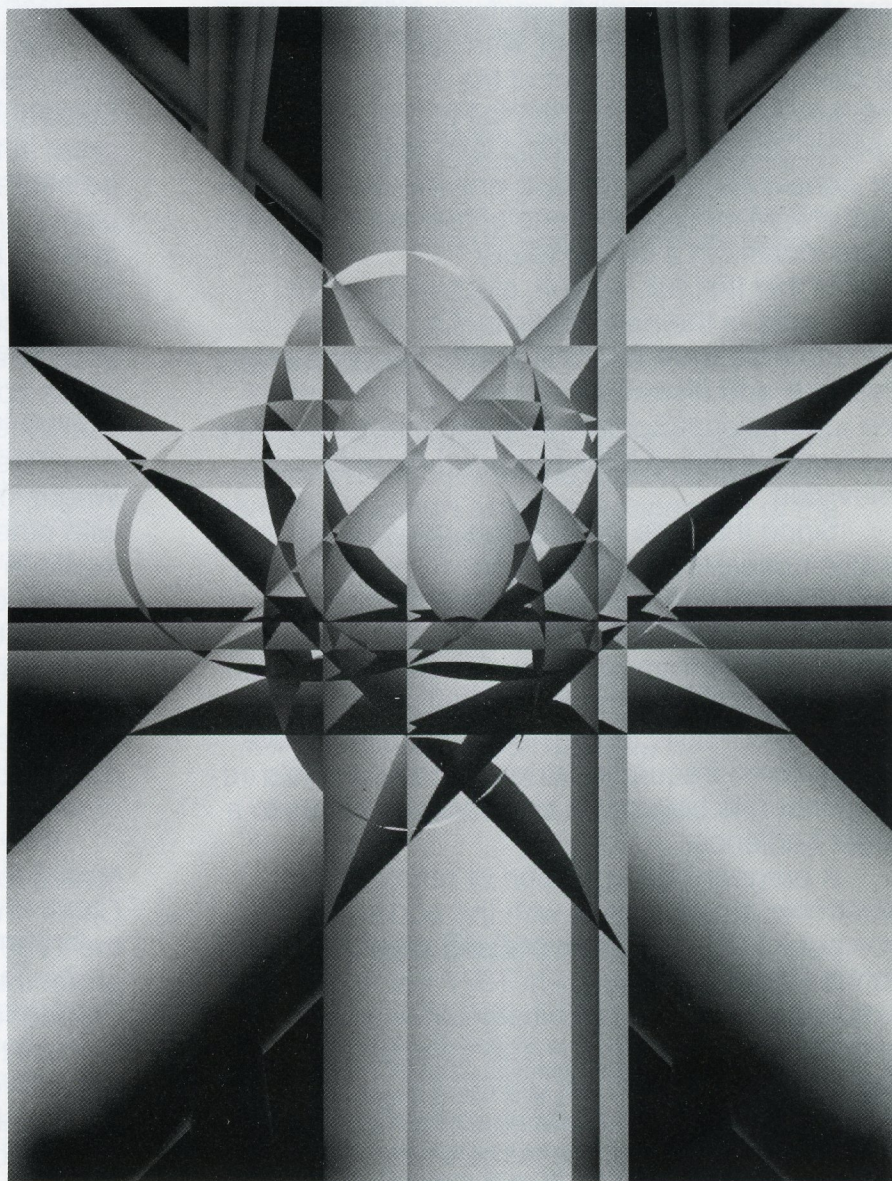


# 20 years of looking to the future

**The Peabody  
Electronic  
and Computer  
Music Studios  
20th Anniversary  
Celebration**



Multi-Media Events  
presented by  
**The Computer Music Consort**  
Miriam A. Friedberg Concert Hall  
Peabody Conservatory  
8:15 p.m.  
March 30 and 31, 1988



## 20 Years of Looking to the Future

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Celebrating the

- 20th anniversary of the Peabody Electronic Music Studio
- 5th anniversary of the Peabody Computer Music Studio and the **Computer Music Consort**

### The First 20 Years

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**A**t a time when electronic music was still the esoteric domain of a few specialists, in 1967 the Peabody Electronic Music Studio was founded by Jean Eichelberger Ivey, who continues as its director. Summer workshops for school music teachers were offered first, with public programs of electronic music a part of the schedule from the very first summer. In the fall of 1969, Peabody opened its year-round studio with regular courses for conservatory students. It was the first such studio in Maryland, and one of the first anywhere to be located in a conservatory.

