ILLINOIS STATE UNIVERSITY

REDNOTE

NEW MUSIC FESTIVAL

MARCH 25 – MARCH 28, 2024

CARL SCHIMMEL & ALEX STEPHENSON · CO-DIRECTORS

WITH SPECIAL GUEST COMPOSER JAMES ROMIG

TED HEARNE & HAN LASH · GUEST COMPOSERS

ENSEMBLE DAL NIENTE & HYPERCUBE · GUEST ENSEMBLES

CALENDAR OF EVENTS

red note
new music
festival

...MONDAY, MARCH 25...

8 PM
Kemp Recital Hall
HYPERCUBE

...TUESDAY, MARCH 26...

11 AM
Kemp Recital Hall
ENSEMBLE DAL NIENTE

8 PM
Kemp Recital Hall
STUDENT WORKSHOP PREMIERES
featuring Ensemble Dal Niente & HYPERCUBE

...WEDNESDAY, MARCH 27...

8 PM
Center for the Performing Arts
ISU WIND SYMPHONY & CONCERT CHOIR
featuring music of the guest composers
and winning works in the Composition Competition

...THURSDAY, MARCH 28...

8 PM
Kemp Recital Hall
MUSIC OF TED HEARNE & HAN LASH

RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

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

This year, there were two categories: Category A (Works for Chamber Ensemble), and Category B (Works for Wind Ensemble).

CATEGORY A (Chamber Ensemble)

In Category A (Chamber Ensemble) there were 477 anonymous submissions from 45 states, territories, and provinces in the United States and Canada and from 36 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:

Lukas Ligeti (University of Pretoria)
David Liptak (Eastman School of Music, emeritus)
Amy Williams (University of Pittsburgh)

Winner

Lightbox, by Karlo Margetić (Wellington, New Zealand)

Runner-Up

A Line for a Walk, by Daniel Pesca (Rochester, NY)

Honorable Mentions

in drops of dew will I sink down and mingle with the dusk, by Nick Bentz (Providence, RI)
Of a Feather, by Bobby Ge (Atlanta, GA)

CATEGORY B (Wind Ensemble)

In Category B (Wind Ensemble), there were 110 submissions from 29 states and from 11 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 Marinello, Director of Bands at ISU.

Winner

Pathways, by Daniel Kim (Richmond, TX)

Runner-up

Vicious Circles, by Scott Lee (Gainesville, FL)

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 Ensemble Dal Niente and HYPERCUBE, under the mentorship of guest composers Ted Hearne and Han Lash. In addition, they and several esteemed visiting composers will give presentations on their music. All dates and times are subject to change.

COMPOSER PRESENTATIONS

Monday, March 25th, Julian Hall room 62
(4:00 pm - 4:50 pm) James Romig

Tuesday, March 26th, Julian Hall room 52
(4:00 pm - 5:15 pm) Han Lash

Wednesday, March 27th, Kemp Recital Hall
(9:30 pm - 12:10 pm) Workshop students

Wednesday, March 27th, Julian Hall room 52
(4:00 pm - 5:15 pm) Ted Hearne

Thursday, March 28th, Kemp Recital Hall
(9:30 pm - 12:10 pm) Workshop students

ISU STUDENT COMPOSER READING SESSION

Tuesday, March 26th, Center for the Performing Arts
(2:00 pm – 2:50 pm) HYPERCUBE

GUEST COMPOSERS

HEARNE

A composer, performer, singer, and bandleader, **Ted Hearne** draws on a wide breadth of musical and artistic influences to create intense, personal, and multi-dimensional works. *The Los Angeles Times* wrote: "No single artist embodies the post-genre Brooklyn scene, but Hearne may be its most zealous auteur."

In the past season, Hearne has written new works for the Los Angeles Philharmonic, the European Contemporary Orchestra, A Far Cry, and the Albany Symphony. Other commissions include pieces for Yale University's Glee Club and Symphony Orchestra, Ensemble Klang of The Netherlands, The Calder Quartet and Mantra Percussion, among others. Vocal ensemble Volti released his unaccompanied choral work *Privilege* for its latest commercial release. Upcoming commissions include works for eighth blackbird, Pittsburgh New Music Ensemble, Yarn/Wire, and The Crossing.

Hearne's *Katrina Ballads*, a modern-day oratorio with a primary source libretto, was awarded the 2009 Gaudeamus Prize and the recording, on New Amsterdam Records, was named one of the best classical albums of 2010 by several publications including *The Washington Post*. His works *Place* and *Sound from the Bench* each were named a Finalist for the Pulitzer Prize in Music. He has received performances and commissions from the Los Angeles Philharmonic, A Far Cry, the Albany Symphony, eighth blackbird, The Crossing, and many others.

An engaged and imaginative collaborator, Hearne has worked with artists as diverse as composer J.G. Thirlwell, jazz vocalist Rene Marie, harpist/composer Zeena Parkins, renowned filmmaker Bill Morrison, French synth-pop band M83, and hiphop/soul icon Erykah Badu. Hearne is a member of the six-person composer collective Sleeping Giant, with whom he has created several collaborative pieces, most notably *Histories*, a companion piece to Stravinsky's *L'Histoire du soldat*. His electronic/vocal duo with Philip White, R WE WHO R WE, has earned praise for its radical deconstructions of music from the pop landscape. He has served as music director for the world premiere productions of theatrical works by David Lang and Michael Gordon and won acclaim for his vocal performance in several contemporary operas. His first album of indie-rock songs will be released on New Focus Recordings this fall.

Ted Hearne has received fellowships from the Barlow Endowment, Fromm Music Foundation, American Academy of Arts and Letters, and ASCAP. He recently completed residencies at High Concept Laboratories in Chicago and at The MacDowell Colony. He is Associate Professor of Music Composition at the University of Southern California Thornton School of Music.

LASH

Hailed by *The New York Times* as "striking and resourceful . . . handsomely brooding," **Han Lash**'s music has been performed at Carnegie Hall, Los Angeles Walt Disney Concert Hall, Lincoln Center, and Tanglewood Music Center, as well as the Times Center in Manhattan, Chicago Art Institute, and Aspen Music Festival and School, among other prestigious venues. Lash has received numerous honors, including the ASCAP Morton Gould Young Composer Award, Charles Ives Scholarship (2011) and Fellowship (2016) from the American Academy of Arts and Letters, Fromm Foundation Commission, Chamber Music America Classical Commissioning Grant, Yaddo Artist Colony fellowship, Naumburg Prize in Composition, Barnard Rogers Prize in Composition, Bernard and Rose Sernoffsky Prize in Composition, and multiple academic awards.

Lash's orchestral work *Furthermore* was selected by the American Composers Orchestra for the 2010 Underwood New Music Readings. Lash's chamber opera, *Blood Rose*, was presented by New York City Opera's VOX in the spring of 2011. In 2016, they were honored with a Composer Portrait Concert at Columbia University's Miller Theatre, which included commissioned works for pianist Lisa Moore and the ensemble loadbang.

In the 2017-18 season, Lash's Piano Concerto No. 1, *In Pursuit of Flying*, was premiered by Jeremy Denk and the Saint Paul Chamber Orchestra; the Atlantic Classical Orchestra debuted *Facets of Motion* for orchestra; and *Music for Nine, Ringing* was performed at the Music Academy of the West School and Festival. Paul Appleby and Natalia Katyukova premiered *Songs of Imagined Love*, a song cycle commissioned by Carnegie Hall, in 2018, and in 2019, Lash's chamber opera *Desire* premiered at Miller Theatre to great acclaim.

Lash's *Double Concerto* for piano and harp was premiered by the Naples Philharmonic, and *Forestallings*, a musical response to Beethoven's Symphony No. 2 in D Major, was premiered by the Indianapolis Symphony Orchestra. Lash's double harp concerto, *The Peril of Dreams*, was premiered by the Seattle Symphony in November 2021, with the composer as one of the featured soloists.

Han Lash is Associate Professor of Music Composition at the Indiana University Jacobs School of Music. Their music is published exclusively by Schott Music Corporation (New York).

GUEST ENSEMBLES

DAL NIENTE

Ensemble Dal Niente performs new and experimental chamber music with dedication, virtuosity, and an exploratory spirit. Flexible and adaptable, Dal Niente's roster of 26 musicians presents an uncommonly broad range of contemporary music, guiding listeners towards music that transforms existing ideas and subverts convention. Audiences coming to Dal Niente shows can expect distinctive productions—from fully staged operas to multimedia spectacles to intimate solo performances—that are curated to pique curiosity and connect art, culture, and people.

Over the past two decades, Ensemble Dal Niente has performed concerts across Europe and the Americas, including appearances at The Metropolitan Museum of Art in NYC; The Foro Internacional de Música Nueva in Mexico City; Radialsystem Berlin, MusicArte Festival in Panama City; The Library of Congress and the Phillips Collection in Washington, D.C.; the Art Institute of Chicago and the Hyde Park Jazz Festival; Walt Disney Concert Hall in Los Angeles; The Americas Society; and the Darmstadt Summer Courses in Germany. Dal Niente is the recipient of the 2019 Fromm Music Foundation prize, and was the first-ever ensemble to win the Kranichstein prize for interpretation in 2012. The group has recordings available on the New World, New Amsterdam, New Focus, Navona, Parlour Tapes+, and Carrier labels; has held residencies at The University of Chicago, Harvard University, Stanford University, Brown University, Brandeis University, and Northwestern University, among others; and collaborated with a wide range of composers, from Enno Poppe to George Lewis to Hilda Paredes to Roscoe Mitchell.

The ensemble's name, Dal Niente ("from nothing" in Italian), is a tribute to Helmut Lachenmann's *Dal niente (Interieur III)*, a work that upended traditional conceptions of instrumental technique; and also a reference to the group's humble beginnings.

HYPERCUBE

HYPERCUBE has built a reputation on high-energy performances with impressive execution. The NYC-based quartet embraces the boundaries of chamber music, featuring cutting-edge works for saxophone, guitar, piano and percussion, while spanning electric and acoustic worlds.

HYPERCUBE has appeared as guest artist at Music on the Edge (Pittsburgh), The Kennedy Center's Millennium Stage, the Charlotte New Music Festival, The Garrick Theatre (Newfoundland), Roulette Intermedium, the Nief-Norf Summer Festival (Knoxville), LPR presents (NYC), and the 40th International Festival of New Music "Manuel Enríquez" (Mexico City). With a national and international touring schedule, recent appearances included the Now Hear This Festival and Ritornello Chamber Music Festival (Western Canada). In addition to their performance season, HYPERCUBE participates in residencies at universities and conservatories across the US and Canada working with students at Cincinnati Conservatory, Boston Conservatory, Memorial University (Newfoundland), Duke University, Oberlin Conservatory, Acadia University (Nova Scotia), Wesleyan, and CalArts.

From championing original works such as Louis Andriessen's *Hout*, Philippe Hurel's *Localized Corrosion*, and Chaya Czernowin's *Sahaf*, to commissioning new works by composers Nicholas Deyoe, Farzia Fallah, Eric Wubbels, Annie Hui-Hsin Hsieh, Daniel Tacke, Erin Rogers, Amin Sharifi, Nomi Epstein, Christopher Adler, and Juan Trigos, HYPERCUBE has collaborated with composers such as Sam Pluta and Chris Cerrone to freshly adapt works for the quartet. HYPERCUBE's album, *Brain-on-Fire* (New Focus Recordings) was released in 2020.

