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Red Note New Music Festival

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Spring 2022

Red Note New Music Festival Program, 2022

School of Music
Illinois State University

Carl Schimmel
Illinois State University

Roger Zare
Illinois State University

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RED NOTE

NEW MUSIC FESTIVAL

FEBRUARY 6-10, 2022

CO-DIRECTORS

CARL SCHIMMEL
ROGER ZARE

GUEST COMPOSERS

MISSY MAZZOLI
BRIGHT SHENG

GUEST ENSEMBLES

H2 SAXOPHONE QUARTET
HUB NEW MUSIC

CALENDAR OF EVENTS



SUNDAY, FEBRUARY 6 • 8 PM

KEMP RECITAL HALL
HUB NEW MUSIC

MONDAY, FEBRUARY 7 • 8 PM

KEMP RECITAL HALL
H2 QUARTET

TUESDAY, FEBRUARY 8 • 8 PM

KEMP RECITAL HALL
STUDENT WORKSHOP PREMIERES
FEATURING H2 QUARTET & HUB NEW MUSIC

WEDNESDAY, FEBRUARY 9 • 8 PM

KEMP RECITAL HALL
MUSIC OF BRIGHT SHENG & MISSY MAZZOLI

THURSDAY, FEBRUARY 10 • 8 PM

CENTER FOR THE PERFORMING ARTS
WIND SYMPHONY & ISU CHOIRS
featuring music of the guest composers and
winning works in the Composition Competition

RED NOTE NEW MUSIC FESTIVAL COMPOSITION COMPETITION

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

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

CATEGORY A (Chamber Ensemble)

In the Chamber Ensemble category, there were 361 anonymous submissions from 31 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by the esteemed composers:

Raymond Deane (Aosdána, Irish academy of artists)
John Harbison (Massachusetts Institute of Technology)
Laura Schwendinger (University of Wisconsin at Madison)

Winner

as the light begins to drift, by Paul Novak (Chicago, IL)

Runners-up:

Cantus, by Alex Stephenson (San Diego, CA)
a string quartet is like a flock of birds, by Paul Novak (Chicago, IL)

Honorable Mentions:

Between the Lines, by Scott Lee (Gainesville, FL)
Harp Concerto, by Sami Seif (Cleveland, OH)
Iridescence, by Zach Gulaboff Davis (Salem, OR)

CATEGORY B (Wind Ensemble)

In the Wind Ensemble category, there were 114 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 ISU.

Winner

Chrysanthemum, by Christopher Dietz (Perrysburg, OH)

Runner-up: *Barnstorming Season*, by Matthew Browne (New York, NY)

CATEGORY C (Chorus)

In the Choral category, there were 112 submissions from 19 nations around the world. Initial rounds were judged by the Music Composition faculty at Illinois State University. The final round was judged by Dr. Karyl Carlson, Director of Choral Activities at ISU.

Winner

Infinite Horizon, by Nicholas Ryan Kelly (Penticton, BC, Canada)

Runner-up

In the Clouds, by Xingzimin Pan (Guangzhou, China)

Honorable Mention

To the River, by Bryan Grosbach (Westminster, CO)

RED NOTE NEW MUSIC FESTIVAL COMPOSER AND PERFORMER PRESENTATIONS

Bright Sheng - Tuesday, February 8th, 3:00 - 4:30 PM
Centennial East room 224

Yang Wei, pipa - Wednesday, February 9th, 11:00 - 11:50 AM
Cook Hall room 212

Missy Mazzoli - Wednesday, February 9th, 4:00 - 5:30 PM
Centennial East room 229

Competition winners Christopher Dietz, Thomas Kotcheff, & Paul Novak -
Thursday, February 10th, 2:00 - 4:00 PM, Centennial East room 229

GUEST COMPOSERS



SHENG

Bright Sheng is a composer, conductor, and pianist. In April of 1999, he received a special commission from the White House to create a new work for a state dinner, hosted by the president, honoring the Chinese Premier Zhou Rongji. In October 2001, Sheng was named a MacArthur Fellow. He was also invited to compose music for the opening ceremony for the 2008

Beijing Olympic Games.