In that first full season, electronic works composed in the new studio by Dr. Ivey and her students were heard in public concerts at Peabody and elsewhere (including a concert of the International Society for Contemporary Music at Carnegie Hall in New York) and on radio and television.

Since that time no year has gone by without public concerts of compositions from the studio, including not just tapes but collaborations with performing musicians, dance, film, and special visuals. Works from other studios also have been presented, with a string of distinguished guest composers. Public lecture-demonstrations have been offered frequently, extending the studio's educational role beyond its immediate students to a wider audience.

A burgeoning expansion of resources for electronic music comes with the addition of computers. The affiliation of Peabody with The Johns Hopkins University in 1977 made possible extension into this field, initially utilizing computers, advanced technology and computer expertise available through the University.

Geoffrey Wright established the Computer Music Studio, of which he is the director, in 1982. In the same year he founded the **Computer Music Consort** as a professional performance group in residence at Peabody, to expand the already established tradition of presenting high-level musical performances including electronics and multi-media (electronic and acoustic instruments, dance, theatre, computers, and visuals).

The combined Electronic and Computer

Music Studios serve as a working laboratory for music composition and research, and as a center for courses, demonstrations and public programs.

### Looking to the Future

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**B**uilding on well-established traditions at Peabody and The Johns Hopkins University, the Electronic and Computer Music Studios and the **Computer Music Consort** are planning an exciting and expansive future.

Two new academic programs are under consideration, including a Master of Music degree in Electronic and Computer Music, and a Ph.D. program in the Psychology of Sound and Music to be offered jointly with Johns Hopkins. These proposed programs are in response to the growing general interest in musical perception and psychoacoustics.

Research activities of the studios will continue to emphasize psychoacoustics and other areas concerning psychology and music. The Combined Laboratory for Acoustic Interdisciplinary Research (CLAIR), directed by Geoffrey Wright, brings together the facilities of the studios with other divisions of The University to explore topics in the composition, performance and perception of music.

In addition to existing large computer and MIDI (Musical Instrument Digital Interface) facilities, the studios are developing a network of micro-computer based, digital arts work stations designed to meet the needs of our growing body of users.

The **Computer Music Consort** has been invited to give concerts and lectures in Russia, China, India, Australia and New Zealand during the 1989-90 seasons. In the following season the group intends to tour Western Europe and Japan. Throughout the world, public acceptance of the **Consort's** programming has been overwhelmingly positive. The ensemble intends as well to utilize more real-time electronics as part of its concerts, and to commission more new multi-media works for performance.

To help meet the challenges of the future, the Electronic and Computer Music Studios are forming an advisory and fund-raising board. The studios are committed to the concept of using sophisticated technology in the service of the arts, especially the composition and performance of multi-media works.



## A Message from Peabody's Director

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Twenty years is a rather insignificant length of time in the long history of Western art and education, but it marks nearly half the complete history of the field of electronic and computer music. In terms of advancement, however, these past twenty years have seen achievement equivalent to several centuries of progress. Notwithstanding the incredible advances in electronic technology, the more important issue is the creative and performance possibilities they foreshadow in music, dance, and the visual arts.

The outstanding compositions which we shall hear (and see) during these two anniversary concerts not only affirm the creative genius of contemporary composers successfully employing new media of expression, but they also give us more than a hint of the expanded range of possibilities yet to be explored in this fledgling field.

Those who see the synthesizer and the computer as producing unmusical noise at worst, or poor imitations of "legitimate" instruments at best, are regrettably shortsighted because this technology is expanding the creative powers and vistas of composers and performers. Those who fear the synthesizer and the computer as means of replacing or supplanting traditional musical instruments or performance media are unhappily fainthearted, because humanity's greatest creations of the past have not only survived the advances made by succeeding generations but have provided the very foundation for those advances.

