

ILLINOIS STATE UNIVERSITY

RED NOTE

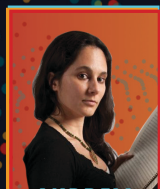
NEW MUSIC FESTIVAL

MARCH 23 - 27, 2026

CARL SCHIMMEL & ALEX STEPHENSON
CO-DIRECTORS



DEREK
BERMEL



ANDREIA
PINTO CORREIA



QUINTET
ATTACCA



TRIO
DIORAMA

CALENDAR OF EVENTS



MONDAY, MARCH 23

8 PM • Kemp Recital Hall
Quintet Attacca

TUESDAY, MARCH 24

11 AM • Kemp Recital Hall
Trio Diorama

8 PM • Kemp Recital Hall
Student Workshop Premieres
featuring Quintet Attacca & Trio Diorama

WEDNESDAY, MARCH 25

8 PM • Center for the Performing Arts Concert Hall
ISU Wind Symphony & pianist John Orfe
featuring music of Derek Bermel

THURSDAY, MARCH 26

8 PM • Kemp Recital Hall
music of Derek Bermel & Andreia Pinto Correia
featuring ISU students and faculty
Avalon String Quartet
and soprano Sarah Navy

RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

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

This year, there were two categories: Category A (Works for Chamber Ensemble), and Category B (Works for Wind Ensemble). There were many outstanding entries in both categories.

CATEGORY A (Chamber Ensemble)

In Category A, there were 553 anonymous submissions from 46 states, territories, and provinces in the United States and Canada and from 38 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:

Andreia Pinto Correia (RED NOTE New Music Festival Guest Composer)

Norbert Palej (University of Toronto)

David Rakowski (Brandeis University)

Winner

A melody drifts like a memory past..., by Arjan Singh Dogra (New York, NY)

Runners-up

Beyond Color There Is Light, by Justin Weiss (Fair Lawn, NJ)

Spaces Real or Imagined, by Benjamin Krause (Holland, MI)

Honorable Mentions

Inner Life, by Carl Bettendorf (Bronx, NY)

Mass, by Lauri Marjakangas (Helsinki, Finland)

A Schubert Tune with a Gershwin Touch, by Anak Baiharn (Bangkok, Thailand)

CATEGORY B (Wind Ensemble)

In Category B, there were 142 anonymous submissions from 34 states and provinces in the United States and Canada and from 15 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. Anthony C. Marinello, III, Director of Bands at Illinois State University.

Winner

Brilliant Brushstrokes, by Ryan Lindveit (Knoxville, TN)

Honorable Mentions

Khaen, by Viskamol Chaiwanichsiri (Bangkok, Thailand)

Second Sinfonietta, by Thiemo Kraas (Münster, Germany)

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 Quintet Attacca and Trio Diorama, under the mentorship of guest composers Derek Bermel and Andreia Pinto Correia. In addition, Derek Bermel, Andreia Pinto Correia, and visiting guest composer Arjan Singh Dogra will give presentations on their music. All dates and times are subject to change.

COMPOSER PRESENTATIONS

Monday, March 23rd, Julian Hall 58 (2:00 – 3:00 pm)
(Derek Bermel)

Monday, March 23rd, Julian Hall 58 (3:00 – 4:00 pm)
(Andreia Pinto Correia)

Thursday, March 26th, Julian Hall 69 (2:00 – 3:00 pm)
(Arjan Singh Dogra)

GUEST COMPOSERS



BERMEL

Composer and clarinetist Derek Bermel has been featured at major concert halls and festivals worldwide. Joshua Kosman of the *San Francisco Chronicle* writes, "To listen to his music is to run across a wealth of influences, from Bartók and Stravinsky to big band, and from early-period rap to Bulgarian folk music to West African drumming. Also, it seems, theoretical physics." He studied Thracian folk style

with Nikola Iliev in Bulgaria, uilleann pipes with Mick O'Brien in Dublin, Lobi xylophone with Ngmen Baaru in Ghana, caxixi in Brazil with Júlio Góes, and ethnomusicology and orchestration with André Hajdu in Jerusalem. Bermel's composition teachers include Louis Andriessen, Bill Albright, William Bolcom, Henri Dutilleux, André Hajdu, and Michael Tenzer.

He has scored several films and collaborated with a dizzying array of artists including writers Sandra Cisneros, Will Eno, Nicole Krauss, and Wendy S. Walters, visual artists Sook-Jin Jo, Kevin Jerome Everson, and Shimon Attie, composer/performers Wynton Marsalis, Midori, Paquito D'Rivera, Christopher Taylor, and Luciana Souza, choreographer S. Ama Wray, and hip-hop artist Yasiin Bey (Mos Def).

Bermel is thrice GRAMMY-nominated, twice for Best Contemporary Composition—for *Migration Series* for jazz band and orchestra, dedicated to Wynton Marsalis, and for *Intonations* for the JACK Quartet—and once as Best Soloist with *Orchestra for Voices*, a clarinet concerto he has performed on four continents. His discography includes *Migrations* with the Albany Symphony and Juilliard Jazz Orchestra (Naxos); *Intonations* with the JACK Quartet (Naxos); *Voices* with Boston Modern Orchestra Project (BMOP/Sound); *Soul Garden*, small ensemble/solo music (New World/CRI); and *Canzonas Americanas* with Alarm Will Sound (Cantaloupe).

He has become recognized as a dynamic and unconventional curator of concert series, including three SONiC Festivals as artistic director with the American Composers Orchestra, the Gamper Festival at the Bowdoin International Music Festival, and the Cone Series at the Institute for Advanced Study in Princeton (where he served four years as Artist-in-Residence).

Over the years he has received commissions from the Pittsburgh, National, Seattle, Saint Louis, and Pacific Symphonies, Los Angeles Philharmonic, Chamber Music Society of Lincoln Center, Glimmerglass Opera Festival, WNYC Radio, La Jolla Music Society, Seattle Chamber Music Festival, eighth blackbird, Guarneri String Quartet, Music From Copland House, and the Koussevitzky and Fromm Foundations. Honors include the Alpert Award in the Arts, Rome Prize, Guggenheim and Fulbright Fellowships, and the American Music Center's Trailblazer Award. Recent residencies include Nuova Consonanza Festival in Rome, IC Festival in Hong-Kong, Kempton Classix in Germany, Beijing Modern Music Festival, and Hyllös, a collaboration with Veenfabriek and Askol|Schönberg Ensemble in the Netherlands. In 2025 he was elected to the American Academy of Arts and Letters.



PINTO CORREIA

Andreia Pinto Correia's music—described as "fascinating" by the *San Francisco Classical Voice* and "compellingly meditative" by the *Boston Globe*—is characterized by close attention to harmonic detail and timbral color. Following a family tradition of scholars and writers, her work often reflects the influence of literary sources from the Iberian Peninsula and beyond.

Honors include the inaugural Sorel Award, the Arts and Letters Award in Music from the American Academy of Arts and Letters, a John Simon Guggenheim Memorial Foundation Fellowship, and the Shostakovich-DSCH Award for her "contribution to the excellence of Portuguese classical music" from the Ministry of Culture of Portugal. She has received commissions from the New York Philharmonic and Los Angeles Philharmonic (with maestro Gustavo Dudamel), European Union Presidency, Tanglewood Music Center/ Boston Symphony Orchestra, Washington Performing Arts (Kennedy Center), São Paulo Symphony Orchestra (OSESP), Calouste Gulbenkian Foundation, League of American Orchestras and the Toulmin Foundation, Fromm Music Foundation at Harvard University, Andrew W. Mellon Foundation, American Composers Orchestra at Carnegie Hall, National Symphony and National Dance Company of Portugal, and Culturgest/National Bank of Portugal, among others.

Pinto Correia was the curator of the Fertile Crescent Festival for Contemporary Music at the Institute for Advanced Study in Princeton and composer in residence with contemporary music ensemble OrcestrUtópica (Lisbon). She received the honorary title of Fellow of the Australian National University (ANU), Canberra, where she was a guest of the ARC Laureate Program for the Deep Human Past and the Indigenous Linguistics Alliance (Fall 2018). She has collaborated with an array of artists and scholars including historian Professor Ann McGrath (Australia), marine biologist Dr. Claudio Campagna (Argentina), filmmakers Daniel Blaufuks and Salomé Lamas (Portugal), writers Mia Couto (Mozambique), Ondjaki (Angola), Betty Shamieh (Palestine/USA), her father—medievalist and poet Professor João David Pinto Correia—and choreographers Omayra Amaya (Spain/USA), Jodi Melnick (USA), and Victor Pontes (Portugal).

Born in Portugal, Pinto Correia began her musical studies in her native Lisbon at the Academia de Amadores de Música, the Escola de Jazz Luíz Villas-Boas, and the University of Lisbon. She received a double degree from the Berklee College of Music and Masters and Doctoral of Music degrees in composition from the New England Conservatory of Music. Recently she was Visiting Associate Professor of Composition at the Jacobs School of Music, Indiana University, and is currently faculty and co-curator of the Gamper Music New Music Series at the Bowdoin International Festival. She resides in Brooklyn, New York.

GUEST ENSEMBLES



Founded in 1999, Quintet Attacca is one of Chicago's most dynamic chamber music ensembles. Grand Prize Winner and Wind Division Gold Medal Winner of the 2002 Fischoff National Chamber Music Competition, the quintet spent 2006-2009 as the

Chicago Chamber Musicians' Professional Development Program Ensemble. Quintet Attacca is also proud to be in residence at the Music Institute of Chicago, offering performances, family programming, chamber music coaching, and individual lessons.

Quintet Attacca is an ensemble dedicated to bringing the unique sound of the wind quintet to all types of audiences: to this end, the quintet has played in venues across the Midwest, with extensive programming in Chicago. Quintet Attacca has reached audiences from Italy (at the 2003 Emilia Romagna Festival) to New York (at the Schneider Concerts Series at the New School) to concert halls all over Chicagoland as well as many live broadcasts on WFMT. Recent performances have included the First Monday Series at the Chicago Cultural Center and a residency with Chamber Music Society of Detroit.

Priding itself on its innovative programming, Quintet Attacca enjoys presenting concerts that are both accessible and cutting-edge. Programs have included works that reflect the Classical and Romantic eras, as well as jazz and Latin influenced works and pieces by many of today's leading composers. Additionally, five works have been written for the quintet: Vid Smooke's *Trompe L'oeil*, Collin Anderson's *Tangram*, Rami Levin's *Danças Brasileiras* and *Portrait*, and Dana McCormick's *Two Episodes for Wind Quintet*. To create balanced and entertaining programs, Quintet Attacca combines the challenges of today's most intriguing works with gems from the past.



Trio Diorama is comprised of violinist MingHuan Xu and pianist Winston Choi, both performers on the world stage and professors at Roosevelt University, joining four-time Grammy winning cellist and CM@B Executive and Artistic Director Nick Photinos.

Violinist MingHuan Xu performs extensively as a soloist, duo-recitalist, and chamber musician throughout five continents. Her Carnegie Hall debut was featured on *Voice of America*, a weekly television show viewed by millions of people in China, Taiwan, and Hong Kong. She is a core member of Ensemble Dal Niente, Artistic Director of the Unity Chamber Series at the Unity Temple in Oak Park, as well as Artistic Director of the Chicago International Music Institute. Ms. Xu is on the faculty at Loyola University Chicago and Roosevelt University's Chicago College of Performing Arts.

Four-time GRAMMY Award-winning cellist Nick Photinos is one of the most innovative cellists of our time, collaborating with artists including Björk, Wilco, Bryce Dessner, Dawn Upshaw, Philip Glass, and the Bang on a Can All-Stars in tours throughout the world. Currently faculty at the Longy School of Music, the University of Michigan, the University of Chicago, and Northwestern University, Photinos served for 24 years as the founding cellist and co-Artistic Director of Eighth Blackbird. For more information, visit nickphotinos.com.

Pianist Winston Choi's solo, collaborative, chamber, and concerto appearances have taken him across four continents, with recent recital appearances at the National Arts Centre of Canada, Carnegie-Weill Recital Hall, Kennedy Center, Kravis Center, Library of Congress, Merkin Recital Hall, and throughout France. His debut CD, the complete piano works of Elliott Carter, received five stars from *BBC Music Magazine*. Choi is an Associate Professor and the Head of the Piano Program at Roosevelt University's Chicago College of Performing Arts.

