

# BGSU WIND SYMPHONY MUSIC FOR ALL



SATURDAY, MARCH 7, 2020  
NOON | MASON HIGH SCHOOL  
MASON, OHIO

**MICHAEL KING** | conductor  
**BRUCE MOSS** | conductor  
**KENNETH THOMPSON** | conductor

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**BGSU** | COLLEGE OF  
**Musical Arts**  
BOWLING GREEN STATE UNIVERSITY

## PROGRAM

### Rivers of Air

Jake Runestad

### Seeker's Scherzo

Zhou Tian

### Off the Edge

Alex Shapiro

Kenneth Thompson, conductor

### Impulse Control

Evan Ziporyn

Dan Piccolo, percussion

Michael King, conductor

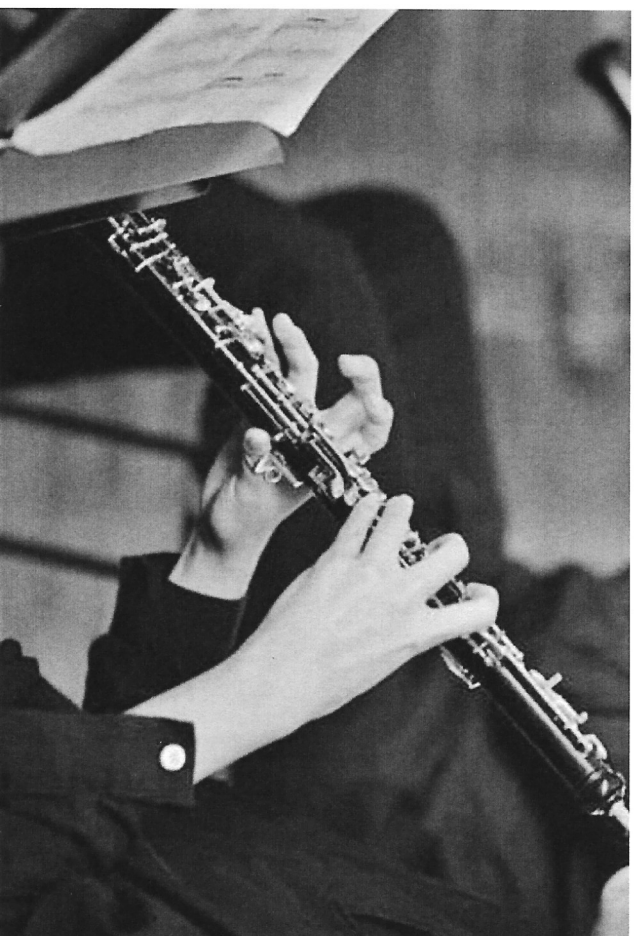
### Invocation

Luis Serrano Alarcon

### Lola Flores, paso doble

Sadel & Tucci/arr. by John Krance

Bruce Moss, conductor



## WIND SYMPHONY PERSONNEL

### FLUTE

Cristian Dohler Rodas

Laura Norton

Joshua Stine

Tai Knoll

Taylor Francis, piccolo

### OBOE

Amber Verser

Amanda Withrow

Felicity Jimmings

### BASSOON

Kevin Daniel

Cozette Ceconie

Robbie Dunham, II/contr

### CLARINET

Sophie Browning

Rachel Keirn (e-flat)

Audrey Pirle

Bernadette John

Jacob Wolf

Zoe Scott

Emily Foltz

Rachel Krueger

Gretchen Hill

### SAXOPHONE

Garret Klauss

Hayley Plauger

Chia-Wei Chao

Margo Alibeckoff

### TRUMPET

Danny Rhu

Anthony Stout

Ben Dubbert

Ethan Renfro

Zoë Bagal

Christa Widman

Rachel Nagy

Grace Boucher

### HORN

Nick Buroker

Jake Marksohn

Morgan Crum

Kaylee Skaris

Alex Pawsey

### TROMBONE

Jeff Hlutke

Livi Vandenberg

Colin Hochstetler

Phillip Cox

### EUPHONIUM

Elena Markley

Andrew Barnard

Anderson Johnson

### TUBA

Sean Baker

Jacob Fulkerson

Noah Laabs

### PERCUSSION

Frances Zengel

Neil Faulkner

Colin Harsh

David Hirschfeld

Mason Lee

Trey Washington

Gage Hoehr

### STRING BASS

Gene Waldron

### PIANO

Jonathan Taylor de Oliveira

### Harp

Shelly Du



# COLLEGE OF MUSICAL ARTS BGSU WIND SYMPHONY



**BRUCE MOSS** | conductor  
with special guests  
**CLEVELAND YOUTH WIND SYMPHONY**  
**DANIEL CRAIN** | conductor

FRIDAY, FEBRUARY 28, 2020  
7:30 P.M. | KOBACKER HALL

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# PROGRAM

## CLEVELAND YOUTH WIND SYMPHONY GROUP I

*Daniel Crain, conductor*

### Exultate

Samuel R. Hazo

### Allerseelen (All Souls' Day)

Richard Strauss/Arr. Davis & Fennell

### The Hounds of Spring

Alfred Reed

Dr. Bruce Moss, guest conductor

### Bandancing

Jack Stamp

Waltz

Tango

Last Dance

### Galop from First Suite for Band

Alfred Reed

## INTERMISSION

## BGSU WIND SYMPHONY

*Bruce Moss, conductor*

### Made in America

Joan Tower, trans. Merlin Patterson

### Invocacion

Luis Serrano Alarcon

## BRIEF PAUSE

## SIDE-BY-SIDE WITH CLEVELAND YOUTH WIND SYMPHONY AND BGSU WIND SYMPHONY

### O Magnum Mysterium

Morton Lauridsen/Trans. H. Robert Reynolds

Daniel Crain, conductor

### Lola Flores

Alfred Sadel & Terig Tucci/Arr. John Krance

Dr. Bruce Moss, conductor

**The Cleveland Youth Wind Symphony** (CYWS) was founded in 1989 by Dr. Gary M. Clepluch and Robert McAllister and is now in its 31st season. 1995-96 marked the initial season for the CYWS Group II, and a second Group II was added in 2009. Sponsored by the Cleveland Institute of Music, the program was established to provide a musical venue for the most outstanding high school woodwind, brass, and percussion musicians throughout Northeast Ohio. Rehearsals run from mid-September through early May each Saturday morning at The Cleveland Institute of Music and at Case Western Reserve University. The mission of the group is to perform the most significant wind band repertoire, and to provide the opportunity for outstanding young musicians to rehearse and perform together on a weekly basis. Selection in the Cleveland Youth Wind Symphony is determined through auditions held each May for the following fall. Every year, approximately 400 students audition for selection into one of the three ensembles. In addition to the concerts they perform each season in Severance Hall, the home of the world renowned Cleveland Orchestra, the groups have performed numerous times at conventions and festivals, and in concert halls throughout the United States and abroad. In 1992, the Cleveland Youth Wind Symphony was invited to perform at the Music Educators National Conference held in New Orleans, Louisiana. CYWS Group I has performed eight times at the Ohio Music Education Association State Convention. In June 1994, the group began a series of international concert tours. They have performed in Germany, the Czech Republic, Denmark, Norway, Sweden, Switzerland, Italy, Australia (two times), New Zealand, Scotland, England, Ireland, France, Spain, Portugal, Poland, Hungary, Luxembourg, Austria, and the Netherlands. In 2018 CYWS embarked on its 14th international concert tour to Italy with performances in Santa Margherita Ligure, Montecatini Terme, Florence, and Rome. As part of this concert tour, CYWS was invited to perform two concerts as a headline group for the Florence, Italy Festival of Youth Orchestras. In June of 2020, the Cleveland Youth Wind Symphony will embark on a tour of Ireland.

## CLEVELAND YOUTH WIND SYMPHONY 2019-2020 STAFF

### Conductors

Darren Allen  
Daniel Crain  
Melissa Lichtler

### Assistant Conductors

Mark Awad  
Michael Komperda  
Dr. Nicholas Marzuola

### Managers

Alice Allen  
Whitney Murn

### Staff

Tim Carlson  
Tyler Flynt  
Kevin Giordano

Tom Lemper  
Alex Lenhart  
Van Parker  
Luke Rinderknecht  
Michael Rising  
Nate Shook  
Nick Strawn

# CLEVELAND YOUTH WIND SYMPHONY GROUP I PERSONNEL

## Flute

Kaitlyn Budd (OFHS)  
Mariana Anjali Castaneda (CIS)  
Natalie Dureiko (WSHS)  
Heidi Hazeling (AOA)  
Rachel Kuchta (NRHS)  
Riley Kuhn (PHS)  
Emma Kurtz (PHS)  
Celine Najm (BEAS)  
Cassidy Payne (NRHS)  
Yoav Pithasi (BHS)  
Rosaling Sanders (OHS)  
Kendall Thomas (BAY)  
Bethany Wang (WLHS)

## Oboe

Samantha Abad (MTR)  
Emma Downing (RRHS)  
Jack Drinan (SHS)  
Yiyang Fu (AHS)  
Lauren Solecki (RRHS)

## Bassoon

Suzie Horejs (BBHHS)  
Jason Kotowski (NRHS)  
Amelia Milner (RRHS)  
Nicholas Taylor (NRHS)

## Eb Clarinet

Kaylee Budd (OFMS)

## Clarinet

Kaylee Budd (OFMS)  
Irene Chan (STR)  
Paige Contorno (RIV)  
Chloe Fuller (VASJ)  
Madeline George (RRHS)  
Emma Gregory (KEY)  
Julia Grzely (RIV)  
Diana Haas (CFHS)  
Abigayle Huff (WDR)  
Bradley Kramer (NRHS)  
Anyia Krumbine (BAY)

Lauren Lewis (WJHS)  
Brian Li (US)

## Trumpet

Katie Lowry (SMHS)  
Shuta Maeno (SHHS)  
Garret Paciorek (BBHHS)  
Elisa Renerts (BAY)  
Marin Way (RRHS)  
**Bass Clarinet**  
Claire Moenich (VHS)  
Morgan Schultz (RIV)  
Grace Suhadolnik (RRHS)

## Alto Sax

Hannah Burnett (MED)  
Samantha Carrow (RIV)  
Sean Charles (NRHS)  
Nicholas Gaba (OFHS)  
Lucas He (SOL)  
Eric Liao (SOL)  
Daniel Park (STR)  
Zachary Ravagnani (BBHHS)

## Tenor Sax

Philip Alberts (MED)  
Andrew DiAngelo (VHS)  
Max Gilliland (LHS)  
Abigail Kovach (BBHHS)

## Bari Sax

Frank Grandini (RIV)  
Maggie Lekan (BAY)  
Citelli Moreno (VHS)  
Emma Barnard (OFHS)  
Evan Bell (LHS)  
Anna Dillenbeck (SHHS)  
Luke Farrell (SHS)  
Sara Hartle (CHAG)  
Karry Kang (BHS)  
Hyejin Suze Lee (SMHS)  
Gina Marjanovic (LHS)  
Jimmy O'Brien (NRHS)

## French Horn

Jessica Barrick (WLHS)  
Jacob Burdette (OFHS)  
Arnaud Carroll (RRHS)  
Aidan Cunningham (NRV)  
Jacob Hammarlund (RRHS)  
Alexandra Jensen (BAY)  
Zach Kern (NRHS)  
Maxwell Linn-Shelton (BAY)  
Brett Nickollette (ALHS)  
Jacob Zywiec (BBHHS)

## Trombone

Peter Appeneimer (BAY)  
Tara Capers (HBS)  
Jovan Djordjevic (NRHS)  
Felicia Goggins (FHS)  
Brigit Morgan (CHAG)  
**Bass Trombone**  
Andrew Leopold (RIV)

## Euphonium

Miabella Centuri (RRHS)  
Serafina Medica (WSHS)  
Jade Orazi (SHS)  
Tom Swift (CHAG)

## Tuba

Grace Beaty (BAY)  
Brandan Burdick (NRHS)  
Jake Darda (RIV)  
Jake Moskaliski (NRHS)  
Zachary Perrier (MTR)

## Percussion

Chayce Baldwin (FIRE)  
Alexa Clawson (SHS)  
Michael Dontenville (PFHS)  
Andy Hackett (RRHS)  
Robert Miron (OHS)  
Easton Singer (SOL)  
Nicholas Smith (MTR)

**Daniel Crain** has been a public school music educator for 15 years. This is his seventh year as a music teacher and band director in the Shaker Heights City School District. His responsibilities include: High School Symphonic Band, Seventh Grade Concert Winds, High School Jazz Band and Music Composition. Mr. Crain also assists with the Pride of Shaker Heights Raider Marching Band and the Seventh and Eighth Grade Symphonic Bands. Prior to his appointment to Shaker Heights, Mr. Crain taught five years in the Mentor Public Schools, Mentor, Ohio, where he was the head concert band and assistant marching director. Mr. Crain also taught middle/high school band in Youngstown City School District for one year and middle/high school band in the Perry Local Schools in Massillon for two years.