We are pleased that the Peabody Conservatory has played a founding role in this new field, and in this 20th Anniversary year of the Peabody Electronic Music Studio, and 5th Anniversary year of the Peabody Computer Music Studio and the Computer Music Consort, we not only salute the achievements of the past but also envision an even more exciting future in collaboration with The Johns Hopkins University.

—Robert O. Pierce

## The Computer Music Consort

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Now celebrating its fifth anniversary, the **Computer Music Consort** is a professional digital arts ensemble in residence at the Peabody Electronic and Computer Music Studios.

The **Consort**, directed by Geoffrey Wright, has performed its innovative multi-media programs for capacity audiences at the Kennedy Center in Washington D.C., Symphony Space in New York, Peabody's own Miriam A. Friedberg Concert Hall, art museums, college campuses and city festivals.

During this anniversary year the **Consort** has expanded its concert season to include performances at the Baltimore Theatre Project as part of DanceSampler '87, a concert of live computer music for American Music Week, these 20th anniversary concerts, and a proposed concert tour of India.

**The Forrest Collection Inc.** is dedicated to the performance of experimental dance, new music, and movement theatre. The company is available for performance, master classes, and residencies.

**The Peabody Camerata**, directed by Gene Young, is a performing organization offered as a class at the Peabody Conservatory. This ensemble offers musicians training in the performance of works written specifically for larger chamber groups of diverse instrumentation. It focuses on much of the outstanding 20th-century repertoire written for large-scale chamber groups.

## Benefactors

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The 20th Anniversary Concerts, Exhibits and Lectures have been made possible with the generous support and encouragement of the following benefactors:

- The Peabody Institute of The Johns Hopkins University
- The Indian Cultural Centre of Baltimore
- The Embassy of India
- The Canada Council for the Arts, Media Arts Division
- Larry Bielawski, Director, The Goucher College Decker Center for Information Technology
- The Baltimore Museum of Art
- The Howard County Public School System

## Visual Space Structures

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This exhibition, located in the Rymland Room adjacent to the Friedberg Concert Hall, features a selection of computer generated images from basic morphological studies by Haresh Lalvani. The images are an attempt to use the computer to visualize complex geometries, especially of higher-dimensional space, and to use the computer as a form generating tool and a means to see changes in form over time not otherwise available. Additionally, some of these objectives lead naturally to experiments in computer art. The exhibition is open during lectures and concerts.

A series of postcards featuring reproductions of Mr. Lalvani's work are available in the Rymland Room. This postcard series was produced by the **Computer Music Consort** for the 20th Anniversary Concerts. Images by Haresh Lalvani have been made available courtesy of the Computer Graphics Laboratory, New York Institute of Technology.



## Multi-Media Concert I

Wednesday March 30, 1988, 8:15 p.m.  
Peabody Conservatory  
Miriam A. Friedberg Concert Hall

From *Winds of Shiva* • △

*Uttara Asha Coorlawala*, choreography  
*Haresh Lalvani*, graphics ★  
*Igor Wakhevitch*, music

III. The Birth of the Stars  
VI. Meditation  
Uttara Asha Coorlawala, dancer

*Ariel in Flight* ○ •

*Jean Eichelberger Ivey*

Sylvia Rosenberg, violin

*Praescio-II: Amnesia* ○ ■

*Bruce Pennycook*

Pamela Jordan, soprano  
Gail Cameron, flute  
Jose Cueto, violin  
Lindsay Groves, cello  
Robert Haskins, synthesizer

I N T E R M I S S I O N

*Rituals* ○ •

*Bruce Mahin*

Jonathan Haas, William Moersch, percussion

*Narcissus* ■

*Thea Musgrave*

Robert Willoughby, flute and digital delay

*Nocturnes* ○ • △

*Geoffrey Wright*, music  
*Haresh Lalvani*, graphics ★

Pamela Jordan, soprano

*Laughing Dog* ○ •

*McGregor Boyle*, music  
*Juliet Forrest*, choreography  
*Ridia Anderson*, costumes

Dancers of the Forrest Collection  
Tanya Hege, Rebecca Jung  
Janet Kaylo, Barbara Rinaldo

- 
- World Premiere Performance
  - ★ Courtesy of the Computer Graphics Laboratory, New York Institute of Technology
  - includes pre-recorded tape
  - includes live electronics
  - △ sponsored in part by The Indian Cultural Centre of Baltimore and The Embassy of India.