CONCERT I

8 pm, March 23, 2026, Kemp Recital Hall

QUINTET ATTACCA

Jennifer Clippert, flute
 Erica Anderson, oboe
 Barbara Drapcho, clarinet
 Collin Anderson, bassoon
 Jeremiah Frederick, horn

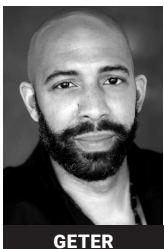
I Said What I Said (2021)	Damien Geter (b. 1980)
The Light is the Same (2017)	Reena Esmail (b. 1983)
Towns of Wind and Wood (2005) <i>all movements played without pause</i>	Carl Schimmel (b. 1975)
I. Town Afloat in the Night	
II. Golem Town	
III. Dog Breath Town	
IV. Town of Sticks and Cudgels	
V. Thunderhead Town	
VI. Town of the Open Casket	
VII. Town of the Scent of Daybreak	
VIII. Town in the Willow on the Moon	
IX. Town of the Smallest Cyclone	

INTERMISSION

Shoreditch Grind (2015)	Elizabeth Younan (b. 1994)
Vignette (2014)	Dana McCormick (b. 1973)
Wanderings (1994)	Derek Bermel (b. 1967)
I. Gift of Life	
II. Two Songs from Nandom	

PROGRAM NOTES

I Said What I Said is a phrase that was coined by TV personality NeNe Leakes and has since become a colloquialism in the Black community to emphasize a point – usually one that was mentioned (often repeatedly) a time before. *I Said What I Said* for woodwind quintet uses musical phrases in repetition to symbolize the continuous conversations Black people have about their (our) experiences living in the world, and how we must constantly defend ourselves against those whose equity lens is tainted. *(note by composer)*



GETER

Damien Geter is an acclaimed American composer whose rapidly growing body of work includes chamber, vocal, orchestral, and full operatic works. Praised by *The New Yorker* for writing “beautifully for voices and elegantly for orchestra,” his “emotionally driven” (*Opera*) compositions are widely hailed for their “skillful vocal writing” (*Wall Street Journal*). Geter is Richmond Symphony’s Composer-in-Resi-

dence through 2026, and Composer-in-Residence for Fall 2025 at both Indiana State University’s Contemporary Music Festival and Ear Taxi Festival. He serves as Music Director for Portland Opera. This season, IN Series premieres Geter’s new opera, *Delta King’s Blues*. His song *Amanirenas*, commissioned by soprano Karen Slack for her African Queens art song program, continues to tour nationally at the Portland and Piedmont Operas, as well as the Naples Philharmonic in its orchestral premiere. His song cycle *COTTON* will be performed at La Jolla Music Society. Additionally, Richmond Symphony premieres his *Loving v. Virginia Suite*, the Chicago

Philharmonic and Richmond Symphony present *An African American Requiem*, Ear Taxi Festival presents *I Said What I Said*, VocalEssence presents *The Justice Symphony*, Fresno Philharmonic performs *Sinfonia Americana*, and Resonance Works presents *Weave In My Hardy Life*. As a conductor, Geter leads Portland Opera in Verdi’s Requiem, Symphony New Hampshire for their Holiday Pops concert, and Redlands Symphony in works by Britten, Copeland, and Teresa Carreño. Geter has been recognized by the Library of Virginia with its honorary Patron of Letters degree, was honored at the 2025 Strong Men & Women in Virginia History awards presented by Dominion Energy and the Library of Virginia, and was selected as a 2025 BRAVO! honoree by the Chesterfield Education Foundation. He is an alumnus of the Austrian American Mozart Festival and Aspen Opera Center, hosts the podcast ARTillery, and owns DG Music, Sans Fear Publishing. www.damiengetermusic.com.

The Light is the Same

*Religions are many
 But God is one
 The lamps may be different
 But the Light is the same*

- Rumi

Like many of us, I spent the last half of 2016 trying to make sense of what was happening in our country and in our world. In my search for texts for my oratorio, *This Love Between Us*, which I was writing concurrently, I came across these wise words from the 13th century Sufi mystic poet, Rumi. He states so beautifully that, even if our methods for searching for meaning and happiness look very different, the things we seek are so similar. This piece uses two Hindustani raags:

Vachaspati and Yaman. The bhav, the aesthetic of these raags are so different: Vachaspati is dark, brooding, complex and dense. Yaman is light and innocent. And yet, practically speaking, only one note is different between them. The melodies they generate and the way they move makes them feel worlds apart, and yet their notes are almost exactly the same. The piece begins in Vachaspati, in desolate, spare melodic lines. Slowly, as Yaman peeks through the dense harmonies, the two raags begin to weave together into a seamless composite. (note by composer)



Reena Esmail's music weaves together the traditions of Hindustani and Western classical music, drawing musicians from many perspectives into shared creative spaces. Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Philadelphia Orchestra and San Francisco

Symphony and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUIITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press, and her piece *TaReKiTa* has sold over 100,000 copies worldwide. Her life and music was profiled on Season 3 of PBS Great Performances series *Now Hear This*, as well as *Frame of Mind*, a podcast from the Metropolitan Museum of Art. Esmail was the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-21 Composer-in-Residence. She has been in residence with Tanglewood Music Center (co-Curator – 2023), Spoleto Festival (Chamber Music Composer-in-Residence – 2024) and Marlboro Music Festival (2025 Composer in Residence). Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Saili Oak. Her doctoral thesis, entitled "Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians" explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers. Esmail resides in her hometown of Los Angeles, CA.

Towns of Wind and Wood was inspired by Anne Carson's incredible poem "The Life of Towns," on which several of my early orchestral works were based. The work is actually a set of double variations (there is a theme for the towns of wood and another for the towns of wind, although the two are inter-related). Each town of wind uses one of the five pentachords which contain three or more minor thirds; the towns of wood act as segues and use both pentachords of the neighboring movements. My tools in the construction of these towns are however relatively arbitrary; it's good to keep in mind that one's appreciation of architecture does not necessarily require an engineering degree. *Towns of Wind and Wood* was commissioned by the New York Youth Symphony and was premiered at Weill Hall in Carnegie Hall in April 2006. (note by composer)



Praised by The New York Times as "vivid and dramatic," the music of **Carl Schimmel** is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which is influenced in part by his mathematics background. In weaving his musical narratives from poetry, art, and even unusual words, he strives to construct emotional and culturally complex sound worlds that excite the listener's imagination. Winner of a Guggenheim Fellowship, Columbia University's Joseph Bearn's Prize, the Lee Ettelson Award, a Commission from Harvard University's Fromm Foundation, and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, the Bogliasco Foundation, the Barlow Foundation, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues worldwide. He has received performances and commissions from the American Composers Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic Orchestra, California EAR Unit, the Left Coast Chamber Ensemble, Alarm Will Sound, and many others. A graduate of Duke University (Ph.D.), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is Professor of Music Theory and Composition at Illinois State University. He resides with his family in Iowa City, Iowa.

Shoreditch Grind is in four sections, following a "fast-slow-fast-fast" scheme. The title is taken from a coffee shop in London with the same name that I had visited whilst on a choir tour. Whilst this music bears no programmatic resemblance to the shop in question or to coffee for that matter, I found that the name was such an unusual conjunction of words that it needed to be used as a title for a composition. Dialogue between the instruments, and within individual voices, both extended and fleeting, form the crux of this composition. (note by composer)



Elizabeth Younan is widely recognised as one of Australia's finest young composers. Her violin solo, *...your heart dreams of spring* is featured on Jennifer Koh's 2022 GRAMMY award-winning album, *Alone Together*. A composer for the Sydney Symphony Orchestra's 50 Fanfares Project, Elizabeth has also written music for the acclaimed podcast *Lost Women of Science*, produced in partnership with PRX and Scientific American. Her work has been showcased by Musica Viva Australia during its 2018 and 2020 International Concert Seasons, and she has composed for principal players of the Philadelphia Orchestra as part of their Our City, Your Orchestra series. Elizabeth is currently pursuing her Doctor of Musical Arts at New York's Juilliard School on a full-tuition scholarship as a C.V. Starr Doctoral Fellow, studying with Dr. Amy Beth Kirsten. In 2024, she was awarded an Australian Universities' John Monash Scholarship from the General Sir John Monash Foundation, which supports outstanding Australians undertaking postgraduate study overseas. Elizabeth has been privileged to collaborate with many

eminent soloists and ensembles such as Joyce Yang, Anna da Silva Chen, Baron Fenwick, Arcadia Winds, Ensemble Offspring, The Merian Ensemble, Croissants & Whiskey, and the Goldner String Quartet, among others. Her accolades include a Daniel W. Dietrich II Young Alumni Fund Award from the Curtis Institute of Music, an ASCAP Morton Gould Young Composer Award, the Layton Emerging Composer Fellowship, the Watermark Composition Prize from the Kendall National Violin Competition, two Willgoss Prize Commissions (in association with USYD and UNSW), the Fine Music 102.5 / Willoughby Symphony Young Composer Award, and the Jean Bogan Youth Prize. She holds a Bachelor of Music in Composition with First Class Honours (2016) and a Master of Music (2018) from the Sydney Conservatorium of Music, where she studied with Carl Vine AO. During this time, Elizabeth received the Ignaz Friedman Memorial Prize and the Australian Postgraduate Award. Elizabeth graduated from the Curtis Institute of Music in Philadelphia in 2021, where all students attend on full-tuition scholarships. She held the Jimmy Brent Fellowship and was featured in a PBS/WHYY On Stage at Curtis episode. Upon graduation, she received the Charles Miller "Alfredo Casella" Award for excellence in composition and was selected by faculty and staff as the female graduating speaker for the Class of 2021. She studied with Dr. Jennifer Higdon, Dr. David Serkin Ludwig, and Dr. Richard Danielpour—becoming the first Australian composer ever admitted to Curtis in its then nearly 100-year history.

Vignette was written for the Quintet Attacca, and revels in the specific talents of each member. The piece often takes instruments in pairs or trios to create a single complex color and texture. At extremes of register, the piece outlines a brief dramatic scene, a glimpse of characters in mysterious interaction. *(note by composer)*



MCCORMICK

Dana McCormick studied music composition at the University of Chicago, Eastman School of Music, and Interlochen Arts Academy. In recent years she has added writing fiction to her creative practice, and was awarded the 2026 Creative Capital State of the Art Prize-Wisconsin. She is currently creating a soundscape for her forthcoming novel.

Wanderings – In Jerusalem's Old City, the Muslim and Jewish quarters exist side by side. There are no absolute boundaries; those that are identified exist largely through a mix of tradition, community, and fear. Similarly, the musical threads of continuity appear and suddenly vanish, remaining elusive. While strolling between the Wailing Wall and the Arab Market, an outsider may find a peculiar fascination with the interaction of these worlds whose fates have been inextricably twisted together. The first movement of *Wanderings*, "Gift of Life,," is a musical representation of this duality. "Two Songs from Nandom" is based on gyl music of the Daghati and Lobi peoples, who live in Northwestern Ghana, Southern Burkina-Faso and Northeastern Cote d'Ivoire. The gyl is an eighteen-key instrument resembling a Western marimba. Tuned slabs of carved mahogany wood are bound with animal hide to a sturdy wooden frame. Each key has its own gourd resonator; crushed and flattened spider webs are seared with rubber over hols carved in the gourds, creating a buzzing membrane as the keys are struck.

Wanderings was commissioned by the New York Youth Symphony / FIRST MUSIC 11 and was premiered at Weill Hall in Carnegie Hall in March 1995. I acknowledge and thank the following gyl players for their assistance and support: Ngmen Baaru, Abu Kowie, Richard Na-He, and Mark Stone. *(note by composer)*

See p.3 for a biography of **Derek Bermel**.

PERFORMER NOTES

See p. 4 for the **Quintet Attacca** group bio.



CLIPPERT

Jennifer Clippert, flute, is a DM degree recipient from Northwestern University and is an active Chicago and Milwaukee-area performer. She is the winner of a number of competitions including the Musicians Club of Women Farwell Award and the Flute Talk Competition. In addition, Ms. Clippert has been a finalist and prize winner in the National Flute Association Young Artist Competition, the NFA Per-

formers Masterclass and Piccolo Masterclass Competitions, and the Wisconsin Public Radio Young Artist Competition. A member of the Civic Orchestra of Chicago, she was honored to also receive regular private coachings with Donald Peck. She is currently a member of the Chicago Philharmonic and Present Music (Milwaukee), and has performed with the Chicago Symphony Orchestra, Grant Park Symphony Orchestra, Joffrey Ballet, Chicago Opera Theater and the Chicago Chamber Musician among others. A sought-after teacher, she is a faculty member at University of Wisconsin-Milwaukee. Jennifer received her BFA from the University of Wisconsin-Milwaukee and her MM from Northwestern University where she studied with Walfrid Kujala.



ANDERSON

Erica Anderson, oboe, graduated from the Interlochen Arts Academy, the Eastman School of Music, and DePaul University. Ms. Anderson performs regularly as a solo recitalist and is a founding member of Quintet Attacca. She was a featured soloist in the 2002 season of Midsummer's Music, a chamber music series in Door County, Wisconsin. She has performed with the MusicNOW series at the Chicago

Symphony, the Chicago Chamber Musicians, Chicago Philharmonic, Lyric Opera, Music of the Baroque, Joffrey Ballet, Ravinia Festival Orchestra, and the Chicago, Grant Park, Rockford, Milwaukee, and Elgin Symphonies. An advocate of new music, she helped to commission works for the oboe by Bernard Rands and Dana McCormick. She has studied with Richard Killmer, Robert Morgan, and Daniel Stolper. Ms. Anderson currently teaches oboe at the Music Institute of Chicago.



DRAPCHO

Barbara Drapcho, clarinet, holds both Bachelors and Masters Degrees from Northwestern University. Her teachers have included Russell Dagon, Charlene Zimmerman, Alan Kay, and Dennis Nygren. As QA's Educational Outreach Coordinator, she loves helping the quintet write engaging and original shows for schools. Barbara currently is on faculty at the Music

Institute of Chicago. She is a member of the New Philharmonic, has performed as a soloist with the Chicago Arts Orchestra, and is a former member of the Civic Orchestra of Chicago. She has performed with numerous Chicagoland orchestras including the Chicago Symphony Orchestra and the Northwest Indiana, Illinois, and Elgin Symphony Orchestras. Her chamber music experience outside of Quintet Attacca includes performances with the Chicago Chamber Musicians and Milwaukee's Present Music.



