a composer and multimedia artist residing in Kalamazoo, MI, where he is assistant professor of digital composition at Western Michigan University. Biggs' recent projects focus on integrating live instrumental performance with interactive audiovisual media. In addition to collaborating with artists in other disciplines on projects, he treats all of his works as collaborations between himself and the initial performing artist by working with the performers during the creative process and considering their specific skills and preferences. Biggs' music has been presented across the United States and Europe, as well as in Latin America and Asia. His music is regularly performed on conferences and festivals, including the SEAMUS Conference, Visions Sonoras, Electronic Music Midwest, and Society for Composers Inc. His music is available on Ravello Records, Irritable Hedgehog, and Peanut Shell Productions. Biggs received the 2008 Missouri Music Teacher's Association composer of the year award, the 2009 SEMAUS/ASCAP first place award, the 2011 MACRO International Composition Award, and the 2012 Issa Music and Dance Faculty Award. He was a Preparing Future Faculty Fellow at the University of Missouri-Kansas City from 2007 to 2010. Biggs teaches acoustic and electronic music composition, electronic music, and music theory. He received degrees from American University (B.A. in print journalism), The University of Arizona (M.A. in music composition), and the University of Missouri-Kansas City (D.M.A. in music composition). He studied music composition with renowned composers Zhou Long, Chen Yi, James Mobberty, Joao Pedro Oliveira, Daniel Asia, and Paul Rudy.



Takuma Itoh spent his early childhood in Japan before moving to Northern California where he grew up. His music has been described as "brashly youthful and fresh" (*The New York Times*). Featured amongst one of "100 Composers Under 40" on NPR Music, he has been the recipient of the 2012 Charles Ives Scholarship from the American Academy of Arts and Letters, the 2012 ASCAP/CBDNA Frederick Fennell Prize, six ASCAP Morton Gould Young Composer Awards (including the 2010 Leo Kaplan Award), the American Composers Orchestra Underwood New Music Readings, the Haddonfield Young Composer Competition, the New York Youth Symphony First Music Commission, and the Renée B Fisher Composer Commission. Itoh's music has been performed by the Albany Symphony, the New York Youth Symphony, Symphony in C, the Silesian Philharmonic Orchestra (Poland), the Shanghai Quartet, the St. Lawrence Quartet, the Cassatt Quartet, the Momenta Quartet, violinist Joseph Lin, Syzygy Ensemble (Australia), H2 Quartet, Kyo-Shin-An Arts, and the Varied Trio. In addition, his works can be heard on Albany and Blue Griffin Records, and is published by Theodore Presser and Resolute Music.

SATURDAY, OCTOBER 18

2:30 PM, BRYAN RECITAL HALL

Shadows of Clouds (2014, world premiere).....HyeKyung Lee

Thomas Rosenkranz, piano

Personal Affects (2007).....Jeffrey Nyitch

Kevin Schempf, bass clarinet

Echolocation (2009).....Takuma Itoh

Dustin Baer, soprano saxophone – Garrett Tanner, alto saxophone
Yi-Chia Du, tenor saxophone – Yu-Wei Huang, baritone saxophone

The BFG (2012).....Christopher Biggs

Jeff Manchur, toy piano

Power (2014).....Matthew Harder

Michael Vercelli, gyl



Matthew Harder composes music for a variety of mediums, genres, forces, and styles. As a composer, he enjoys originality and uniqueness, and therefore strives to imbue meaning

into new sounds. He currently teaches Music Technology, Recording, Electronic Music, and Composition at West Liberty University near Wheeling, WV where he also serves as Interim Dean of the College of Arts and Communication. Harder holds degrees from Illinois Wesleyan University (BA Music), Bowling Green State University (MM Composition and MM Percussion), and Northwestern University (DM Composition). He is a frequent presenter at professional conferences including an original electronic performance at the College Music Society in Boston in 2013, and music technology demos at the Ohio, West Virginia, and Texas Music Educators Association annual conferences in 2013 and 2014, and many others. Harder is an active member of TIME, the Technology Institute for Music Educators, and serves as chair of the West Virginia chapter.

Harder's music has been commissioned and performed by musicians across the country and he is currently completing a work commissioned for the 150th Anniversary of the School of Music at Illinois Wesleyan University, and a new percussion ensemble piece for West Liberty. To learn more, please visit matthewharder.com.



HyeKyung Lee (born in Seoul, Korea) has written works for diverse genres and media: from toy piano to big concertos, from electronic music to children's choir. Recent commissions include a 20 minute-long electronic music, *Eclipse* (a multimedia dance performance piece written for the University of North Texas Dance department), a music for short film, *We could be your parents*, by Charlie Anderson, and an hour long multimedia piece, *Dreaming in Colours*, collaborating with Canaletto ensemble and an artist, Christian Faur. She is Associate Professor at Denison University, Granville, Ohio.



