

INDIANA STATE UNIVERSITY 54TH CONTEMPORARY MUSIC FESTIVAL

OCTOBER 28-30, 2020

The School of Music at Indiana State University welcomes all participants to the performances, sessions, and other events that make up this 54th 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.

Guest Orchestra

The Indianapolis Chamber Orchestra
Matthew Kraemer, Music Director

Music Now Composition Contest Winners

Max Addae
Benjamin Baker
Jiyoun Chung
Doug Davis
Michael Grebla
Benjamin Krause
Stephen Mitton
Ryan Suleiman

*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. While the principal guests may change, however, 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.

The 54th Annual Contemporary Music Festival will be one of the most unusual in the festival's 54 year history. Due to COVID-19 social distancing restrictions and to serve our students safely, all live events will be limited to 45-50 audience members but will be live-streamed to large classroom spaces for overflow seating. All audience members will wear masks as required by the university. Although this festival will not feature a principal guest composer, all eight Music Now composition winners will participate in speaking sessions and attend the concert virtually using the Zoom platform. This festival will be approximately half the size of a usual festival but will continue to meet its mission of presenting music by living composers, representing music of our time, to our student body and community.

MUSIC NOW RECITAL

Friday, October 30, 2020, 7:30 pm, Boyce Recital Hall

PROGRAM

- Taxonomies of Pulse for two pianos* (2018) Benjamin Krause (b. 1985)
Christina Giuca Krause, Benjamin Krause, piano
- Primordial for alto saxophone and live electronics* (2019) Benjamin Baker (b. 1998)
Benjamin Baker, alto saxophone
- Two Pieces in Variable Order for Solo Percussion* (2018) Ryan Suleiman (b. 1990)
Animato misterioso
Christopher Froh, percussion
- Idée Fixe for solo flute* (2015) Doug Davis (b. 1948)
Angela Reynolds, flute
- String Quartet #2: Fede (Faith)* (2019) Michael Grebla (b. 1989)
- La Guitarra for classical guitar and typist* (2020) Max Addae (b. 1998)
Aidan Wiley Lippke, classical guitar
Max Addae, typist and live electronics
- Scissors Fantasia Toccata* (2017) Jiyoung Chung (b. 1982)
April Kim, piano
- Albatross for Mezzo-soprano and Pierrot Ensemble* (2018) Stephen Mitton (b. 1991)
Valerie Larsen, mezzo soprano; Justine Sedky, flute; Marco Chen, clarinet
Michael Kropf, violin; Joshua DeVries, cello; Karalyn Schubring, piano

Program Notes

Taxonomies of Pulse for two pianos (2018)

Benjamin Krause (b. 1985)



Taxonomies of Pulse explores various pulse and metric levels while treating the two pianos as interlocking percussion instruments. It is an energetic, pulsating work that cycles through a variety of lively textures, always with an emphasis on groove. The middle section of the piece becomes a bit more lighthearted, featuring call-and-response interplay between the two players as they navigate an array of changing time signatures, syncopated pulses, and dense, cluster-like sonorities. The driving energy of the piece gradually reaches a boiling point, finally bubbling over and then subsiding into an ending of repose. In keeping with the percussive nature of the music, the players are often asked to play inside the piano—to mute, pluck, or even strum the strings—providing additional layers of timbre and color.

PRIMORDIAL for alto saxophone and live electronics (2019)

Benjamin Baker (b. 1998)



PRIMORDIAL is a condensed musical representation of the beginning, end, and rebirth of the world. The word “primordial” means first created, and/or existing in or persisting from the beginning. In this piece, I use it to refer to the formation and growth of a planet from stardust, to the first sprouting of vegetation and life, and all the way to the rise and fall of humanity. It is fact that every planet – including our own – will end and other planets will be born again from the debris, though it is solely up to us as a species to decide how much longer we want our world to survive.

Two Pieces in Variable Order for Solo Percussion (2018)

Ryan Suleiman (b. 1990)



You are either about to hear *Two Pieces in Variable Order* for Solo Percussion, or just one of those two pieces by itself. If you’re hearing the “full” version, the movements are played attacca, or seamlessly without any pause. The performer decides the order, either by personal preference or by chance. The movements both refer to each other, but may also be programmed separately as “stand-alone” pieces. The piece was written for the percussionist extraordinaire Chris Froh, whose close collaboration was essential to the composition process – many thanks to Chris!

