

ILLINOIS STATE UNIVERSITY  
MARCH 24 - MARCH 27, 2025

# RED NOTE

NEW MUSIC FESTIVAL  
CARL SCHIMMEL & ALEX STEPHENSON  
CO-DIRECTORS



**COLIN MATTHEWS**



**UNHEARD OF ENSEMBLE**



**AKROPOLIS REED QUINTET**

# CALENDAR OF EVENTS



**MONDAY, MARCH 24**

**8 PM KEMP RECITAL HALL**

Akropolis Reed Quintet

**TUESDAY, MARCH 25**

**11 AM KEMP RECITAL HALL**

Unheard-of Ensemble

**8 PM KEMP RECITAL HALL**

Music of Colin Matthews

**WEDNESDAY, MARCH 26**

**8 PM KEMP RECITAL HALL**

Student Workshop Premieres

featuring Akropolis Reed Quintet & Unheard-of Ensemble

**THURSDAY, MARCH 27**

**8 PM CENTER FOR THE**

**PERFORMING ARTS CONCERT HALL**

ISU Symphony Orchestra & Concert Choir

featuring music of Colin Matthews

and winning works in the Composition Competition

## RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

We are pleased to announce the results of the fourteenth annual RED NOTE New Music Festival Composition Competition. The winning piece in each category will be performed on the final concert of the RED NOTE New Music Festival, and the winner receives a \$1000 prize.

This year, there were three categories: Category A (Works for Chamber Ensemble), Category B (Works for Full Orchestra), and Category C (Works for Chorus). There were many outstanding entries in all three categories.

### CATEGORY A (CHAMBER ENSEMBLE)

In Category A, there were 444 anonymous submissions from 37 states, territories, and provinces in the United States and Canada and from 35 other nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The Final Round was judged by the esteemed composers:

Oscar Bettison (The Peabody Institute)  
Colin Matthews, OBE (Royal College of Music)  
Karola Obermüller (University of California at San Diego)

#### WINNER

*Interludes*, by Peter Fahey (Belfast, Northern Ireland)

#### RUNNERS-UP

*still*, by Keith Fitch (Cleveland Heights, OH)

#### HONORABLE MENTIONS

*AESOP 2*, by Robin Haigh (London, England)  
*Bloodsnow*, by Yotam Haber (Kansas City, MO)  
*ludus cyclus*, by Jaebong Rho (Busan, South Korea)

### CATEGORY B (FULL ORCHESTRA)

In Category B, there were 313 anonymous submissions from 42 states and provinces in the U.S. and Canada and from 35 other nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Dr. Glenn Block, Director of Orchestras at Illinois State University.

#### WINNER

*Barnstorming Season*, by Matt Browne (Loveland, CO)

#### RUNNER-UP

*Obliviana*, by Patrick O'Malley (Los Angeles, CA)

#### HONORABLE MENTION

*Symphony No. 1*, by Nicky Sohn (Seoul, South Korea)

#### ADDITIONAL FINALISTS

Carlos Bandera (Chicago, IL), Andrew Burke (Philadelphia, PA), Arjan Dogra (Brooklyn, NY), Baldwin Giang (Philadelphia, PA), Robin Haigh (London, United Kingdom), Veljko Nenadić (Smederevo, Serbia), Jaebong Rho (Busan, South Korea), Matt Smith (West Hollywood, CA)

### CATEGORY C (CHORUS)

In Category C, there were 96 submissions from 28 states and Canadian provinces and from 17 other nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Dr. Andrew Bruhn, Director of Choral Activities at ISU.

#### WINNER

*whereof one cannot speak*, by Dayton Hare (Paris, France)

#### RUNNER-UP

*Everyone's Voice*, by Mark Kilstofte (Greenville, SC)

#### HONORABLE MENTION

*Lime Song*, by Angus Davison (Sydney, Australia)

## RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP

This year at the RED NOTE New Music Festival we are pleased to host 8 talented student composers who are taking part in the RED NOTE New Music Festival Composition Workshop. The students will have their new compositions rehearsed and performed by Akropolis Reed Quintet and Unheard-of Ensemble, under the mentorship of guest composer Colin Matthews. Rehearsals are free and open to the public. In addition, they and several esteemed visiting composers will give presentations on their music. All dates and times are subject to change.

### COMPOSER PRESENTATIONS

Tuesday, March 25<sup>th</sup>, Julian Hall 67 (3:00 – 3:50 pm)  
(Peter Fahey)

Wednesday, March 26<sup>th</sup>, Julian Hall 58 (3:00 – 5:30 pm)  
(Colin Matthews & Workshop Students)

Thursday, March 27<sup>th</sup>, Julian Hall 52 (11:00 am – 12:20 pm)  
(Workshop Students)

Thursday, March 27<sup>th</sup>, Julian Hall 67 (2:00 – 5:10 pm)  
(Workshop Students)

### OPEN REHEARSALS

Tuesday, March 25<sup>th</sup>, Kemp Recital Hall (12:15 – 1:55 pm)  
(Unheard-of Ensemble)

Tuesday, March 25<sup>th</sup>, Kemp Recital Hall (4:00 – 5:30 pm)  
(Unheard-of Ensemble)

Tuesday, March 25<sup>th</sup>, Center for the Performing Arts  
(11:20 am – 12:50 pm) (Akropolis Reed Quintet)

Tuesday, March 25<sup>th</sup>, Center for the Performing Arts  
(2:00 – 3:30 pm) (Akropolis Reed Quintet)

### ISU STUDENT COMPOSER READING SESSION

Wednesday, March 26<sup>th</sup>, Kemp Recital Hall (1:00 – 2:50 pm)  
(Unheard-of Ensemble)

## GUEST COMPOSER



MATTHEWS

Colin Matthews was born in London in 1946. He studied with Arnold Whittall and Nicholas Maw. In the 1970s he was assistant to Benjamin Britten and worked for many years with Imogen Holst. His collaboration with Deryck Cooke on the performing version of Mahler's Tenth Symphony lasted from 1963 until its publication in 1975.

Over five decades, his music has ranged from solo piano music through six string quartets and many ensemble and orchestral works. From 1992-1999, he was Associate Composer with the London Symphony Orchestra (LSO), writing amongst other works a Cello Concerto for Rostropovich. In 1997, his choral/orchestral *Renewal*, commissioned for the 50th anniversary of BBC Radio 3, was given a Royal Philharmonic Society Award. Orchestral works since 2000 include *Reflected Images* for the San Francisco Symphony Orchestra, *Berceuse for Dresden* for the New York Philharmonic, *Turning Point* for the Concertgebouw Orchestra, and *Traces Remain* for the BBC Symphony Orchestra. Matthews was Composer-in-Association with The Hallé from 2001-2010 and is now the orchestra's Composer Emeritus.

Matthews' Horn Concerto for Richard Watkins and the Philharmonia was first performed in 2001, and the Violin Concerto for Leila Josefowicz and the City of Birmingham Symphony Orchestra premiered in 2009. He wrote his 4th String Quartet for the Elias Quartet in 2012, and his 5th for the Tanglewood Music Center in 2015. Three recent major vocal works are *Spleen: A Land of Rain* (2017), *As time returns* (2018), and *Seascapes* (2020). A large-scale orchestral work, *Mosaics*, was performed by the LSO in May 2023. He is currently working with William Boyd on an opera, *A Visit to Friends*, to be performed at the 2025 Aldeburgh Festival.

Matthews is founder and executive producer of NMC Recordings, executive administrator of the Holst Foundation, and music advisor and joint president of Britten-Pears Arts. With Oliver Knussen, he founded the Aldeburgh Composition Course in 1992, and he has been composition director of the LSO's Panufnik Scheme since 2005. He is Prince Consort Professor of Composition at the Royal College of Music. His music is published by Faber Music.

## GUEST ENSEMBLES



AKROPOLIS REED QUINTET

Celebrating their 16th season as "a sonically daring ensemble who specializes in performing new works with charisma and integrity" (*BBC Music Magazine*), the **Akropolis Reed Quintet** comprises five reed players and entrepreneurs unbounded

by limits or categorization. Described by *The Wire* as a "collective voice driven by real excitement and a sense of adventure," Akropolis has graced the *Classical Billboard* Charts with each of their last three albums, including #2 in April 2024. Winner of seven national chamber music prizes including the 2014 Fischhoff Gold Medal, Akropolis is known

for performing "works that brilliantly exploit their unique instrumentation" (*Gramophone*). Akropolis delivers 120 concerts and educational events worldwide each year and has premiered and commissioned more than 150 works by living artists and composers.

Experimenters and creators at their core, the five artists of Akropolis are routinely lauded for their boldness and innovative spirit. Akropolis has collaborated with poets, a metal fabricator, dancers, small business owners, string quartets, pop vocalists, and others from all walks of life. The ensemble's 6th album, *Are We Dreaming the Same Dream?*, with two-time GRAMMY-nominated composer/pianist Pascal Le Boeuf and drummer Christian Euman, was released in April 2024 on Bright Shiny Things. The quintet, known for powerful collaborations with youth and others within its Detroit community, is the recipient of the 2015 Fischhoff Educator Award, as well as seven consecutive grants from the National Endowment for the Arts. The ensemble runs a Detroit-based summer festival called Together We Sound and holds annual, school year-long music composition residencies at Cass Tech, Martin Luther King, Jr., and Detroit School of Arts high schools. Akropolis also produces the Akropolis Chamber Music Institute, a 10-day artist training and mentorship program in Petoskey, Michigan. Described as "pure gold" by the *San Francisco Chronicle*, Akropolis Reed Quintet performs worldwide and is represented exclusively by Ariel Artists.



UNHEARD-OF ENSEMBLE

**Unheard-of Ensemble** is a Brooklyn-based clarinet, violin, cello, and piano quartet dedicated to connecting new music to communities in New York and across the United States through the development and performance of adventurous programs

using technology and interactive multimedia. Unheard-of tours regularly, commissions large-scale multimedia projects, and runs its own summer workshop for emerging composers, the Collaborative Composition Initiative (CCI). Unheard-of's Dialogues Series brings together composers, artists, and audiences to explore the creative process behind music creation. Their on the water Cultural Ecologies Series with the Gowanus Dredgers Canoe Club, invites audiences to the Gowanus for four multimedia concerts each year utilizing Brooklyn's own Gowanus Canal as their stage.

The 2024-2025 season features the premiere of a new 40-minute multimedia commission *Ginger Flavored Bubblegum* by composer Vicki Leona Nguyen and video artist Phong Tran on Unheard-of's Dialogues Series, a mini-portrait concert of Reiko Fütting, partnership with San Antonio-based SOLI Chamber Ensemble, and a collaboration with the Association for the Promotion of New Music. The ensemble has residencies and guest artist visits on tour at University of Pittsburgh, Miami University (OH), Denison University, and University of Miami (FL). In past seasons, the ensemble has had residencies and performances at Oberlin, Northwestern, University of Cincinnati College Conservatory of Music, Manhattan School of Music, as well as New York venues National Sawdust, Roulette, Symphony Space, Carnegie, and Merkin Hall.



**CONCERT I**  
**8 PM, MARCH 24, 2025, KEMP RECITAL HALL**

**AKROPOLIS REED QUINTET**

Tim Gocklin, oboe  
 Kari Landry, clarinet  
 Matt Landry, saxophone  
 Ryan Reynolds, bassoon  
 Andrew Koepppe, bass clarinet

Venus of Willendorf (2024)

Ryan Lindveit (b. 1994)

Lake of Muses (2024)

Stephanie Ann Boyd (b. 1990)

- I. Lake Superior: Lullaby
- II. Lake Michigan: Fantasia
- III. Lake Huron: Landscape
- IV. Lake Erie: Scherzo
- V. Lake Ontario: Rhythmics

**INTERMISSION**

Moods and Attitudes (2023)

Omar Thomas (b. 1984)

- I. Blues shuffle kerkluffle
- II. Swan song, so long
- III. Bebop, won't stop

A Soulful Nexus (2023)

Derrick Skye (b. 1982)

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- 3
- 4

**PROGRAM NOTES**

I first learned about the **Venus of Willendorf**, a 30,000-year-old, 4.4-inch carved limestone figure found in Austria, in an art history class in 2014, and so it was with tremendous sense of anticipation and excitement that I approached visiting the Natural History Museum Vienna, where the figure is currently exhibited, ten years later. In the same spirit of joyful enthusiasm, I composed *Venus of Willendorf* for the Akropolis Reed Quintet, a group of musicians who eagerly tackle every musical challenge with artistry and aplomb. The origins of the Venus figurine are mysterious, as is its meaning, though some scholars theorize that it is associated with fertility, growth, and vitality. In response to this theory, I composed exuberant and vigorous music for these talented musicians. Additionally, the Venus is both quite tiny and amply voluptuous, so I often simultaneously feature high notes in the oboe with low notes in the bass clarinet to reflect metaphorical mappings of high sounds with small things and low sounds with large things. *(note by composer)*



LINDVEIT

**Ryan Lindveit** is an American composer who takes inspiration from literature, art, science, technology, and personal experience in order to craft colorful and emotionally vivid musical journeys. Ryan composed the score for the four-part, Sam Elliott-narrated docuseries *Honor Guard* released on Amazon Prime. He holds degrees from the University of Southern California (BM), Yale University (MM,

MMA), and the University of Michigan (DMA). In addition, he earned the Certificate in Music Theory Pedagogy from the University of Michigan. At USC, he was selected as Salutatorian for the class of 2016, named an Outstanding Graduate from the Thornton School of Music, and awarded the competitive Discovery Scholars Prize, a postgraduate grant

awarded to ten graduating seniors for the creation of outstanding original work in any discipline. His teachers include Aaron Jay Kernis, Michael Daugherty, David Lang, Martin Bresnick, Christopher Theofanidis, Bright Sheng, Frank Ticheli, Andrew Norman, Ted Hearne, and Donald Crockett. His works have been commissioned and performed by several distinguished ensembles including the Minnesota Orchestra, Alarm Will Sound, "The President's Own" United States Marine Band, American Composers Orchestra, and the Donald Sinta Quartet. Ryan is a recipient of the Charles Ives Scholarship from the American Academy of Arts and Letters, ASCAP Morton Gould Young Composer Award, BMI Student Composer Award and various honors from SCI, the National Band Association, and the Texas Music Educators Association. He has held fellowships or residencies at the Aspen Music Festival, Mizzou International Composers Festival, ACO Underwood New Music Readings, Next Festival of Emerging Artists, RED NOTE New Music Festival, the International Young Composers Meeting (Apeldoorn, NL), Oregon Bach Festival Composers Symposium, and California Summer Music. A committed educator, Lindveit has taught composition, music theory, orchestration, film music, and music technology privately and at the collegiate level. He currently serves on the faculty of the College of Music at the University of Tennessee, Knoxville as Lecturer of Music Theory and Composition.