Matilyn Shmude 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 Adventurous Programming. 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. She is the founder and past director of the Mid-American 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, and in 2011, she was named a Guggenheim Fellow. In 2014, she received the Lifetime Achievement Award from the Faculty Senate at BGSU

SATURDAY, OCTOBER 18

8PM, KOBACKER HALL

Bowling Green Philharmonia
Emily Freeman Brown, Director

Fracas (2014, world premiere).....**Christopher Dietz**

Snowflakes (2013).....**Hong-Da Chin**

Winner of the 2013 BGSU Competitions in Music Performance, Composition Division

Brady Meyer, conductor

Libro D'Ore (Book of Hours) (2014).....**Marilyn Shrude**
 Ioana Galu, violin

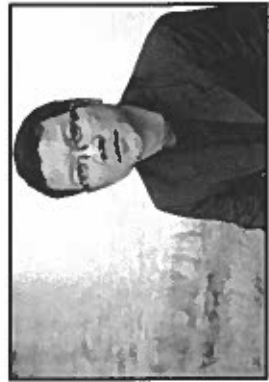
Cornucopia (1990).....**Paul Dresher**

- INTERMISSION -

BGSU Wind Symphony
Bruce Moss, Director

Symphony No. 2 – "Epitaphs Unwritten" (2011).....**Kevin Walczyk**

- I. Echoes of Sacrifice
- II. Lament
- III. Grand March Eternal



M.M. in composition from the University of Louisville. Now in his second year of doctoral study at Bowling Green State University. He studies with Marilyn Shrude, Mikel Kuehn, and Elaine Lillios. For more information, visit hongdachin.wordpress.com. Beyond his musical activities, Chin is an avid badminton player and he likes to memorize cards in his spare time. His best record of memorizing a deck of cards is 2 minutes and 4 seconds.



Portland native Kevin Walczyk received the Master of Music and Doctor of Musical Arts degrees from the University of North Texas where he received the Hexter Prize for outstanding graduate student and served as arranger for the renowned University of North Texas One O'clock Lab Band. Walczyk's works have been commissioned and/or recorded by organizations that include the St. Louis Symphony Orchestra, Oregon Symphony, Kiev Philharmonic, Czech Philharmonic, Seattle Symphony, Vancouver Symphony, Ukraine National Symphony, Pittsburgh New Music Ensemble, Portland Youth Philharmonic, and consortium-commissioning projects comprising over 60 university and conservatory wind ensembles. His works have been performed throughout the world and at new music festivals in the United States, Holland, Belgium, Russia, Ukraine, Taiwan, and Peru. His works are recorded on labels by Naxos, Albany Records, CRI, ERMMedia, Master Musicians' Recordings, Innova, GIA, Klavier, Summit, Parma, and AYA. Nominated for the 2011 Pulitzer Prize in music and the 2012 Grawemeyer Award, Walczyk's honors include the 2012 Sackler Composition Prize, Pittsburgh New Music Ensemble's Harvey Gaul Prize, National Band Association's William Revelli Award, and Big East Conference Band Director's Association Composition Contest. He has received grants from Meet the Composer, Argosy Foundation, and the American Music Center. Walczyk is Professor of composition at Western Oregon University, where he has taught since 1995. His guest-composer residencies include the Oregon Symphony, Portland Youth Philharmonic, Indiana University, University of Oklahoma, University of South Carolina, University of North Texas, Northwestern University, University of Connecticut, Oregon State University, and the University of Kansas.

Originally from Kajang, Malaysia, Hong-Da Chin has won the Young and Emerging Composer Award at NEOsonicFest, Dolce Suono Ensemble Young Composers Competition, Sarofim Composition Contest, Honorable Mention Prize for Malaysian Young Composer Workshop, and the 2014 PARMA Student Composers Competition (finalist). He also composed music for special projects by flutists Nina Assimakopoulos and Orlando Cela. Chin's orchestral pieces have been performed by the Cleveland Chamber Symphony and the Orkestra Muzyki Nowej (Poland), and read by the Toledo Symphony Orchestra. Upcoming performances include his recently finished Malaysian folk tale opera *The Mouse Deer and the Crocodile* that will be produced by the BG Opera Theater in November at the Wolfe Center. Besides composing, Chin is also an active flute and Chinese flute player. He will have his Carnegie Hall debut in November joining the thirtieth anniversary season celebration of Music From China, a New York-based Chinese music ensemble. Chin earned his diploma in flute performance from SEGI College (Malaysia), B.M. in composition from the University of Houston, and in flute performance from the University of Louisville. Now in his second year of doctoral study at Bowling Green State University. He studies with

BOWLING GREEN PHILHARMONIA

Emily Freeman Brown, director

Violin I Aulia Yi-Chieh Chiu+ Sophia R. Schmitz Chi-Yen Tsai Kathleen M. Schnerer Alec Norkey Brittany Brouwer Isaiah L. Benjamin David Y. Timlin Evan Meccarello Ashley M. Dagostino	Violin II Helen V. Pappas* Darren K. Freeman Nia J. Dewberry David A. Rutter Charlotte E. Handis Kacy M. Albright Jamie L. Maginnis Abigail F. Mohrman Zachery Shutt	Viola Emma Cifrino* Maria Rusu E. Adam Solsburg Alex J. O'Connor Devan Costello-Mays	Cello Jesse E. Calcat* Josh S. Williams Tonio U. Meade Gramum J. Drennen Taylor B. Stobinski Devin P. Klinger Andrew J. Sabol Emily Rose Marie Pratt Devonte A. Stovall	Bass Nicholas R. Young* Cameron M. Morrissey Stephen J. Wolf Andrew K. Biltz Adam B. Behrendt Andrew H. Binder Daniel S. Humbarger	Bassoon/Contra Andrew B. Favorito* Aaron D. Gilbert Alex C. Meaux**	Trumpet Bryan Bates Jonathan Britt* Molly Fink Marcus Flores* David Gieseler Kara Kordella Benjamin Stefancin Christa Widman	Clarinet Stephen Dubetz Hayden Giesseman Amber Goodwin Kyle Kostenko* Aaron Mancini-Eb Kyle Richards A.J. Skojac Michael Van Riper	Clarinets Andrew W. Kier** Kyle J. Kostenko Elizabeth R. Johnson** Eric J. Salazar** Meghan Yankowskas	Flute/Piccolo Linda M. Jenkins Octavian Moldovean** Eun Hae Oh** Caitlin A. Phillips Jayde L. Weide	Oboe/Cor Anglais Lydia C. Dempsey** Daniel E. Holland** Ynsha Liu Mayuri L. Yoshii	Trumpet Jonathan Britt Thomas Darlington** Marcus Z. Flores** Bryan M. Powell	Horn Lucas M. Dickow** Garrett N. Krohn*	Harp Ann J. Ropp	Piano Jeff Manchur	Masters Assistant Conductors Brady Meyer Santiago Piferos-Serrano Evan Meccarello Robert Ragoonanan
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+ concertmaster
 * denotes principal
 ** denotes co-principal

