

Stacy Garrop & David Rakowski
distinguished guest composers

NOW Ensemble & Transient Canvas
guest ensembles



**RED
NOTE**
NEW MUSIC FESTIVAL
ILLINOIS STATE
UNIVERSITY
FEBRUARY 10 — 13, 2020

Carl Schimmel & Roy Magnuson
co-directors

CALENDAR OF EVENTS



MONDAY, FEBRUARY 10, 8 PM

Kemp Recital Hall

ISU students and faculty present a program of works by featured guest composers Stacy Garrop and David Rakowski.

TUESDAY, FEBRUARY 11, 11 AM

Kemp Recital Hall

Transient Canvas presents "Wired," an electroacoustic show that highlights technology's ability to affect and encompass our social, political, and natural environments.

TUESDAY, FEBRUARY 11, 8 PM

Kemp Recital Hall

NOW Ensemble performs 21st-century works composed for their unique five-piece ensemble.

WEDNESDAY, FEBRUARY 12, 8 PM

Kemp Recital Hall

NOW Ensemble and Transient Canvas present a concert of premieres by the participants in the RED NOTE New Music Festival Composition Workshop.

THURSDAY, FEBRUARY 13, 8 PM

Center for Performing Arts

The Festival concludes with a concert featuring the ISU Wind Symphony and ISU choruses in music of guest composer Stacy Garrop, faculty composer Roger Zare, and the winning composers in this year's Composition Competition.

COMPOSITION COMPETITION

We are pleased to announce the results of the Tenth Annual RED NOTE New Music Festival Composition Competition. The winning piece in each category will be performed on the final concert of the RED NOTE New Music Festival, and the winner receives a monetary award (\$1000 for Category A, \$750 for Category B and Category C).

CATEGORY A (Chamber Ensemble)

In the chamber ensemble category, there were 379 anonymous submissions from 36 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by three esteemed composers:

Moritz Eggert (Hochschule für Musik und Theater München)
David Ludwig (Curtis Institute of Music)
Shulamit Ran (University of Chicago, Professor Emerita)

WINNER

Vinyl, by Charles Peck (Philadelphia, PA)

RUNNERS-UP

as the light begins to drift, by Paul Novak (Reno, NV)
Ten Variations, by Gilad Cohen (Ridgewood, NJ)

HONORABLE MENTIONS

Jouhet, by Ilari Kaila (Sai Kung, Hong Kong)
Anachronismus, by Carlos Bandera (Baltimore, MD)

CATEGORY B (Wind Ensemble)

In the wind ensemble category, there were 97 anonymous submissions from 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 Illinois State University.

WINNER

Resilience, by Klaas Coulembier (Mechelen, Belgium)

RUNNER-UP

Bounce, by Bobby Ge (Atlanta, GA)

CATEGORY C (Chorus)

In the choral category, there were 124 anonymous submissions from 17 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Professor Karyl Carlson, Director of Choral Activities at Illinois State University.

WINNER

O Magnum Mysterium, by Ed Frazier Davis (Kansas City, MO)

Honorable Mentions

Présence, by Charles van Hemelryck (Lyon, France)
Siempre lloran las madres en las guerras, by Timothy Brown (Denver, CO)

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 NOW Ensemble and Transient Canvas, under the mentorship of guest composers Stacy Garrop and David Rakowski. Rehearsals are free and open to the public. In addition, they and several esteemed visiting composers will give presentations on their music. All dates and times are subject to change.

OPEN REHEARSALS

Monday, February 10th, Kemp Recital Hall
(3:00 – 6:00 pm) (Transient Canvas)

Tuesday, February 11th, Center for the Performing Arts
(1:00 – 2:50 pm) (NOW Ensemble)

ISU STUDENT COMPOSER READING SESSION

Wednesday, February 12th, Kemp Recital Hall
(1:00 pm – 2:50 pm) (NOW Ensemble)

COMPOSER PRESENTATIONS

Monday, February 10th, Centennial East room 229
(2:00 pm – 2:50 pm) (David Rakowski)

Wednesday, February 12th, Centennial West room 315
(10:00 – 11:15 am) (Stacy Garrop)

Wednesday, February 12th, Centennial East room 224
(3:00 – 5:00 pm) (Competition Winners)

GUEST COMPOSERS



Stacy Garrop is a freelance composer based in Chicago. She has been the recipient of an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, Pittsburgh New Music Ensemble, and Sorel Organization. She has been commissioned and performed by the Albany Symphony, Detroit Symphony Orchestra, Grant Park Music Festival Orchestra, Champaign-Urbana Symphony Orchestra, and Minnesota Orchestra; by Capitol Saxophone Quartet, Gaudete Brass Quintet, and Kronos Quartet; and by Chanticleer, Chicago a cappella, and Volti. Her works are published by Theodore Presser Company and Inkjar Publishing Company, and audio of her works is commercially available on eleven labels. She taught composition full-time at Roosevelt University from 2000 to 2016 before leaving to launch her freelance career, and she is currently the first Emerging Opera Composer of Chicago Opera Theater's new Vanguard Initiative for 2018-2020.



David Rakowski grew up in St. Albans, Vermont and studied at New England Conservatory, Princeton, and Tanglewood, where his teachers were Robert Ceely, John Heiss, Milton Babbitt, Paul Lansky, and Luciano Berio. He has received a large number of awards and fellowships, including the Elise L. Stoeger Prize from the Chamber Music Society of Lincoln Center and the Rome Prize, and he has twice been a finalist for the Pulitzer Prize in Music (for pieces commissioned by the Orpheus Chamber Orchestra and the US Marine Band). He has composed nine concertos, seven symphonies, 100 piano études, 84 piano préludes, eight song cycles, and a large amount of wind ensemble music, chamber music, and vocal music for various combinations, as well as music for children. His music has been commissioned, recorded, and performed widely and is published by C.F. Peters. He is the Walter W. Naumburg Professor of Composition at Brandeis University, having also taught at New England Conservatory, Harvard, Columbia, and Stanford. In 2016, he was elected to the American Academy of Arts and Letters.

GUEST ENSEMBLES



NOW Ensemble is a dynamic group of performers and composers dedicated to making new chamber music for the 21st century. With a unique instrumentation of flute, clarinet, electric guitar, double bass, and piano, the ensemble brings a fresh sound and a new perspective to the classical tradition, infused with the musical influences that reflect the diverse backgrounds of its members. NOW Ensemble has brought some of the most exciting composers of their generation to national and international recognition.

In recent seasons, NOW has performed at Lincoln Center, the Apples and Olives Festival in Zürich, Switzerland, Town Hall Seattle, Da Camera Houston, and in Carnegie Hall's Neighborhood Concert Series. NOW has performed at Miller Theater, Merkin Hall, the Bang on a Can Marathon, The Kitchen NYC, The Stone, the Carlsbad Festival, the Festival Internacional Chihuahua, the Look and Listen Festival, The Music Gallery Toronto, Sarasota's New Music New College,

the Southern Exposure Series, Pittsburgh's Music on the Edge, Cal Arts, MIT, Juilliard, Town Hall Seattle, Da Camera Houston, and Lincoln Center, among many others. From 2016-2018 they were the inaugural ensemble-in-residence at San Diego's Art of Élan. In June 2019 NOW Ensemble's album *Rounder Songs* was awarded an Independent Music Award (IMA) for Best Eclectic EP. NOW Ensemble has released five critically-acclaimed albums, available on New Amsterdam Records.

NOW Ensemble's performances have been featured on NPR's "All Things Considered" and live on WNYC, and its sophomore album *Awake* charted at #1 in Amazon's Classical Chamber Music Charts. *Plan of the City*, NOW's collaboration with filmmaker Joshua Frankel, was praised in the Washington Post as "one of the best matches of visuals to music I've seen." Since 2004, NOW has worked closely with over 100 composers, including Judd Greenstein, Mark Dancigers, Patrick Burke, Missy Mazzoli, Sean Friar, Kathryn Alexander, San Fermin's Ellis Ludwig-Leone, Nico Muhly, Timothy Andres, and Sarah Kirkland Snider.

Highlights of the 2019-20 season include a residency at Antenna Cloud Farm, a return to the Apples & Olives Festival in Zürich, and performances at the College of St. Rose, the RED NOTE New Music Festival, and in venues throughout New York City. Their sixth album, *Spare the Rod!*, will be released on New Amsterdam Records in fall 2019, and they will record their seventh album, *Before and After*, in early 2020.



Boston-based contemporary duo **Transient Canvas** is on a mission to revolutionize the modern concert experience. Since 2011, their innovative performances have been praised as "superb" by the *Boston Globe* and "disarming" by *Cleveland Classical*, with the *San Francisco Chronicle* lauding "the versatile imagination they both display and inspire in others." Bass clarinetist Amy Advocat and marimbist Matt Sharrock relish the creative potential of working with living composers, having amassed a varied repertoire of over 80 commissioned works in addition to working with hundreds of student composers from all over the world. They have released two albums on New Focus Recordings: *Wired*, "a must-add to any new music lover's library" according to *I Care If You Listen*, and *Sift*, which KLANG New Music called "one of the more refreshing things I've heard in recent years."

Highlights of their 2019-20 season include the world premiere of *Exposure*, a new chamber opera by Bea Goodwin and Daniel Felsenfeld; concerts with the RED NOTE New Music Festival (Illinois), Tetractys New Music (Texas), the Hammert Series (Kansas), Ethos New Music Society (New York), Nextet (Nevada), and New Music at the Short North Stage (Ohio); residencies at Brigham Young, Temple, Lawrence, and Buffalo State Universities and the University of Missouri Kansas City; and collaborations with Semiosis String Quartet and the Peridot Duo. Past seasons include featured performances at the Alba Music Festival, Music on the Edge, Composers, Inc., Charlotte New Music Festival, North Carolina NewMusic Initiative, SoundNOW Festival, Music at the Forefront, Outpost Concert Series, New Music Nights at Spectrum, the Corwin Chair Concert Series, First Fridays, Mizzou New Music, New Hampshire Music Festival, Re:Sound, the New York City Electroacoustic Music Festival, and the Guerrilla Composers Guild, among others. They have performed and presented at several professional conferences including PASIC, SEAMUS, SCI Region 1, and two New Music Gatherings. In Boston, they have been featured on the Equilibrium, Original Gravity, Opensound, New Gallery, Lowell Lecture, and Times Two concert series.

Equally dedicated to educating the next generation of performers and composers, Transient Canvas has presented masterclasses and composition workshops or residencies at academic institutions around the U.S. including USC, Oberlin, Baldwin Wallace, Chapman, Cleveland State, Harvard, Northeastern, Brandeis, East Carolina, Tufts, James Madison, Kennesaw State, Kent State, Northern Illinois, Ohio Wesleyan, Rutgers, St. Lawrence, San Jose State, UC Berkeley, UC Riverside, University of Maine, Cal Poly Pomona, University of the Pacific, UW Green Bay, UW Madison, University of Georgia, University of Missouri Columbia, Vermont College of Fine Arts, Boston Conservatory at Berklee, and Longy School of Music. Since 2017, they have hosted their annual paid Composer Fellowship Program that is free and open to composers of all ages. Transient Canvas proudly endorses Henri Selmer Paris clarinets and Marimba One marimbas and mallets.

CONCERT I
8 pm, February 10, 2020, Kemp Recital Hall

MUSIC OF STACY GARROP & DAVID RAKOWSKI

- selections from Love's Philosophy* (2011) Stacy Garrop (b. 1969)
 I. Love's Philosophy
 IV. We'll go no more a-roving
 Madrigal Singers
 Carol Krueger, director
- Snaggle (2005) David Rakowski (b. 1958)
 I. Framer's Intent
 Ben Stiers, hand drum
- Exact Change (2011) David Rakowski
 I. Heads
 II. Tails
 Shanna Pranaitis, flute Paul Nolen, soprano saxophone
- Legends of Olympus (2016) Stacy Garrop
 I. Helios
 II. Aphrodite
 III. Hermes
 IV. Apollo
 V. Dionysus
 Anne McNamara and Lucas Yoakam, trumpets Rachel Hockenberry, horn Mark Babbitt, trombone Andy Rummel, tuba
- Pied-a-terre (1999) David Rakowski
- Neurotichotomy (2002) Stacy Garrop
 III. Lotsachotomy
 DUO DIORAMA
 MingHuan Xu, violin Winston Choi, piano
- INTERMISSION-**
- Phoenix Rising (2016) Stacy Garrop
 I. Dying in embers
 II. Reborn in flames
 Paul Nolen, soprano saxophone
- Hotfingers (2012) David Rakowski
 I. Superfractalistic
 II. Growing Season Blues
 III. Écoutez et Répétez
 Ya Chun Lee, piano
- Crackling Fire (1990) David Rakowski
 Chee Hyeon Choi and John Orfe, piano (four hands)
- Diverti (1991) David Rakowski
 I. Pourquoi
 II. Warum
 III. Per Che
 David Gresham, clarinet John Orfe, piano
- Rule of Three (2004) *in three movements* David Rakowski
 Kimberly McCoul Risinger, flute David Gresham, clarinet John Orfe, piano
- Silver Dagger (2009) Stacy Garrop
 Kimberly McCoul Risinger, flute Adriana Ransom, cello Tuyen Tonnu, piano
-

PROGRAM NOTES

Please see **PAGE 3** for full biographies of **Stacy Garrop & David Rakowski**.

Love's Philosophy — explores concepts of love through the eyes of four English poets, all of whom contributed to the ideals of the Romantic movement which emphasized revolutionary thought and imagination over traditional practices and reason. In these four poems, Percy Bysshe Shelley teasingly addresses flirtation, Samuel Taylor Coleridge writes of desire, John Keats heartily endorses lust and merry-making, and Lord George Gordon Byron lingers on the loss of love. This piece was commissioned by Robert Cowles and the Hobart and William Smith Colleges vocal ensemble Cantori.

Snaggle — was commissioned by Michael Lipsey for his hand drum project in 2007.

Exact Change — The performance note reads: "Begin the performance by flipping a coin. Play "Heads" if it comes up heads, "Tails" if it comes up tails. Then play the other movement.

Legends of Olympus — In ancient Greek mythology, Mount Olympus is the dwelling place of the gods and goddesses. *Legends of Olympus* depicts five of these deities.

Helios is the god of the sun. His head is wreathed in light, and he drives a chariot drawn by four horses across the sky each day. In some tales, these horses are winged; in others, they are made of fire. At the end of each day's journey, Helios sleeps in a golden boat that carries him on the Okeanos, a freshwater river that encircles the flat earth. Before dawn, the boat brings him back to his palace on Mount Olympus to collect his horses and chariot. Then he starts the journey again.

Aphrodite is the goddess of love and beauty. She was born from the sea and brought ashore on a wave of foam. She carries herself with the regal bearing of a queen. Each year, her beauty is replenished when she dives into the sea once more.

Hermes is a merry and mischievous young god with a sharp wit. Zeus, his father, appointed Hermes as the messenger between the inhabitants of Olympus and the people on earth. Hermes goes about his errands wearing golden shoes and cap, both adorned by a pair of wings.

Apollo is the god of music. His brother, Hermes, once played a trick on him by stealing all of Apollo's cows. To appease Apollo's anger, Hermes crafted a golden lyre. Apollo was so entranced with this stringed instrument that he traded his entire herd of cows to Hermes for it. In this movement, we hear Apollo picking up his lyre for the first time and strumming it. The brass quintet serves as the lyre, working together to represent the instrument.