ANDERSON

Collin Anderson, bassoon, attended the Eastman School of Music earning a Bachelor of Music Degree in bassoon performance in 1989 under the tutelage of David Van Hoesen. He completed a Master's Degree in performance in 1991 at Kent State University where he studied with David DeBolt and was awarded a graduate assistantship. Also a composer, Mr. Anderson earned a Master of Music

degree in composition in 1996 from DePaul University and a Doctoral degree in composition from Northwestern University. Collin performs regularly with both the Elgin and Lake Forest Symphonies. He has appeared with the Chicago Opera Theater, Lyric Opera of Chicago, and the Grant Park Orchestra. On recording, Collin can be heard on the Chandos label (Spoleto Festival Orchestra, Hickox - Prokofiev's *War & Peace*) and Equilibrium Records (Chicago Philharmonic, Rachleff -

Music of Jan Bach).



FREDERICK

Jeremiah Frederick, horn, holds the positions of Associate Principal Horn of the South Bend Symphony and Second horn of the Lake Forest Symphony and plays regularly with the IRIS Orchestra in Memphis. In addition, Jeremiah has played with many Chicago-area ensembles including the Civic Orchestra of Chicago, Chicago Philharmonic, the Grant Park, Elgin, and Rockford Symphonies, the

Joffrey Ballet and Lyric Opera of Chicago. An avid chamber musician, he is a member of the award-winning Quintet Attacca and has performed with the Chicago Chamber Musicians and the Millar Brass Ensemble. In August of 2001, Jeremiah was awarded third place in the American Horn Competition. Solo engagements have included performances of Mozart's *Sinfonia Concertante* with the Fort Wayne Philharmonic and Gordon Jacob's *Concerto For Horn and Strings* at Northwestern University. In March of 2008 he soloed with the Fox Valley Symphony in Appleton, WI as part of the Gallay Horn Quartet. Jeremiah graduated from Northwestern University in 2000 with a Masters' Degree in performance and received his BM from Lawrence University. His teachers have included Gail Williams, Bill Barnewitz, and James DeCorsey.

CONCERT II

11 am, March 24, 2026, Kemp Recital Hall

TRIO DIORAMA

MingHuan Xu, violin
Nick Photinos, cello
Winston Choi, piano

Coming Together (1999)	Derek Bermel (b. 1967)
unbridled constraint (2023)	Kyong Mee Choi (b. 1971)
Música para uma reitoria (2019)	Andreia Pinto Correia (b. 1971)
On Searching for a Voice (2018)	Hannah Boissonneault (b. 1998)
Death with Interruptions (2014)	Derek Bermel (b. 1967)

PROGRAM NOTES

A high degree of virtuosity is required for *Coming Together*, for clarinet and cello. *Coming Together* is a quintessential Bermel work: humorous, gesture-based and demonstrating a keen ear for invoking the human voice. Commissioned by the Elaine Kaufman Cultural Center and Merkin Hall for Bermel and Fred Sherry, this short duo consists entirely of glissandi. Says Bermel, "I wanted to write a piece without any straight pitches, one which relied solely on gestural development, yet which would still be convincing and emotional." Bermel achieves this by specifying exactly where each pitch starts and ends and where each glissando occurs in time this careful placement of tonal areas defines the structure and carries the piece forward. The playing field is defined in the first gesture of *Coming Together*: a low cello moan-uhhhh. The cello catches the clarinet's attention with bold pizzicati, the clarinet squawks in protest, the cellist petulantly drops his bow and lets it bounce on the strings (col legno battuto). At first distant in pitch and gesture, the two partners slowly converge, moving closer in range and rhythmic intensity. They seem to unconsciously mimic each other. Intense stroking by the cello incites the clarinet to high shrieks. The intimacy becomes disarming, like enduring the sound of cats in heat in the yard next door or overhearing a frisky couple in an adjoining hotel room. By the end, the instruments have indeed come together, disparate lines have converged to a single point, and they groan in rhythmic unison. A husky-voiced clarinet produces a ripping multiphonic; difference tones emerge from the combined growl of the two instruments. The tryst ends with another col legno battuto. (note by Mic Holwin)

See p. 3 for a biography of **Derek Bermel**.

unbridled constraint depicts phenomena when the situations seem rather random on the surface, but instead, at the core they are operated in a coordinated and controlled manner. In our lives there are many circumstances when our views are limited, therefore, we do not see overall governing principles while our understanding remains with the surface activities without seeing through the structure beneath. *unbridled constraint* is dedicated to Trio Diorama: MingHuan Xu, Nick Photinos, and Winston Choi. (note by composer)



Kyong Mee Choi, composer, visual artist, painter, organist and poet, received several prestigious awards and grants including John Simon Guggenheim Memorial Foundation Fellowship, Robert Helps Prize, Aaron Copland Award, John Donald Robb Musical Trust Fund Commission, Illinois Arts Council Fellowship, First prize of ASCAP/SEAMUS Award, Second prize at VI Concurso Internacional de Música

Eletróacústica de São Paulo, Honorary Mentions from Musique et d'Art Sonore Electroacoustiques de Bourges, Musica Nova, Society of Electroacoustic Music of Czech Republic, Luigi Russolo International Competition, and Destellos Competition. Choi was a Finalist of the Contest for the International Contemporary Music Contest "Citta' di Udine" and Concurso Internacional de Composição eletróacústica in Brazil among others. Her music was published at CIMESP (São Paulo, Brazil), SCI, EMS, ERM media, SEAMUS, and Détonants Voyages (Studio Forum, France). Ravello records published her multimedia opera, *THE ETERNAL TAO*, which was supported by the John Simon Guggenheim Memorial Foundation Fellowship and Roosevelt University. Accourant Records published her CD, *SORI*, featuring her eight compositions for solo instrument and electronics. The project was supported by the IAS Artist Project Grant from the Illinois Arts Council. She is a Professor of Music Composition and the Program Director of Music Composition and Music and Computing Programs at Chicago College of Performing Arts at Roosevelt University in Chicago, where she teaches composition. Choi received a D.M.A. at the University of Illinois at Urbana-Champaign, a M.M. in Music Composition at Georgia State University and a B.S. in chemistry and science education at Ewha Womans University and studied Korean literature in a master's program at Seoul National University in South Korea.

Música para uma reitoria, a miniature for cello and piano, was commissioned by the mpmp (movimento patrimonial pela música Portuguesa – Patrimonial Movement for Portuguese Music) as part of their new music series in collaboration with unusual venues. In this case, my composition was paired with the rectory of Oporto University, a beautiful historic building built in 1807 that also houses the Museums of Science, Zoology, Geology, and Archeology. (note by composer)

Please see p. 3 for a biography of **Andreia Pinto Correia**.

On Searching for a Voice – At some point, we all hear the phrase “finding our voice,” some quality of our work that makes us distinct and unique, setting apart from our peers and their personal experiences. Perhaps this phrase is freeing to some, or perhaps it adds an unspoken pressure to the creative process. As my experiences as a creative evolved, I came to realize that my “voice” was just as much my own as it was the murmurs and impact of my friends, my loved ones, my peers, my influences, and those I look up to. My “voice” didn’t belong to just me, it evolved over time and is still changing. *On Searching for a Voice* explores this moment that will surely change with time.. (note by composer)



BOISSONNEAULT

Hannah Jane Boissonneault is a composer-performer currently based in Austin, TX. Incorporating her experiences in writing and performing progressive metal, rock, indie, and folk, she seeks to connect various musical communities through her compositions. She is the bassist, vocalist, and songwriter for her indie/chamber pop project *Feels Like Honey*, progressive alternative band *Blank Slate*, and progressive metalcore band *Spirit Breaker* (2021-2023). She is an active touring and performing bassist for various groups in Texas, including *Point Blank Society*. In 2023, Hannah engineered, produced, and released her first ever full-length album, “all things endless” by *Feels Like Honey*, released in 2023 on all streaming platforms. Hannah has been commissioned as a composer by the alumni support initiative through the *Gabriela Lena Frank* creative academy of music, the *Grand Valley State University New Music Ensemble*, the *Detroit Composers’ Project*, the *Steven R. Gerber Trust* as a part of the *Fresh Inc. Festival*, and various instrumentalists. She is an alumna of the 2021 *Sō* percussion summer institute, the *Unheard of Ensemble’s 2020 Collaborative Composition Initiative*, the 2019 *Atlantic Music Festival*, and fifth house ensemble’s 2019 *Fresh Inc. Festival*. Hannah completed her Master of Music in Composition degree at the University of Michigan in 2022, studying with *Kristin Kuster* and *Evan Chambers*.

Death with Interruptions is a piano trio, written in variation form. The title, which comes from the novel by the Portuguese writer *José Saramago*, describes the chaos that ensues when one day people mysteriously stop dying. Soon afterwards *Death* herself enters the narrative and falls madly in love with a cellist. I was intrigued by *Saramago’s* portrait of death as a character, viewed through a multitude of prisms: the mysterious, the impulsive, the ridiculous, and the dispassionate. A simple melody begins the trio and it moves through a series of transformations in mood, texture, and speed. Variations continually return to the musical heartbeat present in the opening song. Through disparate textures and tempi, the obsessive rhythm emerges as a fixed element bridging musical landscapes. I began writing the work in the months following the passing of my father *Albert Bermel*, to whom it is dedicated; he was a playwright, a teacher, a translator, and a great lover of farce, who never seemed to believe that *Death* would visit one day. (note by composer)

See p. 3 for a biography of **Derek Bermel**.

PERFORMER NOTES

See p. 4 for the **Trio Diorama** group bio.



CHOI

Canadian pianist **Winston Choi** is Professor of Piano and Program Director of Piano at Roosevelt University’s Chicago College of Performing Arts. A dynamic concert artist, he gained international recognition as Laureate of the 2003 Honens Piano Competition and winner of France’s 2002 *Concours International de Piano 20e siècle d’Orléans*. Known for his imaginative interpretations of standard repertoire and passionate advocacy for contemporary music, Choi is in demand worldwide as a soloist, chamber musician, and educator. As a concerto soloist, Choi has performed with orchestras across North America and Europe, including the *Alabama Symphony*, *Calgary Philharmonic*, *CBC Radio Orchestra*, *Champaign-Urbana Symphony*, *Civic Orchestra of Chicago*, *East Texas Symphony*, *New Philharmonic*, *Northwest Indiana Symphony*, *Orchestra Iowa*, *Richmond Symphony*, and the *Victoria Symphony*, among others. He has also appeared internationally with *La Orquesta Sinfónica Nacional de Colombia*, *l’Orchestre National de Lille*, and *l’Orchestre Symphonique d’Orléans*. Choi’s recital engagements have brought him to major venues such as *Carnegie-Weill Recital Hall*, *Merkin Hall*, the *Kennedy Center*, the *Library of Congress*, the *Metropolitan Museum*, the *Glenn Gould Studio*, and the *National Arts Centre of Canada*. He is also active in Europe, performing in Spain’s “*Cicle Grand Solistes*” and at festivals and halls throughout France, including the *Salle Cortot* and the *Messiaen Festival*. A versatile chamber musician, Choi has collaborated with the *Aeolus*, *Avalon*, *Pacifica*, *Philomusica*, and *Spektral Quartets*. He tours regularly with the *Civitas Ensemble*, as *Duo Diorama* (with his wife, violinist *MingHuan Xu*), and *Trio Diorama* (joined by cellist *Nick Photinos*). In August 2024, he appeared with baritone *Matthias Goerne* at the *Ravinia Festival*. Choi is a tireless champion of new music, having premiered and commissioned over 100 works. His recordings span a wide range of repertoire and labels. His debut album, the complete piano music of *Elliott Carter* (*l’Empreinte Digitale*), received 5 stars from *BBC Music Magazine*. His recordings of *Jacques Lenot* (*Intrada*) earned the *Grand Prix du Disque* from *l’Académie Charles Cros*. His recent release of piano music by *Thomas Adès* appears on the *Buissonne* label. Other labels include *BIS*, *Cedille*, *Albany*, *Aeolian Classics*, and *Naxos*. Choi is a core member of *Ensemble Dal Niente* and a frequent performer on the *Chicago Symphony’s MusicNOW* series. He earned degrees from *Indiana University* (BM, MM) and *Northwestern University* (DM), studying with *Vivienne Bailey*, *James Tweedie*, *Menahem Pressler*, and *Ursula Oppens*. Formerly on faculty at the *Oberlin Conservatory* and *Bowling Green State University*, he currently also teaches at the *Academy of the Music Institute of Chicago* and the *New Music School*. An accomplished teacher, he is also in demand as a master class clinician and lecturer on a variety of pedagogical topics. Two of his presentations: “*Towards a More Organic Approach to Phrasing at the Piano*” and “*Symmetrical Inversion: A Pianist’s Journey Towards Ambidexterity*” have been presented nationally and internationally at conferences.



