2002 Society of Composers, Inc.
STUDENT NATIONAL CONFERENCE
"Praecepta Musica Nova"

MARCH 21-23, 2002
Bowling Green State University
College of Musical Arts

Featured Guest Composer:
Augusta Read Thomas

Guest Presentations:
ASCAP
Sibelius

Guest Performer:
Craig Hultgren
College of Musical Arts
Bowling Green State University
and
Praecepta
Student Chapter of The Society
of Composers, Inc. at BGSU

is proud to host

Praecepta
Musica Nova

4th Annual
SCI Student National Conference

March 21-23, 2002
Moore Musical Arts Center
Bowling Green State University

Augusta Read Thomas
guest composer

Craig Hultgren
guest performer

Cia Toscanini
guest lecturer

Robin Hodson
guest presenter
THE SOCIETY OF COMPOSER'S, INC.
STUDENT NATIONAL CONFERENCE
IS SPONSORED BY

Bowling Green State University, College of Musical Arts
With thanks to Dr. Richard Kennell, interim dean

The MidAmerican Center for Contemporary Music
Many thanks to Dr. Burton Beerman, director

Praecepta, BGSU student chapter of The Society of Composers, Inc.

The Society of Composers, Inc.
Many thanks to David Gompper, president

American Society of Composers, Authors and Publishers (ASCAP)
With thanks to Frances Richard

and

ACKNOWLEDGMENTS

Thanks to all of the members of Praecepta for their hard work. Without them, this conference would not be possible.

Special thanks to the score selection committee of,
Brian Bice, Jason Crawford, Mary King, Kris Maloy, Adam Mirza, J. Griffith Rollefson
and John Stafford for all of the hours spent listening to scores and finding performers.

Thanks to Greg Cornelius and Kris Maloy for the poster and cover art;
and to Diana Behl for the design and layout of the conference booklet.

Thanks to Stacey Barelos for keeping our budget intact;
to Brian Bice for keeping the Web site updated;
to Dr. Richard Kennell, interim dean of the College of Musical Arts;
to Dr. Elainie Lillios, administrative director;
to Dr. Mikel Kuehn, artistic director;
to Dr. Burton Beerman, director of MACCM, for his continued support;
to Adam Zygmunt, coordinator of MACCM operations, for his countless hours of labor;
to Keith Hofacker, technical director;
to Deborah Fleitz, director of public events;
to Tina Bunce, publicity/publications manager;
to Mark Bunce, recording/electronic engineer;
to Dr. Bruce Moss and the Symphonic Band;
to Dr. Hubert Toney Jr. and the Concert Band,
and to all of the performers that have worked so hard.

Joseph Dangerfield, conference coordinator
CRAIG HULTGREN

Cellist Craig Hultgren is an activist for new music, the newly creative arts and the avant-garde. Possessing a broad range of instrumental techniques from traditional to radical, Hultgren presents his own spontaneous, free-style improvisations along with programs of new music throughout the country and abroad. His performances have been broadcast on National Public Radio’s Performance Today, Canadian Broadcasting Corporation and European radio. The Birmingham News said of him, “Hultgren...pushes the limits of his instrument brilliantly by using extended techniques in fascinating ways.” A recipient of Artist Fellowships in 1992 and 1999 from the Alabama State Council on the Arts, he has been a member of Thamyris, a contemporary chamber music ensemble in Atlanta, since 1993. A long-time member of the Alabama Symphony, he also plays in the newly formed Chagall Trio. Hultgren is featured on three solo CD recordings including most recently the Electro-Acoustic Cello Book on Living Artist Recordings. He is currently president of the Birmingham Art Music Alliance. Hultgren has also served as president of the Birmingham Art Association, where he founded Birmingham Improv, the annual, international festival of improvisation. Nationally, he is a consultant for the Living Music Foundation and on the steering committee of the New Directions Cello Association. This year, he held the second Hultgren Solo Cello Works Biennial, a competition highlighting the best compositions for the instrument, and improvised the incidental music for the Birmingham Children’s Theater production of The Miracle Worker.

ABOUT OUR GUESTS

AUGUSTA READ THOMAS

Augusta Read Thomas (b. 1964, New York) is a professor on the composition faculty at Northwestern University. Previously on the faculty at the Eastman School of Music, she is currently Composer-in-Residence with the Chicago Symphony Orchestra through May 2006. She studied at Northwestern University, Yale University and at the Royal Academy of Music, where she was later elected an associate of the academy. Her awards include the 1998 Distinguished Alumni Association Award, from St. Paul's School in Concord, N.H., and the 1999 Award of Merit from Northwestern University.

Conductors including Daniel Barenboim, Christoph Eschenbach, Esa-Pekka Salonen, Mstislav Rostropovich, Pierre Boulez, Seiji Ozawa, Hans Vonk, Gerard Schwarz, Dennis Russell Davies, Donald Hunsberger, Hugh Wolff, Cliff Colnot, Norman Scribner, John Nelson, Aapo Huu, Jaha Ling, Keith Lockhart, Lawrence Leighton Smith, George Manahan, Jac Van Steen, Gianpiero Taverna, David Gilbert, Bradley Lubman and Grant Llewellyn have programmed her work.

Thomas' chamber opera Ligeia, based on a short story by Edgar Allan Poe, won the prestigious International Orpheus Prize and was performed in Spoleto, Italy, with Luca Ronconi directing. Commissioned by Mstislav Rostropovich and Rencontres Musicales d’Evian, the work was premiered by Maestro Rostropovich in the 1994 Evian Festival. The American premiere was at the Aspen Music Festival in July 1995.

Thomas studied with Jacob Druckman at Yale University, and with Alan Stout and Bill Karlins at Northwestern University.

Thomas divides her time between Rochester, N.Y.; Cambridge and Becket, Mass.; Chicago, Ill., and Aspen, Colo.
FROM RICHARD KENNELL

Dear Conference Attendees,

On behalf of the faculty and students in the College of Musical Arts, I am pleased to welcome you to the 2002 Society of Composers Inc., Student National Conference. Before I thank the many people who have made this conference possible, I'd like to tell you a little about your home for the next two days, the Moore Musical Arts Center.

Since fall 1999, approximately 500 music students per year have enjoyed this outstanding facility. You will no doubt find it a bit confusing at first, so just make yourselves at home and feel free to ask anyone for assistance.

The College of Musical Arts supports and instructs majors in 13 music programs, over 16 major performing ensembles, and countless chamber ensembles, in addition to classroom and applied instruction. Unfortunately, your brief time here will not allow you to experience all of these ensembles and academic programs.

You will, however, meet many of our students and faculty who share your commitment to the highest standards of composition and performance of contemporary music. Contemporary music occupies a prominent place in this College. Our MidAmerican Center for Contemporary Music sponsors numerous annual conferences, guest performances, residencies and research endeavors. New music challenges us intellectually, aesthetically and pedagogically, and helps to make our College of Musical Arts a stimulating learning community.

In the pages that follow and in the events of this conference, you will meet the many students who have worked diligently to make this weekend possible. On behalf of the College of Musical Arts, I thank them all for their hard work. And I thank you for joining us at Bowling Green State University and sharing your talents with us during this exciting conference.

Each fall, our students meet prominent composers from around the world who present their new works at our annual New Music & Art Festival. Someday soon, I hope that you will return and enjoy this nationally recognized festival.

Sincerely,

Richard Kennell
Interim Dean, College of Musical Arts

FROM DAVID GOMPPER

Dear Composers and Friends:

I am pleased to attend the 4th Annual National Student Conference of the Society of Composers, Inc. This event, ably hosted by Joseph Dangerfield and Praecepta, will give you that rare opportunity to meet and hear each other's works performed by some of the most talented performers in this country. Take advantage of this time; these are your future colleagues, and you will see them again. This is the weekend we will choose the three winners of the SCI/ASCAP Student Composition Commission Competition, to be announced prior to the final concert. You will hear new compositions by the winners of the 2001 competition: Moiya Callahan and Mei-Fang Lin. SCI is grateful to Fran Richard and ASCAP for their support with this ongoing commissioning project. This is also the final conference I will be attending as president of SCI, for the reins will be handed over to Tom Wells of Ohio State University at next month's national conference. My five years in this capacity has allowed me to meet many of you, to hear the kind of music being created during this millennial transition and to appreciate the extent that SCI has helped nurture and support the linking together of composers at the national level to performers at the local level. I hope SCI will continue this very important function and activity in future years.

Sincerely,

David Gompper
University of Iowa
President, Society of Composers, Inc.
Schedule of Events

Thursday, March 21

8:00 p.m. Concert I: New Music Ensemble. Kobacker Hall*
Moiya Callahan (Premiere, SCI/ASCAP Commission)

Friday, March 22

8:30 a.m. Coffee and Doughnuts. Kennedy Green Room
9:00 a.m. Seminar with Craig Hultgren. Choral Rehearsal Hall (rm. 1040)
10:30 a.m. Sibelius Demo. Choral Rehearsal Hall (rm. 1040)
1:00 p.m. ASCAP Seminar. Kennedy Green Room
2:30 p.m. Concert II: Chamber Music. Kobacker Hall*
4:00 p.m. Seminar with Augusta Read Thomas. Kelly Rehearsal Hall (rm. 1012)
8:00 p.m. Concert III: Symphonic Band and Concert Band. Kobacker Hall*

Saturday March 23

10:00 a.m. Round Table Discussion: Composing for the Orchestra of the 21st Century.
Moderated by Augusta Read Thomas and J. Griffith Rollefson
Kelly Rehearsal Hall (rm. 1012)
11:00 a.m. Concert IV: Chamber Music. Kobacker Hall*
2:00 p.m. Concert V: Chamber Music. Kobacker Hall*
Mei-Fang Lin (Premiere, SCI/ASCAP Commission)
3:15 p.m. Master Class with Augusta Read Thomas. Kelly Rehearsal Hall (rm. 1012)
8:00 p.m. Concert VI: Electroacoustic Music. Kobacker Hall*

*Concerts are the only events free and open to the public.
All events and times subject to change.
### BGSU New Music Ensemble
Mikel Kuehn, director