Dionysus is the god of the grape harvest, wine, and revelry. He carries a pine-cone tipped staff and wears a crown of ivy leaves. He spends his time teaching mortals the craft of

growing grapes and making wine. In this movement, Dionysus arrives at a party bearing wine. The party gets more and more frenzied as the partiers drink and dance the night away.

Pied-à-Terre was written for Lois Shapiro and Bayla Keyes, members of the Triple Helix trio who had fabulously premiered my piano trio *Hyperblue*. Jittery unisons near the end refer to that piece. It's a Prelude, Fugue and Presto.

Neurotichotomy is a microscopic violin sonata: its first movement contains a traditional sonata-allegro structure; the middle movement is a slow theme and variations; and the third is a scherzo-trio. But each movement is a tightly packed microcosm of what a proper sonata would contain. In addition, the name of each movement reflects how many elements are important. The final movement, *Lotsachotomy*, has so many elements (including a twelve tone row, a tango, and a quote from a work I wrote a year ago) that I felt completely neurotic by the time I pinned a double bar to the piece, hence the title *Neurotichotomy*.

Phoenix Rising — Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird's association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories. *Phoenix Rising* consists of two movements. "Dying in embers" represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; "Reborn in flames" depicts the newly born phoenix getting its first taste of flight. *Phoenix Rising* was commissioned by saxophonist Christopher Creviston.

Hotfingers was written for Nick Phillips's American Vernacular project in 2012. It's dedicated to Gene Caprioglio at CF Peters and is the name of a brand of glove I sent him when he told me the office was cold.

Crackling Fire — I was at the MacDowell Colony in late 1990 when Jim Goldsworthy asked for a four hands piece he and Sara Doniach could premiere the following spring. When I finished a movement of a big piece I was there to write, I had time to think about it. The weather had gotten cold enough to start making fires in my studio, and the opening plethora of low fuzzy notes remembers the crackling of the damp wood and the smoke when the fires started — it starts low and rises, naturally, getting to some fast music with tremolos, and then to a big bang. I think tonight's performance is the first for this piece in about 25 years or more.

Diverti was written for my wife Beth Wiemann in 1991, and later there was a sequel, *Mento*. All the movements use B-E-F-F as a prominent motive, since Beff is what I call her.

Rule of Three was commissioned by Kettles Yard in England in 2005, and at a time when I was briefly obsessed by the music of Raymond Scott.

Silver Dagger — At a folk festival in 1994, I heard for the first time an Appalachian folk song called Silver Dagger. The simplicity of the melody joined with a cautionary love tale enthralled me, and I spent the next several years researching the song. What emerged from my research were dozens of variants of the song, in terms of text, melody, and title. These variants could be grouped, more or less, under three different titles: Silver Dagger, Drowsy Sleeper, and Katie Dear. All revolved around the same Romeo and Juliet premise: a boy asks a girl, unsuccessfully, for her parents' consent to marry. The story has various endings: the parents won't give approval, so girl and boy end their lives with a silver dagger; the girl turns the boy down and sends him away to find another love; the girl forsakes her parents and runs away with the boy; and so on. In my trio, I incorporate two complete versions of the folk song, one of Katie Dear and one of Silver Dagger, as well as motives from a variant of Drowsy Sleeper.

**Love's Philosophy
by Stacy Garrop**

**I. Love's Philosophy
by Percy Bysshe Shelley**

The fountains mingle with the river
And the rivers with the ocean,
The winds of Heaven mix for ever
With a sweet emotion;
Nothing in the world is single,
All things by a law divine
In one spirit meet and mingle -
Why not I with thine?

See the mountains kiss high Heaven
And the waves clasp one another;
No sister-flower would be forgiven
If it disdained its brother;
And the sunlight clasps the earth,
And the moonbeams kiss the sea -
What are all these kissings worth
If thou kiss not me?

**IV. So, we'll go no more a roving
by Lord George Gordon Byron**

So, we'll go no more a roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

For the sword outwears its sheath,
And the soul wears out the breast,
And the heart must pause to breathe,
And love itself have rest.

Though the night was made for loving,
And the day returns too soon,
Yet we'll go no more a roving
By the light of the moon.

PERFORMER NOTES



BABBITT

Mark Babbitt is recognized for his versatile musical background as a trombonist, educator, and conductor. As a conductor, he has worked with Pulitzer Prize winning composers William Bolcom and Milton Babbitt, as well as Grawemeyer Award winner Joan Tower. Dr. Babbitt has guest conducted honor groups in Ohio, Oregon, Vermont, and Washington.

Dr. Babbitt is Professor of Trombone at Illinois State University, and he previously served as the Associate Director of Bands at Central Washington University where he also taught a successful trombone studio. In the summers he is on the artist faculty at the Sewanee Summer Music Festival in Tennessee. He holds degrees in trombone performance from the Eastman School of Music (B.M. and Performer's Certificate), Cleveland Institute of Music (M.M.), and the University of Washington (D.M.A.). His primary conducting studies were with David Effron (Eastman School of Music and Chautauqua Institute) and Rodney Winther (Cincinnati College-Conservatory of Music and Ithaca College).



CHOI

Chee Hyeon Choi is a piano faculty at Bradley University, Vice President of the Illinois Music Teachers Association, and a Nationally Certified Teacher of Music. She has appeared at various venues for solo and ensemble concerts including concerto performances with the Salt Creek Chamber Orchestra, and Bradley Symphony Orchestra. She was featured at

Krannert Performing Art Center with the Champaign-Urbana Symphony Orchestra. In recent years, Dr. Choi performed for the College Music Society National Conference, Music Teachers National Association GP3 Forum, Iben Arts Series, Candlelight Concert series, and Excursion Concert Series. She performed duo piano concerts at Illinois Wesleyan University and in Korea. Dr. Choi has been a discussant at the MTNA Group Piano Symposiums. She presented at the National Conference on Keyboard Pedagogy, Association for Technology in Music Instruction National conference, Improvisations, and the College Music Society Great Lakes Chapter, the Korea Pedagogy Conference and the Illinois Music Teachers Association Annual conventions. She also was invited to give workshops and masterclasses at Central Michigan University and Midland Music Teachers Association, and to adjudicate the Music Teachers National Association (MTNA) East Central Division competition and Sejong Music Competition.



CHOI

Winston Choi was Laureate of the 2003 Honens International Piano Competition (Canada) and winner of France's 2002 Concours International de Piano 20e siècle d'Orléans. He regularly performs in recital and with orchestra throughout North America and Europe. A prolific recording artist, he can be heard on the Albany, Arktos, Crystal Records, l'Empreinte Digitale, Intrada and QuadroFrame

labels. He is Associate Professor and Head of Piano at the

Chicago College of Performing Arts at Roosevelt University.

Duo Diorama comprises Chinese violinist MingHuan Xu and Canadian pianist Winston Choi. They are compelling and versatile artists who perform in an eclectic mix of musical styles, ranging from the great standard works to the avant-garde. It is a partnership with a startlingly fresh and powerful approach to music for violin and piano. Comprised of two renowned soloists who can effectively blend their distinctive personalities together to create a unified whole, the duo maintains an active performing and touring schedule. Having performed extensively throughout Asia, Europe, North America, and South America, Duo Diorama has gained a loyal following wherever they travel. The duo's recent appearances at the Chicago Cultural Center, Weill Recital Hall at Carnegie, Washington D.C.'s Library of Congress and New York's Metropolitan Museum of Art were met with critical and audience acclaim. They have also performed at the Colours of Music Festival, Ebb and Flow Arts, the GroundSwell Series, the Mammoth Lakes Music Festival, the Chamber Music Festival of Saugatuck, and the Walla Walla Music Festival. Their South American tour included performances at the Festival Musica Nova in Brazil and Festival Encuentros. As the inaugural recipients of the Banff Centre's Rolston Fellowship in Music, they have recently toured throughout Canada, having performed in recital series from coast to coast. The duo has embarked upon three recital and masterclass tours of China, with appearances at the Central, Shenyang, and Sichuan Conservatories of Music, as well as in the cities of Baotou, Hohhot, Jinan and Shanghai. A feature broadcast on the debut was covered by Voice of America, a weekly television program viewed by millions of people in Asia. They were also named Artists-in-Residence for the Chinese Fine Arts Society's 2011-2012 season. Having already commissioned and premiered over 30 works in the last few years, Duo Diorama is a leading proponent of music of living composers. Their insightful and dynamic interpretations of music of living composers have established the duo as a true champion of contemporary music. They are committed to music from today's culture and take a very personal approach to the presentation of these works – both those by the established modern masters and today's emerging young composers. Composers they have commissioned include Marcos Balter, George Flynn, Stuart Folse, Felipe Lara, Jacques Lenot, George Lewis, M. William Karlins, John Melby, Robert Morris, Michael Pisaro, Robert Pollock, Huang Ruo, Igor Santos, Daniel Weymouth, Amy Williams, Amnon Wolman, Jay Alan Yim, and Mischa Zupko. They have also worked closely with composers William Bolcom, John Corigliano, Chaya Czernowin, Gunther Schuller, Bright Sheng and Chen Yi. Duo Diorama was also chosen by the Barlow Endowment for Music Composition to be a part of a consortium commissioning the Barlow Prize winner, Gilad Cohen, to write a new duo (Late Shadow), which they premiered in 2018. Their many projects include performing multi-disciplinary works involving electronic media. By juxtaposing their performances with colorful commentary, Duo Diorama's unique performances emphasize the relevance and vivacity of classical music. Their recordings can be heard on Albany Records, the MIMM label, New World Records, and iTunes. In 2019-20, they launched the inaugural season as the Artistic Directors of the Unity Chamber Music Series held at the Unity Temple in Oak Park, IL. A husband and wife team, the duo makes their home in Oak Park, with their twins Lillian and Ethan.

Please see **PAGE 27** for **David Gresham's** bio.



HOCKENBERRY

Dr. **Rachel Hockenberry** is the Assistant Professor of Horn at Illinois State University. Since moving to Illinois in 2018, Rachel has performed with the Illinois, Peoria, Quad Cities, Dubuque, and Champaign-Urbana symphonies, the Heartland Festival Orchestra, and the Stiletto Brass Quintet. She has also performed with the Cincinnati Symphony, Columbus Symphony, Cincinnati Chamber Orchestra, Orchestra Kentucky, Santa Barbara Symphony, Fresno Philharmonic, Redlands Symphony, Opera San Luis Obispo, and many others. She is principal horn of the Queen City Opera in Cincinnati, where in October of 2015 she had the distinct pleasure of performing the infamous "Long Call" from Act II of Richard Wagner's Siegfried. She has also performed with artists such as Billy Idol, Pete Townshend, and Jon Batiste, and has recorded for television series. Before transitioning to Illinois State, Rachel was the horn professor at Pasadena City College and Los Angeles City College, and kept a large private studio of young hornists throughout Los Angeles County who successfully auditioned into the California All State and All Southern Bands and the Colburn Youth Orchestra. She incorporates elements of El Sistema - a music education philosophy based on the belief that music is a transformative and fundamental human right for all people - into every aspect of her teaching career. Rachel is a graduate of the Sistema Fellows Program at the New England Conservatory of Music, and has completed residencies with El Sistema programs in Venezuela and across the United States. Upon graduation from the Sistema Fellowship, she became the founding director of Kentucky's first El Sistema inspired youth orchestra program, North Limestone MusicWorks. A Virginia native, Rachel received her bachelors degree in horn performance from James Madison University. She earned her masters and doctoral degrees in horn performance from the University of Cincinnati College-Conservatory of Music, where she also completed cognate studies in arts administration. Primary teachers include Randy Gardner, Tom Sherwood, Liz Freimuth, Duane Dugger and Abigail Pack, with additional instruction from David Ohanian and Roger Kaza.



KRUEGER

An active conductor, clinician, choral pedagogue and author, Dr. **Carol Krueger** has conducted festivals and honor choirs at the collegiate, high school and middle school levels in 18 states and presented interest sessions/workshops in 26 states. She is also widely recognized for her work with music literacy. Oxford University Press publishes her book, *Progressive Sight Singing*, which is now in its third edition. Krueger formerly served as Associate Professor and Director of Choral Activities at Valdosta State University, Emporia State University and Florida Southern State University. She also served as the Associate Director of Choral Activities at the University of South Carolina and the University of Montevallo. Krueger received her bachelor's degree in Music Education from the University of Wisconsin-Oshkosh and both an M.M. and D.M.A. in Choral Conducting from the University of Miami.



LEE

Ya Chun Lee is currently a Master's degree student at Illinois State University, studying piano performance with Dr. Geoffrey Duce. As a graduate teaching assistant, she also teaches group piano classes of different levels. Born in Taiwan, Lee started to learn piano with Mrs. Nai-Yin Chen at the age of seven. She earned her previous

Master's degree in Tunghai University and Bachelor's degree in National Taichung University of Education. From 2013 to 2019, She studied with Dr. Chia-Huei Ai and Dr. Shih-Hsing Chang. Lee held three piano recitals from 2017 to 2019, and participated in Japan-Taiwan joint concert in Tunghai University in April, 2019. Lee had performed in master class to Dr. Silvan Negrutiu at ISU in October 2019, Dr. Ardrzej Dutkiewicz at Tunghai University in November and Han Chen in May 2018.



MCNAMARA

Anne McNamara is the Instructional Assistant Professor of Trumpet at Illinois State University where her duties involve teaching applied trumpet and performing in the ISU faculty brass quintet. In addition to her duties at ISU, she works regularly as a freelance trumpeter including performances with Heartland Festival Orchestra, Owensboro Symphony and the Louisville

Orchestra. In addition to performing, Dr. McNamara also actively pursues the commission and performance of new works such as Carson Cooman's Sonata for Flugelhorn and Piano and the adaptation of Kevin McKee's *A Winter's Night*. Both of these works can be heard on her debut album, *A Winter's Night* which also includes the premiere recording of several other works. She is also very active as a clinician and educator giving several masterclasses at high schools and universities each year. She is on faculty at the University of Kentucky Summer Trumpet Institute and has recently performed at the International Women's Brass Conference and the International Trumpet Guild Conference. A Yamaha Performing Artist, Dr. McNamara earned her DMA in Trumpet Performance from the University of Maryland, her MM in Trumpet Performance from the University of Illinois Urbana-Champaign and her BM in Music Education from James Madison University.



NOLEN

Paul Nolen currently serves as Associate Professor of Saxophone at Illinois State University. Paul has appeared as soloist, chamber musician, and jazz artist throughout the United States, Canada, Puerto Rico, and the UK. Paul premiered Roy Magnuson's Saxophone Concerto at the 2012 World Saxophone Congress in Scotland with the Royal Northern College

of Music Wind Ensemble, and soloed with the San Francisco Wind Ensemble at the World Association of Symphonic Bands and Ensembles. He has also recorded David Maslanka's Concerto for Saxophone and Wind Ensemble with the Illinois State University Wind Symphony, available on Albany Records. Paul is an advocate of new music and has commissioned works by composers such as William Bolcom, Roy Magnuson, Joshua Keeling, and David Kirkland Garner. Paul

performs regularly with the Illinois Symphony Orchestra, Peoria Symphony Orchestra, and the Heartland Festival Orchestras. He has given numerous masterclasses and lectures throughout the United States, including classes at the Brevard Music Festival, and has twice led an International Saxophone Course at the Aberystwyth MusicFest in Wales, UK. He received his Doctorate of Musical Arts and Master of Music degrees from Michigan State University with Joseph Lulloff, and his undergraduate degree in saxophone performances from the UMKC Conservatory of Music with Tim Timmons.



