

THE 5TH BIENNIAL FLORIDA STATE UNIVERSITY

# FESTIVAL OF NEW MUSIC

SPECIAL DELIVERY

THE 24th ANNUAL NATIONAL CONFERENCE OF THE

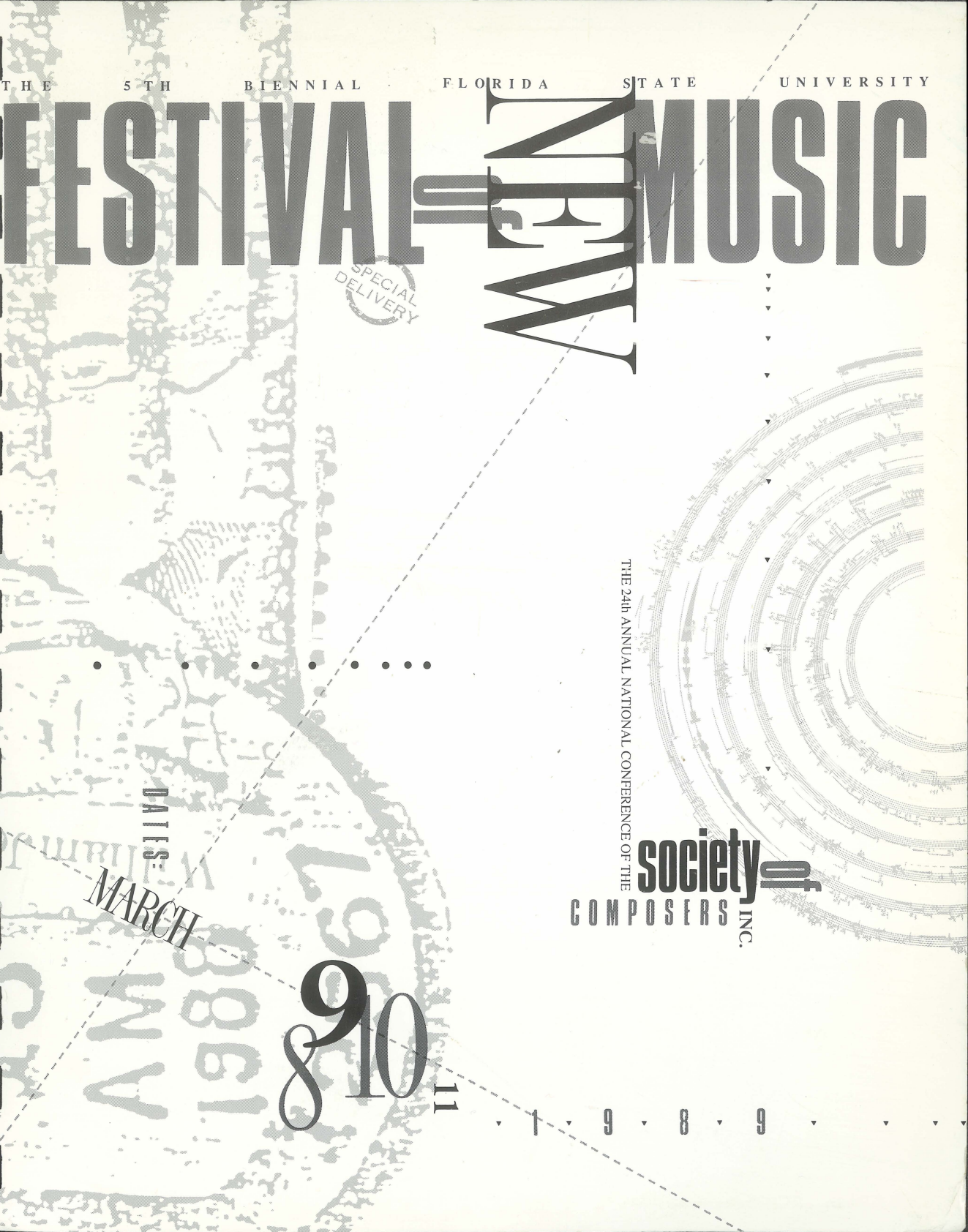
**society of**  
COMPOSERS INC.

DATES:

MARCH

8 9 10 11

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**THE FLORIDA STATE UNIVERSITY  
SCHOOL OF MUSIC**

**THE FIFTH BIENNIAL  
FESTIVAL OF NEW MUSIC**

**AND**

**THE TWENTY-FOURTH ANNUAL CONFERENCE OF  
THE SOCIETY OF COMPOSERS, INCORPORATED**

**MARCH 8 - 11, 1989**

This Festival/Conference is sponsored in part by the National Endowment for the Arts, the State of Florida, Florida Department of State, Division of Cultural Affairs and the Florida Arts Council, The Florida State University School of Music and Student Government Association, the University Musical Associates, the Society of Composers, Incorporated, SESAC, and The Florida State Center for Professional Development and Public Service.

## WELCOME

Dear Festival/Conference Participant:

The Florida State University School of Music is pleased to host the Annual Conference of the Society of Composers, Incorporated, in connection with our Fifth Biennial Festival of New Music. We expect it to be an exciting time for our faculty, students, and community audiences, and we are honored that SCI is combining its Annual Conference with our Festival.

We are pleased to be of service to composers and to new music through this event, which we trust will be found stimulating and encouraging to all participants. FSU faculty and students have made a significant commitment to the preparation of performances for the Festival, and our composition faculty has worked long hours in evaluating the more than 800 scores that were submitted. I take this opportunity to offer sincere thanks to my colleagues for their efforts to make this Conference a successful one, and we thank you for your attendance and participation.

Sincerely,



Robert Glidden  
Dean  
School of Music  
Florida State University

## WELCOME

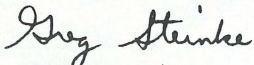
Dear Colleagues and Friends:

I am most pleased to welcome you to our 24th Annual Conference at The Florida State University. Our hosts have planned most carefully and specially for us in the past year to bring us together for several days of outstanding musical events. Certainly Evelyn Ploumis-Devick as Conference Administrator and her staff along with Roy Johnson as Artistic Director deserve our warm praise and appreciation for the many hours which go into creating a conference like this. I would also thank Dean Robert Glidden along with the faculty, students and staff of The Florida State University who have all contributed to what I know will be another outstanding conference for the Society. It is also a pleasure to again welcome guest conductor Gunther Schuller to our annual gathering as a part of the Fifth Biennial FSU Festival of New Music. To have our conference as a part of what has become a nationally-recognized festival in the United States is indeed very special and should make our next several days together an extraordinary occasion.

It has been a very busy year for the chair but a very gratifying one in working with the National Council and the Executive Committee in attempting some new strategies and ideas to help give us an even stronger base from which to move. So I think we have been able to join together to make a difference and look forward to a good, strong future as a society.

So please have an enjoyable conference! I'll look forward to greeting many of you personally in the next several days to get a sense of how things are going for you and how you're feeling about the activities of the society.

With all best wishes for the conference and inspired composing!



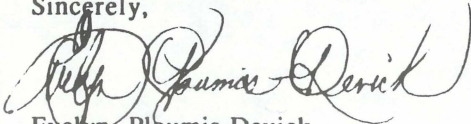
Greg Steinke  
National Chair  
Society of Composers, Incorporated

## WELCOME

It is with great pleasure and enthusiasm that you are welcomed to The Florida State University Fifth Biennial Festival of New Music being held in conjunction with the Twenty-Fourth Annual Conference of the Society of Composers, Incorporated. The program schedule offers breadth and variety in concerts as well as in lectures and demonstrations. We hope you will enjoy many stimulating experiences listening and discussing the sessions with your colleagues.

On behalf of the School of Music and the Society of Composers, Incorporated, we would like to take this opportunity to express our appreciation to the many individuals who have participated in the organization of the Festival/Conference. Needless to say, many long hours of organization, review, and rehearsal have been expended to make this event successful. We want to extend a special thank you to Dr. Greg Steinke, SCI National Chairman, and Mr. Martin Gonzalez, SCI Executive Secretary for their guidance and cooperation. We are particularly indebted to our performance faculty and student performers for their time, talent, and dedication. In addition, we wish to thank the individuals listed on the following page for their many contributions.

Sincerely,



Evelyn Plumis-Devick  
Administrative Director



Roy Johnson  
Artistic Director  
Festival of New Music/SCI Conference



## SCI NATIONAL COUNCIL (1989)

Greg Steinke, Chairman  
University of Arizona, Tucson

Elliot Schwartz, Past Chairman  
Bowdoin College

### Region Co-Chairmen (Numbers in parentheses indicate region)

Paul Beaudoin - New England Conservatory (1)	Thomas Wells - The Ohio State University (5)
Pozzi Escot - New England Conservatory (1)	Michael Schelle - Butler University (5)
Max Lifchitz - SUNY - Albany (2)	Charles Hoag - University of Kansas at Lawrence (6)
Raoul Pleskow - C. W. Post College (2)	Reed K. Holmes - University of Texas at San Antonio (6)
James McVoy - West Chester State University (3)	Deborah Kavasch - California State University, Stanislaus (8)
Marvin Johnson - Univ. of Alabama at Columbia (4)	George Belden - University of Alaska at Anchorage (9)
John D. White - University of Florida at Gainesville (4)	
Frank J. LaRocca - California State University at Hayward (9)	

## SCI EXECUTIVE COMMITTEE

Reynold Weidenaar  
Chairman  
New York University

Richard Brooks  
Producer of *Record Series*  
Nassau Community College

Hubert Bird  
Student Chapter Coordinator  
Keene State College

Ting Ho  
Editor of *Newsletter*  
Montclair State College

Joelle Wallach  
Submissions Coordinator

David Keane  
International Liaison  
Queens University, Ontario

Bruce J. Taub  
Co-Editor of *Journal*  
C. F. Peters Corp.