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<td>Elizabeth Farney, flute, Allen Justus, percussion, Carey Valente, alto saxophone, Emily Thomas, clarinet, Christopher Blossom, bassoon, Wayne Nagy, trumpet, Jeffrey Kurka, trombone</td>
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Composer Mikel Kuehn received degrees in composition from Eastman (Ph.D., M.A.) and the University of North Texas (B.M.). Kuehn’s music has received awards and honorable recognition from ASCAP, BMI, the Chicago Symphony Orchestra (2000 and 2002 First Hearing Contests), Eastman (Hanson and McCurdy Prizes), the League of Composers/ISCM, the University of Illinois Salvatore Martirano Memorial Composition Contest and the Luigi Russolo Competition in Italy. His music has twice been selected to represent the United States abroad (by ISCM and SEAMUS), in both the acoustic and electro-acoustic mediums, and has been programmed on concerts and conferences by the Birmingham Art Music Alliance, the Bonk Festival, Cycle de concerts de musique par ordinateur (Université Paris 8), the Civic Orchestra of Chicago (Cliff Colnot, cond.), pianist David Burge, Ensemble 21, Festival Elektrokomplex (Vienna), the Florida ElectroAcoustic Music Festival, Harvey Sollberger and the New York New Music Ensemble, the International Computer Music Association, the June in Buffalo Festival, the League of Composers/ISCM, members of the New Millennium Ensemble, the Orpheus Chamber Music Series, the Society of Composers, Inc. and Sonic Residues 02 (Australia). Kuehn’s Between the Lynes has been described as having “sensuous phrases...producing an effect of high abstraction turning into decadence” by author and The New York Times critic Paul Griffiths. He has delivered papers at national conferences of the Society of Music Theory and the Society of Composers, Inc. and is the author of nGen, a free multi-platform computer music application. At BGSU he serves as the coordinator of the composition area and directs the New Music Ensemble. As a conductor, Kuehn has performed works such as Cage’s 3rd Construction, Davies’ Eight Songs for a Mad King, Lauba’s Mutation Colour, Morris’ Tigers and Lilies, Schoenberg’s Pierrot Lunaire, Stockhausen’s Kreuzspiel, Varese’s Octandre and the world premiere of Robert Lemay’s La Redemption. In November 2000, he mounted a reconstruction of Stockhausen’s Mikrophonie I using the MAX/MSP real-time processing application.
Poème Symphonique for 100 Metronomes by Györgi Ligeti
The idea of mechanical, ticking music has haunted me since my childhood and is associated with fantasies of a musical labyrinth and the infinity of gradually diminishing pictures which can be seen when gazing into parallel mirrors.
I thought out the piece for one hundred metronomes in 1962 while working on Aventures. Franz Willnauer helped with the formulation of the instructions for performance; also it was he who suggested the slightly ironical title Poème Symphonique.
The first performance took place on the 13th September 1963 in the banquet hall of the Hilversum City Hall in Holland and caused a terrible scandal. I conducted, and the metronomes were "played" by 10 participants in the Gaudeamus Foundation's composition course. The Foundation's director, Walter Maas, had persuaded a metronome manufacturer to lend us 100 metronomes for the occasion. The performers appeared in tails to lend the performance a serious character.—Györgi Ligeti

drowningXnumbers by Dorothy Hindman
The work drowningXnumbers for amplified solo cello reflects the composer's reaction to the large amount of aggressive music being composed by her colleagues, and reflects some of her own beliefs about beauty, emotion, intention and profundity in music. The title is a reference to a film by Peter Greenaway, and a grateful acknowledgment to Louis Andriessen. The work was written at the Atlantic Center for the Arts for cellist Craig Hultgren and won the 17th Annual National Association of Composers, U.S.A. Young Composers' Competition. An accompanying video by Leisha Hultgren is now available.

Riptide by Moiya Callahan
Riptide reflects that intermittent, strong, narrow current in the sea of the same name that pulls the water away from the from shore until it rips through the oncoming breakers. The direct correlation between the persistent, accumulative momentum and collision force of a riptide and this work's musical character, development and formal design is of particular importance. (Riptide was commissioned by the Society of Composers, Inc. and the American Society of Composers, Authors and Publishers.)

Bells Ring Summer by Augusta Read Thomas
Bells Ring Summer was commissioned and premiered by David Finckel from the Emerson String Quartet and is dedicated to David with admiration. It is a very short piece, celebrating David's beautiful playing.

Zdravoye Zreniye (sound sight or logical vision) by Joseph Dangerfield
Zdravoye Zreniye is the culmination of my research into the relationship of color and music. Both of these phenomena are measured in "Hertz (Hz)," but are found at different positions of the spectrum. Our ears can perceive wavelengths between approximately 20-20,000 Hz; our eyes however, perceive them at a much higher bandwidth, from approximately 4.29-7.50 x 10^14 Hz. Although the physical quanta of color and sound differ, its association can be explored through the statistical representation of the colors found in paintings, which are subsequently translated into the audio domain and reinterpreted as elements of musical composition. In order to capture the non-teleological nature of visual perception, this piece is designed so that it will not be performed exactly the same way twice—in effect, changing the way that the piece may be perceived by different individuals at different hearings, much like the way a painting may appear to different observers. The colors occurring in each painting correlate to the musical realm through specific musical motives. The proportions of the colors found in the paintings determine how the motives are used. For example, the presence of a tree may suggest the use of a combination of motives that represent those colors associated with the color constituency of the tree (e.g., a synthesis of yellow, cyan and magenta). Much like translation from one language to another, this design allows room for creative interpretation while preserving all of the salient details inherent to each painting. In this manner, the essence of the painting remains intact, while allowing purely musical attributes to represent nonmusical details. The paintings used were all painted by the French impressionist painter Paul Cézanne.
PROGRAM NOTES

Incessant Compulsion for four percussionists by Joseph Harchanko
One of the hallmarks of minimalism is the incessant, unavering rhythm. Incessant Compulsion uses this as a point of departure. The compulsive force of the rhythmic motives is developed texturally through varying frequency spectrums, creating a whimsically nightmarish perpetual motion machine. Incessant Compulsion won second prize at the Russell Horn Composer’s Competition.

Hurricane by Krista Wiseman
This piece utilizes several contemporary flute techniques to emulate the effects of a hurricane. The piece gradually becomes more frenzied and chaotic only to abruptly reach the “eye” of the storm, which is eerily calm. When the eye passes, the piece plunges back to the chaos of the storm in full force, but the storm gradually moves on, leaving tranquility in its place.

Widget Factory by Paul J. Dietz
Widget Factory for percussion ensemble and synthesizer is a description of a hypothetical factory that produces an unknown product. Unlike many pieces that employ a synthesizer as a substitute for acoustic instruments or keep the synthesizer masked behind other parts, Widget Factory elevates the synthesizer to an equal status with the rest of the ensemble. Throughout the piece, the synthesizer is an integral part of the ensemble, and it fills a variety of roles from lending harmonic and rhythmic support to providing prominent melodic content.

Two Etudes for piano by Augusta Read Thomas
Two Etudes was commissioned and premiered by Judy Kehler Siebert and the work is dedicated to her with admiration. The first etude, Orbital Beacons, is an homage to Berio. The second etude, Fire Waltz, is an homage to Bartok and is marked “Perpetual Motion–Bartok boogie-woogie” and should be played as quickly as possible!

PROGRAM NOTE FOR FRIDAY NIGHT

Enchanted Falls by Edward Martin
Enchanted Falls, for wind ensemble, was inspired by a visit to Pedernales Falls State Park in Central Texas when I proposed to my wife, Amy, to whom this piece is dedicated. In composing this piece, I attempted to convey both the beauty and serenity of the Pedernales River and the excitement and anticipation of that day. Enchanted Falls was completed in April 2001 in Austin, Texas.
FRIDAY, MARCH 22
8:00 P.M., KOBACKER HALL

Concert Band
Hubert Toney Jr., conductor

Fanfare for Brass and Percussion (1994)  
Marilyn Shrude

Of Sailors and Whales: Five Scenes from Melville McBeth  
W. Francis McBeth

Blessed Are They from A German Requiem  
Johannes Brahms/Barbara Buehlman

Prelude, Siciliano and Rondo  
Malcom Arnold/John P. Paynter

Symphonic Band
Bruce Moss, conductor

Concerto for Alto Saxophone and Wind Ensemble (1949, revised 1953)  
Ingolf Dahl

I. Recitative
II. Adagio

Carey Valente, saxophone

Enchanted Falls  
Edward Martin

Solo de Concours  
Andre Messager/Jack Snively

Dustin Ruffell, clarinet

Bruce Moss, 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 The 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 recently featured in the WGBH-TV Public Broadcasting Service's American Experience documentary, If You Know 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, The Ohio State University, the University of Iowa and VanderCook College of Music. Recently elected to the American Bandmasters Association, he holds memberships in the 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.

Hubert Toney Jr., instructor of music education and assistant director of bands, serves as conductor of the Concert Band and as director of the Falcon Marching Band at BGSU. He holds a Ph.D. in music education from the University of Illinois at Urbana-Champaign, as well as degrees in music education from the University of Michigan and Florida State University. Toney's past teaching experiences include director of instrumental music at Olivet College, in Olivet, Mich., and band positions in East Lake High School, Robinson High School and Harllee Middle School in Florida. He has also served as a guest conductor, clinician and adjudicator in Florida and throughout the Midwest. Toney has also presented research at the Committee on Institutional Cooperation, at the Big Ten Music Education Conference and at the Illinois Music Educators Association Annual Convention.
Program Notes

Rash Excitement by William Lackey
Rash Excitement, for solo alto saxophone, was composed in July 2001 and is dedicated to saxophonist Keith Michael Bohm. In November 2001 Bohm premiered the piece at the Festival of New American Music held at California State University at Sacramento. The concept of the work was influenced by electronic music samples created by Lackey. The composition takes the audience and performer on a “tour de force” ride through a variety of extended techniques. William Glackin a critic from the Sacramento Bee stated “Another world premiere, William J. Lackey’s Rash Excitement for solo alto saxophone opened the concert with Keith Michael Bohm playing its rapid-fire figures and various excitements (notes snapped short at the end) with precision…impressive”

Wrath or Singing by Sharon (Xiaolei) Zhu
Wrath or Singing was written in spring 1999, when I just started to seriously consider the possibility of becoming a composer. Although the musical language I use nowadays is rather different, I often look back to this piece when I want to be reminded of the unabashedly plain-spoken passion with which it was written.
The Third Convergence by Curtis VanDonkelaar

*The Third Convergence*, as one might expect, the third installment in an ongoing series of compositions that began at Grand Valley State. The pieces are all primarily atonal, composed in a loose pitch-class-set method. Each convergence is a trio of disparate instruments and each features a drawing together among the parts or a converging upon a singular idea from a discontinuous beginning. This 'convergence' could be rhythmic, pitch-centered, or gestural; *The Third Convergence* comes together in all of these ways.