ORFE

John Orfe has fulfilled commissions for Duo Montagnard, Dez Cordas, NOVUS, Ludovico, Two Rivers Chorale, Northwestern College Choir, Music Institute of Chicago, Champaign-Urbana Symphony Orchestra, Diocese of Peoria, Evansville Philharmonic Orchestra, and the Lila Muni Gamelan Ensemble. He is a winner of a Jacob K. Javits Fellowship, a Tanglewood

Fellowship, the William Schuman and Boudleaux Bryant Prizes from BMI, and fourteen Standard Awards and the Morton Gould Award from ASCAP. He has won national competitions held by the Pacific Chorale, the Choral Arts Ensemble and the Eastern Trombone Workshop. His works for solo, chamber, choral and orchestral ensembles have been performed in Russia, Denmark, Canada, Germany, the Baltics, Italy, the United Kingdom, Spain, Australia, Thailand, Peru, Ecuador, Costa Rica and throughout the US, earning praise from *The New York Times*, *LAWeekly*, *San Francisco Chronicle*, *Boston Globe*, *Die Welt*, and *Hamburger Abendblatt*. He is an alum of the Minnesota Orchestra Composer Institute and Reading Sessions and the winner of a Charles Ives Scholarship from the American Academy of Arts and Letters. The Yale School of Music awarded him the Doctorate of Musical Arts in 2009. As piano soloist and collaborative artist he has earned critical acclaim for his interpretations of five centuries of keyboard repertoire ranging from the canonic to the arcane.



PRANAITSIS

Flutist **Shanna Pranaitis** fearlessly expands the realm of sonic possibility for her instruments through innovative performances and educational projects, in which she integrates new and historically reimagined works with electronics, movement, lighting and other multi-disciplinary elements to create seamless, immersive concert experiences. She is interested in

exploring ways to engage and involve a wider community in the process of experiencing music. Shanna travels the world regularly to perform and teach as a solo guest artist and with the chamber ensembles Memoria Nova (Andrew Rosenblum, piano) and Collect/Project. She has performed and taught as a guest artist in Germany, Portugal, Switzerland, The Netherlands, South Korea, Mexico, Colombia, and the United Kingdom. An important part of this work is the close cooperation with living composers, poets, movement artists, and other interdisciplinary artists, around the world on the development of new work. In 2017, she co-curated and co-organized the first multi-day festival of Galina Ustvolskaya's music

in the United States. She is the co-founder of FluteXpansions, the first comprehensive e-learning platform and laboratory for composers and performers to explore contemporary flute music and techniques. Her most recent recording includes a disc of Claus-Steffen Mahnkopf's works for flute on NEOS. She performs on a Burkart flute and piccolo and Kingma bass and alto flutes.



RANSOM

Adriana LaRosa Ransom is Professor of Cello and Director of String Project and the Community School for the Arts at Illinois State University. She received a Bachelor of Music degree from the University of Missouri where she studied with Nina Gordon. She earned Master and Doctorate degrees from the University of Minnesota where she studied with Tanya

Remenikova. As a soloist, Ms. Ransom has recently appeared with the Peoria Symphony Orchestra, the Illinois State Wind Symphony, and the Illinois State Symphony Orchestra. She has also appeared as a guest artist on notable solo and chamber music recital series, including the Dame Myra Hess Memorial Concert Series in Chicago, Chicago Cello Society concerts, Trinity Lutheran Candlelight Concert Series, and at universities throughout the Midwest. Currently Principal Cellist of the Peoria Symphony Orchestra, she formerly was a member of the Minnesota Opera Orchestra, the St. Cloud Symphony, the European Musical Festival Orchestra, and Sinfonia da Camera. Ms. Ransom has served on the faculty at Gustavus Adolphus College, St. Cloud State University, the MacPhail Center for Music in Minneapolis, and the Grumo (Italy) Music Festival. She is the recipient of the College of Fine Arts Outstanding Teacher Award and the University Service Initiative Award at Illinois State. She is an invited presenter at the American String Teacher National Conference, covering topics such as David Popper's character pieces, supplementary etudes for intermediate level cello concertos, and the use of visual color as a means towards musical expression.



RISINGER

Flutist **Kimberly McCoul Risinger** has been an active soloist, chamber and orchestral musician. She is principal flutist in the Heartland Festival Orchestra and the Illinois Symphony and Chamber Orchestras and is a member of the Linden Flute and Guitar Duo, the Sonneries Woodwind Quintet, and the ensemble Difference Tones. Risinger has also performed with

the Chicago Jazz Symphony, the Ohio Light Opera, the Sugar Creek Symphony and Song Opera Orchestra and the Washington Bach Sinfonia. An advocate of contemporary music, Risinger has played concerts throughout the US, Europe and Canada, often presenting world premieres of new works written for and dedicated to her. She has soloed in most of the major concert halls in New York City, including Alice Tully Hall in Lincoln Center and Merkin Recital Hall, and performed her Carnegie Hall debut in June 2003. She also made her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center. Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records

labels. Her solo CD, *Sonata Fantasy*, of contemporary American pieces for flute and piano is available on the Albany Records label. She is currently recording all of David Maslanka's works for flute. She has been published in the *Flutist Quarterly* and has performed at several National Flute Conventions. Her primary teachers have been William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. Risinger is Professor of Flute at Illinois State University.



RUMMEL

Dr. Andy Rummel is Associate Professor of Tuba and Euphonium at Illinois State University. He received his Bachelor of Music Education and Master of Music Performance degrees from Illinois State University and his Doctorate of Musical Arts degree from the University of Illinois. Andy is principal tubist with the Heartland Festival Orchestra and is the former

principal tubist with the United States Air Force Heritage of America Band located at Langley AFB in Virginia. He has been a featured recitalist at many international and regional tuba-euphonium conferences and has served as an adjudicator for several international and regional tuba solo competitions. Andy is an artist/clinician for the Eastman Music Company and performs on the ECB82 CC tuba and the EBF864 F tuba.



STIERS

Ben Stiers is Assistant Director of Bands, Athletic Bands and Percussion at Illinois State University, where he directs the Pep Band and Drumline and serves as assistant director of the Big Red Marching Machine. Prior to his time at ISU, he served as percussion instructor at Centre College in Danville, Kentucky. In addition, he has been a member of the marching percussion faculty for the Music for All Summer Symposium, and has been employed as a writer, arranger, instructor, and consultant for several high school percussion programs in Illinois, Nevada, and Kentucky. Dr. Stiers earned his DMA in Percussion Performance from the University of Kentucky, where he also received a certificate in music theory pedagogy. He holds a Master's Degree from the University of Nevada-Las Vegas and a Bachelor's Degree from Illinois State University. His teachers include James B. Campbell, Paul Deatherage, John Willmarth, Dean Gronemeier, Timothy Jones, David Collier, and Tom Marko. His performing experience includes extensive freelance work in the Las Vegas area, appearances with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, the Heartland Festival Orchestra, the Las Vegas Philharmonic, and the Lexington Philharmonic Orchestra, and performances abroad with chamber music ensembles in Australia and Taiwan. He also served as the Vice President of the Kentucky chapter of the Percussive Arts Society from 2010-2011. Dr. Stiers is a member of the Percussive Arts Society, the College Band Directors National Association, the College Music Society, and the Society for Music Theory, as well as an education endorser for Innovative Percussion, Inc.

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TONNU

Known for her sensitive command of timbral color, her singing lyricism and striking style, pianist **Tuyen Tonnu** has graced the world's stages with solo and chamber music concerts from the US to Asia and Europe. As a champion of new music, Tonnu's performances have garnered praise for their powerful and insightful interpretations. Her collaborations have

included premieres and works by Tristan Murail, Hans Otte, Sheila Silver, Libby Larsen, Jeffrey Mumford, Martha Horst, Lukas Ligeti, and Steven Rosenhaus, among others. For the past two decades, she has been the foremost interpreter of the music by Egyptian-American composer Halim El-Dabh, Professor Emeritus at Kent State University. El-Dabh's first piano concerto which was composed for and dedicated to her in 2001, was the first of many great collaborations to follow. As a consummate chamber musician, Tonnu has shared the stage with the Escher String Quartet at the Emerson String Quartet International Chamber Music Festival and has collaborated with members of the Argento Chamber Ensemble, the Talujon Percussion Ensemble, and the Bryan Park Quartet. In collaboration with the Stony Brook Contemporary Chamber Players, she has premiered works by Richard Wernick, Tristan Murail, and Lukas Ligeti under the direction of Gilbert Kalish and Eduardo Leandro. Tonnu is currently working on a project of performing and recording the complete piano works of world-renowned composer Roque Cordero. Dr. Tonnu is currently Associate Professor of Piano at Illinois State University. Her teachers have included Gilbert Kalish, Christina Dahl, Sergei Babayan, James Avery, Daniel Shapiro, Thomas Hecht, Margaret Baxtresser, and Calvin Knapp.



XU

MingHuan Xu performs extensively in recital and with orchestra on five continents. She is also a highly sought-after chamber musician, having collaborated with the St. Petersburg Quartet, Colin Carr, Eugene Drucker, Ilya Kaler, and Ani Kavafian. She delights audiences wherever

she performs with her passion, sensitivity and charisma. Xu was a winner of the Beijing Young Artists Competition and gave her New York debut at age 18 as soloist with the New York Youth Symphony Orchestra. Currently on faculty at the Chicago College of Performing Arts at Roosevelt University and Loyola University Chicago, she plays on a 1758 Nicolas Gagliano violin.



YOAKAM

Lucas Yoakam is currently a first year graduate student at Illinois State University, where he studies with Dr. Anne McNamara. Lucas serves as the graduate assistant for the trumpet studio and Faculty Brass Quintet. As a student at Illinois State University he performs with the ISU Wind Symphony as well as the Faculty Brass Quintet. Prior to coming to

Illinois State for his Master's degree in trumpet performance, he attended Iowa State University. At Iowa State he received his Bachelor's degree in music education and studied trumpet with Dr. James Bovinette. While living in Iowa, Lucas actively performed with the Karl L. King Municipal Band in Fort Dodge, the Fort Dodge Symphony Orchestra, and the Ames Municipal Band. He has also performed with the Kremlin Chamber Orchestra from Moscow, the Grinnell Symphony Orchestra, and with members of the Des Moines Symphony Orchestra. He has also appeared as a soloist with the Iowa State University Wind Ensemble. Lucas was awarded first prize in the Fort Dodge Symphony Young Artist concerto competition performing the Neruda Trumpet Concerto, as well as the Karl L. King solo competition, performing the Arutunian Trumpet Concerto. He was also the winner of the Major Lander's Scholarship awarded by the Iowa Bandmaster's Association.

Please see **PAGE 29** for a list of the **ISU Madrigal Singers**.

CONCERT II

11 am, February 11, 2020, Kemp Recital Hall

TRANSIENT CANVAS Wired

Playlists (2018)	Avik Chari (b. 1995)
The Other Voice (2019) <i>Other</i> <i>Singing</i>	Jen Wang (b. 1980)
Lacuna (2019)	Heather Stebbins (b. 1987)
Through the Darkness of Sleep (2019) <i>Through the Darkness of Sleep</i> <i>The Wounded Breakfast</i> <i>The Gentlemen in the Meadow</i> <i>The Canoeing</i> <i>The Weather, for One Thing</i> <i>Angels</i> <i>Little Dead Man</i> <i>The Visibility Explosion</i> <i>The Old Man's High Note</i>	Carl Schimmel (b. 1975) text by Russell Edson (1935-2014)
Year Without a Summer (2017)	Kirsten Volness (b. 1980)
Epidermis (2017)	Dan VanHassel (b. 1981)
Amy Advocat, bass clarinet Matt Sharrock, marimba	

PROGRAM NOTES

Wired is an electroacoustic show that highlights technology's ability to affect and encompass our social, political, and natural environments.

Avik Chari's **Playlists** addresses the plight facing musicians in a streaming world. As album sales decline, record labels focus more resources on releasing singles that can be added to playlists and foster high engagement. Spotify only pays royalties if a song has been streamed for at least 30 seconds, so more and more music is being produced to fit a "hook/chorus" structure to catch a casual listener's interest early on. *Playlists* melds "classical" compositional techniques with electronic dance music, hooking the audience for the first 30 seconds before venturing into stranger territories.



CHARI

Avik Chari (b. 1995) is a Singaporean composer of contemporary classical, progressive metal, chill dubstep - anything not mainstream so he can finally buy those hipster glasses he's always wanted to wear. He enjoys composing unusual music in the seclusion of his room, after an adventurous day in the army, rock climbing literally anything (his mom isn't too happy about this), or exploring those rare quiet spots in

the hustle and bustle of Singapore/Boston with his girlfriend, Navisha. He aspires to one day create a soundtrack for his own life by starting a video game audio company (#VR). Avik began his escapade into composition at the age of thirteen, where he wrote and transcribed parts for the guitarists and bassist in his band. He went on to write for chamber ensembles, incidental music for dramas and edited parts for the interactive sheet music publisher, TomPlay. After a brief stint in the Singaporean military, he moved to Boston to formally study Composition. Avik is currently an undergraduate student at the Boston Conservatory and has studied with Felipe Lara, Curtis Hughes and Eun Young Lee. His music has been performed by the ADDO Chamber Orchestra, the Boston Conservatory Choruses, and the Vertex Ensemble. He also has a fascination with the role of the music librarian and currently serves/has served at the libraries of the Boston Symphony Orchestra, the Singapore Symphony Orchestra, the Boston Conservatory at Berklee, the Berklee French Film Orchestra and the Vertex Ensemble.

The Other Voice began with an experiment, where volunteers sent in their responses to a few short questions about their voices, and how they feel about them. When I began, I had expected that perhaps people might speak to that gap between how we perceive ourselves and how others perceive us—that shock of unfamiliarity, even repulsion, that we feel when we hear our own voices recorded or see ourselves in a video. The responses I received touched on

this, but were also unexpected in delightful and moving ways. Throughout this piece, snippets of these recordings play while supported by live instruments and ambient fixed media. The fixed media is a distorted version of the instruments' music—a funhouse mirror reflection, as voices often are for their owners.



Jen Wang (b. 1980) is a Los Angeles-based composer. Her past commissions include works for Wild Rumpus, Spektral Quartet, Talea, Rootstock, Left Coast Chamber Ensemble, Firesong, the Iktus Percussion Quartet, the UC Berkeley Chamber Chorus, Coro D'Amici, NeXT Ens, flutist Janet McKay, and carillonist Tiffany Ng; she has also been performed by Gloria

Cheng, Lucy Shelton, the California EAR Unit, Del Sol String Quartet, SoundGEAR, Onix Ensemble, the Eco Ensemble, and the New Spectrum Ensemble. Her first installation work, *Black Cloud* (for streaming data and electronics), premiered as part of *Panorama*, an evening-length multi-media performance featuring choreography by Merce Cunningham and Lisa Wymore. In 2012, Jen received a Staubach Honorarium from the Internationale Musikinstitut Darmstadt to compose *Valence* for large ensemble, premiered by Talea at the Internationales Ferienkurse für Neue Musik. She has also attended and had works featured at the UC Davis Composition Workshop, the Wellesley Composers Conference, the Bang On A Can Summer Institute, the Other Minds Festival's Composer Fellowship Program, the International Computer Music Conference, the California EAR Unit Residency at Arcosanti, and the MusicX Festival. She has held residencies at the MacDowell Colony and the Millay Colony for the Arts. Jen is the founder of Wild Rumpus, a San Francisco-based chamber ensemble dedicated to new music. Founded in 2011, the ensemble has commissioned dozens of new works and has been supported by Chamber Music America, the American Composers Forum, the Zellerbach Family Foundation, the Columbia Foundation, Yerba Buena Center for the Arts, and San Francisco Friends of Chamber Music. She has also served as a curator for the Center for New Music, San Francisco's contemporary music community center. A graduate of the University of Cincinnati College-Conservatory of Music (M.M.) and Carleton College (B.A.), Jen is currently a doctoral candidate at the University of California, Berkeley, where she has been awarded the Eisner Award in Music, the Nicola de Lorenzo Prize, and the William V. Power Graduate Award.