BGSU WIND SYMPHONY

Bruce Moss, director

Piccolo Caitlin Phillips	Flute Jacqueline Berndt Charles Gibb Jory King Connor Lane Marissa LoNigro Eun Hae Oh*	Clarinet Stephen Dubetz Hayden Giesseman Amber Goodwin Kyle Kostenko* Aaron Mancini-Eb Kyle Richards A.J. Skojac Michael Van Riper	Clarinets Andrew W. Kier** Kyle J. Kostenko Elizabeth R. Johnson** Eric J. Salazar** Meghan Yankowskas	Flute/Piccolo Linda M. Jenkins Octavian Moldovean** Eun Hae Oh** Caitlin A. Phillips Jayde L. Weide	Oboe/Cor Anglais Lydia C. Dempsey** Daniel E. Holland** Ynsha Liu Mayuri L. Yoshii	Trumpet Bryan Bates Jonathan Britt* Molly Fink Marcus Flores* David Gieseler Kara Kordella Benjamin Stefancin Christa Widman	Clarinet Stephen Dubetz Hayden Giesseman Amber Goodwin Kyle Kostenko* Aaron Mancini-Eb Kyle Richards A.J. Skojac Michael Van Riper	Clarinets Andrew W. Kier** Kyle J. Kostenko Elizabeth R. Johnson** Eric J. Salazar** Meghan Yankowskas	Flute/Piccolo Linda M. Jenkins Octavian Moldovean** Eun Hae Oh** Caitlin A. Phillips Jayde L. Weide	Oboe/Cor Anglais Lydia C. Dempsey** Daniel E. Holland** Ynsha Liu Mayuri L. Yoshii	Trumpet Jonathan Britt Thomas Darlington** Marcus Z. Flores** Bryan M. Powell	Horn Lucas M. Dickow** Garrett N. Krohn*	Harp Ann J. Ropp	Piano Jeff Manchur	Masters Assistant Conductors Brady Meyer Santiago Piferos-Serrano Evan Meccarello Robert Ragoonanan
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+ concertmaster
 * denotes principal
 ** denotes co-principal

FACULTY AND GUEST PERFORMERS

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 Sibiu 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 Philharmonic, on the Albany Records label. From 1987-1989, she served as associate conductor of the Eastman Philharmonic 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*.

Cole Burger currently serves as Instructor in the College of Musical Arts at Bowling Green State University, where he teaches and coordinates class piano and piano pedagogy. Previous places of employment include the University of Nebraska at Omaha, the University of Texas, the Levine School of Music, and Armstrong Community Music School. Cole is also on the faculties of Lutheran Summer Music and Camp Encore/Coda. Dr. Burger holds degrees in piano performance and economics from Northwestern University and the University of Texas. He has performed in Carnegie Hall's Weill Recital Hall as a First Place Winner of the American Protégé International Piano and Strings Competition. Other performances include the conferences of the National Flute Association, International Double Reed Society, College Music Society, and Music Teachers National Association, in addition to prestigious venues throughout the United States, Europe, and Asia.

Ioana Galu, a native of Romania, earned her bachelor's and master's degrees in violin performance from the Gheorghe Dima Music Academy in Cluj, Romania, later joining the faculty as an assistant professor of violin and chamber music. She earned a second master's degree in violin performance from Bowling Green State University and then continued her studies at the Cincinnati-College Conservatory of Music, where she received her Artist Diploma in December 2011. Her passion for new music brought her back to Bowling Green State University to pursue her doctoral degree in contemporary music. She obtained her doctorate in August, 2012. Professor Galu's most important teachers were Victoria Nicolae, Vasile Beluska, Yim Won Bin and Penny Thompson Kruse. Dr. Galu has performed in master classes for the Voces String Quartet, Amernet String Quartet, Alexandru Gavrilovici, David Erlich, Stefan Milenkovich, Annette-Barbara Vogel, Kiss Ladislau, Trio Kadek, Jacques Saint-Yves, Sherban Lupu, Devics Sandor and Wolfram Just. In 2000, she earned a scholarship to study at the Academie Nationale de Villecroze of France. She has been awarded prizes in numerous national and international competitions, including second prize in the Mozart International Competition for Piano Trios (Romania), and first prize and special prize of the SOROS Foundation at the George Enescu Violin National Competition (Romania). Dr. Galu also won second prize in the Starling Violin Competition College Conservatory of Music in Cincinnati, and was the winner of the CCM Concerto Competition in 2004. She currently teaches at Heidelberg University, and at the Eastern Music Festival in Greensboro, NC. In May 2014 Galu performed the world premiere of Marilyn Shrudé's violin concerto *Libro D'Ore* with the Central Ohio Symphony, and on June 19, 2014, she performed the European premiere with the Sibiu State Philharmonic in Romania.