The Five Rings of Miyamoto Musashi by Anthony Joseph Lanman

*The Five Rings of Miyamoto Musashi* takes its inspiration from several different literary, historical and musical sources. The main inspiration for the piece comes from a book titled *The Book of Five Rings* by Miyamoto Musashi. The book is divided into five chapters – I. The Earth Scroll; II. The Fire Scroll; III. The Water Scroll; IV. The Wind Scroll, and V. The Scroll of Emptiness. In the five chapters Miyamoto imparts his life experiences as a wandering Samurai warrior in 17th-century feudal Japan. Musashi was also a devout Buddhist, and the book is laced with Zen philosophy as well. I tried to take the spirit of the four elements of the first four chapters and translate that into the music. For the last movement, I focused on the Zen concept of duality, as did Musashi in the last chapter of his book.

The second source of inspiration for this piece was the shakuhachi flute. After some study of this incredible instrument, I realized that it would inspire the music in my piece and also would carry some historical ties as well. Much of the music in the first and last movements was inspired by “Sokaku – Reibo,” a Japanese folk theme often improvised upon by shakuhachi players. The instrument itself was linked to the samurai during Miyamoto’s lifetime. The shakuhachi was imported from China. During the 17th century, the instrument became the sole “property” of the samurai. They would often learn to play the instrument to become spies, masquerading as a musician at another shogun’s court. The samurai enlarged the instrument, making it more solid, so it could double as a weapon. Most of the extended techniques used in the piece are approximations of sounds heard on the shakuhachi.

Something Other than CONTEXT by Jonathon M. T. Roberts

*Something Other than CONTEXT* focuses on how our perception of a certain sound or event changes when new sounds or characters enter our environment. Throughout our daily lives, we continually adapt to our changing environment. Whether we intend to or not, we continually make snap judgments based upon first impressions of new acquaintances. Those opinions change and adapt as new characters enter our world. The opinion of a certain individual, event or object is an ever-changing balance between acquired knowledge from the past and experiences in the present.

Ice, Eden by Christopher D. Brakel

*Ice, Eden* was conceived and composed in fall 2000 and arose from the composer's fascination with two lines from a poem by Paul Celan from which the piece takes its title: *Before this hour has ended ice will rise from the dead*.

Musically, the piece does not try to recreate the implications of these lines, but rather is a study in coordination and non-coordination between the two players. In this process, much of the timbral spectrum produced by the piccolo and flute is explored examining adjectives produced by ice such as cold, sharp, hollow, brittle and transparent that could be applied both to the sounds and structures produced by these instruments.

Doubt that the Stars are Fire by John Glover

In Shakespeare’s *Hamlet*, Hamlet says to Ophelia “Doubt that the stars are fire, doubt that the sun doth move, doubt truth to be a liar, but never doubt my love.” These impassioned words were the spark of this composition. In *Hamlet*, innocent love tries to thrive in a world of corruption, greed and violence, but the love is destroyed, tainted by the lies and deceit of Polonius, poisoned by the greed and murderous lust of Claudius. Both Hamlet and Ophelia think the other has forsaken their love and so become cruel and unforgiving of each other. It could have been one of the greatest loves the stage had ever known; instead it ends in hate and despair.
Saturday, March 23  
2:00 p.m., Kobacker Hall

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<td>Kenneth Saxon, piano</td>
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<td>In Between (2002)</td>
<td>Mei-Fang Lin</td>
<td>John Sampen, alto saxophone</td>
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<td>Commissioned by SCI/ASCAP</td>
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<td>Dimitri Papageorgiou</td>
<td>Soo Goh, clarinet</td>
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<td>Dan Plonka, viola</td>
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<td>Stacey Barelos, piano</td>
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<td>Spirals and Fantasy (2001)</td>
<td>John M. Crabtree</td>
<td>John M. Crabtree, guitar</td>
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<td>Sonata for viola and piano (2000)</td>
<td>Matthew Tomassini</td>
<td>Joseph Kam, viola</td>
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<td>Matthew Tomassini, piano</td>
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<td></td>
<td>1. Senza Misura – Wild – Tranquil – Heavy</td>
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<td>2. Ringing – Tranquil – Ringing</td>
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<td>Kristopher Maloy, alto saxophone</td>
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<td>Lee Morrison, baritone saxophone</td>
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**Program Notes**

*Simuflow* by Maxwell Dulaney  
*Simuflow*, for piano trio, was written in spring 2001. This piece is part of a search for an individual, expressive language in my music.

*In Between* by Mei-Fang Lin  
*In Between* is an attempt of the composer to create another musical world without resorting to the use of thematic development. The piece consists of two movements. First movement, titled *Prelude*, assumes the role of an introduction not the introduction of the main theme or melody, but rather the basic nature or tone of the piece. The world is established here through the growth of the sound and the change of tone color itself. This idea comes very much from spectro-analysis. The second movement is the *Postlude*. At first hearing there seems to be an existence of some kind of melody here. As the piece goes on, we find that the idea is actually not at all that different from the first movement. The non-developmental nature and the quasi-repetitiveness of the movement make the material itself lose its identity as an object that requires further development. Instead, it achieves a kind of circular form that makes us forget about the need for motivic development, but rather focus more on the change of color itself.

*In Between* is a commission from the SCI/ASCAP Student Composition Commission in 2001.
Nuit by Dimitri Papageorgiou

Nuit was composed as a musical diary, without any pre-compositional plan, in a period between April and October 1999. Since I work primarily with abstractions (timbre), I had to wait until these started to form themselves into distinct objects and then I assembled the form. The title is derived from the French word for the night. I purposely worked on this piece exclusively at night, contemplating on night rhythms and infinite space. The title is also a reference to the goddess of the “ever unknown” that bends over Hadit, the ever known:

Above, the gemmed azure is
The naked splendour of Nuit;
She bends in ecstasy to kiss
the secret ardours of Hadit.

Now, therefore, I am known to ye by my name Nuit, and to him by a secret name which I will give him when at last he knoweth me. Since I am Infinite Space, and the Infinite Stars thereof, do ye also thus. Bind nothing! Let there be no difference made among you between any one thing and any other thing; for thereby cometh hurt. —Aleister Crowley, The Book of Law

Sonata for viola and piano by Matthew Tommasini

In 1999, Evan N. Wilson, the principal violist of the Los Angeles Philharmonic, asked me to write him a viola sonata. Excited by the opportunity to write for such a virtuosic and expressive performer, I completed this sonata in 2000. In May of that year, Wilson and pianist Walter Ponce premiered the piece at UCLA.

The two-movement work grew out of the violent, hammered chord played by the pianist in response to the opening viola gesture. Taken from the octatonic scale, the chord is heard in various guises throughout the frenzied first movement. A softer mutation of the chord, in D Aeolian, opens the second movement as part of a two-chord chiming gesture. This chiming is followed by a very lyrical and passionate extended melody which makes up most of the second movement.

Prelude, Fugue and Shout Chorus by Kristopher Maloy

I was seeking a new compositional challenge and I realized that I had never written a fugue before. I wanted to write one, but I found myself wondering how I could write a fugue that adhered to the “rules” without copying an ancient musical genre, and without merely repeating the assigned fugue of countless thousands of music students over hundreds of years. It came to me that I could write a jazz fugue, with an up-tempo be-bop subject which would be the basis of the piece. I then decided to expand the work into a full-fledged prelude and fugue by adding a slower first movement that, like many baroque preludes, has a quasi-improvisatory quality. This prelude is indebted to Duke Ellington’s ballad writing, especially in the sliding, scooping melodic line, which is intended as a kind of homage to Ellington’s sliding lead alto player, Johnny Hodges. The shout chorus follows the fugue without a break, and the piece concludes with a brief final statement of the be-bop fugue subject.
Master Class with Augusta Read Thomas

Master Class with Augusta Read Thomas

Hebdomad for mixed chamber ensemble (2001) J. Griffith Rollefson

Io and Argus (2001) J. Griffith Rollefson

Being and Becoming (2000) Orianna Webb

Program Notes

Hebdomad by Jason Bahr

Hebdomad is an English word, which means a period of seven days, or really, just a fancy term for a week. This is how long it took to compose the piece. Given some general guidelines (duration, instrumentation) I had a week to complete a finished score. This may seem impressive, but when you consider that God created the Heavens, the Earth, and everything else in a week, my little piece seems quite meager by comparison! Plus, God took the last day off, not so in my case. The piece begins with a rather abstract gesture that blooms into a dissonant flourish. Buried in this cacophony are the main melodic elements of the piece. After this brief introduction follows a pointillistic section, which is a slow unfolding of the main theme of the piece. This culminates in a tutti dominated by a short-long rhythmic motive. The second half of the piece obsesses over this motive, fighting it and finally being demolished by it. The opening material returns to frame the piece.

Io and Argus by J. Griffith Rollefson

Io and Argus (Spring 2001) takes its title from the Greek myth of Io, the young mistress of Zeus who was turned into a white heifer for protection from Hera’s jealousy. In the myth, Hera discovers the truth and has the hundred-eyed Argus bind and guard Io. Eventually, Hermes lulls Argus to sleep with his flute freeing Io only to leave her to wander the Earth in misery until her death. Throughout mythology, we have these archetypes of the “pawn” who, through no fault of his or her own, becomes the victim of unthinkable harm. Anthropologist Levi-Strauss termed these archetypes “mythemes” in his “The Structural Study of Myth.” Unfortunately, we too often think of these stories literally—as fairy tales of the Greek gods’ gossipy and outrageous behavior—rather than interpreting them as relevant and many-layered depictions of human behavior.