A native of North Royalton, Ohio, Mr. Crain earned his Bachelor of Music Education degree in 2003 from Bowling Green State University, where he studied with Dr. Bruce Moss. He earned his Master of Arts in Music degree in 2008 from Case Western Reserve University in 2008, where he studied with Dr. Gary Ciepluch. Mr. Crain has completed additional graduate coursework in conducting and music education at Capital University, the University of Texas at Austin, and Northwestern University. In addition to his responsibilities at Shaker Heights, Mr. Crain has been involved with the Cleveland Youth Wind Symphony (CYWS) organization for over 17 years. He served as the conductor of the CYWS II Concert Winds from its inception in 2009 until 2016, and he currently serves as the organization's co-music director and head conductor of CYWS Group I. Mr. Crain was appointed as the director of the Lakeland Civic Band at Lakeland Community College in May 2017.

Mr. Crain has been a member of the Lakeland Civic Band for 12 years. Mr. Crain has also been an active volunteer for the Ohio Music Education Association serving as the District 7 Secretary/Treasurer from 2013-2015, the District IV & VII High School Honors Festival Chair from 2013-2014, and on the Properties Committee for the 2015 and 2017 Professional Development Conferences held in Cleveland, Ohio. In the fall of 2019, Mr. Crain organized a performance of "The President's Own" United States Marine Band at Severance Hall as part of the band's annual concert tour. Mr. Crain was honored to guest conduct "The President's Own" for his service in organizing the event. Mr. Crain holds memberships in the National Association for Music Education (NAfME), the Ohio Music Education Association (OMEA), the Association of Concert Bands (ACB), and the American School Band Directors Association (ASBDA).

As a BGSU alumnus, Mr. Crain gives heartfelt thanks to Bowling Green State University and Director of Bands, Dr. Bruce Moss for inviting the Cleveland Youth Wind Symphony to perform this evening's concert.



The Cleveland Youth Wind Symphony Staff would like to thank all of the band directors and private instructors for their tremendous support.

# BOWLING GREEN STATE UNIVERSITY WIND SYMPHONY PERSONNEL

## Flute

Cristian Dohler  
Laura Norton  
Joshua Stine  
Tai Knoll  
Taylor Francis, piccolo

## Oboe

Amber Verser  
Amanda Withrow  
Felicity Jinnings

## Bassoon

Kevin Daniel  
Cozette Ceconie  
Robbie Dunham, II/contr

## Clarinet

Sophie Browning  
Rachel Keim (e-flat also)  
Audrey Pirtle  
Bernadette John  
Jacob Wolf

## Zoe Scott

Emily Foltz  
Rachel Krueger

## Saxophone

Drew Hosler  
Nicole Grimone  
Joe Johnson  
Margo Alibeckoff  
Katherine Campbell

## Trumpet

Danny Rhu  
Anthony Stout  
Ben Dubbert  
Ethan Renfro  
Zoë Bagel  
Christa Widman  
Rachel Nagy  
Grace Boucher

## Horn

Nick Burker  
Jake Marksohn  
Morgan Crum  
Kaylee Skaris  
Alex Pawsey

## Trombone

Jeff Hlutke  
Lily Vandenbergh  
Colin Hochstetler  
Phillip Cox

## Euphonium

Elena Markley  
Andrew Barnard  
Anderson Johnson

## Tuba

Sean Baker  
Jacob Fulkerson  
Noah Laabs

## Percussion

Frances Zengel  
Neil Faulkner  
Colin Harsh  
David Hirschfeld  
Mason Lee

## String Bass

Trey Washington  
Gene Waldron

## Piano

Jonathan Taylor de Oliveira





**EAR|EYE: Listening and Looking - Contemporary Music and Art**  
Toledo Museum of Art - Levis Galleries - 7 p.m. – Nov. 8, 2019

**Global Conversations: Art in Dialogue**  
(March 9, 2019-March 8, 2020)

## PROGRAM

Commentary: Scott Boberg, Manager of Programs, TMA  
Marilyn Shrude, Distinguished Artist Professor, BGSU College of Musical Arts

**DAN COLEMAN**, *Liquid Prelude* (2016)

Jonathan Britt, trumpet

**KATHERINE GRAY**, *A Rainbow Like You* (Blown glass, acrylic, lighting, 2015)

**JOSEPHA GASCH-MUCHN**, *Pyramid 10/04/09* (Broken liquid crystal display [LCD] substrate glass; adhesive, metal, wood, 2009)

**GEORGE CRUMB**, *Macrocosmos I* (1972)

1. Primeval Sounds

2. Proetus

10. Spring-Fire

11. Dream Images

Humay Gasinzade, piano

**MONIR FARMANFARMAIAN**, *Aram (Convertible Series)* (Mirror, reverse-glass painting, plaster on wood, 2015)

**MARK ENGEBRETSEN**, *She Sings, She Screams* (1995)

Joshua Heaney, alto saxophone

**RAVINDER REDDY**, *Untitled (Head – Gold)* (Fiberglass, resin and gold gilt, 2003)

**ØRJAN MATRE**, “... *since I say it now*” (2010)

Curtis Biggs, trombone – Jonathan Oliveira, piano

**ALEKSANDRA STOYANOV**, *Silence* (Wood, sisal, silk, cotton, 2006)

**ANA PAOLA SÂNTILIAN ALCOCER**, *Symbiosis* (2005)

2. Commensalism

3. Parasitism

Olávio Manzano Kavakama, cello – Ariel Magno da Costa, piano  
**VIOLA FREY**, *Man and World* (Ceramic, 2003)

Next Program – January 31, 2020

EAR|EYE is the recipient of the 2019-2020 Community Partnership Award  
from the BGSU Center for Public Impact

# EAR | EYE

**contemporary music and art**  
a concert series featuring BGSU Doctoral Candidates

**Friday, November 8, 2019**

**7pm**

**Levis Galleries | Toledo Museum of Art**



supported by the Midwestern Center for Contemporary Music  
and the Dorothy McLenzie Price Fund

## Tonight's Performers – BGSU Doctoral Students

Trombonist **Curtis Biggs** is in his second year of DMA study at Bowling Green State University. Before studying at BGSU, he was principal bass trombonist with Symphony S.O.N.G. (Symphony Orchestra for the Next Generation) based in Seoul, South Korea. Biggs also studied at Brigham Young University and Yale University.

**Jonathan Britt** was born and raised in Georgetown, SC. Mr. Britt holds a BM in trumpet performance from the University of South Carolina and a MM in trumpet performance from Bowling Green State University. He has performed a number of concerts in the USA, Italy, China, Spain, and Mexico. In addition to his international performances Mr. Britt recently placed second in the International Trumpet Guild Solo Competition and serves as principal trumpet with the Lima Symphony Orchestra.

Born in Azerbaijan, **Humay Gasimzade** is pursuing her DMA in the Contemporary Music Program (Piano) at Bowling Green University and currently studies with Dr. Robert Satterlee. She recently received her Master of Music degree in the Contemporary Performance Program (Piano) at Manhattan School of Music where she studied with Anthony de Mare, Christopher Oldfather and Margaret Kampmeier.

A prizewinning saxophonist, **Joshua Heaney** has soloed with the Atlanta Chamber Collective, Atlanta Wind Project, and the Georgia State University Wind Ensemble. He has premiered over 35 new works and was a featured performer on Atlanta's SoundNOW festival and WABE's Atlanta Music Scene radio program. He holds a BM in Music Education from Susquehanna University and a graduate degree in Orchestral Performance from Georgia State University.

Brazilian pianist **Ariel Magno da Costa** currently studies at Bowling Green State University (D.M.A.). He also holds degrees from Central Michigan University (M.M.) and State University of Campinas, Brazil (B.M.). Some of his most recent activities include participation at sound-SCAPE Festival (Cesena, Italy - 2018-19), Society of Composers National Conference (Tacoma, WA - 2018) and IDRS Conference (Appleton, WI - 2017).

Originally from Aruba, Brazil, cellist **Otávio Manzano Kavalakama** holds degrees from BGSU and the University of Southern Mississippi. An advocate for contemporary music, he is particularly interested in researching and working with young and emerging composers. He is a member of the SPARTA Quartet and the Lima Symphony Orchestra (Ohio).

Pianist **Jonathan Oliveira** holds degrees from the Federal University of Goiás, Brazil. He was a prizewinner in both the Concurso "Jovens Talentos da EMAC" and the Concurso Nacional de Piano "Orcestra Farinello." He is currently in the piano studio of Dr. Solunga Liu at BGSU.

## ABOUT THE ART

**Katherine Gray** (Canadian, born 1965)

*A Rainbow Like You* (Blown glass, acrylic, lighting, table, 2015)

*A Rainbow Like You* is both glass and light installation. In this rainbow-hued work, Katherine Gray uses traditional blown vessels and theatrical lighting to express ideas about the transmission of light through another mode of glassmaking—stained glass. Often found in houses of worship, light filtered through stained glass is usually transmitted from high above to congregants seated below. Gray seeks to reverse this action and its implications, projecting light from below to create a rainbow as a colorful wall mural, evoking glass's ability to refract light into its color spectrum.

Gray is also commenting on the crowded display of glassware found in thrift stores today, which give greater visibility to the transparent and sometimes overlooked material that is so common to our everyday lives. Each of the glasses that are placed chromatically on the clear table was blown by Gray and collectively represent various styles from the history of global glassmaking.

**Josepha Gasch-Muche** (German, born 1944)

*Pyramid 10/04/09* (Broken liquid crystal display (LCD) glass; adhesive; metal; wood, 2009)

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2010.46

Trained in painting and drawing, Josepha Gasch-Muche believes that every material, regardless of whether it is naturally or industrially produced, has its own inherent structure and texture waiting to be given form. She was attracted to broken LCD (liquid crystal display) glass because it is thin, strong, and can be arranged in different ways to reflect and scatter light. She explained, "The material I use is an extremely thin glass that was specially developed for cell phones. It is manufactured in a glass factory near my studio. The glass I use for my artistic works is waste glass that accumulates during production and is regularly recycled. After experimenting with it for some time, I realized that I could paint with the irregular glass shards and the light that struck them completely without pigments."

Depending on the viewer's position and perspective, *Pyramid* changes its appearance. The surface of these glass fragments, mounted on a metal form, may at one moment appear to be velvety and soft. Change your vantage point, however, and the light shifts too, refracting in the sharp edges of the glass, creating a rough and hard look.

**Monir Shahroudy Farmanfarmaian** (Iranian, 1924 - 2019)

*Aram* (Convertible Series) (Mirror, reverse-glass painting, plaster on wood, 2015)

Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2018.15a-f

Composed of hundreds of pieces of cut mirrored glass embedded in plaster, *Aram* blends the simple lines of modern abstraction with an intricate glass mosaic similar to the dazzling tile decoration of mosques and other public spaces in artist Monir Farmanfarmaian's native Iran. (See the ceramic plate from Morocco displayed nearby for

another example of geometric patterning in the art of an Islamic culture.) While the geometric forms draw attention to the formal qualities of line and shape, Mounir also plays with the effects of light and reflection that are inherent qualities of glass. Bits of color are added by painting on the reverse-side of the glass with oil paint. While the overall form of the work is geometric, the individually cut pieces are irregular and organic, integrating the theme of the Persian garden with natural shapes found on flower petals, leaves, and branches.

*Atram* can be reconfigured into 12 different compositions. *Atram*, which means "quiet" in Farsi (Persian), reveals the artist's love of gardens and alludes to the space as one meant for personal introspection.

**Ravinder Reddy** (Indian, born 1956)

*Untitled (Head – Gold)* (Painted and gilded fiberglass, 2003)

Gift of The Georgia Welles Apollo Society, 2014

Indian sculptor Ravinder Reddy creates monumental female heads that draw upon two divergent sources: India's sacred traditions and the country's everyday contemporary culture.

The heads' wide-open, staring eyes and severe frontality and symmetry are arresting, even confrontational. Born in Suryapet, in the Andhra Pradesh region of India, Reddy was influenced by sensuous folk-art forms, particularly brass gauri (goddess heads used in Hindu rituals) and the brightly painted sculptures that decorate gopuram (towers) on Southern Indian temples. The facial features and bold colors of his sculptures also emulate the ordinary people and objects in his immediate environment and daily life. With his fusion of Pop Art, popular culture, and Hindu sculptural forms, Reddy fuses the ideal goddess with the ordinary Indian woman. "When I have this rich culture around me," he has said, "why should I discard it and look to the West?"

**Aleksandra Stoyanov** (Ukrainian, active Israel, born 1957)

*Silence* (Wool, sisal, silk, cotton, 2006)

Purchased with funds given by Georgia Welles Apollo Society members Joseph V. and Judith M. Conda, Bill and Pam Davis, Louise and Greg Gregory, Ann W. Hartmann, Eileen Kennedy and Robert Heim, Jeffery and Inge Klopping, and Mrs. Philip G. Simonds, with additional support from the Libbey Endowment, Gift of Edward Drummond Libbey, 2019

The colors found in the landscape of northern Israel inspire the woven tapestry work of Aleksandra (Sasha) Stoyanov, who immigrated there in 1990. She finds the muted palette of gray, brown, black, yellow, green, and blue to be far more expressive than brighter alternatives.

Stoyanov is part of an international movement of fiber arts that has flourished in the second half of the 20th century. Her work often incorporates imagery from the home she left behind in Ukraine, taking on a deeply emotional quality that focuses on the social dilemmas experienced by immigrants, the loss of family, and disconnection. In *Silence*, she creates a space about personal memories as well as the joining of individual experiences to form collective memory. The empty table is replete with remembrances of the past, but also bursting with possibility for future gathering, working, and conversation.