Akropolis commissioned Stephanie Ann Boyd to compose **Lake of Muses** as part of their annual Together We Sound festival in Detroit, and the piece is made possible with support from the National Endowment for the Arts. Inspired by Michigan's 5 great lakes, the composer says, "These movements touch on the bits I found most fascinating about these bodies of water, from Lake Superior's cold depths being so clear due to a lack of organic material in the water/being oligotrophic, aka nutrient poor; to all the beauty Lake Michigan has been the canvas and the for in my life so far;

to Lake Huron's thousands and thousands of islands and its underwater petrified forest; to Lake Erie's rust belt communities and fruit belt orchards and vineyard before it crashes through Niagara Falls into Lake Ontario, whose human-created harmful algal blooms can be seen from space."



BOYD

Michigan-born, Manhattan-based American composer **Stephanie Ann Boyd** writes melodic music about women's memoirs and the natural world for symphonic and chamber ensembles. Her work has been performed in nearly all 50 states and has been commissioned by musicians and organizations in 37 countries. Boyd's five ballets include works choreographed by New York City Ballet

principal dancers Lauren Lovette and Ashley Bouder and include a ballet commissioned for the grand opening of the TWA Hotel at JFK Airport. Stephanie's music has been praised as "a racing, brassy score" (*New York Times*), "attractive lyricism" (*Gramophone*), and "arrestingly poetic" (BMOP). Current commissions include a concerto for principal clarinet of the New York Philharmonic Anthony McGill, and the second book of *Flower Catalog Piano Preludes*. Recent commissions and premieres include a work inspired by Betty Friedan entitled *Everywoman*, with Kennedy Center President Deborah Rutter, mezzo-soprano Michelle DeYoung, and 2022 Indianapolis Competition winner Sirena Huang as soloists and commissioned by the Peoria Symphony Orchestra with George Stelluto; *Julia Louisa Esther: a Suffragette Symphony* commissioned by the Wyoming Symphony Orchestra with Christopher Dragon, the premiere of which was the subject of a documentary on Wyoming PBS in 2022; *Alleluia Olora* commissioned by Astral Artists for cellist Tommy Mesa, and others. Her music has been commissioned and/or played by the Wyoming Symphony Orchestra, the Peoria Symphony Orchestra, the Boston Modern Orchestra Project, the New England Conservatory Philharmonic, the River Oaks Chamber Orchestra, the Detroit Civic Orchestra, the Chicago Youth Symphony Orchestra, and others.

Commissioned by the Akropolis Reed Quintet with support from the National Endowment for the Arts, **Moods and Attitudes** contains three distinct movements which ask the quintet to perform acrobatic music of many styles from the mind of one of today's leading jazz composers, Omar Thomas. The invitation from Akropolis for Mr Thomas' first classical chamber work comes as the quintet continues its decade-plus journey combining classical and jazz music into unique, and often undefinable, new musical works. The first movement is a blues shuffle with some significant contemporary alterations. The second movement is a heavily-mournful early/mid 20th century jazz ballad in the style of one of the composer's heroes, Billy Strayhorn. The closing movement appropriately chooses the bebop era for an exciting ending.



THOMAS

Described as "elegant, beautiful, sophisticated, intense, and crystal clear in emotional intent," the music of **Omar Thomas** continues to move listeners everywhere it is performed. Born to Guyanese parents in Brooklyn, New York in 1984, Omar moved to Boston in 2006 to pursue a Master of Music in Jazz Composition at the New England Conservatory of Music after studying Music Education at

James Madison University in Harrisonburg, Virginia. He is the protégé of lauded composers and educators Ken Schaphorst and Frank Carlberg, and has studied under multiple Grammy-winning composer and bandleader Maria Schneider. He was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Following his Berklee tenure, he served on faculty of the Music Theory department at The Peabody Institute of The Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Associate Professor of Composition and Jazz Studies at The University of Texas at Austin. He was awarded the ASCAP Young Jazz Composers Award in 2008, and invited by the ASCAP Association to perform his music in their highly exclusive JaZzCap Showcase, held in New York City. In 2012, Omar was named the Boston Music Award's "Jazz Artist of the Year." In 2019, he was awarded the National Bandmasters Association/Revelli Award for his wind composition *Come Sunday*, becoming the first Black composer awarded the honor in the contest's 42-year history. His work has been performed by such diverse groups as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens' Chorus-es, The United States Marine Band, the Colorado Symphony Orchestra, the Houston Symphony Orchestra, and the Showa Wind Symphony, in addition to a number of the country's top collegiate music ensembles. Omar has had a number of celebrated singers perform over his arrangements, including BeBe Winans, Sheila E., Dionne Warwick, and Chaka Khan. His work is featured on Dianne Reeves's Grammy Award-winning album, *Beautiful Life*. Omar's first album, *I AM*, debuted at #1 on iTunes Jazz Charts and peaked at #13 on the Billboard Traditional Jazz Albums Chart. His second release, *We Will Know: An LGBT Civil Rights Piece in Four Movements*, has been hailed by Grammy Award-winning drummer, composer, and producer Terri Lyne Carrington as being a "thought provoking, multi-layered masterpiece" which has "put him in the esteemed category of great artists." *We Will Know* was awarded two OUTMusic Awards, including "Album of the Year." For this work, Omar was named the 2014 Lavender Rhino Award recipient by The History Project, acknowledging his work as an up-and-coming activist in the Boston LGBTQ community.

**A Soulful Nexus** is a transcultural classical work that blends elements of Persian classical music with ornamental vocal techniques found in solo Balkan vocal melodies and the groove-based polyrhythms characteristic of electronic dance music. From Persian classical music, the piece uses an *E koron*, which to the Western trained ear may sound like a flat microtonal pitch. However, in Persian classical music, a *koron* is considered its own note, not a microtone between notes. Sonically, this demonstrates how something initially perceived as an imperfection, over time and with change in perspective, can be seen as an aspect of perfection. Central to *A Soulful Nexus* is the use of the melodic framework *Gushé Shekaste* from Persian classical music, which includes the *E koron*. *Shekaste* translated means "broken," due to the relationship between the main tetrachord and auxiliary notes of this melodic framework. Throughout the piece, *Morakab-Navazie* is used to move between *Gushé Shekaste* and *Darâmad Dastgâh-e Mahur* and *Dastgâh-e Râstpanjgâh*. The fourth movement in particular is inspired by Afro-Persian music from Southern Iran. From Balkan music, the piece uses mordents and fragmented motivic phrasing often used by solo vocalists in Bulgarian women's choir music. From electronic dance music, *A Soulful Nexus* uses cyclical, groove-

based polyrhythms to accompany instrumental solos. The title *A Soulful Nexus* serves as an invitation for listeners and performers to trace the intricate pathways of these musical idioms interwoven throughout the composition. (note by the composer)

(*A Soulful Nexus* has been made possible by the Chamber Music America Classical Commissioning Program, with generous funding provided by The Mellon Foundation.)



**Derrick Skye** is a Los Angeles-based composer, conductor and musician known for his transcultural approach to music, integrating various musical practices from different cultures around the world into his work. *The Los Angeles Times* has described his music as “something to savor” and “enormous fun to listen to,” while *The Times* (London) has praised Skye’s music as “deliciously head-spinning.” Skye is an

American who has Ghanaian, Nigerian, British, and Irish ancestry. Fascinated by the musical connections that can be found across cultures, Skye’s compositional process involves layers of problem-solving to integrate seemingly disparate musical traditions in a way that is not so different from the scientific method. With degrees in composition from the University of California, Los Angeles and California Institute of the Arts, Skye is a student of West African drumming and dance; Persian classical music theory, tala in Hindustani classical music; Balkan music theory; and Balinese gamelan with. Skye has written orchestral music commissioned and/or performed by prestigious ensembles such as the BBC National Orchestra of Wales, London Philharmonic Orchestra, Netherlands Philharmonic Orchestra, National Arts Centre Orchestra (Canada), Dayton Philharmonic Orchestra, Los Angeles Chamber Orchestra, and The John F. Kennedy Center; a collaborative electro-acoustic artificial intelligence opera commissioned by The Lincoln Center (recently featured at TED 2023); choral works for Los Angeles Master Chorale, *Conspirare*, and *EXIGENCE*; and many chamber works. He has often collaborated with choreographers such as Yeko Ladzepko-Cole, the Leela Dance Collective, Sheetal Gandhi, as well as synchronized swimming champion and international coach Sue Nesbitt. In addition to his work as a composer, Skye is dedicated to promoting cross-cultural understanding through music. Skye is Artistic Director of Bridge to Everywhere, Board Member of American Composers Forum, and Member of the New Music USA Program Council.

## PERFORMER NOTES

See p. 3 for the **Akropolis Reed Quintet** group bio.



Known for his “remarkably beautiful oboe playing” (*Fanfare Magazine*), **Tim Gocklin** is oboist of the Akropolis Reed Quintet and serves as Artist-in-Residence in Oboe and woodwind chamber music coordinator at the University of Northern Colorado in Greeley, CO. Prior to his present position in Colorado, Tim lived in New Haven, CT and performed in a wide variety of settings with ensembles such as The Orchestra of

St. Luke’s, Le Train Bleu, New York Chamber Soloists, Mozart Orchestra of New York under the direction of Gerard

Schwarz, the Argus String Quartet, and *The Phantom of the Opera* on Broadway. Tim is a two-time winner of the Yale School of Music’s Chamber Music Competition. In 2013, he performed works by Hindemith in Carnegie Hall’s Zankel Hall and Weill Recital Hall as part of the Yale in New York series. He has performed at Chamber Music Northwest with David Shifrin and oboist Allan Vogel in a program of Dvorak’s *Wind Serenade*, Op. 44 and Mozart’s *Gran Partita in B-flat*, KV 361. He has appeared at the Caramoor Festival with the Orchestra of St. Luke’s, the Cape Cod Music Festival, the Yellow Barn Music Festival, the Colorado Music Festival under the direction of Peter Oundjian, and held fellowships at the Norfolk and Sarasota Chamber Music Festivals. Tim can be heard on the NAXOS and Block M record labels, including two recordings with the University of Michigan Symphony Band. These works were taken on a tour to China where the band performed at Beijing’s National Centre for the Arts and Shanghai’s Grand Theatre. In 2012, Tim received his Bachelor’s degree summa cum laude from the University of Michigan where he studied with Dr. Nancy Ambrose King. He subsequently completed his Master of Music degree and an Artist Diploma at Yale University studying with Stephen Taylor.



**Kari Landry** is a Backun Artist and clarinetist of the Akropolis Reed Quintet, as well as the Marketing and Development Manager of Akropolis’ 501(c)(3) nonprofit organization. She manages the organization’s branding, marketing, web design, advertising, social media, fundraising, and more. Since 2016, Kari has been an intermediate lecturer at the University of Michigan School of Music,

Theater, and Dance where she teaches music entrepreneurship courses. For six years, Kari served as the Marketing & Programs Manager for the Ann Arbor Summer Festival, a month-long arts and music festival that presents over 175 free concerts and events. She oversaw the organization’s annual \$100,000 marketing budget, created its digital and print content, managed press and advertising efforts, and programmed over 50 artistic, educational, and community events. While working in Ann Arbor, Kari received a Michigan EMMY for best historical documentary for her work on *A Space for Music, A Seat for Everyone*, showcasing 100 Years of University Musical Society Performances in Hill Auditorium. She has also been an intern at The John F. Kennedy Center for the Performing Arts in Washington, D.C. Kari received her bachelor’s and master’s degrees in clarinet performance from the University of Michigan, studying with Cleveland Orchestra clarinetist Dan Gilbert. Committed to increasing arts access within communities, Kari earned an additional Masters Degree in Arts Administration from Eastern Michigan University. Kari attended the Aspen Music Festival for two summers during college and was the E-flat clarinetist in the University of Michigan Symphony Band’s 2011 tour to China, performing in “The Giant Egg” National Centre for the Performing Arts in Beijing and Disney Concert Hall in Los Angeles. Kari owes her musical success to her instructors Dan Gilbert, Chad Burrow, Ted Oien, and Suzy Dennis-Bratton.





LANDRY

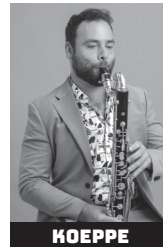
**Matt Landry** is the Akropolis Reed Quintet's saxophonist and Executive Director of Akropolis' 501(c)(3) nonprofit organization. He is one of the most active classical saxophonists in the world today. He has twice appeared on the Classical *Billboard* Charts and is one of a handful of classical saxophonists to ever perform on the University Musical Society series. He has won 7 national chamber music prizes including the 2014 Fischhoff Gold Medal. He was an adjudicator for the 2019 Chamber Music Yellow Springs National Chamber Music Competition and the 2023 NOLA Chamber Fest competition. Matt has performed in close collaboration with Avery Fisher Career Grant recipients Jennifer Frautschi and the Dover Quartet, as well as clarinetist David Shifrin, BodyVox Dance, soprano Shara Nova, and Grammy-winning trumpeter Kris Johnson. In August 2024 he presented concerts with the Horszowski Trio. Matt was selected by the Michigan Council for Arts and Cultural Affairs as a 2018/19 Rising Leader among arts and cultural organizations in Michigan. He is a former middle school band director and worked as a community engagement specialist for the Detroit Regional Chamber of Commerce for four years. He has taught two courses for music majors at Michigan State University on entrepreneurship and fundraising and leads dozens of arts entrepreneurship workshops each year at universities nationwide. Matt is responsible for Akropolis' award-winning projects, including 6 commercially released albums, commissioning more than 150 composers, and receiving grants from the National Endowment for the Arts and numerous other foundations. He has given master classes at more than 50 colleges and leads Akropolis' Mastermind career development workshop. Matt received his Bachelor's degree *summa cum laude* in Music Education and Saxophone from the University of Michigan, where he studied with Donald Sinta. He was a James B. Angell Scholar and commencement flag bearer.