Lindsey Goodman is known for her "generous warmth of tone and a fluid virtuosity" (*Charleston Gazette*) and for her "impressive artistry" (*Tribune-Review*), "agility and emotion" (*Pittsburgh Post-Gazette*). As an orchestral musician, Lindsey holds the Martha Gaines Wehde Chair in her fifth season as principal flutist of the West Virginia Symphony Orchestra and has performed with orchestras across West Virginia, Ohio, Indiana, Pennsylvania, and Florida. Known for her "superb," "bravura performances" (*Tribune-Review*), Ms. Goodman performs as a soloist across the eastern United States and Canada. Most recently, she was featured in "a near perfect recital" (*Daily Mail*) presented by the Charleston Chamber Music Society (WV), in her New York City recital debuts presented by the Phoenix Concerts and PRISM Projects, as concerto soloist with the West Virginia Symphony Orchestra and the Bach and Beyond Festival (NY), and on the NewSound II Festival presented by the Ethos New Music Society (NY) and the Sound Series at the Andy Warhol Museum in Pittsburgh (PA). An avid performer of new music, "flutist Lindsey Goodman appears to know no fear in tackling the most demanding music" (*Tribune-Review*) and is in her tenth season as solo flutist of the Pittsburgh New Music Ensemble (PA). Ms. Goodman is on faculty at Marietta College (OH) as adjunct instructor of flute and is sought after as a clinician, giving master classes and presentations across six states in the last two seasons. A student of New York Philharmonic principal flutist Robert Langevin, Goodman also studied with Walfrid Knjajala, former principal piccolo of the Chicago Symphony Orchestra. She received her master's degree from Northwestern University, her bachelor's degree summa cum laude from Duquesne University, and a professional studies diploma from the Manhattan School of Music's orchestral performance program. Born in Virginia and raised in Ohio, Lindsey resides in Columbus, Ohio with her husband and dog. For more information, visit www.LindseyGoodman.com.

C.R. Kasprzyk is a composer who also works with electronics, saxophone, video, and in free-improvisation. Praised for music that is "timbrally striking" (*HurdAudio*) and "full of wind, height, and velocity" (*Baltimore City Paper*), he explores found composition: relinquishing musical decisions to observed environments. Deeply informed by his life as a vegan, his work acknowledges the interconnectivity of our fragile planet. Kasprzyk's work has garnered performance credits including Carnegie Hall, Lincoln Center, Steinway Hall, the Experimental Media and Performing Arts Center (EMPAC), and others throughout North and South America, Europe, Asia, and Australia. A versatile musician, he has worked with Alarm Will Sound, New World Symphony, Andrew Pelletier, Conor Nelson, Thomas Rosenkranz, Matthew Burtner, human beatboxer Shodekeh, and dry ice improviser Catherine Pancake. Kasprzyk has participated in informal study and masterclasses with Alvin Lucier, Tristan Murail, Kaija Saariaho, Hans Tutschku, and Trevor Wishart. His music can be heard on New Focus Recordings and SEAMUS, he has written for Computer Music Journal (MIT Press), and has given a TEDx talk. A former faculty member of Morgan State University (MD) and Bluefield College (VA), he holds degrees from Grand Valley State University and the Peabody Conservatory of the Johns Hopkins University. Having worked with Marilyn Shruade and Mikel Kuehn, Kasprzyk is a doctoral candidate at Bowling Green State University, specializing in music composition and digital media. Currently, he is on the faculty of Mansfield University of Pennsylvania.

With a wide-ranging repertoire, pianist **Solungga Fang-Tzu Liu** has enjoyed an active career as a soloist and collaborator in venues across three continents. A dedicated performer of new music, Ms. Liu has performed music by many composers of our time, including the Lutoslawski *Piano Concerto* with Ossia, Steve Reich's *The Desert Music* and *Tehillim* with Alarm Will Sound, and *Meandering River* for solo piano by Robert Morris (which is dedicated to her). With AWS Ms. Liu has recorded two CDs of Reich's major works, and a recording of *Meandering River* has been released by Albany Records.

In addition, Ms. Liu premiered Gregory Mertl's *Piano Concerto* with the University of Minnesota Wind Ensemble, conducted by Craig Kirchoff in 2011. Commissioned by the Barlow Endowment for Music Composition, this concerto was written for Ms. Liu and the University of Minnesota Wind Ensemble. Ms. Liu has concertized extensively during the past several years, including performances of Ravel's *Concerto in G Major* with Taipei Metropolitan Orchestra, a collaborative recital with Paul Merkelo of the Montreal Symphony Orchestra, solo recitals at Taiwan's National Concert Hall, the Goethe Center in Bangkok, the Central Conservatory in Beijing, the Thailand International Mozart Festival, and a chamber concert with new music ensemble Open Gate at Carnegie Hall. Ms. Liu is Assistant Professor of Piano at BGSU. Born in Taipei, Taiwan, Ms. Liu holds a doctoral degree in piano performance from the Eastman School of Music where she studied with Alan Feinberg, Douglas Humpherys and Elizabeth DiFelice.