HYPERCUBE is Erin Rogers (saxophones), Jay Sorce (classical & electric guitar), Andrea Lodge (piano & accordion), and Chris Graham (percussion).

CONCERT I

8 pm, March 25, 2024, Kemp Recital Hall

HYPERCUBE
Erin Rogers, saxophone
Jay Sorce, guitar
Chris Graham, percussion
Andrea Lodge, piano/accordion

Speaker for the Dead (2023)	Charles Rudig (b. 1990)
SPINNING, TOUCHED, UNDREAMT; SNOW (2022)	Corie Rose Soumah (b. 1996)
Western Music (2022)	Marcel Castro-Lima (b. 1987)
Maze (2023)	XY Mike Zhou (b. 1994)
Blue Cubed (2021)	James Romig (b. 1971)

world premiere, written for HYPERCUBE

Voided Cross IV (2018) IV. relentless, clangorous	Eric Wubbels (b. 1980)

PROGRAM NOTES

For the last four years I have been grappling with a concept I encountered in the writing of Donna Haraway, the ***Speaker for the Dead***. This sci-fi notion imagines possibilities of holding memories and "collecting up the stories for those left behind." For me, engagement with Haraway led to a practice of using obsolete sound technologies and exploring how performers and listeners act as Speakers for the Dead. In this piece written for Hypercube, the phrase takes on a secondary meaning. A low-fidelity Casio SK-1 sampler featured in the work acts itself as Speaker for the Dead, collecting individual sounds of the ensemble until it is left behind. – *Charles Rudig*

RUDIG

Charles Rudig is a composer, scholar, and performer currently residing in Brooklyn, NY. His primarily electro-acoustic chamber music explores terrains of obsolescence, decay, and poesis in capitalist ruins. His research interests include Japanese noise music, process ontology, Marxism, and European modernism in the 1950s and 1960s. His dissertation in progress is on the music of Sylvano Bussotti, French social theory, modernist canon formation, and connections to the rise of neoliberal governmentality in France and the United States in the late 1970s. Charles has been a composition fellow at various festivals in the US and Europe including Nief-Norf in Greenville, South Carolina, Synthetis in Radziejowice, Poland and Etchings in Auvillar, France. He holds master's degrees in composition and music theory from The Peabody Institute of the Johns Hopkins University where he received the Denes and Mary Agay Piano and Composition Scholarship and the Randolph S. Rothschild Award in composition. He is currently a PhD candidate in music at the CUNY Graduate Center.

SPINNING, TOUCHED, UNDREAMT; SNOW— explores the very complexities of womanhood and their subsequent layers of falsified dreams and exceptions. The piece is a large frisky, melted spiciness and drunken distorted song composed of a teenage fatigue and self-realization. *SPINNING…* formed itself around my deep interest in soap TV shows from Korea. Korean Dramas have been my fiercest companion over the last thirteen years despite all the changes, twirls and growth that happen to me. I rely on my immense love for them to create sonic textures between acoustic and analog sounds. No second lead character or secret inheritor has been forgotten in the process of making this piece.
– *Corie Rose Soumah*

SOUMAH

Corie Rose Soumah is a composer born in Montreal and currently based in New York City. Her works have been performed in Canada, the U.S, the Netherlands, Germany and Italy. Her musical interests lie in shattered sound realms through collage and gestural practices. She explores sonic textures through acoustic mediums and electronic and analog technologies. Her approach is part of an active redefinition of a new québécitude brought under the influence of cultural, sonic and aesthetic multiplicities. Winner of a SOCAN Foundation Award, Soumah's works have been performed by an extensive number of ensembles and performers, including Ekmeles, Instruments of Happiness, Hypercube, Flux, Les voix parallèles, Sixtrum, Contemporary Insight, New Music Concerts, Orkest de Ereprijs, Paramirabo and Wet Ink. Her works have also been featured at the 24th Young Composer Meeting in the Netherlands, Italian soundSCAPE festival and highSCORE festival and the Domaine Forget at Charlevoix where she was a composition fellow. Soumah is currently pursuing a Doctoral degree in composition at Columbia University. Her teachers include Zosha Di Castri, Annie Gosfield, George Friedrich Haas, Marcos Balter, and George Lewis. She completed a BMus degree in composition from the Conservatoire de musique de Montréal where she studied with Nicolas Gilbert, Jimmie Leblanc and Serge Provost.

Western Music for mixed ensemble, written for Hypercube in 2022, explores the Western idea of progress and how it relates to the tradition of Western Music. Progress in Western society is a goal-oriented attitude that presupposes destruction as a transformative force. Similarly, in *Western Music*, the process of fragmenting and destroying musical ideas to establish new ones is fundamental to creating an illusion that music is moving toward a goal. – *Marcel Castro-Lima*

CASTRO-LIMA

Marcel Castro-Lima is a Brazilian composer and conductor based in Texas who recently completed his Ph.D. in Music Composition at the University of North Texas. He earned his Bachelor and Masters in Rio de Janeiro, where he was also active as a guitarist and took part in its vibrant popular music scene. Originally from the Northeast, one of Brazil's culturally richest regions, Castro-Lima was deeply influenced by its musical traditions. He was a pupil of two of the foremost composers in Brazil, Liduino Pitombeira and Arthur Kampela. His music moves comfortably between conventional writing, rooted in Brazilian styles, and experimental practices involving improvisation, intertextuality, and instruction-based pieces. As a Conductor, Castro-Lima was an assistant to the Wind Orchestra at the Federal University of Rio de Janeiro, working as an Assistant Conductor and Librarian, having also performed with UFRJ's Symphonic Orchestra, Choir, Brass Ensemble, and Jazz Ensemble. His orchestral pieces have been awarded in contests like the OPUS 1, promoted by Goiás Philharmonic, and the National Composition Contest, promoted by UFRJ. Currently, Castro-Lima is an Adjunct Professor teaching Music Theory and Composition at the University of Texas at Tyler.

Written for quartet of alto saxophone, electric guitar, piano and vibraphone, ***Maze*** was composed as part of the Hypercube 2023 Composition Lab.

ZHOU

XY Mike Zhou is a NY-based composer who incorporates jazz and pop genres in his concert music. He graduated from the New England Conservatory in Boston with additional studies at Manhattan School of Music (Precollege) in NY. He studied composition with Michael Gandolfi, David Serkin Ludwig, John Mallia, and Dan Bar-Hava; saxophone with Kenneth Radnofsky and Paul Cohen; and Jazz with Brian Levy. Zhou's music has been performed in Europe, Asia, and North America. Recent events include commissions from the soundSCAPE festival, Hypercube Ensemble, Four Corners Ensemble/Collaborative Piano Institute; awards and honors from the Luna Nova Composition Contest and International Eduardas Balsys Young Composers Competition with additional participants at the Tutti 2020 festival, N.E.O. Sounds, and Ball State University New Music Festival.

Blue Cubed, commissioned by Hypercube and completed in 2021, is scored for a quartet of alto saxophone, electric guitar, vibraphone (bowed and struck), and piano. Over the course of the work's nine minutes a collection of four pitches (C, D, Eb, F) gradually transforms into a different set (F, A, B, Db), with one pitch (F) serving as a common tone between the two tetrachords. The title refers to Joan Miro's *Bleu I, II*, *III*, a tryptich of large paintings housed in the collection of the Museé National d'Art Moderne at the Centre Georges Pompidou in Paris. – *James Romig*

ROMIG

James Romig endeavors to create intricate musical compositions in which isomorphic designs exert influence on both small-scale iteration and large-scale structure, obscuring boundaries between content and form. Webs of overlapping systems generate multivalent sonic environments that invite listeners to become enmeshed in a dreamlike intermingling of past, present, and future. Critics have described his work as "rapturous, slow-moving beauty" *(San Francisco Chronicle)*, "developing with the naturalness of breathing" *(The New Yorker)*, and "profoundly meditative… haunting" *(The Wire)*. His *Still*, for solo piano, was a finalist for the 2019 Pulitzer Prize. *The Complexity of Distance*, composed in 2020 for electric guitarist Mike Scheidt (of the venerable doom metal band YOB), reached #8 on the *Billboard* classical crossover chart and inspired Seattle's Holy Mountain Brewing to create a namesake beer in its honor. Romig is a two-time Copland House award recipient and has served as artist-in-residence at national parks including Everglades, Grand Canyon, and Petrified Forest. Guest composer presentations include visits to the Eastman School of Music, the Cincinnati Conservatory, SUNY Buffalo, the Clyfford Still Museum, and the American Academy in Rome. His scores are published by Parallax Music Press, and recordings have been released by New World Records, Sawyer Editions, A Wave Press, Relapse Records, and Perspectives of New Music. Romig's music has been performed in 37 countries and 49 states by notable performers such as the Quad City Symphony Orchestra, Hypercube, JACK, Talujon, NOISE, Louis Goldstein, Craig Hultgren, Taka Kigawa, Ashlee Mack, John McMurtery, Tony Oliver, Doug Perkins, Matt Sargent, and Harvey Sollberger. His primary teachers were Charles Wuorinen and Milton Babbitt, and he holds degrees from the University of Iowa (BM, MA) and Rutgers University (PhD). He has been on faculty at Western Illinois University since 2002, and in 2023 was elected to The Recording Academy (GRAMMY) as a voting member.

Voided Cross refers to a shape in ancient heraldic iconography, and in this context has no intended religious implications. For me it's certainly a political piece, though, and the extremity of its expression reflects an attempt to metabolize, transform, and (in some admittedly limited sense) counter the particularly toxic, violent, nihilistic elements of contemporary American social and political life. – *Eric Wubbels*

WUBBELS

Eric Wubbels is a composer and performer. Since 2004 he has been pianist and Co-Director of the Wet Ink Ensemble (NYC). His music has been presented by LA Phil Green Umbrella series, Huddersfield Festival, ISSUE Project Room, Roulette, Bowerbird, Chicago Symphony MusicNOW, New York Philharmonic CONTACT, Contempuls (Prague), TIME:SPANS, and Zurich Tage für Neue Musik, among others. A recipient of the 2023 Ernst von Siemens Foundation Composer Prize, Wubbels has been awarded grants and fellowships from the American Academy of Arts and Letters, NYFA, NYSCA, Fromm Foundation, ISSUE Project Room, Chamber Music America, MATA Festival, Barlow Endowment, Jerome Foundation, and Yvar Mikhashoff Trust, and residencies at the MacDowell Colony ('11, '16, '20), Copland House, L'Abri (Geneva), Djerassi Resident Artists Program, and Civitella Ranieri Center (Italy). As a performer, he has given U.S. and world premieres of works by major figures such as Peter Ablinger, Richard Barrett, Beat Furrer, George Lewis, and Mathias Spahlinger, as well as vital young artists such as Rick Burkhardt, Erin Gee, Bryn Harrison, Clara Iannotta, Darius Jones, Cat Lamb, Ingrid Laubrock, Charmaine Lee, Alex Mincek, Sam Pluta, Katharina Rosenberger, Kate Soper, and Anna Webber. He has recorded for hatART, Carrier Records, Out of Your Head, Intakt, New Focus, and quiet design, among others, has held teaching positions at Amherst College and Oberlin Conservatory, and for the 2023-24 academic year will teach composition at the Peabody Institute.