PHOTINOS

Four-time Grammy Award-winning cellist **Nick Photinos** is one of the most innovative and multifaceted cellists of our time. An ardent advocate of new music, he has worked closely with many of the foremost composers of this era and has premiered hundreds of works throughout his career. He has received Musical America's Ensemble of the Year Award, the MacArthur Award for Creative and Effective

Institutions, the inaugural Chamber Music America Visionary Award, the Naumburg Award, and the Concert Artists Guild Grand Prize. Described as a "commanding soloist" (ClevelandClassical.com) whose "virtuoso cello playing is scintillating" (Chicago Classical Review) and "outstanding for his exquisite precision" (SFCV.org), Photinos has collaborated and toured with an incredible array of artists including rock/pop artists Björk, Wilco, Bryce Dessner, Bonnie "Prince" Billy, film composer Gustavo Santaolalla, classical artists Dawn Upshaw, Philip Glass, the Bang on a Can All-Stars, and jazz artists including Sheila Jordan, Laurence Hobgood, Zach Brock, and Matt Ulery. He has appeared as soloist with numerous orchestras including the Cleveland, Philadelphia, Cincinnati, Toronto, Utah, and Atlanta Symphonies, the last with whom he recorded Jennifer Higdon's *On a Wire*. He has performed across the globe including the Sydney Opera House, the Barbican in London, KBC Hall in Seoul, Carnegie Hall in New York City, Walt Disney Hall in Los Angeles, and Red Rocks Amphitheater in Denver. Photinos recently gave solo debuts in Australia, Romania, and Canada, as well as solo and chamber concerts throughout the United States. He has been a soloist to the Great Lakes Chamber Music Festival and the Bang on a Can Summer Festival, where he has taught since 2007. In 2019 he reached millions of listeners on "Live from Here" with Chris Thile and on Netflix's original movie *The Two Popes*. Photinos' recordings span the Cedille, Nonesuch, New Amsterdam, Greenleaf, and Naxos labels. He recorded for Wilco on their Grammy-nominated album *The Whole Love*, and with Autumn Defense on their album *Once Around*. His debut solo album, *Petits Artéfacts*, deemed "a bold solo debut from one of the most notable artists in contemporary music today" by PopMatters, was released on the New Amsterdam label in 2017 and features first recordings of the most acclaimed names in new music (David Lang, Bryce Dessner, David T. Little, Andrew Norman) as well as a younger generation of groundbreaking composers (Pascal Le Boeuf, Molly Joyce, Florent Ghys, Angelica Negrón). During Photinos' 24-year tenure as the founding cellist and co-Artistic Director of Eighth Blackbird, he performed over 1000 concerts and premiered hundreds of new works, including Steve Reich's Pulitzer Prize-winning *Double Sextet* and works by Andy Akiho, Michael Gordon, Amy Beth Kirsten, David Lang, David T. Little, Nico Muhly, Carlos Sanchez-Gutierrez, Julia Wolfe, and Pamela Z, among many others. Eighth Blackbird held multi-year residency positions at the Curtis Institute of Music, the University of Chicago, and at the University of Richmond. Photinos currently serves as Professor of Chamber Music and Eminent Scholar at the University of Cincinnati, and previously served on the faculties of the Longy School of Music of Bard College, the University of Michigan, and Northwestern University. He is faculty at the Bang on a Can Summer Music Festival and performs in the Grossman Ensemble at the Chicago Center for Contemporary Composition. He is a graduate of Northwestern University, the Cincinnati College-Conservatory of Music, and the Oberlin Conservatory of Music.



XU

Violinist **MingHuan Xu** is a dedicated performer and educator whose wide-ranging career spans solo, chamber, and contemporary music. She serves as the Program Director of Strings and Assistant Teaching Professor of Violin at Roosevelt University's Chicago College of Performing Arts, where she has been instrumental in developing a vibrant and competitive string program, drawing exceptional students

from around the globe. Her broad performance career includes appearances at major venues such as the Library of Congress, Merkin Hall, the Metropolitan Museum of Art, Symphony Space, and the Smithsonian Institution. Her Carnegie Hall debut was featured on Voice of America, reaching millions of viewers in China, Taiwan, and Hong Kong. She has toured extensively throughout China, South America, and Europe, and has appeared at festivals including the Colours of Music Festival, Mammoth Lakes Music Festival, the Manchester Music Festival and the Walla Walla Chamber Music Festival. A passionate advocate for new music, Ms. Xu has premiered hundreds of works by composers such as Marcos Balter, William Bolcom, Chaya Czernowin, Felipe Lara, George Lewis, Huang Ruo, Augusta Read Thomas and Amy Williams. She has collaborated with major figures including John Corigliano, Gunther Schuller, Bright Sheng, and Chen Yi, and recently received a Classical Commissioning Grant from Chamber Music America for a new work by Huang Ruo. Additional commissions include works by Gilad Cohen (Barlow Endowment Prize) and Huang Ruo (Chamber Music America). Ms. Xu is a core member of Ensemble Dal Niente, a Chicago-based contemporary music collective praised as "a superb contemporary-music collective" (The New York Times) for its immersive productions and commitment to cutting-edge repertoire. With Dal Niente, she has performed in prestigious venues and festivals including the Art Institute of Chicago, Harvard University, and Hong Kong's Cosmopolis Festival, and has contributed to numerous recordings with the ensemble. She was also the violinist for several years with the Grossman Ensemble at the University of Chicago's Center for Contemporary Composition, a unique ensemble dedicated exclusively to the creation of new music. Ms. Xu performs internationally as one half of Duo Diorama, with pianist Winston Choi. Known for their eclectic mix of musical styles and dynamic interpretations, the duo seamlessly blends classical masterworks with bold contemporary repertoire. She also performs as a member of Trio Diorama, which expands Duo Diorama with cellist Nick Photinos, focusing on adventurous and innovative chamber music projects. Ms. Xu has appeared as guest concertmaster with numerous orchestras including the Elmhurst Symphony, Illinois Philharmonic, Richmond Symphony, and the Peninsula Music Festival Orchestra, and has performed widely as a concerto soloist with ensembles such as the Birmingham Symphony Orchestra, Cheyenne Symphony, Kamloops Symphony, Oak Ridge Symphony, and the Midland-Odessa Symphony, among others. A native of Beijing, she began performing at age six and won first prize in the Beijing Young Artists Competition at eleven. She studied at the Interlochen Arts Academy during high school, and then continued at the Curtis Institute of Music, the Oberlin Conservatory, Northwestern University, and Stony Brook University, where her principal teachers included Julia Bushkova, Almita Vamos, Roland Vamos, Pamela Frank, Philip Setzer, and Ani Kavafian.

CONCERT III

8 pm, March 24, 2026, Kemp Recital Hall

STUDENT WORKSHOP WORLD PREMIERES

featuring Quintet Attacca and Trio Diorama

Snapshot (2026)	Ian T. Jones
BLOW! (2026)	Fernando Dias Gomes
Pássaros de Madeira e Vento (Birds of Wood and Wind) (2026)	Gabriel Duarte da Silva
Studies I (2026)	Younje Cho

QUINTET ATTACCA

Jennifer Clippert, flute
Erica Anderson, oboe
Barbara Drapcho, clarinet
Jeremiah Frederick, horn
Collin Anderson, bassoon

INTERMISSION

Stille Heldin (Silent Heroine) (2026)	Celina Anna Kintscher
I. Zwischen Wänden (Im Stillen Unruhe) – Between Walls (Unrest in Silence)	
II. Kanada (Er wusste es nie) – Canada (He Never Knew)	
III. Todestanz (Körper ohne Morgen) – Death Dance (Bodies without Tomorrows)	
mutable form (2026)	Laila Arafah
Song (2026)	Harry Lucas
Tervehdys, uusi maailma (Greetings, the New World) (2026)	Jaakko Kilpeläinen

TRIO DIORAMA

MingHuan Xu, violin
Nick Photinos, cello
Winston Choi, piano

PROGRAM NOTES

Snapshot is inspired by the Intermezzo in B minor from Brahms' Op. 119: 4 Klavierstücke. Moved by the endless string of thirds in the delicate opening of the work, I was drawn to seek out multiple interpretations to explore the possibilities in phrasing it. I then extracted the different versions and layered them before electronically manipulating them through time stretching, delays, and filtering. The end result was a meditative ocean of thirds that undulated and sang by chance harmonies due to shifting layers. Snapshot is a translation of this piece into the acoustic world, taking advantage of the instruments in the wind quintet to portray the samples. *(note by composer)*



JONES

Ian T. Jones is a composer and percussionist who writes atmospheric, rhythmically driven music featuring colorful orchestration and electronics or electronic-inspired compositional techniques. His music aims to tackle topics in psychology, social issues, and otherwise unremarkable moments of life, and includes acoustic, electroacoustic, and film music. Ian's music has been performed across the

United States, including at the National American Saxophone Alliance Conference and internationally at the Vienna Summer Music Festival in Vienna, Austria. He has worked with various ensembles including OSSIA New Music, HYPERCUBE, Ensemble PHACE, the Red Clay Saxophone Quartet, and the Greensboro Symphony Youth Orchestra. Recent

achievements include his piece Tattoo being selected in 2024 to be included in the Vibraphone Project Initiative's Unaccompanied Vibraphone Music Compendium, and his fanfare Light Rising being premiered by the South Methodist University Brass and Percussion on the opening concert for the 25/26 season of the renowned Dallas Winds. Currently, he's pursuing his Master of Arts at the Eastman School of Music where he also serves as a graduate assistant in the Electroacoustic Music Studios. He holds a Bachelor of Music in Composition and Percussion Performance and a Certificate in Music Technology from UNC Greensboro.

BLOW! aims to bring a piece of music about sharpness, energy, and rhythm. As the title suggests, there are more literal musical ideas such as the blowing sounds on the instruments, but the same type of energy of a fast air flow is present on the whole piece. With this piece, I tried to blend different harmonic and rhythmic languages: starting the piece with an "air flow" image in mind, walking towards a section that brings clear rhythmic and harmonic references from Brazilian music, while in direct relation with the BLOW! imaginary of sharpness. *(note by composer)*

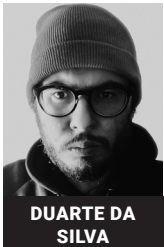


GOMES

Fernando Dias Gomes, born in São Paulo, Brazil, works as a composer and pianist. His compositional interests include instrumental and vocal music, opera, musical collaborations between performers and creators, and experimentation with performance art. As a pianist, he participates in projects as a chamber musician and soloist. With his debut album, *Piano*

vol.1 (2022), he was a finalist in the breakthrough artist category at the 30th edition of the Brazilian Music Awards [PMB]. He recently participated as a scholarship holder in the 1st OCAM's Composition Studio [Chamber Orchestra of the Music Department - USP] and in the Teatro São Pedro's Lyric Studio, where he developed, together with Isabella Luchi, *Maria's Christmas*: a micro-opera in three scenes, which will be premiered in June 2026.

Pássaros de Madeira e Vento (*Birds of Wood and Wind*) is a composition for wind quintet that explores the integration of gesture, instrumental experimentation, and timbral combinations. This piece is inspired by my research on the transcription of birdsongs, a process that has contributed to the development of my musical language. This composition explores the relationship between the transcription of birdsongs from northeastern Brazil and the variation and development of these birdsongs along with other compositional processes. Five birds were selected: Pompeu, João Xique-Xique, Bico-Virado-da-Caatinga, Vira-Folha, and Jacucaca. Their songs were transcribed and developed throughout the piece, at times in a more literal manner, and at others transformed into textures that combine fragments from various birds. Technological tools were used for data sonification such as spectrograms and Max/MSP which led to the establishment of rhythmic and melodic patterns. This work pays tribute to the Brazilian painter and sculptor, Sérvulo Esmeraldo (1929–2017), born in Crato, Ceará. (note by composer)



Gabriel Duarte da Silva is a Brazilian composer and arranger based in the United States. He is currently pursuing a Master of Music (MM) in Composition at the University of Alabama. He holds a Bachelor's degree in Music with an emphasis in Composition from the Department of Music at the University of São Paulo (ECA-USP), as well as a specialization in Composition from the São Paulo State

Music School (EMESP Tom Jobim). Gabriel has received numerous awards, including recognition with 3rd Prize in the 2025 Bill Conti Big Band Arranging & Composition Competition (ASMAC) and the ARTZenter Emerging Composer Completion Grant Program (San Francisco, California). He has participated in symposia, composition competitions, conferences, and national and international music festivals, presenting his academic and artistic work in Brazil, Portugal, Argentina, the United States, France, and Ecuador. His compositions and arrangements have been performed by ensembles such as the San Francisco Contemporary Music Players (SFCMP), Hub New Music, Orquestra Brasil Jazz Sinfônica, Orquestra Filarmonia das Beiras, UA Jazz Ensemble, UA Contemporary Music Ensemble, Quintet Attacca, Quinteto Novos Ventos, Pure Winds Quintet, Quinteto Sujeito a Guincho, and the UNESP Flute Ensemble, among others. Gabriel is a member of the American Society of Music Arrangers and Composers (ASMAC), for which he also contributes articles, and ASCAP. His work as a composer is published by Scherzo Editions, based in Lisbon, Portugal.