Upon reflection, I realized that many of the pieces I wrote in the two years leading up to *Lacuna* (2019) were subconscious manifestations of my reactions to the daily horrors I read and watched in the news. The pieces that came out of that period were generally loud and aggressive. When I set out to compose a piece for Transient Canvas, I decided to purposefully avoid dynamic and textural extremes, instead focusing on sustained, meditative sounds in both the acoustic and electronic elements. Even with these intentions, there are a few moments of violent sounds, though they always resolve into placid textures.



Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed in North America, South America, Australia, Asia, and Europe by ensembles such as load-bang, Ensemble U.; the JACK Quartet, Dal Niente, Sound Icon, Transient Canvas,

Ensemble L'Arsenale, eighth blackbird, and the Riot Ensemble. She has worked closely with performers Carlos Cord-eiro, Will Lang, Andrew Kozar, Adam Vidiksis, and Sam Kelder to create highly personal pieces for solo instrument and electronics. *You Are Not Stone*, an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the SEA-MUS and Coviello labels. Stebbins was the recipient of a Fulbright Fellowship and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve. Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019. In addition to composing and teaching, Heather enjoys running, gardening, reading, cooking, and exploring new places and spaces with her partner Mike, their son Elliott, and their four-legged companion, Rowan.

In *Through the Darkness of Sleep*, Carl Schimmel has created musical vignettes to accompany the engagingly strange poetry of Russell Edson (1935-2014). The disembodied voice of Sydney Hodkinson dramatically recites Edson's words, as if the poet himself was gifting us with a dramatic reading from beyond the grave.



Praised by *The New York Times* as "vivid and dramatic," the music of **Carl Schimmel** is dense with literary and musical references, often humorous, and combines intensity of expression with a structural rigor which is influenced in part by his mathematics background. Winner of a 2018 Guggenheim Fellowship, a Fromm Foundation Commission, Columbia

University's Joseph Bearn Prize, the Lee Ettelson Award, and the 2017 Goddard Lieberman Fellowship from the American Academy of Arts and Letters, Schimmel has received honors and awards from many organizations, including the MacDowell Colony, Yaddo, Copland House, New Music USA, and ASCAP. His works have been performed in Carnegie Hall's Weill Hall, Merkin Hall in New York, Severance Hall in Cleveland, the National Arts Centre in Ottawa, St. Martin-in-the-Fields in London, Orchestra Hall in Minneapolis, and at other venues throughout the world. He has received performances and commissions from the American Composers Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic Orchestra, California EAR Unit, the Left Coast Chamber Ensemble, Alarm Will Sound, and many others. A graduate of Duke University (Ph.D.), the Yale School of Music (M.M.), and Case Western Reserve University (B.A. Mathematics and Music), he is Associate Professor of Music Theory and Composition at Illinois State University.

Through the Darkness of Sleep
Music by Carl Schimmel, Poetry by Russell Edson

Through the Darkness of Sleep from *The Reason Why the Closet-Man is Never Sad* (1977)

In sleep: softly, softly, angel soldiers mob us with their brutal wings; stepping from the clouds they break through the attic like divers into a sunken ship.

A handful of shingles they hold, leafing through them like the pages of our lives; the book of the roof: here is the legend of the moss and the weather, and here the story of the over-turned ship, sunken, barnacled by the markings of birds...

... We are to be led away, one by one, through the darkness of sleep, through the mica glitter of stars, down the stairways of our beds, into the roots of trees ... slowly surrendering, tossing and turning through centuries of darkness...

The Wounded Breakfast from *The Wounded Breakfast* (1985)

A huge shoe mounts up from the horizon, squealing and grinding forward on small wheels, even as a man sitting to breakfast on his veranda is suddenly engulfed in a great shadow, almost the size of the night...

He looks up and sees a huge shoe ponderously mounting out of the earth.

Up in the unlaced ankle-part an old woman stands at a helm behind the great tongue curled forward; the thick laces dragging like ships' rope on the ground as the huge thing squeals and grinds forward; children everywhere, they look from the shoelace holes, they crowd around the old woman, even as she pilots this huge shoe over the earth...

Soon the huge shoe is descending the opposite horizon, a monstrous snail squealing and grinding into the earth...

The man turns to his breakfast again, but sees it's been wounded, the yolk of one of his eggs is bleeding...

The Gentleman in the Meadow from *The Intuitive Journey* (1976)

Some gentlemen are floating in the meadow over the yellow grass. They seem to hover by those wonderful blue little flowers that grow there by those rocks.

Perhaps they have floated up from that nearby graveyard?
 They drift a little when the wind blows.
 Butterflies flutter through them...

The Canoeing from *The Intuitive Journey* (1976)

We went upstairs in a canoe. I kept catching my paddle in the banisters.

We met several salmon passing us, flipping step by step; no doubt to find the remembered bedroom. And they were like the slipped feet of someone falling down the stairs, played backward as in a movie.

And then we were passing over the downstairs closet under the stairs, and could feel the weight of dark overcoats and galoshes in a cave of umbrellas and fedoras; water dripping there, deep in the earth, like an endless meditation...

... Finally the quiet waters of the upstairs hall. We dip our paddles with gentle care not to injure the quiet dark, and seem to glide for days by family bedrooms under a stillness of trees...

The Weather for One Thing... from *The Reason Why the Closet-Man is Never Sad* (1977)

A summer morning. In a solarium a young man plays a piano. How green and saved seems the world!

But the music stops. And the young man is found bent forward at the piano, his hands, still on the keys, melted like drippings of wax. His head, a shapeless thing, hangs down from his collar...

Someone touches his shoulder as if to awaken him; the young

man topples and slides to the floor. Something is broken, a waxy substance begins to seep out of the ends of his trousers and sleeves; as though he exhaled from a deep breath, his clothes flattening, the white substance gathering in pools on the floor...

The sun is suddenly covered by clouds, the solarium is dark. Rain is beginning to fall; coming harder, beating on the glass.

Something seems so wrong now. What, exactly, no one can quite place. Someone offered the weather, for one thing... Yes, that could be it; the radio predicted sunshine... and now this awful rain...

Angels from *The Tormented Mirror* (2001)

They have little use. They are best as objects of torment.
 No government cares what you do with them.
 Like birds, and yet so human...

They mate by briefly looking at the other.
 Their eggs are like white jellybeans.

Sometimes they have been said to inspire a man to do more with his life than he might have. But what is there for a man to do with his life?

... They burn beautifully with a blue flame.

When they cry out it is like the screech of a tiny hinge; the cry of a bat. No one hears it...

Little Dead Man from *The Very Thing That Happens* (1964)

Onward, little dead man, said a little man passing through a land of butterflies, purple and white, yellow and black, all in flux; they are not told from the flowers they drink, nor are the wind fluttered flowers from those they host.

This is a land of vibrating velvet. Eating itself. Forming itself. This is the land of death. Endless. Absurd.

The Visibility Explosion from *The Clam Theater* (1973)

When you consider every leaf in that grove of trees, every insect there, eating and excreting, and all the birds likewise... And oh, those terrible clouds drifting closer and closer... All throwing their visibilities into my room...

Look how the walls belly out!

One doesn't mind one tree, a few blades of grass... or even that passing bird, throwing its visibility through the window... But, was it a bird, or was it an aeroplane full of visible people? It passes and I shall never know.

But look how the walls have bulged again.

It's never one tree; it's always groves and groves of redundant replication. Never a few blades of grass, but fields and fields of it. Not one bird, but flocks and flocks of them, jamming the sky with their trembling dark.

When you consider the very walls of my room, bulging with visions of the world; they are themselves visible, bulging, the more, at the sight of themselves.

Do I do less in a mirror, that shows a frightened man, as it spills those rays describing the organs of his visual sense; until the walls bulge, paradoxically, with the very organs of his sight; eyelashes scattered like cobwebs on the ceiling.

Look look, children playing among the trees!

Get away from there!

I'm holding my ears; one more cloud, and they'll carry me out in a basket.

An Old Man's High Note from *The Reason Why the Closet-Man is Never Sad* (1977)

The ceiling closes heaven like a door. The old man is local to wall and ceiling, the drawn curtains and the fire in his hearth...

His son struggles in the dark above the house, like a rubber boot tumbled and driven in a river. The old man wonders if it is not chimney smoke that creates the tortured ghost.

The old man, who is himself dead but for memory of when he lived, sits then remembering when he was not dead in ghost summers fading like old photographs where shadow and light

become less different all the time, all the time, until at last they'll not be different...

The old man makes a high note with his voice; holds it; thinks he can hold it indefinitely. It is not a sound usual to the range of his voice or desire. It is the sound of a violin string where a bow of seeming infinite length is drawn on it through the hours of the night.

It is not like a scream that would fill the room with red bits of flesh. It is a high-pitched yellow beam, eeeeeeeee, that goes on and on, neither falling nor rising, without use or emotional intent.

And he wonders why he has never done this before... Being so near death, or so far from life; being, as it were, without the desire for either life or death; being between, without leaning one way or the other — why had he never found this high-pitched note in himself before, this one which he holds through the night?

His son struggles in the dark above the house like chimney smoke tumbled and driven in the wind... Memory, which is clogged with death and illusion, with thousands of leaves which the mind's eye records as areas of summer... All this and more, coffee cups and spoons, doors that opened and closed, all the streets and roads that were at last one, roof slope and shadow, the soft coat of twilight over the day... And the high note continues, even as the first pale light begins to describe the earth again...

Kirsten Volness' *Year Without a Summer* is a statement on climate change. Volness writes, "On April 10, 1815, Mount Tambora in Indonesia erupted, sending a plume of ash into the atmosphere that created a climate disaster the following year: temperatures fluctuated wildly, snow fell as far south as Virginia through August, and frost killed crops planting after planting in New England and Europe, leading to the most recent widespread food shortage experienced in the Western hemisphere. As climate change and conflict continue to cause hunger, will we tap our toes in the little cantina at the end of the world?" *Year Without a Summer* was commissioned with support from the Boston Foundation.



VOLNESS

Kirsten Volness is a composer, pianist and educator who grew up outside a small town in southern Minnesota — a place that fostered in her a keen interest in the outdoors and the wonders of nature. The magic to be found in the natural world informs and inspires her creative work as do various spiritual philosophies, social and environmental issues. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, Kansas City Electronic Music and Arts Alliance, and World Future Council Foundation and ensembles such as Hotel Elephant, NOW Ensemble, Transient Canvas, Opera Cowgirls, Experiential Orchestra, Cambridge Philharmonic, and the Ann Arbor Symphony Orchestra. She was 2017 Composer-in-Residence at the Music Mansion and curated a monthly chamber music series called First Fridays. She collaborates often: as co-founder/director and pianist of new music ensemble/concert series Verdant Vibes (Providence), as pianist/multi-instrumentalist for Hotel Elephant (NYC), as co-director of homeless advocacy group Tenderloin Opera Company, as composer/performer in Meridian Project, a multimedia performance/lecture series exploring astrophysics and cosmology, and as an affiliated artist of Sleeping Weazel. She was awarded the 2017 MacColl Johnson Fellowship and received the Fellowship in Music Composition from the Rhode Island State Council on the Arts three times (2018,

2014, 2010). Her electroacoustic work has been performed at numerous festivals including Illuminus Boston, Bourges, SEAMUS, NYCEMF, Electronic Music Midwest, Noise Floor, Electroacoustic Barn Dance, and Third Practice. Her acoustic work has been featured at festivals presented by Tribeca New Music, American Composers Alliance, LunART, and the Montréal and Edinburgh Fringe. Kirsten is Visiting Assistant Professor of Music at Reed College (2019–21), and previously taught privately and at the University of Rhode Island. She served as Secretary of the Friends of the Music Mansion's board of directors and is dedicated to fostering the creation, production, and promotion of new music and multimedia performance. With composition degrees from the University of Michigan (D.M.A., M.M.) and the University of Minnesota (B.A., summa cum laude), past teachers include Evan Chambers, William Bolcom, Betsy Jolas, Bright Sheng, Michael Daugherty, Karen Tanaka, and Judith Lang Zaimont.

The program concludes with Dan VanHassel's *Epidermis*. Organically mechanical, the piece is fast, intense, and rides the line between American minimalism and rock and roll. VanHassel writes, "In *Epidermis* the bass clarinet and marimba merge into a single machine-like entity playing funky rhythmic patterns made up of percussive sounds, with the electronics forming a noisy protective layer around the live players. At the beginning of the piece the acoustic and electronic sounds are quite closely aligned, but as the piece progresses they begin to move apart. Melodic patterns begin to appear in the bass clarinet and marimba, while the electronics become noisier and more abrasive." *Epidermis* was commissioned with support from the Johnstone Fund for New Music.



VANHASSEL

The music of composer and multi-instrumentalist **Dan VanHassel** (b. 1981) has been described as "energizing" (*Wall Street Journal*), "a refreshing direction" (*I Care If You Listen.com*), and "an imaginative and rewarding soundscape" (*San Francisco Classical Voice*). His works create a uniquely evocative sound world drawing from a background in rock, Indonesian gamelan, free improvisation, and classical music. His piece for chamber ensemble and electronics *Ghost in the Machine*, performed by the Talea Ensemble at the MATA Festival in New York City, has been praised as "something of a masterpiece...this piece needs to be heard, seen, talked about, and learned from" (*New Classic LA*). *fzzl* for snare drum and live electronics, featured at the International Computer Music Conference in Perth, Australia, was called a "magnificently-crafted composition...VanHassel has created a consistently fresh and surprising dialogue between the live performer and the electronically induced sound" (*Lontano Music*). His music has been recognized by grants from Chamber Music America, The Barlow Endowment, The Johnstone Fund for New Music, The Boston Foundation, and New Music USA. He has received honors and awards from ASCAP, New England Conservatory, UC Berkeley, Carnegie Mellon, the Guerrilla Composers Guild, and the Kalamazoo New Music Project. His work has been performed by Transient Canvas, the Keuris Quartet, Dinosaur Annex, pianists

Gloria Cheng and Keith Kirchoff, Verdant Vibes, Emyprean Ensemble, Ignition Duo, percussionists Joseph Van Hassel and Simone Beneventi, Ensemble Pamplemousse, Red Fish Blue Fish percussion ensemble, Now Hear Ensemble, Boston Percussion Group, UC Santa Cruz Wind Ensemble, and has been featured at the Bang on a Can Summer Festival, Bowling Green New Music Festival, UC Davis Music and Words Festival, Carlsbad Music Festival, Wellesley Composers Conference, June in Buffalo, Music11 Festival, New Music Gathering, the SEAMUS National Conference, and the Original Gravity Concert Series. His music can be heard on releases from the New Focus Recordings, Soundset, Perishable, and Thinking OutLoud labels. Also active as a concert producer and electric guitarist, Dan currently leads the Boston-based contemporary quartet Hinge. He was also a founding member of contemporary chamber ensemble Wild Rumpus in San Francisco and artistic director through 2016. Cited as a "fresh young ensemble" by the Wall Street Journal and "a showcase of virtuosity and imagination" by *San Francisco Classical Voice*, Wild Rumpus has commissioned and performed over 30 new works by young and emerging composers. Currently residing in Boston, Dan has degrees from UC Berkeley, New England Conservatory, and Carnegie Mellon University. He has studied composition with Edmund Campion, John Mallia, Leonardo Balada, and Nancy Galbraith. He has taught composition and electronic music at MIT, Brandeis University, Connecticut College, Clark University, and UC Berkeley.