## Program Notes Concert I

### Winds of Shiva

**The Birth of the Stars** is a dance of the hands, based on the *hasta mudra* (hand gestures) and the story-telling structures of classical Indian dance. A traditional myth of creation as a game of illusory delights is re-told in a contemporary dance idiom.

Spontaneously, She draws the Universe  
out of Her own being.

Out of Her womb, She spins the five elements,  
earth, water, fire, air, ether,  
and living creatures.

**Meditation's** movements and choreography are based on the Bharata Natyam *adavu* (basic movement phrases), and the transformations that exist in the *adavu* system. The accompanying visuals are a sequence of computer images of a 15-dimensional star which appears to evolve into simple or complex patterns.

An all-consuming dedication.  
It promises the revelation of Mysteries.

Ms. Coorlawala's costumes were designed by Contessa courtesy of Royal Silk.

**Ariel in Flight**, for violin and tape, was composed for the violinist Sylvia Rosenberg, who is giving the world premiere at this concert. The tape portion, which consists of purely electronic sounds, was realized in the Peabody Conservatory Electronic Music Studio. This is one of several Ivey works relating to Shakespeare's **Tempest**. In the last act, the spirit Ariel, who has been promised his freedom by Prospero, sings of his carefree life to come:

Where the bee sucks, there suck I;  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.

Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.

Ariel's dream of flying away, and his actual flight, are suggested in this piece. Earlier and more dramatic moments in the play are the subject of Ivey's **Sea-Change** and **Prospero**. **Sea-Change**, for orchestra and tape, was premiered by the Baltimore Symphony in 1982 and has been played by a number of other orchestras. **Prospero**, a *scena* for bass voice, horn, percussion and tape, was recently released on a Grenadilla recording.

**Praescio-II: Amnesia** is the second in a new series of works which combine live performance with on-stage computer control of sound synthesis. The goal of these works is to replace rigid prepared tape accompaniment with a system capable of following the temporal and dynamic shadings of the performer(s).

This new work is a setting of a commissioned poem by the Canadian poet, Tessa McWatt. The text examines the central notion of the series prescience, (Latin root: *praescio*, to know in advance), through the image of "amnesia", a kind of negative memory. Instrumentation for the piece includes soprano, flute, violin, cello, and piano/digital keyboard. Much of the electronic material is generated during the performance by a variety of synthesizers and sound processors controlled via MIDI by a PC-AT type computer. Accompaniment data was generated in part by MSCORE, a MIDI implementation of L.C. Smith's venerable, SCORE, developed at CCRMA (Stanford) in the 1970's. MSCORE was developed by the composer and others at Queen's University in 1986.

Software for the piece has been developed by the composer, Ichiro Fujinaga, and Rene Quesnel at McGill University in Montreal. It permits both the "playback" of prepared MIDI data files under performer control and the tracking of the soprano, flute, and keyboard such that new notes or entire gestures can be calculated and transmitted by the computer without perceptible delays. The objective is that neither the performers nor the audience should be aware that the computer is serving as a conductor/coordinator of the piece as it occurs on stage. The composer gratefully acknowledges The Canada Council for the Arts, Media

Arts Division for supporting the development of **Praescio-II**, and is grateful for the opportunity to premiere the work at Peabody Conservatory.

**Rituals**, which receives its world premiere at this performance, explores the role of ritual as a traditional rite, and as part of our everyday lives. In the process, the piece examines how rituals change as they are passed from one person to another, developing as musical motifs develop through the passage of time, and as situations change. On one level, rituals represent strict control in our lives, much as tempo and the downbeat control a musical performance, yet if they are to survive, rituals must remain flexible enough to change as the need arises. This work is scored for two percussionists, performing a variety of drums, vibraphone, and marimba, with quadrasonic computer-generated tape. While the overall form of the work has been determined by the composer, many of the details of the music have been realized using a computer program, written by the composer, which applies algorithmic processes to musical parameters such as pitch, duration, sound location, and choice of timbre. All algorithms have been constructed by the composer to create a sense of development within a framework of repetition.