REYNOLDS

Dr. **Ryan Reynolds** is the bassoonist of the Akropolis Reed Quintet, and Lecturer of Bassoon at Eastern Michigan University. An award-winning chamber musician, Dr. Reynolds has won prizes at six national chamber music competitions, including the Gold Medal at the 2014 Fischhoff National Chamber Music Competition. He tours internationally as a member of Akropolis and has released five studio albums with the ensemble. The latest of these albums, *Hymns for Private Use*, was released in October 2022 on Bright Shiny Things, and debuted at #8 on the *Billboard* Traditional Classical Chart. In 2018, his collaboration with legendary clarinetist David Shifrin on the studio recording of a new chamber music version of Carl Nielsen's Clarinet Concerto was released on Delos Records and nominated for an International Classical Music Award. Dr. Reynolds has performed with orchestras throughout the United States including the Detroit Symphony Orchestra, Jacksonville Symphony Orchestra, Dayton Philharmonic Orchestra, and Savannah Philharmonic Orchestra, among many others. An educator, Reynolds has served on the summer faculties of the Renova Music Festival and the Akropolis Chamber Music Institute. He has given masterclasses and lectures in Germany, Spain, the United Arab Emirates, and at many top American universities, including Yale University, the University

of Texas–Austin, the University of Michigan, and Northwestern University. Reynolds is also an in-demand adjudicator and has served as a judge or panelist for projects and organizations including the International Double Reed Society, the Barlow Endowment, Fischhoff National Chamber Music Competition, the Calefax International Composers Competition, NOLA Chamber Music Competition, and many collegiate concerto competitions. Dr. Reynolds contributes to the International Double Reed Society as the Lead Bassoon Recordings Reviewer for the quarterly journal *The Double Reed*, and as Chair of the IDRS Commissioning Sub-Committee where he leads the Society's commissioning grant and composer competition programs. Reynolds is also an arranger and composer, and his works are performed by students and professionals around the world. A native of Michigan, Dr. Reynolds received his Bachelor of Music and Master of Music degrees from the University of Michigan, and received his Doctor of Music degree from Florida State University. His primary teachers include Eric Stomberg, Jeffrey Lyman, and Jeff Keesecker.



KOEPE

The Akropolis Reed Quintet's bass clarinetist and an Ann Arbor, MI native, **Andrew Koepp** majored in clarinet at the University of Michigan and studied with Chad Burrow, Deborah Chodacki, and Monica Kaenzig. Andrew can be heard on two University of Michigan Symphony Band albums, including interactions with acclaimed soloists Nancy Ambrose King and Adam Unsworth, as well as the premiere of William Bolcom's *Symphony for Band*. He was the featured clarinet soloist in Bolcom's band orchestration of *Graceful Ghost Rag* on the University of Michigan Symphony Band CD release, *Artifacts*. He has also performed with the Final Fantasy Symphony in Ann Arbor and with New Music Detroit, performing Annie Gosfield's *Detroit Industry* at the Detroit Institute of Arts. Andrew also attended the Buffet-Crampon USA Clarinet Academy in Jacksonville, FL in 2009 where he studied with clarinetists Eugene Mondie, Dan Gilbert, Andre Moisan, and Ixi Chen. In 2009 he played principal clarinet and bass clarinet in a small orchestral ensemble of select University of Michigan students in a weeklong multimedia workshop and final performance of *Ask Your Mama* with composer Laura Carpmann, curator Jessye Norman, and conductor George Manahan. This new work later premiered at Carnegie Hall. Andrew enjoys teaching a large and exuberant studio of clarinet and bass clarinet players in Ann Arbor, MI.



## CONCERT II

### 11 AM, MARCH 25, 2025, KEMP RECITAL HALL

#### UNHEARD-OF ENSEMBLE

Ford Fourquarean, clarinet  
Matheus Souza, violin  
Andrew Janss, cello  
Daniel Anastasio, piano

contours snared, in warp and weft (2023)

video art by Mare Hirsch

Robert McClure (b. 1984)

Twisted Signals (2024)

Ramin Akhavijou (b. 1986)

Ginger Flavored Bubblegum (2023-2025)

Vicki Leona Nguyen (b. 1997)

II. The Swan

III. The Rain

VI. Apres

text from Theresa Hak Kyung Cha's *Dictee*

text captions video created by Phong Tran

Helix (2023)

Ana E. López Reyes (NNUX) (b. 1993)

II. Desintegración

III. Reconstrucción

video art by Martha Maya (LVSTVCRV)

#### PROGRAM NOTES

**contours snared, in warp and weft** was commissioned by the Johnstone Fund for New Music as one of the winners of their Ohio Multimedia Call for Projects for the Unheard-of// Ensemble (New York, NY). The piece is written in collaboration with video artist, Mare Hirsch (Tacoma, WA). The piece was written in the wake of the death of Finnish composer Kaija Saariaho. Her music has had a profound impact on my creative thinking for many years. The piece is dedicated to her memory. The piece explores melodic shapes and contours that I associate with Saariaho's music while the electronics, created with my modular synthesizer, provide an interactive backdrop that weaves the four instrumental elements together. The visuals for the piece explore a dynamically evolving network of particle systems. The underlying forces within these systems impact the paths traced by the particles as they are woven together – repelled by old contours and attracted to new ones. *(note by the composer and visual artist)*



MCCLURE

**Robert McClure's** music attempts to discover beauty in unconventional places using non-traditional means. His work has been featured at festivals including NYCEMF, Beijing Modern Music Festival, ISCM, TIES, SEAMUS, and ICMC. His works may be found through ADJ-ective New Music, Bachovich Music Publications, Resolute Music Publications, and Tap-space Publications as well as on ABLAZE,

Albany, Cero, Neuma, Parma, and SEAMUS Record labels. He is the recipient of multiple Ohio Arts Council Individual Excellence Awards and was recently named the 2023 Music Teachers National Association Distinguished Composer of the Year. Robert received his doctorate from Rice University's Shepherd School of Music. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He serves as Associate Professor of Composition/Theory at Ohio University.



HIRSCH

**Mare Hirsch's** work investigates the ways technology and art can expand opportunities for creative expression, connect data to creative practice, and foster opportunities for inclusive discourse on the social, political, scientific, and philosophical issues of our time. Hirsch holds a PhD in Media Arts & Technology from the University of California, Santa Barbara.

Prior to her doctoral studies, Hirsch

completed a bachelor of music at Lawrence University's Conservatory of Music and a master of music at the Shepherd School of Music at Rice University. Hirsch is currently an Assistant Professor of Art at the University of Puget Sound.

**Twisted Signals** is a multimedia composition that merges electronic and acoustic sounds with video. It explores the interplay between these elements, shaped by signals embedded within the electronic sounds. As the piece unfolds, these signals transform, creating perceptible shifts in both sound and visuals, interacting with the performance in evolving ways.



AKHAVIJOU

Composer **Ramin Akhavijou** focuses on the intersection of technology and music perception, shaping his compositions profoundly. His passion lies in exploring the dialectical interplay of sounds, which drives both his creative and scholarly pursuits. He also investigates this interplay scientifically through interdisciplinary projects. His enthusiasm for science and technology informs his diverse compositional approaches, reflected in his extensive body of work.

Ramin has received numerous national and international honors, scholarships, and recognitions for his compositions.

**Ginger Flavored Bubblegum** – In February 2022, Christina Yuan Lee was followed home from the Christie St. station and brutally murdered in her own apartment, an act that was legally deemed not a hate crime. I lived only a few blocks away from where the crime happened. The reality of the murder didn't hit until well into the evening and, not too soon after, I would be harassed by an antagonistic man saying

that I was the reason why “this country has gone to shit” amongst derogatory slurs. This piece along with my interpretation of Theresa Hak Kyung Cha’s work was initially filled with venom. Like Lee, Cha died as a victim to a horrific hate crime only weeks after she published *Dictée* and her artistic career was cut short. I was so angry with how common this was, how unwilling the world was in acceptance, and how little grace and kindness existed for the Asian community that I felt like I needed to represent these emotions in a piece. It wasn’t until later that my tone shifted, and I realized how sad it would be if all I did was focus on her and Lee’s death as if that is the only important thing to remember them by. So, a little less elegantly but similarly to Cha, I had to transcend from pain and suffering and focus on the beauty in the words of her poetry. Her repetitions, imagery, wordplay, and deconstruction of the French and English languages brought me so much joy that I wanted to focus on that and that alone. I hope to expand on her work and even this poem one day but, as you listen, I hope you can hear all the small linguistic changes that occur throughout the sound space. (note by the composer)

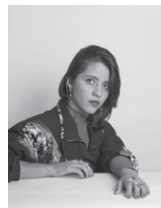


NGUYEN

**Vicki Leona Nguyen** (she/her) is a NYC-based Vietnamese-American composer and multi-media artist. Her work explores the psycho-social – or rather the intangible relationships – between all of us, both within and outside of the bounds of music. Her current works and musical interests question the barriers of accessibility within performance and expand the definitions of what it means to listen vs.

participate in music, with pieces ranging from classical notation to abstracted visual art to step-by-step written instructions. She also explores the complicated nature of language, a theme strongly influenced by her upbringing in a strict ‘mother-tongue’ household, through the use of field recordings in common social areas, manipulated speech and text, and fun linguistic quirks. Her aesthetics are deeply tied to her practice as a percussionist; extended techniques, sporadic interruptions, polyrhythmic layering, and maximalist textures can all be commonly heard in her repertoire. A Tennessee native, Vicki received her Bachelor’s degree from the University of Tennessee, Knoxville in Music Composition while also completing her pre-medicine studies. She earned her Master of Music Composition at New York University studying with Julia Wolfe, Robert Honstein, Molly Joyce, Shelley Washington, and Michael Gordon. Outside of composition, Vicki loves photography, creating visual art, and feeding her loved ones the best food straight out of her Michelin-grade palms.

**Helix** is a piece that simulates a spiral from pre-Hispanic to contemporary times, contemplating the cycles and inheritance in women’s collective trauma, which has determined the ways we’ve been shaped as individuals through generations. NNUX and Martha Maya are looking at breaking the cycles in women’s generational collective trauma. This work explores their backgrounds and relationships with this trauma, and how it impacts Latinx communities generationally. Musically, the piece will also explore the idea of these sonic loops that gradually change and break, expanding on the ideas that Ana and Maya would be exploring visually.



LÓPEZ

**Nnux (Ana E. López)** is a multidisciplinary artist, composer, and performer from Mexico City. Her practice weaves electronic and acoustic music, performance art, installation, and digital art. Deeply interested in symbolic languages, poetry, and storytelling, Nnux explores how art can become a space to reflect on our collective potential for personal and social transformation, allowing us to

connect with our capacity to imagine different futures. Recent grants and awards include the Matt Marks Impact Fund (2023) awarded by ensemble Alarm Will Sound and the Art and Technology Grant (2021) awarded by the Los Angeles County Museum of Art (LACMA) to MUXX Project, the multimedia collective Ana is a part of. She has been an artist in residence at the University of the Arts (PHL), Berdache Fest (Barcelona), and Laboratorio Arte Alameda (CDMX). Ana has performed, exhibited and/or had works performed at Roulette Intermedium (NYC), Public Records (NYC), the Dimenna Center (NYC), LA Dance Project (LA), Festival Berdache (Barcelona), Laboratorio Arte Alameda (CDMX) and Teatro de la Ciudad (CDMX). Ana holds a degree in performance and composition from the New England Conservatory in Boston.



MAYA

**Martha Maya** was born in Tijuana and graduated in Communications from the Universidad Autónoma de Baja California. Her career has developed as a post-producer, creative director, content creator and visual artist. In 2014 she began working with different techniques in editing and decomposing the video known as Glitch-Art.

## PERFORMER NOTES

See p. 3 for the **Unheard-of Ensemble** group bio.



FOURQUIREAN

**Ford Fourqurean** is an award-winning clarinetist and electronic musician based in Brooklyn. Ford strives to connect communities through adventurous performances and programming bringing together the clarinet, multimedia technology, and years of self-produced concert experience to bring audiences into the concert experience. He serves as artistic director and clarinetist of Unheard-of//

Ensemble presenting unique multimedia concert experiences around the United States. Known as “a unique force” (*The Clarinet Journal*), he has toured across the United States with Unheard-of//Ensemble presenting guest artist performances and residences at Northwestern, Manhattan School of Music, Cornell, and Oberlin with a repertoire of over 200 works written for the ensemble. Ford has performed with Contemporaneous, Wordless Music Orchestra, Little Orchestra Society, Fresh Squeezed Opera, and the New Manhattan Sinfonietta, and has performed regularly with ensemble *mise-en* since 2019. His composer/performer duo with electronic musician and guitarist Erich Barganier recently performed in Dublin, Ireland at ClarinetFest and has won an Ensemble Forward Award from Chamber Music America to work with Todd Reynolds and William Brittle in 2024.



SOUZA

With an eclectic musical background rooted in Brazilian popular music, or Choro, Dr. **Matheus Sardinha Garcia Souza** brings a unique perspective to the world of classical violin. He has had the privilege of collaborating with masters of the genre, including Joel Nascimento, Jaime Vignoli, Luiz Otávio Braga, and Oscar Bolão. Dr. Souza earned his Doctor of Musical Arts degree from Stony Brook

University, further solidifying his expertise and dedication to the art of violin performance. He has graced prestigious stages worldwide, including performances at the United Nations in New York City and tours in Japan with the New York Symphonic Ensemble. He holds a Master of Music degree from the Yale School of Music, where he studied under distinguished figures such as Syoko Aki, Krzysztof Penderecki, Peter Oundjian, Robert Mealy, and Peter Frankl. In recognition of his excellence in teaching, he was awarded the prestigious Malcolm L. Mitchell and Donald M. Roberts Class of 1957 award upon graduation. Dr. Souza's passion for music extends beyond the concert hall, as he actively performs, tours, and records with the Videri String Quartet, Unheard-of//Ensemble, and DiscoCactus. His name can be found in numerous soundtrack recordings for renowned franchises such as *Final Fantasy*, *Tomb Raider*, *Star Wars*, *Mortal Kombat*, and *Kingdom Hearts*. Additionally, he has shared his knowledge and expertise through workshops and masterclasses across the United States, Japan, and Brazil.