PERFORMER NOTES

GRAHAM

Chris Graham is an international new music musician living and working in New York City. Chris has consistently worked and performed with notable groups such as Newband, Ear to Mind, Talujon Percussion, Mantra Percussion, and is a founding member and director of Iktus Percussion and Hypercube; as well as co-principal percussionist for Ensemble Moto Perpetuo. He has commissioned and premiered works by established composers such as Charles Wuorinen, Martin Bresnick, Michael Gordon, Philippe Manoury, Franco Donatoni, Philippe Hurel, Mauricio Kagel, Ron Ford, Michel Vander Aa, Hugo Morales, Gerard Grisey, Harry Partch, John Luther Adams, Lisa R. Coons, Daniel Wohl, Jenny Olivia Johnson, Angelica Negron, Sebastian Armoza, Mathew Welch, Philip Schuessler, Levy Lorenzo, Matt Hough, Joe DiPonio, Brian Jacobs, Aaron Siegel, Ted Herne, Tristan Perich, Inhyun Kim, Jen Wang, Joseph Waters, Stephan Weisman, and Billy Martin (of Medeski, Martin, and Wood), among others. In addition to his preforming credits, Chris curates concerts in NYC, working closely with young up-and-coming new music ensembles such as, Mivos String Quartet, Loadbang Ensemble, Yarn Wire, Either/Or Ensemble, thingNY, Varispeed, Panapoly Performance Lab, Ensemble Pamplemousse, Elevator Rose, Cadillac Moon Ensemble, Duo Orfeo, and Concert Black. He has co-organized several performances for Issue Project Room's "Gaudeamus Muzieweek New York" and "Darmstadt Series", receiving critical acclaim in 2010 from *TimeOut New York* as one of the top ten concerts of the year performing Karlheinz Stockhausen's epic works, *Mikrophonie* and *Kontakte*. As an artist-in-residence he has taught at SUNY Purchase and CUNY Brooklyn College, working with both student percussion ensembles and student composers. He received a Bachelors of Music and Performers Certificate from SUNY Purchase College, Masters of Music from Stony Brook University, where he is currently a candidate in the Doctoral of the Musical Arts program.

LODGE

Pianist **Andrea Lodge** has been called a "Must See" (The Telegram, St. John's, Canada). A specialist in the performance of contemporary piano music, she has premiered new works by composers Herbert Deutsch, Salvatore Macchia and C. Curtis Smith, among others. Andrea was awarded top prizes at the Eckhardt-Gramatté Competition for the Performance of New Music. Her recording of works for voice and piano by Marga Richter with tenor William George has recently been released by Redshift Records. Andrea lives in NYC where she performs regularly as soloist, with the Sorce/Lodge Duo and with Hypercube. Since 2014 she has been on faculty with the nief-norf contemporary music festival. Andrea has been a featured artist at festivals such as the Big Ears Festival, Sound Symposium, NYC Electroacoustic Music Festival, UNPLAY Festival, International Computer Music Conference and Qubit Noise Non-Ference. As an educator, she teaches piano, music theory and chamber music at the Greenwich House Music School and is on faculty at Five Towns College and Suffolk County Community College. Andrea received her Doctorate of Musical Arts degree from Stony Brook University, where she studied with Gilbert Kalish and Christina Dahl. She holds a Master of Music degree from the University of British Columbia and a Bachelor of Music (honours) from Memorial University.

ROGERS

Erin Rogers is a Canadian-American saxophonist, composer and performance artist based in New York City. She has performed with the International Contemporary Ensemble, Copland House, wild Up, and ensemble mise-en, and is co-artistic director of the experimental performance ensemble, thingNY, and founding member of the New Thread Saxophone Quartet, Hypercube, and experimental duo, Popebama. Her works have been presented at Carnegie Hall, Lincoln Center's NYPL Series, the Knockdown Center, Roulette, and the Ecstatic Festival by ensembles such as mise-en, Loadbang, Versipel New Music, Stony Brook Contemporary Chamber Players, Nief-Norf, Lost Dog and Madrid's Tribuna-Sax Ensemble. Her work has crossed genres from theatre-to-installation-to-sil ence, through collaborations with Orange Theatre, Panoply Performance Laboratory, thingNY,

Harvestworks, and Music for Contemplation. Her solo performance piece, inspired by pioneering punk-feminist icon Lydia Lunch, was featured on the 2017 Prototype Festival's "Out-of-Bounds" with solo performances at HERE Arts Center, the original Max's Kansas City, and Trump Hotel SoHo in a statement of political protest. Erin completed undergraduate studies at the University of Alberta and received Masters Degrees in composition and performance from Bowling Green State University.

SORCE

Jay Sorce has performed throughout the United States and in Canada, Mexico and Germany as soloist and chamber musician. Highlight appearances include performances at the Long Island Guitar Festival, Iserlohn Guitar Festival, Tuckamore Festival, Brooklyn's UNPLAY festival, the East Bank concert series, and at New York's Staller Center for the Performing Arts where his solo recital was hailed as "simply brilliant" (Jerry Willard). Jay is a founding member of Sorce/Lodge Duo and Hypercube, and is a strong advocate for new music and is committed to expanding the role of guitar as a chamber instrument. He champions the music of living composers and has premiered new works by Cerrone, Lang, Phillips, Epstein, Tacke, and Trigos among others. Jay is a member of Nief-Norf, the contemporary music organization and summer festival. Recent concerto appearances include a performance of Luca Francesconi's *A Fuoco* with Ensemble/Parallax, a performance of Malcolm Arnorld's Guitar Concerto with the Symphony Orchestra of Guanajuato, a Mexican premiere, and Juan Trigos' *Guitar Concerto No. 1*; *Ricercare VI* with the Stony Brook Contemporary Chamber Players. Jay is a graduate of Manhattan School of Music, University of Arizona, and Stony Brook University, where he completed his Doctor of Musical Arts degree. He is a faculty member at Adelphi University.

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CONCERT II

11 am, March 26, 2024, Kemp Recital Hall

Ensemble Dal Niente
Andrew Nogal, oboe
Ammie Brod, viola
Ben Melsky, harp

Forgotten Song II (2024) — Alex Stephenson (b. 1990)

world premiere, written for Ensemble Dal Niente

Golbang (2019) — Mozhgan Chahian (b. 1990)

Andrew Nogal, oboe

Look After You (2018) — LJ White (b. 1984)

Ammie Brod, viola

Half Decorations (2022) — Yi-Ting Lu (b. 1993)

Ben Melsky, harp

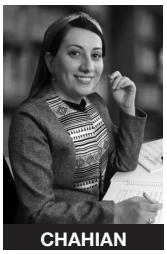
PROGRAM NOTES

In ***Forgotten Song II***, I freely reinterpret ideas from one of my earlier works, *Forgotten Song*. The earlier piece was scored for violin, trombone, and percussion; this one being for English horn, harp, and viola, a head-to-toe reimagining was in order. A lyrical, E-minor melody on the English horn combines with high, whistling viola harmonics and wandering harp harmonies. It is a folk song of sorts, perhaps invented, or perhaps recalled from a distant, faded memory. – *Alex Stephenson*

STEPHENSON

Composer **Alex Stephenson** (b. 1990, Philadelphia, PA) has recently collaborated with artists including the New Fromm Players, the Flux Quartet, Duo Axis, HOCKET, and the La Jolla Symphony. He has received commissions from the Santa Fe Chamber Music Festival, the Breckenridge Music Festival, and the Royaumont Voix Nouvelles Festival, and his music has also been featured at the Tanglewood Music Center, the ISCM World New Music Days, the Composers Conference, and the New York City Electroacoustic Music Festival, among others. His work has been praised as "masterfully orchestrated" and exhibiting "sonic beauty" (*San Diego Union-Tribune*). Alex's music stems from a deep-rooted lyrical impulse, combined with a keen interest in the ways we perceive sound and in musical repertoires both old and new. With each project, he seeks to intertwine these diverse influences in novel ways, curating sonic worlds that feel simultaneously fresh and familiar. He works in a variety of contexts, from the acoustic to the electronic, from concert music to sound installations and interdisciplinary collaborations. Alex currently serves as Instructional Assistant Professor of Music Theory and Composition at Illinois State University.

Golbang means beautiful sound or song in the Persian language. For composing this piece, I was inspired by the Iranian wind instrument, Sorna, in Chaharmahal and Bakhtiari Province in Iranian folk music as well as Iranian traditional music in general. Each movement narrates a different period of life including birth, life, death, hope, and struggle. – *M. Chahian*


CHAHIAN

Mozhgan Chahian is a composer, singer, folk music researcher, and Santoor player. She received her MA in composition from Tehran University of Art. She has recieved awards from the National Elites Foundation, the International Women Composers Competition, the in AMAT International Composition Competition, the 3MT Competition, and the International Composition Competition "2 Agosto". Her book *Investigating and analyzing the vocal techniques of Lo and Haraee Moqams* was published in 2021. She also has cooperated in concerts and albums as a singer such as Mediterranean Opera (Italy), Hafez Opera, and Fajr International Music Festival (Iran). Her documentary *Faryad-e Kouhestan* about her research in Northern Khorasan folk music was published in 2016.

Look After You, whose title is a translation of the ancient Christian adage "respice post te," is a piece that considers concepts of self-discipline within the ethos of memento mori across religious traditions. It imagines a personal, internal struggle to focus on death and afterlife while simultaneously experiencing life, and moving through one's life cycle, in real time. There is a sort of narrative inherent in the piece; it is built from a light, off-the-string, soft, exploratory motive that I associate with childlike innocence, gestures with percussive sounds and rapid downward glissandi that appear when the childlike exploration approaches morally forbidden territory, and reflective, sostenuto dyads related to a polyphonic passage informed by chant and chorales and by Renaissance-era Jewish music on the memento mori theme. The polyphony shimmers in a way meant to suggest awe, even as it grows from musical ideas intended to signify shame. The complex relationship of these two emotions, and their intersection with religious tradition and existential belief systems, is something that I find fascinating. The inten-

tion of this music is not to pass judgment or make any point regarding memento mori's rectitude, but simply to meditate on human desires, morality, custom, censure, beauty, and transcendence. – *LJ White*

WHITE

LJ White's music serves ideals of direct, focused and socially relevant expression, assimilating an unrestricted array of influences through strange and evocative sonorities and rhythms, concise gestures, and apposite forms. He is strongly interested in the physical voice (spoken, sung, emulated, and as metaphor), popular culture, issues of gender identity and queerness, and sociopolitical conditions. LJ has worked with many of the leading performers in contemporary classical music, including Alarm Will Sound, Ensemble SIGNAL, Ensemble Dal Niente, the JACK Quartet, the Spektral Quartet, the San Francisco Contemporary Music Players, Third Angle Ensemble, Third Coast Percussion, Lucy Dhegrae, Transient Canvas, and members of the International Contemporary Ensemble, Roomful of Teeth, the Talea Ensemble, and the Bang on a Can All-Stars. White's recent projects include collaborations with the La Jolla Symphony Orchestra under Steven Schick, The Crossing, the Breckenridge Music Festival, the Chicago Symphony Orchestra's Music NOW series, the Chicago Civic Orchestra, the San Francisco Symphony's SFSymphony+ media channel, and the St. Louis Symphony Orchestra's "Live at the Pulitzer" series.