Stoyanov makes her own threads before beginning the weaving process. She washes then cards the wool, spins the yarn on a foot-powered spinning wheel, and, finally, dyes the yarn in large batches to her preferred natural shades.

**Viola Frey** (American, 1933-2004)

*Man and World* (Ceramic, 2003)

Gift of The Georgia Welles Apollo Society, 2019

Created in 2003, the last year of the artist's life, *Man and World* is a striking example of Viola Frey's iconic, monumental ceramic sculptures. She became a significant artistic voice in a growing West Coast ceramics movement that first emerged in the mid-1950s.

The scale of Frey's figures took on massive proportions in the early 1980s, confronting viewers with questions about the rise and impact of corporate culture and gender biases. She often paired her figures with globes to provoke conversations about dominance and power, commenting on Western society by looking at the lives of the everyday man and woman. The businessman in *Man and World* who sits with his back to the world might be seen in a moment of triumph, defiance, or perhaps vulnerability.

Frey built her figures from the ground up, with a handful of clay at a time, using scaffolding as her massive works surpassed her own five-foot height. Once she built and dried the figure and world, she cut the clay into sections with a saw for glazing and firing, then bolted it back together to create the final sculpture.

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**DMA IN CONTEMPORARY MUSIC - BGSTU**

The Doctor of Musical Arts degree in Contemporary Music with specializations in composition or performance (conducting, instrumental or vocal) develops versatile musicians through a concentrated focus on contemporary music. The degree is grounded in applied study in composition or performance, and integrates these practices in multidisciplinary seminars in culture, digital media and music cognition. The program provides the creative and academic environment necessary to give students opportunities for critical analysis, creative examination, cultivation of enhanced musical thinking, pedagogical training, flexible curricular programming, and traditional as well as nontraditional performing experiences. Graduates of the program have been recipients of major grants and awards and maintain leadership positions in the forefront of contemporary music as performing musicians, scholars, directors of important festivals and faculty members in universities throughout the world.

**MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC**

The MidAmerican Center for Contemporary Music (MACCM) is an award-winning organization devoted to the study and promotion of contemporary music. The Center builds on the strong and internationally-recognized activities of the College of Music Arts, presenting concerts and symposia, disseminating information, sponsoring research and collecting archival materials. The Center enriches the lives of northwest Ohio residents and assists music professionals from throughout the US. The Center presents the acclaimed Bowling Green New Music Festival every October. MACCM also sponsors *Living American Composers: New Music from Bowling Green*, an internationally-syndicated radio program produced by WGTE. For more information email [kddoles@bgsu.edu](mailto:kddoles@bgsu.edu).



THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC PRESENTS

# THE 40<sup>TH</sup> ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

OCTOBER 16-19, 2019

**THURSDAY, OCTOBER 17**

**7:30 pm, Kobacker Hall**

**Inner Life of Song** (2015).....**Sky Macklay**

BGSU New Music Ensemble/Oboe Studio

**Electric Aroma (a most disagreeable noise)** (2018).....**Viet Cuong**

BGSU New Music Ensemble

Christopher Dietz, director

**- intermission -**

**BGSU Wind Symphony, Kenneth Thompson, director**

**El Chupacabra** (2018).....**Emilio José González**

Allison Davis, conductor

Winner of the 2019 BGSU Competitions in Music Performance, Composition Division

**Reliable Sources** (2018).....**Nico Muhly**

Kenneth Thompson, conductor

Susan Nelson McNamee, bassoon

**Impulse Control** (2019).....**Evan Ziporyn**

Dan Piccolo, drumset

Michael King, conductor

World Premiere; commissioned by the MidAmerican Center for Contemporary Music

## Program Notes

*Inner Life of Song* is a sonic meditation of variable duration for many oboists standing in a circle. The more oboes the better. The collective multi-phonetic textures create unpredictable and intense sonic environments.

"an electric aroma a most disagreeable noise"

-Pablo Picasso

October 10, 1936

*El Chupacabra* was inspired by the story of a creature said to attack and drink the blood of animals. The word chupacabra translates literally to "goat sucker" in reference to the initial encounters with the beast, where livestock was reported to have been found with puncture wounds in the chest area and drained of their blood.

I commissioned two other artists to provide additional materials for the project in an effort to provide some context for an audience that may not have much, if any, knowledge of these occurrences. The first piece is an acrylic painting on canvas, painted by Shay O'Day, and the second is a piece of mixed media literature by Katee Wilson. I gave both artists the same goal, which was to create an environment for my music to take place in. Along with that I explained the concept behind the piece and gave them a recording of the finished piece of music. I was motivated to commission both of these works by desire to bridge gaps between various art forms. The outcome, displayed in this score, exceeded all of my expectations.

One of the first reported attacks by the chupacabra happened in the Puerto Rican town of Canóvanas, which is within 10 miles of El Yunque National Rain Forest. Now imagine that you are in this area of Puerto Rico. El Yunque receives about 120 inches of rainfall annually with an average year-round temperature of 80 degrees Fahrenheit – it's very humid. There is an abundance of wildlife: various species of birds, bats, frogs, and insects. One bug in particular, the cucubano, is a lot like a firefly, but with two luminescent spots instead of one. Now imagine,



you're in this rain forest and it's incredibly dark and it's raining. You hear all kinds of movement around you from the wild life. You keep seeing pairs of eyes moving around – or are they bugs?

Are you the hunter or the hunted?

*El Chupacabra* was premiered by Dr. Powell and the Pacific Lutheran University Wind Ensemble in November, 2016.

### Reliable Sources

I was initially terrified of writing for bassoon and wind ensemble, mainly because of the dearth of previous examples from which I could steal, as I would do with a concerto for violin or piano. I found myself sniffing around the history of the bassoon, and how it often functioned, in sacred music, as a combination of a bass instrument and a tenor instrument — a more acrobatic use of the organ's pedals. I thought about the period during the reformation when the organ was banned from church, and thought about the effect of that great silencing. This brought me to thinking — as so many of my processes do — about Orlando Gibbons (1583–1625) whose music would have been sung during this time.

I've written a great deal of music which could be described as a conversation with (or indeed a love letter to) Gibbons, including setting the text of his autopsy, and I've always found a kind of artistic solace and surprise in his music, so the title refers to that music as a source for endless discovery. I took a beautiful piece of his keyboard music (a Pavan in A-minor), and generated from it a cycle of fifteen chords, imagining each one as being a resonance from the original keyboard piece, as if played with the sustain pedal locked down and from a great distance, the original chord structure lost in a haze of its own transitions and interstices. From there, I wrote a set of variations, where the solo bassoon walks through these chords with a series of gaits: linear and calm, a sort of bouncing upwards figure, a berceuse (cradle song), and more virtuosic fast passages.

The piece grows more and more intense and violent, and after a severe cadenza consisting only of 8th notes featuring the registral extremes of the bassoon, the orchestra explodes with violent chords. Out of this texture then emerges a direct quotation of the Gibbons, played here on the solo bassoon and its two colleagues in the ensemble, as well as the bass clarinet assuming the lowest notes: the bassoons have been promoted from the plodding bass register to the lyrical and more explicitly melodic upper register. The orchestra churns through the chord cycle one more time, and the piece ends brightly. It lasts eighteen minutes long, and is dedicated to Michael Harley and Scott Weiss.

Drum set players are the only musicians who regularly sit on a 'throne' – a small, adjustable 3-legged stool. The drum set gets its own room in a recording studio, usually airless and cramped, with a window just big enough to see the other musicians, aka the 'isolation booth,' but private real estate nonetheless. In other words, the singular status of the drum set – in every musical setting – is unquestioned, certainly by drummers. And I agree with them. Like many composers nowadays I write drum set parts into any and everything I'm allowed to, in orchestra pieces, wind ensemble works, even two operas. If the drummer rocks, the piece rocks, or, more precisely, if the drummer doesn't, the piece cannot.

A drum set (drum-set? drumkit? trap set? can we come to consensus here?) is – literally and by lineage – a one-man percussion ensemble, and yet that very lineage – the ongoing innovations and virtuosic advancements of 20th and 21st century drum gods and goddesses, who collectively inspired *Impulse Control* – has gradually but unquestionably established the drum set as its own instrumental species, or at least genus: not just a set of drums and cymbals, different from a particular percussion set-up: a drum set, played from a throne.

More than an extremely efficient configuration, the drum set is the embodiment of time, groove and cycle – 3 good things to center a piece of music around. In *Impulse Control* the soloist is backed by five fellow percussionists, whose parts are generated by his initial Big Bangs: doubling, echoing, replicating, transforming, gradually coalescing into more orderly solar systems of polyrhythmic harmonies, from which a heterophony of melodies emerge. The cycles begin to interrupt themselves, and eventually the interruptions themselves become the cycles.

'Impulse control' is a very ambiguous phrase, from two words that themselves have multiple, contradictory meanings. Is an impulse by definition that which we cannot control, an urge, a desire, whether we act on it or not? Or is it the thing that controls us, the motivating force behind it all? In physics the impetus is irrelevant: an 'impulse' is anything that forces a change in momentum. In audio engineering 'impulse response' (IR) is an indispensable tool in acoustic design and recording production, but the impulse itself – that which generates the IR is, as it turns out, an impossibility, an idealization, an infinite set of frequencies over an infinitesimally short span of time. Drums and cymbals – 'non-pitched,' because they have too much pitch content – do a good job of functioning as all of the above.

*Impulse Control* is a companion piece to *Mumbai*, a tabla concerto I wrote for Sandeep Das in 2009, and which Dan Piccolo performed brilliantly for his doctoral recital in Ann Arbor in 2015. Dan is the real 'impulse' behind the piece; he is also 'Control,' in all senses and meanings of the words. My deep gratitude also to the Kurt Doles, Kenneth Thompson, MACCM, BGSU Wind Symphony, and all the Consortium members.

THE MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC

PRESENTS THE

40TH ANNUAL BOWLING GREEN

# NEW MUSIC FESTIVAL

OCTOBER 16-19, 2019 | COLLEGE OF MUSICAL ARTS — BGSU

GUEST COMPOSER

EVAN ZIPORYN

GUEST ENSEMBLE

NEW MUSIC DETROIT

ART EXHIBITION BY

MIWA MATREYEK



**BGSU.** | theArts

BOWLING GREEN STATE UNIVERSITY

A collaborative project of the College of Musical Arts and  
the Fine Arts Center Galleries

[BGSU.edu/Festival](http://BGSU.edu/Festival)

## PROGRAMS

**THURSDAY, OCTOBER 17**

**3 pm, Bryan Recital Hall**

**Partial Truths** (1999).....**Evan Ziporyn**

Gunnar Owen Hirthe, bass clarinet

**Petrified Spaces** (2019).....**James Romig**

Christopher Murphy, saxophone – Nick Fox, vibraphone

**Three Pieces** (1998-2001, arr. John Sampen).....**György Kurtág**

I. Hommage a Elliot Carter (Capriccio & Arioso)

II. ...ein Sappho Fragment

III. In Nomine all 'ongherese

John Sampen, saxophone

**Lakesongs** (2011).....**Phillip Cooke**

Ellen Strba Scholl, mezzo soprano – Matthew McBride Daline, viola – Kevin Bylsma, piano

**Quaderno Per Romie** (2016).....**Salvatore Macchia**

I. Ondeggiavano al vente

II. Cristallo molato

III. Scorrevole

Hila Zamir, clarinet – Adam Har-Zvi, bass

### NEW MUSIC ENSEMBLE

#### *Cuong*

Laura Norton, flute

David Munro, oboe

Hila Zamir and E.K. Hartmark, clarinet

Mikaela Kroyer, bassoon

Jacob Markisohn, horn

Daniel Rhu, trumpet

Curtis Biggs, trombone

Neil Faulkner and Mason Lee, percussion

Ariel Magno da Costa, piano

Michael Mawle and Shannon Taylor, violin

Natalie Stepaniak, viola

Anthony Marchese, cello

Adam Har-Zvi, bass

#### *Macklay Oboes*

Richard Arndorfer

Krsangi Dove

Felicity Jinnings

David Munro, principal

Stefanie Nicou

Hunter Poole

Sarah Schaefer

Kathryn Thayer

Amber Verser

Ava Wirth

Amanda Withrow

Shawna Wolf

Mayuri Yoshii

**THURSDAY, OCTOBER 17**

**7:30 pm, Kobacker Hall**

**Inner Life of Song** (2015).....**Sky Macklay**

BGSU New Music Ensemble

**Electric Aroma (a most disagreeable noise)** (1981).....**Viet Cuong**

BGSU New Music Ensemble

Christopher Dietz, director

**- intermission -**

**BGSU Wind Symphony, Kenneth Thompson, director**

**El Chupacabra** (2018).....**Emilio José González**

Allison Davis, conductor

Winner of the 2019 BGSU Competitions in Music Performance, Composition Division

**Reliable Sources** (2018).....**Nico Muhly**

Kenneth Thompson, conductor

Susan Nelson McNamee, bassoon

**Impulse Control** (2019).....**Evan Ziporyn**

Dan Piccolo, drumset

Michael King, conductor

World Premiere; commissioned by the MidAmerican Center for Contemporary Music



## BOWLING GREEN PHILHARMONIA

### Violin I

Madalyn Navis^  
Thomas Roggio^  
Ling-Na Kao  
Cole Habekost  
Katrina Carrico  
Anna Eyink  
Michael Mawle  
Zhisen Qiu  
Alexander Munson  
Natalie Sterba  
Nina Badagliacco