PERFORMER NOTES

Please see **PAGE 4** for **Transient Canvas'** bio.



ADVOCAT

Hailed as "dazzling" by the Boston Globe, and a "powerhouse" by the Boston Musical Intelligencer, Dr. **Amy Advocat**, clarinetist, is an avid performer of new music having performed with Guerilla Opera, Alarm Will Sound, Boston Modern Orchestra Project, Sound Icon, Firebird Ensemble, Callithumpian Consort, Collage New Music, Dinosaur Annex, and The New Fromm Players. Equally at home with more traditional classical music, Amy Advocat has also performed with Odyssey Opera, Boston Pops, Harrisburg Symphony, Opera Boston, Boston Philharmonic, and the Virginia Symphony Orchestra. Ms. Advocat was twice a fellow at the Tanglewood Music Center, and has participated at the New Hampshire Music Festival, Monadnock Music, Summer Institute for Contemporary Performance Practice (SICPP), New York String Orchestra Seminar, Virginia Arts Festival, Spoleto USA Festival, and the American Institute of Musical Studies in Graz, Austria. Amy Advocat is a proud endorsing artist with Henri Selmer Paris Clarinets.



SHARROCK

Hailed as one of "Boston's best percussionists" by *I Care if You Listen*, **Matt Sharrock** is a versatile marimbist, percussionist, and conductor who tirelessly champions the music of living composers. As half of the bass clarinet/marimba duo Transient Canvas, he has premiered over 80 pieces and tours extensively in the United States and abroad. Since 2013, he has served as Music Director for Equilibrium and is a founding member of the Boston Percussion Group and the mixed quartet Hinge. In demand as a chamber musician, Matt is the resident percussionist with Ensemble/Parallax and the Chameleon Arts Ensemble and has performed with the Lydian String Quartet, Boston Musica Viva, Sound Icon, the Lorelei Ensemble, and Dinosaur Annex, among others. As an orchestral percussionist, Matt can be heard regularly with the New Hampshire Music Festival Orchestra, Boston Modern Orchestra Project, and the Orchestra of Indian Hill. He has recorded on BMOP/sound, Innova, Navona, New Focus, and Ravello record labels. He teaches music theory and liberal arts at the Boston Conservatory at Berklee and Berklee College of Music and applied percussion at Bunker Hill Community College. Matt proudly endorses Marimba One and Encore Mallets.

CONCERT III

8 pm, February 11, 2020, Kemp Recital Hall

NOW Ensemble

Alex Sopp, flute
Alicia Lee, clarinet
Mark Dancigers, guitar
Logan Coale, bass
Michael Mizrahi, piano

Trust Fall (2008)

Andrea Mazzariello (b. 1978)

the tide is in our veins (2015)

Gabriella Smith (b. 1991)

Before and After (2019)
in seven sections

Sean Friar (b. 1985)

PROGRAM NOTES

Trust Fall was written in 2008, after a long time away from composing concert music. I wanted to write for my friends in NOW Ensemble, but felt I needed to rethink my approach to notated music, make it about what I could really hear as opposed to creating material that felt out of reach or somehow unearned. The initial idea was to improvise at the piano, record the little discoveries I'd make into a software sequencer, then transcribe it all to make a score. The transcription part of the process, though, became something more akin to transformation of the material, and I started to appreciate anew the power of going to the page, the potential of that specific kind of canvas. I see the various metric modulations and changes in feel as requiring leaps of faith on the part of the performers, hence the title. It also refers to the hope that a sad summer would get better, telling myself to trust the Fall.



MAZZARIELLO

Andrea Mazzariello is a composer, performer, writer, and teacher. His music thinks through the physiology of performance in terms of instrumental technique, often extended through technological intervention, and pays special attention to the treatment and setting of his own original text, spoken and sung. He's active as a solo performer of his own work, for a novel and evolving instrumental setup, and has presented in such diverse venues as the Knitting Factory, Cakeshop, the Queens New Music Festival, and the Wassaic Summer Festival. Sō Percussion, Mobius Percussion, NOW Ensemble, Newspeak, the Berkshire Symphony, and many others have performed his concert music. Recordings of his work appear on New Amsterdam Records and SEAMUS. In 2011, he completed his Ph.D. in music composition at Princeton University, writing on the vinyl resurgence and its connection to our ideas of physicality and abstraction in music analysis. He holds an M.M. from the University of Michigan and graduated magna cum laude from Williams College with degrees in music and English. Andrea joined the faculty of the Princeton Writing Program in 2010, where he taught several first-year writing seminars, including "Music and

Power" and "Found Sound," through spring 2015. As adjunct professor in the production program at Ramapo College of New Jersey's School of Contemporary Arts, he taught beginning and intermediate electronic and computer music. He currently teaches composition, music technology, and music fundamentals as assistant professor of music at Carleton College, and directs the composition program at the Sō Percussion Summer Institute. His first book, *One More Revolution*, was published by The Operating System in early 2018.

the tide is in our veins foregrounds texture above all other musical elements, washing over the listener like the ebbs and flows of undulating waves. The work was written in 2015 for NOW Ensemble.



SMITH

Gabriella Smith is a composer from the San Francisco Bay Area whose music has been performed throughout the U.S. and internationally by eighth blackbird, Bang on a Can All-Stars, the Cabrillo Festival Orchestra, the Nashville Symphony, PRISM Quartet, Aizuri Quartet, and yMusic, among others. Recent highlights include the world premiere of a new work for Roomful of Teeth and Dover Quartet at Bravo! Vail Music Festival, and performances of *Tumblebird Contrails* by the Los Angeles Philharmonic in January 2019, conducted by John Adams. During the 2016-17 season, Gabriella was the Nashville Symphony's inaugural Composer Lab & Workshop Fellow. Other recent residencies include two months as an artist fellow at Instituto Sacatar on the island of Itaparica in Bahia, Brazil and a Copland House Residency at Aaron Copland's home in Cortlandt Manor, New York. She has received commissions from Kaleidoscope Chamber Orchestra, the Barlow Endowment for Music Composition, the People's Commissioning Fund for Bang on a Can's Field Recordings project, the Pacific Harmony Foundation for the 2014 Cabrillo Festival of Contemporary Music, the New York Youth, Tucson Symphony, yMusic, Dinosaur Annex Music Ensemble, and Monadnock Music, among others. Gabriella is a recipient of a BMI Student Composer Award (2018), the

ASCAP Leo Kaplan Award (2014), three ASCAP Morton Gould Young Composer Awards, a winner of the American Modern Ensemble Ninth Annual Composition Competition (2015), the Theodore Presser Foundation Music Award (2012), and the First Place Prize in the 2009 Pacific Musical Society Composition Competition. She is currently a doctoral candidate at Princeton University, where she has studied with Steve Mackey, Paul Lansky, Dan Trueman, Dmitri Tymoczko, Donnacha Dennehey, and Ju Ri Seo. She received her Bachelors of Music in composition from the Curtis Institute of Music, where she studied with David Ludwig, Jennifer Higdon, and Richard Danielpour.

Before and After blends acoustic and amplified instruments and delves deeply into electric guitar effects and extended techniques. The work poetically imagines a civilization at different moments of development and collapse, in seven sections. Each section presents snapshots of a particular moment, which are non-chronologically assembled into a through-composed fifty-minute work structured more like a collection of memories than a historical narrative. Diverse in emotional scope, the work contains moments of jubilation, grotesqueness, serenity, and chaos, utilizing NOW Ensemble's unusual combination of acoustic and amplified instruments through a range of traditional and non-traditional techniques.



FRIAR

Composer and pianist **Sean Friar** grew up in Los Angeles, where his first musical experiences were in rock and blues piano improvisation. While his focus soon shifted toward classical music, his composition has always kept in touch with the energy and communicative directness of those musical roots, now along with an expansive and exploratory classical

sensibility that is "powerfully engaging and incredibly fun" (*I Care if You Listen*) and "refreshingly new and solidly mature... and doesn't take on airs, but instead takes joy in the process of discovery – in the continual experience of suspense and surprise – that good classical music has always championed." (*Slate Magazine*). His music has been performed throughout the world by ensembles including the Los Angeles Philharmonic, Berlin Philharmonic Scharoun Ensemble (Germany), the American Composers Orchestra, the Cabrillo Festival Orchestra, Alarm Will Sound, So Percussion, Orkest de Ereprijs (Netherlands), and the Darmstadt Staatsorchester (Germany). A winner of the Rome Prize, Friar's honors include the Aaron Copland Award; a Fromm Foundation Commission; Charles Ives Scholarship; a Chamber Music America Classical Commissioning Grant; four ASCAP Morton Gould Young Composer Awards; Lee Ettelson Award; First Music Award from the New York Youth Symphony; a CAP Grant and a MetLife Creative Connections Grant from New Music USA; Renee B. Fisher Award; as well as awards from eighth blackbird, Pittsburgh New Music Ensemble, SCI/ASCAP, and the Hawaii Institute of Contemporary Music. Recordings of his music can be found on New Amsterdam Records (NOW Ensemble, Awake), Innova Recordings (Mariel Roberts, nonextraneous sounds), Darling Records (Darmstadt Staatsorchester, Soli fan tutti), TRAN-

SIT's self-released TRANSIT EP, the Brass Project's Cityscaping, and Crescent Phase Records (Madera Quintet, Five at Play.) Friar is Assistant Professor of Practice in Composition at the USC Thornton School of Music, where he is also Director of Graduate Studies in Analysis and Co-Chair of the Thornton School of Music Faculty Council.

PERFORMER NOTES



COALE

Bass player **Logan Coale's** projects help illuminate paths forward for the tradition of art music and the importance of the conversation between art music and popular music. He is currently bass player for Natalie Merchant and is a member of contemporary classical music group NOW Ensemble. He has performed and toured with The National, Lisa Hannigan and

Aaron Dessner, Silk Road Ensemble, Abigail Washburn, Helado Negro, The St. Paul Chamber Orchestra, Knights Chamber Orchestra, The Mark Morris Dance Group, A Far Cry Chamber Orchestra, Wordless Music Orchestra, International Contemporary Ensemble, and Alarm Will Sound. He has recorded commercially for David Lang, Philip Glass, Nico Muhly, Missy Mazzoli, Bryce Dessner, Aaron Dessner, Lisa Hannigan, The Lone Bellow, Mum, The National, Olga Bell, Sharon Van Etten, Local Natives, Joanna Newsom, Luluc, and Jonsi Sigursson of Sigur Ros, among others. He was a scholarship student of both Todd Seeber and Edwin Barker of the Boston Symphony, and a fellow at the Tanglewood and Schlesswig-Holstein Festivals. Logan grew up in Portland, Oregon, and currently lives in Brooklyn.



DANCIGERS

Artistic Director **Mark Dancigers** is a composer of music for orchestra, chamber ensembles, and film, and is the electric guitarist for NOW Ensemble. Praised as "entrancing" and "rich in beguiling timbres" in the *New York Times*, his music has been performed by the Alabama, Minnesota, Cabrillo, Yale, Princeton, and New York Youth Symphony Orchestras, as

well as numerous chamber groups and soloists. As the Artistic Director and electric guitarist for NOW Ensemble, he has brought new music by some of the most exciting voices of his generation to both national and international recognition, as well as led the group to engagements at the Apples and Olives Festival Zurich, Switzerland, the Carnegie Hall Neighborhood Concert Series, The Sonic Festival at Miller Theater, Town Hall Seattle, Da Camera Houston, and many other venues. Mark graduated from Yale College, the Yale School of Music, and received his PhD from Princeton University. He is currently Visiting Assistant Professor of Music at the New College of Florida.



LEE

Born into a musical family, **Alicia Lee** grew up in Michigan, where she began playing violin and piano at the age of 5 and eventually switched to clarinet at the age of 12. She maintains a busy freelance career throughout New York City, performing regularly with a variety of groups, including the Orpheus Chamber Orchestra, the Knights, and NOVUS, ACME, and Alarm Will Sound. She has performed at the Lucerne, Spoleto (Italy and US), Yellow Barn, Festspiele Mecklenburg-Vorpommern, Marlboro, and Bay Chamber music festivals. She is a founding member of Decoda, a New York City based chamber collective formed by the alumni of the Carnegie Hall Academy, Ensemble ACJW. Ms. Lee was formerly the associate principal and E-flat clarinet player of the Santa Barbara Symphony, a position she held for seven seasons. She also performed as solo bass clarinetist of the Bergen Philharmonic in Norway during the 2013-14 season. She holds a bachelor's degree in French Language and Literature from Columbia University, and pursued musical studies at The Juilliard School Charles Neidich and Ayako Oshima as a part of the Columbia-Juilliard exchange program. She earned additional degrees from the University of Southern California and The Colburn School, where she was a student of Yehuda Gilad.



MIZRAHI

Pianist and Managing Director **Michael Mizrahi** has appeared as concerto soloist, recitalist, chamber musician, and teaching artist in major concert halls around the world. A first prize winner in several international competitions, he also performed for many years with the Moët Piano Trio. In addition to appearing as the pianist in NOW Ensemble, Mizrahi recently released *The Bright Motion* and *Currents*, two critically acclaimed albums of newly commissioned works for solo piano that *Time Out Chicago* described as being "packed with effervescent solo-piano selections and adroit performances." Mr. Mizrahi is also a member of Decoda, a chamber ensemble comprised of virtuoso musicians, entrepreneurs, and passionate advocates of the arts. Based in New York City, Decoda creates innovative performances and engaging projects with partners around the world. Mizrahi teaches each summer at the prestigious Decoda Skidmore Chamber Music Institute. Mizrahi has worked to foster a partnership between Decoda and Lawrence University, and in 2014 helped to found the Music For All project that

brings classical chamber music to children and populations who ordinarily do not participate. He received a Bachelor of Arts degree in music and religion from the University of Virginia and a doctoral degree in piano performance from the Yale School of Music, where he studied with Claude Frank. He is currently Associate Professor of Piano at Lawrence University in Appleton, Wisconsin.



SOPP

Alex Sopp is a musician and artist living in Brooklyn. As the flutist of yMusic, The Knights, and NOW Ensemble, the *New York Times* has praised her playing as "exquisite" and "beautifully nuanced." Comfortable in many genres, Alex has commissioned, premiered, and recorded with some of the most exciting composers and songwriters of our time, including Nico Muhly, Sufjan Stevens, Ben Folds, Jónsifur Sigur Ros, Paul Simon, Gabriel Kahane, St. Vincent, Judd Greenstein, My Brightest Diamond, The Dirty Projectors, and The National. A sought-after soloist, Alex made her Carnegie Hall debut with the New York Youth Symphony, and has appeared with the New York Philharmonic under the direction of David Robertson. In addition to her three main musical families, she plays as a guest with the International Contemporary Ensemble (ICE), and has made appearances with the New York Philharmonic, Deutsche Kammerphilharmonie Bremen, the Mariinsky Orchestra, and the Los Angeles Chamber Orchestra.