Half Decorations exhibits a movement from an aural sensation toward a visual scene. Moments of stasis can function as oppositional poles: establishing a relative standard from which to measure moments of dynamism. From stasis, the sound rebuilds the sensation of time; from stasis, materials emerge – oozing from a static background into something vital. As a single sound source unfolds to reveal the complexities within, the piece brings the physicality of performance to attention, and the instrument ultimately transforms from sonic into a visual installation. – *Yi-Ting Lu*

LU

Serving as a Transient Canvas Composition Fellow (2021), **Yi-Ting Lu** is also the nominated exchange composer of the Académie Voix Nouvelles (2019) and a representative composer of Taiwan in the 66th International Rostrum of Composers in San Carlos de Bariloche, Province of Rio Negro, Argentina (2019). Her works have received multiple prizes, awards, grants, and commissions, including 2021 William T. Faricy Award for Creative Music, 2021 Nief-Norf International Call for Scores, 2020 Thailand New Music and Arts Symposium Call for Scores, 2017 Carl Kanter prize for orchestral music, a finalist of 2020 Talea Ensemble Emerging Composer Commissioning Program, 2017 National Taiwan Symphony Orchestra Competition, and 2017 Young Composers' Competition Rudolph Award. Her work has also been the 2019 Ilsuono Contemporary Music Academy's Choice to be published by AltrEdizioni Casa Editrice. Her music has been featured at concerts and festivals throughout Asia, Europe, and the United States, including Voix Nouvelles Academy in Royaumont (FR), Musiikin Aiko (FI), Musikinstitut Darmstadt (GR), Ilsuono Academy (IT), Sound of Wander (IT), Art Incubator (KR), the Young Composer Meeting (NL), Yarn Wire Academy in Stony Brook (USA), Sforzando New Music (USA), and has been performed, and/or commissioned by the Arditti Quartet, Ensemble Suono Giallo, Ensemble vocal Les Métaboles, Ensemble Mise-en, Mdi Ensemble, Mivos Quartet, Orkest De Ereprijs, PushBack Collective, Quatuor Tana, Yarn/Wire, 3 People Music, Clarinetist Vasko Dukovski, MSM Orchestra (under the baton of George Manahan), National Taiwan Symphony Orchestra, among others.

PERFORMER NOTES

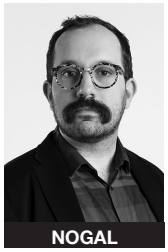
BROD

Violist and southwest native **Ammie Brod** holds a B.M. from the University of Arizona with HongMei Xiao and an M.M. from Northwestern University with Roland Vamos and studied for two years with acclaimed performer and pedagogue Emanuel Vardi. As a member of Dal Niente, Ammie has worked with composers such as Chaya Czernowin, Mark Andre, Kaija Saariaho, Hans Thomalla, Marcos Balter, and Augusta Reed Thomas. She also attended the Darmstadt International Summer Courses for New Music, helping to earn Dal Niente a Kranischteiner Stipiendieum Prize and a Kranichstein Musikpreis, the latter being the highest honor for performers in the Courses. In addition to her work with Dal Niente, Ammie has recently made appearances with Quince Vocal Ensemble, the Omaha Under the Radar festival, and Project Incubator at the University of Chicago, which emphasizes direct collaboration between composers and performers during the compositional process. When not performing, Ammie works as a professional floral designer and enjoys making homemade gourmet ice cream.

MELSKY

Dedicated to connecting audiences to the music of the 20th and 21st centuries, Chicago-based **Ben Melsky** is Executive Director and harpist of the internationally-acclaimed Ensemble Dal Niente. In close collaboration with composers and performers he encourages the creation of new work to break pre-conceived notions of the harp's capabilities, activating new techniques, sounds, and performance practices. Ben's concert activities include national and international appearances in solo and chamber ensemble configurations. Recent performances include the Walt Disney Concert Hall for the Los Angeles Philharmonic's Noon to Midnight, Phillips Collection Washington DC, Radialsystem Berlin, International Forum for New Music Mexico City, the Metropolitan Museum of Art NYC, the Ecstatic Music Festival, and Art Institute of Chicago. Ben received his Doctorate of Musical Arts from Northwestern University where he studied with Elizabeth

Cifani and also where he received both B.M. and M.M. He was a student participant in the 2016 Darmstadt Summer Courses for New Music where he worked with harpist Gunnhildur Einarsdottir.


NOGAL

Oboist **Andrew Nogal** is an acclaimed orchestral performer, chamber musician, and interpreter of contemporary music. As a member of Ensemble Dal Niente, he is the first oboist ever honored with the Kranichstein Music Prize at the Darmstadt New Music Courses. He also performs regularly with the CSO Music-NOW ensemble, Contempo, and as a substitute with the Chicago Symphony Orchestra and the Oregon Symphony. In 2011, he was awarded first prize at the Fischoff Chamber Music Competition. Mr. Nogal has appeared at Carnegie Hall and at the Great Lakes Chamber Music, Ojai, Astoria, Peninsula, and Ravinia Festivals. For three summers, he performed under the direction of Pierre Boulez at the Lucerne Festival Academy, of which he is now an active alumnus. In 2015, he made his Asian recital debut at the International Double Reed Society conference in Tokyo. Nogal studied at Northwestern University, where he earned bachelors degrees in both Music Performance and Art History, as well as a masters degree in Music Performance. Mr. Nogal has led master classes and coached chamber music at the University of Oregon, the San Francisco Conservatory of Music, Williams College, The Banff Centre, the Chicago Youth Symphony Orchestras, and Midwest Young Artists Conservatory. Since 2011, he has been the instructor of oboe at Loyola University Chicago. He is also a lecturer in the Music Studies program of the Bienen School of Music at Northwestern University.

PLEASE REFER TO PAGE 4 FOR ENSEMBLE DAL NIENTE BIO

CONCERT III

8 pm, March 26, 2024, Kemp Recital Hall

RED NOTE STUDENT COMPOSITION WORKSHOP PREMIERES

featuring

Ensemble Dal Niente and HYPERCUBE

(ex+in).(ternal) (2024)	Danny Fratina (b. 1985)
Heterotopia (2024)	Ye-chong Jeon (b. 1999)
stable diffusion (2024)	Orkun Akyol (b. 1992)
insula dulcamara (2024)	Gaia Aloisi (b. 1995)

Ensemble Dal Niente
Andrew Nogal, oboe
Ammie Brod, viola
Ben Melsky, harp

INTERMISSION

Black Ice (2024)	Carter Crosby (b. 2001)
Carousel to Absurdity (2024)	Ethan Resnik (b. 2002)
wrenched through electrolite suspending (2024)	Isaac Barzso (b. 1997)
Shadow Drawing No. 2 (2024)	Jessica Ackerley (b. 1988)

HYPERCUBE
Erin Rogers, saxophone
Jay Sorce, guitar
Chris Graham, percussion
Andrea Lodge, piano/accordion

PROGRAM NOTES

Inspired by the self-interrogation of to what extent we can claim authenticity as an internal outcome in a world where our senses are continuously bombarded by external factors, ***(ex+in).(ternal)*** is an attempt to relax the presumed boundaries of artistic creation. This piece asks: what happens if we welcome those tensions and let those rays of interference infuse into composition itself? As the focus of the work is set free, the musical conflict that emerges from these two processes plays out as a celebration of the interplays between inspiration, imitation, and insecurity. – *Danny Fratina*

FRATINA

Danny Fratina is a composer and trumpet player based in Pittsburgh and Istanbul. His work ties together improvisation and notation with themes of belonging, detachment, and control, and this year's upcoming projects center around augmented trumpet (primarily motion tracking) and performance choreography-as-music. His work has been played by Hezarfen Ensemble in Istanbul, the University of Memphis New Music Ensemble, and the Boston Pops, with concerts scheduled this year with NAT28 and Unheard-of Ensemble. Danny received his MA in Composition from the Istanbul Technical University Centre for Advanced Studies in Music (MIAM) in Istanbul, Turkey, and holds a BM in Jazz Composition from the Berklee College of Music. From 2019 to 2022 he was Lecturer of Jazz Composition at the Istanbul University State Conservatory. He currently lives in Pittsburgh with his partner ilkim, a brilliant anthropologist, and their dog Köfte, while he works on his PhD in Composition and Theory at the University of Pittsburgh.

Writing this piece, I've explored my own ***Heterotopia***—it could be my hometown, school, room, or park. These places hold specific meanings intertwined with memories, transforming into spaces that exist as both real and alternative realities. Coined by French philosopher Michel Foucault, the term "heterotopia" suggests "worlds within worlds," merging time and space within a single location, mirroring and challenging external realities. Despite its introduction in Foucault's essay *Of Other Spaces: Utopias and Heterotopias*, the concept's precise definition remains elusive. – *Ye-chong Jeon*

JEON

A composer from South Korea, **Ye-chong Jeon** is pursuing a Master of Music in Composition at Indiana University, Jacobs School of Music, where she is working with P.Q. Phan. She completed her Bachelor of Music Degree at Seoul National University in South Korea, studying composition with Shinuh Lee, Uzong Choe and Sebastian Claren. She was awarded Honorable Mention of the IU

2024 NOTUS Student Composition Contest. She has composed not only for classical music, but also for Korean traditional instruments, juvenile dramas, musical theaters, monodrama and short film. She draws inspiration from diverse music, cultures, and phenomena. She has gained insights into both herself and the human experience while exploring the world with music.

stable diffusion is an experiment in AI-aided composition in contemporary music. The electronics are generated by AI and curated/edited by the composer. The performers improvise alongside the electronics, creating an interplay between real instruments and the "almost" quality of the AI generated sounds. The guided improvisation is designed to give the performers more agency and to create a playground for them to make music in. This ensures that no two performances will be the same as each other. – *Orkun Akyol*

AKYOL

Orkun Akyol is a Ph.D. student in Composition and Music Theory at University of California, Davis. Currently he studies with Sam Nichols. He holds a Master's degree in Composition from Istanbul Technical University, Center for Advanced Studies in Music (MIAM), during which he studied with Jeremy Woodruff, Pieter Snapper and Reuben de Lautour. Orkun's music has been performed by artists and ensembles such as Yarn/Wire, Empyrean Ensemble, Arcomusical, Hezarfen Ensemble and Stephanie Lamprea. His latest interests are jazz music and computational creativity and his music writing is nourished from his diverse experiences as a jazz pianist and an engineer.

insula dulcamara draws inspiration from one of the best-known paintings by Paul Klee – an eclectic painter and artist – and literally means "Bittersweet Island:" the fusion within the contrast, apparently paradoxical, is what permeates the entire piece. Three instruments very distant from each other (oboe, viola and harp), with their different timbres and colors, interact and attempt to merge, moving away and coming together along a line that keeps them distant but united. What are the boundaries at this point? Where is the difference between sea and land, in an island that tastes of sweetness but also of bitterness, and that questions sonic distances? – *Gaia Aloisi*

ALOISI

Gaia Aloisi was born in Cagliari, Sardinia (Italy) in 1995. After her first musical studies in her hometown, she focused on voice and composition in several European cities. As well as having won several international composition competitions, her original works have been commissioned and performed at European and extra-European festivals, including the Wettbewerb für zeitgenössische Musik in Zurich, CEME 2022 by Meitar Ensemble in Tel Aviv, Festival Pontino di Musica in Sermoneta (IT), Mixtur Festival 2022 in Barcelona, Rondò by Divertimento Ensemble in Milan, Festival SpazioMusica in Cagliari (IT), Festival 5 Giornate in Milan, Musikiin Aika in Viitasaari (FI), Festival Expresiones Contemporáneas in Morelia (MEX) and many others. She has also received commissions from institutions such as the Musik-Akademie in Basel, the École d'hiver internationale en médiation de la musique in Paris, the Haute École de Musique in Geneva; since she is also active in the research field, she was a research assistant at the latter institution in 2021. As a singer, she dedicates herself to experimental and jazz music. Her artistic creation ranges from the musical-theatrical field to pure sound creation, as well as the analysis of historical compositional techniques and musical means of the oral tradition.