My reading of the Io myth does not re-tell the story; but rather looks at the relationship between guard and guarded. While the surface reading makes Argus out to be powerful and Io powerless, a deeper reading reveals that both Io and Argus are, it seems, pawns. In addition, both prisoner and prison guard are depicted as animals. Io is dehumanized (literally) before she becomes a prisoner and the prison guard chosen is already a beast. My depiction of the Io and Argus myth began with the context of American prison and criminal justice reform in mind, but soon came to take on wider meanings. The basic premise was, and to a degree still is: the more protection we ask for the more rights we lose.

The musical ideas represent my reading of the myth beginning with two pitch class sets that represent the main characters. However, as soon as we become more familiar with the sets they begin to take on characteristics of the other until there is no difference between the two. Most of the transformations in the piece are accomplished via rhythmic, melodic, and timbral recombination. Apart from these character representations, the other musical metaphors in the piece deal with the complex internal dialogue of the myth itself—Levi-Strauss’ mythemes. Therefore, I build musical complexity by beginning with one contrast (say timbral contrast - strident vs. smooth) and then add another (melodic contrast - disjunct vs. conjunct), and so forth until the original contrast of timbre is of little or no importance outside its place as part of the whole. Rather than pointing to my political reading of the myth as the answer, the music more accurately represents the myth as a complex and irreducible, rather than simple and one-sided archetype.

Being and Becoming by Orianna Webb

Being and Becoming was commissioned by the Cleveland Orchestra Youth Orchestra, Steven Smith, Music Director, and was premiered by that orchestra on May 14, 2000, at Severance Hall in Cleveland. The title of Being and Becoming references one of the many dichotomies we use to describe our states of existence. Being is stable and calm; becoming involves transformation, strife and motion. Neither of these “states” ever exists in a pure form, but the power of our imagination allows us to set them next to each other as alternate, and alternating, modes of existence. This piece pays homage to this concept. A rhythmic, dissonant, restless first section is followed by a broad, gentle second section. The opening material returns to end the piece.
**Program Notes**

**Strata 2** by Charles Nichols

*Strata 2* is a study in obscuring and defining harmonic motion, obstructing and establishing rhythmic pulse, animating surface detail, and signal processing with modulation techniques.

The piece is divided into four sections, with an additional introduction and two brief interludes. Each section is further divided into seven subsections, each of which are based on one of three harmonies, eight- and nine-pitch groups, which extend through the range of the flute. The four sections move from obscured to defined harmonic motion, through the use of greater or fewer auxiliary pitches, which revolve around the primary pitches of the harmonies.

These sections also move from obstructed to established rhythmic pulse, through the use of greater or fewer rhythmic interruptions and grace notes, and the expansion and contraction of sustained notes.

The sustained notes are animated with trills and vibratos of three different speeds, flutter tongues, and sung pitches, which create interference with the timbre of the flute.

The timbre of the flute is further processed with computer programming, using amplitude- and ring-modulation, and spatialized around four speakers. The piece was realized with Max/MSP software.

**Darkness Comes to the Woods** by Jason Bolte

*Darkness Comes to the Woods* is an electroacoustic composition that integrates live vocal performance with prerecorded digital audio and interactive electronics. The work is a setting of a poem by the same title by Norbert Krapf. The piece uses the Kyma system to process and manipulate the voice. This manipulation is designed to exaggerate structures in the digital audio and voice, as well as integrate the voice sonically into the electronic realm.

*Darkness Comes to the Woods* was realized at the Music Engineering Technology Studios at Ball State University.

**Shattered** by Silas Kath

*Shattered* is the second piece in a series of experiments involving only one sound source. The only sound used in the composition is a recording of a 40-ounce bottle rolling down a cement incline and smashing on contact with the train tracks below. This piece consists of two parts played simultaneously: One part is the recording layered at different pitches; the other utilizes granular synthesis to manipulate the original recording.

**Five Parametric Etudes** by Jeff Myers

The *Five Parametric Etudes* were written to study the musical possibilities of the Disklavier (digital player-piano). For instance, some etudes capitalize on fast textures, wide chords, complex polyphony, etc. However, few try to emulate rubato or singing melodic phrases—things best left up humans. Each etude develops a particular musical parameter.

The first etude focuses on register. The keyboard is divided up into three registers: high, middle, and low. The high register was assigned irregular motion, and harmonic intervals of minor seconds and major thirds. The low register was assigned extremely fast motor rhythms. The second etude works with the development of a melodic sequence of fifths. Within a four-part polyphonic texture, these sequences of cyclical fifths move at different rates, creating a resultant counterpoint. The third etude delves into linear and vertical polyrhythms. There are three layers of sound: one background and two foreground. The background texture, which is comprised of displaced figure, slowly evolves while the two thematic foreground melodies continue to undulate. The fourth etude is a theme and variations based on Rakhmaninoff’s metrical adaptation of a Russian Orthodox church melody. Each variation focuses on a particular musical parameter (i.e., polyrhythm, polytempo etc.). The fifth etude looks at what can be done to a motive when only one rhythm and octave intervals are used. I took my inspiration from the last movement of Chopin’s *Sonata No.2 in C Minor*.
Jason Bahr (b. 1972) has received over 100 performances of his works. He is the winner of the Cambridge Madrigal Singers Choral Composition Competition, the Kaw Valley Arts Association Young Artists Award, two National Recording Arts and Sciences Scholarships, ASCAP Standard/Plus Awards and the William and Marcia Fox Scholarship in Composition. His work Meditation and Fanfare for organ was chosen for the 2002 Summer Music Series at St. John's Church in Chester, England.

His work “Carlton” from Character Suite, for solo piano, was on the required repertoire list for the 2000 Bulgarian Varva Young Pianists Competition. Postcards, a trio for piccolo, English horn and bass clarinet, was featured in the December 1998 issue of Flute Talk magazine. Moppet Songs was selected for the 2001 Sounds New concert in San Francisco, the Resolution 2000 Festival in New Albany, Ind., and was performed by the group Colla Voce in New York City in 2000. Bahr’s works have been featured on many SCI national and regional conferences: the Sixth International Review of Contemporary Music in 1997 (Belgrade, Serbia) and the first ever p!ANISSIMO Festival of Contemporary Piano Music in 1998 (Sofia, Bulgaria). Recently, Bahr was appointed to the executive committee of SCI. Commissions include Brevard Invocation for the Mountain Chamber Players, Credo (flute, percussion and tenor) for choreographer Marie Carstens and Postcards for Shannon Finney of the Kansas City Symphony. Bahr is a member of ASCAP, the College Music Society, Pi Kappa Lambda and SCI. Currently a doctoral student at Indiana University, he has studied with Samuel Adler, Claude Baker, David Dzubay, Eugene O’Brien, Don Freund, James Mobberley and Gerald Kemner.

Jason Bolte is the assistant to the director of the Music Engineering Technology Studios at Ball State University. He received a bachelor’s with an emphasis in music engineering technology from Ball State University in 1999. He is currently pursuing a master’s degree with emphasis in composition and technology. Bolte is a student of Cleve Scott, Jody Nagel, Michael Pounds and Eleanor Trawick.

Christopher D. Brakel, a native of Minnesota, studied percussion and composition at the University of Minnesota, earning a bachelor of arts in music in 1999. He is currently a master’s candidate in the composition department at the University of Iowa. In 1998, he participated in the Czech-American Summer Music Institute held in Prague, Czech Republic, where he studied with the award-winning Czech composer Ladislav Kubik. His other teachers have included Alex Lubet, Jeremy Dale Roberts and most recently David Gompper. Brakel’s music has been performed across the United States, as well as in France, Italy and the Czech Republic. His current research interests include musical semiotics and the relationship between music and poetry. He recently served as co-editor of the SCI Newsletter (1999-2001) and is currently the president of the SCI Student Chapter at the University of Iowa.

Joseph Dangerfield holds a bachelor of fine arts degree in music theory and composition from Marshall University, where he studied piano with Leslie Peteys and composition with Michael Golden, Marshall Onofrio and John Allemeier. In summer 1998, Dangerfield attended the Aspen Music Festival and School where he studied privately with Michael Czajkowski and attended master classes and seminars with John Harbison, Bernard Rands, Augusta Read Thomas and Mark Anthony Turnage. Dangerfield is pursuing a master’s degree in composition at BGSU, where he currently holds a theory assistantship and studies composition with Marilyn Shrade and Mikel Kuehn. Dangerfield is currently the president of Praecepta, and the conference coordinator of the 2002 SCI Student National Conference.
Composer and jazz pianist PJ. Dietz is a native of northeast Ohio. Originally from the Lorain area, Dietz attends the University of Akron, where he studies composition with Daniel McCarthy and jazz piano with ECM recording artist Dan Wall. He has composed for orchestra, symphonic wind ensemble, jazz ensemble and a large variety of chamber groups. In November 2001, Dietz presented a concert of original compositions that included five premieres. In spring 2003 he will present a concert of original jazz performed by the UA Jazz Ensemble.

Maxwell Dulaney is an undergraduate in the composition department at the University of Alabama. He is currently studying with Craig P. First. Dulaney has had pieces performed at the Southeastern Student Composer Symposium held at the University of Alabama and the Gulf Coast New Music Festival, in Mobile, Ala.

John Glover is currently a freshman at Indiana University pursuing a bachelor's degree in composition. Currently studying under Don Freund. Before coming to Indiana, he worked with Karl Boelter. He was the recipient of the 2001 IU High School Composition Competition Award. He has attended the 2000 Interlochen All-State Program and the 2001 Brevard Summer Music Festival. His trio titled CEn1 (based on an e.e. cummings' poem) for violin, cello, and flute was performed at this year's Midwest Composer's Symposium. His current projects include a collaboration with choreographer Kenneth Jarvis, and a song cycle for flute and tenor on poetry of Emily Dickinson.

Joseph Harchanko is a doctoral candidate in composition at the University of Texas at Austin, where he has studied with Dan Welcher, Russell Pinkston and Donald Granthum. He is currently an assistant instructor for beginning and intermediate electronic composition at UT. He holds master's degrees in cello and composition from Florida State University and has been awarded fellowships from ASCAP, the Aspen Music Festival and UT. His works have been performed across North America, Europe, Asia and Australia.