Idée Fixe for solo flute (2015)

Doug Davis (b. 1948)



Are all things colored by circumstance, carrying the weight of an unexpected turn toward grief or good fortune, staring at ruin or gazing at glory? Lucky for me, Mary Cervantes asked me to write a solo work to be played for the Cortona Prize in Italy. Mary is the most gifted daughter of my best friend and percussionist Ernie Cervantes. For Mary, I will get to work. I am in my later, nostalgic years, but this composition is a different thing: clear, hard, and relentless in its obsessive hold on the two prongs of its being.... Yes, an *idée fixe*, with the opening melodic “stone” ever persisting until it finds its equally insistent bass underpinning. The “two” relentlessly finding each other like lovers who are caught in an ever-continuing dance. This dance must end, soon the rhythm must yield to close. Struggle surfaces as motions fight to continue, to pull one more breath, and yet, calm appears, and calm assures, and calm allows the letting go. The opening ideas of *Idée Fixe* are the last that my wife of 33 years heard of my music. Completing this music was my fate, a last piece after she found her lasting peace.

String Quartet #2: Fede (Faith) (2019)

Michael Grebla (b. 1989)



“*Fede*” is Italian for the word “Faith”. I was reluctant to title this work as I felt the nature of the piece, in this particular composition, was self-evident upon listening, or at least I was hoping for the work’s significance to be determined from the listener’s experience, rather than a title. In the most abstract sense though, this work might be considered an expression of faith (though not necessarily in the religious sense) set against grief, isolation and healing. The majority of the melodic content in the work is created through the lyrical use of natural harmonics. These define very fragile, ethereal gestures in certain sections, sections which are then developed and contrasted with more strained vibrato in fully-stopped passages. Throughout the work, the quartet always remains muted, even through the various extremes of register, creating a more sombre and at times strained quality – a concept almost of struggle hushed by inevitability.

La Guitarra for classical guitar and typist (2020)

Max Addae (b. 1998)



La Guitarra is a piece for solo classical guitar and typist that explores a new kind of “text setting”. Inspired by the text from Federico Garcia Lorca’s “La Guitarra”, the poem’s text is brought to life using melodic gestures on the guitar (serving as the poem’s “character”) with a sonified keyboard (serving as the poem’s “narrator”). A program written in Chuck uses keyboard input to

Music Now Composers

A Chicago-based composer and pianist with interdisciplinary engagement across a wide range of media, **Benjamin Krause** is a recipient of a Copland House Residency Award, Houston Symphony Emerging Composer Award, a Presser Award, the American Conservatory at Fontainebleau's Prix Marion Tournon Branly, and was named the 2018 Distinguished Composer of the Year by the Music Teachers National Association. His music has been performed worldwide, with performances and commissions by the Houston Symphony, Network for New Music, Da Camera of Houston, Musiq, Lynx Project, and the Delgani String Quartet. He received his D.M.A. from Rice University, and, as a pianist, performs music ranging from the traditional classical repertoire to new music and jazz. He often joins his wife, pianist Christina Giuca Krause, in performances as the piano duo 4x5. He has taught at Rice University, the University of Oregon, and Valparaiso University, and is currently on the music faculty at Hope College, where he teaches composition and theory.

Benjamin Baker's music comes from a place at the intersection of spontaneous improvisation and traditional storytelling structure. Using contemporary jazz language with modern compositional techniques, Ben's works paint serious atmospheres while still remaining playful and uplifting. He has written for performers such as the Quince Ensemble and Patchwork Duo, and received his undergraduate degree in music composition from Ohio University under the direction of Robert McClure.

Ryan Suleiman was born to Lebanese and American parents in California. His music engages with daydreams, the natural world, and the understated beauty of everyday life through resonant sonorities and lively shifting rhythmic structures. The San Francisco Chronicle called his opera, *Moon, Bride, Dogs*, "a gem," with "an aesthetic that is at once so strange and so accessible." While his artistic interests vary, much of his music attempts to make sense of humanity's place in a world increasingly threatened by ecological collapse and capture its spiritual majesty. Suleiman was three times a Finalist in the ASCAP Young Composer Awards, has received two first prizes from the FeNAM Student Composers Competition. Recent project include two short "sister" operas, an orchestra piece called *Burning*, and a set of miniatures for string quartet called *Thought Bubbles*, and a piano concerto which in progress. He is a Ph.D. candidate in Composition/Theory at University of California, Davis. He has collaborated with numerous ensembles, including West Edge Opera, Ensemble Dal Niente, and the Sacramento State Symphony Orchestra. More at www.ryansuleiman.com.