Sheng's music has been regularly and widely performed throughout the world by such prestigious groups as the New York Philharmonic Orchestra, Chicago Symphony, Cleveland Orchestra, Boston Symphony Orchestra, Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Symphony, St. Louis Symphony, Los Angeles Chamber Symphony, New York Chamber Symphony, St. Paul Chamber Orchestra, San Francisco Opera, Lyric Opera of Chicago, Houston Grand Opera, Royal Concertgebouw Orchestra, London BBC Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, St. Petersburg Philharmonic, Frankfurt Radio Symphony, Tokyo Philharmonic Orchestra, Shanghai Symphony Orchestra, and many others. His work has been performed by many distinguished musicians including Leonard Bernstein, Christoph Eschenbach, Kurt Masur, Charles Dutoit, Leonard Slatkin, Michael Tilson Thomas, Yo Yo Ma, Emanuel Ax, Peter Serkin, Yefim Brofman, Evelyn Glennie, Lynn Harrell, Richard Stoltzman, and Edgar Meyer.

Sheng has appeared as conductor and solo pianist with the San Francisco Symphony, Detroit Symphony, Seattle Symphony Orchestra, Grand Rapids Symphony Orchestra, St. Petersburg Philharmonic Orchestra (Russia), Dortmund Philharmonic Orchestra (Germany), Hong Kong Philharmonic, Hong Kong Chinese Orchestra, and China National Symphony, among others, and has appeared at Carnegie Hall, Kennedy Center, Lincoln Center for the Performing Arts, and the Tanglewood Music Center. He has also collaborated with such eminent ensembles and individuals as the Emerson Quartet, Takacs Quartet, Shanghai Quartet, St. Petersburg Quartet, Colin Graham (librettist and stage director), Ong Keng Sen (stage director), David Henry Hwang (playwright/librettist), Andrew Porter (librettist), Stan Lai (stage director), Helgi Tomasson (choreographer), and Christopher Wheeldon (choreographer).

In addition to many national and international awards, Sheng has received fellowships and awards from the National Endowment for the Arts, American Academy and Institute of Arts and Letters, Guggenheim Foundation, Rockefeller Foundation, Naumberg Foundation, Copland Foundation, Michigan Arts Award, and a Rackham fellowship and a fellowship from the Institute for the Humanities from the University of Michigan.

Sheng's music is exclusively published by G. Schirmer, Inc. and records on the Sony Classical, Decca, Naxos, Telarc, Delos, Koch International, and New World labels. Among his important teachers were Leonard Bernstein (composition and conducting), George Perle, Hugo Weisgall, Chou Wen-Chung, and Jack Beeson.

He is married to Pam Sophie Chen and lives with their daughter Fayfay between Ann Arbor and Manhattan.



MAZZOLI

Missy Mazzoli was recently deemed "one of the more consistently inventive, surprising composers now working in New York" (*The New York Times*) and "Brooklyn's post-millennial Mozart" (*Time Out New York*), and has been praised for her "apocalyptic imagination" (Alex Ross, *The New Yorker*). Mazzoli's music has been performed all over the world by the Kronos

Quartet, eighth blackbird, pianist Emanuel Ax, Opera Philadelphia, Scottish Opera, LA Opera, Cincinnati Opera, New York City Opera, the Detroit Symphony, the LA Philharmonic, the Minnesota Orchestra, and many others. In 2018 she made history when she became one of the first two women to be commissioned by the Metropolitan Opera. That year she was also nominated for a Grammy in the category of "Best Classical Composition" for her work *Vespers for Violin*, recorded by violinist Olivia De Prato.

Mazzoli is currently the Mead Composer-in-Residence at the Chicago Symphony Orchestra. From 2012-2015 she was Composer-in-Residence with Opera Philadelphia, Gotham Chamber Opera and Music Theatre-Group, and in 2011/12 was Composer/Educator in residence with the Albany Symphony. In 2013, Missy joined the composition faculty at the Mannes College of Music, a division of the New School. From 2007-2011 she was Executive Director of the MATA Festival in New York, and in 2016, along with composer Ellen Reid and in collaboration with the Kaufman Music Center, Missy founded Luna Composition Lab, a mentorship program and support network for female-identifying, non-binary and gender non-conforming composers ages 13-19.