Pianist **Ashlee Mack** has given recitals in Germany, Italy, and across the United States. As a specialist of contemporary music, she has performed solo and chamber music with organizations such as the Society for Chromatic Art, Vox Novus, New Music Forum, Iowa Composers Forum, New Music Festival at Western Illinois University, Aspen Composers Conference at the Aspen Institute, PASIC, and SCI. Mack's recordings of *Odds and Ends* by Robert Morris and *For Milton* by Christian Carey are featured on a Milton Babbitt memorial CD published by Perspectives of New Music/Open Space. Her recording of James Romig's *Transparencies* was recently released on Navona Records. Upcoming events include Khasma Piano Duo (www.khasmapianoduo.com) concert tours and a world premiere by composer/pianist David Maki in 2015. She was an artist-in-residence at Wupatki National Monument and Grand Canyon National Park in December 2013. Primary teachers include Lois Svard (Bucknell University), Michael Adcock (Washington, DC), and Alan Huckleberry (University of Iowa). She is currently the Director of Piano Studies at Knox College in Galesburg, Illinois.

Laura Melton 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 Concurso 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 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.

Violinist **Stephen Miahky** has garnered acclaim for his performances as a recitalist and a chamber musician throughout North America, Europe, and Asia. His most recent engagements include performances New York City's Symphony Space, Merkin Hall, and Bargemusic, Atlanta's ProMozart Society, the Princeton Chamber Music Society, the Southwest Virginia Festival of the Arts, Vancouver's Sonic Boom Festival, the American Academies in Rome and Berlin, the Netherlands' De Lakenhal, NPR's Performance Today, and for the Dalai Lama. As a chamber musician, Miahky has performed at Monadnock Music, the Walla Walla Chamber Music Festival, Kneisel

Hall, Chamber Music Ann Arbor, with the Michigan Chamber Players, the Bryant Park Quartet, the iO Quartet, and with the Pittsburgh New Music Ensemble. Miahky is currently a member of Brave New Works and a rotating concertmaster with the IRIS Orchestra in Memphis, TN. He has also served as guest concertmaster of the Columbus ProMusica, the Illinois Symphony, and the Kansas City Symphony. Miahky has been a soloist with the Ohio University Symphony Orchestra, Cornell Symphony Orchestra, the Cornell Chamber Orchestra, Ann Arbor Symphony, the Brave New Works Ensemble, the Aspen Contemporary Ensemble, the IRIS Orchestra, and the University of Michigan Philharmonic. He can be heard on the Albany, AMP, New Dynamic, Edition Modern, and Naxos record labels. A native of Akron, Ohio, Miahky received his D.M.A. from Rutgers University where he received the Bettenbender Award for outstanding artistic achievement. He received his B.M. and M.M. from the University of Michigan and remains the university's only two-time winner of the Earl V. Moore Award for outstanding achievement. His major teachers include Arnold Steinhardt, Paul Kantor, Stephen Shippis, and Alan Bodman. He has given master classes at UT-Austin, NYU, Ithaca College, Utah State University, Tufts University, as well as throughout Korea. Miahky currently serves on the faculty of Vanderbilt University and the Montecito International Music Festival in Santa Barbara, CA, and served on the faculties of Cornell University and Ohio University.

Nermis Mises has been recently appointed Assistant Professor of Oboe at BGSU. Prior to this appointment she held positions at the University of Kentucky (Lexington, KY), Ohio Northern University (Ada, OH), and Hillsdale College (Hillsdale, MI), and maintained a private studio in Ann Arbor, MI. Mises is an active performer. In 2011, she won first place in the First International Oboe Competition, held in Santa Catarina, Brazil, and received the Best Brazilian Music Interpretation Prize. She also garnered second place at the Society for Musical Arts 2012 Young Artist Competition, Ann Arbor, MI. She has appeared in solo performances at the Kennedy Center for the Performing Arts in Washington, D.C., and the Cranbrook Music Guild Series in Bloomfield Hills, MI, and has soloed with the Michigan Philharmonic Orchestra on the oboe d'amore. Currently principal oboe of the Michigan Opera Theatre in Detroit, and former principal of the Michigan Philharmonic, she has also performed throughout Michigan with the Dearborn, Ann Arbor, Sphinx, Rochester, Lexington Bach Festival, and Symphony of the Lakes Orchestras. On a national scale, she has appeared in concerts with the Puerto Rico Symphony Orchestra (San Juan, PR) and the National Repertory Orchestra (Breckinridge, CO) and toured Denmark with the Thy Chamber Music Festival (2011). She holds DMA and MM degrees from the University of Michigan under Nancy Ambrose King and BM from the Conservatory of Music of Puerto Rico, under Frances Colón.

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.

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 Chesin and Susan Hoepfner. For more information, visit www.comornelson.com

Susan Nelson is the Assistant Professor of Bassoon at BGSU, and enjoys an active career as a performer, teacher, and clinician. She recently taught bassoon and theory at Stephen F. Austin State University and played with the Stone Fort Wind Quintet in Nacogdoches, Texas. In the summer Nelson teaches at the Boca Majoritry Bassoon Camp and BGSU's Double Reed Camp. She has performed with the annual Classical Music Festival in Eisenstadt, Austria, as well as the Shreveport Symphony Orchestra, Toledo Symphony Orchestra, Oklahoma City Philharmonic Orchestra, Ann Arbor Symphony Orchestra, Adrian Symphony Orchestra, and the Helena Symphony. Nelson taught at both Adrian and Heidelberg Colleges and was a member of the Heidelberg faculty wind quintet. She also held the position of principal bassoon in the Great Falls Symphony and was a member of the Chimook Winds quintet in Great Falls, Montana. She has received the top award at the Midwest Double Reed Society Young Artists Competition, was a finalist in the University of Oklahoma Concerto Competition, a finalist in the Arapahoe Philharmonic Concerto competition, and won third place in the Ann Arbor Society for the Musical Arts competition. She is a graduate of the University of Kansas, the University of Oklahoma, and the University of Michigan. Her primary teachers include Jeffrey Lyman, Carl Rath, and Alan Hawkins.