Doug Davis graduated from the University of Tennessee where he studied with David Van Vactor and completed his Ph.D. from Harvard University working with Earl Kim and Leon Kirchner. While at Harvard, Leonard Bernstein selected Davis to be a member of the Norton Lectures Discussion Group. Several of his compositions have been recorded by jazz greats including Chick Corea and Bennie Wallace. During his tenure at CSU Bakersfield, Davis was selected the outstanding professor, served as department chairman, and created multiple

concert series of Guest Composers, the Bakersfield Jazz Festival and Legends of Jazz concerts. In 2003, he received the WANG Family Excellence Award chosen from the 23-campus CSU system. International performances include “Psalm of an Orange Angel” by the Hungarian Symphony and “Token” for voice and orchestra, featured at the Ukrainian “Contrasts” festival. His book *Gifts Given* was published in 2012, telling the story of his family and community during the 1956 school integration in Clinton, Tennessee. The Doug Davis Composition and Performance Endowment commissions new works for Bakersfield musical groups and supports the performance of Bakersfield composers and others from the past, present, and future.

Michael Grebla is an international award-winning emerging composer from Perth, Western Australia based in New York City. His music endeavours to create meaningful and inclusive cultural experiences, drawing influences from tradition and the present. His recent works have dealt with ideas of journey, displacement, transience and spirituality, reflecting in part on his own experience as an immigrant. His music has been performed for festivals and ensembles including the Zodiac Festival, Atlantic Music Festival, Connecticut Summerfest, Charlotte New Music, TUTTI Festival, Australian Youth Orchestra, and the West Australian Symphony Orchestra. Michael recently completed a Master of Music with Honours at the New England Conservatory where he studied with Kati Agocs. Prior to this he completed a Bachelor of Music from the University of Western Australia with First Class Honours in the studios of Christopher Tonkin and James Ledger.

Max Addae is a composer, vocalist, arranger, and creative programmer from Bloomfield, New Jersey. He is entering his 5th year at Oberlin College & Conservatory as a Double Degree student in Computer Science and Technology in Music and Related Arts (TIMARA), studying with Eli Stine. Much of Max's work focuses on developing software as a tool for live music performance, along with live coding unique soundscapes via creative coding environments such as Chuck, Max, and SuperCollider. Max's primary career goals and interests lie in the intersection of machine learning, software design, and music, to enhance the ways in which musicians create, teach, and interact with music. Most recently, he was selected as the 2020 Presser Scholar recipient by Oberlin Conservatory.

Jiyoun Chung is a pianist composer, originally from Korea. Her pieces have been performed at concerts in the USA, Mexico, Europe, and Asia such as several National/International Conferences of the College Music Society, The Mizzou New Music Initiative, Darkwater Women in Music Festival, USF Composition in Asia International Symposium and Festival, The Locrian Chamber Players Concert, American Composers Orchestra Earshot, String Quartet Smackdown V, Music by Women Festival at Mississippi University for Women, Women Composers Festival of Hartford, Singapore Asian Composers Festival, Graduate Association of Music and Musician at University of Texas-Austin and Red Note Festival. Her pieces have been commissioned, performed by Ensemble Dal Niente, Invoke, Aguascalientes Symphony Orchestra, Columbia Chamber Choir, Locrian Chamber Players, Bucheon Philharmonic

PAST PARTICIPANTS

GUEST ORCHESTRAS

2007-2020 The Indianapolis Chamber Orchestra
1987-2006 The Louisville Orchestra
1967-1986 Indianapolis Symphony Orchestra

PRINCIPAL GUEST COMPOSERS

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
 (PP 2001, GA, 1991)
 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
 1979 (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