### Violin II

Thomas Roggio\*\*  
Madalyn Navis\*\*  
Shannon Taylor  
Logan Maccariella  
Christopher Hutras  
Megan Graham  
Xiangyi Liu  
Emily Cromwell  
Charles Brough  
DeAnna MacKeigan  
Marissa Boitnott  
Lauren Yazumbek  
Alexis Vanklingeren

### Violas

Roberto Mochetti\*  
Jianhe Chen  
Benjamin Silberman  
Natalie Stepaniak  
Kiana Spiller  
Allison Selley  
Lelauni McKee  
Macy Hatfield

### Cello

Anthony Marchese\*  
Andrew Lewis  
Roberta dos Santos  
Kaleb Ringler  
Sara Hart  
Kamryn McCrory  
Amanda Kile  
Taylor Wilcoxon  
Lydia Tuuri  
Celine Darr  
Benjamin Scobel

### Bass

Gene Waldron\*\*  
Christopher Jeffer \*\*  
Dylan Bretz  
Karleigh McCracken  
David Brax  
Adam Har-Zvi

### Flute/piccolo

Cristian Dohler  
Taylor Francis\*\*  
Crisha Joyner\*\*  
Coreisa Janelle Lee\*\*

### Oboe/Cor anglais

Stefanie Nicou  
Sarah Schaefer  
Ava Wirth  
Mayuri Yoshii\*

### Clarinet/Bass/E-flat

EK Hartmark  
Gretchen Hill\*\*  
Rachel Keirn  
Kendra Sachs\*\*

### Bassoon/Contra

Cozette Cecconie  
Kevin Daniel  
Mikaela Kroyer\*\*  
Ashley Mania\*\*

### Horn

Nicholas Buroker\*\*  
Morgan Crum  
Jacob Markisohn  
Gigi Mok  
Alex Pawsey

William Schneider\*\*

### Trumpet

Daniel Rhu\*  
Anthony Stout  
Ethan Renfro

### Trombone

Ian Elick\*\*  
Benjamin Zindler\*\*  
Phillip Cox, bass

### Tuba

Brandon Thibault

### Percussion/Timpani

Neil Faulkner\*  
Wyatt Boggs  
Jerin Fuller  
David Hirschfeld  
Mason Lee

### Harp

Shelly Du+

### Piano/Celeste

Humay Gasimzade+  
Ariel Magno da Costa+

Emily Freeman Brown,  
music director and  
conductor

Alexander Popovici, DMA  
conductor,

M.K. Raplinger, Isaac Page,  
David Brax, MM conductors

Roberta dos Santos,  
Orchestra Librarian

^ co-concertmaster

\* sectional principal

\*\* co-principal

+ DMA guest

## BGSU WIND SYMPHONY

### Flute

Cristian Dohler  
Laura Norton  
Joshua Stine  
Tai Knoll  
Alec Porter-pic

### Oboe

Amber Verser  
Amanda Withrow  
Felicity Jinnings

### Bassoon

Kevin Daniel  
Cozette Cecconie  
Robbie Dunham  
(Contra)

### Clarinet

Sophie Browning  
(e-flat)

Gretchen Hill

Rachel Keirn  
Bernadette John  
Kristy Faye Yu  
Jacob Wolf  
Emma Stumpf

### Bass clarinet

Audrey Pirtle

### Saxophones

Drew Hosler  
Nicole Grimone  
Joe Johnson  
Tess Marjanovic  
Margo Alibeckoff  
Katherine Campbell

### Trumpet

Danny Rhu  
Ethan Renfro

Ben Dubbert

David Abbuhl  
Alexa York  
Jon Duranleau  
Tom Maddigan  
Zoë Bagal  
Christa Widman

### Horn

Nick Buroker  
Gigi Mok  
Jake Markisohn  
Morgan Crum  
Kaylee Skaris  
Alex Pawsey

### Trombone

Lauren Stitle  
Jeff Hlutke  
Lily Vandenberg  
Colin Hochstetler  
Phillip Cox

### Euphonium

Elena Markley  
Andrew Barnard  
Anderson Johnson

### Tuba

Sean Baker  
Jacob Fulkerson  
Noah Laabs

### Percussion

Frances Zengel  
Colin Harsh  
Trey Washington

Erin Redick

Gage Hoehne  
Mason Lee  
Neil Faulkner  
David Hirschfeld  
Jerin Fuller

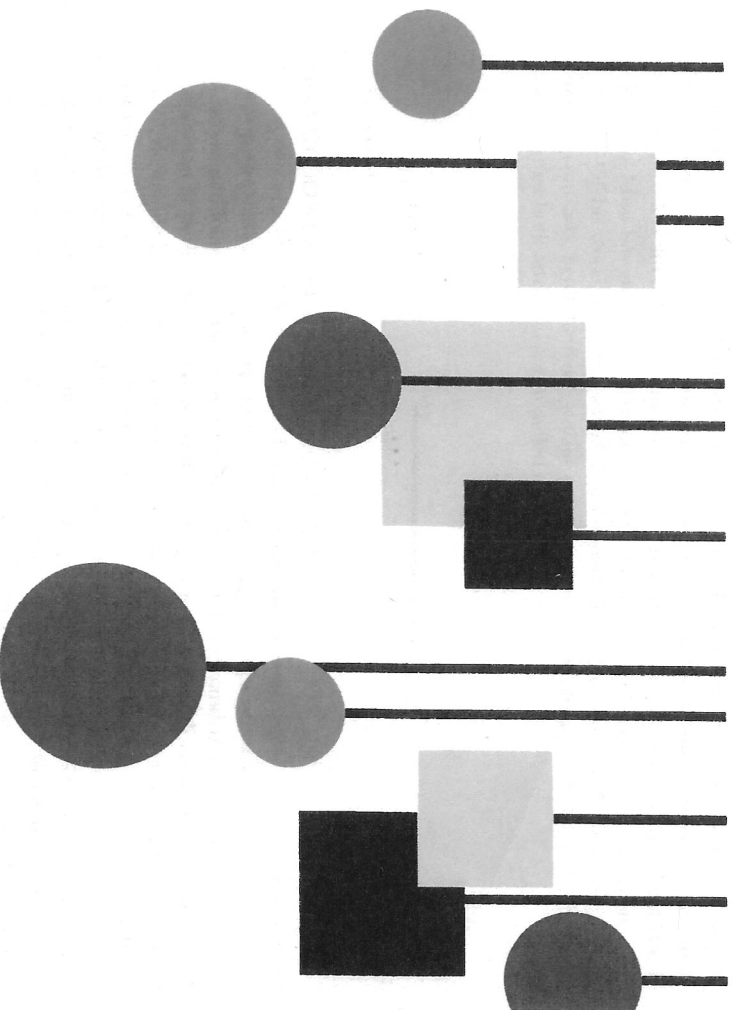
### Piano

Yang Xu  
Kun Cao  
Ivan Yumagulov  
Jonathan Oliveira  
Shanshan Li

Kenneth Thompson,  
Director

\*Mark S. Kelly Scholarship





**EAR|EYE: Listening and Looking - Contemporary Music and Art**  
**Toledo Museum of Art - Gallery 3**  
**7 p.m. - April 12, 2019**

**PROGRAM**

Commentary by Halona Norton-Westbrook, Director of Curatorial Affairs, TMA  
 Marilyn Shrude, Distinguished Artist Professor, BGSU College of Musical Arts  
 Scott Boberg, Manager of Programs, TMA

**ELLIOTT CARTER, *Catènaires* (2006)**

Humay Gasimzade, piano

**PIET MONDRIAN, *Composition with Red, Blue, Yellow, Black and Grey* (Oil on canvas, 1922)**

**SARAH KIRKLAND SNIDER, *Sinner* (2006, rev. 2016)**

Curtis Biggs, trombone - Henrique Batista, marimba

Anat Kardontchik, viola - Jonathan Oliveira, piano

**FRANK LLOYD WRIGHT, *Avery Coonley Playhouse Window* (Glass and leading, about 1912)**

**GILDA LYONS, *A Manual for the Use of Wings* (2017)**

Hilary LaBonte, soprano

**ROBERT DELAUNAY, *The City of Paris (La ville de Paris)* (Oil on canvas, about 1911)**

**KAJA SAARIAHO, *Nocturne* (1994)**

Anat Kardontchik, violin

**GIORGIO MORANDI, *Still Life with a Bottle* (Oil on canvas, about 1951)**

**JOHN CAGE, *Concert for Piano, Soprano, Trumpet and Sliding Trombone* (1957-58)**

Ariel Magno da Costa, piano - Mickey Miller, soprano - Jonathan Brit, trumpet

Curtis Biggs, trombone - Alex Popovici, conductor

**LUCCIANO BERIO, *Good Night* (1986)**

Jonathan Brit, trumpet

**JOAN MIRO', *Woman Haunted by the Passage of the Bird-Dragonfly Omen of Bad News* (*Femme hantée par la passage de l'oiseau libellule presage des nouvelles nouvelles*) (Oil on canvas, 1938)**

# EAR | EYE

## contemporary music and art

a concert series featuring BGSU Doctoral Students

**April 12, 2019 at 7PM**

**Gallery 3 | Toledo Museum of Art**



**Henrique Batista - percussion**

Brazilian percussionist Henrique Batista has performed in Chile, Australia, Canada, the United States and Brazil. He has played with Brazil's foremost orchestras including the Orquestra Sinfônica Brasileira. He holds a Bachelor's degree in music from Conservatório Brasileiro de Música and has completed graduate work at James Madison University.

**Curtis Biggs - trombone**

Trombonist Curtis Biggs holds degrees from Yale University and Brigham Young University. Before studying at BGSU, he was principal bass trombonist with Symphony S.O.N.G. (Symphony Orchestra for the Next Generation) based in Seoul, South Korea. Curtis was also recently a finalist in the American Trombone Workshop National Solo Competition.

**Jonathan Britt - trumpet**

Born and raised in Georgetown, SC, Jonathan Britt earned a BM in trumpet from the University of South Carolina and the MM from BGSU. He has performed throughout the US, Italy, China, Spain and Mexico, and was a prize-winner in the International Trumpet Guild Solo Competition in 2017. He appeared as principal trumpet and guest soloist with the American Wind Symphony Orchestra in 2016 and 2018, and currently holds the position of principal trumpet in the Lima Symphony.

**Humay Gasimzade - piano**

Born in Azerbaijan, Humay Gasimzade is pursuing her Doctorate Degree in the Contemporary Music Program (Piano) at Bowling Green University and currently studies with Dr. Robert Satterlee. She recently received her Master of Music degree in the Contemporary Performance Program (Piano) at Manhattan School of Music where she studied with Anthony de Mare, Christopher Oldfather and Margaret Kaupmeier.

**Anat Kardontchik - violin**

Anat Kardontchik has won prizes in various competitions including the Young Musicians Competition with the Peninsula Symphony, MTNA Young Artist Award and Pittsburgh Concert Society Young Artist Award. She has served twice as concertmaster of the National Festival Orchestra in Carnegie Hall. She has degrees from the Eastman School of Music and Duquesne University.

**Ariel Magno da Costa - piano**

Brazilian pianist Ariel Magno da Costa currently studies at Bowling Green University (D.M.A.). He also holds degrees from Central Michigan University (M.M.) and State University of Campinas, Brazil (B.M.). Some of his most recent activities include participation at soundSCAPE Festival (Cesena, Italy - 2018), Society of Composers National Conference (Tacoma, WA - 2018) and IDRS Conference (Appleton, WI - 2017).

**Hillary LaBonte - soprano**

Hillary LaBonte continues to establish herself in opera and new music, appearing with Michigan Opera Theatre, the BGSU New Music Festival, and the New Music Gathering. Honors include the Phyllis Bryn-Jolson Award for the Commitment to and Performance of 20th/21st Century Music and the Conrad Art Song Competition (prizewinner). She is a graduate of Baldwin-Wallace College and the Peabody Conservatory.

**Mickey Miller - soprano**

Mickey Miller's recent solo performances include Haber's Scene X: The Voice Imitator, Mendelssohn's *Elgida*, Mubly's *Object Songs*, Donna Elvira in *Don Giovanni*, and Anne Trulove in *The Rake's Progress*. This season she can be seen in Constantines' *Rosamund* in recital at Carnegie Hall and with Red Shift Choir of Louisiana

**Jonathan Oliveira - piano**

Jonathan Oliveira holds degrees from the Federal University of Goiás, Brazil. He was a prizewinner in both the Concurso "Jovens Talentos da EMAC" and the Concurso Nacional de Piano "Orestes Fariello."

**Alexander Popovici - conductor**

Alexander Popovici received an M.M. in Instrumental Conducting and a B.A. in Music from Kent State University, where he studied violin, conducting, and composition. He has served as assistant conductor of the Slow Symphony Orchestra and Chorus and the Hiram College Chamber Orchestra.

**ABOUT THE ART**

**Piet Mondrian** (Dutch, 1872-1944)

*Composition with Red, Blue, Yellow, Black and Gray* (Oil on canvas, 1922)

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1978.44

"Every true artist has been inspired more by the beauty of lines and color and the relationships between them than by the concrete subject of the picture."