JANSS

*The New York Times* has hailed cellist **Andrew Janss** for his “glowing tone”, “insightful musicianship”, and “sumptuous elegance”. Janss began his career as founding cellist of the Escher Quartet, winning the CMS2 residency at the Chamber Music Society of Lincoln Center. He has performed and recorded alongside legendary classical artists including Leon Fleisher, Richard Goode, and Itzhak

Perlman, and chart-topping artists Norah Jones, Paul McCartney, Lana del Rey, and Bruce Springsteen. As Director of the non-profit organization Project: Music Heals Us, Andrew conceived and initiated the Vital Sounds Initiative, a virtual bedside concert program for hospital patients, producing over 15,000 individual VBCs during the COVID-19 pandemic (for which he was nominated by Yo-Yo Ma for an Emerson Collective Fellowship). Most recently, Janss assembled a team of bowmakers and mechanical engineers to invent the Arcotype bow - the world's first affordable self-rehairable bow, utilizing a cartridge-based rehairing system that empowers teachers and performers to rehair their own bows in under 60 seconds.



ANASTASIO

**Daniel Anastasio** is a soloist and chamber musician based in San Antonio, Texas who combines an intellectual curiosity with “technical prowess and emotional sensitivity” (*San Antonio Report*). As Artistic Director of several organizations including Agarita and the San Antonio Chamber Music Society, his innovative programs have included collaborations with dancers, writers, museums, photographers,

glass-blowers, and more. As a performer with a diverse skillset, he has performed Bach's *Goldberg Variations* on harpsichord

one week, and premiered a multimedia work by Rome Prize-winning contemporary composer Christopher Stark on MIDI keyboard the next. An active proponent of new music, he is the co-founder and pianist of Unheard-of Ensemble, a group that creates engaging interdisciplinary works in direct collaboration with emerging artists and composers across the United States, and tours actively. Anastasio received his Bachelor of Arts degree in Music and Philosophy from Cornell University under Xak Bjerken, a Master of Music degree from Juilliard under Jerome Lowenthal, and a Doctor of Musical Arts degree from Stony Brook University, where he studied with Gilbert Kalish and Christina Dahl.

**CONCERT III**  
**8 PM, MARCH 25, 2025, KEMP RECITAL HALL**

**MUSIC OF COLIN MATTHEWS**

String Quartet No. 5 (2015)	ISU Faculty String Quartet Igor Kalnin & Stella Faux, violins Katherine Lewis, viola Cora Swenson Lee, cello	Colin Matthews (b. 1946)
Eight Little Pieces (2022)	Daniel Baer, piano <i>world premiere</i>	Colin Matthews
Six Chinese Songs (2019–2020)	I. “The Valley Wind” (Lu Yün, Fourth Century CE) II. “New Corn” (T’ao Ch’ien, 365–427 CE) III. “On Paying Calls in August” (Ch’eng Hsiao, ca. 250 CE) IV. “Flowers and Moonlight on the Spring River” (Emperor Yang-ti, 560–618 CE)* V. “Inviting Guests” (Ch’eng-kung Sui, d. 273 CE) VI. “Crossing the River” (attrib. Mei Sh’eng, First Century BCE) Justin Vickers, tenor Geoffrey Duce, piano <i>translations by Arthur Waley</i> <i>*American premiere of revised song</i>	Colin Matthews
Out in the Dark (2008)	Elizabeth Thompson, mezzo-soprano Geoffrey Duce, piano	Colin Matthews
The Moon’s Funeral (2024)	Justin Vickers, tenor Geoffrey Duce, piano <i>world premiere</i>	Alex Stephenson (b. 1990)
Lobster Quadrille (2015)	Unheard-of Ensemble	Colin Matthews

**PROGRAM NOTES**

Shot through with silence, **String Quartet No. 5** delves deeper into the shadowy world of the Fourth Quartet from 2012. The character is subdued and introverted; only towards the end of its 11-minute span does the work open out into something more affirmative, before falling back to the hesitant questioning with which it began. *String Quartet No. 5* was commissioned for the 75th anniversary of the Tanglewood Festival and was first performed in Tanglewood in the summer of 2015. It received its European premiere at the Proms in the same year, performed by the Apollon Musagete Quartet.

See **Colin Matthews’ bio** on p. 3.

My **Eight Little Pieces** were commissioned in 2022 by the Birmingham (U.K.) based amateur pianist and new music enthusiast John Smaje. He played them privately, but this will be the first public performance. They are all short studies exploring different ways of composing in an almost improvisatory manner. (*note by the composer*)

**Six Chinese Songs** – I approached Colin Matthews about a song cycle to be dedicated to my father, John E. Vickers (1942–2017) shortly after my Dad’s death. We talked back and forth about the project, but in short, Colin conveyed to me how this resonated with him. After the death of his own father and the passing of Benjamin Britten, with whom he had worked so closely in the latter years of Britten’s life, Colin

shared that it was a dual blow: both his biological father and his musical father, gone. So yes, he understood my desire to honor my Dad. These songs are the result. They are intended to be a companion piece to Britten’s *Songs from the Chinese*, op. 58 (1957), and like Britten had done, they are settings of Arthur Waley’s translations of Chinese poetry. After sending Colin a copy of Waley’s *A Hundred and Seventy Chinese Poems* (1918), he selected six and over the next couple of years, musical presents would arrive in my e-mail, one at a time (and once, a pair of them). The poems that Colin selected have so captured the spirit of my Dad: his ability to tell a comedic story, his desire to gather people around him, his sometimes reflective and quiet, thoughtful storytelling, and even an element of his hometown of Hoopston, Illinois, the purported “Sweetcorn Capital of the World.” Reading through the songs brought me to tears on more than one occasion, and I remain deeply grateful to Colin for composing them and for permitting us to share a space of loss and remembrance for our fathers. The cycle was to have been given its world premiere in 2020, which was then rescheduled to 2021; both of those were postponed due to the Covid-19 pandemic. Yet the opportunity to share *Six Chinese Songs* at the Tenth Biennial Conference of the North American British Music Studies Association, and only a couple of hours from my father’s birthplace and home, now seems too perfect. (*Justin Vickers*)

**Out in the Dark** is a 3 minute song for soprano and piano commissioned for the NMC Songbook, a recording of songs



by nearly 100 composers. The text is from a poem by Edward Thomas. It was first performed by Claire Booth and Huw Watkins at Kings Place in London in September 2009.

I composed *The Moon's Funeral* on a request from my colleague Justin Vickers, who asked if I would set for him a dark, brooding poem of the same name by Hilaire Belloc. Justin had drawn my attention to a sketch for an apparently orchestral setting started, but quickly abandoned, by a young Benjamin Britten. I was attracted to a few aspects of Britten's sound world and, in a loose sense, drew inspiration from them in the early stages of my writing. Ultimately, however, my setting is an original composition – there are no quotations from Britten here, and I haven't in any way attempted a "completion" of his fragment. Like Belloc's poem, my composition is in two parts. In the first part, the singer announces the moon's death, at first solemnly, then later in a pained cry. The contrasting second part is a march, grotesque and threatening; here, the singer's mourning has been supplanted by a much more bitter, resentful manifestation of loss. *The Moon's*

*Funeral* is dedicated to Justin Vickers, and I am grateful to him and Geoffrey Duce for performing it this evening. (note by composer)



STEPHENSON

The music of composer **Alex Stephenson**—praised as “masterfully orchestrated” and exhibiting “sonic beauty” (*San Diego Union-Tribune*)—stems from a deep-rooted lyrical impulse, evoking sonic worlds that feel simultaneously fresh and familiar. He works in a variety of contexts, from the acoustic to the electronic, from concert music to sound installations and interdisciplinary collaborations. Stephenson's work

has been presented and commissioned by festivals including Tanglewood, Royaumont, ISCM World New Music Days, Santa Fe Chamber Music Festival, Breckenridge Music Festival, Composers Conference, and the New York City Electroacoustic Music Festival. Recent and upcoming collaborators include the New Fromm Players, Flux Quartet,

### Out in the Dark

by Edward Thomas

Out in the dark over the snow  
The fallow fawns invisible go  
With the fallow doe;  
And the winds blow  
Fast as the stars are slow.

Stealthily the dark haunts round  
And, when the lamp goes, without sound  
At a swifter bound  
Than the swiftest hound,  
Arrives, and all else is drowned;

And star and I and wind and deer,  
Are in the dark together,—near,  
Yet far,—and fear  
Drums on my ear  
In that sage company drear.

How weak and little is the light,  
All the universe of sight,  
Love and delight,  
Before the might,  
If you love it not, of night.

### The Moon's Funeral

by Joseph Hilaire Pierre Belloc

The Moon is dead. I saw her die.  
She in a drifting cloud was drest,  
She lay along the uncertain west,  
A dream to see.  
And very low she spake to me:  
“I go where none may understand,  
I fade into the nameless land,  
And there must lie perpetually.”  
And therefore I,  
And therefore loudly, loudly I  
And high  
And very piteously make cry:  
“The Moon is dead. I saw her die.”

And will she never rise again?  
The Holy Moon? Oh, never more!  
Perhaps along the inhuman shore  
Where pale ghosts are  
Beyond the low lethean fen  
She and some wide infernal star...  
To us who loved her never more,  
The Moon will never rise again.  
Oh! never more in nightly sky  
Her eye so high shall peep and pry  
To see the great world rolling by.  
For why?  
The Moon is dead. I saw her die.

### SIX CHINESE SONGS

#### “The Valley Wind”

(Lu Yün, Fourth Century CE)

Living in retirement beyond the World,  
Silently enjoying isolation,  
I pull the rope of my door tighter  
And stuff my window with roots and ferns.  
My spirit is tuned to the Spring-season;  
At the fall of the year there is autumn in my heart.  
Thus imitating cosmic changes  
My cottage becomes a Universe.

#### “New Corn”

(T'ao Chi'en, 365–427 CE)

Swiftly the years, beyond recall.  
Solemn the stillness of this fair morning.  
I will clothe myself in spring-clothing  
And visit the slopes of the Eastern Hill.  
By a mountain-stream a mist hovers,  
Hovers a moment then scatters.  
There comes a wind blowing from the south  
That brushes the field of new corn.

#### “On Paying Calls in August”

(Ch'eng Hsiao, ca. 250 CE)

When I was young, throughout the hot season  
There were no carriages driving about the roads.  
People shut their doors and lay down in the cool;  
Or if they went out, it was not to pay calls.  
Nowadays—ill-bred, ignorant fellows,  
When they feel the heat, make for a friend's house.  
The unfortunate host when he hears someone  
coming  
Scowls and frowns, but can think of no escape.  
“There's nothing for it but to rise and go to the door,”  
And in his comfortable seat he groans and sighs.  
The conversation does not end quickly;  
Prattling and babbling, what a lot he says!  
Only when one is almost dead with fatigue  
He asks at last if one isn't finding him tiring.  
(One's arm is almost in half with continual fanning;  
The sweat is pouring down one's back in streams.)  
Do not say that this is a small matter;  
I consider the practice a blot on our social life.  
I therefore caution all wise men  
That August visitors should not be admitted.

#### “Flowers and Moonlight on the Spring River”

(Emperor Yang-ti, 560–618 CE)

The evening river is level and motionless—  
The spring colours just open to their full.  
Suddenly a wave carries the moon away  
And the tidal water comes with its freight of stars.

#### “Inviting Guests”

(Ch'eng-kung Sui, d. 273 CE)

I sent out invitations  
To summon guests.  
I collected together  
All my friends.  
Loud talk  
And simple feasting:  
Discussion of philosophy,  
Investigation of subtleties.  
Tongues loosened  
And minds at one.  
Hearts refreshed  
By release of emotion!

#### “Crossing the River”

(attrib. Mei Sh'eng, First Century BCE)

Crossing the river I pluck hibiscus flowers;  
In the orchid-swamps are many fragrant herbs.  
I gather them, but who shall I send them to?  
My love is living in lands far away.  
I turn and look towards my own country;  
The long road stretches on for ever.  
The same heart, yet a different dwelling:  
Always fretting, till we are grown old!

Duo Axis, Hausmann Quartet, HOCKET, and the La Jolla Symphony. He holds a Ph.D. in composition from the University of California San Diego and is currently Assistant Professor of Music Theory/Composition at Illinois State University, where he also co-directs the RED NOTE New Music Festival.

**Lobster Quadrille** was written for the Wonderland project, which is raising funds for the Lenny Trusler Children's Foundation. 2015 marked the 150th anniversary of the publication of Lewis Carroll's *Alice's Adventures in Wonderland*. The book contains 12 chapters and a prefatory poem, and 13 composers were asked to write short pieces, each inspired by a different section. The Lobster Quadrille is chapter 10 of the book. The Mock Turtle and the Gryphon dance to the Lobster Quadrille, while Alice recites (rather incorrectly) "'Tis the Voice of the Lobster". The Mock Turtle sings them "Beautiful Soup" during which the Gryphon drags Alice away for an impending trial. The project has been toured as a live event throughout 2015 and beyond, with performances in several countries. A disc has also been released – available to buy from Orchid Classics.

### PERFORMER NOTES



BAER

The *New York Times* has hailed **Daniel Baer** as a pianist who plays with "fluidity, warmth, and sparkle" who "achieved the often elusive...goal of putting virtuosity at the service of bigger ideas." Daniel Baer was the artist-pianist for the 2020-2021 LYNX Project, premiering new compositions for voice and piano and recording songs for an anthology celebrating four years of its autism advocacy series. He is

an active performer of solo and chamber music throughout the United States. Daniel earned his Masters of Music from the Juilliard School and his Doctorate from the Eastman School of Music. He is currently on faculty at Illinois State University and the Music Institute of Chicago where he also directs the Chamber Music Program. @danielbaerpiano



DUCE

Pianist **Geoffrey Duce** has performed in Carnegie Hall, the Berlin Philharmonie, the Wigmore Hall, at the Library of Congress, on BBC Radio, and at Ravinia. Concerto appearances include the Sinfonie Orchester Berlin, the Chattanooga, Peoria, and Olympia Symphonies, and the Scottish Sinfonia. He was the first Artist in Residence with the Peoria Symphony Orchestra, with which he performed concertos by Duke

Ellington and Edward MacDowell, among others. His solo CD of Fantasies and Rhapsodies by CPE Bach, John McCabe, Schubert, and Dohanyi was released in 2023 on Albany Records, and he has recorded on Nimbus Records as a collaborative artist. Originally from Edinburgh, Scotland, he initially studied at the Royal Northern College of Music and Manchester University before attending the Universität der Künste Berlin as a DAAD scholar, and earned his doctorate at Manhattan School of Music. He has previously taught at MSM, the State University of New York (Westchester Community College), and Indiana University South Bend, and has served teaching residencies at the University of Taipei and Tunghai University in Taiwan, SouthWest University in Chongqing, Chicago Chamber Music Festival, and at the Fischhoff Chamber Music Summer Intensive. He has given

masterclasses at the University of Illinois Urbana-Champaign and the University of Chicago. He is Professor of Piano at Illinois State University, and in addition currently teaches piano literature at Northwestern University.