In addition to playing the flute, Alex is a singer and a painter. Most recently, she has appeared as a multi-disciplinary performer and singer in theater director John Tiffany's production of *The Ambassador*, a staged music theater piece with original songs by Gabriel Kahane. Her voice can also be heard on several albums, including the forthcoming yMusic + Ben Folds collaboration, *So There*. Alex's paintings grace the covers of records by such artists as Ben Folds and The Knights, and can be seen in private collections. Alex grew up in St. Croix, Virgin Islands. She completed both her Bachelors and Masters degrees at The Juilliard School.

Please see **PAGE 4** for **NOW ENSEMBLE** bio.

CONCERT IV

8 pm, February 12, 2020, Kemp Recital Hall

RED NOTE NEW MUSIC FESTIVAL COMPOSITION WORKSHOP

A Concert of World Premieres

Converse (II) (2019)	Yiyang Wang (b. 1995)
Interlude in Space and Proportion (2019)	Joseph Harkins (b. 1995)
Emphysema (2019)	Kitty Xiao (b. 1989)
Rye (2019)	Olga Janković (b. 1994)
Transient Canvas	
Amy Advocat, bass clarinet	Matthew Sharrock, marimba

-INTERMISSION-

Blind Eye (2019)	Daniel Whitworth (b. 1996)
Strange Times in Normal, IL (2019)	Jonathan Wyatt (b. 1997)
The Mind Wanders (2019)	Nathan Courtright (b. 1989)
Smear Frame (2019)	Benjamin Morris (b. 1993)

NOW Ensemble

Alex Sopp, flute Alicia Lee, clarinet Mark Dancigers, electric guitar Logan Coale, double bass Michael Mizrahi, piano

PROGRAM NOTES

Implied by the twofold meaning of the word, **Converse (II)** is a dialogue of the two instruments, but is also a presentation of oppositions, extremes and limits. It explores to what extent the mechanical extremes of instruments, the physical limitation of players, and the boundary of genres could be stretched without breaking the “conversation.”



WANG

Yiyang Wang holds a BA in music from Reed College, and is currently pursuing a MM in composition at Peabody Institute. A native of Zhejiang, China, Yiyang started playing piano at a young age, but found her passion in music composition while studying at Reed College as an international student. She won the Grand Prize in Chamber Music Northwest

Composition Competition, and was the recipient of the Kaspar T. Locher Summer Creative Fellowship and Rothchild Summer Stipend. Yiyang’s works have been performed by ensembles and performers such as Wintergreen Tramp Orchestra, Mivos Quartet, Steven Beck and Fear No Music. She studied composition with Christopher Cerrone, Gilda Lyons, Yuan-Chen Li, and David Schiff.

Interlude in Space and Proportion — I knew from the outset that I wanted to play with the ideas of space and proportion after beginning such considerations in my piano piece *Asteroid*. That work is unequivocally restless and fast-

paced, with intense gestures and furious figurational work defining the piece’s overall mood and atmosphere. Yet for me the composition of *Asteroid* broke new ground towards considering “when does a texture overstay its welcome?” and “what does space feel like in my particularly dense writing style?” These questions are the primary impetus towards this Interlude, which explores the relationship between sectional length and the density/space argument. We can have our cake and eat it, too – motives and gestures can play within spacious moments, and sections can be “mis-proportional” yet balanced in their completeness and overall feeling, independently and as a whole. The coin may also flip, where minimal textures need not imply a lack of forward motion. Instead, we can determine our own implications. Space is incredibly viscous and flexible, and no handbook or pre-established proportion towards such space will define what this concept means to us in context. Here, in this piece, I believe the answers began to emerge for me.



HARKINS

Joseph Foster Harkins (b.1995, Harrisburg, PA) is a composer of evocative and highly expressive contemporary concert music for audiences that “will be truly impressed” (*Press & Journal*). He has enjoyed collaborations with Fifth House Ensemble, F-Plus, and Unheard-of// Ensemble among others, with upcoming performances by Transient Canvas at the

RED NOTE New Music Festival, Tara Simoncic and the Flexible Orchestra in NYC, and the UNCG Clarinet Studio in a residency with the Queen City Composer Collective. Mr.

Harkins is a current DMA candidate in composition at the Peabody Institute, studying with Oscar Bettison.

Emphysema — The work is inspired by Australian artist Dale Frank's series of paintings of the same name. The series of paintings offers the viewer "a portal to another place; a place that transcends the physical to encompass the psychological." For me, the paintings offer a place of wild imagination, a portal in which fears can be relinquished, and hunger can be replenished. Yet the paintings also showed me an introspective loneliness and sadness. I was interested in exploring polar states of interior and exterior. I wanted to create sounds which flowed between these two states, between solid and liquid, and colours which mixed and dripped into one another like the colours on the canvas. (<https://adelaidebiennial.com.au/2014/artists/dale-frank/>)



XIAO

Kitty Xiao is an Australian composer, sound artist and pianist based in New York. Kitty's works are interested in the human psyche, contemporary culture and indescribable spaces. Her music is fascinated by the materiality of sound and often combines new and traditional instrumental practices with synthesis and elements of the natural world. Kitty is

founder, composer and pianist of Nimbus Trio, Artistic Director of the Six Piano Project and the new concert series NoiseSense. Kitty is currently completing a Master of Music (Composition) at the Eastman School of Music as a graduate award recipient, studying composition with David Liptak and Robert Morris, and piano with Tony Caramia. Kitty holds a Master of Music (Performance) from Trinity Laban Conservatoire of Music and Dance in London as a full recipient of the Alfred Kitchin Scholarship, Master of Teaching (Music Education) from The University of Melbourne, and a Bachelor of Music from The University of Melbourne. She is the current recipient of the 2019 Howard Hanson Large Ensemble Prize and is a Teaching Assistant at the Eastman Audio Research Studio. Kitty's music is represented by the Australian Music Centre. Her music has been performed most recently by the Sarasota Orchestra, Switch~ Ensemble, OSSIA New Music, Panoramic Voices and line upon line percussion.

Composed for the ensemble Transient Canvas, **Rye** is a chain of microludes, which are placed as in the kaleidoscope, transforming from one to another; The differences between them are obvious, as much are their similarities. The microludes are connected by the atmosphere suggested by the phonetic similarities of words "rye" and "raj" (Serbian/Russian – "Heaven").

Ja ću te sakriti u polju mome,
Zagrliću tu tvoju prazninu,
I ostaviću miris novoispečenog hleba.

I will hide you in a field of mine,
I will hug your emptiness,
And leave the smell of fresh baked bread.



JANKOVIĆ

Olga Janković was born on October 13th, 1994 in Siberia, Russia. She attended a middle school for music in Irkutsk (Russia) and started to compose at an early age of ten and won a number of competitions for young composers in Russia. After completing middle school in Irkutsk, her musical career was halted due to her family moving to Moscow. At this time she decided to dedicate herself to

acting. In 2012 she, and her family again moved, but to Podgorica, Montenegro. When enrolling into Podgorica's high school she decided to start practicing music and composition again. Some of her achievements during her time in high school are the following: She won third place in the Croatian "Cro-Patria International Choir Composition Competition." As a result her composition for mixed choir was successfully published, and she has had additional performances around Podgorica. Currently Mrs. Janković is completing her undergraduate in "Music Composition" at the University of Music Arts (FMU) in Belgrade, Serbia. Recently, she has won first place in the international composer competition known as, "ULJUS" in Serbia. Her composition has been performed in multiple festivals, such as FESTUM, KoMA, "50 Kalemegdanski sutoni," and others. Olga is also very engaged into mixed-media projects, music for film, and theater. She is an author of music for TV-drama, "Proleće u Januaru," commissioned by RTS (Radio & Television of Serbia). In her recent works she is completing her graduation project - ballet *Dirigent*.

Blind Eye is a fragmented collection of blurry textures, rhythmic pulses, and aggressive gestures that weave together an obscured narrative. The title was derived from the idiom "turning a blind eye."



WHITWORTH

Daniel Whitworth is an award-winning composer and saxophonist dedicated to expanding the relevancy and accessibility of contemporary music. Frequently collaborating with dancers, visual artists, and actors, he aims to connect and engage with audiences in unique ways. In the summer of 2019, Daniel served as the composer-in-residence at the Lake

George Music Festival after his piece *Ripples in Infinity* won the Lake George Composition Competition. Other recent awards include being selected in the 2019 Verdant Vibes and 2019 What Is Noise Call for Scores and winning first prize in both the 2018 Frost International Composition Competition and the 2018 Wisconsin Alliance for Composers Composition Contest. Daniel is working towards a master's degree from the Jacobs School of Music at Indiana University with a major in both Composition and Scoring for Film and Multimedia. He holds a bachelor's degree from Lawrence University. Please visit DanielWhitworthMusic.com for more information on Daniel's recent projects and compositions.

Strange Times in Normal, IL is a piece about duality. The work explores seemingly opposing musical materials: dark, light; happy, sad; aggressive, tranquil. The title itself plays

on this notion, juxtaposing what is “strange” and what is “normal.” As I was writing the piece, another, perhaps more subtle narrative began to occur to me. Many sections sound almost...sentimental. Nostalgic. To me, Normal, IL could stand for almost any small town in America -- maybe not so different from the one in which I grew up. In our current socio-political climate, I’d say these are certainly strange, tumultuous times. We are in an era of immense, rapid change. Perhaps this piece is a kind of ode to the “Normals” of the country, the quieter places. Or maybe it’s a relic of a time already past, slipped through our fingers, as nostalgia often is.



WYATT

Jonathan Wyatt is a composer, conductor, and sound artist. His work often explores relationships, connectivity, and control. He is particularly interested in making art that engages an audience from multiple perspectives, and that blurs the boundaries of form and medium. Jonathan is influenced by a number of conceptual and visual artists, including

Damien Hirst, Yves Klein, Maggi Hambling, David Shrigley, Jeff Koonz, and Mike Kelley. He also draws inspiration from trap, hip-hop, folk, metal, and indie rock artists. Some of his favorite composers are Benjamin Britten, Leoš Janáček, Alfred Schnittke, and Moondog. Jonathan has been a fellow at the Atlantic Music Festival, the Red Note New Music Festival, and was a finalist for the ASCAP Morton Gould Young Composers Award. He holds a BM from Shenandoah Conservatory, where he studied with Jonathan Newman and Dr. Natalie Draper. Raised in a small southern Virginia town, he now lives in Brooklyn NY, and is pursuing an MM at the Mannes School of Music with Dr. David T. Little.

The Mind Wanders was written during a time of significant transition and excitement in my life. As my wife and I await the birth of our first child, I find that I am struggling to focus. My mind wanders towards thoughts of anticipation, joy, nervousness, and an ever-present urge to get up and do something to prepare. This is not a mindset compatible with the slow, contemplative compositional process to which I am accustomed. I decided to accept that, and let the little bursts of creative energy I had be valid on their own and disregard their relation to previous materials. More importantly, I allowed myself to disregard how my initial plan disagreed with whatever was coming to me in the moment. I think that disregarding my plans in favor of being present in the moment will be a continued allowance in this new chapter.



COURTRIGHT

Nathan Courtright is a composer and music educator based in Philadelphia where he is currently a doctoral candidate in composition at the University of Pennsylvania. His music explores the notion of seemingly or explicitly familiar music masked with superimposed dissonance. He finds that events and experiences in everyday life include similar juxtapositions of dissonance and familiarity. Nathan is the winner of the Hilda K. Nietzsche Prize for his *No. 305* for string quartet, a

finalist for the ASCAP Morton Gould Young Composer’s Award, and two-time winner of Southern Methodist University’s “Outstanding Composition” award. Nathan’s piece *CelestiAlignment* was commissioned by the SYZYGY ensemble, directed by and featured Grammy Award winning violinist Matt Albert. *CelestiAlignment* was subsequently studio-recorded and produced by Albert and the Peabody Award-winning Nadia Sirota. Recent projects include pieces for the TAK Ensemble and the International Contemporary Ensemble, a performance by the Mivos Quartet at the 2018 June In Buffalo composition festival, readings by the Curtis Orchestra and JACK Quartet, and a setting of poetry by Christian Wiman. Beyond music, Nathan’s interests include spending too much money on coffee and obsessing over all things sport. When he isn’t writing or teaching, Nathan is likely to be found watching reruns of *The Office* or *The West Wing* with his wife, Molly, and their polytonal pup, Ives.

Smear Frame — A “smear frame” is a single frame in cel animation that portrays a full range of motion of a character or object, approximating a real-life motion blur. Since the smear frame moves by quite quickly in real time, many different artistic portrayals of the “smear” are possible, leading to lots of humorous, bizarre frames—with bloated body parts and absurd facial expressions—only really visible when the frame is viewed in isolation. *Smear Frame* takes inspiration from this animation technique by mashing up excerpts of traditional animation music styles (influenced by Carl Stalling’s Looney Tunes scores and music from the Associated Production Music Library as heard in *Sponge-Bob SquarePants*, in particular) and freezing, stretching, and blurring them throughout the piece.



MORRIS

Ben Morris is a composer and pianist who lives equally in the worlds of jazz and contemporary classical music. His projects, which include chamber and large ensemble music, theater music, film scores, and electroacoustic and intermedia works, blur the lines between these two worlds. He recently lived in Oslo, Norway studying jazz on a Fulbright Grant, composing a work for extended

big band and video inspired by his Norwegian heritage. His compositions have been performed around the world by ensembles and musicians including the American Composers Orchestra, the Aspen Contemporary Ensemble, Jazz at Lincoln Center Trombonist Vincent Gardner, unassisted fold, Imani Winds, The Living Earth Show, and the NDR Big Band. Morris’s accolades include performing at the Newport Jazz Festival, attending the Aspen Music Festival, studying traditional music at the National Gugak Center in Korea, and receiving both the ASCAP Morton Gould and Herb Alpert Young Composer Awards, commissions from the American Composers Orchestra Jazz Composers Institute and New York Youth Symphony First Music, and a Downbeat Award. A passionate educator, Morris completed his studies at Rice University and the University of Miami and is currently pursuing a DMA at the University of Colorado Boulder.

Please see **PERFORMER NOTES** on **page 4**.

CONCERT V
8 pm, February 13, 2020, Center for the Performing Arts

ISU WIND SYMPHONY AND CONCERT CHOIR

O Magnum Mysterium (2016) Ed Frazier Davis (b. 1989)
Winner, RED NOTE New Music Festival Composition Competition – Choral Category

ISU Concert Choir
 Carol Krueger, conductor

Vinyl (2017) Charles Peck (b. 1988)
Winner, RED NOTE New Music Festival Composition Competition – Chamber Ensemble Category

<p>Samantha Adams, flute Judith Dicker, oboe Anne Dervin, clarinet Thomas Shermulis, bass clarinet Bradley Sarmiento, contrabassoon Anne McNamara, trumpet Rachel Hockenberry, horn</p>	<p>AJ Nemsick, bass trombone Ben Stiers & Elliott Godinez, percussion Geoffrey Duce, piano Alex Malaimare & Sharon Chung, violins Katherine Lewis, viola Adriana Ransom, cello Samuel Frosch, double bass</p>
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Anthony Marinello, conductor

-INTERMISSION-

Resilience (2015) Klaas Coulembier (b. 1984)
Winner, RED NOTE New Music Festival Composition Competition – Wind Ensemble Category

Penelope Waits (2013) Stacy Garrop (b. 1969)
 ISU Wind Symphony
 Anthony Marinello, conductor

Bennu's Fire (2011) Roger Zare (b. 1985)
 I. Rebirth
 II. Phoenix Song
 III. Fire

David Gresham, clarinet
 ISU Wind Symphony
 Anthony Marinello, conductor

Thank you for joining us for today's performance of the Illinois State University Wind Symphony. We hope that you will enjoy our concert, and that you might consider joining us again for future performances here at the ISU School of Music. Please visit www.bands.illinoisstate.edu for more information. Thank you for your support!