Dominated by a large white square surrounded by small color planes that extend to the edges of the canvas, *Composition with Red, Blue, Yellow, Black, and Gray* expresses Piet Mondrian's desire to balance opposing forces by concentrating on the subtle relationship between lines, shapes, and colors.

Here, he dramatically balanced the red rectangle at the upper left with narrow yellow, blue, and black rectangles in the lower right corner. The grid-like, black lines that serve as boundaries to the color planes stop short of the canvas edges, creating spatial ambiguities of projection and recession.

Mondrian believed his nonrepresentational style, which he called Neoplasticism, expressed the unity and order possible in nature when opposing forces are in balance. He hoped his images of absolute harmony, clarity, and order would point the way toward a future universal utopia.

**Frank Lloyd Wright** (American, 1867-1959)

*Jeppa County Pheasant Window* (Glass and leaded, about 1912)

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1990.72

Frank Lloyd Wright designed each of the about 50 windows created for the Avery Coonley Playhouse in Riverside, Illinois, to be slightly different. Built in 1911-12, this progres-

sive kindergarten, which featured a stage for presenting plays, was Wright's second commission from the Coonley family after his successful design of their nearby family home. The windows recreate a parade with balloons, flags, and conflict. In keeping with the playful nature of his approach, Wright referred to these windows as his "kanderymphony" (symphony for children).

**Robert Delaunay** (French, 1885–1941)

*The City of Paris (La ville de Paris)* (Oil on canvas, about 1911)

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1955.38

In *The City of Paris*, Delaunay draws back the curtain to display his vibrant and unforgettable image of Paris. At center stage are the mythical Three Graces adapted from a Roman fresco from Pompeii. Linking the achievements of the past with the vibrating pulse of modern life, the Graces extend their arms through antiquity and present to us the Parisian cityscape dominated by the modern landmark of the Eiffel Tower.

Interested in the simultaneous viewpoints of Cubism, Delaunay nevertheless rejected Analytic Cubism's favoring of line over color (see Picasso's *Woman in a Black Hat* in this gallery). He would soon reject representation entirely for pure abstraction that elevated the role of color—"Color alone is form and subject," he wrote. Delaunay infuses *City of Paris* with bursts of shimmering color and light and fragmented form, giving the effect of looking at the whole of the city at once through the wonder of a child's kaleidoscope.

**Giorgio Morandi** (Italian, 1890–1964)

*Still Life with a Bottle* (Oil on canvas, about 1951)

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1952.142

"I do one picture, and then I see the possibility of a new development. And so I do another and another. What is more human than to paint things made by man?"

Painting still lifes almost exclusively, in which he often repeated the same motifs over and over, Giorgio Morandi stood apart from the various intellectual and philosophical art movements of the early 20th century. Instead, he concentrated on the pictorial elements of space, light, form, and color, imparting no deliberate symbolism to his work. He was known to spend days setting up a composition in his studio, searching for the perfect harmony between the objects.

His subtle range of colors, careful grouping of the objects, lack of shadows, and deliberate application of paint lend monumentality to these everyday objects.

**Joan Miró** (Spanish, 1893–1983)

*Woman Haunted by the Passage of the Bad Dragonfly* *Omni of Bad News* (*Femme hanté par la passage de l'oiseau libellule passage des mauvaises nouvelles*) (Oil on canvas, 1938)

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1986.25

Known for his surreal, fanciful images that express the subconscious, Joan Miró here depicted three typically imaginative, interlocking figures that together create a powerful image of aggression and fear.

On the back of this canvas is the dedication "pour Jacky, Peter, et Pauley Matisse" the names of the three sons of Miró's dealer, Pierre Matisse (son of artist Henri Matisse). It was originally displayed in their nursery, despite its nightmarish imagery. Therefore, for many

years this painting was exhibited as a "nursery decoration." When Miró saw the painting again in New York in 1959 he revealed its real title, *Woman Haunted by the Passage of the Bad Dragonfly* (*Omni of Bad News*). The work was painted after the signing of the Munich Agreement, in which European leaders attempted to appease Adolph Hitler and avoid the outbreak of World War II (1939–45). Miró has graphically illustrated the pervading sense of conflict and confusion.

Of his works from this period, Miró remarked, "They swam with oppositions, conflicts, contrasts. I call them my 'savage' paintings." Thinking about death led me to create monsters that both attracted and repelled me."

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## DMA IN CONTEMPORARY MUSIC - BGSU

The Doctor of Musical Arts degree in Contemporary Music with specializations in composition or performance (conducting, instrumental or vocal) develops versatile musicians through a concentrated focus on contemporary music. The degree is grounded in applied study in composition or performance, and integrates these practices in multidisciplinary seminars in culture, digital media and music cognition. The program provides the creative and academic environment necessary to give students opportunities for critical analysis, creative examination, cultivation of enhanced musical thinking, pedagogical training, flexible curricular programming, and traditional as well as nontraditional performing experiences. Graduates of the program have been recipients of major grants and awards and maintain leadership positions in the forefront of contemporary music as performing musicians, scholars, directors of important festivals and faculty members in universities throughout the world.

## MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC

The MidAmerican Center for Contemporary Music (MACCM) is an award-winning organization devoted to the study and promotion of contemporary music. Founded in 1987 with funding from an Ohio Board of Regents' Academic Challenge Grant, the Center builds on the strong and internationally-recognized activities of the College of Music Arts, presenting concerts and symposia, disseminating information, sponsoring research and collecting archival materials. The Center enriches the lives of northwest Ohio residents and assists music professionals from throughout the US. As a result of these activities, the Center received the 1992 and 1998 Chamber Music America/ASCAP Award for Advancements Programming. MACCM also supports and assists in the production of New Music from Bowling Green, an internationally-syndicated radio program produced by WGTE.

# Alexander Popovici

Conductor, Lector

*assisted by*

24 friends, playing and not playing many instruments and other objects

*from the studio of Dr. Emily Freeman Brown*

## - PROGRAM -

Winter Music (1957) ..... **John Cage**

(1912 - 1992)

*Das Kegeln Grün Winter-im-Frühlingszeit Tasteninstrumentsechsett*

Imaginary Landscape No. 4 (1951) ..... “ “

(“ - “)

*The Bowling Green Radio Symphony*

Concert for Piano and Chamber Orchestra (1958)

“ “

(“ - “)

*Ariel Magno da Costa, piano*

*The Bowling Green Chrometric Camerata*

4'33" (1952) ..... “ “

(“ - “)

- I.
- II.
- III.

*La Campo di Bocce Silenzionia*



Lecture on Nothing (1949) ..... “ “

(“ - ”)

*Alexander Popovici, lector*

**Tuesday, April 2nd, 2019  
8 p.m.**

**Bryan Recital Hall  
Moore Musical Arts Center**

This recital is presented in partial fulfillment  
of the requirements for the degree of  
DOCTOR OF MUSICAL ARTS IN CONTEMPORARY MUSIC

*Audience members are reminded to silence alarm watches, pagers, and cellular phones before the performance. As a matter of courtesy and copyright law, no unauthorized recording or photographing is allowed in the hall. The Moore Musical Arts Center is a nonsmoking facility.*

# **Nothing by John Cage**

Featuring:

## **The Bowling Green Radio Symphony**

Alexander Popovici, music director and conductor

### **9th Radio**

Nicholas Fox, *concertmaster*

Lindsay Watkins, *associate concertmaster*

### **10th Radio**

Gene Waldron, *principal*

Mickey Miller, *co-principal*

### **11th Radio**

Humay Gasimzade, *principal*

Alysha Szczublewski, *co-principal*

### **12th Radio**

Jenica Fox, *principal*

Andrew Lewis, *co-principal*

### **1st Radio**

Jonathan Oliveira, *principal*

Laura Norton, *co-principal*

### **2nd Radio**

Shawna Wolf, *principal*

Isaac Page, *co-principal*

### **3rd Radio**

Hila Zamir, *principal*

Jackson Carruthers, *co-principal*

### **4th Radio**

Christopher Murphy, *principal*

Cozette Cecconie, *co-principal*

### **5th Radio**

Nicholas Zoulek, *principal*

Emily Morin, *co-principal*

### **6th Radio**

Ariel Magno da Costa, *principal*

Daniel Rhu, *co-principal*

### **7th Radio**

Curtis Biggs, *principal*

Sean Baker, *co-principal*

### **8th Radio**

Mary-Katherine Raplinger, *principal*

Jerry Emmons, *co-principal*

## **La Campo di Bocce Silenzionia**

Alexander Popovici, silence director and conductor

### **Violin**

Lindsay Watkins

### **Piano**

Humay Gasimzade

### **English Horn**

Shawna Wolf

### **Viola, aspiring to be a Violin**

Jackson Carruthers

### **Page Turner**

Gene Waldron

### **Clarinet, doubling on recorder**

Alysha Szczublewski

### **Ukulele**

Laura Norton

### **Flute**

Mary-Katherine Raplinger

### **Trumpet**

Daniel Rhu

### **Electric Mandolin**

Hila Zamir

### **Alto Saxophone**

Nicholas Zoulek

### **Conch Shell**

Curtis Biggs

### **Cello**

Andrew Lewis

### **Shakuhachi**

Isaac Page

### **Imaginary Marimba**

Jonathan Oliveira

### **Double Bass**

Jenica Fox

### **Bassoons**

Cozette Cecconie  
Christopher Murphy

### **Auxiliary Percussion**

Emily Morin  
Jerry Emmons  
Nicholas Fox

### **Mouth Harp, doubling on Slide Whistle**

Mickey Miller

### **Kazoo**

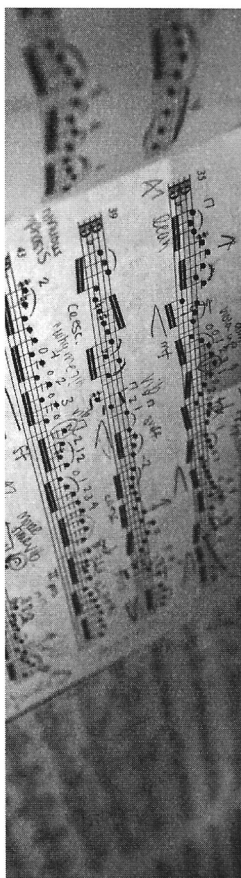
Ariel Magno da Costa



Thanks for attending this performance. If you have enjoyed your experience, please consider donating to the College of Musical Arts in support of our students and programming. Donate online at [bgsu.edu/giveema](http://bgsu.edu/giveema), or contact Kristina M. Devine, 419-372-9213.

COLLEGE OF  
MUSICAL ARTS

# FACULTY ARTIST SERIES



## FACULTY COMPOSERS' FORUM

CHRISTOPHER DIETZ  
MIKEL KUEHN  
ELAINE LILLIOS  
MARILYN SHRUDE

FEBRUARY 20, 2019  
8 P.M. | BRYAN RECITAL HALL  
MOORE MUSICAL ARTS CENTER

- To our guests with disabilities, please indicate if you need special services, assistance or appropriate modifications to fully participate in this event by contacting Accessibility Services, [access@bgsu.edu](mailto:access@bgsu.edu), 419-372-8495. Please notify us prior to the event.
- Audience members are reminded to silence alarm watches, pagers and cellular phones before the performance.

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# PROGRAM

## Undertow (2018)

Elaine Lillios

Derek Emch, bass clarinet

## Actias (2018)

Christopher Dietz

Caroline Chin, violin

Brian Snow, cello

## Solitude's Stark Wilderness (2015)

Elaine Lillios

Cole Burger, piano

## Karikature (2018)

Mikel Kuehn

Christopher Murphy, tenor saxophone

Humay Gasimzade, piano

## Solidarność... a meditation for solo piano (1982)

Marilyn Shrude

Robert Satterlee, piano

## Footprints of Debussy's Trois Chansons de Bilitis (2019)

Mikel Kuehn

I. *La flûte de Pan*

III. *Le tombeau des Naiades*

Octavian Moldoveanu, flutes

Nicholas Zoulek, alto saxophone

Jonathan Oliveira, celesta

Humay Gasimzade, piano

# PROGRAM NOTES

*Undertow* for bass clarinet and live electronics, was commissioned by the 2018 Delian Academy for New Music with funding support from the Ernst von Siemens Music Foundation. It premiered at the 2018 Delian Academy for New Music in Mykonos, Greece. Special thanks to Heather Roche for sharing her extensive extended technique repositories (heatherroche.net), to Derek Emch for providing extended techniques feedback and recordings, and to Hugo Queirós for premiering the work and helping refine the final version.

*Actias* depicts the interactions between two dancers whose strong attraction is ultimately the cause of one another's demise. It was conceived as a purely instrumental piece although it may be used to accompany live dance or film as well. The work's title comes from a genus of large moths that include the Asian and American moon moths (the Luna moth being a representative North American species). After emerging from their cocoons, females release pheromones which can be detected by males over a distance of miles. Mating typically occurs after midnight followed immediately by egg-laying, after which, they die.