Studies I is a piece composed of five short movements. The work originates from an interest in exploring sound through ordinary materials and experiences. Each movement draws loosely from images such as coral, the sea, birds, plants, harmony, and everyday life. These inspirations are treated abstractly, allowing their inner qualities to resonate as musical

form rather than as direct representation. Ultimately, the work is less about philosophical statement and more about the act of listening — an inquiry into sound as material, presence, and transformation. At the same time, the piece may be understood as part of a longer artistic trajectory. It functions as a study in attentiveness: a space where the composer examines weight, density, resonance, and silence in preparation for larger, more expansive works. Rather than delivering a fixed message, the music invites sustained listening — not to what it signifies, but to what it becomes in time. (note by composer)



Younje Cho is a composer and eco-sonic artist whose work reflects a deep sensitivity to the interconnectedness of life, nature, and human experience. Themes of balance between humans and the natural world, self-healing, and the search for essential values quietly shape his artistic philosophy. His music often explores questions such as, "Who are we, and what should humanity ultimately seek?" Attentive to

emotional nuance and psychological resonance, Cho carefully considers how each sound unfolds in the listener's inner space. Some works articulate clear ecological or ethical concerns; others invite audiences to encounter their own meanings through immersive sonic experience. Cho is currently pursuing a doctoral degree in composition at Indiana University, where he serves as an Associate Instructor of Composition, teaching instrumentation. His musical path includes studies at Kunstuniversität Graz as well as degrees from Indiana University and Yonsei University. He has studied with David Dzubay, John Gibson, Aaron Travers, P.Q. Phan, Chi Wang, Andreia Pinto Correia, and Klaus Lang.

Stille Heldin is a memorial work honoring the life and testimony of Eva Schloss, Holocaust survivor and stepsister to Anne Frank, written in response to Schloss' passing on January 3, 2026. Each movement reflects a defining moment of her adolescence during the Holocaust. The first movement, "*Zwischen Wänden (Im Stillen Unruhe)*," evokes the experience of hiding—externally quiet, yet permeated by constant inner unrest and vigilance. The second movement, "*Kanada (Er wusste es nie)*," centers on an unexpected encounter between Eva and her father in Auschwitz, a moment of fragile beauty shadowed by irreversible misunderstanding: Eva tells her father that her mother has been murdered, unaware that she is still alive, a truth he would never learn before his death. The final movement, "*Todestanz (Körper ohne Morgen)*," confronts the physical and psychological devastation of the death marches, where movement itself becomes a means of survival and the body is pushed beyond the promise of a future. Rather than narrating events literally, the work bears witness through interior emotional states—resilience shaped by silence, memory, and survival. (note by composer)

"We must never forget the terrible consequences of treating people as 'other'. We need to respect everybody's races and religions. We need to live together with our differences. The only way to achieve this is through education, and the younger we start the better." — Eva Schloss



KINTSCHER

Celina Anna Kintscher is a German-Austrian composer whose artistry is shaped by her life on three continents, having lived in Germany, South Africa, and the U.S. Much of her compositional work is rooted in historical research and lived testimony, exploring subjects of profound human consequence—from the Holocaust, a subject of deep personal significance to her as a German native, to a large-scale

choral work on Nelson Mandela, and *Fractured Hope*, shaped by conversations with survivors of the 2023 Turkey–Syria earthquake. Her music has been performed by Orchestra Arturo Toscanini, Orchestra Senzaspine, the Los Angeles Brass Alliance, Salastina, Carpe Diem String Quartet, Quatuor Diotima, and Aperture Duo, as well as by sopranos Hilá Plitmann and Tony Arnold, percussionists Lisa Pegher and Christian Benning, violinist Tien-Hsin Cindy Wu, and pianist Drew Petersen. She is a two-time ASCAP Morton Gould Young Composer Award Finalist (2022, 2023) and the recipient of the 2024 Performance Today Prize. Guided by mentors including Richard Danielpour, Ian Krouse, Jörg Widmann, Derrick Skye, Kristin Kuster, and Anthony Constantino, she has developed a distinct and evolving artistic voice. As both a composer and concert host, she frequently brings together performers and venues to champion new works, embracing a dual commitment to honoring the integrity of the repertoire while advancing musical innovation. Kintscher serves on the faculty of the Los Angeles Philharmonic's Nancy and Barry Sanders Composer Fellowship Program and presents Upbeat Live pre-concert lectures with the Los Angeles Philharmonic.

mutable form draws on research by Michael Levin on the African clawed frog, in which altering electrical signals across cell membranes can induce the growth of extra limbs or eyes and redirect the body's overall shape. While scientists can influence where new structures emerge, the final result is not entirely predetermined; the exact morphology is shaped by interacting internal conditions. *mutable form* adopts this principle; gestures may fragment, expand, repeat, or displace, exploring the instability of the recurring. Subtle textural changes function like shifts in internal voltage, altering the direction of growth and reshaping what follows. *mutable form* evolves through internal adjustment, allowing form to emerge through transformation and incremental reconfigurations. (note by composer)



ARAFAH

Laila Arafah is a London-based composer whose work explores fragile systems, collaborative modes, and temporal instability. At nineteen, she received a commission from the London Symphony Orchestra through the Panufnik Composers Scheme, and has since been commissioned by the BBC Scottish Symphony Orchestra, Tonkünstler Orchestra, London Contemporary Music Festival, Explore

Ensemble, Carducci Quartet, London Mozart Players, Roadrunner Trio (Amsterdam), and Quatuor Bozzini (Canada). Laila's music has been performed internationally by Talea Ensemble, Ensemble MusikFabrik (Cologne), London Sinfonietta, Zone Expérimentale Basel (Austria), Moscow Contemporary Music Ensemble, Boston New Music Initiative, and Standard Issue. She has held fellowships at Aspen Music Festival (2024, 2025), Dartington Music Festival, Internatio-

nales Musikinstitut Darmstadt, and IMPULS Festival. Her work has appeared at venues including King's Place, Bold Tendencies, St John's Smith Square, Bowdoin Music Festival, Westminster Abbey, Britten Studio, KM28 Berlin, Aldeburgh Festival, AzTak Festival (Poland), La Sorbonne University, and Soundways Festival (Russia). Her work has also been recognised by the Frank Abell Composer's Award, Leverhulme Bursary Award, Faber Music Bursary, International Guitar Foundation, the Centre for Deep Listening, MCME Academy, and she served as CoMA's 2024 Composer-in-Residence. Laila is pursuing a Bachelor of Music in Composition at the Royal Academy of Music, studying with Rubens Askenar and Gareth Moorcraft. Upcoming projects include a London Symphony Orchestra premiere at the Barbican Centre, a composer-conductor fellowship in Graffenegg Music Festival's Ink Still Wet programme, the Britten Pears Summer Academy, and a new solo piano work premiered by Bridget Yee across Europe, including Lucerne Festival (Switzerland), Euregio Festival (Germany), En Blanc et Noir Festival (France), and the UK.

Song is a piece which deviates drastically from much of the standard contemporary repertoire in its relative harmonic simplicity. Its material consists of the simplest melodic and harmonic building blocks: a stripped-back, somewhat naïve melodic fragment accompanied by only three major triads. The manner in which these materials are presented, however, is one of dysfunction and fragmentation. The melodic material, played in unison by the violin and cello as a singular voice, fights against itself, stuttering towards completion and consistently failing to become. An irregular, pulsating drone in the piano hints at a pulse and at times aligns with the melodic voice above it, but it too moves forward with apparent difficulty. A sense of earnest yet failing expression may be felt. As the piece progresses, however, despite the dysfunction of its component parts, an irregular but ultimately successful union in expression is achieved. (note by composer)

Harry Lucas is a London based composer whose work navigates the boundaries between disparate aesthetic worlds. His music has been performed internationally across Europe, in the United States, and Singapore and he has worked with ensembles including the Festino Chamber Choir, the Rarescale ensemble, and the RIOT ensemble. A recent premiere of Harry's choral work *Angolorum Gloriam* at the St. Petersburg International New Music Festival was met with critical acclaim. Harry is currently enrolled as an undergraduate at the Royal Academy of Music, London.

Tervehdys, uusi maailma (*Greetings, the New World*), composed between late 2025 and early 2026, is a portrayal of a momentous yet veiled voyage. Written for violin, violoncello, and piano, the piece is created for Trio Diorama. The constructional basis of the piece is primarily harmonic. The beginning of the piece is built on four divergent, yet feature-wise similar, five- and seven-note chords that cycle in loops, with successive chords alternatively sharing either many or barely any pitches. This creates a subtle interplay of cohesion and contrast, carrying the listener on an unceasing journey through the pitch space in a vivid and triumphant character. The ever-rolling cycles ultimately break, giving way to a strenuous yet sonorous 12-note spectral expansion, in which the spiritedness of the preceding material has taken on a more earnest character. This unwavering expansion leads into the definitive culmination of the piece, followed by a brittle and shimmering unraveling. The title of the piece, *Tervehdys, uusi*

maailma, is a salutation in Finnish that gestures toward the unknown to which, in the spirit of the piece, the RED NOTE New Music Festival is leading me, culminating in my first journey to the land of the free. (note by composer)



Jaakko Kilpeläinen, originating from North Karelia, Finland, is a composition master student at the Sibelius Academy, University of the Arts Helsinki. His composition style is profoundly structural: Kilpeläinen works extensively with harmony, emphasizing forms of set-theoretical functionality and the usage of spectral sonorities that perpetually evolve throughout the register. He also accentuates the vibrancy of

rhythm and the dynamic utilization of meter, as they are the principal conveyors of musical expression. Yet, although technical structures and extramusical factors are inspiring, for Kilpeläinen they hold merely a minor significance in the final musical whole. To him, music intrinsically is the most precious creative discipline, requiring no justification to be

compelling. Kilpeläinen has received mentoring from composers such as Matthew Whittall, Veli-Matti Puumala, Andrew Norman, Vito Zuraj, and Magnus Lindberg. He has also collaborated with ensembles such as the Avanti! Chamber Orchestra, Zagros Ensemble, Emo Ensemble, and the Finnish Radio Symphony Orchestra. As a composer, Kilpeläinen advocates the transition beyond the serious, individual-focused image of composers in the ever-evolving field of art. To foster the advancement of the profession, the prevailing elitist myth of the isolated composer-genius must be challenged, and composers must engage more comprehensively with society and its cultural ecosystem.

PERFORMER NOTES

See p. 4 for **Quintet Attacca's** biography. See pp. 7-8 for individual member bios.

See p. 4 for **Trio Diorama's** biography. See pp. 10-11 for individual member bios.

CONCERT IV

8 pm, March 25, 2026, Center for the Performing Arts

ILLINOIS STATE UNIVERSITY WIND SYMPHONY

Serenade (2019) Katahj Copley (b. 1998)

- I. Slow
- II. Dance
- III. Waltz
- IV. Dance II

Colby Powers, conductor

Hungarian Salsa (homage to Ligeti) (from *Four Homages*) (2014) Derek Bermel (b. 1967)

Pequenas Memórias (2020)

Kontraphunktus (from *Five Funk Studies*) (2004)

John Orfe, piano

Brilliant Brushstrokes (2025)

Ryan Lindveit (b. 1994)

Winner, RED NOTE New Music Festival Composition Competition, Category B (Wind Ensemble)

Anthony C. Marinello, III, conductor

INTERMISSION

The Migration Series (2006/2017), tr. Anthony C. Marinello, III

Derek Bermel

- I. Landscape
- II. After a Lynching
- III. A Rumor
- IV. Riots and Moon Shines
- V. Still Arriving

Derek Bermel, clarinet

Seth Berkshier, saxophone

Charlie Machamer, trumpet

Anthony C. Marinello, III, conductor

PROGRAM NOTES

Serenade – This is a piece originally seen as an anti-serenade. I wanted to write about the idea of a relationship going bad. However I took that idea and decided to go a different route. Instead of this being a piece for the love of someone or the breakup of someone ... this is the growth of a person from heartache. The first movement is written from the perspective of someone out of a relationship, hence the rather somber beginning; however, the movement shifts into a change of mood for the person – a more hopeful mood. The second movement is a quirky encounter between two people – they are both shy and don't know what the future holds for them. The third movement is a scene for a first date for the couple. The final movement begins with the clarinet and is rather slow however as the movement progresses, it gets faster and louder until the end. This movement represents the pacing of the couple so that they finally admit their love for one another. *(note by composer)*



COPLEY

Georgia native **Katahj Copley** (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. As of now, Katahj has written over 100 works, including pieces for chamber ensembles, wind ensembles, and orchestra. His compositions have been performed and commissioned by universities, organizations, and professional ensembles, including the Cavaliers Brass, California

Band Director Association, Admiral Launch Duo, and "The President's Own" Marine Band. Katahj has also received

critical acclaim internationally with pieces being performed in Canada, the United Kingdom, Japan, China, and Australia. Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. In 2023, he received his Masters in Music Composition from the University of Texas at Austin - studying with Omar Thomas and Yevgeniy Sharlat. He is currently studying music composition at Michigan State University. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language. "Music for me has always been this impactful thing in my life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond me and this world we live in. I believe that music is the ultimate source of freedom and imagination. The most freedom I have had as a musician was through composing. Composition is like me opening my heart and showing the world my drive, my passion, and my soul."