Dorothy Hindman (b. 1966) is a professional composer and music theorist whose works have been performed in concerts in the United States, Italy, Russia, Romania, and the Czech Republic. Her commissions include works for soloists, small and large ensembles and commercial productions. She was a 1998-99 Alabama State Council on the Arts Individual Artist Fellowship recipient and a finalist in the National Symphony Orchestra/Kennedy Center/ASCA commission competition. Her works are in the repertoire of such notable musicians as: cellist Craig Hulgren, hornist Paul Basler, cellist Hugh Livingston, the Uncommon Practice new music ensemble, Thamyris new music ensemble, the Gregg Smith Singers, Alabama Operaworks and the Alabama Symphony Orchestra.

Silas Kath is a student at North Carolina State University in Raleigh, N.C. He is currently studying computer music under Rodney Waschka. Since 1997 Kath has experimented with computers and analog electronics to create a collection of works incorporating live sound manipulation. His previous works include compositions for piano and tape and several pieces created from aluminum foil.

William Lackey, a native of Hampton, Va., is currently pursuing a master's in music composition as a Composition Fellow and Ovation Scholar at the University of Missouri at Kansas. He is presently studying with James Mobberley, Chen Yi and Paul Rudy. Lackey received his bachelor's degree in theory/composition from Christopher Newport University, where his primary composition teacher was Jennifer Barker. He currently teaches composition at Paseo Academy for the Arts High School and UMKC's Community Music and Dance Academy. He is the winner of the 1998 New York Art Ensemble Young Composers Competition. In summer 2001, he was a Composition Fellow at the Chamber Music Conference and Composers' Forum of the East in Bennington, Vt. He has participated in June in Buffalo and New York University's Music for the XXI Century. His music has been featured at the Festival of New American Music and the First Annual Society of Composers, Inc. National Student Conference. Lackey is currently stage manager for newEar Kansas City's Contemporary Chamber Ensemble. He has also held the positions of development assistant and staff librarian with the Virginia Symphony.

Anthony Joseph Lanman is currently a master's candidate at Indiana University, where he has studied with P.Q. Phan and Don Freund. Lanman has been commissioned by Duo 46, a violin and guitar duo specializing in contemporary music; the None Trio and Ensemble Eleven. His work has been featured on National Public Radio and Dutch National Radio, and has been performed all over the United States as well as in Turkey, Cyprus, Italy, Greece, the Czech Republic and Great Britain. His music has been downloaded from MP3.com over 60,000 times and he has been ranked number one on the contemporary charts on several occasions. Visit his web site at www.thenewstyle.org/.

György Ligeti (born in Tirnaveni, Hungary, on May 28, 1923) studied with Farkas, Veress and Jardanyi at the Budapest Academy, where he began teaching in 1950. During this period he followed the prevailing Kodaly—Bartók style in his works while also writing more adventurous pieces (First Quartet, 1954) that had to remain unpublished. In 1956 he left Hungary for Vienna. He worked at the electronic music studio in Cologne (1957-58) and came to international prominence with his Atmospheres (1961), which works with slowly changing orchestral clusters. This led to teaching appointments in Stockholm (from 1961), Stanford (1972) and Hamburg (from 1973). Meanwhile he developed the "cloud" style in his Requiem (1965) and Lontano for orchestra (1967), while writing an absurdist diphtong for vocal soloists and ensemble: Aventures (1966) and Nouvelles aventures (1966). His interests in immobile drifts and mechanical processes are seen together in his Second Quartet (1968) and Chamber Concerto (1970), while the orchestral Melodien (1971) introduced a tangle of melody. The combination of these elements, in music of highly controlled
fantasy and excess, came in his surreal opera *Le grand macabre* (1978). His subsequent output has been diminished by ill-health, though it includes a *Horn Trio* (1982) in which perverse calculation is carried into Romanticism. Other later works include *Monument, Selbstporträt, Bewegung*, for two pianos (1976), two pieces for harpsichord (1978), two Hungarian studies for chorus (1983) and a book of piano studies (1985).

**Edward Martin** (b. 1976), originally from Bethlehem, Pa., holds a master's degree in composition from the University of Texas at Austin and a bachelor's degree in composition from the University of Florida. His composition teachers have included Dan Welcher, Donald Grantham, Steven Montague, James Paul Sain and Budd Udell, and he has studied piano with Kevin Sharpe. His music has received many performances including those at SCI regional and national conferences. He is currently pursuing a doctorate in composition at the University of Illinois, where he studies with Stephen Taylor.

**Kristopher Maloy** is an accomplished composer, saxophonist and vocalist. As a saxophonist, he won Oklahoma City University's 1997 Concerto Competition, and he has won the National Association of Jazz Educators Award for Outstanding Individual Achievement in Jazz at the Wichita Jazz Festival in 1997 and again in 1999. Maloy earned a bachelor's degree in composition from Oklahoma City University and is currently pursuing a master's degree in composition at BGSU. He composes in many styles and genres, including jazz, ballet, chamber and orchestral music.

**Jeff Myers** (b. 1977) is a native of the San Francisco Bay Area. His music is infused with a variety of techniques and aesthetics which can be traced from Western classical music, jazz and world music cultures. He has written for piano, solo strings, winds, mixed ensembles, voice, symphony orchestra and electronic media. Currently, he is exploring altered quintal harmony, timbre and various processes in new works for such diverse media as early instruments, orchestra, and electro-acoustic instruments. Myers has received numerous performances throughout the United States, with his music has been played at events such as Sonic Circuits, CSU Summer Arts, Musica Nova, Imagine 2000, conferences sponsored by the Society of Composers and several concerts within the San Francisco Bay Area. He has worked with conductors Thomas Baldner, Jun Nakabayashi and Phil Collins along with ensembles such as the Indiana University Chamber Orchestra, San Jose State University Symphony Orchestra, New Music Works and Non sequitur. His works for digital media have been broadcast on various radio and web programs as well. Both his new violin concerto, *Metamorphosis*, and his woodwind quartet *Moment(s)* will be performed at Eastman this May. Currently pursuing a master's in composition at Eastman, where his principal teachers have included Daniel Godfrey, David Liptak, Daniel Wyman, Allen Strange and Brian Belet. He has also participated in master classes with Leslie Bassett and William Kraft. Honors and awards include a BMI Student Composer Award, a Yvar Mikhashoff Trust for New Music Grant, an Eva Thompson Philips Award in Composition, an Outstanding Student Award, Dean’s Scholar and academic honors. He is a member of ASCAP, Society of Composers and the Golden Key Honor Society. A recording of his Five Parametric Etudes for Disklavier is available through Capstone Records and his orchestration of Schönberg’s Six Little Piano Pieces is published by Universal Edition.

**Charles Nichols** received his bachelor's degree in violin performance from Eastman, and a master's in composition from Yale. Currently, he is working on his Ph.D. dissertation, engineering a virtual violin bow controller human-computer interface, composing and performing interactive computer music, and serving as the associate technical director at the Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University.

**Dimitri Papageorgiou**, a native of Greece, has lived in the United States since 1998. He holds a degree in composition from the University of Music and Drama in Graz, Austria, where he studied with Hermann Markus Pressl and with Andrej Dobrowolski, and graduated with special distinction in 1991 and received the Doris Wolf Prize for outstanding artistic and academic achievement. After teaching composition and theory in Greece from 1991 until 1998, Papageorgiou was awarded an Iowa Presidential Fellowship and moved to the United States. In Iowa he studied composition with Martin Jenni, Jeremy Dale Roberts and David Gompper. Papageorgiou's works include chamber, choral and orchestral music. In 1990 he was commissioned by the Austrian National Radio and the Forum Stadtpark Graz to write music for the play *My Schnark riecht nach Tier*, by Grond and Cegpec. His music has been performed at the SCI National Conference 2001, SCI Conference of Region VII 2000, the Midwest Composer's Symposium in 1998 and 1999, the 10th Annual Elektroacoustic Festival at Gainesville, Fl., in 2000, the Elektronic Music Festival at Lewis, Ill., and several public concerts in Austria, Russia and Greece.

**Jonathon M. T. Roberts** is currently pursuing degrees in music composition and theater from Lawrence University in Appleton, Wis. He has written for a variety of performers and ensembles, including voice and vocal jazz, classical piano and chamber ensembles. He also has special interests in musical performance art, music for theater and religious compositions. He is involved with many performing ensembles such as barbershop choruses, improvisation groups and theatrical productions.

**J. Griffith Rollefson** began studying composition with Carleton Macy at Macalester College. There he won the Hollis L. Johnson Outstanding Music Major Award and graduated with honors from Macalester in May 1997. Rollefson is currently a master's candidate in composition and musicology at BGSU, where he has studied composition with Marilyn Shrude, Burton Beerman and Elaine Lillios, and musicology with Steven Cornelius and Carol Hess. As a graduate assistant he coaches two of the University's jazz combos. He is also vice president of Praecepta, the SCI Student Chapter at BGSU. His composition awards include: first place in Ohio and a national finalist in the Music Teachers National Association Composition Competition for *Io and Argus*, the University of Toledo's 13th Annual Contest in Composition for *Truth Songs* and a two-time finalist in the Bowling Green Competitions in Music Performance for *Three Movements on a Mingus Motive* and *Io and Argus*. In addition, his works have been selected for performance on Society of Composers, Inc. Regional Conferences. Rollefson has received grants from the
MidAmerican Center for Contemporary Music, Pro Musica and the Bowling Green College of Musical Arts. He is a member of the Society of Composers, Inc., American Composers Forum, Praecepta, the American Musicological Society and the Society for American Music.