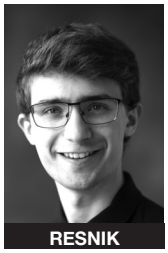
Black Ice is a personal investigation of humanity's relationship with the elements. Black ice forms on roads and is difficult to see while driving because it is so transparent, making it especially dangerous, but the way that ice and snow forms is stunning to look at. There are many aspects of the natural world that are dangerous and destructive, but there is no malice or motivation behind these forces: they simply are. The performers are given a lot of freedom with opportunities for improvisation and flexibility in timing, being able to adapt to the flow of the rest of the ensemble as the piece unfolds. This piece is a journey through wintry textures that can be both meditative and foreboding, culminating in a disastrous cacophony – wild and ruinous, but captivating all the same. – *Carter Crosby*

CROSBY

Carter Crosby is a composer, theorist, and multimedia artist currently based in East Lansing, Michigan. They work to create immersive experiences in both their musical works and installations – combining auditory, visual, and written art forms to create dynamic music on and off the page that engages fluidly with both the performers and audience. Carter is excited about interdisciplinary work within and beyond the arts, working with writers, visual artists, and programmers. It is also a core tenet of their composing as an individual, frequently producing their own video for installations, creating graphic scores, or utilizing programs like Max/MSP to create dynamic electronic effects for live performance. Carter is currently pursuing a master's in music composition from Michigan State University where they serve as an Academic Achievement Graduate Assistant in Music Technology and a STEAM-power Fellow.

Carousel to Absurdity – A memory lies upon every saddle on the merry-go-round. As the platform starts to turn, the recollections begin to disperse, collide, and mix with one another. In a metaphorical sense, the carnival music represents nostalgia, as carousels often represent childhood and innocence. Further, the accordion combines with the vibraphone and glockenspiel sounds to represent merry-go-round music. Nostalgia and humor become jumbled and distorted, which is primarily represented by textures alternating between waltzes, lyrical serenades, and fragmented melodies. Occasionally, the music shifts to a dreamlike quality, as the lines overlap and repeat each other in unpredictable ways. In this sense, the

work explores the concept of memory, reflecting on past events, forgetting, and remembering as one memory may trigger another. Walking by the same familiar places, getting lost, and not knowing where I am…an existential coexistence of nostalgia, humor, joy, distortedness, confusion, and self-reflection. – *Ethan Resnik*


RESNIK

Ethan Resnik is currently pursuing a BM Degree in Composition at the Eastman School of Music. His works are often inspired by nostalgia and places that he visits. Ethan is the recipient of the Belle Gitelman Award, the Louis Lane Prize, and he was awarded first place in the Northwest Horn Symposium Composition Contest, Akron Symphonic Winds Young Composer's Competition, among others. He received third place in the American Prize in Composition. As a pianist, he attended Bowdoin International Music Festival and Brevard Music Center, was a soloist with the North Shore Symphony Orchestra, a finalist in the Yonkers Philharmonic Concerto Competition, and he received first place in the American Fine Arts Festival Concerto Competition. He also attended the Mostly Modern Festival, Lake George Composer Institute, International Composition Institute of Thailand, and Maine Chamber Music Seminar. Besides music, Ethan enjoys riding roller coasters, hiking, studying French, and going to beaches.

wrenched through electrolite suspending was composed for HYPERCUBE for first performance at the 2024 RED NOTE New Music Festival.

BARZSO

Composer, improviser, and sound artist **Isaac Barzso** strives to explore the activity of placemaking and the transfer of data and methods of communication between different mediums, aiming to create music and multimedia art that exists in the gap between. Heavily influenced by the textures of post-rock music, the structures of literature and film, and other aspects of pop culture, his work often utilises computer-generated music and computer-assisted composition to close the gap between disparate forms of objects and media. Isaac's music has been featured at the Darmstädter Ferienkurse, SEAMUS, NYC Electronic Music Festival, and ICMC, in collaboration with artists such as Longleash, JACK Quartet, Ensemble Dal Niente, Mivos Quartet, line upon line, and Yarn/ Wire. Isaac is a Ph.D. fellow in Music and Multimedia Composition at Brown University; in 2023 he graduated with distinction from the composition department of the Royal Conservatory of The Hague.

Shadow Drawing No. 2 – At a residency two years ago I came up with the idea of *shadow drawing.* Just before the sun was about to set at 5:30 pm each day, I'd lay a piece of paper on the ground and trace the shadows of my natural surroundings projected onto the paper. As a jazz musician who built a musical vocabulary through transcription, I felt a similar osmosis when drawing replicas of these shadows. They started to become a visual language used with my compositional process for preliminary planning and form development stages. *Shadow Drawing No. 2* was composed based on this concept. It started with a time stamped grid and mapping out the form and instrumental gestures from this visual vocabulary. The music evolves into an organic disarray, just like the nature and passage of time that I was inspired by in those drawings two years ago. – *Jessica Ackerley*

ACKERLEY

Jessica Ackerley is a Canadian guitarist, improviser and composer based in Honolulu and a current PhD candidate at University of Hawai'i after a decade of living in New York City. Ackerley continually develops a hybrid musical language drawing on the influences of Black American Music and avant-garde improvisers, as well as the culture of the thriving New York City rock and noise scenes. Since 2017, Ackerley has released seventeen albums to much critical acclaim with features in Wire Magazine, Pitchfork, BBC Radio, and Bandcamp. They have been commissioned by Adult Swim, Mutual Mentorship, and New Music USA as well as received funding from Canada Council for the Arts and Foundation for Contemporary Arts. As an active performer, Ackerley has toured extensively throughout North America, performing at noteworthy venues like The Met Breuer, The Stone, Something Else! Festival, Coastal Jazz Festival, and countless underground venues ranging from the basements of houses to record shops.

PLEASE REFER TO PAGE 4 FOR ENSEMBLE DAL NIENTE BIO

PLEASE REFER TO PAGE 4 FOR HYPERCUBE BIO

CONCERT IV

8 pm, March 27, 2024, Center for the Performing Arts

ISU WIND SYMPHONY AND CONCERT CHOIR

What It Might Say (2016) — Ted Hearne (b. 1982)

ISU Concert Choir
Andy Bruhn, conductor

Symphonies of Wind Instruments (1920, rev. 1942) — Igor Stravinsky (1882 – 1971)

ISU Wind Symphony members and ISU Faculty
Anthony C. Marinello, III, conductor

Pathways (2023) — Daniel Kim (b. 2000)

Winner, RED NOTE New Music Festival Composition Competition – Wind Ensemble Category
ISU Wind Symphony
Anthony C. Marinello, III, conductor

INTERMISSION

In Pieces (2022) — Han Lash (b. 1981)

I. Manic/Groove
II. Weird/Sad
III. Pick it Up
IV. Attachment

Consortium Premiere Performance
ISU Wind Symphony
Anthony C. Marinello, III, conductor

PROGRAM NOTES

What It Might Say – So in the end we can come down to the fact that the baby communicates creatively and in time becomes able to use what is found. For most people the ultimate compliment is to be found and used, and I suppose therefore that these words could represent the communication of the baby with the mother. – *Ted Hearne*

I find you;

You survive what I do to you as I come to recognize you as not-me;

I use you;

I forget you;

But you remember me;

I keep forgetting you;

I lose you;

I am sad.

See **Ted Hearne**'s biography on page 3.

Symphonies of Wind Instruments – Igor Stravinsky ... was forced to take refuge from the War [World War I] in Switzerland from 1914 to 1920. During this period, Stravinsky's isolation from his resources in Russia compelled him to write music for reduced instrumentation, perhaps culminating in his famed 1918 *L'Histoire du Soldat*. 1918 also saw the death of his friend Claude Debussy, during one of the darkest times of the entire war. These events inspired some of the material in Stravinsky's *Symphonies of Wind Instruments* – which is not a symphony in the classical sense, but rather defines a "sounding together" of different instruments – the word's original definition. The single-movement *Symphonies* was composed during the summer of 1920 and premiered in London in 1921 under the baton of Serge Koussevitzky. *Symphonies* develops material from Stravinsky's *Three Pieces for String Quartet, The Wedding,* parts of *L'Histoire,* and the Russian popular material from his numerous vocal compositions – particularly the songs composed during his Swiss exile. The result has been called a kind of summary of many of the musical ideas that Stravinsky explored during his six years in exile. The symphonies referred to in the title present themselves throughout, as the piece is a constant experiment in different instrument combinations – often contrasting, rarely overlapping or joining each other. Stravinsky's words are insightful and important to unlock digestion of this work:

"It lacks all those elements that infallibly appeal to the ordinary listener, or to which he is accustomed. It is futile to look in it for passionate impulse or dynamic brilliance. It is an austere ritual which is unfolded in terms of short litanies between different groups of homogeneous instruments..... This music is not meant to 'please' an audience, nor to arouse its passions. Nevertheless, I had hoped that it would appeal to some of those persons in whom a purely musical receptivity outweighed the desire to satisfy their sentimental cravings."

-*Andrew Grenci and Joel Baroody, United States Coast Guard Band concert program, 22 December 2017*

STRAVINSKY

Igor Feodorovich Stravinsky (5 June 1882, Oranienbaum - 6 April 1971, New York) was a Russian composer. Stravinsky was the third of four children, all boys: Roman, Yuri, and Gury. His family life was rather unfortunate: the oldest brother (Roman) died in 1897, and his father died of throat cancer in 1902. Another brother (Gury) died of typhus in 1917, and his first wife (who was, incidentally, his first cousin) Catherine died of tuberculosis in 1939. His daughter Lyudmila had died four months earlier from the same disease. When he was only nine years old he began taking piano lessons, but was far from a prodigy. Much like Tchaikovsky, he was urged by his parents to study law, and he did in fact enroll at St. Petersburg University. This early training would serve him well in later years when he became known as the most litigious of composers, and would help him in his many business dealings. When he was twenty years old he showed his budding work to a friend of his father's — the composer Nikolai Rimsky-Korsakov. Rimsky-Korsakov took Stravinsky on as his pupil, providing him with much guidance and a discipline Stravinsky had not had to this point. Under Rimsky-Korsakov's tutelage, Stravinsky was exposed to the music of many different composers, and met many artists, writers, and musicians. Around 1908, the ballet impresario Sergei Diaghilev commissioned Stravinsky to write music for his Paris series of the Ballet Russes: *The Firebird* is the score that resulted from this commission, and Stravinsky's name became famous. Following hot on the heels of *The Firebird* came *Petrouchka* and the scandalous *Le Sacre du Printemps* ("The Rite of Spring"). Stravinsky's international fame was now assured, and he never lost the reputation for being one of the most brilliant composers of the twentieth century. For almost 50 years, Stravinsky toured the world as a concert pianist and then as a conductor, partly for the money but also partly to assure performances of his own works. In 1945 he became an American citizen and settled in Hollywood, California, where he lived until 1969, when he moved to New York to be closer to the medical facilities he depended upon. Stravinsky died of pneumonia in New York on 6 April 1971.