Four Homages, commissioned in 2014 by the California Music Teachers Association, each celebrate a composer (Ligeti, Stravinsky, Scriabin, and Nancarrow) whose work has inspired me. The first is a tribute to the iconic harpsichord work *Hungarian Rock* by György Ligeti, whose ingenuity in finding quirky points of intersection between popular or traditional styles and Western art music creates a palette that is simultaneously grotesque and playful. It is dedicated to my longtime friend and fearless collaborator, pianist Steve Gosling. *(note by composer)*

Please see p. 3 for a biography of **Derek Bermel**.

Pequenas Memórias (in Portuguese, or “Small Memories” in English) is a tribute to my wife, Andreia Pinto Correia, who was born in Lisbon. It is also the title of a memoir by the great writer José Saramago, which describes his youth in Portugal. The large part of this work was written in Brooklyn during the first six weeks of the coronavirus pandemic, when the sound of ambulance sirens howled outside day and night. It was a period of intense psychic bonding; we were spending 24 hours a day together, each day waking up and reading about the hundreds of deaths in the city, occasionally learning about a friend or colleague stricken with the devastating virus. During this dark and intimate period, I meditated on Andreia’s own complex journey as an immigrant in the U.S. She arrived as a student, studying jazz saxophone, but her dreams were soon dashed as the result of an accident that required multiple surgeries and months of inpatient rehabilitation at hospitals. Her performing days behind her, she reemerged into music as a composer, first in jazz and then in concert music, transformed but retaining the seed of her original musical inspiration. So America has been for her a place of hopes and ambitions destroyed and reimagined, of trauma and creative rebirth. This piece begins with a simple tune that quickly turns restless and introspective. The chromatic descending bass—a trope from Bach (and before) through Chopin, Ellington, and the Beatles (to name just a few of my favorites)—emerges throughout the work as the theme is transformed and renewed. *(note by composer)*

The **Five Funk Studies** are a set of solo piano etudes based on the “#9” chord (0, 6, 11), which Thelonious Monk redefined continually through tritone shifts in the bass. “Kontraphunktus” was originally commissioned by the Gilmore Festival for Gilbert Kalish, as part of the project “Thirteen Ways of Looking at the Goldberg.” While eighths are played straight in this movement, it explores techniques of stressing and deemphasizing (or “ghosting”) particular notes in a melodic passage. Its point of departure is the fourth measure of Bach’s theme, which is transformed, metrically expanded and treated minimally in a drive toward its final iteration as a grand and funky baroque mordent. *(note by composer)*

Brilliant Brushstrokes is inspired by an overwhelmingly colorful and bold painting that the Knoxville-born artist Beauford Delaney (1901-1979) painted on a fragment of his old raincoat when he was living in Paris in 1954. Delaney’s raincoat fragment overflows abstractly with swirls, rings, splotches, and lines of forest green, deep orange, bright yellow, fire-engine red, hazy gray, spacious white, peaceful azure, and deep ocean blue. Upon closer viewing, the seams and pockets of the cut-up raincoat are also visible, revealing that the fanciful artwork is the result of Delaney’s resourcefulness in the face of limited money and art supplies. As a fellow artist, I find Delaney’s unrelenting and restless impulse to be creative even when he lacked proper materials to be almost as inspiring as the painting itself. Although *Brilliant Brushstrokes* is tightly constructed around only a few melodic gestures, the music constantly cycles through changes in instrumental texture, density, harmony, and energy. Musical phrases are often cut-off abruptly with a quick down-up gesture that I view as related to the stitched seams on the raincoat. Overall, the composition uses the vast and variegated color palette of the wind ensemble to capture the inventive spirit and brilliant dynamism of Delaney’s brushstrokes, splatters, and daubs. *Brilliant Brushstrokes* was commissioned by the University of Tennessee, Knoxville Wind Ensemble (John Zastoupil, conductor) and premiered at the College Band Directors National

Association (CBDNA) National Conference at Texas Christian University in Fort Worth, TX on March 27, 2025. *(note by composer)*



Ryan Lindveit is a composer who takes inspiration from nature, art, science, technology, and personal experience in order to craft colorful and emotionally vivid musical journeys. His works have been commissioned and performed by the Minnesota Orchestra, Alarm Will Sound, Akropolis Reed Quintet, “The President’s Own” U.S. Marine Band, the U.S. Navy Concert Band, the New York Youth

Symphony, Sioux City Symphony Orchestra, and the wind ensembles at dozens of universities across the country. Ryan also composed the score for the four-part, Sam Elliott-narrated docuseries *Honor Guard* released on Amazon Prime. Lindveit 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 the National Band Association, Symphony in C, Tribeca New Music, and the Texas Music Educators Association, among others. His works have appeared at many festivals and conferences including the Aspen Music Festival, Santa Fe Chamber Music Festival, College Band Directors National Association Conferences (national and regional), Mizzou International Composers Festival, American Composers Orchestra Earshot New Music Readings, Next Festival of Emerging Artists, RED NOTE New Music Festival, the International Young Composers Meeting (Apeldoorn, NL), Singapore International Band Festival, Penn State International New Music Festival, and Sacramento State Festival of New American Music. He currently serves on the faculty of the Natalie L. Haslam College of Music at the University of Tennessee, Knoxville, where he received the 2025 Outstanding Faculty Creative/Scholarly Achievement Award. Lindveit is grateful for his music teachers in the public school system in Texas and to his mentors at the University of Southern California (BM), Yale University (MM, MMA), and the University of Michigan (DMA). At USC, he was selected as Salutatorian for the class of 2016 and named an Outstanding Graduate from the Thornton School of Music. His past teachers include Aaron Jay Kernis, Michael Daugherty, Frank Ticheli, Andrew Norman, Christopher Theofanidis, David Lang, Ted Hearne, Martin Bresnick, Bright Sheng, and Donald Crockett.

The Migration Series is a concerto for jazz band and orchestra, influenced by many of my compositional heroes, including Charlie Parker, Stevie Wonder, Sarah Vaughan, Eric Dolphy, Thelonious Monk, John Zorn, and the rappers Rakim and Mos Def. While writing the work, I kept in mind the individual voices of the members of the Lincoln Center Jazz Orchestra and worked closely with them in the rehearsal process. The piece is in five movements, with three connecting interludes, and is dedicated to Wynton Marsalis, whose music-making has been a great inspiration to me. It was as a child in New York that I first encountered the “Migration Series,” a set of 60 paintings by Jacob Lawrence (1917-2000) depicting the Great Migration of African-Americans from South to North during the early decades of the 20th Century. The paintings have remained etched in my consciousness ever since, and as I began work on this piece, many of the sounds in my head evoked memories of the series. Because Lawrence didn’t regard the paintings as separate entities, but instead as com-

ponents of a larger cycle, it felt natural for me to focus on the shapes, colors, moods, and atmospheres evoked by groups of scenes within the series, rather than individual paintings. In this grand American story, I gravitated toward the larger themes, those of determination, mystery, despair, and hope; Lawrence's unique sense of perspective and distance – his generosity and universality of narrative – allowed the space for me to add music. The first movement is inspired by the wide open Southern landscapes and the theme of the railroad depicted in Lawrence's paintings. The music builds on a relentless four-note ostinato in the strings which combine with a short funk riff in the trumpet. The movement builds as a slowly expanding series of diatonic chord changes evolves and the texture becomes layered in polytonality. A short solo piano interlude leads to the more lyrical second movement; this section reflects Lawrence's depictions of the emotional pulse prior to migration, the overwhelming disbelief and despair stemming from the prejudices and hardships endured by the former slaves and their families. The music begins as a Gospel ballad, transformed by a trio of rapping trombones which anticipate the vocalizations of the third movement. Another interlude, this time for solo clarinet and bass, leads to the third movement; this section takes as its point of departure the conversational "call and response," the excitement of rumors in the air and impending change captured by Lawrence in several of the paintings. This vitality is expressed rhythmically by swinging chromatic tone clusters heard in the three trombones (presaged in mvt. II), then later by four bass clarinets, four trumpets, and finally by the whole jazz band. With development of contour, rather than melody, the movement emphasizes gestures of rhythm and syncopation over pitch – i.e. the central interplay is the conversational banter (characteristic of dub or hip-hop music), rather than on the melody-chord relations typical of "song" forms. Part-way through the movement, echoes of the first "landscape" ostinato reappear in the strings, as the chatter leads to the migratory journey. The fourth movement follows immediately without pause. Lawrence illustrates the migrants' arrival in the Northern cities, accompanied by joy and expectation, but also by violence, rejection, and new incarnations of poverty. The new urban energy manifests itself in the manic bebop lines of the saxophones – with the cooler serenity – in the strings and harp – recalling the depictions of a simpler, rural life in the South. A trumpet interlude leads out of the fourth movement, picks up steam as a conversation runs throughout the ensemble, into the fifth and final section, a musical and visual summation based on material presented in the earlier movements; this last section evokes the text accompanying Lawrence's final painting: "And the migrants kept coming." (note by composer)

PERFORMER NOTES

See p. 3 for **Derek Bermel's** biography.



conductor of the Illinois State University Wind Symphony,

Dr. Anthony C. Marinello, III serves as Associate Professor of Music and Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony. In addition to overseeing all aspects of the Illinois State University band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting. As

Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Omar Thomas, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band. Under his leadership, the Illinois State University Wind Symphony has been invited to perform at the 2022 College Band Directors National Association North Central Regional Conference at the University of Wisconsin-Madison, twice at the Illinois Music Education Conference in Peoria, and for numerous band programs and festivals throughout Illinois. He previously held faculty positions at The University of Texas at Austin and Virginia Tech. Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and remains committed to serving the music education community as an active guest conductor, clinician, and adjudicator. Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. At Illinois State University, he has received numerous awards including the Illinois State University Service Initiative Award, the Wonsook Kim College of Fine Arts (WKCF) Teaching Initiative Award, the WKCF Service Initiative Award, the WKCF Research Initiative Award, and the Illinois State University New Faculty Start-up Award. Marinello earned the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.



Dr. John Orfe has fulfilled commissions for choirs, orchestras, and chamber ensembles including Alarm Will Sound, the American Guild of Organists, Illinois Wesleyan University, Two Rivers Chorale, Present Music, Ludovico, Duo Montagnard, Dez Cordas, the Music Institute of Chicago, the University of Ohio School of Music, the Diocese of Peoria, Illinois, and the Champaign-Urbana Symphony Orchestra.

Ensembles that have performed his music include the Chicago Symphony Orchestra, Minnesota Orchestra, Vancouver Symphony Orchestra, Spokane Symphony Orchestra, Mannes American Composers Ensemble, Aspen Contemporary Ensemble, Dinosaur Annex, Firebird Ensemble, Holographic Ensemble, Altgeld Chamber Players, John Alexander Singers, the Bergamot Quartet, and new music ensembles at the University of Illinois Urbana-Champaign, North Carolina School of the Arts, and Bowling Green State University. He is a winner of a Jacob K. Javits Fellowship, the Heckscher Prize from Ithaca College, a Charles Ives Scholarship from the American Academy of Arts and Letters, the Otto Eckstein Family Fellowship from the Tanglewood Music Center, the William Schuman and Boudleaux Bryant Prizes from BMI, the Morton Gould Award from ASCAP, and first prizes in competitions held by NACUSA, the Pacific Chorale, Choral Arts Ensemble, Eastern Trombone Workshop, and New Music Delaware. His music has been performed on five continents and at national and regional conventions of such organizations as the American Choral Directors Association, North American Saxophone Alliance, Society of Composers, Inc., College Music Society, International Clarinet Association, International Trombone Association, and Music at the Anthology. His original works and arrangements appear on the Centaur, Delos, and Nonesuch labels and his setting of Langston Hughes' "Fire!" has received three recordings and performances by dozens of choirs. As pianist, Orfe has earned critical acclaim for his interpretations of five centuries

of keyboard repertoire ranging from the canonic to the arcane. The core pianist and a founding member of the GRAMMY-winning new music ensemble Alarm Will Sound, Orfe is also pianist for Present Music in Milwaukee, WI, where he premiered and recorded the organ part of Raven Chacon's Voiceless Mass, which won the 2022 Pulitzer Prize in Music. Orfe has performed in Carnegie Hall, Miller Theatre, Roulette, the World Financial Center, and Symphony Space in New York; Disney Hall, Mondavi Hall, and Hertz Hall in California; the Library of Congress in Washington, D.C.; and venues in Beijing, Nanning, Seoul, Moscow, St. Petersburg, Krakow, Amsterdam, Berlin, Bremen, Bolzano, Cork, Hamburg, London, Lima, San Jose, Quito, and Saõ Paolo. His solo piano transcription of John Adams' *Short Ride in a Fast Machine* was hailed as "a knockout" by the *Boston Globe* and "breathtaking" by the *San Francisco Chronicle*, which also praised his "hypervirtuosic" performances of Conlon Nancarrow. He has recorded in over thirty albums on the Cantaloupe, Nonesuch, Kairos, Parma, and Albany Records labels. He serves as Organist at First United Methodist Church in downtown Peoria, IL, where he was appointed the Peoria Symphony Orchestra's first Composer-in-Residence. His collaboration with Dr. Justin Vickers, Distinguished Professor of Music at Illinois State University, the 75-minute album *The Poet's Echo*, which included the first English-language translation of Benjamin Britten's song cycle of the same name, received a five-star rating in *Fanfare Magazine*. Recently Orfe began an appointment as Music Director of the McDonough Choral Society in Macomb, IL.