Soprano **Liz Pearce** is becoming known as a fearless performer of wide-ranging repertoire, reflected in performances spanning from medieval works to world premieres. 2013 brings performances in several countries, including a recent appearance at Toronto's Electroacoustic Symposium. At the 2013 soundSCAPE Festival in Italy, Liz was voted "Outstanding Performer", sharing the distinction with her duo partner (and brother) John J. Pearce. Other awards include District winner, Metropolitan Opera National Council Auditions; winner, Marjorie Conrad Art Song Competition, and winner, BGSU Competitions in Music Concerto contest. Liz is one-fourth of Quince Contemporary Vocal Ensemble, recent winners of a Copland Fund recording grant. Acclaimed interpreters and commissioners of living composers, Quince is "a new force of vocal excellence and innovation" (*Brooklyn Rail*).

An avid stage performer, Liz performs with Michigan Opera Theatre Chorus (*Aida*, *Der fliegende Holländer*, *la Traviata*). She has sung with Opera in the Ozarks (Donna Anna - *Don Giovanni*), BGSU Opera Theatre (*The Merry Widow*, *Contessa - Le nozze di Figaro*, *Charlotte - A Little Night Music*), and Indiana University Opera Theatre (*Elvira - L'italiana in Algeri*, *Smeraldina - A Love for Three Oranges*). A frequent chamber soloist, Liz has performed with a number of groups at BGSU - *Vier letzte Lieder* with the BGSU Philharmonia, *Ancient Voices of Children* with the New Music Ensemble and countless performances at the MACCM New Music Festival. As a student at IU, her solo appearances included the University Choral, Women's Chorus, and New Music Ensemble, Contemporary Vocal Ensemble, and with a medieval ensemble for BLEMF's Fringe series. She also performed her first *Pierrot lunaire* with an independent ensemble while at IU.

John J. Pearce is a champion of the curious - he loves nothing more than to bring unheard-of-music to new musicians and audiences around the country. This summer marked his debut conducting several world-premiere chamber operas with the Black House Ensemble in Kansas City, MO. He returns to his alma-mater BGSU as a guest conductor of the New Music Ensemble. No stranger to this ensemble, John conducted works of Giacinto Scelsi and Michael Quell this past spring. He recently began work the University of Toledo, OH, where he teaches conducting classes and conducts the UT Symphony Orchestra. His first concert brought together soloists and a chorus to perform an extravaganza of Mozart's works, including the *Requiem* and excerpts of *Die Zauberflöte*. In addition to his work at UT, he also serves as the music director at St. Paul's Episcopal Church in Maumee, OH. As a participant at the 2013 soundSCAPE Festival in Maccagno, Italy, John conducted the faculty ensemble, and for his work on the podium and as a percussionist, he was co-awarded "Performer of the Year" with his sister, soprano Liz Pearce. He also attained distinction for his work as a percussionist at Indiana University, Bloomington, obtaining the prestigious Performer's Certificate for solo recital work. As a master's student at BGSU, John studied conducting under Dr. Emily Freeman Brown and percussion with Dr. Roger Schupp.

Andrew Pelletier, horn, is a Grammy Award-winning soloist and chamber musician regularly performing across the United States. Principal horn of the Michigan Opera Theatre (Detroit Opera House) and Ann Arbor Symphony, he was the first-prize winner of the 1997 and 2001 American Horn Competition. Active nationally as a solo artist, he has appeared at the International Horn Society Annual Symposia in 1997, 2003, 2005, 2009 and 2013 and has presented solo performances in 25 U.S. States, England, Canada and Mexico. As a member of Southwest Chamber Music, he won a 2005 Grammy Award for Best Classical Recording (small ensemble category). Dedicated to new music, he has commissioned and premiered over 20 works for the horn as a solo voice. He spent almost a decade 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 has recorded for Cambria Master Classics, Koch International, Delos and MSR Classics labels. Since 2004, he serves as the Associate Professor of Horn at BGSU.

Pianist **Thomas Rosenkranz** is a member of the piano faculty at BGSU. He has performed on four continents and is in demand internationally as a soloist, chamber musician, and artist teacher. He is a recipient of the Classical Music Fellowship Award from the American Pianists Association and a former Cultural Ambassador sponsored by the U.S. Department of State. He has been featured in such venues as the Kennedy Center, Miller Theatre, (Le) Poisson Rouge, as well as Festivals worldwide at Lincoln Center, June in Buffalo, Music in the Mountains, Intermedia, Shanghai New Music Week, Hell Hot! in Hong Kong, Vanden in Luxembourg, and the Carthage International and October Musicale in Tunisia. He has appeared as soloist with the Indianapolis Symphony, the National Orchestra of Beirut, Northwest Chamber Orchestra of Seattle and was the featured soloist for the Oberlin Conservatory Orchestra's tour of China. Since 2006 He has been a member of the summer faculty at the Soundscape Festival in Italy and this summer joins the faculty at Perugia Music Fest. He was visiting professor of piano at the Sichuan Conservatory of Music in China in 2011 for a series of masterclasses, lectures, and concerts. In addition to his solo work, he is a member of the New York City based contemporary music ensemble, Signal and tours frequently with the piano and percussion quartet, Hammer/Klavier and with Musicians from Soundscape.