*Solitude's Stark Wilderness* for solo piano was commissioned by pianist Heloise P.H. Palmer as an interpretation of her poem *Waise über Nacht*:

*deprived of my kindred ones, deafened,  
unable to be:  
death approached them  
neither with spear nor poison:  
it approached silently,  
by saying nothing.  
I remain lost: orphan overnight.*

*Karikatur* (German for caricature or cartoon), for tenor saxophone and piano, began with the intuitive creation of small musical "sketches" similar to how one might draw or doodle absentmindedly while performing an unrelated task (e.g., talking on the phone). I then mapped various drawing techniques, such as feathering and shading, onto the musical canvas in order to juxtapose and combine these elements in a more fluid way. The final composition has the qualities of a cartoon in terms of its simple shapes and, at times, fleeting and absurd narrative elements. The overall work is cast in three sections: the outer sections are related in a general arch form where the material from the first part is revisited in the last but in reverse order. The middle section is much more fluid and dramatic, playing on repetitive and energetic elements. *Karikatur* was written in the winter and spring of 2018 for saxophonist Jeffrey Vickers for the 18th World Saxophone Congress in Zagreb, Croatia.

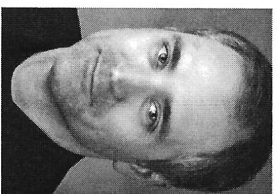
Solidarność... a meditation for solo piano (1982) is a descriptive essay that meanders and reminisces on the chopin "Nocturne" in B major, Op. 9, No. 3, as well as other Chopinesque idiosyncrasies. The other thematic material is *Jeszcze Polska* (the National Anthem of Poland), the first line in which i particularly poignant - "Poland will not die, while we are still alive." (Józef Wybicki, ca. 1797). the piece was written in response to the Solidarity movement, one of the first anti-Soviet labor unions to rise in the sa, who eventually become president of Poland in one of its first elections.

*Footprints of Debussy's Trois Chansons de Bilitis* (2018-19) is a set of three pieces reflecting upon Debussy's *Trois Chansons de Bilitis* (1897, for voice and piano), based on texts by Debussy's friend Pierre Louÿs (1870-1925). In 1894, Louÿs published *Les Chansons de Bilitis*, a collection of erotic texts that he claimed he had translated from Ancient Greek; Louÿs later revealed that he had authored them as an elaborate stunt. My pieces follow Debussy's in close shadow using an abstraction of all their basic elements: harmonies, motives, phrase structures, and form. While I have chosen not to feature the texts directly, I have used them to inform the atmospheric narrative. Currently, I have completed the outer movements: I. *La flûte de Pan* (Pan's Flute) and III. *Le tombeau des Naiades* (The tomb of Naiades); the middle movement, *La chevelure* (Hair), is yet to be composed. In Pan's Flute the text describes a playful, intimate scene between two lovers and a flute. *The Tomb of Naiades* depicts a winter scene in which a traveler encounters a mysterious creature at the icy tomb of the water-nymphs. In the end, the creature peers through large slabs of ice that he lifts toward the sky.



STAND OUT.

## BIOGRAPHIES

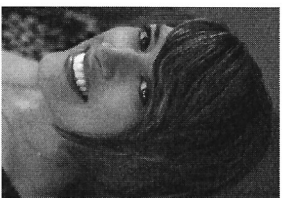


**Christopher Dietz** (b.1977) composes music inspired by a wide variety of sources, both real and conceptual. Poetry, sound as sculpture and color, how toddlers play, deep time and the cosmos, rhythm as geometry, religion and politics, animal behavior, and the music of others are a few of the subjects that have informed his musical imagination. A similarly diverse approach to the creation of each new piece has resulted in a collection of works distinct in their surface features yet bound together by a common vitality, nuanced palette, and a commitment to engaging with others. He is currently on academic leave from his position as an associate professor at Bowling Green State University. Information about performances as well as samples of Christopher's work can be found at his website: [www.christopher-dietz.com](http://www.christopher-dietz.com)



The music of American composer **Mikel Kuehn** (b. 1967) has been described as having "sensuous phrases... producing an effect of high abstraction turning into decadence," by New York Times critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP, BMI, the Barff Centre, the Barlow Endowment, the Chicago Symphony Orchestra, Composers, Inc. (Lee Ettelson Award), the Copland House (Copland Award), Eastman, the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, the Ohio Arts Council, and Yaddo. His works have been commissioned by the Anubis Saxophone Quartet, the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble (ICE), violist John Graham, clarinetist Marianne Gylthfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn is Professor of Creative Arts Excellence at BGSU and holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Objet/Shadow*, a portrait CD of Kuehn's music.

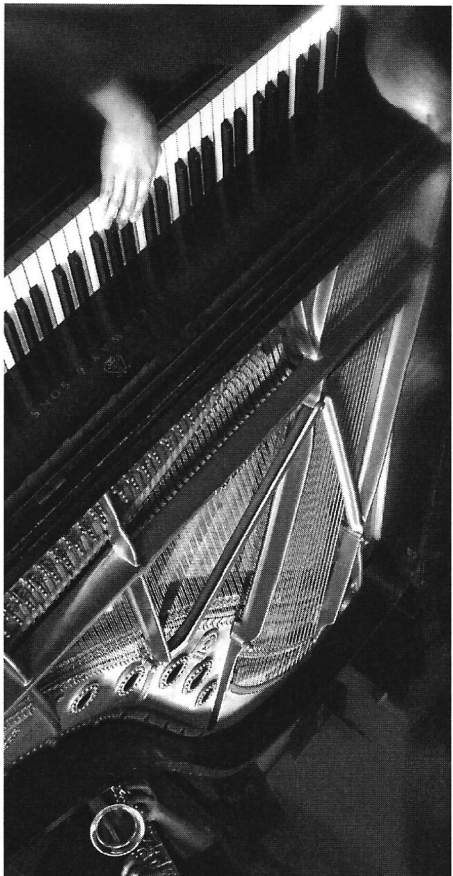
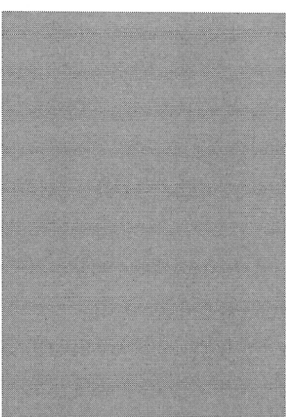
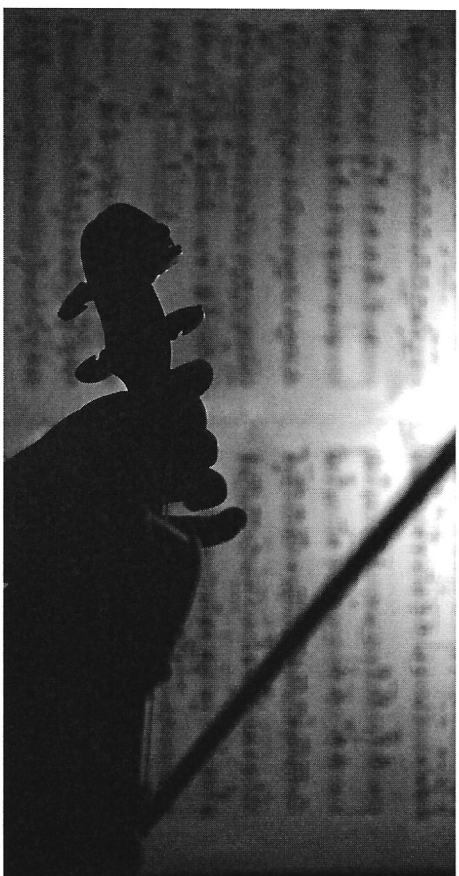




Acclaimed as one of the "contemporary masters of the medium" by MIT Press's *Computer Music Journal*, **Elaine Lilios** creates works that reflect her fascination with listening, sound, space, time, immersion, and anecdote. Her compositions include stereo, multi-channel, and Ambisonic fixed media works, instrument(s) with live electronics, collaborative experimental audio/visual animations, and installations. Elaine's work has been recognized internationally and nationally through awards, grants, and commissions, including a 2018 Fromm Foundation Commission, 2018 Grammy nomination, 2016 Barlow Endowment Commission, and 2013 Fulbright Scholar Award. She won First Prize in the Concours Internationale de Bourges, Areon Flutes International Composition Competition, Electroacoustic Piano International Competition, and Medea Electronique "Saxtronics" Competition. She has also received awards from the Destellos International Electroacoustic Competition, Concurso Internacional de Música Electroacústica de São Paulo, Concurso Internazionale Russolo, Pierre Schaeffer Competition, and others. Reviews of Elaine's compact disc *Entre Espaces* (Empreintes DIGITales) praise her work for being "... elegantly assembled, and immersive enough to stand the test of deep listening" and as "... a journey not to be missed." Other works are published by Centaur, Innova, MSR Classics, Ravello, StudioPANorama, La Muse en Circuit, New Adventures in Sound Art, SEAMUS, Irritable Hedgehog and Leonardo Music Journal. Elaine serves Director of Composition Activities for SPLICE and as Professor of Composition at BGSU.



The music of composer **Marilyn Shrude** is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile (Narvig – New Grove). Shrude earned degrees from Alverno College and Northwestern University. Among her honors are those from the Guggenheim Foundation, American Academy of Arts and Letters, Rockefeller Foundation, Chamber Music America/ASCAP, Meet the Composer, Sorel Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. She was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music and the Cleveland Arts Prize for Music. In 2014 she was given BGSU's Lifetime Achievement Award. Active as a composer, pianist, teacher, and contemporary music advocate, Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99), as chair of the Department of Musicology/Composition/Theory at BGSU (1998-2011) and as coordinator of the doctoral program in contemporary music (2006-present). Together with saxophonist, John Sampan, she has premiered, recorded and presented hundreds of works by living composers both in the US and abroad.



GO FAR.

**EAR | EYE: Listening and Looking - Contemporary Music and Art**  
Toledo Museum of Art - Gallery 8  
7 p.m. - January 19, 2018

**PROGRAM**

Commentary by Halona Norton-Westbrook, Director of Curatorial Affairs, TMA  
Marilyn Shrude, Distinguished Artist Professor, BGSU College of Musical Arts  
Scott Boberg, Manager of Programs, TMA

**GIYA KANCHELL, *Time...and Again* (1996)**

Anat Kardontchik, violin - Jonathan Oliveira, piano

**HANS HOFFMANN, *Night Spell* (oil on canvas, 1965)**

**WILLIAM ALBRIGHT, *Sonata* (1984)**

II. La follia nuova: a lament for George Cacioppo

Chris Murphy, alto saxophone - Marilyn Shrude, piano

**HELEN FRANKENTHALER, *Blue Joy* (oil on canvas, 1963)**

**ADOPLPH GOTTIER, *Summer* (oil on canvas, 1964)**

**TRISTAN MURAIL, *Les Ruines circulaires* (2006)**

Derek Emch, clarinet - Anat Kardontchik, violin

**DAVID SMITH, *2 Circle IV* (painted steel, 1962)**

**Reflections on JUDIT REIGL, *Art of the Fugue* (enamel, acrylic, and powdered bronze on canvas, 1982)**

**J.S. BACH, *Aus tiefer Not* (BWV 687); arr. György Kurtág, 1985**

Ariel Magno da Costa and Marilyn Shrude, piano

**GYÖRGY KURTÁG, ...aus tiefer Not... (from *Jalkok VII*, 1996)**

Ariel Magno da Costa, piano

**J.S. BACH, *Art of the Fugue* (BWV 1080/1)**

*Contrapunctus I*

**COMBUSTIBLE ARTS ENSEMBLE**

Ariel Magno da Costa, Anat Kardontchik, Jonathan Oliveira, Alexander Popovich,  
and Nick Zoulek

*Special thanks to Dr. Thomas Rosenkrantz, Director, Combustible Arts Ensemble,  
for his assistance with tonight's concert.*

*Next concert—February 16, 2018 7 p.m*

# EAR | EYE

**contemporary music and art**  
a concert series featuring BGSU doctoral students

**Friday, January 19, 2018 - 7PM**  
**Gallery 8 | Toledo Museum of Art**



## Ariel Magno da Costa - piano

Brazilian pianist Ariel Magno da Costa holds degrees from Central Michigan University (M.M.) and State University of Campinas, Brazil (B.M.). In addition to solo performances, he has been engaged in collaboration activities such as opera coaching, choir concerts, and chamber music recitals. He has most recently performed at the 2017 IDRS Conference in Appleton, WI.

## Derek Emch - clarinet

Derek Emch has performed with numerous orchestras, concert bands, and chamber ensembles and has premiered new music throughout the Midwest and Southern U.S. An improviser and budding composer, he has an abiding interest in placing the clarinet at the forefront of contemporary music. He holds degrees from Southern Illinois University and Youngstown State University.

## Anat Kardontchik - violin

Anat Kardontchik has won prizes in various competitions including the Young Musicians Competition with the Peninsula Symphony, MTNA Young Artist Award and Pittsburgh Concert Society Young Artist Award. She has served twice as concertmaster of the National Festival Orchestra in Carnegie Hall. She has degrees from the Eastman School of Music and Duquesne University.

## Chris Murphy - saxophone

Chris Murphy, saxophone soloist and music educator, earned a Bachelor of Music Education degree from the University of South Carolina and a graduate degree in saxophone performance from BGSU. He has received awards from the Music Teachers National Association and the North American Saxophone Alliance, and was a concerto competition winner at BGSU.