FAUX

Violinist **Stella Faux** is completing her Masters of violin performance degree at ISU, under the tutelage of Dr. Igor Kalnin. Per her graduate teaching assistantship, Stella has the honor and privilege of joining Drs. Kalnin, Swenson Lee and Lewis as the second violinist of the ISU faculty string quartet. She will appear as a soloist with the ISU symphony in April, performing the Conus Violin Concerto, as a winner of

the 2024-25 ISU concerto-aria competition. Stella earned her Bachelor of Music in Violin Performance from Boston University, studying with Lucia Lin of the Boston Symphony. She is the concertmaster of the Illinois Valley Symphony Orchestra under Maestro Daniel Sommerville and can be heard performing with many local ensembles throughout Central Illinois. In addition to her classical studies, Stella enjoys participating in her family's tradition of American fiddle and bluegrass music. She is delighted to have the opportunity to discover and share new music through participating in the RED NOTE New Music Festival.



KALNIN

Violinist **Igor Kalnin** has performed internationally as a soloist, chamber musician, and an orchestra leader. A native of Russia, he started his professional career as a faculty member at Glinka State Conservatory in Nizhny Novgorod, Russia, and later joined Chamber Orchestra Kremlin in Moscow. After relocating to the United States in 2004, he served as Graduate Violin Instructor at Yale University

and Assistant Professor of Violin at Luther College in Decorah, Iowa, as well as a leader for several orchestras on the East Coast and in the Midwest. Presently, he is Assistant Professor of Music/Artist-Teacher of Violin at Illinois State University in Normal, Illinois, and on the faculty at Blue Lake Fine Arts Camp in Michigan and Namhae International Music Academy and Festival in South Korea. In addition, he serves as Concertmaster of Blue Lake Festival Orchestra in Michigan and Associate Concertmaster of Sinfonia da Camera in Urbana, Illinois. As a soloist, recitalist, and chamber musician, he performed in various venues around the world, including Musikverein in Vienna, Austria, and Carnegie Hall in New York. An avid proponent of modern music, he commissioned, premiered, and recorded works by composers from various cultures and backgrounds. His most recent CD *Ascending to Light* was released on Albany Records and included four world premiere recordings by composers from America, Russia, and Uzbekistan. He is a member of Duo MemDi, a forefront chamber group, which focuses on performing repertoire by memory and increasing diversity in the world of classical music by promoting music of composers from underrepresented groups. Dr. Kalnin holds an undergraduate diploma with distinction from Balakirev Music College, as well as graduate and post-graduate diplomas with distinction from Glinka State Conservatory in Nizhny Novgorod, Russia. In the United States, he has earned an A.D. (Yale University) and a D.M.A. (Michigan State University).



Dr. **Katherine Lewis** is Professor of Viola and String Pedagogy at Illinois State University where she leads a diverse and vibrant viola studio and directs the Master's in String Pedagogy degree and the ISU String Project. A native of Evanston, IL, Dr. Lewis is committed to providing musical opportunities to students of all backgrounds and ages in her community and throughout the state. Recognized by the

American String Teachers Association (ASTA) with the National 2020 Outstanding State Leadership award and 2023 IL Outstanding Studio Teacher award, Dr. Lewis spent over 10 years on the IL ASTA advocating for string teaching in Illinois. Additionally, she has been recognized regularly by Illinois State University with various awards for her outstanding teaching, scholarship, and service, including the 2024 Outstanding Service award from the Wonsook Kim College of Fine Arts. Additionally, Dr. Lewis is a sought-after clinician and viola soloist, with regular masterclass and recital performance throughout the United States. She held the principal chair of the Peoria Symphony for over 15 years and continues to perform as principal viola with the Peoria Bach Festival. Dr. Lewis is currently collaborating on the development of the ViolaXR app which will help violists understand, study, and teach various aspects of viola technique. Her former students have been accepted into top tier graduate programs and hold positions in major orchestras including the St. Louis Symphony. Dr. Lewis holds degrees from Lawrence University, The Cleveland Institute of Music, and Rice University.

See **Cora Swenson Lee's** biography on p. 20.



**Elizabeth Thompson** has been seen by Bloomington-Normal audiences in numerous concerts and recitals since joining the faculty at ISU in 2018. Recent concert performances have included solos in Mozart's Requiem and Mahler's *Rückert Lieder*. Operatic highlights include leading roles in *Carmen*, *Florencia en El Amazonas*, *Maria Stuarda*, *Die Zauberflöte*, *Le Nozze di Figaro*, and *The Consul*.

She has received singing awards through the Orpheus National Vocal Competition and the Metropolitan Opera National Council Auditions. An art song enthusiast, Thompson performs recital and chamber works on a regular basis. In the spring of 2024, she premiered *Blessed is the Match*, a song cycle for voice, clarinet, and piano by composer Griffin Candey. In May 2024, she premiered *Emily Dickinson Songs* by Dr. Martha Horst as part of a recital at University Galleries. A native of Portland, Oregon, Thompson earned a Doctor of Musical Arts degree from the University of Illinois in 2015. A student-centric teacher, she emphasizes skills which provide a technical foundation to support thoughtful dramatic communication and longevity of the vocal instrument. Thompson is an active member of the Association for Body Mapping Education (ABME) and the National Association of Teachers of Singing (NATS), through which she has trained and has been a featured presenter respectively. Thompson teaches Applied Voice and Vocal Pedagogy at Illinois State University and serves as the Voice Area Studio Coordinator.

Please see **Unheard-of Ensemble's** biography on p. 3.



**Justin Vickers** made his Carnegie Hall debut at the age of 25 with Opera Orchestra of New York, returning there on multiple occasions singing both opera and oratorio, notably alongside Renée Fleming in *Lucrezia Borgia*. He has performed in Lincoln Center's Alice Tully and Avery Fisher Halls, the Brooklyn Academy of Music, the 92nd Street Y, The Kennedy Center, and the Library of Congress in Washington, D.C., and has bowed at Moscow's International House of Music, Beijing's Forbidden City Concert Hall, Shenyang's Grand Theatre, Albania's National Opera House, and Vienna's Stephansdom. Vickers also performed the world premières of operas by Daniel Catán, Seymour Barab, Alexander Zhurbin, Jerrold Morgulas, William Banfield, and Francis Thorne. Vickers frequently commissions and premieres new song cycles around the world, including Colin Matthews's *Six Chinese Songs* (in memory of his father, John E. Vickers). Vickers has also created song cycles by John David Earnest, Tony Solitro, Thomas Schuttenhelm, Alex Stephenson, and Zachary Wadsworth, among many others, and has appeared in recitals at Britten's home, The Red House. As a frequent interpreter of Britten's music, Vickers has performed the Burns, Donne, Hardy, Hölderlin, Pushkin, and Michelangelo cycles, in addition to the *Canticles*, the orchestral cycles, and the *War Requiem*. His most recent solo commercial recordings are *The Poet's Echo: Songs of Benjamin Britten, John David Earnest, and Colin Matthews* (Albany Records, 2023) and *Caledonian Scenes: Songs of Judith Weir, Benjamin Britten, and Hamish MacCunn* (Albany Records, 2020). At Illinois State University, Dr. Vickers is Artist Teacher of Voice and was named Distinguished Professor of Music in 2023, the first School of Music faculty member to achieve the rank in four decades.

## CONCERT IV

### 8 PM, MARCH 26, 2025, KEMP RECITAL HALL

#### STUDENT WORKSHOP WORLD PREMIERES

featuring Akropolis Reed Quintet and Unheard-of Ensemble

Reflective Contours (2025)	Justin Weiss (b. 1995)
Non-Stop! (2025)	Yingting Liu (b. 1996)
Before the Sky was Torn (2025)	Edmund Song (b. 1995)
Variations on the Theme of “We Shall Overcome” (2025)	Daixuan Ai (b. 1998)

#### AKROPOLIS REED QUINTET

Tim Gocklin, oboe  
Kari Landry, clarinet  
Matt Landry, saxophone  
Ryan Reynolds, bassoon  
Andrew Koeppel, bass clarinet

#### INTERMISSION

Study of Snowflakes (2025)	Alexey Logunov (b. 1990)
Quartet No. 2 (2025)	J. S. Park (b. 2003)
I. Elegy	
II. Allegro Energico	
The Fortune Teller (2025)	Hirad Moradi (b. 2003)
I. The Magician	
II. The Fool	
III. Wheel of Fortune	
IV. The Tower	
Nero’s Dance (2025)	Sean MacCarthy-Grant (b. 2003)

#### UNHEARD-OF ENSEMBLE

Ford Fourqurean, clarinet  
Matheus Souza, violin  
Andrew Janss, cello  
Daniel Anastasio, piano

### PROGRAM NOTES

**Reflective Contours** responds to the relation of two primary materials in Norman Lewis’ painting, *Street Musicians*. In this painting, the central foreground consists of a collection of jagged shapes and calligraphic lines combining bright colors and dark shadings. Surrounding this exists a hazy framing, which consists of largely the same color palette but as greyed and blurred clouds. I am captivated by the collective and playful energy in the central material that seems to recede to the outer edges of the misty texture. In my experience of the painting, the tender framing quiets the energy of the central activity with a gentle and reflective hue, while the central motion gives a buoyancy to the haziness. Thinking about the collective activity in everyday musicmaking, in *Reflective Contours*, I wanted to highlight the collective virtuosity of the quintet by creating a web of interweaving lines in both movements; sharp and angular in the first movement and resonant and tender in the second movement. These two characters inform the experience of the other, echoing on my experience of Lewis’ painting. *Reflective Contours* was written with admiration for the Akropolis Reed Quintet and the RED NOTE Music Festival. *(note by the composer)*



**Justin Weiss** is a composer and conductor whose music has been described as “lush, colorful” (*Cleveland Classical*) and full of “rustling energy” (*Hyde Park Herald*). His music explores the perception of time, energy, and transformation and the relationship between visual arts and sound. Justin’s work has been recognized with a Charles Ives Scholarship from the American Academy of Arts and Letters,

the League of Composers/ISCM Prize, the Prix Langage Musical from Les Écoles d’Art Américaines de Fontainebleau, the Walter E. Aschaffenburg, and awards and recognitions from institutions such as ASCAP, Society of Composers, Inc., Tribeca New Music, and The American Prize. Justin’s music has been performed by ensembles including Quatuor Diotima, the Cleveland Chamber Symphony, the Civic Orchestra of Chicago, the Grossman Ensemble, TAK Ensemble, -Nois Saxophone Quartet, Ekmeles Vocal Ensemble, and Sandbox Percussion Quartet. Justin is the co-artistic director and conductor of new Chicago-based contemporary music ensemble Mycelium New Music, as well as the co-director of the University of Chicago New Music Ensemble. Justin is currently a PhD Candidate at the University of Chicago where he studies with Augusta Read Thomas.



**Non-Stop!** is inspired by the relief *Offering Procession of the Empress as Donor with Her Court* at the Nelson-Atkins Museum in Kansas City. In this piece, I explore the interaction between ancient Chinese history, music, and contemporary sound through the collision of instrumental and Synthesizer sound. I merge Tang Dynasty court music with electronics and visual art to create a sonic space that transcends time and culture. The graceful postures of the empress and her attendants in the relief are no longer just static symbols. Through the integration of sound and imagery, I have reinterpreted these figures in a personalized digital reconstruction, bringing variation and depth to their movements. No longer confined to the stone relief, their gestures unfold in constantly shifting rhythms – sometimes steady, sometimes urgent, at times fading, at times erupting – creating a dynamic dialogue between history and the contemporary. The visual elements further amplify this transformation, as the figures seem to dissolve, reassemble, and shift in new temporal dimensions. This interplay of sound and imagery challenges the boundaries of historical interpretation, evoking a non-linear experience of time where history is not merely observed but reimagined. *(note by the composer)*



**Yingting Liu** is a composer dedicated to exploring the integration of Chinese Taoism, Jesa culture, and contemporary music. She earned her bachelor's degree in composition from the China Conservatory of Music and her master's degree from the Central Conservatory of Music. Currently, she is pursuing a Doctor of Musical Arts in Composition at the University of Missouri-Kansas City. Liu's

work seeks to find a balance between tradition and innovation, blending elements of Chinese traditional culture and religious music with electronics to create immersive and thought-provoking sonic experiences. She is particularly interested in the connection between music and visual art and how sound can shape historically rich spaces. Her works have received recognition in several composition competitions, including the RIVERS AWARDS, SUN RIVER PRIZE (ISCM), New Music Generation, Ise-Shima, and as a finalist in the Luciano Berio International Composition Competition. Liu actively participates in various music festivals and masterclasses. Her projects include the Mizzou International Composers Festival, Sävallysmestarikurssi, Avant! Summer Sounds Festival, International Composition Masterclass with Stefano Gervasoni, and the Darmstadt Summer Course.