Pathways is a piece consisting of a theme set in three different ways (essentially, three variations). The piece was inspired by the intervallic and rhythmic qualities of an ostinato from the music for "Greenpath" from the game *Hollow Knight*. *Pathways* starts with "exploration" music – a relatively calm background music for when the character of a game is roaming around. This is followed by a short transition that foreshadows a more active scene – like encountering an enemy or obstacles in the game. The first two sections are relatively similar, but the final puts the theme in a new setting to represent the "boss" music – the final challenge of the game. – *Daniel Kim*

KIM

Daniel Kim is a composer and pianist whose music involves clear motifs and melodies blended within various textures and harmonies. His influences include composers from the classical, film, and video game worlds, such as Erich Korngold, Sergei Prokofiev, John Williams, Joe Hisaishi, and Nomi Yuuji. Daniel has written for ensembles such as the UT New Music Ensemble, the U.S. Naval Academy Band, the Press Start Orchestra, and the International Double Reed Society. He is a member of the Asian Memory Project, writing, arranging, and performing music for Asian-inspired events. Daniel holds a Bachelor's degree in composition from the University of Texas at Austin. His mentors include Bruce Pennycook, Yevgeny Sharlat, Russel Podgorsek, and Donald Grantham. He is pursuing his Master's degree at the University of Michigan, studying with Michael Daugherty.

In Pieces is my first major piece for wind ensemble. I approached the project from the standpoint of wanting to interact with the features of this ensemble that make it different from, not similar to, the orchestra. I was interested in interacting with different styles within one piece in such a way that the fragmentation and multiplicity of genre itself could be a musical topic. The various movements include references to EDM, Indie Rock, Baroque fugue, to name a few. I use no direct quotes in the piece, however, and it was important to me that I should literally be shapeshifting musically instead of simply trying on different hats, giving a nod to various different styles. Instead, I wanted to digest as fully as I could the various idioms I am playing with—creating a kind of fractured self-portrait, in pieces. – *Han Lash*

See **Han Lash**'s biography on page 3.

PERFORMER NOTES

BRUHN

Andrew Bruhn is the Director of Choral Activities at Illinois State University, where he conducts Concert Choir, Belle Voix (advanced treble), and teaches conducting. A versatile musician, Dr. Bruhn has worked as a professional choral conductor, educator, composer, church musician, and trumpeter. His teaching at the middle school, high school, and collegiate level have earned him various awards and recognitions. His school choirs regularly received superior ratings in organizational contests, one of which has been a featured performer at the Illinois Music Education Conference. Dr. Bruhn received his Doctor of Musical Arts degree in Choral Music at the University of Illinois Urbana-Champaign, his Master of Sacred Music degree in choral conducting from Luther Seminary and St. Olaf College, and a BM in Trumpet Performance from Wheaton College. A prolific composer, his music is published by many major publishers. Andrew won the 2017 Illinois American Choral Directors Association (ACDA) Composition Contest, and has been a finalist for other national composition contests. Dr. Bruhn loves

spending time with his wife, their two daughters, and two golden retrievers.

MARINELLO

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 wind band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting. As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band including a recent commission, world premiere, and subsequent recording of *Come Sunday* for wind ensemble by composer Omar Thomas. He joined the faculty at Illinois State University after serving at The University of Texas at Austin as the Assistant Director of the Longhorn Band and Director of the Longhorn Pep Band. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands. 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 (WKCFA) Teaching Initiative Award, the WKCFA Service Initiative Award, the WKCFA Research Initiative Award, and the Illinois State University New Faculty Start-up Award. Dr. Marinello holds memberships in the College Band Directors National Association, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. 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.

CONCERT V

8 pm, March 28, 2024, Kemp Recital Hall

MUSIC OF TED HEARNE AND HAN LASH

How to Remember Seeds (2017) — Han Lash (b. 1981)

ISU Faculty String Quartet
Igor Kalnin and Chona Noble, violin
Katherine Lewis, viola
Cora Swenson Lee, cello

Ostinato (1995) — Volodymyr Ptushkin (1949 – 2022)

Olesia Pupina, piano

Violin Sonata (2015) *in three movements* — Han Lash

Igor Kalnin, violin
Daniel Baer, piano

Lightbox (2012) — Karlo Margetić (b. 1987)

Kamen Petkov, violin
Jacobsen Woollen, cello
Pei-I Wang, piano

Winner, RED NOTE New Music Festival Composition Competition – Chamber Music Category
North American premiere performance

INTERMISSION

Furtive Movements (2014) — Ted Hearne (b. 1982)

Hari Khalsa, cello
Ben Stiers, percussion

Baby [an argument] (2016) — Ted Hearne

Gina Russell, flute
Melanie Castillo, oboe
Joshua Mobley, trumpet
Lydia Cermak, horn
Sara Eckert, percussion
Ben Stiers, keyboard
Chona Noble, violin
Daniel Haan, viola
Ender Loya, cello
Jay Cebrero, bass
Anthony C. Marinello, III, conductor

PROGRAM NOTES

How to Remember Seeds uses materials that are malleable in almost any direction, and at the same time recognizable enough that I can relate them audibly to themselves across several different characters. It is a piece that plays very explicitly with pitch hierarchies in a tonal sense. These hierarchies are drawn from the same seed that generates all the melodic/horizontal material. It is a piece that is at once highly abstract and highly evocative. – *Han Lash*

See **Han Lash**'s biography on page 3.

Ostinato was written by Volodymyr Ptushkin for a piano competition in 1995. The piece's musical language shows the influence of various styles, in particular, jazz. Throughout the piece, there are different intricate rhythmic patterns, complex dynamics, and figurative contrasts. The performer needs to have a well-equipped technique to master this brilliant work. – *Olesia Pupina*

PTUSHKIN

Volodymyr Ptushkin was born on January 29, 1949 in Luhansk, Ukraine. He graduated from Ivan Kotlyarevsky Kharkiv Institute of Arts as a piano and composition major. For 30 years (1972–2002), he was in charge of the musical part of the Alexander Pushkin Kharkiv Drama Theater. In parallel, starting in 1978, he taught composition at Children's Music School No. 10, and from 1992 until his last days at the Department of Composition and Instrumentation of the Ivan Kotlyarevsky National University of Music, the leading institution of higher education in music in Ukraine. A member of the National Union of Composers of Ukraine, Ptushkin is a laureate of the Kharkiv Municipal Prize named after Ilya Slatin, the "People's Recognition" prize, and the All-Ukrainian art prizes named after Viktor Kosenko and Borys Lyatoshynskyi.

My ***Sonata* for violin and piano** is a piece in which I play with linear chromaticism and tonality in ways that allow me to think of the driving force of the piece as a combination of intervallic play and harmonic directionality, sometimes playing with one another in counterpoint, and at other times in direct conflict. The first movement is a gentle yet somewhat unhinged play on a sonata form, with the violin gradually pulling away from the piano as the movement progresses. The second movement is a waltz, but a mournful one, like a ghostly memory. The third movement is a wild and joyful scherzo-like finish. – *Han Lash*

Lightbox – When I think of a piano trio, I immediately think of a transparent interplay of lines. This has something to do with the fact that the instruments that make up the modern piano trio are not particularly homogeneous, unlike say, a string quartet. It's as if somebody had strewn some line drawings of simple three dimensional objects on a photographer's lightbox, all on top of one another, resulting in an unexpected and strangely beautiful assemblage. – *Karlo Margetić*

MARGETIĆ

Karlo Margetić is a composer based in Te Whanganui-a-Tara/Wellington, Aotearoa/New Zealand. He studied composition and clarinet at the New Zealand School of Music. Karlo has been the recipient of numerous prizes, including the 2020 Enescu Prize for Symphonic Composition (for *An Axe for the Frozen Sea*) and the 2013 SOUNZ Contemporary Award (for *Lightbox*). In 2013 he was a Composer Fellow at the Intimacy of Creativity Composition Workshop at the Hong Kong University of Science and Technology. Karlo has received commissions and performances from a wide variety of soloists and groups, including NZTrio, New Zealand String Quartet, F-Plus Trio, STROMA, Michael Houstoun, Claire Edwardes, Michael Hill International Violin Competition, Auckland Philharmonia Orchestra, and Wellington Youth Orchestra. He was Composer-in-Residence with the Auckland Philharmonia Orchestra in 2016 and 2017, Orchestra Wellington in 2014, with the NZSO National Youth Orchestra in 2007, and was Young Composer-in-Residence with the Auckland Philharmonia Orchestra in 2007 and 2008.

Furtive Movements is a piece for cello and percussion, performed in four consecutive sections with no breaks. It lasts about 14 minutes, and was commissioned by the St. Paul Chamber Orchestra, for Ashley Bathgate and Ian Ding. Furtive movements is a phrase found in many reports from the New York City Police Department: it is the most commonly cited reason individuals were detained under the Stop and Frisk policy. This phrase is striking to me, because it claims to describe a person's movements but really speaks more to the expectations of the officer observing them. The phrase conveys the assumption of guilt—furtiveness—based on appearance or demeanor in a given moment. Writing this piece, I was inspired by the idea of freeing an individual from the role(s) they may be expected to fulfill. The cello and the drum set (timbrally and acoustically very different forces) may be more easily defined by their differences than their similarities. So my challenge in writing *Furtive movements* was to call their assumed identities into question and to try and blur the lines between their musical roles. Rhythmic and melodic responsibilities are shifted fluidly between players, and there are long passages where the instruments play in unison. I also chose to "prepare" the cello by wedging a wine cork between the two middle strings. This enables the cello to make startling unique sounds (harsh and distorted at sometimes, gong-like at others), and also very much obstructs the instrument's ability to project sound in the way it was intended. –*Ted Hearne*

See **Ted Hearne**'s biography on page 3.

Baby [an argument] was commissioned by Carnegie Hall for Ensemble ACJW—The Academy, a program of Carnegie Hall, The Juilliard School, and the Weill Music Insttute in partnership with the New York City Department of Educaton. The world premiere was given by Ensemble ACJW at Zankel Music Center, Helen Filene Ladd Concert Hall, Skidmore College, Saratoga Springs, New York on February 12, 2016.

PERFORMER NOTES

BAER

The New York Times has hailed **Daniel Baer** as a pianist who plays with "fluidity, warmth, and sparkle" who "achieved the often elusive…goal of putting virtuosity at the service of bigger ideas." Daniel Baer was the artist-pianist for the 2020-2021 LYNX Project, premiering new compositions for voice and piano and recording songs for an anthology celebrating four years of its autism advocacy series. He is an active performer of solo and chamber music throughout the United States. Daniel earned his Masters of Music from the Juilliard School and his Doctorate from the Eastman School of Music. He is currently on faculty at Illinois State University and the Music Institute of Chicago where also he directs the Chamber Music Program. @danielbaerpiano

CASTILLO

Melanie Castillo is a Junior at Illinois State University studying to get her bachelor's in Music Education. She has performed in the Bedford Quintet, ISU's Symphonic Winds Ensemble, and Symphony Orchestra. She is currently in ISU's Wind Symphony.