**Narcissus** was written in 1987 in response to a commission from the National Endowment for the Arts. It is intended as a concert work but can also be performed as a ballet for two dancers, Narcissus and his reflection. The work follows the myth of Narcissus closely: the "live" flute taking the part of Narcissus and the echo effects produced by the digital delay system taking the part of Narcissus' reflection. Perhaps the story is best summed up in the quotation from Hermann Melville's *Moby Dick*: "And still deeper the meaning of that story of Narcissus, who because he could not grasp the tormenting mild image he saw in the fountain, plunged into it and was drowned. But that same image, we ourselves see in all rivers and oceans. It is the image of the ungraspable phantom of life. . ."

**Nocturnes** is a set of five night songs conceived while the composer was in residence at the MIT Experimental Music Studio in 1979. **Nocturne III**, the middle movement, was realized there using Barry Vercoe's direct digital synthesis program MUSIC 11 and a DIGITAL (DEC) PDP-11/45 computer. It has been performed numerous times since (on National Public Radio, at Tanglewood, MIT, Colgate University, and by the Boston new music ensemble ALEA III). The other movements were composed at the Peabody and Goucher Computer Music Studios during this 20th anniversary year. To invoke the nebulous, dreamlike quality of the poetry, the computer part consists of a subtle interplay of "sum and difference tones" rather than the equally tempered tuning system of the piano. In general, the composer attempts to combine the computational sophistication of computer music techniques, along with research into acoustics and the perception of sound in a musically expressive and evocative sonic environment.

The striking visual images were produced by Dr. Haresh Lalvani at the New York Institute of Technology Computer Graphics Laboratory, and were drawn from his large existing body of work on exploration of form. The composer and visual artist envision a future collaboration including dance in which all elements of the work will be developed concurrently. Special thanks is due Mr. Edmund Pirali who went far beyond the call of duty to provide sophisticated real-time musical software.

**Nocturnes** is dedicated to Dr. Jean Eichelberger Ivey, composer, mentor, colleague and friend, on the anniversary of the Peabody Electronic Music Studio which she founded 20 years ago.

**Laughing Dog** explores the close relationship between laughing and crying through abstract movement gesture and rhythm. The work begins with a stark exposition, and builds through continuous accumulation, utilizing poly-rhythmic movement phrases and rhythmic modulation in the music. The choreography is a closely woven interpolation of 5 different phrases. McGregor Boyle and Ms. Forrest have collaborated on 7 major works for the **Computer Music Consort** since 1983.



## The Composers, Visual Artists and Choreographers

**McGregor Boyle (Laughing Dog)**, is active both as a composer and guitarist. He holds degrees in music theory, composition and guitar performance from the University of South Carolina and the Peabody Conservatory, where he studied composition with Jean Eichelberger Ivey. He is especially interested in electronic and computer music, and has developed his own computer-assisted composition software. His compositions, which include multi-media works involving dance and the visual arts, have been performed in a variety of venues, including the Kennedy Center, the Peabody Conservatory, Goucher College, Public Radio and Television. Mr. Boyle is currently on the faculties of the Peabody Conservatory and Goucher College.

**Uttara Asha Coorlawala (Winds of Shiva)**, choreographer-dancer, has always concerned herself with the links between modern dance and the purest traditions of Indian classical dance. She has toured her innovative work in Europe, The Soviet Union, Japan, and India. She developed the dance program at the Spence School (1970-77), and teaching credits include The University of Miami (Coral Gables), Tanz Werkstatt, Aachen (FRG), Leipzig Dance Conservatory (GDR), and North Carolina School for the Arts. She holds a Master's degree in choreography from NYU, and a B.A. from Smith College, Mass. She received professional dance training at the studios of Martha Graham, Merce Cunningham, and the Dance Theater of Harlem.