PROGRAM NOTES

O Magnum Mysterium – please see lyrics on page 29.



DAVIS

Ed Frazier Davis (b. 1989) is an English-American composer, baritone, and conductor living and working in Kansas City, Missouri. He currently serves as Composer-in-Residence for the William Baker Choral Foundation, which consists of nine ensembles in Georgia, Kansas, and Missouri. Described as "at once deeply emotional and sublime" (*KC Arts Beat*) and lauded for its "compelling, [...] colourful orchestration" (*Musical Toronto*), Ed's music is polystylistic and draws from many eclectic influences, from Renaissance madrigals and Anglican church music to postminimalism and video game music. His compositions have been commissioned and performed throughout the world by many renowned performers and organizations, including Access Contemporary Music, the ACDA National Convention, the

Aspen Music Festival, The Crossing, the Melbourne Symphony Orchestra and Chorus, PLEXUS, and the Toronto Children's Chorus. Ultimately, he seeks to write music that breaks established artistic binaries—e.g. traditional vs. modern, accessible vs. unfamiliar—to create art that is fulfilling to as wide an audience as possible. Ed has studied composition at Knox College, the Chicago College of Performing Arts at Roosevelt University, and the University of Missouri-Kansas City, primarily with Marta Ptasińska, Kyong Mee Choi, Stacy Garrop, Chen Yi, James Mobberley, and Zhou Long.

Vinyl — All recorded music is altered by the medium of its delivery. Most cassette tapes restrict high frequencies and digital mp3 files compress the original audio to its bare essentials. This piece is built around the peculiar alterations associated with vinyl records. The opening music jumps quickly between a variety of sounds, imitating the skipping that occurs when a needle is knocked out of a groove. Much of this material also includes small pitch fluctuations that imitate the sound of a warped vinyl. Later in the piece, the tempo and pitch both steadily increase during a long build as if the speed dial were being slowly changed from the setting for a 33 rpm vinyl to a 45 rpm. And finally, at the climax of the piece, the strings and woodwinds resonate strongly with a few fluctuations in energy, while the brass play at extreme volumes to represent the artifacts and distortion associated with a worn record or dull stylus. The work was given its world premiere by the Iridium Quartet at the John Donald Robb Composers' Symposium.



Charles Peck is a composer whose work has been called "daring" (*Philadelphia Inquirer*), "wild and shimmering" (*Broad Street Review*), and "substantial, personal, genuine" (Roger Shapiro Fund for New Music). His music, spanning a range of chamber and large ensembles, has been performed by the Minnesota Orchestra, the Albany and Columbus Symphonies,

Alarm Will Sound, the Kaleidoscope Chamber Orchestra, the JACK Quartet, Sandbox Percussion, and Ji Hye Jung. Recently, Peck has received an ASCAP Morton Gould Award and a commission from the Barlow Endowment and has been named a winner of composition competitions with the New York Youth Symphony, the Lake George Music Festival, the Left Coast Chamber Ensemble, the Civic Orchestra of Chicago, Symphony in C, the Boston New Music Initiative, the Salvatore Martirano Memorial Award, and Frame Dance, among others. His music has been featured at a variety of venues and festivals, including Carnegie Hall, the Aspen Music Festival, the Cabrillo Festival, the Mizzou International Composers Festival, the Minnesota Orchestra's Composer Institute, the Beijing Modern Music Festival, Cultivate at Copland House, the Mise-En Music Festival, and the New Music Gathering. Peck currently teaches at the University of the Arts in Philadelphia and is a doctoral candidate at Cornell University.

Resilience — In 1920, the Canadian Lieutenant Colonel Henry Beckles Wilson published a book entitled *Ypres, Holy*

Ground of British Arms. He describes the picturesque city of Ypres as it looked before the war and reports on the three 'battles of Ypres'. He also criticizes (in that time already!) the way in which people started to open cafés and bars to make profit from the emerging war tourism. In the preface of the book, the author strongly suggests that the ruins of Ypres should be conserved in their current state, serving as an open air museum and memorial. The devastated city would thus bear witness to the war and remember future generations about the outrageous years 1914-1918. The citizens of Ypres on the other hand showed great courage and resilience (hence the title) and decided to rebuild the medieval city as faithfully to the original plans as possible. This composition is based on the possibility that Ypres would actually have become a large open air memorial. During the opening bars, we can hear how the city lies in ruins. The quick alternation between sad and dark passages and more lively fragments refers to the tension between those who wanted to conserve the ruins and those who wanted to rebuild the city. A slow middle part refers to the scenario where Ypres would have been reduced to a memorial. After this moment of contemplation, the energy and resilience of the people of Ypres is heard in a fast and exciting movement. As a finale, the slow and fast themes are combined. They symbolize the Ypres of today: a lively city that at the same time is engaged in remembering the First World War.



Klaas Coulembier was born in 1984 in the town of Ypres (Belgium). He took courses in trumpet and piano at the local music school from the age of 7. He studied musicology at the University of Leuven, where he graduated in 2006 with a master's thesis on Béla Bartók's *Concerto for Orchestra*. He continued to do musicological research and successfully

defended his doctoral dissertation in 2013. Part of this research project dealt with multi-temporality in the music of Elliott Carter. He extended his position at the university through a postdoctoral project which was concluded in 2018. At present he is active as freelance author and speaker about music and as graphic designer. Klaas is a self-taught composer, combining his lifelong experience as a band member in several high-level wind bands with his musicological education. After leaving the university, he has been focusing more on his activities as a composer, which resulted in a number of rewards and commissioned compositions. He wrote *The Garden of Earthly Delights* as the test piece for the Flemish Open Wind Band Competition in 2019. This composition was performed five times during the competition and is currently on the programme of several other orchestras in Europe.

Penelope Waits — This quiet movement represents Queen Penelope, the faithful wife of Odysseus, as she patiently waits twenty years for her husband's return from fighting the Trojan Wars. Penelope herself is represented as an oboe. She is accompanied by the ensemble as she keeps at bay the suitors who wish to marry her and inherit her riches. The movement is the second in the *Mythology Suite*, which consists of three movements of my *Mythology Symphony*, which I arranged for large wind ensemble. The arrangement

of *Penelope Waits* was commissioned by James Ripley and Carthage College for the Carthage Wind Orchestra's 2017 Japan tour.

Please see on **PAGE 3** for **Stacy Garrop's** bio.

Bennu's Fire – The Bennu bird of Egyptian mythology was the prototype for the various legends of a firebird that are seen in cultures around the world. In fact, the famous Greek myth of the Phoenix was adapted directly from tales of the Egyptian Bennu. This piece unites a collection of varying components from assorted myths of the firebird's lifecycle, showcasing all that has developed from the Egyptian bird of resurrection, the Bennu. The first movement explores the bird's birth from ashes. Beginning with a reference to the Infernal Dance of Stravinsky's monumental ballet *The Firebird*, the music quickly moves in a vastly different direction. Percussion sparkling over a bed of trills creates a magical atmosphere through which the solo clarinet emerges, at first uneasy as a hatchling bird, but soon energized with a pounding rhythmic drive. At its peak, the energy dissipates into mystical clouds as the firebird takes flight and the music fades away. Many firebird myths state that the bird's cry is a singularly beautiful song. The second movement seeks to represent this, highlighting the beauty and lyricism of the solo clarinet over a series of varying textural accompaniment intensities from a lone vibraphone to a clarinet and saxophone duet, a timpani roll to a full-bodied brass presentation of the melody. Following a cadenza from the soloist, the full ensemble plays an expansive elaboration of the original song. From this, the solo clarinet descends gently to a place of calm and serenity. The fate of the Phoenix bird is famously death and rebirth by fire. The third movement is a frenzied build, referencing themes from the first two movements along the way before exploding into a roaring resurrection inferno. This concerto was commissioned by Alexander Fiterstein, the California State University at Northridge Wind Ensemble. The wind ensemble version of this work was premiered on August 5, 2011 by Alexander Fiterstein and the California State University at Northridge Wind Ensemble, Lawrence Stoffel conducting.



ZARE

Roger Zare has been praised for his "enviable grasp of orchestration" (*New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface." Often inspired by science, nature, and mythology, he seeks to create compositions that are vividly descriptive. His works have been performed across the United States and on five continents

by such musicians and ensembles as the American Composers Orchestra, the Minnesota Orchestra, the Sarasota Orchestra, Boston Musica Viva, the Symphony Orchestra of Minas Gerais, the Akropolis Reed Quintet, the Donald Sinta Quartet, violinist Cho-Liang Lin, and clarinetist Alexander Fiterstein. Zare's awards include the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a Copland House Residency

Award, and a Charles Ives Scholarship from the American Academy of Arts and Letters. He has served as composer-in-residence at the Chesapeake Chamber Music Festival, the Salt Bay Chamber Music Festival, the Chamber Music Festival of Lexington and the SONAR new music ensemble, and has collaborated with CERN to present his music in Switzerland and Bulgaria in programs about the collision of music and physics. Zare holds degrees from the University of Michigan, the Peabody Conservatory, and the University of Southern California. His teachers include Bright Sheng, Michael Daugherty, Paul Schoenfield, Kristin Kuster, Christopher Theofanidis, Derek Bermel, and Morten Lauridsen. Zare currently serves as instructional assistant professor of music composition and theory at Illinois State University.

PERFORMER NOTES



ADAMS

Samantha Adams is a student of Dr. Kimberly Risinger. She is currently pursuing a Master of Music in Performance degree and won the Graduate Assistant position for the flute studio here at Illinois State University, where she teaches flute minors and coaches chamber music ensembles. Samantha holds a Bachelor of Music in Performance degree from

Messiah College, and while there won the Keith Lance Kuhlman Award Competition and the Messiah College Symphony Orchestra Concerto Competition. She has given numerous solo and chamber music performances throughout the US, including masterclass performances with pedagogues such as Jocelyn Goranson, Lorna McGee, Christina Jennings, Lisa Garner Santa, and the US Army Woodwind Quintet.



CHUNG

Sharon Chung is a highly sought after professional musician in the Central Illinois region, serving on the music faculty at Millikin University since 2008. A decorated orchestral musician, she has performed under the batons of Daniel Barenboim, Pierre Boulez, Cliff Colnot, Pinchas Zukerman, currently performs as Principal Viola of the Millikin-Decatur

Symphony Orchestra, and frequently appears with the Peoria Symphony, Illinois Symphony, and other regional orchestras. A dedicated violin and viola teacher, Sharon enjoys a thriving home studio in Bloomington, Illinois and remains active in the Suzuki Association of the Americas, teaching at the Chicago Suzuki Institute every summer. In 2018, as a passionate advocate in her community, Sharon became the first Asian-American elected official in McLean County's history, now representing District 7 on the McLean County Board. Ms. Chung has appeared as a featured soloist with Millikin-Decatur Symphony, National Repertory Orchestra, Central Illinois Youth Symphony, and Windy City String Ensemble. Her credits as a chamber musician include several Millikin Faculty Recital Series concerts, the Illinois Chamber Music Festival, and founding member of Melange Chamber Players, Fifth House Ensemble, and Amarante Ensembles in the Chicago area. Formerly Associate Principal Viola of the Illinois Symphony Orchestra in Springfield,

Sharon also held positions as Principal Viola of the Civic Orchestra of Chicago and National Repertory Orchestra; as well as regular appearances with the Baroque Artists of Champaign-Urbana, Heartland Festival Orchestra, and New Millennium Orchestra. Prior to joining the Millikin music faculty, Sharon taught at the Music Institute of Chicago, Illinois Wesleyan String Preparatory Program, Merit School of Music, and Sherwood Conservatory of Music. As a registered teacher with the Suzuki Association of the Americas, she has received training from Alice Joy Lewis, Pat D'Ercole, Joanne Melvin, Anne Montzka-Smelser, and Mark Bjork. As a chamber musician, Sharon has worked with members of the Juilliard, Alban Berg, Cleveland, Tokyo, and Pacifica String Quartets. Sharon Chung earned her Master of Music degree in Viola Performance from Northwestern University, studying with Roland Vamos and Charles Pikler. She received her Bachelor of Music in Violin Performance (magna cum laude) from Illinois Wesleyan University. She lives in Bloomington, Illinois with her family: percussionist Jeremy Brunk and daughters Sophie and Mia.



CARLSON

Karyl Carlson is now in her thirteenth year as Director of Choral Activities at Illinois State University where she conducts the Concert Choir, Madrigal Singers, and teaches graduate conducting. Her graduate students have gone on to successful teaching careers and further study at major university graduate programs. Carlson came to central Illinois

after serving as Director of Choral Activities and Associate Chair of the music department of Central Washington University in Ellensburg, Washington where she conducted the Chamber Choir, taught graduate conducting, and undergraduate music education courses. She earned music education degrees from the University of Michigan and the University of Illinois. Karyl earned her Doctor of Musical Arts degree from Michigan State University, where she studied with Charles K. Smith. Prior to earning her doctorate she taught in the public schools for twelve years in Miami, Florida, including the famed New World School of the Arts in Miami, FL. While at CWU and ISU, Dr. Carlson has conducted many major choral/orchestral works, including Benjamin Britten's *War Requiem* as the inaugural event of the international Benjamin Britten at 100: An American Centenary Symposium (2013). Carlson has also conducted numerous operas and musicals, including the Illinois State University's recent productions of *Cabaret* and Kurt Weill's *Street Scene*. For many years, Carlson sang and recorded in ensembles with Robert Shaw in France and at the Professional Training Workshops at Carnegie Hall. She has also performed a wide variety of piano and vocal solo repertoire, but has particular fondness for playing and conducting chamber music. Carlson regularly works with contemporary composers and enthusiastically supports the commissioning of new choral compositions. Equally, student works are frequently given readings and performances on major concerts. Carlson is an active choral adjudicator and honor choir conductor. Her choirs have been featured at state and regional festivals, and have toured nationally and internationally. The Illinois State University Concert Choir, and the Madrigal Singers, have enjoyed collaborating with profes-

sional local and regional symphony orchestras. Under her direction she has toured internationally with her ensembles to Italy, Spain, England and France, and performed at Carnegie Hall in New York City. Karyl resides in Normal, IL, and enjoys spending time with family and friends. She has a wide variety of non-musical interests, including video production, constant rehabbing of her 1890's home, and caring for her rescue dogs, KoKo and KiefKief.



DERVIN

Dr. **Anne Dervin** is active as a chamber and orchestral clarinetist, teacher, and researcher. She currently holds teaching positions on the faculties of Illinois State University and Bradley University. As an active orchestral musician, Anne performs regularly with the Heartland Festival Orchestra, and has performed with Peoria Symphony, Long Bay Symphony (SC), Chamber Orchestra of the Triangle (NC), North Carolina Symphony, North Carolina Opera, Fayetteville Symphony Orchestra, Carolina Chamber Symphony, and Jackson Symphony (MI). Anne has given guest recitals/lectures and performed at conferences throughout the country, including recitals at Wake Forest University, Indiana State University, Hope College, Tower Music Series Poughkeepsie (NY), UW Oshkosh, and Methodist College (NC). Conference performances and presentations include the International Clarinet Association Clarinetfest in Vancouver, BC and North American Saxophone Alliance National Conferences in Arizona and Illinois. Dr. Dervin has presented lectures and recitals on topics such as: Music and Nazi Propaganda; Music of the Terezin Concentration Camp; Holocaust Music; Women in Music; Contemporary Repertoire. Anne's areas of research include music of the Holocaust, interdisciplinary studies, clarinet pedagogy and injury prevention for musicians. Anne has held prior teaching positions at Coastal Carolina University, East Carolina University, and Millikin University. She holds a DMA in Clarinet Performance from Michigan State University where she studied with Dr. Elsa Verdehr. She holds MM, and BM degrees from East Carolina University, and pursued graduate studies at University of North Carolina School of the Arts.