Mazzoli has received considerable acclaim for her operatic compositions. Her third opera, *Proving Up* was commissioned by Washington National Opera, Opera Omaha and New York's Miller Theatre. Mazzoli's second opera, *Breaking the Waves*, was described as "among the best 21st-century operas yet" (*Opera News*), "savage, heartbreaking and thoroughly original" (*Wall Street Journal*), and "dark and daring" (*New York Times*). She is an active TV and film composer, and recently wrote and performed music for *Mozart in the Jungle*. Missy's music has been recorded and released on labels including New Amsterdam, Cedille, Bedroom Community, 4AD and Innova. Mazzoli is an active pianist and keyboardist, and often performs with Victoire, a band she founded in 2008 dedicated to her own compositions. Their debut full-length CD, *Cathedral City*, was named one of 2010's best classical albums by *Time Out New York*, NPR, *The New Yorker* and the *New York Times*, and was followed by the critically acclaimed *Vespers for a New Dark Age*, a collaboration with percussionist Glenn Kotche.

Missy is the recipient of the 2017 Music Critics Association of America Inaugural Award for Best Opera, the 2018 Godard Lieberman Fellowship from the American Academy of Arts and Letters, a 2015 Foundation for Contemporary Arts Award, four ASCAP Young Composer Awards, a Fulbright Grant to The Netherlands, the Detroit Symphony's Elaine Lebenbom Award, and grants from the Jerome Foundation, American Music Center, and the Barlow Endowment. She has been awarded fellowships from the MacDowell Colony, Yaddo, Ucross, VCCA, the Blue Mountain Center and the Hermitage. Her music is published by G. Schirmer.

GUEST ENSEMBLES



The award-winning **h2 quartet** has been wowing audiences since 2002. h2 takes advantage of the great expressive capacity of their instrument by programming traditional, avant-garde, minimalist, and jazz-influenced works in surprising

and compelling ways. h2 has performed throughout the United States, in Europe, the UK and in Asia.

The ensemble has released five critically-acclaimed recordings: *Generations*, *Times & Spaces*, *Groove Machine*, *Hard Line*, and *Enrapture*. Each of these albums introduces audiences to a different side of the saxophone, with the latter three comfortably bridging the gap between the popular and avant-garde sides of American music.

The h2 quartet has been featured on NPR and PBS programs, including the nationally-syndicated *Backstage Pass*. Along with demonstrating a mastery of traditional quartet repertoire, h2 is dedicated to the commissioning and performing of new works. The quartet has commissioned works by Drew Baker, Claudio Gabriele, Takuma Itoh, David MacDonald, Victor Marquez-Barrios, Roger Petersen, Forrest Pierce, David Rakowski, Jesse Ronneau, Bill Ryan, Matthew Schoendorff, Daniel Wohl, and has premiered works by John Mackey, Marc Mellits, Mari Takano, and Amy Williams.

The h2 quartet has won prizes at the Fischhoff National Chamber Music Competition (First Prize, Gold Medals) and the North American Saxophone Alliance Saxophone Quartet Competition (first prize), among others. The group was also finalists in the Concert Artists Guild Competition, and earned Honorable Mentions at the Plowman Chamber Music Competition, the Chesapeake Bay Chamber Music Competition, and the Coleman Chamber Music Competition. h2 is also the recipient of several Aaron Copland Fund Grants.

The h2 quartet is a Vandoren and Yamaha Artist Ensemble.



Called “contemporary chamber trailblazers” by the *Boston Globe*, **Hub New Music** – composed of flute, clarinet, violin, and cello – is forging new pathways in 21st-century repertoire. The ensemble’s ambitious commissioning projects and

“appealing programs” (*New Yorker*) celebrate the rich diversity of today’s classical music landscape. Its performances have been described as “gobsmacking” (*Cleveland Classical*), “innovative” (WBUR), and “the cutting edge of new classical music” (*Taos News*).