**Juliet Forrest**, artistic director of the Forrest Collection, choreographer (**Laughing Dog**), directed her own company and performed professionally in New York for ten years. Ms. Forrest's works have been presented by Dance Theatre Workshop, The Gershwin Theater, Brooklyn Academy of Music, and Lincoln Center. In Baltimore, Forrest's works have been presented by **The Computer Consort**, The Theatre Project, the city of Baltimore's Artscape, Path Dance Company, Lifetime National Cable, Caltec Cablevision, Res Musica, and the Baltimore Symphony. Ms. Forrest received an M.F.A. from NYU Tisch School of the Arts, where she taught composition in 1976. Currently, she is an Assistant Professor of Dance at Goucher College, and a dance panelist for the Maryland State Arts Council.

**Paul Hotvedt** is a painter and digital artist whose work has been exhibited in the Baltimore/Washington area.

**Jean Eichelberger Ivey (Ariel in Flight and Hera, Hung from the Sky)**, who founded the Peabody Electronic Music Studio in 1967, and is the coordinator of the combined Electronic and Computer Music Studios today, is on Peabody's composition faculty. She holds degrees from Trinity College, Peabody Conservatory, the Eastman School of Music, and the University of Toronto (where she received her doctorate). Her awards include a Guggenheim fellowship, two fellowships from the National Endowment for the Arts, annual ASCAP awards since 1972, and the Peabody Distinguished Alumni Award. She is the subject of a TV documentary, **A Woman Is . . . a Composer**. Dr. Ivey has composed music for virtually every medium, often writing her own texts for her works requiring voice. Literary connotations play an important role in virtually all of her works, even those composed for instrumental ensemble. Leading orchestras, ensembles, and soloists have performed Dr. Ivey's work much of which is available on CRI, Folkways, and Grenadilla recordings.

Nearly all of her works which utilize electronics do so in combination with live musicians, as in the two pieces heard on these anniversary concerts, **Ariel in Flight** (a world premiere) and **Hera, Hung from the Sky**. She has described her view of composition in the words: "I consider all the musical resources of the past and present as being at the composer's disposal, but always in the service of the effective communication of humanistic ideas and intuitive emotion."

**Hareh Lalvani (Winds of Shiva and Nocturnes)** has been a professor of architecture at Pratt Institute since 1970, and a consultant at the Computer Graphics Laboratory, New York Institute of Technology, since 1983. Over the past twenty years, his research in morphology has resulted in two books: **Transpolyhedra** (1977) and, **Structures on Hyper-Structures** (1982). Based on his doctoral work in architecture with R. Buckminster Fuller at the University of Pennsylvania, **Structures on Hyper-Structures** deals with the concept of generating space structures from higher-dimensional tables. He has presented his findings at leading international conferences on space structures, and at interdisciplinary conferences on spatial geometry. Dr. Lalvani has presented one-person shows at the Pratt Institute (New York; 1977, 1981), Cathedral of St. John the Divine (New York; 1982), and Institute für Neue Technische Forme (Darmstadt; 1986). His work on the genetic code of **Islamic Patterns** (1982) was shown in other solo shows at Jehangir Art Gallery (Bombay), Rabindra Bhavan (New Delhi) and Sanskar Kendra (Ahmedabad). More recently he shared a joint inaugural show **Geometry as Art** at the newly founded Institute for Structural Art (Kansas City; 1987). He has participated in numerous group exhibits including **Hypergraphics** (1984) at Rhode Island School of Design and, **Shaping Space** at Smith College (1984). His design work has been included in design exhibits at Gallery 91, New York. His computer graphics work has been included in the **Siggraph Art Shows 1985-87**, **Parigraph85** in Paris, **Computer Images of Architecture** at Parsons School of Design, New York, and others, and has been selected for the **Siggraphs85** and **87 Travelling Art Shows**.