DUCE

Geoffrey Duce is Associate Professor of Piano at Illinois State University, where he coordinates the Piano Area. He has performed in Carnegie Hall, Berlin's Philharmonie and Konzerthaus, London's Wigmore Hall, Manchester's Bridgewater Hall and Edinburgh's Queen's Hall, as well as across Europe, and in Japan, Hong Kong and Taiwan. His career has featured both solo and collaborative performances: As a concerto soloist he has appeared with the Sinfonie Orchester Berlin, the Chattanooga and Olympia Symphony Orchestras, the Scottish Sinfonia, Edinburgh Philharmonic, New York Sinfonietta, and the Dundee Symphony Orchestra. He was the Peoria Symphony Orchestra's first Artist in Residence for the 2018-19 season, including performances of concertos by Mendelssohn, MacDowell, and Duke Ellington. As a chamber musician and accompanist he has recorded for BBC Radio 3 and performed at the Library of Congress in Wash-

ington, D.C. He won the Young Artists Award from Britain's National Federation of Music Societies, and was awarded the Prix de Piano at the American Conservatory in Fontainebleau, France. He has given masterclasses at institutions including Hawaii University, St. Thomas University in New Brunswick, Canada, Shorter and Darton Colleges, Georgia, for the Orquesta Filarmónica in Bogota, Colombia, at the City of Edinburgh Music School, the Academy of Music Northwest in Seattle, and in the Middle East. During the summer of 2016 he was an International Visiting Faculty member at the University of Taipei, and has taught at Tunghai University in Taichung, Taiwan. In 2019, he was a faculty member of the inaugural Global Immersion Program at SouthWest University in Chongqing, China, and judged the American Classical Pianist International Competition in Hangzhou. He has also served on the faculty of the Chicago Chamber Music Festival. Originally from Edinburgh, Scotland, Geoffrey initially studied at the Royal Northern College of Music and Manchester University before receiving a DAAD scholarship to the Universität der Künste, Berlin. He received his doctorate from the Manhattan School of Music, where he was also a faculty member, and has previously held positions at the State University of New York (Westchester Community College) and at Indiana University South Bend. His major teachers have included Renna Kellaway, Klaus Hellwig, Ferenc Rados, and Phillip Kawin.



Elliott Godinez is a freelance music educator, arranger, and performer from Chicago, Illinois. He is versatile as an educator, most recently having completed a year as the music director of New Holland-Middletown SD# 88. Godinez has instructed marching percussion sections throughout the Midwest and serves as the percussion arranger for several Illinois

bands. As a performer, he applies his pianistic background when considering lines and patterns in musical shapes and textures. An alumnus of Cavaliers Indoor Percussion, Godinez is currently pursuing his M.M. at Illinois State University where he earned his B.M.E. in 2017.



Clarinetist Dr. **David Gresham**, professor of clarinet at Illinois State University and a very active performer, has appeared as a soloist and chamber musician over 35 countries and all across the United States. Recent concerto performances include the world premiere of Sydney Hodkinson's *Embers: an Incanation* for clarinet and orchestra, given at last year's RED

NOTE Festival. He gave the United States or New York premieres of several other concerti, including works by David Rakowski, Osvaldo Golijov, and Yevhen Stankovich. He made the premiere recording of David Maslanka's *Desert Roads* for clarinet and band, released by Albany Records, and presented *Desert Roads* at the 2009 International ClarinetFest in Porto, Portugal. He recorded Mozart's clarinet concerto with the Kiev Camerata in Kiev, Ukraine, for the Troppo Note/Cambria recording label, and has performed many of the other standard concerti with various orchestras. Dr. Gresham frequently performs solo recitals at home and

abroad, including at the Shanghai Symphony Recital Hall in Shanghai, China, in October of 2019, and at the 2018 International ClarinetFest in Ostend, Belgium. He has given recital tours of Japan, Chile and Argentina, and the United States, in addition to presenting five recitals at Lincoln Center's Bruno Walter Auditorium in New York City. From 1992 to 2009 he performed with the New York based new music group, Continuum, presenting a yearly series in New York City, touring throughout North and South America, Eastern and Western Europe, and Central Asia, and recording music of Virko Baley, Valentin Bibik, Tania León, and Leonid Hrabovsky. Dr. Gresham's contemporary music duo *Intersecting Lines*, with pianist John Orfe, performs at new music festivals, composer conferences, and universities throughout the United States. Several composers have written works for Dr. Gresham, including Carl Schimmel, David Maslanka, John Orfe, Dick Goodwin, and Paul Harvey. Locally, Dr. Gresham also performs with the Heartland Festival Orchestra, the Peoria Symphony Orchestra, the Illinois State University faculty woodwind quintet, *Sonneries*. Dr. Gresham holds the Master of Music degree from the Manhattan School of Music, and a doctoral degree from The Juilliard School.

Please see **PAGE 8** for **Rachel Hockenberry's** biography.



Violist **Katherine Lewis** enjoys a multi-faceted career as a teacher, and as a chamber, solo, 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 Associate Professor of Viola and Master Teacher for the ISU String Project. She is a

member of the ISU Faculty String Quartet and principal viola in the Peoria Symphony and Peoria Bach Festival Orchestras, as well as an Artist-Faculty member at the Sewanee Summer Music Festival in Sewanee, Tennessee. As an elected member of the American Viola Society Executive Board, she serves as chair of the Education Committee, and she hosts annual Viola Days at Illinois State in order to provide students of all ages with opportunities to work with nationally recognized artists and teachers. Additionally, Dr. Lewis is in her second term as Secretary of the Illinois chapter of the American String Teacher's Association. As a performer, Dr. Lewis has recently appeared as soloist with the Peoria Symphony, the Peoria Bach Festival Orchestra, and the ISU Symphony Orchestra. She premiered Libby Larsen's viola duo *In Such a Night*, written for her and violist James Dunham for a performance at the 38th International Viola Congress. She has also recorded chamber music by composers Karim Al-Zand and John Allemeier for recordings on the Naxos Record Label. Her previous orchestral experience includes appointments in the River Oaks Chamber Orchestra in Houston, TX and the Civic Orchestra of Chicago as well as frequent work with the Houston and New World Symphonies. Dr. Lewis is a recipient of the ISU College of Fine Arts Outstanding Teaching Award, the ISU College of Fine Arts Research Initiative Award, and the ISU University Service Initiative Award. She has presented sessions at several conferences including the Primrose

International Viola Festival, the International Double Reed Society Conference, the American String Teacher's Association National Conference, the College Music Society Great Lakes Conference, and the Chicago Viola Festival. Recent recital and master class highlights include appearances at the University of Tennessee Viola Celebration, Indiana University, Oberlin Conservatory, Kansas State University, the University of Wisconsin-Madison, the University of Wisconsin-Eau Claire, Lawrence University, and Valdosta State University. Dr. Lewis earned the Doctor of Musical Arts degree from Rice University's Shepherd School of Music, where she was a Brown Foundation Scholar. She holds a Bachelor degree from Lawrence University and a Master's degree from The Cleveland Institute of Music. Her principal teachers include Jeffrey Irvine, James Dunham, Karen Ritscher, and Matthew Michelic.



MALAIMARE

A native of Romania, **Alex 'Nica' Malaimare** studied at the National University of Music in Bucharest. After completing his Bachelor's, he moved to Antwerp, Belgium, for his Master's Degree at the Royal Conservatory, being mentored by Prof. Vegard Nilsen and then to the United States where he completed his Master's Degree in Violin Performance at Western Illinois University, where he studied with violinist Julieta Mihai. Currently, he pursues his Doctoral Degree at the University of Illinois, under the guidance of Stefan Milenkovich, Rudolf Haken and Jupiter String Quartet. Alex also studied among others with the celebrated Romanian violinist and teacher Stefan Gheorghiu and participated in masterclasses of prominent musicians such as Almita Vamos, Rachel Barton-Pine, Chiara String Quartet. Alex has been involved as a soloist in orchestral and chamber groups and had the opportunity to collaborate with esteemed conductors such as Igor Coretti (Slovenia-Italy), Christian Badea (USA), Donald Schleicher (USA), to name a few. Alex has performed in recitals and concerts in major venues in Austria, Czech Republic, Belgium, Italy, Romania, Slovenia, United States. Influential in his development as a musician has been the winning of the scholarship of the "So-NoRo" Chamber Music Workshops. As part of the scholarship award, he had the opportunity of working and also playing in public concerts alongside artists like Corinne Chapelle, Erik Schumann, Alexander Sitkovetsky, Adrian Brendel, David Cohen, Razvan Popovici, and Diana Ketler. He holds awards of numerous organizations and competitions such as Young Artist Competition of MTNA (United States), University of Illinois Concerto Competition (United States), 'Remember Enescu' International Violin Competition (Romania), Rotary Club Atheneum (Romania). Most recently, his quartet was awarded 1st Prize at the New York Artists International Competition 2017 and gave a Winner's Concert at Weill Hall, Carnegie. Alex was appointed Adjunct Instructor of Violin at the University of Illinois Springfield and was a member of the Eykamp String Quartet of the University of Evansville, as well as Principal Second for the Evansville Philharmonic Orchestra and member of Lincoln Center Stage.



MARINELLO

Anthony C. Marinello, III serves as Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony and Symphonic Winds. In addition to his conducting responsibilities, he leads the graduate wind conducting program and teaches courses in instrumental conducting. He joins the faculty at Illinois State University from The University of Texas at Austin, where he is currently completing the Doctor of Musical Arts degree in wind conducting. Before pursuing his graduate studies at The University of Texas, he served on the faculty of in Butler School of Music as Assistant Director of the Longhorn Band, Director of the Longhorn Pep Band, and Assistant to the Director of Bands. 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. Marinello received invitations to the National Band Association's 2006 Young Conductor Mentor Project and 2008 International Conductors Symposium in Rome, Italy where he conducted La Banda dell'Esercito (Italian Army Band). In 2011, he received an invitation to the West Point Conducting Workshop where he conducted the West Point Band. Marinello holds the Bachelor of Music Education degree from Louisiana State University and the Master of Music Degree from the University of Cincinnati College-Conservatory of Music.



NEMSICK

AJ Nemsick (b. 1997) is a bass trombonist who primarily focuses on classical playing and solo work. AJ holds a degree in trombone performance from Illinois State University and is currently pursuing a Master's degree in trombone performance from Illinois State University as well. He is currently a member of Illinois State University's Symphony Orchestra, Wind Symphony, and Trombone Choir. Past performance experience and volunteering includes playing with the Pontiac Township Municipal Band and Interning for the Merit School of Music annual summer trombone camp in 2018.

Please see **PAGE 10** for **Adriana Ransom's** biography.



SARMIENTO

Bradley Sarmiento is a bassoonist and composer born in Chicago. He is currently in his senior year receiving his Bachelor's degree in music composition from Illinois State University. At ISU, he has studied with Carl Schimmel and Roger Zare, and studies bassoon with Michael Dicker. Currently, he is a freelance bassoonist in the Central Illinois area, and regularly performs with the Heartland Festival Orchestra, under maestro David Commanday. Primarily a composer of chamber music, his works have been premiered in the Bloomington-Normal area, and include duets for clarinet and bassoon, a wind quintet, a saxophone quartet, lyric studies for bassoon, and short pieces for clarinet and piano.



Thomas Shermulis is junior Clarinet Performance major at Illinois State University. He is an active member in many programs at Illinois State, including the Wind Symphony, Symphony Orchestra, and Jazz Combo. He is constantly seeking opportunities to play the clarinet and learn more about music, as well as make as many friends as he can.

Please see **PAGE 10** for **Ben Stiers'** biography.

O Magnum Mysterium

Latin text

O magnum mysterium,
 et admirabile sacramentum,
 ut animalia viderent Dominum natum,
 iacentem in praesepeio!
 Beata Virgo, cujus viscera
 meruerunt portare
 Dominum Iesum Christum.
 Alleluia!

English translation

O great mystery,
 and wonderful sacrament,
 that animals should see the newborn Lord,
 lying in a manger!
 Blessed is the virgin whose womb
 was worthy to bear
 the Lord, Jesus Christ.
 Alleluia!

ILLINOIS STATE UNIVERSITY CONCERT CHOIR AND MADRIGAL SINGERS

Madrigal Singers are marked with an asterisk

Hailey Ahlman
 Kenzie Ahlman*
 Jessica Bella
 Zachary Bodner*
 Jeff Burke*
 Ahra Cho
 Rachel Cremer
 Matt Davis*
 Oscar Delgado
 Barbora Dirmontaite*
 Ashton Estell*
 Millie Frank*

Evan Gallermo
 Jean Garcia
 Jon Groebe
 Jake Hackl*
 Emily Hanson
 James Kieliszewski
 Devin Jackson
 Iris Leahy*
 Megan McDillon
 Jack Mellen
 Mikayla Mindeola
 Blaise Mollett*
 Riley Nahlik
 Lizzie O'Dwyer*

Grace Pauley
 Cole Petrie
 Cassie Piper
 Danny Provis
 Sophie Remmert*
 Dominic Regner
 Sarah Rendel
 Shayna Rosenberg
 Aiden Singh*
 Sophie Walker*
 Leo Wang*
 Russell Zillman*

ILLINOIS STATE UNIVERSITY WIND SYMPHONY

Anthony C. Marinello, III, conductor

Flute

Samantha Adams*
Kaela Bonow
Elizabeth Briney
Natalie Lindig
Brianne Steif

Oboe

Anastasia Ervin
Marisa Miko*
Alex Widomska

Clarinet

Samuel Frosch (bass/contra/soprano)
Freda Hogan
Morgan Jasien
Danny King
Kara Kirkus
Benjamin Sanetra
Thomas Shermulis (bass)
Ladarius Young
Brian Zielinski*

Bassoon

Harrison Collins
Nickolai Podvin*
Bradley Sarmiento

Saxophone

Marwin Esguerra
Davis Hale*
Andrea McAfee
Jimmy Mountford
Tyler Schaefer*

Horn

Klara Farren
Allyson Miller
Mary Monaghan*
Megan Oglesby
Tom Wade

Trumpet

Eric Caldwell
Trevor Gould*
Brendan Korak
Andrew Ossler
Zachary Taylor
Guanghao Xia
Lucas Yoakam

Trombone

Emma Benjamin
Emanuel Guzman
Zachary Lew*
AJ Nemsick (bass)
Daniel Streib

*Denotes Section Leader

Euphonium

Erik Eeg*
Tyler Walls

Tuba

David Basich
Derek Zimmerman*

Percussion

Christopher Brandt
Jenn Carver
Elliott Godinez*
Ryan Lauciello
William Lawton
Jacob Okrezsik
Chuck Willard

Double Bass

Mollie Zweiban

Keyboard

Stephanie An

Harp

Julia K Jamieson

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