Colby Powers is a Colorado born educator, conductor, and musician. Colby holds a Bachelor's degree in Music Education with a minor in Jazz Studies from Illinois Wesleyan University. He currently attends Illinois State University as he pursues his Masters of Music in Wind Band Conducting. There, his duties include assisting with the Big Red Marching Machine, Pep Band, assisting with undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University Band. While his primary instrument is the clarinet, he has also taken lessons and performed on the alto saxophone, tenor saxophone, and bassoon. Colby has played in Orchestras, Wind Ensembles, Jazz bands, Jazz Combos, and Musical Pits at both the collegiate level and as a gigging musician. Professionally, Colby has made a name for himself as a jazz director, private studio teacher, performer and conductor. In Spring 2024, Colby became the Jazz Director at George Evans Junior High and since then, the jazz program has continued to grow consistently each year since Mr. Powers' arrival. From 2023 to 2025, Colby was an Assistant Jazz Band Director with the Normal West High School jazz bands, where he directed the "Jazz Katz" ensemble. Outside of teaching in the public schools, Colby also is the Program Manager of the Bloomington-Normal Youth Orchestra based in Bloomington-Normal as well as the conductor of the Concert Orchestra in the Youth Music Illinois Program based in Peoria Illinois. Colby also runs a personal studio, currently made up of over 7 students all from a wide variety of backgrounds. Colby is also a teacher through Illinois Wesleyan's preparatory program which supplies lessons to local kids in the Bloomington-Normal Area. Colby strives to inspire his students to continue to grow and become the best versions of themselves through music and exploration.

Illinois State University Wind Symphony

Anthony C. Marinello, III, conductor

Flute

*Alex Adrowski
Cassie Floyd
Breanna German
Melanie Parker

Oboe

*Bo Boesdorfer
Marlee Matthews
Carson Mullins

Bassoon

*Wesley Guyer
Quentin Shelato

Clarinet

Oliva Ariza
Mia Bucheister
*Hunter Kitterlin
Jenna Klockenga
Mason Madej
Nicole Schmidt
Thaddeus Spencer
Lucas Vergara
Nicholas Wagner

Saxophone

*Seth Berkshier
Alexander Cosat
Caitlin Fallert
Logan Hughes
Chloe West
Jonah Zolecki

Horn

*Elie Cavazos
John Danz
Thomas Hibbeler
Hunter Johanson
Cyena Ulloa
Sean Wright

Trumpet

Xavier Buford
Leonard Dozier
Peyton Kuelto
Charlie Machamer
*Kyterra Waters
Aiden Whitehead

Trombone

Connor Franke
Alyssa Greer
Elton Gund
Graham Miller

Euphonium

Nora Lacey
*Luke Kelly

Tuba

Andrew Hartman
*Sam Lorentz
Matt Sourwine

Percussion

Jack Cacciabondo
Alex Harper
Kyle Heissler
*Wyatt Mastin
Abbey Schiller
Kale Star

Bass

Averil Wyble

Piano

Xiufen Ye

Rhythm Section (Migration Series)

Wesley Anderson, bass
Tom Gray, guitar
Noah Berkshier, drums
Thaddeus Tukes, piano

Graduate Teaching Assistants

Wesley Anderson
Colby Powers

*Denotes Section Leader

CONCERT V**8 pm, March 26, 2026, Kemp Recital Hall****MUSIC OF DEREK BERMEL & ANDREIA PINTO CORREIA**

Violin Etude No. 4: Multiverse/Sketch (2010)	Derek Bermel (b. 1967)
Blaise Magnière, violin	
Lápis (2013)	Andreia Pinto Correia (b. 1971)
Mark Babbitt, bass trombone	
Aere senza stelle (2022)	Andreia Pinto Correia
I.	
II.	
III.	
Avalon String Quartet	
Blaise Magnière & Marie Wang, violins	
Anthony Devroye, viola	
Cheng-Hou Lee, cello	
A melody drifts like a memory past... (2025)	Arjan Singh Dogra (b. 1999)
Alexandra Adrowski, flute	
Nicole Schmidt, clarinet	
Ben Stiers, percussion	
Pepe Guillén Prados, piano	
Stella Faux & Maria Emmons, violin	
Jayce Milburn, viola	
Kahauri Brown-Givens, cello	
Averil Wyble, double bass	
Mark Babbitt, conductor	
INTERMISSION	
Sobre um quadro de Júlio Pomar (2013)	Andreia Pinto Correia
Breanna German, flute	
Kahauri Brown-Givens, cello	
The Monkey Garden (2025)	Derek Bermel
At the End of the World (2000)	Derek Bermel
Sarah Navy, soprano	
Brady Hughes, piano	
Cantos e Danças (2011)	Andreia Pinto Correia
Derek Bermel, clarinet	

PROGRAM NOTES

Violin Etude No. 4: Multiverse/Sketch – In 2010 the violinist Midori commissioned a set of solo études from me. At the time I was Artist-in-Residence at the Institute for Advanced Study in Princeton, and I had attended several lectures on the subject of space-time, gravity, and the multiverse by the renowned theoretical physicist Nima Arkani-Hamed. Nima’s talks, always expansive, extroverted, and inspiring, describe phenomena at both tiny and enormous ends of the cosmic scale. His depictions and diagrams are exciting and dynamic; inspired by his powerful sense of cosmological narrative, “Multiverse” (étude #4) presents musical depictions of our constant companion – gravity – expressed both horizontally (in time, i.e. duration/speed) and vertically (in space, i.e. pitch/contour). Glissandi spring away from and bounce back to the original notes. By exploring various ways of stretching and compacting, or “curving” musical spacetime, I hope to evince a sort of general relativity for the ears. (*note by composer*)

See **Derek Bermel’s bio** on p. 3.

Lápis (Pencils) is dedicated to the memory of my late mentor Bob Brookmeyer and to his wife Jan. Bob was a virtuoso valve trombonist, a legendary composer, a great teacher, and a dear friend. After his passing, Jan gave me a set of pencils that belonged to Bob. In it, each pencil has a distinctive colored eraser at the tip and so the work is similarly divided into small sections, each representing a different color and mood. These pencils remind me every day of the extraordinary man and mentor with whom I had the good fortune to cross paths. (*note by composer*)

See **Andreia Pinto Correia’s bio** on p. 3.

The inspiration for **Aere senza stelle** (Air Without Stars) was the *tempestades de poeira*—or dust storms—that travel from the Sahara Desert to the Iberia Peninsula, a phenomenon experienced during my youth in Portugal. From the descriptions

of “blood rains” as bad omens epics by Homer, Hesiod, and Plutarch, to scientific observations by Darwin and Ehrenberg in the nineteenth century, up until today, the reporting of desert dust storms has evolved from descriptive narratives to encompassing an entire field of environmental research. Re-reading Dante Alighieri’s *Inferno*, I recognized a profound poetic connection to climate change, and so I mirrored the structure of Canto III, 22-30 dividing the work into three sections. In the final measures, the string quartet creates a sonic cloud, as though carrying an infinite stream of particles from the desert to other parts of the world.

Lacrimoso, quasi recitativo – the starless air: lyrical and static.

Agitato, strepitoso – a tumult of voices: dense, angular and dissonant.

Misterioso, senza misura. Inquieto – time suspended. A whirlwind of sands, vanishing into infinity.

Commissioned by the 2022 Vail Dance Festival (Damien Woetzel, artistic director), *Aere senza stelle* is dedicated in admiration to António Guterres, for his life dedication to climate change issues, and to Catarina Vaz Pinto. A special thank you to Brooklyn Rider. (note by composer)

A melody drifts like a memory past... – I remember my grandfather listening to Ghazal recordings or classic Bollywood tunes on the radio while he’d get ready in his room. I couldn’t make out what the exact songs were as the sound blurs and distorts as it travels from behind his closed door through the rest of the house, but regardless those distorted melodies would get stuck in my head frequently. Now, those same melodies continue to warp as they live on in my memory. (note by composer)



Arjan Singh Dogra is a composer and performer based in New York City who creates art to understand and contextualize his relationship with time, nature, and his culture. He invites audiences experiencing his art to challenge their own perception of time, and reflect on their connection to the natural and unnatural environments that surround them. Arjan is particularly interested in exploring perplexing elements of lived experience, such as space, perspective, memory, and temporal realms, and seeks meaning in the places where these elements intersect, interplay, and contradict. Arjan completed his undergraduate studies at Berklee and received his Masters in Composition at Mannes, having studied with Christopher Cerrone. He also grew up studying Hindustani Classical violin with Dr. Sisirkana Dhar Choudhury, and Hindustani music continues to play a key role in his musical practice. A passionate collaborator, Arjan specializes in creating multidisciplinary works of art and regularly works with filmmakers, game developers, dancers, and more. He has worked with ensembles including the Jack Quartet, Sandbox Percussion, Arepo Ensemble, RE:Duo, the SEV ensemble, PubliQuartet, and the Mannes Orchestra, who awarded him with the Martinu Prize for his piece, *Live Salmon*. Arjan is a 2024 recipient of the Fromm Foundation Fellowship, as well as a winner of a BMI composer award. Other honors include awards and recognitions from the Society of New Music, the Society of Composers inc., RED NOTE Music Festival, the American Prize, and MTNA.

Sobre um quadro de Júlio Pomar (On a Painting by Júlio Pomar) – I have been inspired by Júlio Pomar’s paintings since my childhood so when I was approached by the Culturgest Foundation to write a piece for their twentieth anniversary celebrations, I knew that this was the perfect occasion to pay tribute to one of Portugal’s most acclaimed painters. For this special series of concerts, I chose a painting from the Foundation’s private collection with which I feel a great affinity: “Fernando Pessoa meets D. Sebastião inside his coffin, Andalusian-style.” (note by composer)

The Monkey Garden Aria is sung during scene 2 of the 2025 opera *The House on Mango Street*, with libretto by Sandra Cisneros. The setting is an abandoned lot in Chicago where the kids go to play amongst discarded junk, “far away from where mothers can find them.” Esperanza sings about the alluring, neglected hangout, where giant fruit trees, fireflies, weeds, bees, brush, and sunflowers exude a mysterious and powerful aura. (note by composer)

The Monkey Garden

text by Sandra Cisneros

In the Monkey Garden there were sunflowers as big as flowers on Mars

And thick dahlias bleeding the deep red fringe of theatre curtains

There were dizzy bees and bow-tied fruit flies doing somersaults and humming in the air

Sweet sweet peach trees, thorn roses and thistles and pears

Weeds like so many squinty-eyed stars and brush that made your ankles itch until you washed with soap and water

There were big green apples as hard as knees, and ev’rywhere the smell of rotting wood

Damp earth and dusty hollyhocks, thick and perfumy like the blue-blond hair of the dead

At the End of the World is a setting of a short poem by Nicole Krauss, whom I befriended while in residence at Yaddo. I orchestrated it for a Music Alive residency with the Albany Symphony, and it was premiered by the Dogs of Desire with Barbara Hannigan as a soprano soloist. (note by composer)

At the End of the World

text by Nicole Krauss

There were three left in the world

They wanted to build it again

Not with schools or cities

Under a low sky they sat on stones

And after a while invented the wheel

They came to realize the world could have happened in only one way

Objects had come forward with names for themselves

What language could go beyond that?

Soon they decided to sit there forever

Nothing was the name of everything that could happen

Cantos e Danças (Songs and Dances) reflects my interest in folk traditions, in particular those of the southern region of Portugal, my home country. The work is inspired by the songs and dances that are performed at certain festivities and hol-

idays. Here, slow chants alternate with dance-like moments framed within a language of contemporary rhythmic and melodic modes. The work is dedicated to Derek Bermel. (note by composer)

PERFORMER NOTES



ADROWSKI

Alexandra Adrowski is currently a junior at Illinois State University, double majoring in Music Education and Flute Performance under Dr. Kimberly Risinger. Adrowski currently serves as the principal flutist in ISU's Wind Symphony and Symphony Orchestra. In addition, she performs in chamber groups and flute ensembles. Adrowski is a recipient of the Charles W. Bolen scholarship and the Bedford

Woodwind Quintet scholarship. As a soloist, she annually performs solo flute recitals and has been named the winner of the 2026 ISU Concerto-Aria Competition. With the Symphony Orchestra, she will be performing the first movement of Behzad Ranjbaran's Concerto for Flute and Orchestra. Additionally, she participates in the Wheaton Municipal Band and teaches private flute lessons through the ISU Community School for the Arts. When she's not practicing or studying, Adrowski loves to cook, watercolor with her roommate, read, spend time with family and friends, and be involved with the St. John Paul II Catholic Newman Center on campus.