The Finnish composer Kaija Saariaho (born 1952) has lived and worked in Paris since 1982. She studied composition under Paavo Heininen at the Sibelius Academy and later at the Musikhochschule in Freiburg with Brian Ferneyhough and Klaus Huber, receiving her diploma there in 1983. In 1982 she attended courses in computer music at IRCAM in Paris, since then the computer has been an important element of her composing technique. In 1986 she was awarded the Kranichsteiner Preis, at the new music summer courses in Darmstadt, and in 1988 the Prix Italia, for her work Stilleben. In 1989 Stilleben and Io were awarded the Ars Electronica Prize. More recently, she received both the Nordic Music Prize (for Lohn) and the Stoeeger Award of the Chamber Music Society of Lincoln Center (in recognition of outstanding services to chamber music). She achieved international reputation with works that include Verblendungen (orchestra and tape, 1982-84); Lichtbogen for chamber ensemble and electronics (1985-96); Nymphéa (1987) for string quartet and electronics, a commission from Lincoln Center for the Kronos Quartet, and two linked orchestral works Du Cristal and ...à la fumée premiered in 1990 and 1991 both in Helsinki and Los Angeles. Saariaho has also taken part in a number of multimedia productions such as the full-length ballet Maa (1991) and a pan-European collaborative project to produce a CD-ROM Prisma about her life and work. More recent works include a violin concerto, Graal Théâtre, for Gidon Kremer, which premiered at the 1995 BBC Proms; two pieces for Dawn Upshaw: an orchestral song cycle, Château de l’amé, premiered at the 1996 Salzburg Festival, and a solo song cycle Lohn for soprano and electronics, premiered at the 1996 Wien Modern Festival. Lohn was awarded the 2000 Nordic Music Prize. In 1999 Saariaho completed a major work for chorus and orchestra, Oltra mar, which was premiered by the New York Philharmonic and Kurt Masur in 1999, as part of their millennium series of commissions. These last three projects point to Saariaho’s next major work: her first opera, L’amour de loin. A co-commission from the Salzburg Festival and Théâtre du Châtelet, the opera is based on La Vida breve of Jaufre Rudel, Prince of Blaye, one of the first great troubadours of the 12th century. The libretto has been written by the French-Lebanese author Amin Maalouf, the work was premiered in August 2000 at the Salzburg Festival, directed by Peter Sellars and with a cast including Dawn Upshaw, Dagmar Peckova and Dwayne Croft. Théâtre du Châtelet and Stadttheater Bern produced the work at the end of 2001, and the United States premiere will be given by the Santa Fe Opera in summer 2002. In 2001 Saariaho was awarded the Rolf Schock Prize (Sweden) and the Kaske Prize (Germany). Saariaho’s music is available on the Finlandia, Ondine, Wergo, Neuma and BIS record labels. Her CD-ROM Prisma is now available for purchase via her Web site: www.petals.org/.

Originally from Vista, Ca., Matthew Tommasini began studying the piano at the age of seven and began composing at the age of 16. In 2000, he received his bachelor of arts degree in composition from UCLA where he studied with Ian Krouse, Paul Chihara and renowned film composer Jerry Goldsmith. Tommasini’s awards include the Henry Mancini Scholarship for the Composition of Music for Motion Pictures and Television Films and an internship with several television composers awarded by the Society of Composers and Lyricists in 2000. He is currently pursuing his master of arts degree in composition at the University of Michigan, studying with Michael Daugherty and William Bolcom.

Curtis VanDonkelaar is a student at Grand Valley State University, where his works have been performed extensively in Composers' Forum Concerts and at other campus events. His works range from solos to pieces for full orchestra and wind symphony. In 2001, he was awarded the GV SU Composition Scholarship and two first prizes in the international Mu Phi Epsilon Original Composition Contest. His principal composition teachers include Pieter Snapper, Benjamin Broening, Robert Shectman, Kurt Ellenberger and Chin-Chin Chen.

Orianna Webb’s music has been hailed as “abounding in urgent and mysterious detail” (Cleveland Plain Dealer) and as “work of uncompromising energy, both rhythmically athletic and sensuously lyrical” (Cleveland Free Times). A native of Akron, Ohio, Webb holds degrees from the University of Chicago and the Cleveland Institute of Music and is currently pursuing doctoral studies at Yale. Her teachers include Margaret Brouwer, John Eaton, Joseph Schwantner and Roger Zahab. Webb’s awards and honors include a first prize in the International Alliance for Women in Music’s Search for New Music, the Victor Herbert/ASCAP Award, the Darius Milhaud Award, the Donald Erb Prize for Composition and scholarships from the Yale School of Music, La Schola Cantorum Summer Composition Program in Paris and the CIM Women’s Committee. Webb’s music has been performed by the Cleveland Orchestra Youth Orchestra, the CIM New Music Ensemble, the University of Akron New Music Group/Daedalus, the Mostly Modern Chamber Music Society and the Music 2000 Festival. She has been commissioned by COYO, the Akron Art Museum and numerous soloists.
Krista Wiseman, a native of Cincinnati, Ohio, is a senior at Denison University. She is a double major in psychology and music, and plans to receive her bachelor's of science this May. While her main instrument is the piano, she is also an active flutist and is involved in the Denison University Orchestra and the Denison Flute Ensemble. Wiseman began studying composition last year; Hurricane is her first piece.

Born in Shanghai, China, Sharon (Xiaolei) Zhu pursued music at University of Newcastle in England, where she studied composition with Agustin Fernandez and Deirdre Gribbin and piano performance with David Murray. Just before earning a first class honors degree in June 2000, she was awarded a Nauremberg Fellowship for doctoral studies in composition at Princeton, where she currently works with Paul Lansky, Steven Mackey, Paul Koonce and Barbara White. Zhu has also been given a Fontainebleau Foundation Grant to study with composers Marco Stroppa and Andre Bon at Conservatoire Americaine in Fontainebleau, France, and a Jo Johnson Award to study with Robert Saxton at Dartington International Summer School in England. Her compositions have received awards from Avantgarde Schwatz, Austria (Young Composer's Award, 1999), National Association of Composers, USA (first prize, Annual Student Composers Competition, 2000) and Mostly Modern (winner, Bank of Ireland International Composition Competition, 2001).

Terrence Bates is a sophomore pre-music education major at BGSU from Newton, Conn. He is a student in the percussion studio of Roger Schupp and has been a member of the Wind Ensemble, Symphonic Band and Falcon Marching Band.

Stacey Barelos is currently a master's candidate in composition and piano performance at BGSU. She hopes you get to go outside today.

Christopher Blossom is a senior music performance major at BGSU. He was recently a first-prize gold medal winner in senior division winds at the Fischoff National Chamber Music Competition with the Lithium Saxophone Quartet. As a soloist, Blossom has performed with the Plymouth Symphony Orchestra, the Michigan Youth Orchestra, the Plymouth Community Band and the Lima Symphony Orchestra. He currently plays bassoon in the Bowling Green Philharmonia and baritone saxophone in Jazz Lab Band I. Blossom plans to continue to learn and teach a large variety of music and hopes to bring a new outlook and perspective on the music we play.

Cellist Ruth Boden from Spokane, Wash., holds a bachelor's degree and a master's degrees in cello performance from The Cleveland Institute of Music, where she studied with Stephen Geber. Born in Armenia, Marina Chamasyan is a prize winner of a number of competitions, including the Armenian Legacy Young Talent National Piano Competitions hosted by the Ministry of Culture. She has performed as a soloist with the National Philharmonic Orchestra of Armenia, has given numerous solo and chamber ensemble concerts in Armenia and the Czech Republic, and performs frequently with her sister, Monika, as the Chamasyan Violin and Piano Duo. This past July, she presented a number of solo and duo concerts in New York and New Jersey. She studied at the Yerevan Komitas Conservatory before coming to BGSU, where she is currently enrolled in the performer's certificate program and studying with Professor Jane Solose.

Gregory Cornelius is currently a second-year master's candidate in composition and saxophone performance at BGSU, where he also serves as a graduate assistant in music technology. Cornelius received undergraduate degrees in both fields from Truman State University in Kirksville, Mo. His private study has included saxophone with Randall Smith and John Sampen, Distinguished Artist/Research Professor; clarinet with Richard Weerts; jazz improvisation with Joel Mott, Steve Erickson and Bret Spainhour, and composition with Warren Gooch, Marilyn Shrude, Burton Beerman and Elainie Lillios.
**Cellist Katri Ervamaa** is equally at ease with traditional and non-traditional music with her repertory ranging from standard solo works and chamber music to new compositions, electroacoustic music and creative improvisation. As a member of the Owla String Quartet, Ervamaa has appeared in numerous international music festivals, including the Bowdoin, Orlando, Norrälje, Haute Limousine and Kuhmo Festivals, as well as in concerts in six different European countries, Taiwan and the United States. She has also presented critically acclaimed solo recitals in Finland and the United States. Ervamaa is a founding member of Brave New Works, a group dedicated to the performance and promotion of new music, and Timescape, a nine-member, free improvisation group. Ervamaa holds a doctorate from the University of Michigan and bachelor's and master's degrees from the Northern Illinois University. Her primary teachers include Erling Blondal, Bengtsson, Marc Johnson, Kazimierz Michalik and Lauri Lahtinen, as well as Andrew Jennings and the Vermeer and the Borodin String Quartets. Formerly a cello teacher at the Flint Institute and the School for the Performing Arts in Ann Arbor, Mich., she is currently on the faculty at Eastern Michigan University.

**William Giacomelli** is a senior music performance major from Westerville, Ohio. He is a student in the percussion studio of Roger Schupp and has participated in the Afro-Caribbean Ensemble and the Bowling Green Philharmonia at BGSU.

**Zach Glod** graduated from the University of Dayton with a bachelor's degree in music education in 1997. Prior to his graduate work at BGSU, he was one of three band directors at Carroll High School in Dayton, Ohio. From 1997-2000 he led the indoor drumline to finalist status in many Midstate Performance Association (MPA) and Winter Guard International (WGI) scholastic competitions. In addition to performing in the Percussion Ensemble, Glod is also a member of the Kusuma Sari Gamelan and the Afro-Caribbean Ensemble at BGSU. His professional memberships include the Ohio Music Educator's Association, the Percussive Arts Society and Phi Mu Alpha Sinfonia.

**Soo Goh** is a second-year master's candidate majoring in performance at BGSU from Penang, Malaysia. He began his formal clarinet studies with Michael Chesser at Luther College in 1998 and is presently studying with Kevin Schempf. As an active performer, he has engaged in many opera performances as a pit orchestra musician and in various chamber music groups. Goh has performed with the Penang Symphony Orchestra, Luther College Symphony Orchestra, Bowling Green Philharmonia and the Bowling Green Symphonic Band. He is presently the co-principal clarinetist of the Symphonic Band and the Bowling Green Philharmonia.

**Elizabeth Farney** began her musical studies with her high school music program and the Cincinnati Youth Symphony. During this time she was the winner of the Leah Kay Hogg Senior Division Competition and a recipient of the Middletown Music Club Scholarship Award. A senior at BGSU, Farney has performed with a variety of ensembles including the Symphonic Band, Philharmonia, Wind Ensemble, New Music Ensemble and the BP Flute Quartet. She also performs with the Cheltenham Performance Circle in Toledo. Farney has appeared in master classes with Jill Felber and Bradley Garner. Her former teachers include Betty Douglas and Rebecca Gilbert. She currently studies flute with Judith Bentley at BGSU where she is pursuing a bachelor's degree in music performance.