**Before the Sky was Torn** – There was a time when five individuals soared freely through the skies, catching the wind and gliding effortlessly across an unbroken horizon. The world was whole, the sky vast and endless – a place of harmony and boundless possibility. But that time has passed. The sky is now torn, fragmented beyond repair. No matter how high they fly, how desperately they search, all they find are jagged remnants of what once was. Each ascent is met not with the joy of flight, but with the stark reality of what has been lost. The winds no longer carry them with the same ease, and the sky, once their sanctuary, is now a reminder of something irretrievably broken. Yet, in the midst of their disillusionment, a memory surfaces – a fleeting glimpse of the world before. Is it real? A distant echo? Or merely the longing of those who refuse to forget? The answer remains unresolved, and as the music fades, so too does the story, suspended between remembrance and uncertainty. *(note by the composer)*



US-based Singaporean composer **Edmund Song** is acclaimed for blending Eastern traditional music with Western influences, with “idioms of Hollywood film music and Broadway musicals” (*The Straits Times*, 2023). His multicultural approach has led to collaborations with ensembles such as Hub New Music (USA), PRISM Quartet (USA), and Standing Wave Ensemble (Canada). Edmund gained

recognition when the Civic Orchestra of Chicago featured his film score, *The Smart Dog*. Edmund is involved in multiple film projects as a film composer and sound designer, including nominations for Best Original Music for *Silver River* (Singapore, 2023) and selected composer for the Independent Silent Film Festival (USA, 2024). Edmund is currently the composer-arranger for One Song Orchestra (Taiwan), serves as Composer-in-Residence for Bass Around Asia (Taiwan-Singapore), and works as a guest composer-arranger for Ding Yi Music Company (Singapore). He was the Composer-in-Residence for the Asian Cultural Symphony Orchestra (Singapore) and served as faculty at the Jacobs Composition Academy, Indiana University (USA). He also holds the role of Studio Assistant at the University of Missouri-Kansas City (USA) Recording Studio. A double bassist, Edmund has performed with the Singapore Symphony Orchestra, Singapore Chinese Orchestra, and Hangzhou Philharmonic. He was also part of international productions such as *The Phantom of the Opera* (2019) and *Les Misérables* (2016). His expertise extends to historical performance, playing with ensembles like Red Dot Baroque (Singapore) and the Bloomington Bach Cantata Project (USA).

**Variations on the Theme of “We Shall Overcome”** – In uncertain times, it can feel impossible to hold onto hope—when the path ahead seems dark and the strength to keep fighting fades. But it is precisely in these moments that we must cling to the values we’ve always believed in. I was reminded of this when I stumbled upon a simple video of a girl playing guitar and singing “We Shall Overcome,” after feeling drained—and frankly, scared—by everything that happened at the beginning of 2025. This piece is a reflection of that quiet, stubborn hope: fragile yet unyielding. It’s a reminder (for myself, and hopefully for those who hear it) that we can still reach toward a better future.



**Daixuan Ai (DAIX)** is a Chinese-American composer, performer, teacher, and interdisciplinary artist known for her innovative fusion of traditional and modern, Eastern and Western musical styles. Born in Hunan, China, DAIX started her music journey at the age of three when her parents put her in front of a piano for the first time. Somehow she knew then that she would devote her life

to music. DAIX’s compositions have been performed by prestigious ensembles such as the Chicago Symphony Civic Orchestra, Indianapolis Symphony Orchestra, Albany Symphony Orchestra, Illinois Philharmonic Orchestra, Aspen Contemporary Ensemble, and Indiana University New Music Ensemble. DAIX’s works often explore themes of identity, violence, healing, and social justice, and she has been recognized for her efforts to raise awareness about racial injustice and promote racial equity. DAIX is currently a doctoral candidate at Indiana University Jacobs School of

Music, where she studies composition with Han Lash and Aaron Travers, and jazz piano with Juke Gillespie. (note by the composer)

**Study of Snowflakes** is written for Unheard-of Ensemble and is inspired by my reflections on Christmas of 2024. I was thinking about how the holidays can bring a heightened sense of pressure and loneliness for many people. Wilson Bentley's famous images of snowflakes, with their endless diversity of shapes, reminded me of how unique our life experiences are and how fragile our emotions can be. Their fleeting beauty serves as a reminder to pause and appreciate small moments of happiness – moments that help us endure even the most difficult times. (note by the composer)



LOGUNOV

**Alexey Logunov** is a composer and pianist with a primary focus on contemporary and experimental music. His music explores textural density, timbral complexity, and fusion of acoustic and electronic sound worlds. He is inspired by a broad range of styles, from the emotional depth of late Romanticism to the dynamic energy of progressive rock and heavy metal. Alexey was born in Leningrad,

Russia. He graduated in 2014 from Saint-Petersburg State Conservatory of Rimsky-Korsakov, where he studied composition with Vladimir Tsitovich and Gennady Bانشchikov and was later an assistant to Sergei Slonimsky. Logunov studied piano performance at Saint Petersburg Conservatory, mentored by Ekaterina Murina from 2016 to 2018. In 2020, he earned a Master of Music degree in Composition from the Indiana University Jacobs School of Music. Logunov is now a doctoral student and recipient of a fellowship from the Composition Department at the Jacobs School. Logunov's compositions have been performed at numerous festivals in Russia and internationally, including Synesthesia Lab 2024, Bang on a Can LOUD Weekend, From Avantgarde to Present Days, Sound Ways, reMusik.org, Midwest Composers Symposium 2019 (Indiana University, USA), Performing Media Festival 2024 (South Bend, Indiana) and SEAMUS@40 (Louisiana State University, USA).

## Quartet No. 2

### I. Elegy

Chorales clouded, drops and echoes.  
Songs, incantations, quiet moans.

Naked came I out of my mother's womb,  
And naked shall I return thither.

### II. Allegro Energico

Tombeau de Ravel, Ellington, Jazz, tonalité...



PARK

**Joseph (Sehyeok) Park** is a Toronto-based composer and pianist. His music takes inspiration from many different sources, such as his fascination with the French classical music tradition, as well as jazz fusion and other popular music genres. He also seeks to infuse his religious identity into his music. He is also an active concert pianist, frequently performing his own works as well as standard concert

repertoire. He has been recognized as a fellow at notable festivals such as the Aspen Music Festival Susan and Ford Schumann Center, Norfolk New Music Festival, and RED NOTE

festival. He has also participated as a composer and performer at the Atlantic Music Festival and Brevard Music Center, which allowed him to work with renowned composers such as Chen Yi, Zhou Long, Reiko Fütting, Amy Beth Kirsten, and David Dzubay. Additionally, his music has been performed by ensembles such as Orkest de Ereprijs, Norfolk New Music Ensemble, Brevard Music Centre Orchestra, AMF contemporary music ensemble, Standing Wave ensemble, University of Toronto Opera, and various others. He was also awarded the BMI Student Composer Award in its 70th year and was also awarded the Carlos Surinach Prize as the youngest winner of the annual competition. He is currently in his fourth year of undergraduate composition studies at the University of Toronto, studying composition under Norbert Palej and Christos Hatzis, and piano under Younggun Kim.

**The Fortune Teller** is a four-movement work, guiding the listener through contrasting sonic landscapes each represented by a unique tarot card. "The Magician" is elusive and playful. Unlike the other movements, there are no outstanding melodies to grab the listener's attention. Rather, the movement progresses like a drawn-out magic trick with the piano intervallically interrupting the texture and suddenly shifting scenes like a magician switching between props on a stage, before vanishing without a moment's notice! "The Fool" takes on multiple faces and disguises under a deceiving mask, like a court jester. Hints of the blues arise in the strings, mixed with gamelan-inspired melodies in the piano, all-the-while presented on top of a romantic art song-like accompaniment, setting the stage for a confounding yet alluring dance given by the jester. "Wheel of Fortune" is fiery, highly energetic and ever-changing. Rapid interplays between the strings and sudden cubist-like interruptions embody the chaotic nature of life's cycles, where fortunes can rise and fall unexpectedly. "The Tower," a bittersweet farewell as you gaze upon the lighthouse in the distance. Drifting further and further away slowly from the tower, church bells ring in the distance, echoing in the misty air.



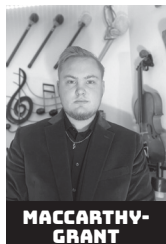
MORADI

The music of Iranian-Canadian composer **Hiran Moradi** takes listeners on a journey into the profound and visceral emotions that define our human experience.

Drawing inspiration from a diverse array of sources—from contemporary classical, jazz, metal, and electronic music to visual arts and poetry, Moradi crafts a uniquely innovative fusion of Persian and Western classical music that explores cultural

intersectionality, while retaining distinct individuality. Driven by a passion for artistic collaboration, Moradi's music has been performed across North America and Europe by groups such as the Dior Quartet, Talea Ensemble, Mostly Modern Orchestra, AMF Orchestra, Modern Sound Collective, University of Toronto Wind Symphony, and many more. He has also worked as a multimedia composer for several animated films, namely *Transfusion* which was recently nominated at the Saskatchewan Independent Film Awards. Currently, Moradi acts as conductor and executive director of the Blank Canvas Sound Collective, a Toronto-based independent organization and chamber orchestra focused on promoting and performing music by local composers. In addition to this ambitious project, Moradi actively performs as a pianist and percussionist with several ensembles across Canada and the U.S.

**Nero's Dance** is meant primarily (albeit conflictedly) as a celebration of creativity, expression, and life. Inspired heavily by Olivier Messiaen's legendary *Quartet for the End of Time*, **Nero's Dance** uses dissonance, rhapsodic development of simple themes, and an underlying sense of groove to contrast an ominous feeling of dread with a constant, thrumming, and at-times infectious pulse. The piece begins and ends with a low rumble, situated at the intersection between anxious and joyful energy, and is meant to convey the complicated feelings endemic to art in the face of scary things going on in the world.



**Sean MacCarthy-Grant** (he/they) is a pianist, percussionist, educator, and composer based out of Washington, DC. Sean has performed and taught in organizations from public schools to churches to audition preparation programs across the country and beyond as a pianist and percussionist, touring internationally through Italy and Portugal as choral accompanist and principal

percussionist with the North Stars Chamber Orchestra in 2018. Sean has performed in ensembles such as the Maryland Symphony Orchestra, Capital City Symphony, and America's national jazz band, the Smithsonian Masterworks Jazz Orchestra. His compositions have been premiered by ensembles such as the Atlantic Music Festival Contemporary Ensemble, Wintergrass Festival Orchestra, and members of the Seattle Symphony, and he currently studies multi-disciplinary music at Howard University with faculty such as Dr. Natalia Kazaryan, Chris Barrick, and Charlie Young. Sean performs, composes, and teaches throughout the DMV area, and carries a mission of lifelong learning and the constant development of one's voice towards a dynamic and powerful musical identity.

#### PERFORMER NOTES

See p. 3 for **Akropolis Reed Quintet's** biography. See pp. 6-7 for individual member bios.

See p. 3 for **Unheard-of Ensemble's** biography. See pp. 9-10 for individual member bios.

## CONCERT V

### 8 PM, MARCH 27, 2025, CENTER FOR THE PERFORMING ARTS

#### ISU SYMPHONY ORCHESTRA AND CONCERT CHOIR

whereof one cannot speak (2024) Dayton Hare (b. 1996)  
*Winner, RED NOTE New Music Festival Composition Competition – Choral Category*  
 ISU Concert Choir  
 Andrew Bruhn, conductor

Interludes (2023/2025) Peter Fahey (b. 1982)  
*Winner, RED NOTE New Music Festival Composition Competition – Chamber Ensemble Category*  
 Gina Russell, flute Rachel Hockenberry, horn  
 Elli Ji, oboe Madison Mueller-Howell, trumpet  
 Nicole Schmidt, clarinet Trevor Schaefer, trombone  
 Charlie Miller, bass clarinet Benjamin Stiers, percussion  
 Rosalie Truback, bassoon Maria Emmons, violin  
Ethan Schuller, violin  
Alex Taylor, conductor

Berceuse for Dresden (2004-2005) Colin Matthews (b. 1946)  
Cora Swenson Lee, cello  
ISU Symphony Orchestra  
Useon Choi, conductor

Barnstorming Season (2014) Matt Browne (b. 1988)  
*Winner, RED NOTE New Music Festival Composition Competition – Orchestral Category*  
 ISU Symphony Orchestra  
 Useon Choi, conductor

#### PROGRAM NOTES

**whereof one cannot speak** – When I was a kid I had a rather difficult time understanding lyrics in music. Whether listening to the Top 40 Hits or hymns in church, my brain consistently wanted to classify sung voices as just another kind of instrument, as timbres and tones but nothing more. It took a deliberate effort on my part to perceive the language within sung voices, to perceive voices as actually saying something or adding an additional layer of meaning to the music. *whereof one cannot speak* in some ways tries to dramatize this experiential movement. It starts with the text – a little poem about language I cobbled together from fragments plucked from Wittgenstein – broken into their smallest constituent phonemes, signifying nothing, functioning as sound alone. Over the course of the piece these sounds are pulled together into larger and larger chunks of the poem, laboriously moved out of the realm of abstraction and, bit by bit, combined into recognizable language with meaning to convey. Only by the final sections of the piece can one actually hear what the words themselves are trying to say. *(note by the composer)*



**HARE**

Colorado native **Dayton Hare** is a composer who often draws inspiration from elements of the natural world around him, striking a balance between narrative and atmosphere. In his work, he explores themes such as environmental change, perception, and language. As winner of the Jon Deak First Music competition, Dayton's music has been commissioned by the New York Youth Symphony and Interlochen Arts Center, as well as the Norfolk Chamber Choir, Yale Planetary Solutions, and others. Currently a Paris-based Fulbright scholar and composer-in-residence at the Fondation des États-Unis, he earned his master's degree in composition from the Yale School of Music and bachelor's

degrees in music composition and English literature from the University of Michigan. He has been a fellow at festivals such as the National Orchestral Institute + Festival, the Norfolk New Music Workshop, the RED NOTE New Music Festival, and the Conservatoire américain de Fontainebleau, among others. His teachers include Christopher Theofanidis, Martin Bresnick, David Lang, Evan Chambers, and Katherine Balch. Outside of music, Dayton has also worked extensively as a journalist, and served as the newsletter editor of the Ann Arbor Observer and the managing editor of the *Michigan Daily*, where he was also the classical music columnist.

**Interludes** is a standalone set of five, short interludes from an ongoing project of mine, a monodrama for female voice and chamber orchestra called *Through and Through*. The monodrama is a reimagining of a traditional ballad from the British Isles in which a noblewoman murders her lover, is taunted by a magical talking bird – who has witnessed the crime – and, ultimately, is accused of witchcraft and burned at the stake. *(note by the composer)*



**FAHEY**

**Peter Fahey** has been described as a composer of “alluring soundscapes” and “arresting moments” (*The New York Times*), a “rising-star composer” (NYC-ARTS) and “a composer who is full of effective ideas” (*The Journal of Music*). He has collaborated with, among others, Alarm Will Sound, the American Composers Orchestra, Continuum, Crash Ensemble, Ensemble Musiques Nouvelles, ensemble recherche, Ensemble SurPlus, Klangforum Wien and Talea Ensemble, as well as Irish National Opera, the National Symphony Orchestra of Ireland and the RTÉ Concert Orchestra. Originally from Ireland, he studied composition at the Royal Northern College of Music in Manchester, England and in the United States at Cornell University and, as an exchange



scholar, at Columbia University. In addition to winning the chamber ensemble category of the 2025 RED NOTE New Music Festival Composition Competition, he is the winner of the 2024 Roy Minoff Composition Competition and he has been awarded the Norton Stevens Fellowship from MacDowell for 2024.