AVALON QUARTET

Described by the *Chicago Tribune* as "an ensemble that invites you — ears, mind, and spirit — into its music," the **Avalon String Quartet** has established itself as one of America's leading chamber music ensembles. The Avalon has performed in major venues

such as Carnegie Hall, Alice Tully Hall, and the 92nd St Y in New York; the Library of Congress and National Gallery of Art in Washington DC; Wigmore Hall in London; and Herceulsaal in Munich. In recent seasons the quartet performed the complete quartet cycles of Beethoven, Bartok, and Brahms. In 2025 the quartet recorded string quartets by Florence Price and Leo Sowerby for Naxos. They have other recordings on labels such as Cedille Records, Bridge Records, Naxos, Channel Classics, and Albany. The quartet's live performances and conversations have been heard on National Public Radio's Performance Today, Canada's CBC, Australia's ABC, the ARD of Germany, and France Musique. The Avalon captured the top prize at the ARD Competition in Munich (2000) and First Prize at the Concert Artists Guild Competition in New York City (1999). It is the resident quartet at the Northern Illinois University School of Music.



BABBITT

Mark Babbitt is recognized for his versatile musical background as a trombonist, educator, and conductor. He has won several national solo competitions and performed with major orchestras such as the Seattle Symphony and Orchestre symphonique de Montréal. Additionally, he has played on dozens of major movie soundtracks, video games, and other commercial projects. As a conductor, he has worked with Pulitzer Prize winning composers William Bolcom and Milton Babbitt, as well as Grawemeyer Award winners Joan Tower and George Tsontakis. Dr. Babbitt is professor of trombone at Illinois State University. He holds performance degrees from the Eastman School of Music (B.M. and Performer's Certificate), Cleveland Institute of Music (M.M.), and the University of Washington (D.M.A.)

Please see p. 3 for **Derek Bermel's** biography.



BROWN-GIVENS

Kahauri Brown-Givens is a Chicago based cellist, who as of 2026 is a senior at Illinois State University, and is pursuing a Bachelor degree in Cello performance under the tutelage of Dr. Cora Swenson-Lee. Kahauri started playing the cello in 4th grade through an El Sistema Ravinia branch at his middle school. Kahauri graduated from Chicago High School for the Arts in 2022 at the top of his class and also graduated from the Merit School of Music in Chicago in 2022. He currently serves as principal cello in the Illinois State University symphony orchestra. Kahauri was acknowledged as runner up at the Illinois State concerto competition prelims in 2024 and was named honorable mention in the finals of the 2025 competition. In 2026 Kahauri won the concerto competition at Illinois State University with Haydn's cello concerto in D Major. After his senior year, Kahauri plans to continue his music education by pursuing a graduate degree in cello Performance and wants to have a focus of chamber music, orchestral playing, and private teaching.



EMMONS

Maria Emmons is currently a string instructor with the Illinois Symphony Youth Orchestra and the violin instructor at Illinois Central College. She is a violin and viola instructor for the preparatory program at Illinois Wesleyan University, and at Hip Cat Music School. She is also on the violin faculty at Blue Lake Fine Arts Camp in Michigan during the summer. Previously she has been the assistant librarian for the Illinois Symphony Orchestra, 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 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 completed her 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, along with minors in both arts and business administration.

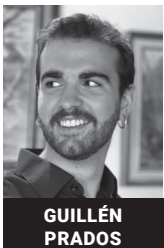


FAUX

Born in Maine and raised in central Illinois, **Stella Faux** has been playing the violin since early childhood. She received her Bachelor of Music Degree from Boston University in 2022, along with a Bachelor of Arts in Psychology. Stella is currently in the final semester of her Masters of Music in Performance program at Illinois State University and is the student and graduate assistant to Dr. Igor Kalnin. She is the

concertmaster of the ISU symphony and Illinois Valley Symphony Orchestras as well as an active chamber musician and fiddler in the central Illinois area.

Breanna German is a junior Music Education and Flute Performance double major at Illinois State University. She is studying under Dr. Kimberly Risinger and plays in the ISU Wind Symphony, Symphony Orchestra, and additional chamber groups. Breanna German is a recipient of the Charles W. Bolen and Bedford Woodwind Quintet Scholarships. She was also named honorable mention in 2025 and alternate in the 2026 ISU Concert-Aria Competition. Breanna also enjoys giving private lessons throughout the school year and during the summers.



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. She is currently pursuing a master's degree in piano performance at Illinois State University at Dr. Geoffrey Duce's studio, after having

completed the piano performance undergraduate program at the Royal Conservatory of Music Victoria Eugenia of Granada, specializing in Spanish's 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.



HUGHES

Brady Hughes is currently pursuing a PhD in Musicology at the University of Illinois Urbana-Champaign, where he also works as an academic advisor in the Department of Spanish & Portuguese. As a collaborative pianist, vocal coach, and music director, he has appeared with Lyric Theatre @ Illinois, the University of Illinois Department of Theatre, The Little Theatre on the Square, Eastern Illinois University,

Peoria Players Theatre, the Illinois Summer Youth Music camp, and many other colleges and theatres throughout Illinois. This season, he has performed at regional conferences and competitions for the International Double Reed

Society and the National Association of Teachers of Singing, and has presented his research at Song, Stage & Screen and the American Musicological Society – Midwest Chapter. His primary teachers include Michael Tilley, Julie Jordan Gunn, Casey Robards (piano) and Lara Semetko Brooks (voice).



MILBURN

Jayce Milburn (b. 1999) is a conductor, violist, and graduate assistant for the Illinois State University (ISU) String Project. From Southeast Kansas (SEK), Jayce was the principal violist of the SEK Symphony Orchestra in Pittsburg, Kansas from 2022-2025. He has performed as a violist with the Symphony of Northwest Arkansas, several opera and musical productions such as *H.M.S. Pinafore*, *The Marriage of*

Figaro, *Les Misérables*, *South Pacific*, and *Into The Woods*. Jayce has also been a frequent guest artist in the Hispanic Music Festival at Pittsburg State University. Jayce has performed two world premieres: his commission of *Skogsrå* by Jude Wolfe and *Terra Lontana* by Angel Enoch. Jayce has been an advocate for expanding the viola repertoire, continuing to commission new works for the genre. Jayce's debut as a conductor was with the SEK Symphony, directing Georges Bizet's *L'Arlésienne* Suite No. 1. Jayce serves as assistant and cover conductor for the ISU Symphony Orchestra and Philharmonia String Orchestra. This spring, Jayce will perform Rodney S. Miller's *Sketches for Strings* and will lead readings of student compositions. Jayce holds a Bachelor of Music Performance from Pittsburg State University. He is currently pursuing graduate studies in orchestral conducting with Samuel Chen and viola performance with Dr. Katherine Lewis at Illinois State University.



NAVY

Soprano **Sarah Elise Navy**, a native of Houston, Texas, is currently pursuing a Doctorate of Musical Arts in Voice Performance and Literature at the University of Illinois Urbana-Champaign under the guidance of Dr. Ollie Watts Davis. She earned her Master of Music in Voice Performance and a Performer's Diploma from SMU, where she studied with Professor Barbara Hill Moore, and received

the Bachelor of Music in Voice Performance from Lawrence University as a student of acclaimed countertenor John Holiday. Recent operatic roles include the title role in Puccini's *Suor Angelica*, Bianca in Britten's *The Rape of Lucretia*, and Manuelita in Offenbach's *Pépito* as an Education Artist with The Dallas Opera. She has also appeared in concert with the Dallas Opera Orchestra and competed in the concerto competition for the University of Illinois Symphony Orchestra. In addition to her performance career, Sarah is passionate about arts accessibility and creating inclusive spaces in classical music for Black and Brown youth.



SCHMIDT

Nicole Schmidt is a senior at Illinois State University pursuing dual degrees in Music Therapy and Clarinet Performance. She has been named a Robert G. Bone Scholar, the university's highest undergraduate distinction, in recognition of exceptional academic achievement, community engagement, character, and leadership. She is also a recipient of the Mary Jo Brown Scholarship and the Russell B.

Bedford Scholarship. She currently serves as Co-President of ISU's American Music Therapy Student Association and as a member of the School of Music recruitment team. Nicole is the winner of the 2026 Illinois State University Wind Symphony Concerto Competition and will be featured as a soloist with the ensemble in April, performing Aaron Copland's Clarinet Concerto. A student of Dr. David Gresham, Nicole serves as Principal Clarinet of the Illinois State University Symphony Orchestra and performs with the Wind Symphony. In addition to her ensemble work, she is active in chamber music and solo performance. As a student music therapist, Nicole has completed clinical practica spanning early intervention, Alzheimer's care, and adolescents with intellectual/developmental disabilities. She currently provides 1:1 services with clients experiencing co-occurring mental health diagnoses, using evidence-based music interventions to support non-musical treatment goals.



STIERS

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

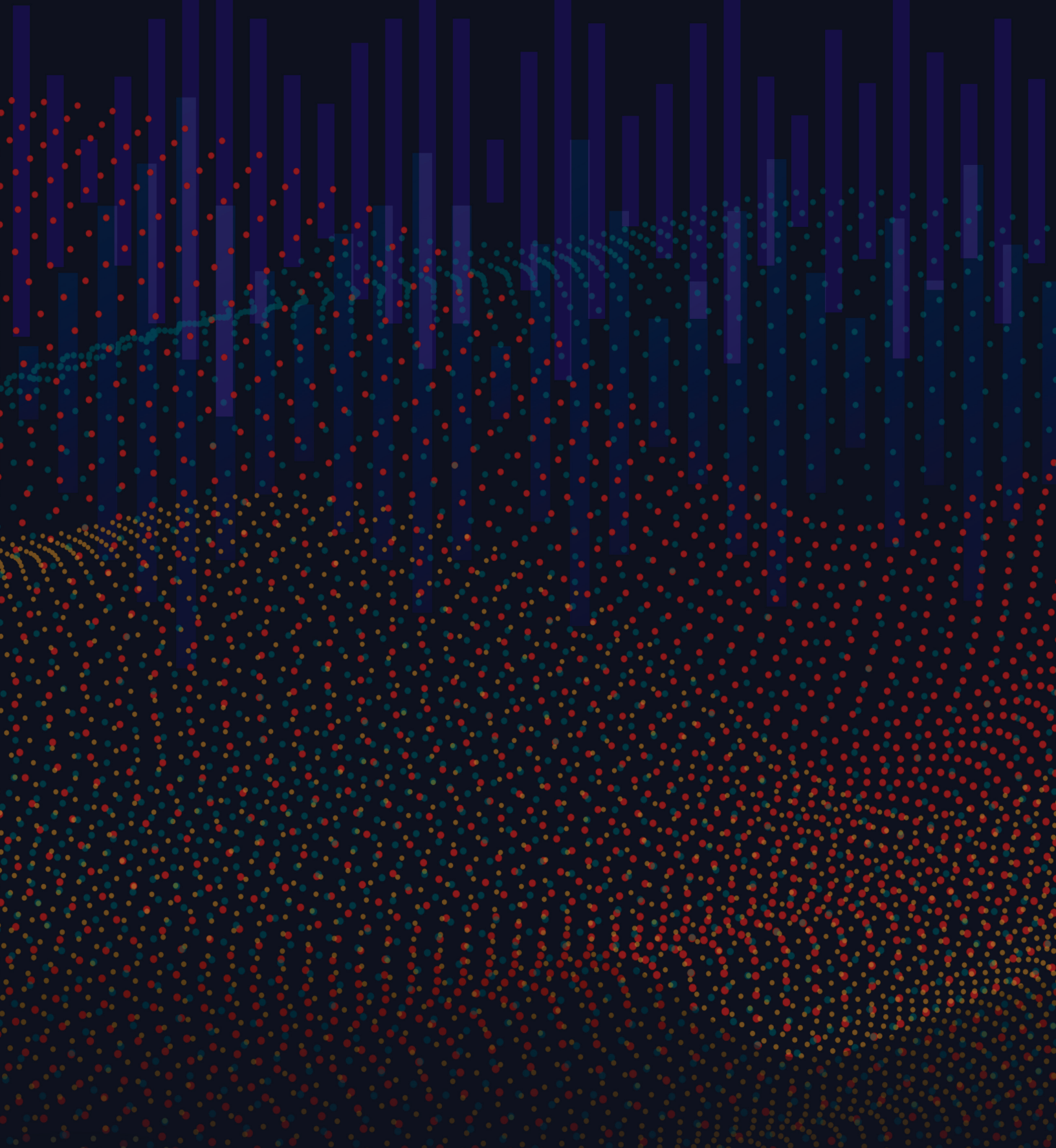
University of Kentucky, the University of Nevada-Las Vegas, and Illinois State University. Ben performs frequently with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, and the Heartland Festival Orchestra, as well as in numerous chamber and solo settings. From 2015-2019 he served on the 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.



WYBLE

Averil Wyble from Aurora, Colorado, is a sophomore performance major for the string bass. This versatile bassist isn't shy from joining ensembles. This semester alone, she's in the Wind symphony, Symphony orchestra, Choir, pit orchestra, 3 quartets, a chamber group and a jazz combo. She is also performing in the Women's recital and has plenty of experience in a big band. Averil Wyble (as of now) is

planning on graduating with a bachelor's in performance and hermitting in a music shop workshop building and fixing instruments while gigging all around town. When not playing her instrument she plays video games and watches tv shows.



WONSOOK KIM
COLLEGE OF FINE ARTS
Illinois State University



This event is sponsored by the Harold K. Sage Foundation and the Illinois State University Foundation Fund and is partially supported by a grant from the Illinois Arts Council.