CEBRERO

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

the summer of 2022, they attended Sphynx Performance Academy at Juilliard where they studied with Patricia Weitzel and performed in a masterclass for Timothy Cobb. Jay is currently the principal bassist for the ISU Symphony Orchestra. They play both double bass and occasionally electric bass with the ISU Wind Symphony. They also are a member of a tango piano trio.

CERMAK

Lydia Cermak is a junior at ISU studying music business and music performance. She currently performs with ISU's Wind Symphony and Symphony Orchestra, and has also performed with the Jacksonville Symphony Orchestra (IL) and Bradley University's orchestra. She is a student of Rachel Hockenberry.

ECKERT

Sara Eckert is a percussionist performer and educator. Performing with ensembles such as the Atlanta Community Band, the Central Illinois Brass Band, the ISU Wind Symphony, and the ISU Symphony Orchestra as the acting principal percussionist. Sara's passion for teaching and performing has allowed her to work within her local community's music scene. As an educator, Sara is currently the Caption Head for University High School in Normal IL, and the winter percussion ensemble instructor for Normal Community West High Schools. She also teaches private lessons both at her home studio and at Hip Cat Music School in downtown Bloomington IL. Sara enjoys teaching a variety of instruments such as drum set, piano, as well as concert percussion to students of all ages. Sara is also a 2nd year member and one of the four leadership members of United Sound.

HAAN

Daniel Haan is a violist who has been studying music for nearly 13 years. He attended college in his hometown of Stillwater, OK at Oklahoma State University (OSU). There he graduated with a BA in Instrumental Music Education with an emphasis on playing viola, and it is also where he received his first private lessons. He has played two concerts internationally, once in London for their London New Years Day Parade and Festival. The second at the Collegiate Orchestra Directors Association in Vancouver, Canada. He has worked with two orchestras including the OSU Youth Orchestra and during his student teaching semester at Edmond North High School, in Edmond, OK, where he was able to get his Oklahoma teaching certificate. Now he is a first-year master's student in viola Performance at ISU and continues teaching as one of the String Project GAs and through The Community School for the Arts.

KALNIN

Violinist **Igor Kalnin** has performed internationally as a soloist, chamber musician, and an orchestra leader. A native of Russia, he started his professional career as a faculty member at Glinka State Conservatory in Nizhny Novgorod, Russia, and later joined Chamber Orchestra Kremlin in Moscow. After relocating to the United States in 2004, he served as Violin Instructor at Yale University and Assistant Professor of Violin at Luther College in Decorah, Iowa, as well as a leader for several orchestras on the East Coast and in the Midwest. Presently, he is Artist-Teacher of Violin at Illinois State University in Normal, Illinois, and on the faculty at Blue Lake Fine Arts Camp in Michigan and Namhae International Music Academy and Festival in South Korea. In addition, he serves as Concertmaster of Blue Lake Festival Orchestra. As a soloist, recitalist, and chamber musician, he performed in various venues around the world, including Musikverein in Vienna, Austria, and Carnegie Hall in New York. An avid proponent of modern music, he commissioned, premiered, and recorded works by composers from various cultures and backgrounds. His most recent CD, *Ascending to Light* was released on Albany Records and included four world premiere recordings by composers from America, Russia, and Uzbekistan. He is a member of Duo MemDi, a forefront chamber group, which focuses on performing repertoire by memory and increasing diversity in the world of classical music by promoting music of composers from underrepresented groups. Dr. Kalnin holds an undergraduate diploma with distinction from Balakirev Music College, as well as graduate and post-graduate diplomas with distinction from Glinka State Conservatory in Nizhny Novgorod, Russia. In the United States, he has earned an Artist Diploma from Yale University and a Doctor of Musical Arts degree from Michigan State University.

KHALSA

Hari Khalsa, cellist and teacher, is pursuing his DMA Degree in Performance and Literature at the University of Urbana-Champaign where he studies with Daniel McDonough and Denise Djokic. Originally from Colorado, Hari began his studies as a Suzuki student studying with Heather Hadley. He went on to attend the Cleveland Institute of Music for his undergraduate degree, then received his masters at the University of Michigan under full scholarship. He has been a participant of numerous festivals including the Irish Chamber Orchestra Project, Bowdoin Music Festival, Kent/Blossom Music Festival, Texas Music Festival, and Green Mountain Chamber Music Festival. He has varied performance experience having played in numerous recitals and in masterclasses with names such as Gautier Capucon and Alisa Weilerstein. Additionally, he was named a prizewinner in the Doug Davis Composition and Performance competition and 1st prize winner for the International Artists Competition. As an orchestral musician, he has played professionally for the Jackson, Lansing, Sinfonia da Camera, Danville Symphony, Champaign Urbana symphonies, Heartland

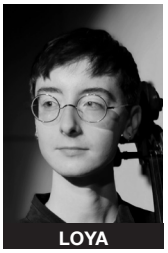
Festival Orchestra, Lafayette Symphony, and a side-by-side with the Cleveland Orchestra. Additionally, Hari is an avid teacher having received a minor in Suzuki pedagogy from the Cleveland Institute of Music and currently maintains a private studio. He is also on faculty at the Illinois Community Music Academy and has been on faculty for the Illinois Summer Youth Music. His previous teachers include Charles Lee, Mark Kosower, Anthony Elliott, and Amir Eldan.

LEE

Praised by the *San Francisco Classical Voice* for playing "with maturity and panache," Dr. **Cora Swenson Lee** is a cellist and baroque cellist who performs actively around the United States. She holds a Doctorate of Music in Cello Performance and Bachelor's Degree in Cello Performance with highest distinction from the Eastman School of Music, as well as a Master's Degree in Cello Performance from Boston University College of Fine Arts. A passionate educator, Dr. Swenson Lee is currently Instructional Assistant Professor of Cello at Illinois State University and the director of the Eastman Cello Institute. She has previously held appointments at Bucknell University, musiConnects, the Youth and Muse Festival, and the Hochstein School of Music and Dance. During her doctoral studies she served as a teaching assistant to Alan Harris and as a secondary lesson teacher at the Eastman School of Music. Dr. Swenson Lee has also taught chamber music, orchestral sectionals, and graduate courses at the University of Rochester and Nazareth College. Dr. Swenson Lee's early music ensemble, Trio Speranza, concertizes around the United States each season, and in 2014 won the Presentation Prize at Early Music America's Baroque Performance Competition. During her time as cellist of the Boston Public Quartet, she was part of the Celebrity Series of Boston initiative Artists in Community, which brings free concerts and school presentations to several Boston communities. Dr. Swenson Lee performs regularly on concert series including Kings Chapel Recitals, Emmanuel Music's Lindsey Chapel Series, the Eastman Cello Institute Faculty Recital series, Live from Hochstein Radio Broadcasts, and in 2021 she will perform on the Dame Myra Hess Concert Series in Chicago. Dr. Swenson Lee has appeared with Emmanuel Music, Boston Baroque, the Rochester Philharmonic, the Handel and Haydn Society and the New World Symphony. Highlights include performances at the San Francisco Early Music Society, Trinity Church Copley and Jordan Hall in Boston, Quigley Chapel and DePaul University in Chicago, the Cathedral Basilica of St. Louis, Suntory Hall in Tokyo, and Odori Park in Sapporo Japan. Dr. Swenson Lee has performed under the baton of notable conductors including David Zinman, Fabio Luisi, Leonard Slatkin, David Robertson, George Manahan and Nicholas McGeegan. She has also had the opportunity to work with with artists such as James Dunham, David Halen, John Mark Rozendaal, David Schrader, Rachel Barton Pine, Larry Combs, the Vermeer Quartet, the Ying Quartet, Pacifica Quartet and members of the Vienna Philharmonic and Metropolitan Opera Orchestras. Dr. Swenson Lee has studied under renowned teachers including Eastman School of Music Distinguished Professor Alan Harris, Chicago Symphony member Richard Hirschl, and long-time cellist of the Vermeer Quartet, Marc Johnson.

LEWIS

Violist **Katherine Lewis** enjoys a multi-faceted career as a teacher, and as a solo, chamber, and orchestral musician. Since 2006 she has taught courses on viola performance and technique, viola pedagogy, string pedagogy, and chamber music at Illinois State University where she is Professor of Viola and Interim Director/Master Teacher for the ISU String Project. As a performer, she is a member of the ISU Faculty String Quartet, principal viola in the Peoria Symphony and Peoria Bach Festival Orchestras, and gives numerous solo performances each year throughout the United States. Dr. Lewis is active in the viola community at both a local and national level. She currently serves as past-president of the Illinois chapter of the American String Teacher's Association. Recently, she completed a three-year term as an elected member of the American Viola Society Executive Board, where she served as chair of the Education Committee, working to broaden educational offerings through media and programming. She also is the founder and director of "Redbird Viola Day" at Illinois State University and the festival director of the Chicago Viola Festival hosted by Midwest Young Artists Conservatory. Dr. Lewis is a recipient of several awards and grants for her teaching, research, and service including the ISU College of Fine Arts Outstanding Teaching Award, the ISU College of Fine Arts Outstanding Researcher and Research Initiative Awards, and the ISU University Service Initiative Award. She has given recitals, presentations, and master classes at venues and conferences throughout the country and in Brazil. Additionally, she is the co-creator of the Viola Ensemble Database, which is currently housed on the website for the American Viola Society. Dr. Lewis holds degrees from Rice University (DMA), The Cleveland Institute of Music (MM), and Lawrence University (BM). Her primary teachers include Jeffrey Irvine, Karen Ritscher, James Dunham, and Matthew Michelic.


LOYA

Ender Loya is a cellist and music educator from the Missouri Ozark Mountains. At eighteen, they won a section position in the Springfield Symphony (MO) Orchestra and recently won Principal Cello of the 2023 Texas Music Festival Orchestra. They were Principal Cello of the Galloway Chamber Orchestra (MO) and the 2022 Fulton Chamber Orchestra (IL) and attended the Green Mountain Chamber Music Festival in 2021. Ender was Principal Cello of the Missouri State University Symphony and a member of MSU's graduate quartet, The William T. White String Quartet. During this time, WSQ sought to juxtapose new and familiar forms, and the group regionally premiered works by Paul Wianko and Jessie Mongomery. Ender received their BM in Cello Performance from

Missouri State University as a student of Dan Ketter. They are currently pursuing their MM at Illinois State University with Cora Swenson-Lee. Other interests include hiking, traveling, and meeting new people.

See page 16 for **Anthony C. Marinello, III**'s biography.

MOBLEY

Joshua Mobley is a current graduate student and the current trumpet teaching assistant at Illinois State University. Throughout his time at ISU, he has taken advantage of performing with a variety of ensembles. Some of these ensembles include the ISU Faculty Brass Quintet (2nd Trumpet), Wind Symphony, Symphony Orchestra, Jazz 1, Musical Theatre Pit, etc. Joshua has also had the opportunity to perform/present at the IMEC conference in Peoria, IL for 2 consecutive years. Before pursuing his master's degree, Joshua was a band director in Arkansas for 6 years. Throughout this time, he taught various beginning band classes, general music classes, conducted middle school bands, and assisted with high school marching/concert bands. He also helped lead his alma mater to 5 consecutive marching band state championships (2017-2022), 5 consecutive years of straight superior ratings at regional concert assessments and is a previous recipient of the NBA blue ribbon award (2017).