**Berceuse for Dresden**, which I began work on shortly after my first visit to the city last autumn, is based almost entirely on the sounds of the eight bells of the Frauenkirche, their pitches transformed into long melodic lines for the solo cello, while the overtones of the bells give the underlying harmony of the piece. A berceuse is a lullaby or cradle song, but the mood of the work is impassioned as well as lyrical. Once the title had appeared, though, it seemed the only appropriate one, implying rebirth even if there are strong elements of turbulence and lament. The cello part is not designed to be in any way virtuoso or concerto-like, but takes the role almost of a wordless singer. *Berceuse for Dresden* is dedicated to the memory of Victor Klemperer, whose remarkable diaries reveal that the destruction of Dresden was, paradoxically, for him a liberation. He had spent the day of February 13 1945 delivering letters to his few remaining fellow Jews in the city which told them that they were to be transported later that week. He and his wife both survived the firestorm, and fled to safety. (note by the composer)

See **Colin Matthews' biography** on page 3.

**Barnstorming Season** – “Barnstorming” was a bizarre fad of the 1920s, where skilled pilots would use old WWI biplanes to travel around the Midwest, landing on random farms. There they would charge the locals for airplane rides, and perform thrilling airshows called “flying circuses”. Much like traveling circuses, these barnstormers stayed in one given place for only a short while, and their arrivals were tremendously exciting for the culturally and technologically reclusive farmer audiences. These airshows were tremendously gripping, but were also excessively dangerous. Some of the stunts they performed were: barrel rolls, flips, dives, wing walking (walking on the wings of a moving plane), midair plane transfers, and even playing tennis on the wings of a moving plane. Quite often these barnstormers were injured or killed performing these stunts. The strange and ridiculous juxtaposition of the exciting thrills and tremendous danger is the main impetus for this piece. The music opens with a terrifying and visceral growl, signifying the engine of the plane starting up. After taking to the air, we are abruptly introduced to some exciting popular ragtime music, soon to be joined by some jarring dissonances. Quickly and with agility, we move from style to style, tempo to tempo, interspersed with exciting flips and stunts. After a return to our ragtime theme joined by several other styles vying for our attention, we finally enter clear skies, and come to a glorious climax. However, this does not last long, as very soon after our plane stalls, and we come crashing down to earth. I have always been interested, fascinated, and tickled by polystylism. From Ives to Schnittke to Zorn, I believe that the intrinsic humor in the incongruity of it all is worth pursuing. While I have always dabbled with such techniques in my music, with this piece I go all out. I was aiming for a ridiculous mix of styles nestled somewhere in between Gershwin, Stravinsky, Mendelssohn, and Carl Stalling. This work is dedicated to my nephew, Ethan Browne. (note by the composer)



BROWNE

Colorado-based composer **Matt Browne** strives to create music that meets Sergei Diaghilev’s famous challenge to Jean Cocteau: “Astonish me!”, through incorporating such eclectic influences as the timbral imagination and playfulness of György Ligeti, the shocking and humorous polystylism of Alfred Schnittke, and the relentless rhythmic energy of Igor Stravinsky. His music has been praised for its “unbridled humor” (*New Music Box*) and described as “witty” (*The Strad*) and “beautifully crafted and considered” (*What’s On London*). Dr. Browne has had the honor to collaborate with such ensembles as the Minnesota Orchestra, Alarm Will Sound, PRISM Quartet, Albany Symphony, Milwaukee Symphony, and the Eastman Wind Ensemble. His music has received honors such as the ASCAP Foundation Rudolf Nissim Prize, an ASCAP Morton Gould Young Composers award, and a BMI Student Composer award. He received his DMA from the University of Michigan. Previous teachers include Michael Daugherty and Carter Pann.

### FEATURED PERFORMER NOTES



LEE

Praised by the *San Francisco Classical Voice* for playing “with maturity and panache,” Dr. **Cora Swenson Lee** is an active performer and teacher of the cello and baroque cello. Equally at home in ensemble and solo settings, Dr. Lee has appeared on recital series such as the King’s Chapel Concerts, the Dame Myra Hess Concerts, and Live from Hochstein. She has frequently performed with orchestras such as Boston Baroque, Bella Voce Sinfonia, and the Rochester Philharmonic Orchestra, and as a member of Trio Speranza and the Boston Public Quartet. Dr. Lee is a dedicated teacher and currently holds the position of Instructional Assistant Professor of Cello at Illinois State University. In addition to her cello teaching, Dr. Lee also serves as a master teacher for the ISU String Project and coaches the ISU Cello Ensemble and the ISU Baroque Ensemble.



CHOI

Dr. **Useon Choi**, native of South Korea, currently holds the conductor position with the Youth Music Illinois Concert Orchestra and is pursuing his second Master’s Degree in Instrumental Conducting at Illinois State University under the guidance of Dr. Anthony C. Marinello, III and Dr. Glenn Block. Previous to his studies at Illinois State University, he taught clarinet and ensemble at Silla University and Inje University in South Korea. He also conducted Gimhae Jungang Girls’ Middle School Bridge Youth Orchestra Viva Chamber Orchestra. As a clarinetist he held the principal clarinet chair with the KNN Broadcasting Philharmonic and the The Soloists Philharmonic Orchestra. Prior to his orchestral journey in South Korea, he was the principal clarinetist at Great Falls Symphony Association in Montana, Ft. Collins Symphony in Colorado, and acting principal clarinetist for Sinfonia da Camera in Illinois. He is currently the Backun Music Services and Silverstein Works world artist. In 2022, Dr. Choi was invited to Busan Maru International Music Festival to conduct the youth orchestra and worked with K-12

orchestras. In the clarinet realm he has received third place at the National Busan Music Competition and performed concertos with numerous orchestras such as the Busan Philharmonic Orchestra, Dong-A University Orchestra and Kyungsang Philharmonic Orchestra. Internationally, Dr. Choi has given performances in Belgium, Spain, Japan, Taiwan and South Korea, collaborating with international clarinetists. A devoted enthusiast of the clarinet choir, Dr. Choi has directed the UIUC Clarinet Choir, Busan Clarinet Choir, Kansai Clarinet Society and now leads the Jubiler Clarinet Ensemble based in South Korea. Dr. Choi is very passionate about chamber music and his experience blossomed when he held the position as resident clarinetist for the Chinook Winds Woodwind Quintet in Great Falls, Montana under the umbrella of the Great Falls Symphony Association. His past conducting teachers include Vančo Cavdarski, Steve Pratt, James Keene, and Wes Kenny. He holds degrees from the University of Illinois at Urbana-Champaign (DMA, full scholarship), Indiana University (Merit Scholarship), and Donga University (South Korea).



BRUHN

**Andrew Bruhn** is the Director of Choral Activities at Illinois State University, where he conducts Concert Choir, Belle Voix (advanced treble), and teaches conducting. A versatile musician, Dr. Bruhn has worked as a professional choral conductor, educator, composer, church musician, and trumpeter. His teaching at the middle school, high school, and collegiate levels has earned him various awards and

recognitions. His school choirs regularly received superior ratings in organizational contests, and one was a featured performer at the Illinois Music Education Conference. Dr. Bruhn received his Doctor of Musical Arts degree in Choral Music from the University of Illinois Urbana-Champaign, his Master of Sacred Music degree in choral conducting from Luther Seminary and St. Olaf College, and a Bachelor of Music in Trumpet Performance from Wheaton College. A prolific composer, his music is published by many major publishers. He won the 2017 Illinois American Choral Directors Association (ACDA) Composition Contest and has been a finalist in other national composition contests. Dr. Bruhn loves spending time with his wife, their two daughters, and their golden retriever.



TAYLOR

**Alex Taylor** has been commissioned and performed by prominent artists in his native New Zealand and abroad, including Orchestra Wellington (NZ), Enso Quartet (US), Ensemble U (EE), Ensemble Proton Bern (CH), Susan Narucki (US), Justine Cormack (NZ), and the Tanglewood Music Center (US). He recently completed his Ph.D. in Composition at the University of California San Diego under

the supervision of Lei Liang, and currently teaches Theory and Composition at Illinois State University. Alex's compositional work often explores interactions between seemingly disparate materials, especially between old and new musics. As well as composing, he is also a multi-instrumentalist, vocalist, conductor, writer, and music educator. Alex's music has been featured on several recent CD releases, including Henry Wong Doe's *Perspectives* on Rattle Records; his own solo album of art song, *Dryad*, is available on Bandcamp. As a conductor, Alex has commissioned and premiered new

music for orchestra, string orchestra, and chamber ensembles by US and NZ composers, including Eve de Castro-Robinson, Louise Webster, Reuben Jelleyman, and Akari Komura.

## INTERLUDES PERFORMER NOTES



BRACKMANN

Starting cello at the young age of 4, **Joe Brackmann** began to fall in love with the cello. He loves sharing music with others and has been involved in numerous musical ensembles such as Youth Symphony of DuPage, the Camerata Academy Orchestra, and the Naperville Youth Symphony Orchestra. Joe is now a junior at Illinois State University, he studies with Cora Swenson-Lee, and he is the principal



CEBRERO

**Jay Cebrero** is a sophomore at Illinois State University majoring in Music Performance. They previously studied with Lauren Pierce and Jason Ellis, and currently study with Dr. Benjamin de Kock at ISU. Jay is a proud alumnus of the Merit School of Music in Chicago and a lucky recipient of the AKLee Scholarship Foundation Music Award. In the summer of 2022, they attended Sphynx Performance

Academy at Juilliard where they studied with Patricia Weitzel and performed in a masterclass for Timothy Cobb. Jay is currently the principal bassist for the ISU Symphony Orchestra. They play both double bass and occasionally electric bass with the ISU Wind Symphony. They also are a member of a tango piano trio.



ECKERT

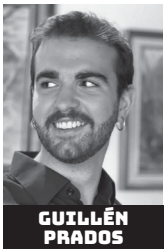
**Sara Eckert** is a dedicated percussionist and educator who has showcased her talent with groups such as the Central Illinois Brass Band, the Illinois State University Wind Symphony, and the Illinois State University Symphony Orchestra, acting as principal percussionist for both university ensembles. In her solo ventures, Sara focuses on performing contemporary compositions from queer artists, embody-

ing her community through her musical selections. Her skillset spans a range of instruments, including the marimba, timpani, snare drum, and multi-percussion. After graduating with her undergraduate degree in 2023, she's now pursuing her master's degree in music performance and serves as the percussion graduate assistant. Sara's enthusiasm for teaching and performing is evident in her contributions to her local music community. As an educator, she's the current percussion director at University High School in Normal, IL, and instructs the Winter Percussion ensemble at Bloomington High School. In addition, she offers private lessons at her home studio and the Hip Cat Music School in downtown Bloomington, IL. Sara's expertise has also allowed her to be an honor band clinician and a judge for IHSA Solo and Ensemble Contests. Her instruction covers a wide range of instruments, including the drum set, piano, and both concert and marching percussion, catering to students of all age groups.



EMMONS

**Maria Emmons**, violinist, is currently a string instructor with the Illinois Symphony Youth Orchestra, violin and viola faculty for the Ralla Klepak and Preparatory programs at Illinois Wesleyan University, violin faculty at Blue Lake Fine Arts Camp in Michigan during the summer, and assistant librarian for the Illinois Symphony Orchestra. Previously she has been a graduate assistant with the Illinois State University String Project, violin coach with the University of New Hampshire Youth Symphony Orchestras, and on the marketing team for the Portsmouth (NH) Symphony Orchestra. Maria maintains a large private studio and is Paul Rolland String Pedagogy Method certified. As a violinist, she has regularly performed in the Illinois Valley Symphony Orchestra (assistant and substitute concertmaster), Illinois Symphony Orchestra, Champaign-Urbana Symphony Orchestra, Sinfonia da Camera, Millikin-Decatur Symphony Orchestra, Jacksonville Symphony Society (substitute concertmaster), MiOpera, and Symphony NH. She enjoys performing in pit orchestras, and was a violinist on the 2019 PBS special: Tim Janis Celtic Heart. Maria received a Master of Music in violin performance from Illinois State University. She also holds a Bachelor of Music in violin performance from the University of New Hampshire, where she graduated with honors, along with minors in arts and business administration.



GUILLÉN PRADOS

**Pepe Guillén Prados** began his studies on piano at the Professional Conservatory CPM Angel Barrios in Granada, Spain. Under the tutelage of several teachers, including Ramona Herrera and Javier Herreros, as well as advanced classes with Tamara Romadina. He is currently pursuing a master's degree in piano performance at Illinois State University at Dr. Daniel's Baer studio, after having

completed the piano performance undergraduate program at the Royal Conservatory of Music Victoria Eugenia of Granada, specializing in Spanish music interpretation, under the direction of Miguel Ángel R. Laiz. He also has experience in accompanying large ensembles, being the associate piano accompanist of the Granada University Orchestra for two years, also the Baroque Orchestra and the String Ensemble of the Royal Conservatory of Granada for one year. With broad experience participating in different artistic events throughout the provinces of Granada, Madrid, Barcelona, Valencia and the rest of Spain, he has performed as well in the United Kingdom, Ireland, Italy and Portugal.