Thomas Wells  
Electronic Music Consortium  
The Ohio State University

Phillip Rehfeldt  
Associate Representative

Scott Eyerly  
Co-Editor of *Journal*

Gerald Warfield  
General Manager

## SCHEDULE OF EVENTS

### Wednesday, March 8

3:00-5:00 p.m.

**Registration**

Lobby, Dohnányi Recital Hall  
Housewright Music Building (HMU)

**Dinner (on your own)**

7:00-8:00 p.m.

**Registration**

Lobby, Ruby Diamond Auditorium  
Westcott Building

8:00 p.m.

**Concert I**

University Symphony Orchestra  
Gunther Schuller, Conductor  
Ruby Diamond Auditorium

**Reception (immediately following concert)**  
Sponsored by University Musical Associates  
Beth Moor Lounge, Longmire Building

### Thursday, March 9

8:00-9:00 a.m.

**Coffee and Rolls**

Lobby, Dohnányi Recital Hall

8:00-10:00 a.m.

**Registration**

Lobby, Dohnányi Recital Hall

9:00 a.m.

**Welcome**

Robert Glidden, Dean  
Florida State University School of Music

**Concert II**

Dohnányi Recital Hall



10:30 a.m.

**Concert III**  
Dohnányi Recital Hall

**Lunch** (on your own)

1:30 p.m.

**Keynote Address**  
*The Composer in America*  
Gunther Schuller, Composer  
Dohnányi Recital Hall

2:30-4:30 p.m.

**Registration**  
Lobby, Florida State Conference Center (CC)

3:00-3:50 p.m.

**Lectures**

116 CC  
*Algorithmic Approaches to Interactive Composition*  
Gary Nelson

117 CC  
*HMSL Programming Language: An Interactive Program for  
Live Performance with a Computer*  
Steven Everett  
David Watkins, Pianist

4:00-4:50 p.m.

**Lectures**

116 CC  
*Designing and Building an Integrated Environment for Electronic and  
Computer Music Composition*  
Bradley Albers

117 CC  
*Music Notation on the Macintosh:  
Using SuperPaint in Conjunction with Professional Composer*  
Cindy McTee

- 4:00 p.m.                    **SCI National Council Meeting**  
Greg Steinke, Presiding  
123A CC
- 5:00 p.m.                    **Cash Bar**  
Fireside Lounge, CC
- 6:00 p.m.                    **Banquet**  
David Raksin, Guest Speaker  
SESAC Awards, Herbert E. Johnson  
Kissimmee Dining Room, CC
- 8:00 p.m.                    **Concert IV**  
Opperman Music Hall

**Friday, March 10**

- 8:00-9:00 a.m.              **Coffee and Rolls**  
Lobby, Dohnányi Recital Hall
- 8:00-10:00 a.m.             **Registration**  
Lobby, Dohnányi Recital Hall
- 9:00-9:50 a.m.              **Lecture/Demonstration**  
Presbyterian University Center

*Structural Cross-rhythms*  
Steve Hicken

- 10:00-10:50 a.m.            **Lecture/Demonstration**  
Presbyterian University Center

*Videographics and Music on the Micro-Processor*  
Burton Beerman

11:00 a.m.                    **Concert V**  
Dohnányi Recital Hall  
**Lunch** (on your own)

1:30 p.m.                    **Concert VI**  
Dohnányi Recital Hall

2:30-3:10 p.m.            **Paper Session**  
Presbyterian University Center

*Gestural Structure and Parametric Counterpoint in Music Composition*  
John Felder

3:15-3:55 p.m.            **Paper Session**  
Presbyterian University Center

*Towards a New Interdisciplinarity*  
Greg Steinke

4:15 p.m.                    **Concert VII**  
Dohnányi Recital Hall

**Dinner** (on your own)

8:00 p.m.                    **Concert VIII**  
Opperman Music Hall

**Saturday, March 11**

8:00 - 9:00 a.m.            **Coffee and Rolls**  
Lobby, Dohnányi Recital Hall

9:00-9:40 a.m.

**Paper Session**  
126 HMU

*Duration and Rhythm in Graphic and Proportional Notation:  
Performance Perspective/Modulos II . . .*  
Garry Antonio

9:45-10:30 a.m.

**Paper Session**  
126 HMU

*Tablature Notation - A New Way of Looking at Percussion Notation*  
Ron George

11:00 a.m.

**Concert IX**  
Dohnányi Recital Hall

**Lunch** (on your own)

1:00 p.m.

**Informal Information Period with  
Representatives of Performing Rights  
Organizations**

ASCAP - Fran Richard

BMI - Barbara Peterson

SESAC - Herbert E. Johnson

126 HMU

2:00 p.m.

**Forum**  
*The Composer in America Today*  
David Raksin, Gunther Schuller,  
Greg Steinke, James Wierzbicki  
Robert Glidden, Moderator  
Dohnányi Recital Hall

3:30-4:45 p.m.

**SCI General Meeting**  
Opperman Music Hall

5:00 p.m.

**Concert**

Colorado College New Music Ensemble  
Stephen Scott, Director  
Dohnányi Recital Hall

**Dinner** (on your own)

8:00 p.m.

**Final Concert**

University Symphonic Band and Wind Orchestra  
James Croft, Conductor  
Ruby Diamond Auditorium

**Reception** (immediately following concert)  
Beth Moor Lounge, Longmire Building

## COMPOSERS AND PRESENTERS AT A GLANCE . . .

RICHARD ADAMS is an undergraduate composition student at Louisiana State University.

BRADLEY ALBERS is Director of the Systems Complex for the Studio and Performing Arts at the University of South Florida.

GARRY ANTONIO is Music Instructor at McGill University and Université de Montréal.

GEORGE BARATI is a composer and former director of the Honolulu Symphony.

JOEY BARGSTEN is on the music faculty at the University of Iowa.

LARRY J. BARNES is Composer-In-Residence at Transylvania University.

BURTON BEERMAN is Professor of Music Composition at Bowling Green State University.

ELIZABETH BELL is a freelance composer and a founder of New York Women Composers, Inc.

JOHN BODA is Professor of Theory and Composition at The Florida State University.

SALVADOR BROTONS is Assistant Professor of Music and Conductor of the University Orchestra at Portland State University.

MARGARET BROUWER is on the music faculty at Washington and Lee University.

JIM CANTER is a doctoral student in composition at The Florida State University.

AMY CARR is a graduate student in composition at The Florida State University.

GERALD C. CHENOWETH is Associate Professor of Music at Rutgers University.

MICHAEL COLEMAN is a doctoral composition Fellow at the University of Maryland.

LORI DOBBINS is a doctoral composition student at the University of California, Berkeley.

STEVEN EVERETT is on the music faculty at Kennesaw State College in Atlanta.

JOHN FELDER is on the music faculty at the University of California at Santa Cruz.

DONALD FREUND is Professor of Composition at Memphis State University.

RON GEORGE is on the faculties of the California Institute of the Arts, the Idyllwild School of Music and the Arts, and the University of Redlands.

JEFFREY HASS is Director of the Center for Electronic and Computer Music at Indiana University.

DAVID HEINICK is a member of the music faculty at St. Mary's College of Maryland.

STEVE HICKEN is a music instructor and director of the MetaMusic Ensemble at The Florida State University.

SUSAN HURLEY is chair of the Department of Theory and Composition at Interlochen Arts Academy.

SCOTT E. JAMISON is a freelance composer in Bowling Green, Ohio.

LADISLAV KUBIK holds the musicological chair at Charles University of Prague.

DENNIS LECLAIRE is Assistant Professor of Composition at Berklee College of Music.

PAULO C. LIMA is a doctoral composition student at The Florida State University.

DAVID MACBRIDE is Assistant Professor of Composition at the Hartt School of Music.

JANICE MACAULAY is the Music Department Coordinator at Anne Arundel Community College in Maryland.

CHARLES MASON teaches composition, theory, and electro-acoustic music at Birmingham-Southern College.

CINDY MCTEE is Assistant Professor of Music Composition at the University of North Texas.

GARY LEE NELSON is Associate Professor of Electronic and Computer Music in the Conservatory of Music at Oberlin College.

PAUL PACCIONE is Associate Professor of Music Theory/ Composition and Director of Graduate Music Studies at Western Illinois University.

DAVID RAKSIN is a film composer in Los Angeles.

STEVE RUSH is the Music Director for the University of Michigan Dance Department.

CARLOS SANCHEZ-GUTIERREZ is a graduate composition student at Peabody Conservatory of Music.

MICHAEL SCHELLE is Composer-In-Residence at Butler University.

HAROLD SCHIFFMAN is a composer and retired Professor of Composition from The Florida State University.

GUNTHER SCHULLER holds the Wiley and Lucilla Housewright Eminent Scholar Chair in Music at The Florida State University School of Music.

DAVID SCOTT was 1988 Composer-In-Residence with Arraymusic in Toronto.

STEPHEN SCOTT is director of the Colorado College New Music Ensemble.

FREDERICK SPECK is Assistant Professor of Music at Emporia State University in Kansas.