NOBLE

Prof. **Chona Noble** is Assistant Professor of the Strings and Chamber Music Department of the University of the Philippines College of Music and has represented Philippines as a delegate in the Fourth ASEAN Youth Music Workshop in Singapore, Fifth ASEAN Youth Music Workshop in Bangkok, Thailand, and in the Second ASEAN Youth Music Workshop (2nd Cycle) in Jakarta, Indonesia. She was in residence at the Pan Pacific International Music Camp in Sydney, Australia, as a member of the Athenaeum String Quartet. She participated in the Asia Orchestra Festival which was held in Japan in October 2013 as the Principal 2nd Violin of the Manila Philharmonic Orchestra. She was also invited as guest orchestra violinist of the Philippine Philharmonic Orchestra in a number of its concert seasons and performances, including the first performance of the PPO at Carnegie Hall in New York last 2016.

PETKOV

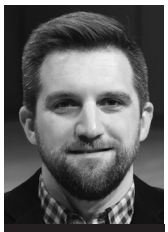
Mr. **Kamen Petkov** began studying violin at age of 7 at the school of music in his home town Gabrovo, Bulgaria. He continued his violin studies with Professor Nokolai Genov at the specialized music school "Professor Vesselin Stoianov" Russe, Bulgaria. In 1991 he was enrolled at the "Johann Strauss" School of Music in the capital of Republic of Malta, Valletta where he continued his studies in Violin Performance and Chamber Music under the guidance of Professor Joachim Attanasssov and Mario Bisazza. Since 1994 Kamen Petkov resides in the United States of America. He holds a Bachelor's degree in Music Business from Southern Illinois University at Carbondale as well as Masters of Music in violin performance from the same institution under the guidance of Professor Michael Barta. Mr. Petkov has performed extensively solo and chamber concerts and recitals in Bulgaria, Malta and the United States. Mr. Petkov has performed with many orchestras around the world such as Malta National Symphony Orchestra, Gabrovo Chamber Orchestra, Chicago Chamber Orchestra, Paducah Symphony Orchestra, Missouri Chamber Orchestra, Illinois Symphony and Chamber Orchestras, Peoria Symphony Orchestra, Millikin - Decatur Symphony Orchestra and the Erato Chamber Orchestra. Mr. Petkov has performed on the stage with distinguished artist such as Itzhak Perlman, Emanuel Ax, Rachel Barton Pine, Mark O'Connor, Andre Watts, Xiang Gao, Yosiff Radionov, Michael Barta, Jackson and Almeda Berkey, Time for Three and many more. In addition to his career as an active musician/violinist Mr. Petkov pursues a career in Arts Management. His experience includes practical training with the management of the world renown orchestras such as Chicago Symphony and St. Louis Symphony Orchestras as well as four summers spend in the Artistic and Operations Departments of the only municipally funded music festival in North America, Grant Park Music Festival at the Millennium Park in down town Chicago, Illinois. Mr. Petkov has served as a Director of Operations and Personnel for the Illinois Symphony and Chamber Orchestras for almost 10 years. In the summers of 2007, 2008, 2013 and 2015 Mr. Petkov has organized and served as the Executive Director of the "International Chamber Music Festival and Concert Tour – Bulgaria", establishing a multi-cultural musical bridge for young people and professionals between his home country Bulgaria and the USA. From 2009 to 2012 Mr.Petkov was the Personnel Manager and a violinist for the Peoria Symphony Orchestra, Peoria, IL. Mr. Petkov is the former President of the Medici Chamber Music Society of Illinois, a non-for-profit organization established to promote chamber music. Mr. Petkov has been featured in two editions of the book by Milka Purel *Gabrovians of the 21 Century*, published in his native town Gabrovo, Bulgaria. Mr. Petkov performs on a violin made by Janos Spiegel in 1924 and a bow by Lewis and Son (UK).

PUPINA

Olesia Pupina, pianist, Ph.D., is a laureate of international piano competitions, piano teacher, collaborative pianist, and author of 12 scientific articles. As an educator, she is certified by the European Suzuki Association and a member of the Orff Schulwerk Association Ukraine. Before the war in Ukraine, Olesia was an Associate Professor in the Department of Chamber Ensemble at the I. P. Kotliarevskyi Kharkiv University of the Arts. She has worked as an accompanist for various departments at the same University and is now a graduate student at Illinois State University. As a collaborative pianist, she has performed with different instrumentalists and large ensembles, including the Illinois State University Symphony Orchestra and Wind Symphony in numerous concerts.

RUSSELL

Gina Denise Russell is a flautist based in Bloomington-Normal, Illinois. A 2023 graduate of Illinois State University, Russell is a 2022–23 Bone Scholar. She now attends ISU in pursuit of her master's degree in music performance, working as the Graduate Assistant for the flute studio. Russell's primary teacher is Dr. Kimberly Risinger. An advocate for new music, Russell has played in premiers for several newly composed chamber works and plans to attend Mostly Modern Music Festival this summer in Saratoga Springs, NY. As a soloist, Russell has competed in numerous competitions, recently being named winner of the 2024 ISU Wind Symphony Concerto Competition. She is scheduled to solo with the Wind Symphony in April.


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.

WANG

Dr. **Pei-I Wang** is Coordinator of Keyboard Studies at Millikin University in Decatur, Illinois. She has performed as a featured soloist with the Illinois Symphony Chamber Orchestra, Millikin-Decatur Symphony Orchestra, Sangamon Valley Civic Orchestra, Taiwan National Symphony Orchestra, and the University of Illinois at Urbana-Champaign Symphony Orchestra. She has received awards in various competitions, such as the Liszt-Garrison International Piano Competition, the Vivaldi International Music Competition, the Mauro Paolo Monopoli Prize Asian Auditions, the UIUC Concerto Competition, and the 21st-Century Piano Commission Competition with composer John Ritz. As a keen advocate of contemporary music and rare masterworks, Wang has performed new music at the Midwest Composers Symposium, the Electronic Music Festival at the University of Louisville, the Illinois Symphony Orchestra Concert Series, and a commissioned contemporary concert at the Krannert Center for the Performing Arts, among others. Her recording of Carl Czerny's four-handed piano fantasies with Dr. Sam Gingher was released in September 2020 under the Naxos label. Wang is a frequent adjudicator, performer, clinician, and presenter. Currently, she serves as Secretary-Treasurer of the Illinois State Music Teachers Association, and President of the Decatur Area Music Teachers Association. She teaches at the Blue Lake Fine Arts Camp during summers.

WOOLLEN

Jacobsen Woollen is a conductor, cellist, and tenor residing in Springfield, Illinois, where he serves as Associate Conductor of the Illinois Symphony Orchestra, Music Director of the Illinois Symphony Youth Orchestra, Music Director of the Springfield Choral Society, and Music Director of the University of Illinois-Springfield Orchestra. An Indiana native, Jacobsen returns to the Midwest after spending six years in Vienna, Austria, where he completed a Post-Graduate Diploma in orchestral conducting under the tutelage of Prof. Mark Stringer at the Universität für Musik und Darstellende Kunst, conducted professional ensembles including the Polska Filharmonia Baltycka and Ensemble Ultreia, served as assistant conductor of the Vienna Opera Festival, and led the Schlosschor Hadersfeld. During his Vienna years, Jacobsen was frequently called back to the Midwest to work at Opera Theatre of St. Louis, where he served as assistant conductor and led several workshops for new works, including Terence Blanchard's *Fire Shut Up In My Bones*. Jacobsen also maintains an active career as a tenor: he recently produced and performed a musical-theatrical concert evening, *Lovelace Weave*, which explores the father-daughter pair of Lord Byron and Ada Lovelace. As a member of the Grammy-winning Arnold Schoenberg Chor, Jacobsen has participated in opera productions at Theater an der Wien, as well as concerts in Europe's most renowned venues, including Vienna's Musikverein and Hamburg's Elbphilharmonie. Prior to his European sojourn, Jacobsen completed a Master's Degree in Orchestral Conducting from the University of Michigan under the guidance of Kenneth Kiesler. During this time he was active in the Ann Arbor musical community, as well, serving as founder and director of Paradigm Shift Chamber Orchestra, music director of the Ann Arbor Camerata, and assistant conductor of the Michigan Life Sciences Orchestra.

ISU Concert Choir

Andy Bruhn, *conductor*

SOPRANO 1
Ella Burrus
Bella Mitcheff
Madelyn Owens
Rhiannon Rannochio

SOPRANO 2
Maddie Adelman
Celie Arnett
Sohee Kim
Abigail Rench

ALTO 1
Julia Bell
Mia Dudlicek
Emma Garcia
Aimee Venrooy

ALTO 2
Tori Darnell
Britney Hopkins
Anita Kovalaske
Nicole Marinucci

TENOR 1
Gavin Cox
Liam Duffy
Kliff Koszewski
Joey Rabor

TENOR 2
Grant Dixon
Luke Kirby
MJ Shorter
Ethan Uyeda

BASS 1
Stevie Hines
Noah Kuehl
Brayden Sefranek
Jackson Stawick

BASS 2
Neil Alford
Stephen Gray
Ben McCarrick
Cory Tyler
Caleb Wiessing

Igor Stravinsky's Symphonies of Wind Instruments

List of Performers

FLUTE
Kim Risinger *
Gina Russell
Chris Bulding

OBOE
Jillian Kouzel *
Elli Ji

ENGLISH HORN
Melanie Castillo

CLARINET
David Gresham *
Alec Jenkins
Christian Rucinski

BASSOON
Midori Samson *
Kendra Chaney

CONTRABASSOON
Rosalie Truback

HORN
Rachel Hockenberry *
Daniel Ota
Jeason Lopez
Kizzie Cobden

TRUMPET
Anne McNamara *
Joshua Mobley
Alexis Piña

TROMBONE
Joseph Buczko
Elton Gund
Connor Franke

TUBA
Micah Crouse

** denotes faculty performer*

Illinois State University Wind Symphony

Anthony C. Marinello, III, *conductor*

Flute
Alexandra Adrowski
Christopher Bulding
Chelsea Davis
Brea German
Melanie Parker
Gina Russell*

Oboe
Melanie Castillo
Emma Edwards
Elli Ji*

Bassoon
Kendra Chaney*
Rosalie Truback
Emma Turner

Saxophone
Ryan Baur*
Jennifer Budlong-Brewer
Thomas Guilfoyle
Mikey Schelinski

Clarinet
Olivia Ariza
Erin Brown
Ryan Daimid
Alec Jenkins*
Hunter Kitterlin
Charlie Miller
Holly Peters
Christian Rucinski*
Nicole Schmidt

Horn
Lydia Cermak
Kizzie Cobden
Carly Gussman
Lucy Harazin
Jeason Lopez
Daniel Ota*

Tuba
Micah Crouse*
Anne Griffin

Trumpet
Lauren Cancio
Charlie Machamer
Serena Mielke
Joshua Mobley
Alexis Piña*
Ryan Valdivia

Trombone
Joseph Buczko*
Connor Franke, bass
Peyton Gray
Elton Gund
Nick Sisson, bass

Euphonium
Phil Denzmore*
Joseph Rhykerd

Double Bass
Jay Cebrero

Percussion
Jack Cacciabondo
Elias Castillo
Sara Eckert*
Jon Frattini
Nadia Jensen
Kye Johnson
Ry Montgomery

Harp
Jonathan Schnedier

Keyboard
Olesia Pupina

Graduate Teaching Assistants
Jeason Lopez
Christopher Bulding
Alexis Piña

**denotes principal or co-principal*

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