2017 Heare Ensemble
Tianshu Wang, piano

2016 Shattered Glass Ensemble
Clara Osowski, mezzo-soprano
Jeff Nelsen, horn

2015 Carter Pann, piano

2014 Minju Choi, piano
Derek Bermel, clarinet
Derek Johnson, guitar

2013 Mary Bonhag, soprano
Evan Premo, double bass

2012 Indianapolis Chamber Players

2011 Chicago Saxophone Quartet
The Ambassador Brass

2010 Michael Kirkendoll, piano

2009 Steve Reich Ensemble

2008 Fulcrum Point New Music Project

2007 Ronen Ensemble

2006 Callisto Ensemble

2005 Continuum
 2004 John Graham, viola
 Omni Ensemble
 2003 eighth blackbird
 2002 eighth blackbird
 2001 Chicago 21st Century Music Ensemble
 2000 The Core Ensemble
 1999 The Peabody Trio
 1998 Present Music
 1997 Continuum
 1996 American Brass Quintet
 1995 Dorian Wind Quintet
 1994 Colorado Quartet
 1993 Cleveland Chamber Symphony
 1992 The Western Wind
 1991 Lydian String Quartet
 1990 Aequalis
 Maro Partamian, mezzo-soprano
 James Tocco, piano
 1989 The Da Capo Chamber Players
 Joan Morris, mezzo-soprano
 1988 Equilibrium
 Adam Klein, tenor
 The Dale Warland Singers
 1987 Kronos Quartet
 1986 Chicago Jazz Quintet
 Shari Anderson, soprano
 1985 The Percussion Group/Cincinnati
 1984 The Chester String Quartet
 1983 Nelda Nelson, soprano
 Arkady Orlovsky, cello
 Suzuki and Friends (Indianapolis)
 1982 Suzuki and Friends (Indianapolis)
 1981 The Chester String Quartet
 1980 Equilibrium
 Diane Kesling, mezzo-soprano
 1979 (Sept.) The University of Illinois
 Contemporary Chamber Players
 Paul Schoenfield, piano
 Jack Kirstein, cello
 Carolyn Fittz
 1979 (Jan.) Hank Roberts and the Terre Haute

New Creation Ensemble

- 1978 Jan DeGaetani, mezzo-soprano
Gilbert Kalish, piano
- 1977 Indianapolis Jazz/Rock Ensemble
- 1976 Gita Karasik, pianist
- 1975 The McLean Mix
- 1974 None
- 1973 None
- 1972 No Festival
- 1971 Paul Reed, pianist
- 1970 None
- 1969 None
- 1968 None
- 1967 Lili Chookasian, soprano

COMPOSITION CONTEST WINNERS

- 2019 Michele Caniato
 - 2018 Roger Zare
 - 2017 Arthur Gottschalk
 - 2016 Reinaldo Moya
 - 2015 None
 - 2014 Michael-Thomas Foumai
 - 2013 Veronika Krausas
 - 2012 Bin Li
 - 2011 Nicolai Jacobsen
 - 2010 Joseph Dangerfield
 - 2009 Lansing McLoskey
 - 2008 Alejandro Rutty
 - 2007 David Dzubay
 - 2006 Karim Al-Zand
 - 2005 Robert Paterson
 - 2004 Andrián Pertout
 - 2003 Ann K. Gebuhr
 - 2002 Mike McFerron
 - 2001 Cindy McTee
 - 2000 Peter Knell
 - 1999 Mark Kilstofte
 - 1998 James Grant
 - 1997 Garrison Hull
 - 1996 Jennifer Higdon
- (PP, 2010)

1995 Srdan Dedic
 1994 Lawrence Rapchak
 1993 Augusta Read Thomas
 1992 Daniel Godfrey
 1991 David Dzubay
 1990 Michelle Ekizian
 1989 Jeffrey Hass
 1988 John Muehleisen
 1987 Stephen Hartke
 1986 Timothy A. Kramer
 Linda Bouchard
 1985 Tyler White
 James Underwood
 Thomas Ludwig
 1984 Julius Burger
 Eric Stokes
 Jerry M. Owen
 1983 Donald Grantham
 Larry Stuckenholtz
 Jan Swafford
 1982 Michael Kurek
 Faye-Ellen Silverman
 Stephen Suber
 1981 Ruth Anderson
 Ann Gebuhr
 Scott Meister
 1980 Joey Bargsten
 Maximo Flugelman
 Stephen Stucky
 Jordan Tang
 1979 (Sept.) Aurelio de la Vega
 Frederick Fox
 Sydney Hodkinson
 Vincent McDermott
 John Rinehart
 1979 (Jan.) Randall Henn
 Byron Hermann
 James Hobbs III
 James Horner
 William Steinort
 1978 Conrad Cummings
 Arthur Jannery