Hub’s debut album, *Soul House*, released on New Amsterdam Records in 2020 was called “ingenious and unequivocally gorgeous” by the *Boston Globe*. The ensemble’s upcoming recording with Silkroad’s Kojiro Umezaki (shakuhachi) and Asia-America New Music Institute (AANMI) will be released on Tōrō Records.

Recent projects include *Terra Nova* with composer/songwriter collective Oracle Hysterical; *The Nature of Breaking*, a 30-minute collaborative work with composer/harpist Hannah Lash; and a choreographed production of Robert Honstein’s *Soul House* with Boston’s Urbanity Dance. Upcoming projects include *Requiem for the Enslaved*, an evening length mass by Carlos Simon supported by Georgetown University’s GU272 Project that honors the lives of 272 African American slaves and their descendants; a new ‘modular’ work by Sō Percussion’s Jason Treuting; and new works by composers Nina C. Young, Nathalie Joachim, and Laura Kaminsky. For its visionary programming, HNM was named one of WQXR’s “10 Cutting-Edge Artists that Have Captured the Imagination” in 2016.

Residency activities have brought Hub New Music to the New England Conservatory, Princeton, Harvard, University of Michigan, University of Texas-Austin, UC Irvine, University of Nebraska-Lincoln, Stetson University, Bowling Green State University, Boston Conservatory, University of Hawaii, and others. In 2020-21 the ensemble introduced HubLab, a K-12 residency program that uses graphic scores and improvisation to create group compositions with students of all levels.

CONCERT I

8 pm, February 6, 2022, Kemp Recital Hall

Hub New Music

Michael Avitabile, flute
 Nicholas Brown, clarinet
 Alyssa Wang, violin
 Jesse Christeson, cello

New Addresses (2020)

Wavelengths (2019)

Agreeable Gray (2021)

Missing Words VI (2021)

- I. Witzbeharrsamkeit (Joke-Insistence) I
- II. Betttrug (Bed-Deception)
- III. Witzbeharrsamkeit (Joke-Insistence) II
- IV. Dielennystagmus (Hallway-Nystagmus)
- V. Witzbeharrsamkeit (Joke-Insistence) III
- VI. Erebusterror (Errebus-Terror)
- VII. Rolleirückblende (Rollei-Flashback)

Christopher Cerrone (b. 1984)

Takuma Itoh (b. 1984)

Christian Quiñones (b. 1996)

Eric Nathan (b. 1983)

BRIEF INTERMISSION**PROGRAM NOTES**

The title **New Addresses** was suggested by a collection of poetry by Kenneth Koch, a member of the much-beloved New York School. I was inspired by the emotional immediacy of Koch's work and wanted to echo that in my quartet for the fabulous Boston-based quartet, Hub New Music. The poems in Koch's collection are addressed, in the second person, to a specific object or person of interest ("The Italian Language," "My Father's Business," "Piano Lessons"). Each of the three interconnected movements in *New Addresses* are inspired by one of the poems from the eponymous collection. The first, "To Breath," features the insisting chuffing of the flutist. The second, "To My Heart at the Close of Day," evokes, via a long violin solo, the protagonist's melancholic mood at dusk. And the last, "To 'Yes,'" is a rhythmic, energetic march that insists—affirmatively—on the same note. It is dedicated, with affection, to Hub.



CERRONE

Christopher Cerrone (b. 1984) has been commissioned by LA Opera, the Los Angeles Philharmonic, the Cincinnati Symphony, the Detroit Symphony, the Phoenix Symphony, Third Coast Percussion, the Los Angeles Chamber Orchestra, the Calder Quartet, and Eighth Blackbird. Cerrone's opera, *Invisible Cities*, was a 2014 Pulitzer Prize finalist. Cerrone is also the

winner of the 2015-2016 Samuel Barber Rome Prize in Music Composition. Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music, and teaches at Mannes School of Music.