David Saltzman is the Tuba and Euphonium Instructor at Bowling Green State University and the Principal Tuba player of the Toledo Symphony since 2007. In 2011 David joined the Glimmerglass Opera Festival based in Cooperstown, NY as their Principal Tuba player for their summer Opera series. Prior to these appointments, David was the Principal tuba player for the Honolulu Symphony Orchestra and the Honolulu Brass Quintet (1997-2007). He was also the Tuba/Euphonium instructor at the University of Hawaii and the founder and director of the University of Hawaii's Tuba/Euphonium Ensemble.

David has performed with many orchestras throughout the United States and Canada, including: the Cleveland Orchestra, the Detroit Symphony Orchestra, the Indianapolis Symphony Orchestra, the Pittsburgh Symphony Orchestra, the Baltimore Symphony, the Alabama Symphony and the Windsor Symphony. He can also be heard playing 2nd tuba on the Pittsburgh Symphony's recordings of *Symphony Fantastique* and *Eine Alpensinfonie* conducted by Marek Janowski. An active soloist and chamber musician, David was the winner of the Colonial Euphonium Tuba Quartet's Tuba Solo Competition in Albany, New York back in 1996. Since then, David has performed as a featured soloist throughout the United States and Europe. Active amongst the International Tuba Euphonium Association's festivals, David has performed solo recitals at many of their Regional and International Festivals as well as a featured soloist with United States Army Orchestra during the 2014 United States Army Tuba Euphonium Conference. David has most recently been working as part of a consortium of tuba players commissioning six new works for the tuba and euphonium over the last two years. David also performs numerous solo recitals at schools and Universities around the country. In 2010, he performed the John Williams *Concerto for Tuba* with the Toledo Symphony as part of the orchestra's Key Bank Pops Series and will be performing the Arild Plaun Concerto for Tuba and Strings October 17 & 18 of 2014 on the Toledo Symphony Classics Series. David is proud to have studied the tuba with Harvey Phillips, Daniel Perantoni, Fritz Kaenzig, Toby Hanks and David Fedderly. He lives in Sylvania, Ohio with his amazing wife, three beautiful children and two happy and energetic poodles.

As one of America's leading concert saxophonists, **John Sampen** is particularly recognized as a distinguished artist in contemporary literature. He has commissioned over one hundred new works and has soloed with ensembles from all over the world. Sampen has recorded with Belgian and Swiss National Radio and is represented on the Orion, CRI, Albany and Capstone record labels. A clinician for the Conr-Selmer Company, he has presented masterclasses at important universities and conservatories throughout Europe, Asia and North America. In addition to contemporary literature, Sampen performs traditional saxophone repertoire in recital with pianist/composer Marilyn Shruide. Dr. Sampen is currently a Distinguished Artist Professor at Bowling Green State University and is Past President of the North American Saxophone Alliance.

Kevin Schempf is Associate Professor of Clarinet at Bowling Green State University, solo clarinetist with the Pittsburgh New Music Ensemble, and he regularly plays bass clarinet with the Toledo Symphony. A graduate of the Interlochen Arts Academy and the Eastman School of Music, he performed with the United States Coast Guard Band and toured with them throughout the United States and to St. Petersburg, Russia. A frequent soloist with the band, he was featured on NPR broadcasts and on their 75th Anniversary CD Recording. He was on the faculty at Connecticut College and performed with the New London Contemporary Ensemble. He has also taught at Wesleyan University where he played with the New World Consort. Mr. Schempf played second and Eb clarinet with the Syracuse Symphony Orchestra for nine years, appearing as a concerto soloist on several occasions. He has also performed with the Detroit Symphony, Hong Kong Philharmonic, Boston Symphony Orchestra, the Fort Wayne Philharmonic, Lakeside Symphony and the Chautauqua Orchestra. Chamber music engagements include performing with Brave New Works, the Ying Quartet, concerts and a CD recording with the Society for New Music in Syracuse, NY, appearances at the Skaneateles Festival, the Harkness Festival, the Wall Street Chamber Players, at Lakeside. An avid performer of contemporary music, he was a member of the Pittsburgh New Music Ensemble from 2003-2008 and Brave New Works from 2007-2009. He has collaborated with the TILT Dance Company of Maui, CrossSound in Alaska, (EARN)MUSIC of Portland, the Walla Walla Chamber Music Festival, Sympatico Percussion Ensemble, and NOVA music series in Salt Lake City. 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.