**Kari Johnson**, a first-year master's candidate at BGSU, is originally from Ashland, Mo. She holds a bachelor's degree in piano performance and piano pedagogy from Central Missouri State University. Past honors include CMSU's Sophomore Music Major of the Year, Senior Keyboard Major of the Year, winner of the CMSU concerto competition and winner of the 2000 Missouri MTNA Steinway Young Artist Competition. While at BGSU, she has taught class piano and was a graduate division finalist in the 35th annual Competitions in Music Performance. Former teachers include Jennifer Lim of St. Louis; Ed Hanson of Columbia, Mo.; Jan Hauser of Jefferson City, Mo., and Dr. Mia Kim, associate professor of piano at CMSU. She is currently a student of Robert Satterlee.

**Leah Kesner** is a senior music performance major at BGSU, where she studies saxophone with Distinguished Research/Artist Professor, John Sampen. Kesner was the winner of the 1995 Western Maryland Symphony's Student Concerto Competition and appeared in the premiere of Bernard Rands' MEMO 6 for solo saxophone in December 1999. At Bowling Green, Kesner has been a member of the Wind Ensemble, Symphonic Band, Jazz Lab Band, various saxophone quartets and the New Music Ensemble.

**Carolyn Keyes** is a freshman flute performance major at BGSU where she studies with Judith Bentley. She graduated last year from New Bremen High School in New Bremen, Ohio. Throughout high school, Keyes performed with numerous honors ensembles including the OMEA Region Orchestra, All-State Band and All-state Orchestra. During June and July 2000, she participated in the National High School Music Institute at Northwestern University where she studied with Walfrid Kujala. Keyes has participated in the MTNA High School Woodwinds Solo Competition, winning second place at the state level, and the Fort Wayne Philharmonic Young Artist's Competition.

**Jeffrey Michael Kurka** is the trombone teaching assistant at BGSU where he is pursuing a master's degree in trombone performance, while studying with William B. Mathis. Previously, he was the assistant director of bands at Roosevelt ISD in Lubbock, Texas. He holds a bachelor's degree in music performance from Texas Tech University. Kurka's primary teachers include Randy Haws, Don Lucas, Jan Kagariace, Mark Barton and Jerry Pagano. He has performed with the Adrian Symphony, Lubbock Symphony, Roswell Symphony, Plainview Symphony, Las Vegas Music Festival Orchestra and premiered Brian Bice's *Concerto for Bass Trombone and Orchestra* with the Cleveland Chamber Symphony.

**Matthew G. Lawson**, was born in Cincinnati, Ohio, and is currently a junior majoring in composition at BGSU. His compositions have been highly influenced by the works of Stravinsky, Dvorak and Shostakovich.

**Gail Lowther** began her flute studies at the age of nine in Homewood, Ill., where she participated in numerous clinics and festivals, including the Chicago Flute Club competitions, Northwestern University's National High School Music Institute and Illinois Music Educators Association's festivals. She performed with the Suburban Youth Symphony Orchestra and the Homewood-Flossmoor High School Symphonic Band and Symphony Orchestra, touring with them to the British Isles and Spain. Currently, Lowther is a freshman at BGSU pursuing a bachelor's degree in music education. She plays piccolo in the BGSU Symphonic Band and studies with Judith Bentley.

**Leah Martindale** is a master's degree candidate in flute performance at BGSU where she studies with Judith Bentley. She received her undergraduate degree in music education from BGSU. She recently received an Honorable Mention in the state level of the Music Teacher's National Association Artist Competition.

**Jeffrey McLemore** is a senior music education major at BGSU, where he has studied with Distinguished Research/Artist Professor, John Sampen and Marco Albonetti. He will continue his studies at Louisiana State University next fall with Griffin Campbell. McLemore
has studied abroad with Sampen in the BGSU summer program titled Music and Art in Florence, Italy, and has performed solo and quartet works in Florence, as well as recitals in Ohio and Tennessee.

Laura Melton has been a prize winner in several major international competitions including the Clara Haskil Competition in Switzerland and the Mendelssohn Competition in Germany. She has also performed with the National Symphony Orchestra, the Freiburg Musikhochschulorchester of Freiburg, Germany, and the San Francisco Chamber Players and has appeared in summer festivals such as Ravinia, Aspen and Sarasota. Melton holds a bachelor's from the University of Maryland, a master's from the University of Southern California and a doctorate from Rice University. In addition, she spent three years in Germany as a Fulbright Scholar, earning the solisten-diplom while studying at the Staatliche Hochschule fur Musik in Freiburg. Prior to her BGSU appointment, she was on the faculty of the Idyllwild Arts Academy.

Adam Mirza is currently a master's candidate in composition at BGSU. A violinist, he has performed in the BGSU New Music Ensemble for the past two years. Next year, he is moving to New York City.

Lee Michael Morrison was educated at Miami-Dade Community College, where he earned an associate of arts degree, graduating summa cum laude, and continued his undergraduate education at Stetson University. At Stetson, Morrison earned a bachelor of music education degree, where he graduated magna cum laude. He is currently a master's degree candidate in saxophone performance at BGSU. Morrison's primary teachers have been John Sampen, Distinguished Research/Artist Professor, and James Bishop. His recent performances include featured solos with the Central Ohio Symphony Orchestra and the Bowling Green Philharmonia. He was named a winner in the 2001 Competitions in Music Performance at BGSU, winner in the 2001 Agnes Fowler Competition, honorable mention in the 2000 Competition in Music Performance and a finalist at the 1999 Coleman Chamber Music Competition in California. Morrison is a member of the award-winning Bohica Saxophone Quartet, which will represent the Midwest at the MTNA Chamber Music Competition finals in March.

Wayne Nagy, originally from St. Louis, is a master's candidate in trumpet performance at BGSU. He is a member of the D-Funk Brass Quintet and is currently studying trumpet with George Novak.

Soprano Deborah Norin-Kuehn received her master's degree and doctorate from Eastman, an artist diploma from the Curtis Institute of Music and has studied at the Aspen Music Festival, the Britten-Pears School, the Chautauqua Institute and the Lake Placid Institute. Her mentors include Phyllis Bryn-Julson and the late Todd Duncan. Norin-Kuehn has been featured with orchestras and chamber ensembles throughout the United States and Europe including Ensemble 21 and the June in Buffalo chamber orchestra, on four CDs and under the baton of Oliver Knussen. She has performed the roles of Fafnir, Musetta, Anna Gomez and Mrs. Golribut on the opera stage. Norin-Kuehn made her New York debut in 1994 with the world premiere of Mikel Kuehn's Fünf Parabeln at Merkin Recital Hall. A guest artist at Eastman and the June in Buffalo festival, Norin-Kuehn continues to promote and premiere new music, and her voice is the basis of numerous electronic compositions by various composers.

Nathan Oshaben is a senior music education major from Streetsboro, Ohio. He has been a member of the Bowling Green Philharmonia and Symphonic Band and currently studies percussion with Roger Schupp.

Dan Plonka is a sophomore viola performance major at BGSU, where he studies with Nancy Buck. A native of the Detroit area, he twice attended the Detroit Symphony Orchestra Summer Institute where he met his first teacher, DSO violinist Caroline Coade. He has since studied with Glenn Mellowe and Steven Kruse. Currently the viola mentor of the Detroit Symphony Civic Orchestra, he was a finalist in the 2001 Competitions in Music Performance at BGSU.

Jeffrey M. Price earned his bachelor's degree in saxophone performance from Youngstown State University in 2000. While at Youngstown, he studied with James Umbie and performed with such jazz musicians as Phil Woods, Conrad Herwig, Jimmy Owens and Bill Pearce. Price is currently a master's candidate at BGSU where he has been a member of the Fifth Generation Saxophone Quartet, which won first prize in the Coleman Chamber Music Competition last spring.

Matthew Roberts has been playing the double bass since the age of eight. At 10 he started lessons with Anne Peterson of the Philadelphia Opera Company and in high school studied with John Hood of the Philadelphia Orchestra. As a senior, he won the North Penn Symphony Concerto Competition and performed the Karl Ditters von Dittersdorf Concerto for Double Bass and Orchestra with the regional symphony. Roberts attended Temple University as a performance major where he continued lessons with John Hood. There he began to broaden his interests to music theory and composition. Graduating in 1999, he spent two years working as a free-lance musician playing regularly with the Haddonfield Symphony, as well as other performing groups in the Philadelphia area. Roberts is currently a first-year master's candidate in music theory at BGSU.

John Sampen, Distinguished Research/Artist Professor and professor of saxophone, is recognized as an outstanding artist in contemporary music literature. He has commissioned and premiered over 50 works, including compositions by Albright, Bolcom, Cage, Subotnick and Ussachevsky. In 1970 he was a recitalist and certificate winner at the International Geneva Concours in Switzerland. A recipient of several NEA consortium and recording awards, Sampen has been involved with commissions, premiers and/or recordings of new music by Adler, Albright, Babbitt, Beerman, Martino, Mays, Shrude, Subotnick and Wuorinen.

Michael A. Sander served as adjunct assistant professor of percussion and director of the Percussion Ensemble at BGSU in 2000-2001. Currently he is on the adjunct faculty at Owens Community College, a free-lance musician in Ohio and Michigan and a private percussion instructor. Sander completed undergraduate studies in music education at BGSU and received his master's in percussion performance from Southern Methodist University in Texas. He has studied percussion with Douglas Howard, principal percussionist of the Dallas Symphony Orchestra; Kalman Cherry, principal timpanist of the Dallas Symphony Orchestra; Michael Rosen from Oberlin; solo
marimbist Drew Lang, and Roger Schupp at BGSU. Sander has taught percussion at various high schools and private studios for several years, as well as performed with numerous symphony orchestras and theater companies throughout Texas, Michigan, and Ohio. He has also performed on several recordings under the Gasparo label.

Kenneth Saxon, pianist, received his doctorate from the University of Alabama where he was awarded a Graduate Council Fellowship. His principal teacher at UA was Amanda Pentecost. He also studied with Helen Ramsaur and Elizabeth Buday at Shorter College in Rome, Georgia, and with Bela Nagy at Marylhurst. Saxon has served on the faculties of Mississippi State University, Talladega College, the University of Alabama and Shorter College. As a pianist, Saxon is known for the diversity of his programs and for a dedication to contemporary works. He has performed solo recitals at colleges and universities throughout the Southeast. He has also performed as an accompanist and chamber musician at the New Music Festival 2000 (Cal State, La.), at regional NATS competitions, the International Horn Competition, Inc., Metropolitan Opera Auditions, the North American Saxophone Alliance, on tour with the Talladega College Choir and as staff accompanist for Mississippi State. In April 2001, Saxon performed in a program of contemporary chamber works under the direction famed British composer, Sir Harrison Birtwistle.

Russell Schmidt, an associate professor of musicology and director of the BGSU Jazz Lab Bands, holds two degrees from the Eastman School of Music. Prior to his current appointment, he served on the faculties of the University of North Carolina at Asheville and Eastman. As a jazz performer, Schmidt has worked with such artists as Bob Berg, Eddie Daniels, Gerry Mulligan, Mark Murphy and Arturo Sandoval. Additionally, as part of a collaboration with conductor Donald Hunsberger, Schmidt has performed as a keyboard soloist with more than 30 professional orchestras, including the National Symphony and the San Francisco Symphony. He was a finalist participant in the 1998 Mathis Solal International Jazz Piano Competition. Also maintaining an active writing career, Schmidt has composed for artists as varied as jazz saxophonist Michael Brecker, the Ying Quartet and the chamber music group Rhythm & Brass.

Roger B. Schupp, associate professor of percussion, holds a doctorate in percussion performance with a jazz emphasis from the University of Texas at Austin. He has performed in a variety of ensembles including the Toledo and Austin Symphonies, the Kansas City Civic Orchestra, Austin and Toledo Jazz Orchestras, and Oryland U.S.A. where he was a show leader, writer, arranger and musician. As a freelance musician, he has performed and recorded with such diverse artists and ensembles as The Royal Ballet of London, the Broadway touring cast of A Chorus Line, Marvin Hamlish, Tommy Tune, Bob James, Tess Marsalis, Ronnie Milsap, Chuck Berry and Amy Grant. A contributing writer for Percussive Notes, the official journal of the Percussive Arts Society, he is past president of the Ohio Chapter of PAS and serves on the organization's Contest and Audition Procedures Committee. He also serves on the Educational Promotion Committees for the Latin Percussion Music Group. A member of the Faculty Jazz Quartet, he is active as a Pearl Drum Company performing artist/clinician and a clinician for the Latin Percussion Corporation and Sabian Cymbals Ltd. Schupp has served on the faculties of the University of Texas at Austin and the Interlochen Arts Camp.

Violinist Eric Sewell is an undergraduate at the University of Alabama. He is currently studying under Patrick Rafferty.

Jennifer Stephen, originally from Yellowknife, Northwest Territories, holds a bachelor of music degree with honors in tuba performance from Memorial University of Newfoundland, where she studied with bass trombonist Kenneth Knowles. In 2001, Jennifer was the guest soloist with the Memorial University Concert Band and performed the Kulesha Concerto for Tuba. In the same year, Stephen was featured as a guest artist on CBC Radio's Musicraft. She is currently pursuing a master's degree in tuba performance at BGSU, where she studies with Velvet Brown. Earlier this year, she was a winner in the graduate division of the BGSU Competitions in Music Performance.

Anabelle Tirado is currently a sophomore violinist pursuing a bachelor's degree in performance at BGSU. While in high school, she held principle chairs in the Pittsburgh Youth Symphony, the Three Rivers Young Peoples Orchestra and in numerous Pennsylvania Music Educators Association Festivals. She also participated in the National Honors Orchestra in Washington, D.C. in March 2000 and was the Pittsburgh Youth Symphony 2000 concerto competition winner. Her musical education includes summer studies at the Pennsylvania Governor's School for the Arts, the Meadowmount School of Music and the Chautauqua Music Festival.

Carey Valente is currently a senior majoring in music performance at BGSU. One of the undergraduate winners in the 2001 Competitions in Music Performance at the University, she is soloing with the Symphonic Band as part of the SCI Conference activities this weekend. Valente has also received an honorable mention in the Fort Wayne Philharmonic Competition and won second prize in the Lima Symphony Young Artist Competition. In 1999, she received a scholarship to attend the Domaine Forget in Quebec to study with Jean-Marie Londeix. She has performed in master classes with saxophonists Jean-Michel Goury, Eugene Rousseau and Clifford Leaman. Her teachers at Bowling Green have included Marco Albonetti and John Sampen, Distinguished Researcher/Artist Professor. Upon graduation in May, Valente hopes to pursue a master's degree.

Maarja Vigorito is a master's candidate in music composition and ethnomusicology at BGSU. She works in a variety of formats that include electroacoustic and live interactive electronic music, as well as conventional acoustic ensembles. Vigorito's music has been performed by the Cleveland Chamber Orchestra and at the OCEAN and Threshold Music Festivals. She has written and performed music for a number of intermedia, dance and theatre productions; with her most recent effort being a production of The Vagina Monologues staged in February 2002. Works in progress include a saxophone quartet and an acousmatic piece constructed from environmental recordings made during her trip to Bali in the summer 2001.

Amy E. Williams is currently a master's candidate in music education at BGSU. Her studies at Bowling Green have included band conducting with Bruce Moss and flute with Judith Bentley. She holds a bachelor's degree in education from the University of Houston, where she studied flute with Claire Johnson, Kimberly Walter-Clark and John Thorne of the Houston symphony.

Maria A. Yates is currently pursuing a bachelor's degree with an emphasis in music engineering technology at Ball State University. While at Ball State, she has studied acoustic and electroacoustic composition, as well as vocal performance. She is a member of the university's Ensemble for New Music.
**CONCERT BAND**

**Flute**
- Kristin Belanger - West Chester*
- Mandy Hovanec - Scottsdale, Pa.
- Lynsay Ignasiak - Mentor
- Leslie Phelps - Lancaster
- Melissa Rautenstein - Gahanna
- Laura Smith - Belex

**Oboe**
- Abbey Studor - North Royalton*
- Jessica Todd - Chardon
- Melissa Womer - Galena
- Chris Yacobozzi - Grafton

**Bassoon**
- Angela Kantner - Wapakoneta
- Emily Lawry - Milford*

**Clarinet**
- Leighanna Adams - Newark
- Heath Lwilliams - Cedar Hill, Texas
- Nancy Schomer - Parma
- John Sloan - Cincinnati
- Beth Suchocki - North Royalton
- Amy Sullivan - Elida

**Bass Clarinet**
- Jessica Adams - Hudson
- Seth Compton - Cincinnati

**Alto Saxophone**
- Allison Balceitis - Omaha, Neb.
- Dusty Maroon - West Chester*
- Nathan Nickens - Sylvania

**Tenor Saxophone**
- Zach Starkie - Hamilton

**Baritone Saxophone**
- Kylene Marquart - Bluffton

**Trumpet**
- John Cox - Solon
- Andrew Feyes - Oregon
- Bradley Oyer - Pickerington*
- Lauren Porter - Alexandria
- Danielle Price - Spring Arbor, Mich.
- Ryan Richmond - Flint, Mich.
- Kenneth Wendt - Medina

**Horn**
- Megan Ganger - Covington*
- Ashley Riger - Springboro

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**SYMPHONIC BAND**

**Flute/Piccolo**
- Kalee Carlton - Ashtabula
- Ruthanne Fulton - Columbia Heights, Minn.*
- Gail Lowther - Homewood, Ill.
- Alison Ortenzi - Amherst
- Amy Williams - Cedar Hill, Texas

**Oboe**
- Rachel Adler - Findlay
- Brenda Gohr - Elmhurst, Ill.
- Kirsten Speyer - New Philadelphia*

**Bassoon**
- Liz Harrell - Gahanna
- Michael Leeds - Bowling Green*

**Clarinet**
- Jake Bouch - Dalton
- Soo Goh - Penang, Malaysia
- Heather Graves - Sardina
- Connie Harbaugh - Dayton
- Cyndi Holderman - Grove City
- Stephanie Hoopes - Minerva
- Sarah Labovitz - Akron
- Justin Mead - Cincinnati
- Dustin Ruffell - Van Buren*
- Holly Stapledon - Moreno Valley, Calif.
- Sherry Swartz - Woodville
- Emily Thomas - M. Cory
- Amy Thornburg - Middletown

**Bass Clarinet**
- Adam Bishop - Lima
- Emily Foster - Beavercreek
- Mat Lawson - Cincinnati

**Saxophone**
- Chris Chmielewski - Kalamazoo, Mich.
- Justin Church - Imperial, Neb.
- Michael Holmes - Findlay*
- Leah Kesner - Fort Ashby, W.Va.
- Andrew Lieberman - Massillon
- Ching-Shi Wu - Taipei, Taiwan

**Trumpet**
- Nathan Heath - Napoleon
- Catherine Rutan - Kent
- Matt Schatz - North Royalton*
- Michael Scheck - Kent
- Chris Shumick - Alliance
- Daryl Wolfram - Amherst

**Horn**
- Tom Chiera - Akron
- Kim Padley - Martin
- Alexis Sakowicz - Willoughby
- Linda Samuelson - Hudson
- Heath Thayer - Rock Creek*
- David Wieland - Stryker

**Trombone**
- Amanda Arny - Ohio City*
- Eric Boswell - Bowling Green
- Missy Gephart - Blanchester
- Alicia Hug - Edgerton
- Scott Pederson - Olmsted Falls
- Joshua Smith - Clayton

**Euphonium**
- Jason Lathy - Beverly
- Courtney Moellenberg - Bowling Green

**Tuba**
- Jeff Carlson - Hanover Park, Ill.
- Jane Darbyshire - Brookings, Ore.
- John Myers - North Canton
- Jennifer Stephen - Yellowknife, Northwest Territories*

**Percussion**
- Nick Baird - Van Wert
- Amber Lynn - Rockford
- Erin McGrath - Cincinnati
- Rob Metzger - Louisville*
- John Schindler - Avon
- Elaina Wallace - Pataskala

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*denotes section leader