GREG STEINKE is Assistant Director and Professor of Music at the University of Arizona and is the national chairman of the Society of Composers, Incorporated.

AUGUSTA REED THOMAS is a Fellow at the Royal Academy of Music in London.

JOHN WHITE is Coordinator of Theory and Composition at the University of Florida.

JAMES WIERZBICKI is music critic with the St. Louis Post-Dispatch.

WALTER WINSLOW is Assistant Professor of Music at Columbia University.

JEFFREY YOUNG is Assistant Professor of Music at Central Michigan University.



JUDITH LANG ZAIMONT is a freelance composer and writer on music-technical subjects.

## CONCERT I

### The Florida State University Symphony Orchestra

Phillip Spurgeon, Music Director and Conductor  
Gunther Schuller, Guest Conductor  
Brian Sullivan, Assistant Conductor  
Gayle Seaton, Soprano

Ruby Diamond Auditorium  
Wednesday Evening, March 8, 1989  
8:00 p.m.

#### PROGRAM

Two Sketches (*completed by Gunther Schuller*)  
The General Slocum  
Yale-Princeton Football Game  
Charles Ives  
(1874-1954)

Seven Studies on Themes of Paul Klee (1959)  
Antique Harmonies  
Abstract Trio  
Little Blue Devil  
The Twittering Machine  
Arab Village  
An Eerie Moment  
Pastorale  
Gunther Schuller  
(b. 1925)

#### INTERMISSION

Knoxville: Summer of 1915, for Soprano and Orchestra  
Samuel Barber  
(1910-1981)

Gayle Seaton, Soprano  
Brian Sullivan, Conductor

Dramatic Overture, Op. 18 (1951)  
Gunther Schuller

## CONCERT II

Dohnányi Recital Hall  
Thursday Morning, March 9, 1989  
9:00 a.m.

### PROGRAM

Refractions for Oboe and Piano		Jeffrey Hass
	Eric Ohlsson, Oboe John Boda, Piano	
BQ5		Jeffrey Young
	Bryan Goff, Trumpet      Mary Hunt, Horn Mark Geatches, Trumpet      John Drew, Trombone Paul Ebberts, Tuba	
Quartet for Horns		Dennis LeClaire
Fanfare Fugue The Chase	Tara Smith, Ruth Brittin, Gene Berger, Jack Martin William Capps, Conductor	
Guitar Sonata		David R. Scott
Adagio; Andante Scherzo and Trio Allegro interotto	John Parris, Guitar	
A little piano music, please . . .	John Salmon, Piano	Gerald Chenoweth

## CONCERT III

Dohnányi Recital Hall  
Thursday Morning, March 9, 1989  
10:30 a.m.

### PROGRAM

Red Moon

The MetaMusic Ensemble

Augusta Reed Thomas

Betsy Hill, Flute/Piccolo  
Scott McAllister, Clarinet/Bass Clarinet  
Karen Pommerich, Violin  
Erica Lessie, 'Cello  
Marie C. Miller, Piano  
Jim Rawlins, Percussion  
Steve Hicken, Conductor

A Middle Quartet (In Medias Res)

Marguerite Richardson, Violin  
Caryn Wiegand, Viola  
Elaine Boda, 'Cello  
Scott Watkins, Piano

Don Freund

The Caged Skylark for voice and electronic tape

Catherine Lococo, Soprano

Charles Mason

Chamber Concerto  
for English horn and six instruments

Eric Ohlsson, English Horn  
Margie Richardson, Violin  
Kathleen Bentley, Viola  
Elaine Boda, 'Cello  
Greg Angel, Bass  
Yvonne Chavez, Flute  
Paul Votapek, Clarinet

Harold Schiffman

## CONCERT IV

Opperman Music Hall  
Thursday Evening, March 9, 1989  
8:00 p.m.

### PROGRAM

Tides	for chamber ensemble	David Heinick
Fusion	for chamber ensemble	Salvador Brotons

### INTERMISSION

In the Theatre of the Night	Judith Lang Zaimont
Introduction	
Flyers	
Interlude No. 1	
The Alphabet	
Interlude No. 2	
A Cut Flower	
Piano	
Postlude	
	Janice Harsanyi, Soprano
	Yu-chien Chen, Piano

Concert Piece No. 2	John Boda
I. Slow	
II. Fast	
	for saxophone, winds, and percussion
	Patrick Meighan, Alto Saxophone

The Florida State University Chamber Winds  
and assisting musicians  
Carl Bjerregaard, Director

Mary Catherine Gorman, Flute  
Barbara Kramer, Flute  
Ron White, Clarinet  
Kevin Bolen, Clarinet  
Jack Martin, Horn  
Jim Batcheller, Horn  
Paul Overly, Trombone  
Jolyon Helterman, Trombone  
Wayne Bumpers, Piano

Lori Weaver, Oboe  
Tiffany Murdock, Oboe  
Kelly Dunlap, Bassoon  
Sharon Trent, Bassoon  
Jeff Biering, Alto Saxophone  
Gavin Wells, Trumpet  
Carolyn Sanders, Trumpet  
Tim Wharton, Tuba  
Roy Clement, Percussion

Jim Rawlins, Timpani

Alan Asher, Violin  
Cora Cooper, Violin

Kathleen Bentley, Viola  
Bruce Holloway, Cello

## CONCERT V

Dohnányi Recital Hall  
Friday Morning, March 10, 1989  
11:00 a.m.

### PROGRAM

Ligeia for Alto Saxophone and Piano	Kenneth Lavner, Saxophone Wayne Bumpers, Piano	Frederick Speck
Six Songs on Poems by William Stafford <i>(Premiere performance)</i>		Walter Winslow
Where We Live Charged by Moonlight Friends, Farewell Receiver	Melodie Kvalvik, Soprano Laurelie Gheesling, Piano	
Blue Plate Special for Solo Tuba	Paul Ebbers, Tuba	Michael Schelle
The Loon's Chant	for clarinet and piano Karen Dannessa, Clarinet Yu-chien Chen, Piano	Carlos Sanchez-Gutierrez
Chamber Music I II III	The MetaMusic Ensemble  Betsy Hill, Flute/Piccolo Scott McAllister, Clarinet Karen Pommerich, Violin Erica Lessie, 'Cello Marie C. Miller, Piano Jim Rawlins, Percussion Steve Hicken, Conductor	Lori Dobbins

## CONCERT VI

Dohnányi Recital Hall  
Friday Afternoon, March 10, 1989  
1:30 p.m.

### PROGRAM

from the faraway nearby (1987)	Patrick Meighan, Alto Saxophone John Moore, Tenor Saxophone Lee Patrick, Baritone Saxophone	Larry J. Barnes
Fireflies in the Garden From a River Bed	Janice Harsanyi, Soprano Lauralie Gheesling, Piano	George Barati
One by One	Charles DeLaney, Flute Mary Roman, Harp	Greg Steinke
Wind River Songs	Barbara Ford-Kronholtz, Soprano Matthew Walker, 'Cello Roy Johnson, Piano	Susan Hurley
Three Pieces for String Quartet Moderato Larghetto Sostenuto Allegro non troppo	THE MAGNOLIA QUARTET Judith Armistead, Violin Jean Ann Bennett, Violin Susan Kirkhausen, Viola Gay Joshlyn, 'Cello	Janice Macauley
Relinquished Litanies	Jane Perry-Camp, Piano	John Felder

## CONCERT VII

Dohnányi Recital Hall  
Friday Afternoon, March 10, 1989  
4:15 p.m.

### PROGRAM

Music for Piano

Marie C. Miller, Piano

Paulo Lima

Millenium

Gayle Seaton, Soprano  
Jill Coggiola, Clarinet  
Alan Thomas, Piano

Elizabeth Bell

Voices, Harbors . . .

Ron White, Clarinet  
Wayne Hinton, Piano

Paul Paccione

Sonata for Violin and Piano

I.  $\int$  = 100  
II.  $\int$  = 40  
III.  $\int$  = 104

David Macbride

Karen Clarke, Violin  
Timothy Hoekman, Piano



## CONCERT VIII

Opperman Music Hall  
Friday Evening, March 10, 1989  
8:00 p.m.

### PROGRAM

Sonata for Violin and Piano  
Andante  
Con fuoco

Margaret Brouwer

Eliot Chapo, Violin  
John Boda, Piano

SEMA: Rumi's Dance

John D. White, Piano

Joey Bargsten

### INTERMISSION

Chamber Symphony

The MetaMusic Ensemble

Steve Hicken

Betsy Hill, Flute/Piccolo  
Mike Stacy, Clarinet/Bass Clarinet  
Karen Pommerich, Violin  
Erica Lessie, 'Cello  
Marie C. Miller, Piano  
Jim Rawlins, Percussion  
Steve Hicken, Conductor

Introit - Illusions - Rituals - Dance  
for 'cello and percussion ensemble

John D. White

John D. White, 'Cello  
Gary Werdesheim, Conductor  
Alexander Jiménez, Michael Rhodes,  
James Berry, James Rawlins, Percussion

## CONCERT IX

### The MetaMusic Ensemble

Steve Hicken, Director

Dohnányi Recital Hall  
Saturday Morning, March 11, 1989  
11:00 a.m.

#### PROGRAM

Trio for Flute, Clarinet, and 'Cello	Nancy Simmons, Flute Kevin Bolen, Clarinet Erica Lessie, 'Cello	C. Michael Coleman
Sketches	Judith Jamison, Violin Mark Richardson, Piano	Scott E. Jamison
Two Movements for Clarinet and Piano Prelude-Fugue Scherzo	Karen Dannessa, Clarinet Mark Richardson, Piano	Amy Carr
Duo for Violin and Clarinet	Karen Pommerich, Violin Scott McAllister, Clarinet	Richard Adams

**THE COLORADO COLLEGE NEW MUSIC ENSEMBLE**

**Stephen Scott, Director**

**Dohnányi Recital Hall  
Saturday Afternoon, March 11, 1989  
5:00 p.m.**

**NEW MUSIC FOR BOWED PIANO**

**PROGRAM**

**Minerva's Web**

**The Tears of Niobe**

**The Colorado College New Music Ensemble**

**Ryan Capp  
Lisa Davenport  
Christina Ellis  
Brian McDougall  
Adam Mishaga**

**Stephen Scott  
Elizabeth Stanton  
Jennifer Tobin  
Dan Wiencek  
Miranda Wilson**

**FINAL CONCERT**

**Florida State University Wind Orchestra and Symphonic Band**

**James Croft, Conductor  
Carl Bjerregaard, Guest Conductor**

**Ruby Diamond Auditorium  
Saturday Evening, March 11, 1989  
8:00 p.m.**

**PROGRAM**

**Wind Orchestra**

**Concerto for Winds and Percussion**

**Ladislav Kubik**

**Das Klangfarben Des Blinden (1987)**

**Steve Rush**

**INTERMISSION**

**Symphonic Band**

**Lazurus (1985)**

**James Canter**

**In Praise of Winds (1981)**

**Gunther Schuller**

**Symphony for Large Wind Orchestra**

**Andante - Allegro**

**Moderato**

**To the memory of Alec Wilder**

**Scherzo**

**Allegro Energico**

## FEATURED GUESTS

### GUNTHER SCHULLER

**1988-89 Lucilla and Wiley Housewright Eminent Scholar in Music**

Gunther Schuller is highly regarded for his distinguished contributions to nearly every area of the music discipline. He is renowned as a performer, composer, conductor, and proponent of contemporary music and of American music.

Mr. Schuller first established himself as a performer, playing horn with the New York Philharmonic at the age of sixteen. By the following year he had been named principal hornist of the Cincinnati Symphony.

As a composer, Gunther Schuller has received numerous commissions from major symphony orchestras and other important musical organizations. Some of these include the orchestras of Minneapolis, New York, and Boston, as well as the National Symphony, the Chamber Music Society of the Lincoln Center, the New York City Ballet, the Hamburg State Opera, the British Broadcasting Corporation, and the San Francisco Opera. His recent commissions include works for the Naumburg Foundation and the orchestras of Berlin and New York.

Mr. Schuller frequently travels to Europe to appear as conductor with such orchestras as the Berlin Philharmonic, the BBC Symphony, and the Helsinki Philharmonic. His conducting engagements in the United States have included work with the orchestras of Boston, Chicago, New York, San Francisco, Cincinnati, Montreal, and Vancouver. As an advocate of contemporary music, he has been responsible for various series of concerts featuring new music. One of these series, "Twentieth Century Innovations," was presented in Carnegie Hall from 1963 to 1965. Other concerts have been broadcast nationally and produced for the Public Broadcasting System. Also noted for his promotion of ragtime music, Mr. Schuller has been credited with leading the ragtime revival of the 1970's. His work in this area has included the reorchestration of Scott Joplin's works and the establishment of the New England Conservatory Ragtime Ensemble.

Gunther Schuller's contributions to American musical life include his service as an educator and administrator in such institutions as the Manhattan School of Music, the Berkshire Music Center at Tanglewood, Yale University, and the New England Conservatory of Music. His pedagogical efforts include four books: one concerning horn technique, two related to jazz topics, and a recent compendium of his published essays and articles.

Due to his many accomplishments, Mr. Schuller has been widely recognized. He has been a member of the American Academy of Arts and Letters since 1980 and has received honorary degrees from several of America's most reputable institutions. In addition, he has been the recipient of two Guggenheim Fellowships, the Darius Milhaud Award, the Alice M. Ditson Conducting Award, and the Rodgers and Hammerstein Award. Mr. Schuller is also a member of the National Institute of Arts and Letters, and has served as president of the National Council on the Arts.

## DAVID RAKSIN

The musical talent of David Raksin has manifested itself in many different ways. Composer, arranger, author, teacher, he has done much, both in the United States and abroad, to further the cause of music. He served for eight terms as president of the Composers and Lyricists Guild of America; led a delegation of composers at the International Festivals of Popular Music in Brazil and Venezuela; served as a member of the State Department Advisory Panel on International Copyright.

Mr. Raksin has studied piano and woodwinds and, on his own, has learned organ and other instruments, arranging, and orchestration. He holds a Bachelor of Music degree from the University of Pennsylvania and studied composition privately with Isadore Freed and Arnold Schoenberg. He began his career in New York as an arranger of music for radio programs. Joining the Harms/Chappell team that arranged the scores of successful Broadway shows led to his being called to Hollywood to assist Charlie Chaplin on the score of his film, *Modern Times*.

It was as a composer of film scores that David Raksin first established his considerable reputation. Of over one hundred films for which he wrote the music, probably the best known are *Laura*, *Forever Amber*, *Carrie*, *The Secret Life of Walter Mitty*, *Separate Tables*, and *The Bad and the Beautiful*. His stage works include three musicals, several ballets, and incidental music for many plays. Television credits include themes and scores for more than three hundred individual shows.

To acquaint the world with the ins and outs of music for drama, Mr. Raksin has written numerous articles for professional periodicals and journals. One of the best known of these is the memoir, "Life with Charlie," which he wrote for the Library of Congress *Quarterly Journal*, Summer 1983. He has been lecturer and artist-in-residence at campuses and conservatories, including the University of California at Berkeley, Harvard, the University of Michigan, the American Film Institute at the John F. Kennedy Center in Washington, D.C., and the American Historical Association. His lively arguments in favor of the importance of film music have made him much in demand as a speaker.

Mr. Raksin has appeared as conductor in concerts of symphonic and chamber music, presenting the premieres of contemporary works as well as sequences from his film scores synchronized with pictures. The RCA album on which he conducted the London Philharmonic Orchestra in music from his own film scores was listed by *High Fidelity* as one of the top ten albums of 1976 in the popular category.

As testimony to the importance of David Raksin's contribution to the musical life of America, "Wonderful Inventions: Motion Pictures, Broadcasting, and Recorded Sound at the Library of Congress" (published by the Library in 1985) includes some seventy pages devoted to Raksin's work. He was commissioned by the Library to compose a work for a special Founder's Day concert on October 30, 1986, in the Elizabeth Sprague Coolidge Auditorium. That work, *Oedipus Memneitai* (*Oedipus Remembers*), for bass-baritone soloist/narrator, six part chorus, and chamber ensemble, text by the composer, was conducted by David Raksin at its premiere.

## STEPHEN SCOTT

Stephen Scott, Assistant Professor of Music at Colorado College, founded the Colorado College New Music Ensemble in 1972. The idea of a bowed piano came to Scott after hearing a work using prepared piano techniques by Curtis Curtis-Smith. Scott's first piece for ensemble-bowed piano, *Music One for Bowed Strings*, was completed and performed in 1977. The specially trained ensemble uses a variety of bows to produce their sounds. Colored markers and precise choreography help the performers maneuver inside and outside the piano.

## JAMES WIERZBICKI

James Wierzbicki, music critic with the St. Louis Post-Dispatch, received his undergraduate degree in clarinet performance from the University of Wisconsin-Milwaukee. He received his masters degree in clarinet performance and his doctorate in historical musicology from the University of Cincinnati College-Conservatory of Music. A two-time winner of the ASCAP Deems Taylor Award for distinguished writing on music, Dr. Wierzbicki is currently a member of the Board of Directors of the Music Critics Association. He is a regular contributor to *High Fidelity*, *Opus*, and *Musical America* periodicals, and National Public Radio's *Performance Today* program.

## COMPOSERS AND PRESENTERS

RICHARD ADAMS is a Senior at Louisiana State University studying composition with Dinos Constantinides. Mr. Adams has received first prize in the 1988 SCI/SESAC National Composition Contest and the 1987 Louisiana Music Teachers Association Composition Competition. Fellowships awarded to Mr. Adams include the 1988 Theodore Presser Foundation Fellowship and the 1987 Stout Memorial Foundation Fellowship.

BRADLEY ALBERS is Director of the Systems Complex for the Studio and Performing Arts at the University of South Florida. He received his D.M.A. in composition from the University of Illinois in 1978. Dr. Albers is a consultant for audio/video acoustic studios and control rooms and has designed numerous large scale projects including the new music building at the University of Alabama. Dr. Albers' music has been published by ACA.

GARRY ANTONIO is Music Instructor at McGill University and Universite de Montreal, where he teaches guitar. He received the Bachelors and Masters degrees in guitar performance from McGill University and is currently completing the doctorate in guitar interpretation at the Universite de Montreal. Mr. Antonio was a semi-finalist at the 1985 Guitar Foundation of America International Guitar Competition in Los Angeles. He has presented lectures and recitals throughout Canada

GEORGE BARATI, a native of Hungary, received his early musical education at the Franz Liszt Conservatory, from which he graduated cum laude. He was awarded a state Teacher's Diploma and a State Artist Diploma from the same institute. His composition teachers were Georges Couvreur, Henri Switten, and Roger Sessions.

After serving as first cellist with the Budapest Symphony and Municipal Opera, Mr. Barati came to the United States in 1939 as cellist with the Pro Ideale (later Westminster) String Quartet. He has been guest conductor of eighty-five orchestras on five continents. His most recent conducting position was as director of the Honolulu Symphony. Teacher and lecturer as well as composer, George Barati has been Composer-In-Residence at San Francisco State University, Indiana University, and the



University of Oregon. Among Mr. Barati's awards are honorary doctorates from the University of Hawaii and the San Francisco Music and Arts Institute. He has been the recipient of a Guggenheim Fellowship and a Naumburg Award for composition. His music is published by the American Composers' Alliance, Merion Music, and C.F. Peters and has been recorded by Columbia, CRI, and Enharmonic.

JOEY BARGSTEN has had works performed by the Indianapolis Symphony Orchestra, the Saint Paul Chamber Orchestra, Musicians' Accord of New York City, and the Network for New Music of Philadelphia. He has been a guest composer at the Memphis State University New Music Festival and the Indiana State University Contemporary Music Festival, where his orchestral work *Symphonic Moods* (1979) was performed and broadcast on National Public Radio's International Concert Hall series. Along with director J. Scott Porterfield, he wrote the sound track for *China White*, the featured video drama at the 1988 New York University Film Festival. He currently teaches popular American music and composition/improvisation for untrained musicians at the University of Iowa.

LARRY J. BARNES is Composer-In-Residence at Transylvania University in Lexington, Kentucky. Dr. Barnes received degrees from the Cleveland Institute of Music and the Eastman School of Music. His compositions have been performed by the Cleveland Orchestra, and at conferences and festivals throughout the United States. Recent commissions include music for Marilyn Mason of the University of Michigan, Philadelphia Orchestra cellist Bert Phillips, and the Kentucky Music Teachers Association. He has received a National Endowment Grant, Gund Foundation Grant, Howard Hanson Prize, and eleven ASCAP awards. His music is published by Southern Music and See-Saw Music.

BURTON BEERMAN, clarinetist and composer, is Professor of Music Composition and Director of the Computer Music and Videographic Studios at Bowling Green State University. He has performed over 100 concerts and master classes with dancer Celesta Haraszti throughout the United States and Canada. A graduate of The Florida State University and the University of Michigan, he has studied composition with Leslie Bassett, Ross

Lee Finney, George Wilson, Harold Schiffman, and John Boda, and he has studied clarinet with William Stubbins and Harry Schmidt. Recent prizes include first prize from the International Society of Bassists for *Voices* for soprano voice and contrabass, the Martha K. Cooper orchestra prize for *Moments*, and a Lipscomb prize for *Romance* for piano and tape.

ELIZABETH BELL, a graduate of Wellesley College, received her composition degree from The Juilliard School where she studied with Peter Mennin and Vittorio Giannini. Additional study has been with Paul Alan Levi in New York. Her orchestral, chamber, solo instrumental and vocal works have been widely performed and recorded. Ms. Bell is one of the founders and officers of New York Women Composers, Inc.

JOHN BODA, Professor of Theory and Composition, has been at The Florida State University since 1947, following a year as apprentice conductor to George Szell and the Cleveland Orchestra. He received the B.S. in music education from Kent State University, and the M.M. and D.M.A. in composition from the Eastman School of Music. Professor Boda has composed numerous works for large and small ensembles and has more than fifteen publications. One of his many commissions was a Ford grant to write a symphonic work to be performed by at least three major symphony orchestras.

SALVADOR BROTONS, a native of Barcelona, Spain, studied flute, piano, composition, and conducting at the Barcelona Conservatory of Music, from which he graduated in 1977. From 1977 until 1985 he served as principal flute of the Barcelona Opera Orchestra and was a member of the Barcelona Symphony Orchestra. Upon the awarding of a Spanish-USA committee scholarship in 1984, Mr. Brotons attended The Florida State University to study flute, conducting, and composition. He is currently professor of music and orchestra director at Portland State University.

Brotons has received numerous prizes for his compositions, including the Spanish National Orchestra Award for his *Four Pieces for Strings* (1977), the Golden Young Award for his whole music output (1980), the Barcelona Town Prize for his *First Symphony* (1983), and the Generalitat de Catalunya Award for his *Second Symphony*. Since coming to the United

States, his *Sinfonietta da Camera* has won the 1986 Southeastern Composers League Competition and *Flute Suite* won the National Flute Association Flute Choir Contest in 1987.

MARGARET BROUWER currently serves on the faculty of Washington and Lee University, where she teaches composition and music theory. Also on the faculty at Interlochen National Music camp, Brouwer has been Composer-In-Residence at Texas Tech University and University of New Mexico. Her work, *Third from the Sun*, was premiered by the St. Louis Symphony Orchestra at the ASOL New Music Reading Sessions in February 1989. Brouwer has received grants from the Indiana Arts Commission and won first or second prize in San Francisco's Composers, Incorporated, Annual Composition Competition, the Carmichael Competition, and Indiana University Composition Competition. Brouwer's *Aurolucent Echoes* is recorded on the Opus One label. Performances of her works include the Dallas Chamber Orchestra Series, Northwestern University Contemporary Music Series, June-in-Buffalo Composers Festival, Charles Ives Center for American Music, Midwest Composers Symposium, and the Interlochen National Music Camp.

JIM CANTER was born in Oakland, California in 1952. He received the B.M.E. from Tennessee Technological University and the Masters in Music in theory and composition from Sam Houston State University. Upon graduation from Sam Houston State University, Mr. Canter was appointed Music Advisor and Coordinator for the Department of Dance at Sam Houston State University. He later moved to Tennessee where he taught in the public schools for seven years.

Mr. Canter received the Joan Derryberry Music Award at Tennessee Tech University for his *Symphony No. 1 for Chorus and Orchestra*. His works have been performed throughout the United States, Europe, Japan, and Australia. Mr. Canter has studied composition with Robert Jager, Fisher Tull, and Newton Strandberg and is presently a student of Dr. Roy Johnson at The Florida State University, where he is completing the Doctor of Music degree in composition.

AMY CARR, a native of Knoxville, Tennessee, received her B.M. in guitar performance from the University of Tennessee at Chattanooga (1986), where she studied composition with Peter Temko. She is currently pursuing a Master's degree in composition at The Florida State University and is a student of Dr. Roy Johnson.

GERALD C. CHENOWETH is currently an Associate Professor of Music at the Mason Gross School of the Arts of Rutgers University in New Jersey. He received his B.M. and M.M. in theory and composition from the University of Massachusetts, and an M.F.A. in conducting and Ph.D. in composition from the University of Iowa. Since coming to Rutgers in 1975, Mr. Chenoweth has been very active as composer, teacher, and conductor. He has been awarded fellowships by Rutgers University and the Composers Conference and Chamber Music Institute, and he was in residence at the MacDowell Colony as a Norlin/MacDowell Fellow. His works have been performed throughout the United States, Europe, Asia, and recorded on The Smithsonian Collection of Recordings CRI, Access, and Contemporary Recordings Society labels.

C. MICHAEL COLEMAN is a Fellow at the University of Maryland where he is working on his doctorate in composition as a student of Lawrence Moss. A native of Alabama, he holds the B.M. in theory from the University of South Alabama and M.M. in composition from the University of New Orleans. Among his awards are first prize in the 1989 Res Musica Composers Contest and Sigma Alpha Iota Alumnae Prize in the 1988 Helen Wakefield Hoback Music Competition. He was also a winner in the 1974 Collegiate Solo Piano Competition of the Alabama Music Teachers Association. Some of the organizations which have selected his works for performance are the Charles Ives Center for American Music, College Music Society, Louisiana Composers' Guild, New Music Chicago, and the Southeastern Composers' League.

LORI DOBBINS holds degrees from San Jose State University and California Institute of the Arts, and is currently completing her Ph.D. at the University of California, Berkeley. She has studied composition with Mel Powell, Edwin Dugger, Richard Felciano, Andrew Imbrie, and Olly Wilson.

Ms. Dobbins' compositions have been performed on the Composers' Forum and North/South Consonance concert series in New York City, by the San Francisco Contemporary Music Players, Minnesota Composers' Forum, at the Composers' Conference, CalArts Contemporary Music Festival and Cabrillo Music Festival. She has received a Koussevitzky Music Foundation Commission, Composers Conference Fellowship, ASCAP Special Award, 2nd Place in the International League of Women Composers' Search for New Music Composition Contest and grants from the Minnesota Composers' Forum.

STEVEN EVERETT is a member of the music faculty of Kennesaw State College in Atlanta, where he designed and directs the Electronic and Computer Music Studios and teaches composition, theory and conducting. Active as a conductor and performer of new music, he conducts two professional ensembles in Atlanta, the Buckhead Sinfonietta chamber ensemble and Opera Omnia. As a trumpet player, he has performed with the Atlanta Symphony Orchestra, American Ballet Theatre, American New Music Consortium in New York, Illinois Contemporary Chamber Players, and was the winner of the 1983 Pro-Mozart Society Scholarship Competition. He has also received the Rotary Foundation Grant to study Indian music and dance in Andhra Pradesh. His composition studies have been with Peter Maxwell Davies, Witold Lutoslawski, and Hans Keller at Dartington Hall, England, and Salvatore Martirano and Sever Tipei at the University of Illinois, where he received his D.M.A. in composition.

JOHN FELDER, a native of St. Louis, has lived in California since 1965 where he is active as a composer, performer, teacher, and writer. He holds a Ph.D. in composition from the University of California, San Diego, where he studied with Roger Reynolds, Pauline Oliveros, Robert Erickson and Joji Yuasa. His music, covering a broad spectrum of instruments, voice, and tape, has been performed across the United States. A number of works incorporate gestural considerations such as visual design and performer relationships within the musical structure.

Among Felder's prose writings are original texts for his compositions and monographs on the following subjects: David Sheinfeld, composer; Jean-Claude Eloy's *Equivalences*; Toru Takemitsu's notational procedures;

gesture in contemporary percussion literature; the historical roots of musical expressionism; and the relationship between theory and practice in the works of Schoenberg, Varese, Boulez and Carter. Since 1970 Felder has taught composition, 20th Century history and analysis, electronic music history and studio composition. He is currently on the faculty of the University of California at Santa Cruz.

DONALD FREUND, a nationally recognized composer of over seventy performed works, is also active as a pianist, conductor, and lecturer. He holds degrees from Duquesne University and the Eastman School of Music. His composition teachers were Joseph Wilcox Jenkins, Darius Milhaud, Charles Jones, Wayne Barlow, Warren Benson, and Samuel Adler. Dr. Freund is currently Professor of Composition, Piano, and Theory, Coordinator of the Composition Division, and Conductor of the University Orchestra at Memphis State University. He has received grants and commissions from numerous organizations, including the National Endowment for the Arts and the Verdehr Trio. Among his prizes is the 1979 Washington International String Quartet Composition Competition.

RON GEORGE is on the faculties of the California Institute of the Arts, the Idyllwild School of Music and the Arts, and the University of Redlands. He holds M.M. degrees from Indiana University (percussion) and the University of California, San Diego. Mr. George has researched new percussion instrument designs and performance practices for over twenty years. In addition to the development of elaborate and compact percussion keyboards, Mr George has developed a special tablature notational system for percussion. Mr. George has received a National Endowment for the Arts Composition Fellowship and a California Arts Council Artist in Social Institutions and Touring Support grant.

JEFFREY HASS is Director of the Center for Electronic and Computer Music at Indiana University in Bloomington, where he is a member of the composition faculty. He has previously taught at Rutgers University and the Interlochen Center for the Arts in Michigan. Mr. Hass has studied composition with Donald Erb, Frederick Fox, and Robert Moevs. His most recent work is *Chimera*, a three-movement work for orchestra.

DAVID HEINICK, a native of Allentown, Pennsylvania, holds degrees from the Eastman School of Music and the Catholic University of America. His composition teachers have included Samuel Adler, Warren Benson, G. Thaddeus Jones, and Joseph Schwantner. He is the composer of nearly fifty works, and is a member of the music faculty at St. Mary's College of Maryland.

STEVE HICKEN has studied composition with William Hibbard and John Boda, among others. He is an instructor at The Florida State University, where he teaches Electronic Music and Serial Theory, and directs Metamusic, the New Music Ensemble. He lives in Tallahassee with his wife, the poet Jan Austin-Hicken, and his son, Walker, who is interested in dinosaurs.

SUSAN HURLEY earned a certificate in voice from the American Conservatory in Fontainebleau where she took classes with Nadia Boulanger. Majoring in theory and composition, she graduated summa cum laude from the University of Massachusetts Department of Music at Amherst in 1977. She completed her Masters at the Eastman School of Music in 1979, studying composition with Samuel Adler and Warren Benson. She received her doctorate from Indiana University in 1988, where she taught as an Associate Instructor of Composition for three years, was awarded a fellowship for excellence and was elected to Pi Kappa Lambda. Dr. Hurley's music has been published by Ludwig and recorded on the Finnadar label. She has received commissions for the Ballet Folklorique de Mexico, the New Calliope Singers, the Sage City Symphony and several individual performers. Her music has been performed in New York, Chicago, and at festivals throughout the United States.

SCOTT E. JAMISON received his B.M. in composition from Eastern Washington University (1986) and his M.M. in composition from Bowling Green State University (1988). His teachers have included Wendel S. Jones and William Maxson at EWU, Burton Beerman, Marilyn Shrude and Wallace DePue at BGSU, and Charles Jones at the Aspen Music Festival. His commissioned works include *Epigrams and Interludes* for full orchestra,

*Gestures of Existence* for soprano saxophone and piano, and *Dreaming Through the Heartland* for solo clarinet. Mr. Jamison has received second prize in the 1988 SCI/SESAC National Composition Competition.

LADISLAV KUBIK earned three degrees from the Prague Academy of Music, studying composition with Jiri Pauer and later with Karel Janicek. Dr. Kubik taught at the Prague Conservatory, at the University of Orsay in Paris, and presently holds the musicological chair at Charles University of Prague. Since 1983, he has also served as General Secretary of the Union of Czech Composers and Concert Artists.

Organizations in Europe and the United States have commissioned his work, and it has been performed and broadcast throughout the world. Kubik has written chamber, orchestral and vocal music, including a radio opera. *Concerto for Winds and Percussion*, his first composition for this medium, was written for The Florida State University Chamber Wind Ensemble and was premiered in Tallahassee in April, 1988.

DENNIS LECLAIRE received a B.M. in musicology from Boston University in 1973 and a M.M. in musicology from New York University in 1975. He is currently an Assistant Professor of Composition at Berklee College of Music. His works have been performed by a variety of ensembles and artists and have received premieres at Carnegie Hall and universities throughout the United States and Canada. He won the ASCAP Merit Panel Award for 1987 and 1988, the 1988 College Music Society Competition, and his *Fantasy for Woodwind Quintet* was chosen as the winner by the Vox Nova Quintet in 1988.

PAULO C. LIMA was born in Pernambuco, Brazil, where he studied classical guitar and violin until 1973, when he received a scholarship to attend the Conservatorio Pernambucano de Musica and moved to Recife. In 1978, he became a second violinist in the Rio Grande de Norte Symphonic Orquestra, and in 1980 he moved to the United States. He has a B.M. in composition from the University of Georgia where he studied with Dr. Lewis Nielson, and an M.F.A. in composition from the University of Florida where he studied with Dr. John D. White. He is presently working on his D.M. in composition with Dr. Roy Johnson at The Florida State University.



He is holding a grant from CAPES, a Brazilian Post-Graduate Educational Federal Agency.

DAVID MACBRIDE received his B.M. in composition from Hart College of Music, University of Hartford, in 1973. He continued his musical training at Columbia University, receiving the M.A. in 1976 and the D.M.A. in 1980. As Assistant Professor of Composition and Theory at the Hart School of Music, Macbride has received numerous fellowships, grants, and awards, including a National Endowment for the Arts Grant, three MacDowell Colony Grants, and three Charles Ives Center for American Music Fellowships. His works have been awarded first prize in the 1986 and 1988 ISCM Boston Composition Award and the 1987 George Enesco International Composition Competition.

JANICE MACAULAY received her D.M.A. in composition from Cornell University where she studied with Karel Husa and Steven Stucky. Awards have included two of the three Best of Category Prizes in the 1983 Delius Composition Competition for her *Three pieces for String Quartet* (chamber music category) and *Seven Love Poems of Emily Dickinson* (vocal music category), as well as two Special Commendations from the International League of Women Composers for *Brass Quintet* and *Elegy for Orchestra*. Her music has been performed at the Charles Ives Center for American Music and regional and national conferences of the Society of Composers, Incorporated, as well as the International Congress of Women in Music. She has received three grants from Meet The Composer for performances at Wells College, where she taught from 1984 to 1987. She is currently the Music Department Coordinator at Anne Arundel Community College in Arnold, Maryland where she teaches theory and conducts the orchestra and chorus.

CHARLES MASON studied composition at the University of Miami with Dennis Kam and at the University of Illinois with Thomas Fredrickson, Ben Johnston, Salvatore Martirano, Bohdan Mazurek, and John Melby. His compositions for acoustic instruments have received several awards including a BMI award for his symphonic band piece, *Shiftings*, and First Prize in the Panoply of the Arts Competition for his *Three Hopkins Songs*.

He currently teaches composition, theory, and electro-acoustic music at Birmingham-Southern College. He is president of the Alabama Teachers of Music Theory organization. His music is published by American Composers' Editions (BMI).

CINDY MCTEE, Assistant Professor of Music Composition at the University of North Texas, holds degrees from Pacific Lutheran University, the Yale School of Music, and the University of Iowa, where she received a Ph.D. under the direction of Richard Hervig. Her composition teachers were David Robbins, Krzysztof Penderecki, Jacob Druckman, and Bruce MacCombie. She also studied for a year in Poland with Professors Penderecki and Marek Stachowski at the Krakow Higher School of Music. Dr. McTee's works have been performed at numerous festivals and conferences and by the St. Louis Symphony Orchestra. Among her awards and grants are the Woods-Chandler Memorial Prize from Yale and Finalist in the ASCAP Foundation Grants to Young Composers Competition. Her works are published by Concordia Publishing House and Norruth Music, Inc., a subsidiary of MMB Music, Inc.

GARY LEE NELSON is an Associate Professor of Electronic and Computer Music in the Conservatory of Music at Oberlin College. He holds degrees from Youngstown State University and Washington University, and he has done additional graduate study at the University of Michigan, Southern Illinois University, and the Institute of Sonology at Utrecht University in the Netherlands. His composition teachers include Robert Witt, Paul Pisk, Robert Wykes, and John Krueger. An accomplished tuba player, Dr. Nelson's major interest is in the application of computers to musical composition and performance. In connection with this interest, he has served as guest researcher and consultant around the world.

PAUL PACCIONE is Associate Professor of Music Theory/ Composition and Director of Graduate Music Studies at Western Illinois University. He received the Ph.D. from the University of Iowa in 1983. He was a composition student of William Hibbard and Kenneth Gaburo, and received the P. G. Clapp Prize in Composition in 1983. Dr. Paccione is a member of the American Composers Alliance and Broadcast Music Inc. His

compositions are published by Lingua Press and American Composers' Edition.

STEVE RUSH is the Music Director for the University of Michigan Dance Department. He has previously taught at William Carey College and Oklahoma State University. Dr. Rush holds the D.M.A. in composition from the Eastman School of Music and has studied with Samuel Adler, Gunther Schuller, Warren Benson, and David Liptak. He is the recipient of numerous commissions and awards, including the Louis Lane and Bernard McCurdy Awards. A pianist and jazz artist as well as a composer, Dr. Rush was co-producer of a Public Radio series, "Uncharted Jazz," tracing free jazz from 1960 to the present. Dorn Publications has published several of his works.

CARLOS SANCHEZ-GUTIERREZ entered the University of Guadalajara's School of Music as a piano major in 1980. While a member of the new music group Escalon, he won First Prize at the "New Song National Festival," a nationwide competition sponsored by the Mexican government. Since 1982, Mr. Sanchez-Gutierrez has been active as a producer of radio programs on twentieth century music, as well as being a music critic for several magazines in Mexico.

Mr. Sanchez-Gutierrez has also been active in the field of jazz. In Guadalajara in 1983, he was invited to participate in workshops offered by the German musicians Rainer Brunninghaus, Marcus Stockhausen, and Fred Stuber. Along with fellow composer Antonio Navarro, he founded the "Contemporary Music Workshop" in 1985 which was supervised by composers Manuel Enriquez and Julio Estrada.

In 1987, Mr. Sanchez wrote the music for the films *Clandestino Dentino* and *Geometria*, as well as the music for the international festival, "Fil '87." That same year, he was granted a Fulbright-ITT Fellowship to pursue graduate studies at the Peabody Conservatory of Music in Baltimore, Maryland. He has written chamber, solo, and electronic music, and is currently studying composition with Jean Eichelberger Ivey.

*The Loon's Chant* won the 1987 BMI Student Composers' Award and was published by the University of Guanajuato, Mexico Press in November of 1988.

MICHAEL SCHELLE is Composer-In-Residence at Butler University in Indianapolis. His works have been commissioned and performed by the Buffalo Philharmonic, the Cincinnati Symphony, the St. Paul Chamber Orchestra, the Detroit Symphony, the Minnesota Orchestra, the Albany (NY), Indianapolis, and Pittsburgh symphony orchestras, among others. His performances abroad have included the Orquesta Sinfonica Nacional and the Koenig Ensemble of London.

Schelle has received grants and awards from the NEA, BMI, ASCAP, two Individual Artist Grants from the Indiana Arts Commission, and has been awarded first prizes in the 1978 International Festival Composition Competition for New Orchestra Works (Costa Rica), the 1980 Harvey Gaul Competition, the 1985 "Music in the Mountains" National Competition for New Orchestral Works, and, most recently, has been named "Distinguished Composer of the Year" for 1988/89 by the Music Teachers National Association.

Currently, Schelle is composing a large work commissioned for the 1989/90 season of the Kansas City Symphony under a grant from the Barlow Endowment (Utah). Schelle's two-hour chamber opera, *Le Scelte e Garanzia d'Amore* (a 'soap opera' dealing with fast cars, fast women and life in the fast lane) will be produced for nine performances in June, 1989, by the Indiana Opera Theatre.

HAROLD SCHIFFMAN holds degrees from the University of North Carolina at Chapel Hill, the University of California at Berkeley, and The Florida State University. He undertook the major portion of his composition study with Roger Sessions, Ernst von Dohnányi, and John Boda. From 1951 to 1954, he served in the United States Army, and during this time won first prize in the USASEUR (U.S. Army in Europe) competition for a musical show. Dr. Schiffman recently retired as Professor of Composition at The Florida State University, where he had served since 1959.

DAVID SCOTT received the Bachelor of Music in composition from the University of Saskatchewan in 1988, where he studied with Michael Matthews and Robert Turner. Mr. Scott has received awards from the BMI Awards to Student Composers (1987) and from Music Inter Alia, Winnipeg

(1987). In 1988 he was Composer-In-Residence with Arraymusic in Toronto. His works have been performed in the United States and Canada.

FREDERICK SPECK is Assistant Professor of Music at Emporia State University in Emporia, Kansas, where he directs the University Wind Ensemble and other instrumental groups, and teaches twentieth-century techniques and conducting. His music has been performed by the Pittsburgh New Music Ensemble, the Eastman Wind Ensemble, Northwestern University Wind Ensemble, Collaborations, and the Denver Symphony. He earned the Bachelors and Masters Degrees at Bowling Green State University, and the Doctorate at the University of Maryland.

GREG STEINKE is Assistant Director and Professor of Music (composition/oboe) at the University of Arizona (1988-). Professor Steinke holds the Bachelor of Music from Oberlin Conservatory, the Master of Music from Michigan State University, the Master of Fine Arts from the University of Iowa, and the Doctor of Philosophy from Michigan State University. Formerly, he was Chairman of the Music Department at San Diego State University, Director of the School of Music at the University of Idaho, Chairman of the Music Department at Linfield College, and a faculty member at The Evergreen State College, California State University, Northridge, and the University of Maryland. He is the author of numerous articles and holds membership in several professional organizations. Currently he is serving as the National Chairman of the Society of Composers, Incorporated. Professor Steinke is active as a composer of chamber and symphonic music and as oboe soloist specializing in contemporary music for oboe.

AUGUSTA REED THOMAS is a Fellow at the Royal Academy of Music, in London. She is a graduate of Northwestern University and has done additional graduate study at Fountainbleau School of Music in Paris. She has written over fifty works for orchestra, choir, band, and chamber ensembles, and her works for youth symphony are published by A.S.T.A.

JOHN D. WHITE, a former member of the National Council of ASUC, is Coordinator of Theory and Composition at the University of Florida. He has

taught at the University of Michigan and the University of Wisconsin and has served as Dean or Department Chair at Whitman College, Kent State University, and Ithaca College. A student of Howard Hanson and Bernard Rogers, Dr. White has studied composition informally with Ross Lee Finney and Nadia Boulanger. His works have been performed by the Cleveland Orchestra, the Atlanta Symphony, the Oklahoma City Symphony, the Eastman Wind Ensemble, the Rochester Philharmonic, and numerous community and university ensembles. Author of numerous books and articles on music theory, he has also performed as a cellist throughout Europe and the United States and is currently engaged in a Nordic-American Music Exchange Project.

WALTER WINSLOW studied composition with Richard Hoffman at Oberlin College, where he received degrees in composition and Russian in 1970. He received the Ph.D. from the University of California, Berkeley in 1975, where his composition teachers included Edwin Dugger, Andrew Imbrie, and Olly Wilson. During this time, he was active in new music performance as a pianist and conductor. Since 1975, he has taught at Berkeley, Oberlin, and Reed College and is currently an Assistant Professor of Music at Columbia University. His honors include a Goddard Lieberson Fellowship from the American Academy and Institute of Arts and Letters, and a Guggenheim Fellowship in Composition (1986).

JEFFREY YOUNG is an Assistant Professor of Music at Central Michigan University. He holds a Bachelor of Music in theory and composition from Central Michigan University, and a Master of Music from Indiana University, where he is currently completing the Doctor of Musical Arts degree. He has studied composition with Robert D. Hays, Fred Fox, Hector Tosar, and David Baker.

JUDITH LANG ZAIMONT holds degrees from Queens College, CUNY, and Columbia University. She is a pianist and writer on music-technical subjects. Among her composition awards are a Guggenheim Fellowship and other creative fellowships from the Woodrow Wilson National Foundation, Maryland State Arts Council, National League of America Pen Women, and the Alliance Française. Recent grants and prizes include a national first

prize for orchestral music and awards from the National Endowment for the Arts and the Presser Foundation.

## UNIVERSITY SYMPHONY ORCHESTRA PERSONNEL

Phillip Spurgeon, *Music Director and Conductor*  
Brian Sullivan, *Assistant to the Music Director*  
Daniel Dominick, *Apprentice Conductor*

### Violin I

Marguerite Richardson, *Concertmaster*  
Cora Cooper, *Associate Concertmaster*  
Karen Pommerich  
Susan Perkins  
Jean Ann Bennett  
Judith Armistead  
Allison Roades  
Julianna Chitwood  
Jeffrey Smerage  
Joanne Hayes  
Diane Barnes  
Bradley Smerage  
Jeanne Gregory  
Chris Novelli  
Celeste Rodgers  
Denise Baker  
Michele Luther  
Carl Van Dyke  
Inez Brown  
Evelyn Price

### Violin II

Alan Asher, *Principal*  
Michelle Bohart, *Associate Principal*  
Katherine Lincoln  
Rick Nichols  
Jonathon Gagliano  
Jeffrey Brannen  
Teresa Harris  
Sarah Householder  
Victoria Geyer  
Tracey Burk  
Christina Clark  
Steven Arnold  
Phil Whitehead  
Krista Jatho  
Tonia Howick  
Ann West  
Resa Harris  
Joyce Railsback

### Viola

Caryn Wiegand, *Principal*  
Kathleen Bentley, *Principal*  
Laura Wade  
Allen Sawyer  
Marie Zero  
Susan Kirchhausen  
Joseph Smith  
Aprille Williams

### Cello

Elaine Boda, *Principal*  
Bruce Holloway, *Associate  
Principal*

Kwang Yu  
Erica Lessie  
Mathew Walker  
Tanja Bechler  
Sarah Milnarich  
Jon Meyer  
Gay Joshlyn  
Kyle Pritchard  
Katherine West  
Michele Glidden  
Elissa Glick  
Blythe Stiles  
Rachel James

### Bass

Joe Laney, *Principal*  
Matt Sperry, *Principal*  
Greg Angel  
Burt Wolff  
Elizabeth Falkner  
Dwayne Johnson  
Todd Merrick  
Denis Johnston  
Tim Fox  
Jason Merrick

### Harp

Mary Brigid Roman, *Principal*  
Diane Proulx



**Flute**

Yvonne Chavez, *Principal*  
Cathy Collinge, *Principal*  
Monica Jeffries, *Principal*  
Staci Scalfari

**Piccolo**

Maureen O'Donnell  
Staci Saclfari

**Oboe**

Henry Grabb, *Principal*  
Lori Weaver, *Principal*  
Martin Neubert, *Principal*  
Joni Day

**English Horn**

Lori Weaver

**Clarinet**

Paul Votapek, *Principal*  
Jeff Carwile, *Principal*  
Karen Dannessa, *Principal*  
Scott McAllister

**E-Flat Clarinet**

Kevin Bolen

**Bass Clarinet**

Jennifer Devine

**Baritone Saxophone**

Kenneth Coon

**Bassoon**

Dawn Bradley, *Principal*  
Mark Sforzini, *Principal*  
Deborah Boyd, *Principal*  
Kelli Dunlap

**Contra Bassoon**

Tia Wortham

**Publicity and Public Relations**

Amy Carr  
Evelyn Ploumis-Devick

**Horn**

Tara Smith, *Principal*  
Gene Berger, *Principal*  
Jim Batcheller, *Assistant*  
Ruth Brittin  
Deserre Cook

**Trumpet**

Carolyn Sanders, *Principal*  
Gavin Wells, *Principal*  
Chris Rivers  
Corey Dunn  
Fred Powell

**Trombone**

Paul Overly, *Principal*  
Stan Wilkerson  
Gene Greer, *Bass Trombone*

**Tuba**

Luis Kimmig

**Timpani**

James Rawlins

**Percussion**

Roy Clement  
Bryan Cronk  
Park Ellis  
Tom Hamer

**Piano and Celesta**

Paul Transue

**Orchestra Manager**

Christine Luehthje

**Orchestra Librarians**

Bruce Holloway, *Chief*  
Michelle Bohart

**Equipment Manager**

Brian Sullivan

**Fine Arts Ticket Manager**

Myles Thompson

**Graphic Design**

Nan Goggin, *Faculty Advisor*

## WIND ORCHESTRA PERSONNEL

### Flute

Angela Cannon  
Betsy Hill\*  
Barbara Kremer  
Julie Nelson

### Oboe

Henry Grabbe\*  
Beth Thompson  
Sandi Tietze

### Bassoon

Beth Ann Bower  
Mark Sforzini\*  
Marshall Thomas

### Clarinet

Kimberly Amos  
Nancy Barry (Bass)  
Laura Beierle  
John Carmichael (Contra)  
Jill Coggiola\*  
Karen Dannessa\*  
Maggie Long (Contra)  
Mike Stacy  
Ron White (E-Flat)

### Saxophone

Jeff Biering\* - S  
Kevin Cummings - T  
Mark Sanders - A  
Scott Wiegand - B

### Trumpet

Corey Dunn  
David Kirk  
Chris Mossey  
Carolyn Sanders\*  
Jeff Warner

### Horn

Jim Batcheller  
Virginia Busbee  
Rae Denison  
Jack Martin\*

### Trombone

Gene Greer  
Tom Jenner  
Paul Overly\*

### Euphonium

Brian Davis

### Tuba

Andrew Aldoretta

### Percussion

James Berry  
Kim Burja  
Michael Primorac  
Michael Rhodes\*  
Melanie Swallow

### Double Bass

John Folea

### Piano

Patricia Driggs

### Harp

Diane Proulx

\* - Principal

## SYMPHONIC BAND PERSONNEL

### Flute

Laura Bailey - piccolo  
Nikki Chapin  
Sara Dizney  
Kim Driscoll  
Kim Geatches\*  
Michelle Girard  
Susan Kerbs  
Erika Leake  
Maureen O'Donnell  
Mara Rose  
Jennifer Scott  
Dayna Turner

### Oboe

Karen Friedman  
Marty Neubert\*  
Tiffany Murdock  
Billie Jo Perry

### Bassoon

Dawn Bradley\*  
Kellie Dunlap  
Amy Pearce  
Ted Soluri  
Casey Tremor - contra

### Clarinet

Kimberly Amos  
Kevin Bolen - E-Flat  
Kerry Brown  
Carlos Capra  
Jeff Carwile  
Kaidi Chen  
Rosa DeGroff  
Jenny Erickson  
Patricia Frinzi  
Scott McAllister  
Missy Parker  
Sherry Plumb  
Stacy Stansell  
Gloria Sutter  
Ron White\*  
Chris Wood

### Alto Clarinet

Laura Beierle  
Jennifer Devine

### Bass Clarinet

John Carmichael\* (CB)

### Alto Saxophone

Ken Lavner\*  
Betsy Pepper  
Carlos Perez  
Mike Sinisgalli

### Tenor Saxophone

Jeff Martin  
Edgar Rubio\*

### Baritone Saxophone

Ken Coon

### Horn

Jean Blakely  
Virginia Busbee  
Deserre Cook  
David Floyd  
Mike Groh  
Brian Harris  
Chris Johnson  
Tara Smith\*

### Cornet

Joe Bodiford  
John Campbell  
Mark Geatches\*  
Tim Mentzer  
Chris Rivers  
John Tomme

### Trumpet

Luis Engelke  
Brian Holcomb  
Dennis Line  
Gavin Wells\*

### Trombone

Keith Carr  
Dean Dukes  
Steve Grugin\*  
Jolyon Helterman  
Bob Medlin  
Bill Muse  
Jim Ryerson  
Mike Webb

### Euphonium

Julia Corey  
Brian Davis\*  
William Durst

Kelly Oliff (CB)  
Karen Ostendorp  
Jeff Wilson

**Percussion**

Roy Clement  
Ben Everingham  
Doug Farrar - set  
Bryan Mooneyhan  
James Rawlins\* - timpani

**Harp**

Diane Proulx

\* - *Principal*

Alyssa Gangarosa

**Tuba**

Kevin Collier  
Lisa Confessore  
Luis Kimmig\*  
Paul Shaw  
Timothy Wharton

**Double Bass**

Tim Fox

**Piano**

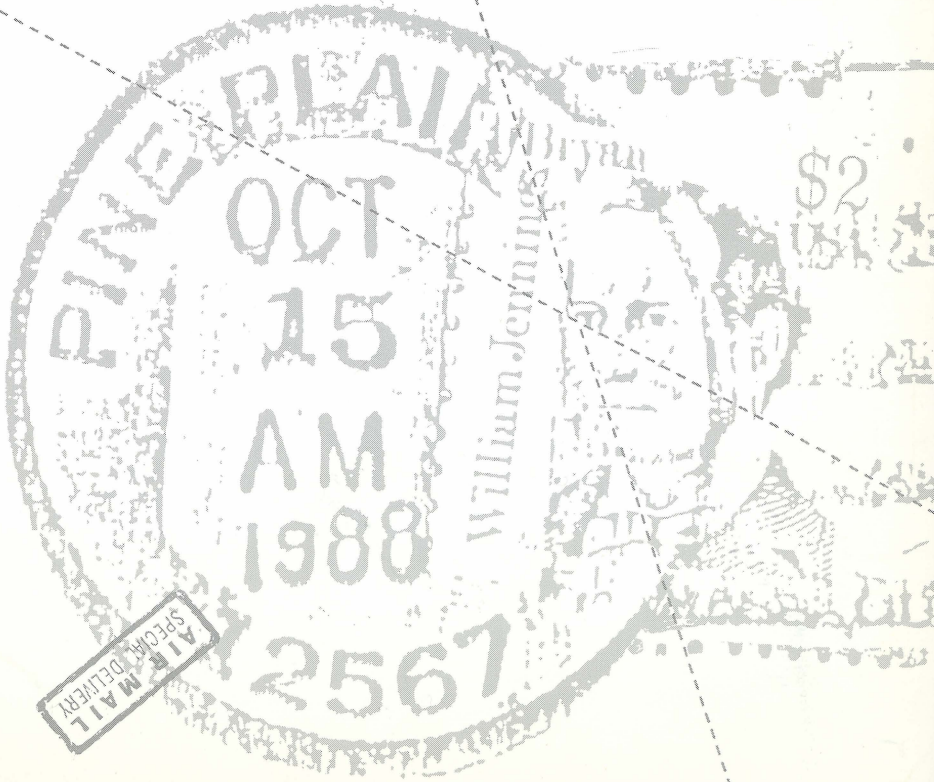
Dana Dalton

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