Daniel Kessner
 Paul Reale
 Sheila Silver
 1977 Will Gay Bottje
 Simon Carfagno
 Gerald Plain
 George Michael Schelle
 Byron Tate
 1976 Robert Barclay
 Richard Busch
 Robert Keys Clark
 Curtis Curtis-Smith
 Andrew Frank
 Andrew Imbrie
 James Morgan
 Carl Vollrath
 1975 James Balentine
 Priscilla McLean
 James Riley
 Greg Steinke
 Gary C. White
 Ramon Zupko
 1974 David Cope
 William Dargan
 Barton McLean
 Theldon Myers
 Jeffrey Prater
 Glenn Spring
 1973 Kurt Carpenter
 Nicholas D'Angelo
 William J. Maloof
 Edward J. Miller
 Pasquale J. Spino
 Paul Steg
 1972 No Festival
 1971 Richard Busch
 Charles Campbell
 Kurt Carpenter
 Gordon Goodwin
 Walter Mayes
 Paul Turok
 Paul Whear

1970 None
 1969 None
 1968 None
 1967 None

GUEST MUSIC CRITICS/SCHOLARS/EDUCATORS

2019 Ted Green, Film Director & Tyron Cooper, Film Composer
 2018 Jeff Frizzi, Clay Middle School in Carmel, Indiana
 2017 Sam Fritz, Center Grove Middle School Central, Greenwood, Indiana
 2015 Kathleen Swayze, Music Educator and Composer, Indianapolis, Indiana
 2004 Mary Madigan, Boosey & Hawkes
 2003 Olivia Carter Mather, Jean-Benôit Tremblay, Vincent Benitez, Ralph Lorenz
 2002 Brian Sacawa, Paolo Bortolussi, Tom Lopez, Patti Plascak Willey
 2001 Daniel H. Foster, Jeongwon Joe, Charles Leinberger, Thomas Handel, Tobias Plebuch
 2000 Arved Ashby, American Record Guide
 1999 Wynne Delacoma, Chicago Sun-Times
 1998 Andrew Adler, The Louisville Courier-Journal
 1997 Kyle Gann, Village Voice
 1996 David Patrick Stearns, USA Today
 1995 Willa Conrad, Charlotte Observer
 1994 Scott Cantrell, Kansas City Star
 1993 James Wierzbicki, St. Louis Post-Dispatch
 1992 James Oestreich, New York Times
 1991 Lawrence B. Johnson, Freelance writer
 1990 John von Rhein, Chicago Tribune
 1989 Tim Page, Newsday
 1988 Byron Belt, Newhouse News Service
 1987 Nancy Malitz, Detroit News, Gannett News Service
 1986 Eric McLean, Montreal Gazette
 1985 David Hamilton, Free-lancer
 1984 Michael Anthony, Minneapolis Star and Tribune
 1983 Robert Finn, Cleveland Plain Dealer
 1982 Charles Staff, Indianapolis News
 Leighton Kerner, Village Voice
 1981 Stephen Cera, Baltimore Sun
 Betty Dietz Krebs, Dayton Daily News
 1980 William Littler, Toronto Star
 James Wierzbicki, St. Louis Globe-Democrat
 1979 (Sept.) Lawrence B. Johnson, Milwaukee Sentinel
 Nancy Malitz, Cincinnati Enquirer

1979 (Jan.) Robert Croan, Pittsburgh Post-Gazette
Richard Dyer, Boston Globe
1978 Robert Finn, Cleveland Plain Dealer
Karen Monson, Chicago Daily News
1977 None
1976 None
1975 None
1974 None
1973 None
1972 No Festival
1971 None
1970 Charles Staff, Indianapolis News
Thomas Willis, Chicago Tribune
1969 None
1968 None
1967 None

ACKNOWLEDGEMENTS

CONTEMPORARY MUSIC FESTIVAL COMMITTEE

Kurt Fowler, Artistic Director, Music Faculty

Paul Bro, Music Faculty

Colleen Davis, Music Faculty

Yunjung Lee, Music Faculty

Randy Mitchell, Music Faculty

Angela Reynolds, Music Faculty

Dan Powers, Music Faculty

INDIANA STATE UNIVERSITY

Deborah J. Curtis, President

Michael J. Licari, Provost and Vice President for Academic Affairs

Christopher Olsen, Dean, College of Arts and Sciences

Scott Buchanan, Director, School of Music

Hulman Center, Tilson Music Hall and University Hall staff

Audio-Visual Services

Office of Communications and Marketing

PROGRAM BOOK

Kurt Fowler and Paul Bro, Editors

MEDIA

Terre Haute Tribune-Star

WFIU-FM

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To Indiana State University for continued support of this festival.