## Jonathan Oliveira - piano

Jonathan Oliveira holds degrees from the Federal University of Goiás, Brazil. He was a prize winner in both the Concurso "Jovens Talentos da EMAC" and the Concurso Nacional de Piano "Orestes Fariello." He is currently in the piano studio of Dr. Solunga Liu at BGSU.

## Alexander Popovici - conductor

Alexander Popovici is pursuing his DMA in Contemporary Music at BGSU and serves as assistant conductor of the BG Philharmonia. He received an M.M. in Instrumental Conducting and a B.A. in Music from Kent State University, where he studied violin, conducting, and composition.

## Nick Zoulek - saxophone

Praised as a performer with "sensitivity and wit" (*Third Coast Digest*), Nick Zoulek is a concert saxophonist who has performed across France, Canada, the United Kingdom, and the United States. He holds degrees from the University of Wisconsin-Whitewater, the Conservatoire de Boulogne-Billancourt and Bowling Green State University.

## ABOUT THE ART

### Hans Hofmann (American, born Germany, 1880–1966)

*Night Spell* (Oil on canvas, 1965)  
Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 1970.50

"My aim in painting is to create pulsating, luminous, and open surfaces that emanate a mystic light, in accordance with my deepest insight into the experience of life and nature."

In *Night Spell* large areas of color push and pull, demonstrating Hans Hofmann's belief that the advancing and receding values of colors, as well as their relative gloss, size, texture, and placement, can enliven the space of a painting without depicting recognizable objects. While the canvas has been worked overall with spots of color and expressive strokes of paint, the four rectangles dominate the composition. The two reds vibrate against each other, barely balanced by the large cool purple shape on the left. Completing the composition is the bright green block that anchors the painting.

After coming to the United States in the 1930s to escape Nazi oppression, the German-born Hofmann earned a reputation as a legendary teacher and played a decisive role in the development of Abstract Expressionism.

### David Smith (American, 1906–1965)

*2 Circle IV* (Painted steel, 1962)  
Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2001.3

*2 Circle IV* is one of a series of sculptures in which David Smith, considered perhaps the greatest American sculptor of the 20th century, explored the interaction between shape, color, and gesture. Seen from afar it seems to be simply a round field of yellow over another circular blue field—creating a beautiful interaction between color and form. Coming closer reveals a surprise: *2 Circle IV*'s surface is as painterly and full of gesture as a Willem de Kooning painting. Smith experimented with automotive paint, but deliberately avoided the smooth finish characteristic of spray application. Instead, he applied the paint with a brush, treating the steel form almost as a shaped canvas.

Smith worked as a welder and riveter in a Studebaker factory in 1925 before studying to be a painter. When he turned to sculpture in the early 1930s, he brought both his knowledge of automotive assembly and his training as a painter to his conception of his work. For *2 Circle IV* he used an acetylene torch to cut out the abstracted bird-in-flight shapes and welded the two imperfect circles together.

### Judit Reigl (Hungarian, born 1923)

*Art of the Fugue* (Art de la fugue, Enamel, acrylic, and powdered bronze on canvas, 1982)  
Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2016.74

"I paint where I live and my implement is my body."

After escaping her native Hungary from behind the Iron Curtain in 1950, Judit Reigl settled in Paris where she could exercise her artistic freedom. Her development as an artist progressed from surrealist imagery to the figurative form. Ultimately, she found herself drawn to the same mindset of the American Abstract Expressionists.

Reigl views the painter's body as a mechanism to translate vibrations and movement into a physical representation onto the canvas. This theme has dominated her art over the last 50 years. While listening to Bach and Mozart on the radio station French Musique, Reigl transforms the precise musical notes into concrete visual signs. Under the influence of music, she has produced a variety of works ranging from small ink-on-paper pieces to canvases on a monumental scale like this example.



## **DMA IN CONTEMPORARY MUSIC - BGSU**

The Doctor of Musical Arts degree in Contemporary Music with specializations in composition or performance (conducting, instrumental or vocal) develops versatile musicians through a concentrated focus on contemporary music. The degree is grounded in applied study in composition or performance, and integrates these practices in multidisciplinary seminars in culture, digital media and music cognition. The program provides the creative and academic environment necessary to give students opportunities for critical analysis, creative examination, cultivation of enhanced musical thinking, pedagogical training, flexible curricular programming, and traditional as well as nontraditional performing experiences. Graduates of the program have been recipients of major grants and awards and maintain leadership positions in the forefront of contemporary music as performing musicians, scholars, directors of important festivals and faculty members in universities throughout the world.

## **MIDAMERICAN CENTER FOR CONTEMPORARY MUSIC**

The MidAmerican Center for Contemporary Music (MACCM) is an award-winning organization devoted to the study and promotion of contemporary music. Founded in 1987 with funding from an Ohio Board of Regents' Academic Challenge Grant, the Center builds on the strong and internationally-recognized activities of the College of Music Arts, presenting concerts and symposia, disseminating information, sponsoring research and collecting archival materials. The Center enriches the lives of northwest Ohio residents and assists music professionals from throughout the US. As a result of these activities, the Center received the 1992 and 1998 Chamber Music America/ASCAP Award for Adventurous Programming. MACCM also supports and assists in the production of New Music from Bowling Green, an internationally-syndicated radio program produced by WGTE.

THE MIDAMERICAN CENTER  
FOR CONTEMPORARY MUSIC

PRESENTS THE



39TH ANNUAL BOWLING GREEN  
**NEW MUSIC**  
FESTIVAL

OCTOBER 17-20, 2018  
BOWLING GREEN STATE UNIVERSITY

GUEST COMPOSER  
**AARON JAY KERNIS**

GUEST ENSEMBLE  
**HUB NEW MUSIC**

ART EXHIBITION BY  
**SHA SHA HIGBY**

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BOWLING GREEN STATE UNIVERSITY

A collaborative project of the College of Musical Arts and  
the Fine Arts Center Galleries

[BGSU.edu/Festival](http://BGSU.edu/Festival)

# THE 39<sup>TH</sup> ANNUAL BOWLING GREEN NEW MUSIC FESTIVAL

**THURSDAY, OCTOBER 18**

## Program Notes

**7:30 pm, Kobacker Hall**

**Tehillim** (1981).....**Steve Reich**

Musicians of the College of Musical Arts  
Emily Freeman Brown, conductor

**On Distant Shores** (2011).....**Aaron Jay Kernis**

BGSU New Music Ensemble  
Mercedes Diaz-Garcia, conductor

**- intermission -**

**BGSU Wind Symphony, Kenneth Thompson, director**

**Cyclotron** (2017).....**David Biedenbender**

**Diver[city]** (2015).....**Emily Koh**

**Symphony no. 2, "Voices"** (2016).....**James M. Stephenson**

II. SHOUTS and MURMURS  
III. Voices of One

Bruce Moss, conductor

*Tehillim* (pronounced "teh-hill-leem") is the original Hebrew word for "Psalms". Literally translated it means "praises", and it derives from the three letter Hebrew root 'hey, lamed, lamed' (hll) which is also the root of halleluyah. *Tehillim* is a setting of Psalms 19:2-5 (19:1-4 in Christian translations), 34:13-15 (34:12-14 in Christian translations), 18:26-27 (18:25-26 in Christian translations) and 150:4-6.

The chamber version is scored for four women's voices (one high soprano, two lyric sopranos, and one alto), piccolo, flute, oboe, cor anglais, 2 clarinets, six percussion (playing small tuned tambourines with no jingles, clapping, maracas, marimba, vibraphone and crotales), two electric organs, two violins, viola, cello and bass. The voices, winds and strings are amplified in performance. In orchestral version there are full strings and winds with amplification for the voices only.

The first text begins as a solo with drum and clapping accompaniment only. It is repeated with clarinet doubling the voice and with a second drum and clap in canon with the first. It then appears in two voice canon and at last the strings enter with long held harmonies. At this point all four voices, supported by a single maraca, doubled by two electric organs and harmonised by the strings sing 4 four-part

canons on each of the four verses of the first text. When these are completed the solo voice restates the original complete melody with all drums and full string harmonisation. The second text begins immediately after a short drum transition. Here the three verses of text are presented in two or three voice harmony in a homophonic texture. Sometimes the voices are replaced by the cor anglais and clarinet or by the drums and clapping. Soon the melodic lines begin augmenting (or lengthening) and then adding melismas. The effect is of a melodic line growing longer and more ornate. After a pause the third text begins in a slower tempo and with the percussion changed to a marimba and vibraphone. The text is presented as a duet first between two and then all four voices. This third text is not only the first slow movement I have composed since my student days, but also the most chromatic music I have ever composed (with the possible exception of *Variations for Winds, Strings and Keyboards* of 1979). The fourth and final text resumes the original tempo and key signature and combines techniques used in the preceding three movements. It is, in effect, a recapitulation of the entire piece which then, in a coda based solely on the word "Halleluyah", extends the music to its largest instrumental forces and its harmonic conclusion. This last movement affirms the key of D major as the basic tonal centre of the work after considerable harmonic ambiguity.

The tambourines without jingles are perhaps similar to the small drum called "tof" in Hebrew in Psalm 150 and several other places in the Biblical text. Hand clapping as well as rattles were also commonly used throughout the Middle East in the Biblical period as were small pitched cymbals. Beyond this there is no musicological content to *Tehillim*. No Jewish themes were used for any of the melodic materials. One of the reasons I chose to set Psalms as opposed to parts of the Torah or Prophets is that the oral tradition among Jews in the West for singing Psalms has been lost. (It has been maintained by Yemenite Jews.) This meant that I was free to compose the melodies for *Tehillim* without a living oral tradition to either imitate or ignore.

In contrast to most of my earlier work, *Tehillim* is not composed of short repeating patterns. Though an entire melody may be repeated either as the subject of a canon or variation this is actually closer to what one finds throughout the history of Western music. While the four-part canons in the first and last movements may well remind some listeners of my early tape pieces *It's Gonna Rain* and *Come Out*, which are composed of short spoken phrases repeated over and over again in close canon, *Tehillim* will probably strike most listeners as quite different from my earlier works. There is no fixed meter or metric pattern in *Tehillim* as there is in my earlier music. The rhythm, of the music here comes directly from the rhythm of the Hebrew text and is consequently in flexible changing meters. This is the first time I have set a text to music since my student days and the result is a piece based on melody in the basic sense of that word. The use of extended melodies, imitative counterpoint functional harmony and full orchestration may well suggest renewed interest in Classical or, more accurately, Baroque and earlier Western musical practice. The non-vibrato, non-operatic vocal production will also remind listeners of Western music prior to 1750. However, the overall sound of *Tehillim* and in particular the intricately interlocking percussion



writing which, together with the text, forms the basis of the entire work, marks this music as unique by introducing a basic musical element that one does not find in earlier Western practice including the music of this century. *Tehillim* may thus be heard as traditional and new at the same time. -SR

*On Distant Shores* was written in collaboration with choreographer Pascal Rioult, for his company, Rioult, which premiered the work at the Joyce Theater in New York City. The music combines old and new, incorporating an arrangement of the composer's popular *Air* for cello (1995) with new, alternately dreamy and turbulent music inspired by the ballet's focus on the character of Helen of Troy. In the ballet, Pascal Rioult imagines that Helen is brought to Troy against her will. Four men from her past appear, first dancing as a group of warriors then partnering one by one with Helen in fleeting, expressive duets. As her memories of the heroes fade into a dream, she continues to walk her path forward into history. *On Distant Shores* was commissioned by RIOULT for its 2011 Joyce Theater season, with funding from the O'Donnell-Green Music and Dance Foundation and the American Music Center Live Music for Dance program.

*Cyclotron* was commissioned by Kevin Sedatole and the Michigan State University Wind Symphony. A cyclotron is a type of particle accelerator in which charged particles accelerate outwards from the center along a spiral path, using a static magnetic field and accelerated by a rapidly varying (radio frequency) electric field. Cyclotrons serve many purposes, including to create high-energy beams for nuclear physics experiments and in particle therapy to treat cancer. Nuclear physics research began at Michigan State University in 1958, and the National Superconducting Laboratory (NSCL) is one of the world's flagship nuclear science research facilities. Hundreds of researchers come to MSU each year to take advantage of the NSCL facilities and explore the inner workings of atoms and their role in the universe.

In this piece I use the cyclotron as a launching point for my creative process. I imagined a fictional and playful sonification of the cyclotron and of what happens to particles when they are smashed together at nearly half the speed of light. These violent nuclear collisions tend to cause strange things to happen, and, among other things, at MSU's cyclotron, the experimental observations of these collisions have led to the discovery of completely new types of nuclei (isotopes). In fact, the infinitesimally small particles that make up atoms generally behave in bizarre—though not totally unexpected—ways (thanks to quantum physics) when compared to our understanding of the visible world. Among many peculiar subatomic phenomena, light particles called photons can behave both like particles and waves and particles can simultaneously be in two different places at once!

The music develops out of a small collection of motifs and gestures, which are layered and transformed over time to try to portray things like time dilation (accelerated particles experience slower time) through acceleration/deceleration and expansion/contraction, particle versus wave-like motion, cyclical and spiraling motion, the Doppler effect to convey speed and direction, and mechanical, machine-like sounds. It is my hope that, in some small way, this music captures the strange and mysterious beauty of the sub-atomic world.