Wavelengths – One of the most exciting aspects of working with Hub New Music, a quartet consisting of flute, clarinet, violin, cello, is their commitment to performing the work dozens of times over a number of seasons. This ethos of the group gives Hub the chance to get to know a work intimately and evolve their interpretation over time. It also gives the composer an opportunity to try compositional ideas that one would not attempt with more limited performance prospects. With

this piece, I want to create a playing environment that will result in dramatically different performances from one night to another. I intend to accomplish this by primarily focusing on tempo: I will be asking certain musicians of the ensemble to play together in one tempo, while having others play independently from them in a different tempo. The result is a texture that is partially aleatoric, but one that still requires tight ensemble playing. The combinations may seem somewhat limited with just four musicians, but given the variety of colors that Hub's instrumentation possesses, there is still plenty of possibilities to explore. This under-explored texture, particularly in chamber music, is one that relinquishes some control from the composer and leaves more interpretive onus on the performers, something that I am interested in exploring with this piece, especially considering how many times Hub will be performing the work. I will be particularly interested to see how the performance of the work will evolve as the performers become more accustomed to the piece and the unique way that this piece will compel them to interact with one another. *Wavelengths* was commissioned by Hub New Music.



ITOH

Takuma Itoh has been the recipient of many awards including the Charles Ives Scholarship from the American Academy of Arts and Letters, the Barlow Endowment, and the ASCAP/CBDNA Frederick Fennell Prize. Itoh's music has been performed by the Albany Symphony, the Tucson Symphony Orchestra, Hawaii Symphony Orchestra, Alarm Will Sound, the Cabrillo Festival

Orchestra, the St. Lawrence Quartet, the Cassatt Quartet, the Momenta Quartet, and many others. His works can be heard on Albany and Blue Griffin Records and are published by Theodore Presser, Resolute Music, and Murphy Music Press. Itoh serves as an Associate Professor of Music at the University of Hawaii at Manoa.

Agreeable Gray – Over the past two years I had to move a lot and during that time of constant apartment search, although I was seeing a lot of different places, there was something in common between all of them. At first I couldn't place my

finger on what it was, but later, I found out that there is color called Agreeable Gray that the realty industry identified as the one of the most compelling colors to rent or sell properties. In the piece, ideas such as the constant change versus stagnation surface in the musical texture. Each member of the ensemble operates in this seamless texture, where all of the instruments blend, in a kind of agreeable gray.



Christian Quiñones (b.1996) is a Puerto Rican composer whose music explores concepts like cultural identity, and the intersection between vernacular music, electronic textures, rock, and Latin music. He has been performed and commissioned by members of Dal Niente, Loadbang, Hub New Music, Onix Ensemble, and many others. A graduate of the University

of Illinois (MM), Christian is a Ph.D. candidate at Princeton University.

Missing Words VI is part of a larger series of works, *Missing Words (I-VI)*, composed in homage to the newly-created German words presented in Ben Schott's book, *Schottenfreude: German Words for the Human Condition* (Blue Rider Press/Penguin Group). These Seinfeld-ian words illuminate everyday experiences for which English has no synonyms. The words are therefore "missing" from English, and Schott has proposed German words we can adopt into English as we have adopted Doppelgänger, Schadenfreude and Wanderlust. I love the wit, humor, pathos and intimacy of these words, and use the situations they evoke as points of departure for the music. The series as a whole speaks to the complexity of life and human experience, and how all the little bits of the everyday "present" can help us find deeper meaning in our own. Some thoughts on each movement below (Schott's definitions in quotes):

I., III., V. Witzbeharrsamkeit (Joke-Insistence) I-III: "Unashamedly repeating a bon mot until it is properly heard by everyone present." The lively chatter of parties. The piccolo futilely proclaims something (they believe is) clever (about Beethoven, during his anniversary year). The bass clarinet and violin try again later.

II. Betttrug (Bed-Deception): "The fleeting sense of disorientation on waking in a strange bed." Basking in the glorious first moments of waking in a new place. The first time since lockdown. Light streams through the window. Wishing it would last forever.

IV. