

Indiana State University's 55th Annual

CONTEMPORARY MUSIC FESTIVAL

OCTOBER 27–29, 2021

Guest Composer: **Jake Runestad**
Orchestra-in-Residence:
Indianapolis Chamber Orchestra

EVENING SHOWCASE CONCERTS

Wednesday, October 27 (Opening Festival Concert)
Thursday, October 28 (Indianapolis Chamber Orchestra)
Friday, October 29 (ISU Student Ensembles)

MORE DETAILS AVAILABLE AT
indstate.edu/cas/cmf



INDIANA STATE UNIVERSITY
55TH CONTEMPORARY MUSIC FESTIVAL

October 27–29, 2021

The School of Music at Indiana State University welcomes all participants to the performances, sessions, and other events that make up this 55th Contemporary Music Festival. The school expresses its appreciation to the guest performers, composers, and speakers; to the local and extended audience; and to the sponsoring agencies that have made this festival possible.

Principal Guest Composer

Jake Runestad

Composition Contest Winners

Benjamin Krause (2020)

Craig Peaslee (2021)

Guest Orchestra

The Indianapolis Chamber Orchestra

Matthew Kraemer, Music Director

Wilbur Lin, Guest Conductor

Music Now Composition Contest Winners

Dustin Dunn

Michael Grebla

Aaron Houston

Micah Mooney

Robert Rankin

Jason Rosenberg



**INDIANA STATE
UNIVERSITY**

School of Music
Terre Haute, Indiana 47809
www.indstate.edu/cas/cmf

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HISTORY OF THE CONTEMPORARY MUSIC FESTIVAL

By Kathleen Hansen Sabaini

When Izler Solomon, conductor of the Indianapolis Symphony Orchestra, approached the Rockefeller Foundation in September 1965, he had in mind a foundation-supported project involving the orchestra and colleges and universities in the Indianapolis area. Solomon told Martin Bookspan, the foundation's music consultant, that foundation support could add a week to the ISO concert season. The orchestra in turn would devote the week to publicly rehearsing and performing music by American composers, giving preference to works that had not been performed before in the Indianapolis area. This meeting was the genesis of Indiana State University's Contemporary Music Festival, which celebrates its 54th anniversary this year.

Solomon's proposal led to another meeting, when foundation officials met in New York with ISU Department of Music chairperson James Barnes, along with William Thomson and Wilfred Bain, theory chair and dean, respectively, of the Indiana

University School of Music. The foundation agreed to make a grant to the Indiana State Symphony Society Inc. to fund premiere performances of symphonic works by American composers to be presented in Terre Haute and Bloomington.

A nationwide advertisement called for scores that were screened by ISU music faculty members Sanford Watts and Jon Polifrone, further evaluated by Barnes, and turned over to Solomon for final selection. The result? The first Symposium of Contemporary American Music at Indiana State University—several open rehearsals and one orchestral concert—took place May 8-11, 1967, after a week of similar activities at Indiana University.

Since then, the mission of the festival has grown to give students a glimpse of the lives of professional composers, performers, critics, and scholars; to promote the work of young American composers; and to generate public interest in modern music.

It stands alone among other contemporary music festivals by emphasizing symphonic music and featuring a major professional orchestra.

Over the last fifty-four years, the festival has featured numerous nationally and internationally known performers, conductors, and composers. Eighteen of them now have the Pulitzer Prize for Music, and four have received the Grawemeyer Award. Some of them were guests of the festival several years before they received these awards. Festival planners built into the program lectures, symposia, open rehearsals, and social events to foster interaction between the visiting musicians and the public. An annual competition for orchestral compositions, part of the festival since its inception, has provided many young composers with the invaluable experience of hearing their works rehearsed and performed by a professional orchestra.

After the festival's first two years, however, foundation support ceased. ISU President Alan

Rankin, a musician himself, saw not only the artistic value of the event but also the prestige it had brought to the institution and allocated university funds to keep the festival going.

In 1971, under the leadership of ISU percussionist Neil Fluegel, the format of the festival underwent major changes. One well-established composer—that year it was Michael Colgrass, who would win the Pulitzer in 1978—was invited to participate with the competition winners. A solo and chamber ensemble concert by faculty and students, featuring the chamber music of the participating composers, was added. The daytime event schedule was expanded as orchestra section leaders held master classes, and the principal guest composer led a composition seminar. The additions have been preserved, with some changes, since that time.

Newspaper reports of the first few festivals describe a fairly conventional event, but coverage of the 1971 festival indicated a new underlying political agenda: a break with traditional Western culture. Events included a modern-dance workshop, a seminar in multimedia composition, and a synthesizer demonstration. “Music to the People,” the title of the special festival edition of the ISU student newspaper,

mirrored the anti-elitism that had begun to pervade higher education.

The idea that art music could be relevant to youth was reflected by concert programs and newspaper articles equating these young, longhaired composers in blue jeans with the iconoclastic masters of the century’s earlier years. Now the emphasis was on student involvement: performing, composing, and participating in panel discussions. They no longer just observed musicians and composers as role models on a stage or in front of a class, but interacted with them at their instruments, at the lunch table, or on the softball field.

The 1972 festival died in a strike by Indianapolis Symphony Orchestra union musicians, but in 1973 the festival continued to move in new directions. Over the next several years, the musical emphasis was on experimental composition and performance techniques of the late-twentieth century. In the first three festivals, only one composition—Charles



Wuorinen’s Orchestral and Electronic Exchanges (1967)—included non-orchestral elements. But electronic and synthesized music soon became an annual component of the festival.

Atonality, twelve-tone and total serialism, multimedia, and aleatoric compositional methods were represented, as were the influences of ethnic musical styles, jazz, and rock. Some representative guest composers were David Cope, Ross

Lee Finney, and Will Gay Bottje. Nonstandard notation became commonplace. Slides, films, and other visual elements were introduced. Altered instruments (such as prepared piano) and unfamiliar techniques (such as plucked or bowed piano) were used. Much attention was given to world premiere pieces. The festival clearly reflected the “do your own thing” era.

For several years, many were attracted to the novelty of the festival. But public tastes change with time, and the inflation of the late-1970s made

it increasingly difficult to keep up with festival expenses. The culminating orchestral concert was made a part of the university's Convocation Series. Neo-Romantic principal guest composers—such as Ned Rorem, George Rochberg, and William Bolcom—spoke frankly of their desire to communicate with their audience.

Selection of chamber ensembles began to favor nationally known groups over regionally recognized ones. Music critics from major publications were invited and led student writing seminars. Faculty began to require students to attend the festival and, often, to write related class papers. The Louisville Orchestra, which made its reputation in the 1950s for commissioning and performing contemporary music, began participating in 1987.

Some of the social changes of the previous decades, however, began to leave their mark: women composers like Joan Tower and Ellen Taaffe Zwilich began to be integrated into the festival, and members of the Kronos Quartet preferred T-shirts and leather jackets to formal wear.

During the 1980s, festival planners had to do more with less, and over the decade they reduced the

number of competition winners to one, returned to the single orchestral concert format, and condensed the festival from four days to three. Getting funding for the festival was a continuing struggle, and several times the future of the festival was in doubt.

However, overwhelming support from the music faculty, growing audience interest, and increasing national recognition of the respect for the festival persuaded the university administration to provide the means for it to continue. Although public funding for many projects was cut drastically during the period, the festival was beginning to receive grants from government and corporate sources.

The introduction of the Indianapolis Chamber Orchestra as the festival's guest orchestra in 2007 helped to reestablish its connection to Indiana's outstanding arts organizations. In fact, the 2007 festival featured an all-Indiana cast, including the guest composer, the composition winner, the guest orchestra, and the guest chamber ensemble.

The 54th Annual Contemporary Music Festival in 2020 was one of the most unusual in the festival's 54 year history. In order to serve our students safely during COVID-19, all live events were limited to

45-50 audience members and were live-streamed to large classroom spaces for overflow seating. The festival did not feature a principal guest composer, but all eight Music Now composition winners participated in speaking sessions and attended their concert virtually using the Zoom platform. The 55th Annual Contemporary Music Festival returns to its regular format with various health and safety guidelines in place.

While the principal guests change and unprecedented health concerns adjust the festival's format, the primary goal of the festival remains true to its roots — to introduce students to the everyday work of professional musicians and to present new music to the public. No one can predict the result of the synthesis of these ideas. But one thing is certain: if art music of any style is to remain alive, it must continue to grow. Indiana State University's Contemporary Music Festival is one event that encourages that growth. It is to be hoped that universities everywhere will persevere in such encouragement for the enrichment of our culture and our lives.

MUSIC NOW RECITAL

Friday, October 29, 2021, 3:00 p.m., *Boyce Recital Hall*

Program

- Serial Bowl: Breakfast Variations for Alto Saxophone Solo* (2021) Dustin Dunn (b. 1996)
Breakfast Theme!
Variation I: Crunchatize Me Captain
Variation II: Snap, Krackle, Pop!
Variation III: Fruit Charms and Lucky Loops
Variation IV: Frosted Mini Mush
Variation V: Corn Flake Gruel
Variation VI: Fruity Tooty Swirly Whirls
Coda
Paul Bro, alto saxophone
- Jam and Toast for Solo Horn in F* (2019) Aaron Houston (b. 1991)
Parker Nelson, horn
- El Taquero for Solo Steel Pan and Auxiliary Percussion* (2021) Micah Mooney (b. 1998)
Kyle Scully, percussion
- Arborescence for any Keyboard or Pitched Mallet Instrument* (2019) Jason Rosenberg (b. 1979)
Martha Krasnican, piano
- Deep State for soprano saxophone and percussion* (2020) Robert Rankin (b. 1994)
Video Performance
Duo Axon
Derek Granger, soprano saxophone; Dan Ingman, percussion
- A Curious Misadventure for Flute, Clarinet, Violin, and Cello* (2019) Michael Grebla (b. 1989)
Angela Reynolds, flute; Andrea Hoyt, clarinet
Yunjung Lee, violin; Kurt Fowler, cello

Music Now Composers

A Missouri native, (b. 1996) composer **Dustin Dunn** draws largely from his roots in southeast Missouri for his music. This humble beginning allows Dunn to musically capture his connections to American folk music, music of the protestant church, and an intense love for nature. A Siquel Composition Scholar to the University of Missouri, his primary instructors have consisted of Drs. Stefan Freund, and Carolina Heredia in composition, and Dr. Janice Wenger in piano. During his time at the University of Missouri, Dustin was commissioned and performed by ensembles including the Saint Louis Symphony Orchestra, the Mizzou New Music Ensemble, Khemia Ensemble, and the Springfield Missouri Symphony Orchestra. Awards include the Missouri Composers Orchestra Project, the University of Missouri Saint Louis Wind Ensemble Composition Competition, and second place National Music Teachers Association Composition award. Currently, Dustin attends the University of Michigan where he has received a full fellowship to study composition and is a student of Dr. Evan Chambers.

Aaron Houston (b. 1991) composes music that lives where the energetic soul of rock, folk music, and more collides with his classical training in unexpected ways to create what Ellen Taaffe Zwilich has labeled a “strong voice in composition” and reviews have said “[feels] alive and tangible to the audience” (Emily McCarthy, Tallahassee Democrat). His recent work, *Midway to Midtown* (2019), merges the influences of Texas Blues legend Stevie Ray Vaughan with “brilliant orchestration” (George Tsontakis) and was premiered by David Alan Miller and the Albany Symphony. Other projects include

Katabasis (2020), a virtuosic cello solo commissioned by cellist Holden Bitner as a descent into the wild nature of Florida, and *We’re All a Little Mad Here* (2021) for brass quintet which explores the frenetic energy of an anxious mind. Aaron’s music has been commissioned and performed by the Albany Symphony Orchestra, Dallas Winds, Fifth House Ensemble, the University Symphony Orchestra at Florida State University, Baltimore Choral Arts Society, the Baylor Symphony Orchestra and more with performances in Germany, Brazil, and across the United States. Nominated for an award from the Academy of Arts & Letters, Aaron has also been a finalist for the ASCAP Morton Gould Young Composer Awards, finalist for the American Prize in Composition, winner of the Dallas Winds Fanfare Contest, Honorable Mention for the International Horn Society Composition Contest, finalist for the Verdant Vibes 2019 Call for Scores, winner of the Civitasolis Quintet 2020 Call for Scores, and winner of the 2015 Baylor University Orchestra Composition Contest. Aaron holds degrees in composition from Baylor University and Florida State University where he was the recipient of the 2017-2018 Ellen Taaffe Zwilich Fellowship for orchestral composition. His mentors have included Richard Danielpour, David Ludwig, Stephen Montague, Scott McAllister, Ellen Taaffe Zwilich, Clifton Callender and Ladislav Kubik.

Micah Mooney (b. 1998) is a composer from Sellersville, Pennsylvania. He is an M.A. Music Theory student at Pennsylvania State University and is studying composition with Dr. Baljinder Sekhon. He is a graduate from Grove City College where he earned a B.M. in Music with a piano concentration. At Grove

City, he co-wrote and produced a full-length musical, composed incidental music for the Theatre Department, and premiered his own choral arrangements with the men’s choir *Scherzo*, which was under his direction for two years. His music has been performed by Longy’s Divergent Quintet and has been recorded in Germany by NOUS Records.

Jason Carl Rosenberg (b.1979; Ph.D. in Music from UC San Diego) is an acclaimed composer, conductor, and music cognition researcher. Having worked in Switzerland and Singapore for several years, Dr. Rosenberg is active in several contemporary music scenes in the U.S. and abroad, and seeks to link these communities through collaborative projects and innovative programming. His concert music uses contrapuntal inventiveness and rhythmic vitality to create rich environments of “power and persuasion... and violence” (Herald Tribune). His music also features an interaction with historical models, especially from the Renaissance and Baroque, through an idiosyncratic artistic practice based on evocation and transformation. Rosenberg has been a selected composer at several festivals, including the Royaumont Abbey and the Acanthes Festival, and has received the Salvatore Martirano Award and the Foro de Música Nueva Composition Prize. Dr. Rosenberg is currently an Assistant Professor and Director of Music Theory & Composition at Sewanee: The University of the South.

Robert Rankin (b. 1994) is a composer who grew up in North Carolina and now lives in Bloomington, IN. Hailed as “one of the nation’s brightest and most talented emerging composers” (Fort Wayne Philharmonic),

Robert's music draws on a wide range of influences to create intense, intricate and expressive works. Robert has been commissioned and performed by various ensembles, music festivals, and solo artists including the Illinois Philharmonic, Durham Symphony, Fort Wayne Philharmonic, the Empyrean Saxophone Quartet, Split The Lark, Duo Axon, and numerous high school and college wind ensembles across the country. He has received awards and honors from organizations including Tribeca New Music, the Bridgeport Symphony Orchestra, Northwestern University, the Society of Composers Inc., and the American Composers Orchestra. Upcoming performances in the 2021-22 season include several consortium performances of Deep State for saxophone and percussion as well as premieres new orchestral works for the Durham Symphony Orchestra and Illinois Philharmonic. Robert holds a Masters Degree in Composition from Indiana University's Jacobs School of Music studying with Don Freund and Claude Baker. Currently, he is pursuing his doctorate in composition from Indiana University studying with Eugene O'Brien.

Spreading music described as "a testament to the universal strength and endurance of the human spirit" by Cut-Common Magazine, **Michael Grebla** is an international award-winning emerging composer from Western Australia based in New York City. With a deep conviction for the role music play as a unifying mechanism in society, constructing identity and building community, he endeavors to create meaningful and inclusive cultural experiences, bridging tradition and the present through his music. In recent years, his works have dealt with ideas of journey, displacement,

transience, and spirituality, offering his own deeply introspective expression and examination of the human experience. Recognised with grants and awards from the New York Composer's Circle, the Zodiac Festival in France, UNSW, Keene State College, the Australia Council for the Arts and the Australian American Association, Michael's work has been performed internationally at festivals including the Atlantic Music, Connecticut Summerfest, Charlotte New Music and TUTTI festivals and by ensembles including ETHEL, BEO, Hub New Music, the Australian Youth Orchestra, and the West Australian Symphony Orchestra. He is a John Monash Scholar and holds a Master of Music with honors from the New England Conservatory and undergraduate degrees from the University of Western Australia in mechanical engineering and music with first-class honors.

Music Now Guest Performers

Formed at The Hartt School in 2020, **Duo Axon** is composed of Derek Granger, saxophone and Dan Ingman, percussion. Sharing a love of contemporary chamber music, Dan and Derek are active in commissioning new works for non-traditional combinations of saxophones and percussion. Recent commissions include Deep State by Robert Rankin, and upcoming consortiums include forthcoming works by Viet Cuong. Duo Axon was awarded second prize in the 2021 Hartt Chamber Music Competition, and received the Vandoren Student Recital prize at the 2021 North American Saxophone Alliance Region 8 Conference. Dan and Derek are DMA students at The Hartt School, studying with Ben Toth and Carrie Koffman.

Parker Nelson is redefining the limits of what the horn can do with innovative programs that include his own original arrangements, transcriptions, techniques, commissions, and new context for standard practices and repertoire. As a soloist, chamber musician, orchestral musician, and educator, Parker actively works with communities both home and abroad to continually expand the cultural, educational, and artistic reach of the 21st century horn player. Parker is a dynamic soloist and consistently creates new concert and recital programs to highlight his wealth of original arrangements for horn that include unaccompanied horn, horn and piano, and horn with looping pedal. By no means shy of the traditional, Parker has also been a featured soloist in series programs at universities and with orchestras around the country. As a chamber musician, Parker continues his love of breaking musical boundaries with Chicago's Fifth House Ensemble, a concert organization that presents innovative programs including collaborations with pop musicians from other cultures, educational partnerships with incarcerated and at-risk youth, and the world's first audience-interactive video game concert. Parker is an active educator, currently serving as High Brass Instructor for the Ravinia Festival's El Sistema program, Horn Instructor at numerous high schools and serving as the Educational Programming Coordinator for Fifth House Ensemble. Parker is also a faculty member at the Fresh Inc Festival, maintains a private studio, and is always interested in new opportunities to teach at any level. Parker also continues to play frequently with orchestras such as the Chicago Symphony Orchestra, Milwaukee Ballet Orchestra, and the South Bend

PAST PARTICIPANTS

Guest Orchestras

2007 – 2021

The Indianapolis
Chamber Orchestra

1987 – 2006

The Louisville Orchestra

1967 – 1986

Indianapolis Symphony Orchestra

Principal Guest Composers

2021 Jake Runestad

2019 Robert Paterson

2018 Marc Mellits

2017 Narong Prangcharoen

2016 Libby Larsen;
James Beckel

2015 Carter Pann

2014 Derek Bermel

2013 Evan Chambers

2012 Christopher Theofanidis

2011 Eric Ewazen

2010 Gabriela Lena Frank

2009 Steve Reich (PP, 2009)

2008 Dan Locklair

2007 David Baker

2006 Augusta Read Thomas

2005 Roberto Sierra

2004 Tod Machover

2003 Stephen Paulus

2002 Chen Yi

2001 Richard Einhorn

2000 Aaron Jay Kernis
(PP, 1998; GA, 2002)

1999 Shulamit Ran (PP, 1991)

1998 Michael Daugherty

1997 George Crumb
(PP, 1968)

1996 Libby Larsen

1995 Samuel Adler

1994 Karel Husa
(PP, 1969; GA, 1993)

1993 Chinary Ung (GA, 1989)

1992 David Del Tredici
(PP, 1980)

1991 John Harbison
(PP, 1987)

1990 John Corigliano
(GA, 1991; PP, 2001)

1989 William Bolcom
(PP, 1988)

1988 Joan Tower (GA, 1990)

1987 Gunther Schuller
(PP, 1994)

1986 Bernard Rands
(PP, 1984)
Maximo Flugelman
Alexina Louie

1985 Joseph Schwantner
(PP, 1979)

1984 Ellen Taaffe Zwilich
(PP, 1983)

1983 Ned Rorem (PP, 1976)

1982 Jacob Druckman
(PP, 1972)

1981 George Rochberg

1980 Martin Mailman

1979 (Sept.) None
(Jan.) William Kraft

1978 Barney Childs

1977 Elliot Schwartz

1976 David Cope
William Maloof
David Baker

1975 David Del Tredici
(PP, 1980)

1974 H. Grant Fletcher

1973 Russell J. Peck

1972 No Festival

1971 Michael Colgrass
(PP, 1978)
Donald Erb

1970 Jon Polifrone

1969 Arthur Custer
Ross Lee Finney
Nikolai Lopatnikoff
Ron LoPresti
Elliott Schwartz
Laurence Taylor

1968 Leslie Bassett (PP, 1966)
Jack Beeson
Thomas Beversdorf
Thomas Bricetti
Roy Travis

1967 Donaldson Lawhead
Jon Polifrone
Paul Schwartz
Donald White
Charles Wuorinen
(PP, 1970)
Richard Yardumian

GA University of Louisville
Grawemeyer Award winner
and year

PP Pulitzer Prize winner
and year

Guest Performers

2019	Indianapolis Quartet	2000	The Core Ensemble	1981	The Chester String Quartet
2017	Heare Ensemble; Tianshu Wang, piano	1999	The Peabody Trio	1980	Equilibrium; Diane Kesling, mezzo-soprano
2016	Shattered Glass Ensemble; Clara Osowski, mezzo-soprano	1998	Present Music	1979	The University of Illinois (Sept.) Contemporary Chamber Players; Paul Schoenfield, piano; Jack Kirstein, cello; Carolyn Fittz
2015	Carter Pann, Piano	1997	Continuum	1979	Hank Roberts and the (Jan.) Terre Haute New Creation Ensemble
2014	Minju Choi, piano; Derek Bermel, clarinet	1996	American Brass Quintet	1978	Jan DeGaetani, mezzo-soprano; Gilbert Kalish, piano
2013	Mary Bonhag, soprano; Evan Premo, double bass	1995	Dorian Wind Quintet	1977	Indianapolis Jazz/Rock Ensemble
2012	Indianapolis Chamber Players	1994	Colorado Quartet	1976	Gita Karasik, pianist
2011	Chicago Saxophone Quartet; The Ambassador Brass	1993	Cleveland Chamber Symphony	1975	The McLean Mix
2010	Michael Kirkendoll, piano	1992	The Western Wind	1974	None
2009	Steve Reich Ensemble	1991	Lydian String Quartet	1973	None
2008	Fulcrum Point New Music Project	1990	Aequalis; Maro Partamian, mezzo-soprano; James Tocco, piano	1972	No Festival
2007	Ronen Ensemble	1989	The Da Capo Chamber Players; Joan Morris, mezzo-soprano	1971	Paul Reed, pianist
2006	Callisto Ensemble	1988	Equilibrium Adam Klein, tenor The Dale Warland Singers	1970	None
2005	Continuum	1987	Kronos Quartet	1969	None
2004	John Graham, viola; Omni Ensemble	1986	Chicago Jazz Quintet; Shari Anderson, soprano	1968	None
2003	eighth blackbird	1985	The Percussion Group/Cincinnati	1967	Lili Chookasian, soprano
2002	eighth blackbird	1984	The Chester String Quartet		
2001	Chicago 21st Century Music Ensemble	1983	Nelda Nelson, soprano; Arkady Orlovsky, cello; Suzuki and Friends (Indianapolis)		
		1982	Suzuki and Friends (Indianapolis)		

Composition Contest Winners

2021	Craig Peaslee	1998	James Grant	1980	Joey Bargsten Maximo Flugelman Stephen Stucky Jordan Tang	1975	James Balentine Priscilla McLean James Riley Greg Steinke Gary C. White Ramon Zupko
2020	Benjamin Krause	1997	Garrison Hull				
2019	Michele Caniato	1996	Jennifer Higdon (PP, 2010)	1979	Aurelio de la Vega (Sept.) Frederick Fox Sydney Hodkinson Vincent McDermott John Rinehart	1974	David Cope William Dargan Barton McLean Theldon Myers Jeffrey Prater Glenn Spring
2018	Roger Zare	1995	Srdan Dedic				
2017	Arthur Gottschalk	1994	Lawrence Rapchak	1979	Randall Henn (Jan.) Byron Hermann James Hobbs III James Horner William Steinort	1973	Kurt Carpenter Nicholas D'Angelo William J. Maloof Edward J. Miller Pasquale J. Spino Paul Steg
2016	Reinaldo Moya	1993	Augusta Read Thomas	1978	Conrad Cummings Arthur Jannery Daniel Kessner Paul Reale Sheila Silver	1972	No Festival
2015	None	1992	Daniel Godfrey			1971	Richard Busch Charles Campbell Kurt Carpenter Gordon Goodwin Walter Mayes Paul Turok Paul Whear
2014	Michael-Thomas Foumai	1991	David Dzubay	1977	Will Gay Bottje Simon Carfagno Gerald Plain George Michael Schelle Byron Tate	1970	None
2013	Veronika Krausas	1990	Michelle Ekizian			1969	None
2012	Bin Li	1989	Jeffrey Hass	1976	Robert Barclay Richard Busch Robert Keys Clark Curtis Curtis-Smith Andrew Frank Andrew Imbrie James Morgan Carl Vollrath	1968	None
2011	Nicolai Jacobsen	1988	John Muehleisen			1967	None
2010	Joseph Dangerfield	1987	Stephen Hartke				
2009	Lansing McLoskey	1986	Timothy A. Kramer Linda Bouchard				
2008	Alejandro Ruty	1985	Tyler White James Underwood Thomas Ludwig				
2007	David Dzubay	1984	Julius Burger Eric Stokes Jerry M. Owen				
2006	Karim Al-Zand	1983	Donald Grantham Larry Stuckenholtz Jan Swafford				
2005	Robert Paterson	1982	Michael Kurek Faye-Ellen Silverman Stephen Suber				
2004	Andrián Pertout	1981	Ruth Anderson Ann Gebuhr Scott Meister				
2003	Ann K. Gebuhr						
2002	Mike McFerron						
2001	Cindy McTee						
2000	Peter Knell						
1999	Mark Kilstofte						

Guest Music Critics/Scholars/Educators

2019	Ted Green, Film Director & Tyron Cooper, Film Composer	1992	James Oestreich, New York Times	1978	Robert Finn, Cleveland Plain Dealer; Karen Monson, Chicago Daily News
2018	Jeff Frizzi, Clay Middle School in Carmel, Indiana	1991	Lawrence B. Johnson, Freelance writer	1977	None
2017	Sam Fritz, Center Grove Middle School Central, Greenwood, Indiana	1990	John von Rhein, Chicago Tribune	1976	None
2015	Kathleen Swayze, Music Educator and Composer, Indianapolis, Indiana	1989	Tim Page, Newsday	1975	None
2004	Mary Madigan, Boosey & Hawkes	1988	Byron Belt, Newhouse News Service	1974	None
2003	Olivia Carter Mather, Jean-Benoît Tremblay, Vincent Benitez, Ralph Lorenz	1987	Nancy Malitz, Detroit News, Gannett News Service	1973	None
2002	Brian Sacawa, Paolo Bortolussi, Tom Lopez, Patti Plascak Willey	1986	Eric McLean, Montreal Gazette	1972	No Festival
2001	Daniel H. Foster, Jeongwon Joe, Charles Leinberger, Thomas Handel, Tobias Plebuch	1985	David Hamilton, Freelancer	1971	None
2000	Arved Ashby, American Record Guide	1984	Michael Anthony, Minneapolis Star and Tribune	1970	Charles Staff, Indianapolis News; Thomas Willis, Chicago Tribune
1999	Wynne Delacoma, Chicago Sun-Times	1983	Robert Finn, Cleveland Plain Dealer	1969	None
1998	Andrew Adler, The Louisville Courier-Journal	1982	Charles Staff, Indianapolis News; Leighton Kerner, Village Voice	1968	None
1997	Kyle Gann, Village Voice	1981	Stephen Cera, Baltimore Sun; Betty Dietz Krebs, Dayton Daily News	1967	None
1996	David Patrick Stearns, USA Today	1980	William Littler, Toronto Star; James Wierzbicki, St. Louis Globe-Democrat		
1995	Willa Conrad, Charlotte Observer	1979			
1994	Scott Cantrell, Kansas City Star	(Sept.)	Lawrence B. Johnson, Milwaukee Sentinel; Nancy Malitz, Cincinnati Enquirer		
1993	James Wierzbicki, St. Louis Post-Dispatch	1979			
		(Jan.)	Robert Croan, Pittsburgh Post-Gazette; Richard Dyer, Boston Globe		

ACKNOWLEDGMENTS

Contemporary Music Festival Committee

Kurt Fowler, Artistic Director, Music Faculty

Paul Bro, Music Faculty

Colleen Davis, Music Faculty

Yunjung Lee, Music Faculty

Angela Reynolds, Music Faculty

Dan Powers, Music Faculty

Indiana State University

Deborah J. Curtis, President

Christopher Olsen, Interim Provost and
Vice President for Academic Affairs

Bassam Yousif, Interim Dean, College of Arts and Sciences

Scott Buchanan, Director, School of Music

Hulman Center, Tilson Music Hall, and University Hall staff

Audio Visual Services

University Communication

University Marketing

Program Book

Kurt Fowler and Paul Bro, Editors

Media

Terre Haute Tribune-Star

WFIU-FM

Special Thanks

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To Colleen Davis, Yunjung Lee, and Angela Reynolds for helping to adjudicate the Student Performer/Composition Competition.

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