*diver[city]* is a play on the word 'diversity'—a word commonly used to describe my hometown of Singapore. While the idea of racial harmony is not new in Singapore, the recent Freddie Gray protests in Baltimore (a city I called home for 2.5 years), prompted me to think more globally about racial discrimination, and other types of discrimination—gender, age, religion, disability etc. Discrimination exists because people tend to see differences more than they do similarities. What if we all identify with our similarities and learned about our differences? What would that world be? In *diverse[city]*, I describe a utopia where numerous diverse musical motifs that are first introduced in the beginning, evolve organically throughout the piece to create a new, cohesive musical landscape. Together, we make a better world if we all stand together as one.

Recently, I was awaiting an international flight, when I heard the distinct sound of laughter coming from behind me. Because I could not see the people laughing, it occurred to me that it was a universal language of happiness; one which cannot evoke any judgment based on racial, religious, gender, social, or any other type of prejudice. I decided to not turn around, but rather to enjoy the laughter for what it was. It was this decidedly delightful sound of the human voice that inspired my 2nd symphony for wind ensemble.

Voices. They come in so many forms. Some high, some low. Extremely loud, or extremely soft. Some are menacing, or angelic. A voice is completely unique to each individual, and instantly recognizable to a close friend or relative. As a verb, it is used to express or vocalize an opinion. Used together, voices can express opposition, or unification. It occurred to me that all of these and more can be represented within the scope of a wind ensemble. The symphony No. 2 is an exploration of as many voices as I could formalize, resulting in a kind of concerto for wind ensemble. The culmination of the symphony is one of a unified voice, bringing together all of the different "cultures" and "individual voices" of the wind ensemble to express an amassed vision of hope and love; a vision I believe to be shared throughout all the world, yet disrupted continually by misguided and empowered individuals. I could think of no better messenger for such a work than the US "President's Own" Marine Band – the commissioners of the work – who not only stand among the best musicians of the world, but also represent a country based on the principles of all-inclusiveness and celebrated diversity. It is because of this that no text is used for the mezzo-soprano voice used in this symphony. Instead, the singing voice is another instrument in the ensemble, joining in, or emerging from, the surrounding textures.

I would like to personally thank Lieutenant Colonel Jason K. Fetting for his invitation to compose such a significant work, and also the members of the band, many of whom I'm honored to call friends, for their remarkable musical gifts and dedication to our country.

~ Jim Stephenson; September, 2016

staff of the Detroit Symphony Orchestra's Wu Family Academy where he directs the DSO Civic Wind Symphony and the CYE Philharmonic Orchestra. A graduate of Limestone College (SC) with a double major in music education and trumpet, Thompson received a master's degree in music education and doctorate in conducting from The University of Iowa. Previous professional appointments include Artistic Director and Conductor of the Toledo Symphony Youth Orchestras and associate conductor of the St. Louis Wind Symphony and Chamber Winds. He has conducted performances of numerous world premieres, commissions and for multiple professional conferences, radio broadcasts and recordings. With publications in the *Journal of the World Association of Symphonic Bands and Ensembles*, *Journal of Band Research*, *Journal of the National Association of College Wind and Percussion Instructors*, *School Band and Orchestra Magazine*, *Journal of the Australian Band and Orchestra Directors Association*, *The Instrumentalist*, *Bandmusic PDF Archives* and the *BCM International Web Archive*, Dr. Thompson maintains a reputation as both a scholar and performer. He has appeared as a guest conductor, lecturer or clinician for the International Society for Music Education, the National Conference of the College Band Directors National Association, the National Conference of the MENC, the Midwest International Band and Orchestra Clinic, the Texas, Michigan, North Carolina, South Carolina, Iowa, West Virginia, Ohio and Missouri Music Educators Association conferences, the Missouri Bandmasters conference, the Midwest Composers Symposium and the Iowa Center for New Music. In high demand as a guest conductor and lecturer, Thompson maintains an active schedule with engagements throughout the United States, Canada, Malaysia, Singapore, Japan and China.

**Yevgeny Yontov** has established himself as one of the most promising Israeli pianists of his generation. As finalist in the 2017 Arthur Rubinstein International Piano Master Competition, he received the Prize for Best Performance of Chamber Music, and the Prize for the Best Israeli Pianist. Other international top prizes include gold medals at the Wideman International Piano Competition and Berliner International Music Competition, as well as additional prizes at the Boesendorfer International Piano Competition, the Olga Kern International Piano Competition, and the Pinerolo International Piano Competition, among others. A founding member of *icarus Quartet*, a 2piano/2percussion chamber group, Mr. Yontov holds chamber music close to heart. He has performed chamber music in Israel, Europe, Asia, and North and South America, in venues that include Carnegie Hall and the John F. Kennedy Center for Performing Arts in Washington D.C. Chamber colleagues include distinguished artists, such as David Shifrin, Roberto Diaz, Paul Neubauer, and members of established string quartets like the *Orion*, *Dover*, *Aviv*, and *Miro Quartets*. Mr. Yontov has also performed in numerous chamber festivals and held the position of Artistic Director of The Second Movement chamber concert series in New Haven, Connecticut. As a soloist, Mr. Yontov has performed on stages across Israel, the US, China, Hong Kong, Korea, Japan, and many European countries. Orchestral engagements include numerous orchestras in the US, including orchestras in New York, Pennsylvania, Connecticut, Florida, Louisiana and Arkansas, and all major Israeli orchestras, including the Israel Philharmonic Orchestra, the Israel Symphony Orchestra, and the Jerusalem Symphony Orchestra. He also performed on Israeli national TV, and recorded for Israeli, US, Portuguese and Spanish radios. Mr. Yontov's debut CD, "*Schubert: Piano Variations*," was released on Naxos Records in 2017, and includes seldom performed piano variations and fragments by Schubert, as well as his relatively newly discovered *Grazer Fantasia*. Mr. Yontov began his musical studies at the age of six with Adela Umansky, and later received his B.Mus degree *summa cum laude* from the Buchmann-Mehta School of Music at Tel-Aviv University, where he studied with Prof. Arie Vardi. He then moved to the US to study with Prof. Boris Berman at the Yale School of Music, where he received his M.M. degree and is currently pursuing his D.M.A. Mr. Yontov has given masterclasses across the US, Israel, and China, and in 2018, he joined the distinguished piano faculty of Bowling Green State University.

**X4** ("Ten Four") seeks to combine engaging music, high-caliber performances, and the promotion of quality percussion music by

today's top composers. Comprised of Julie Hill, Ji Hye Jung, Dan Piccolo, and Shane Jones, X4 has performed at various venues across the state of Tennessee, including the TN Day of Percussion. The name "X4" is a play on words as the call of "10-4" is a sign of affirmation and understanding (incorporating the Roman numeral X for the number 10) and that the group was formed by music professors in the state of Tennessee. While X4 seeks to connect with audiences through a wide range of existing works that are exciting, thought-provoking, and stimulating, they are also involved with commissioning new music, including a recent collaboration with composer Adam Silverman.

## PERFORMERS FROM THE DMA PROGRAM IN CONTEMPORARY MUSIC

Brazilian percussionist **Henrique Batista** has performed in Chile, Australia, Canada, the United States and Brazil. He has played with Brazil's foremost orchestras including the *Orchestra Sinfônica Brasileira*. He holds a Bachelor's degree in music from *Conservatório Brasileiro de Musica* and has completed graduate work at James Madison University.

Trombonist **Curtis Biggs** is in his second year of DMA study at Bowling Green State University. Before studying at BGSU, he was principal bass trombonist with *Symphony S.O.N.G.* (Symphony Orchestra for the Next Generation) based in Seoul, South Korea. Biggs also studied at Brigham Young University and Yale University.

**Jonathan Britt** was born and raised in Georgetown, SC. Mr. Britt holds a BM in trumpet performance from the University of South Carolina and a MM in trumpet performance from Bowling Green State University. He has performed a number of concerts in the USA, Italy, China, Spain, and Mexico. In addition to his international performances Mr. Britt recently placed second in the International Trumpet Guild Solo Competition.

**Kenneth J. Cox** received degrees from the University of Cincinnati College-Conservatory of Music and the University of South Carolina. Having performed on over four continents in more than twenty internationally acclaimed concert halls, Kenneth's passion for contemporary has led him to premiere more than twenty new solo and chamber works.

Brazilian pianist **Ariel Magno da Costa** currently studies at Bowling Green State University (D.M.A.). He also holds degrees from Central Michigan University (M.M.) and State University of Campinas, Brazil (B.M.). Some of his most recent activities include participation at *soundSCAPE Festival* (Cesena, Italy - 2018), *Society of Composers National Conference* (Tacoma, WA - 2018) and *IDRS Conference* (Appleton, WI - 2017).

**Mercedes Diaz-Garcia** received conducting degrees from the Cincinnati College-Conservatory of Music and Bard College. She held a position as oboe professor for the Ministry of Education in Spain. She serves as the Music Director of the FLCI, which is in the process of creating its first Music Festival in Manchester, Connecticut. She was recently guest conductor of the Union Symphony Orchestra in NC and Assistant Conductor at the National Music Festival in MD.

**Derek Emch** has performed in symphonies, concert bands, and chamber groups, and has premiered new music throughout the Midwest and Southern US. As an improviser and budding composer, he has an abiding interest in placing the clarinet at the forefront of contemporary music.

**Nicholas Fox** is a performing percussionist/teacher, received degrees from the University of Wisconsin at Whitewater and Northern Illinois University. He is a founding member of the percussion duo *Undue*,

who finished a concert tour in 2015 including performances/master-classes at seven universities in four states. Fox recently finished a Midwest tour as a solo performer with concerts at universities throughout Wisconsin, Illinois, and Minnesota.

Born in Azerbaijan, **Humay Gasimzade** is pursuing her DMA in the Contemporary Music Program (Piano) at Bowling Green University and currently studies with Dr. Robert Satterlee. She recently received her Master of Music degree in the Contemporary Performance Program (Piano) at Manhattan School of Music where she studied with Anthony de Mare, Christopher Oldfather and Margaret Kampmeier.

Violinist **Anat Kardontchik** has won prizes in various competitions including the Young Musicians Competition with the Peninsula Symphony, MTNA Young Artist Award and Pittsburgh Concert Society Young Artist Award. She has served twice as concertmaster of the National Festival Orchestra in Carnegie Hall. She has degrees from the Eastman School of Music and Duquesne University.

**Garrett Krohn** is a versatile musician from Minnesota who uses his diverse experiences in music to fuel his passion for contemporary horn music. He holds degrees from Messiah College (B.S.), Bowling Green State University (M.M.), and is currently pursuing a Doctorate of Musical Arts at BGSU.

**Hillary LaBonte** continues to establish herself in opera and new music, appearing this season with Michigan Opera Theatre, the BGSU New Music Festival, and the New Music Gathering. In 2010, she won the Phyllis Bryn-Julson Award for the Commitment to and Performance of 20th/21st Century Music. She is a graduate of Baldwin-Wallace College and the Peabody Conservatory.

Soprano **Mickey Miller's** recent solo performances include Haber's *Scene X: The Voice Imitator*, Mendelsohn's *Elijah*, Muhly's *Object Songs*, Donna Elvira in *Don Giovanni*, and Anne Truelove in *The Rake's Progress*. This season she can be seen in Constantidines' *Rosanna* in recital at Carnegie Hall and with Red Shift Choir of Louisiana

Flutist **Octavian Moldovean** received an undergraduate degree from the National University of Music in Bucharest, Romania, and the Master of Music from BGSU. Awards include the Cultural Visitor's Program (Kennedy Center Institute), Royal Romanian Scholarship Fund, and the European Improvisation Intensive Project 2013. He was the state winner of the 2014 MTNA competition, won second place in the 2015 Tuesday Musical Association Competition and first place in the Douglas Wayland Chamber Music Competition.

**Christopher Murphy**, saxophone soloist and music educator, earned a Bachelor of Music Education degree from the University of South Carolina and a graduate degree in saxophone performance from BGSU. He received awards from the Music Teachers National Association and

the North American Saxophone Alliance, and was a concerto competition winner at BGSU.

Pianist **Jonathan Oliveira** holds degrees from the Federal University of Goiás, Brazil. He was a prizewinner in both the Concurso "Jovens Talentos da EMAC and the Concurso Nacional de Piano "Orestes Fari-nello." He is currently in the piano studio of Dr. Solungga Liu at BGSU.

**Alexander Popovici** is pursuing his DMA in Contemporary Music, serving as assistant conductor of the Bowling Green Philharmonia since 2016. He previously received an M.M. in Performance and B.A. in Music while studying conducting, violin, and composition at Kent State University. During this time he also served as assistant conductor of the Stow Symphony and Hiram Chamber Orchestra. Currently, Alex also teaches violin, guitar, and chamber music at the Black Swamp Fine Arts School in Bowling Green.

A native of Israel, clarinetist **Hila Zamir** has performed at Merkin concert Hall and Walt Whitman Theater in NY, Alte Oper hall in Germany and Charles Bronfman Auditorium in Israel. She was one of 43 fellows selected to attend the 2016 Bang on a Can Summer Festival at MASS MoCA and has participated in the SPLICE Summer Institute. In 2014, she was a soloist with the Israel Philharmonic Orchestra under the baton of Maestro Zubin Mehta.

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