Roger B. Schupp is Professor of Percussion and Jazz Studies at BGSU. Schupp received his Doctor of Musical Arts in percussion performance and jazz studies from the University of Texas at Austin. A versatile performer in the areas of classical, jazz, and world music, Schupp has performed in a variety of ensemble including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Toledo and Austin Jazz Orchestras. He has performed and recorded with such diverse artists and ensembles as the Royal Ballet of London, New York Voices, Marvin Hamlisch, Tommy Tune, Bob James, Clark Terry, Terrace Blanchard, Chuck Berry, Amy Grant and the Broadway touring casts of *A Chorus Line*, *Spamalot*, and *Wicked*. His playing can be heard on labels such as RCA, CBS, MCA, Sony, Naxos, Albany, and Seabreeze among others. Roger is an active member of the Percussive Arts Society and serves on that organization's Contest and Audition Procedures Committee. Schupp has presented concerts, clinics, and masterclasses in over 30 states and 20 countries on 5 continents. He is an active performer and current member of the Toledo Symphony Percussion Trio, Toledo Symphony Concert Band, and Toledo Jazz Orchestra. Schupp is an artist/clinician for the Pearl Drum Company, Adams Percussion, Zildjian Cymbals, Innovative Percussion, and Remo Drum heads. Listen for Roger on recent CD releases by composers Samuel Adler, Michael Daugherty, and Shane Hoose, the Hawk-Richard Jazz Orchestra, the Toledo Jazz Orchestra, Three and One, and guitarist Chris Buzzelli.

Sandra Frey Stegman is Associate Professor of Music Education at Bowling Green State University. A graduate of the University of Michigan and former public school teacher, Dr. Stegman, currently teaches undergraduate and graduate courses in music education, music performance, and conducts the Women's Chorus. She has also conducted the A Cappella Choir and Collegiate Chorale. Prior to coming to BGSU in 2002, Dr. Stegman was a member of the music faculties at Northern Illinois University and University of Northern Iowa. Throughout her career, she has conducted various university, community, and public school ensembles. Previous professional endeavors include conducting the Ohio Ambassador Choir on the 2009, 2011, and 2013 European Tours, performing as music director and conductor of the Waterloo (Iowa) Metropolitan Chorale, serving as music educator and consultant to schools and communities in North Queensland, Australia, conducting the All-State Intermediate Choir at Interlochen National Music Camp, and founding the Junior Choral Society and Cantare, which performed under her direction at state and division music conferences (MENC and ACDA). Dr. Stegman continues to be active as a clinician and conductor, presenting at various state and division workshops and appearing as guest conductor of festival and honor choirs including OMEA District and ACDA Central Division Honor Choruses. Accomplishments as a scholar and researcher include presentations at the OMEA State Conference, MENC Divisional and National Conferences, the International Society of Music Education Conference, the International Conference on Arts and Humanities, and the College Music Society Annual Conference. She has had articles published in the *Council of Research in Music Education Bulletin*, *Journal of Research in Music Education*, *Music Educators Journal*, *Choral Journal*, and the *Journal of Music Teacher Education*.

Michael B. Vercelli is the director of the World Music Performance Center at West Virginia University. Michael holds a Doctor of Musical Arts degree in Percussion Performance with a minor in Ethnomusicology from the University of Arizona. While well versed in the classical percussion repertoire, Michael's specialty lies in non-Western instruments. He has studied the traditional music of other countries and done fieldwork in Bali, Cuba, Brazil, and primarily, Ghana. Dr. Vercelli has received many awards for both his performance and study of indigenous music such including a WVU Faculty Senate Research Grant for his project - "Remembering the Hunters: Preservation through Performance of the Ritual Birfor Funeral Music of Ghana." At WVU, Dr. Vercelli also directs summer study abroad courses to Ghana and Brazil, focusing on music, dance and cultural immersion. Dr. Vercelli is a contributing author to the World Percussion chapter in the third edition of Gary Cook's *Teaching Percussion*. He is a participating member in the Society for Ethnomusicology and Percussive Arts Society where he serves

on the World Percussion Committee. Michael has given lectures, performances and workshops, across the United States, Mexico, Brazil, China and Iceland, and is a founding member of the Zumbumba Percussion Trio.

Along with teaching literature, music, and writing at BGSU and other schools, Rob Wallace is an active percussionist in a number of genres, ranging from Hindustani classical music to free improvisation. He has performed and/or recorded with many artists, and his recordings

can be found on the pMentum and Ambiances Magnétiques labels. He recently co-edited (with Ajay Heble) the essay collection *People Get Ready: The Future of Jazz is Now!* (Duke, 2013).



The Bassoon Chamber Music Composition Competition (BCMCC) was founded in 2009 by Dr. Paula Brusky, and appointed a new Director in 2013: Susan Nelson, bassoon professor at BGSU. The mission of the BCMCC is to encourage new music for the bassoon and to offer opportunities to composers. The intent of the competition is to, more specifically, expand the chamber repertoire available to bassoonists by encouraging composers to write new music that includes this instrument. By holding a competition every other year for new compositions featuring the bassoon in a chamber setting, the organization fulfills its mission. The competition judges, comprised of professional bassoonists, provide feedback to each composer that enters. The BCMCC works with the winning composers to have the pieces published, premieres the winning works at a large event, and creates a professional CD.

Two chamber music competitions have been held thus far: 2010 and 2012. In 2014, the BCMCC partnered with the Meg Quigley Vivaldi Competition (MQVC), a performance competition for young women bassoonists of the Americas. A new competition was held this year for a solo work by a female composer to be used in the 2016 MQVC competition.

The BCMCC is pleased to announce that the 2014 winner is Jenni Brandon with her piece *Colored Stones* for solo bassoon. *Colored Stones* will be published through Imagine Music Publishing, and will be available for sale in January, 2015. A recording of the piece will be on the BCMCC's newest CD, due to release in January on the MSR Classics label.

For more information about the BCMCC and competitions (past and present), visit www.bcmcc.info

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