**Bruce Mahin (Rituals)** has composed in the electronic medium since 1979, first at West Virginia University, later at Northwestern University, and for the past three years at the Peabody Conservatory Electronic and Computer Music Studios. His work has been performed throughout the United States at major festivals of new music, most recently at the national conference of the Society of Composers (formerly ASUC). The exact placement of sound serves as an important structural element in much of Mahin's music so that the location of performers, in relation to the audience, is often as important as the orchestration of his work. Recently, Mahin has utilized computers to automate certain aspects of the compositional process, using software written by the composer. This has led to the development of compositional models which create a sense of progressive change in melodic and rhythmic motifs. Mahin currently teaches a computer programming course for musicians at the Peabody Conservatory.

**Thea Musgrave's (Narcissus)** rich and powerful musical language, and strong sense of drama have made this Scottish composer one of the most respected and exciting contemporary composers. Her compositions were first brought to a wider audience by the British Broadcasting Corporation and through performances at the Edinburgh International festival, which enticed major orchestras and chamber groups both here and in Europe to include her work in their repertoires. As a result, her works have been widely performed in Britain and the U.S.A. as well as at some of the major music festivals, such as Edinburgh, Warsaw Autumn, Florence Maggio Musicale, Venice Biennale, Aldeburgh, Cheltenham and Zagreb. She has been a Distinguished Professor at Queens College (City University of New York) since September 1987.

**Bruce Pennycook (Praescio-II: Amnesia)** is associate professor of music at McGill University in Montreal, Quebec, where he was hired to develop a center for music technology. Dr. Pennycook was previously Director of the computer music facility at Queens University. He received his Doctor of Musical Arts degree at Stanford University in 1978, where he studied John Chowning. He is a member of the Canadian League of Composers and the Canadian Music Center.



through natural physical means or through electronic processing. At home with modern technology, she has used multi-track tape layering techniques as well as a host of electronic instruments to perform a special kind of alchemy with her own voice, richly colored and persuasively dramatic.

As a composer, vocalist and media artist whose work explores the spectral possibilities of the human voice, she has appeared throughout North America and Europe, and her pioneering work in the field of extended vocal techniques has brought her numerous grants and awards, including National Endowment for the Arts, CAPS, California Arts Council and the DAAD composer-in-residency in West Berlin. She has released five albums of her own compositions and has recorded works by many other contemporary composers. In addition to her other performance and compositional activities, La Barbara recently created the Angel Voice for the title character in the feature film **Date with an Angel**.

**William Moersch** is recognized world-wide as a brilliant musician as well as a champion of new American music for the marimba. Dedicated to the creation of new repertoire for this unusual instrument, he has commissioned almost forty works from many of America's finest composers, including Richard Rodney Bennett, John Corigliano, Jacob Druckman, and Roger Reynolds, and has performed over 100 world premieres in many prestigious halls, such as the Kennedy Center, London's Purcell Room, Carnegie Hall, and Town Hall. In 1987, he became the first marimbist ever to receive a National Endowment for the Arts Solo Recitalist Fellowship and has also been honored by NEA Recording and Consortium Commissioning grants.

Mr. Moersch has further stretched the bounds of the marimba by founding the New York Quintet, an ensemble featuring the marimba in chamber music, and by creating the mallet score for Broadway's **The Pirates of Penzance**. He is a founding member of Musical Elements, a larger contemporary group, as well as the folk-inspired trio Piccolodeon, and was recently appointed Artistic Director of New Music Marimba, an organization dedicated to the advancement of the marimba in contemporary music.

The recipient of a bachelor's and master's degree from the University of Michigan, William Moersch is on the artist faculty of the Mason Gross School of the Arts at Rutgers University and is a clinician for Yamaha. He has recorded for CRI, New World, Opus One, Elektra/Asylum, and Universal Pictures.

**Gaylord Mowrey**, pianist, is a graduate and long-time member of the CalArts community. A founding member of the California E.A.R. Unit, he specializes in the performances of recent music and in extended performance techniques. Mowrey has premiered many compositions in both solo and ensemble performances in the United States and in Europe, and has worked with and coached many of the world's most admired composers and performers. During the 1984 Olympic Arts Festival in Los Angeles, Mowrey performed in the provocative and highly acclaimed world premiere of **The Double Life of Amphibians** by Morton Subotnick. In addition to many regular performances with the California E.A.R. Unit and on Monday Evening Concerts, he performed the **Concerto for Prepared Piano and Orchestra** by John Cage at the Holland Festival, and may be heard frequently on radio stations KPFK, KUSC, KFAC, and on National and American Public Radio.