HOCKENBERRY

**Dr. Rachel Hockenberry** is the Associate Professor of Horn at Illinois State University. Since moving to Illinois in 2018, she has performed with the Illinois, Peoria, Quad Cities, Dubuque, and Champaign-Urbana symphonies, and the Heartland Festival Orchestra. She has also performed with the Cincinnati Symphony, Columbus Symphony, Cincinnati Chamber Orchestra, Santa Barbara Symphony, Fresno Philharmonic, Orchestra Kentucky, Stiletto Brass Quintet, and numerous other ensembles. Additionally, she has shared the stage or the recording studio with Billy Idol, Pete Townshend, and Jon Batiste, and has recorded for television series. She is principal horn of the Queen City Opera in Cincinnati, where

in October of 2015 she had the distinct pleasure of performing the infamous "Long Call" from Act II of Richard Wagner's *Siegfried*. Before transitioning to Illinois State, Dr. Hockenberry was the horn professor at Pasadena City College and Los Angeles City College, and kept a large private studio of young hornists throughout Los Angeles County who successfully auditioned into the California All State and All Southern Bands and the Colburn Youth Orchestra. She incorporates elements of El Sistema - a music education philosophy based on the belief that music is a transformative and fundamental human right for all people - into every aspect of her teaching career. Dr. Hockenberry is a graduate of the Sistema Fellows Program at the New England Conservatory of Music, and has completed residencies with El Sistema programs in Venezuela and across the United States. A Virginia native, Dr. Hockenberry received her bachelor's degree in horn performance from James Madison University. She earned her master's and doctoral degrees in horn performance from the University of Cincinnati College-Conservatory of Music, where she also completed cognate studies in arts administration. Primary teachers include Randy Gardner, Tom Sherwood, Liz Freimuth, Duane Dugger and Abigail Pack, with additional instruction from David Ohanian and Roger Kaza.



JI

**Elli Ji** is a senior who is currently studying oboe performance at Illinois State University under Dr. Jillian Kouzel. Ji currently serves as the principal oboist in ISU's Wind Symphony and co-principal in ISU's Symphony Orchestra. She has also acted as principal oboist for the Illinois Wesleyan University Symphony Orchestra. In addition to playing in larger ensembles, Ji has diverse experience in chamber

groups, having performed in woodwind quintets, oboe choirs, double reed choirs, and a Baroque chamber trio. She has performed both standard repertoire and new music. She is currently an active member of ISU's graduate woodwind quintet, Vendredi Winds. They have performed a wide variety of repertoire, including works by Malcolm Arnold, David Maslanka, and Jenni Brandon. As a soloist, Ji is passionate about learning standard oboe repertoire, reviving lesser-known works, and both performing and creating new music. Her most recent interest is discovering, learning, and performing Chinese oboe repertoire, a nod to Ji's heritage. She hopes to bring more awareness to existing works by Chinese composers, as well as encourage new pieces to be written. When she's not practicing or working on reeds, Ji enjoys composing, traveling, and spending time with her friends and family.



CASTRO

**Carlos Felipe Leon Castro** is a violist from Sinaloa, Mexico. He currently serves as Principal for the Millikin Decatur Symphony Orchestra and Illinois State University Symphony Orchestra. He is studying his bachelor's degree at Illinois State University under the tutelage of Katherine Lewis. His past teachers include Ester Garcia Salas and Luis Fernandez III. He made his orchestra debut in the spring of 2023 after winning the ISU Concerto Competition. He has been part of the National Youth Orchestra of Mexico, UNT International Summer Institute of Music, Lawrence Chamber Music Festival. He has been part of masterclasses with Jeffrey Irvine, Braimah Kaneh-Mason, Daphne Gerling, Ann Marie



Brink, and others. He currently plays on a Skarstad viola loaned by the American Viola Society Viola Bank.



**Charlie Miller** is a member of the Honors Program at Illinois State University. He is a junior, double majoring in Music Education and Clarinet Performance. Charlie is active in Illinois State University's Wind Symphony, Symphony Orchestra and Chamber music on clarinet and bass clarinet. Charlie privately teaches a variety of woodwind instruments and piano to students throughout McLean County.



**Madison Mueller-Howell** is the current Graduate Teaching Assistant for Trumpet at Illinois State University from Pittsburgh, Pennsylvania. She graduated magna cum laude with a B.M. with a music education focus from Westminster College, PA in 2024. She is the recipient of the International Sterling Achievement Award from Mu Phi Epsilon in 2024 and was also awarded the Outstanding Junior Music

Major award in 2023. At Illinois State University she performs with the Faculty Brass Quintet, Bastion Brass, Jazz I, the ISU Symphony Orchestra, and the Valkyrie Trumpet Ensemble. She also teaches private trumpet lessons with ISU and the Community School for the Arts.



**Gina Denise Russell** is a flautist based in Bloomington-Normal, Illinois. A 2023 graduate of Illinois State University, Russell is a 2022-23 Bone Scholar. She now attends ISU in pursuit of her master's degree in music performance, working as a Graduate Teaching Assistant for the flute studio. Russell's primary teacher is Dr. Kimberly Risinger. An advocate for new music, Russell has played in premieres for

new chamber works at ISU, performed at the RED NOTE New Music Festival from 2022-2025, and attended the Mostly Modern Festival, where she performed world premieres in the Mostly Modern Orchestra in 2024. As a soloist, Russell was named winner of the 2024 ISU Wind Symphony Concerto Competition, performing Mike Mower's Concerto for Flute and Wind Orchestra with the ISU Wind Symphony.



**Trevor Schaefer** is a versatile trombonist from Decatur, Illinois, with experience across classical and commercial genres. A student of music since the 4th grade, Schaefer became serious about the trombone in his 3rd year of high school, when he began private lessons. He graduated from Millikin University with his Bachelor of Music in Trombone Performance in May 2024, where he performed

with a variety of ensembles including Millikin Jazz Band I, Millikin Jazz Combo A, Millikin Symphonic Wind Ensemble, and the Millikin-Decatur Symphony Orchestra. Schaefer is currently pursuing his Master of Music in Trombone Performance at Illinois State University, where he currently serves as principal trombonist of the Wind Symphony, ISU's premier wind band, and is the trombonist of ISU's Jazz Combo II. Recent engagements include the 2024 DC Trombone

Workshop, where Schaefer appeared with the Matt Niess Jazz Trombone Choir in addition to a trombone quartet, with which he performed the 3rd movement of Jeff Cortazzo's *Arpeggiatic Suite*. He also enjoyed the opportunity to perform with the ISU Wind Symphony at the Illinois Music Education Conference in January 2025 and looks forward to future opportunities at Illinois State University and within the Bloomington-Normal area.



**Nicole Schmidt** is currently a junior at Illinois State University, double majoring in Music Therapy and Clarinet Performance. She is an active member of several ensembles at ISU, including the Wind Symphony, Symphony Orchestra, and various chamber groups. When she's in her hometown of Highland, IL, Nicole also participates in the Highland and Edwardsville Municipal Bands. Throughout her time

at ISU, Nicole has gained valuable clinical experience as a student music therapist, working with clients with Alzheimer's disease as well as in early intervention settings. Additionally, Nicole annually performs recitals featuring a diverse range of clarinet repertoire. Outside of her academic and musical pursuits, Nicole enjoys reading and spending time with family and friends.

**Ethan Schuller** (b. 1999) is a violinist and musicologist from Bloomington, Illinois. He received his Bachelor of Music in violin performance from Illinois Wesleyan University, and his Master of Music in musicology from Western Illinois University. He has performed in the United States and Bulgaria, as well as with the Illinois Symphony Orchestra and at the Illinois Chamber Music Festival. Ethan is currently pursuing a masters degree in anthropology from Illinois State University, researching traditional Chinese music and its transmission in diasporic communities across Southeast Asia. Over the course of this research, Ethan has learned to play and has performed on traditional Chinese instruments such as the erhu and pipa in Singapore and the United States.



**Ben Stiers** teaches applied percussion and music theory at Illinois State University. He has also served as assistant director and acting director of the ISU Big Red Marching Machine, instructor and arranger for the PULSE Drumline, and director of the ISU Pep Band. Prior to his time at ISU, Ben served as Instructor of Percussion at Centre College in Danville, KY. He holds degrees in Music Performance from the University of Kentucky, the University of Nevada-Las Vegas, and Illinois State University. Ben performs frequently with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, and the Heartland Festival Orchestra, as well as in numerous chamber and solo settings. From 2015-2019 he served on the inaugural editorial team of the *PAS Educators' Companion*, a publication of the Percussive Arts Society focused on providing percussion-related information to non-percussionist music educators. Ben is an artist-endorser for Innovative Percussion, Inc., and Grover Pro Percussion.



**TRUBACK**

**Rosalie Truback** is a senior studying Music Performance and Audio and Music Production at Illinois State University. She is graduating *summa cum laude* this May with a dual degree, as well as being recognized as recipient of the Robert G. Bone Scholarship. Rosalie is an active participant in ISU's Wind Symphony and Orchestra on both bassoon and contrabassoon.

## **ISU Concert Choir**

**Andrew Bruhn, conductor**

### **SOPRANO 1**

Celeste Arnett, Edwardsville, IL  
Ellie Capraro, LaGrange Park, IL  
Alina Dukala, Lombard, IL  
Abigail Rench, Northbrook, IL

### **SOPRANO 2**

Emma Garcia, Washington, IL  
Lottie Heckman, Roanoke, IL  
Anna Hubatch, Frankfort, IL  
Stephanie Sendra, Oswego, IL

### **ALTO 1**

Julia Bell, Lombard, IL  
Mia Dudlicek, Hoffman Estates, IL  
Aimee VenRooy, Rockford, IL  
Yuzhuo Wang, Yingkou City, China

### **ALTO 2**

Tori Darnell, Detroit, MI  
Athena King, O'Fallon, IL  
Anita Kovalaske, Bloomington, IL  
Nicole Marinucci, Saint Charles, IL

### **TENOR 1**

Julián Eduardo Acuña  
González, Bogotá, Colombia  
Kliff Koszewski, Darien, IL  
Preston Pratali, Naperville, IL

### **TENOR 2**

Grant Dixon, LaGrange, IL  
Kellin Ours, Salisbury, NC  
Miguel Vazquez-Barragan,  
Oregon, IL

### **BASS 1**

Daniel Currie, Aurora, IL  
Noah Kuehl, Dixon, IL  
Nicholas Pillsbury, Oswego, IL

### **BASS 2**

Neil Alford, Hopedale, IL  
Ryan Bogner, Henry, IL  
Kat Garza, Sterling, IL  
Gian Tupaz, Elgin, IL

## **ISU Symphony Orchestra**

**Useon Choi, director**

### **VIOLIN 1**

Brody Macias, Alton, IL \*\*  
Stella Faux, Urbana, IL \*\*  
Lin Ting (Tina) Tseng, Koahsiung, Taiwan  
Molly Kinzinger, Bloomington, IL  
Sierra Freund, Mansfield IL  
Blake Bowers, Yorkville, IL  
Aria Kim, Bloomington, IL +  
Calvin Leman, Bloomington, IL +

### **VIOLIN 2**

Chona Noble, Manila, Philippines \*  
Tiffany Davis-Hinton, Highland, IN  
Marie Cruz, Chicago, IL  
Elijah Luthardt, Skokie, IL  
Vittorio Causarano, Bloomington, IL  
Maiya Favis, Bloomington, IL  
Sergio Ravelo, Cali, Colombia

### **VIOLA**

Carlos Leon, Culiacan, Mexico \*  
Zeph Mussman, Arlington Heights, IL  
Daniel Haan, Stillwater, OK  
Diego Julia Stowell, Erie, CO  
Katelynn Lesinski, S. Milwaukee, WI  
Val Wolz, St. Louis, MO  
Diego Gomez, Elgin, IL  
Haruka Hartry, Bloomington, IL

### **CELLO**

Joe Brackmann, Wheaton, IL \*  
Kahauri Givens, Chicago IL  
Delia Bonnet, Batavia, IL  
Brandon Campos, Yorkville, IL  
Lucia Santore, Elk Grove Village, IL  
Jenny Komperda, Wauconda, IL  
Celeste Price, Bloomington, IL  
James Dickson, Elk Grove Village, IL  
Ender Loya, Springfield, MO  
Micah Johnson, Glen Carbon, IL

### **BASS**

Jay Cebrero, Chicago, IL \*  
Will Hussey, Alton, IL  
Averil Wyble, Aurora, CO  
Katelynn Bonnet, Batavia, IL  
Devin Parks, Coal City, IL  
David Currantana, Joliet, IL  
Aliena Curran, Broomfield, CO

### **FLUTE**

Gina Russell, Minooka, IL \*  
Alex Adrowski, Crystal Lake, IL  
Chelsea Davis, Oswego, IL  
Melanie Parker, Alton, IL

### **OBOE**

Elli Ji, Genoa, IL \*  
Marlee Matthews, Marquette, MI  
Bo Boesdorfer, Auburn, IL

### **CLARINET**

Holly Peters, Lee's Summit, MO \*  
Ryan Daimid, Bolingbrook, IL  
Nicole Schmidt, Highland, IL  
Charlie Miller, Wauconda, IL

### **BASSOON**

Rosalie Truback, Lemont, IL \*  
Wes Smith, Plainfield, IL

### **CONTRA BASSOON**

Quentin Shelato, Danville, IL

### **HORN**

Elie Cavazos, Mchenry, IL \*  
Spencer Armistead,  
Germantown Hills, IL  
Rhys Barlow, Schaumburg, IL  
Kyle Gilles, Morton, IL  
Thomas Hibbeler, Batavia, IL

### **TRUMPET**

Kytterra Waters, Denver, CO \*  
Braden Lueking, Rochester, IL  
Madison Mueller-Howell, Pittsburgh, PA  
Andrew Sniegowski, Oswego, IL

### **TROMBONE**

Graham Miller, Plainfield, IL \*  
Joanie Hitt, Wood Dale, IL  
Connor Franke, bass trombone, Oswego, IL

### **TUBA**

Aidan Hanley, Mackinaw, IL

### **PIANO**

Joanne (Yen-Tzu) Tung, Kaohsiung City, Taiwan

### **PERCUSSION**

Abbey Schiller, Round Lake, IL  
Alex Harper, Metamora, IL  
Kye Johnson, Westmont, IL  
Sara Eckert, principal, Atlanta, IL \*  
Jewelianna Fuqua,  
Jacksonville, IL  
Kale Star, Batavia, IL  
Wyatt Mastin, Glen Ellyn, IL

### **HARP**

Julia Kay Jamieson, Champaign, IL +

### **GRADUATE ASSISTANT**

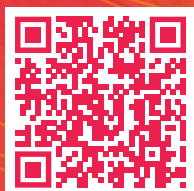
Sergio Alberto Ravelo Chaparro

\* Co-Concertmaster

\* Principal chair

+ Guest performer

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WONSOOK KIM  
COLLEGE OF FINE ARTS  
*Illinois State University*