**Barbara Rinaldo**, Assistant Professor of Dance at Towson State University, is a performer and choreographer with TED, Towson State's resident professional company. Her recent commissions include a work for the Downtown Dance Company which was performed during the Dance on the Edge series at the Baltimore Museum of Art. Ms. Rinaldo trained with Richard Kuch at the North Carolina School of the Arts, Melissa Hayden at Skidmore College, and Gus Solomons, Jr. at the University of Michigan.

**Sylvia Rosenberg** has played with major orchestras in Europe and the U.S.A., including the Chicago Symphony, Washington National Symphony, Amsterdam Concertgebouw, Stockholm Philharmonic, London Symphony, New Philharmonia, Royal Philharmonic, Halle and BBC Orchestras. Her tours have included the Far East, Australia and New Zealand, in addition to annual engagements in Europe, Great Britain and the United States. She has appeared at the festivals of Bath, Edinburgh, Santa Fe, Marlboro, Aspen and Banff.

Miss Rosenberg was born in New York, and graduated from the Juilliard School of Music where she studied with Ivan Galamian. She also worked with Szymon Goldberg and, in Paris, on a Fulbright grant with Nadia Boulanger. Miss Rosenberg lived in London for fifteen years until September 1979 when she returned to the United States to join the faculty of the Eastman School of Music in Rochester, New York. In September 1987 she joined the violin faculty at the Peabody Conservatory of Music.

**Robert Willoughby** is a faculty member at the Peabody Conservatory, and has served as principal flutist with the Cincinnati Symphony Orchestra and assistant first flute in the Cleveland Orchestra. For many years he was Professor of Flute at the Oberlin Conservatory of Music, where he was the first recipient of the Wheeler chair in Performance. He holds the Bachelor of Music degree from the Eastman School of Music and Master of Music degree from the New England Conservatory of Music.

Mr. Willoughby has recorded for Gasparo, Vox, CRI, Coronet and Smithsonian records, and has also written articles for various publications. He has toured extensively in Europe and the Orient, as well as the United States, and gives concerts and master classes on both modern and baroque flute.

**Gene Young** has studied piano, trumpet, and conducting at the Cincinnati Conservatory of Music, the Oberlin Conservatory of Music and the Mozarteum Akademie in Salzburg, Austria. The many positions he has held reflect his continued interest in contemporary music. As a tenured member of the Oberlin Conservatory faculty, he was a principal conductor of the New Direction Series, an ongoing presentation of performances and events that enabled Mr. Young to work with such renowned composers as Olivier Messiaen, Mario Davidovsky, Milton Babbitt, Iannis Xenakis, Morton Feldman, Robert Erickson and Henry Brant.

While holding the position of Visiting Professor at the University of Wisconsin-Madison, Mr. Young formed and conducted the Contemporary Chamber Orchestra. This group received excellent reviews, especially for the performances of the works of Varese and Rochberg.

During the spring and summer of 1983, Mr. Young was Composer-in-Residence and Associate Conductor of the American Wind Symphony Orchestra. The works produced during that residency were played in Mexico, Washington, D.C., Baltimore, Philadelphia and Boston. Two of his most recent compositions were premiered at Peabody during the 1986-87 season.

Mr. Young's playing career as a trumpeter included positions with the New Orleans Philharmonic and the Santa Fe Opera Orchestra. He has also published two books, **Embouchure Enlightenment**, Tromba Press and **The Trumpets of Edgar Varese**, E.C. Kerby Ltd., Canada. An assortment of recorded performances on the C.R.I., Arista, Orion and Golden Crest labels further reflects Mr. Young's expertise in the field of new music.

During recent years, Mr. Young has served as a guest conductor of the Peabody Symphony Orchestra and directed that group in the prestigious Friedheim Awards Concert at the Kennedy Center in Washington, D.C. This year, he will conduct the newly formed Peabody Institute Chamber Orchestra, as well as the Peabody Camerata.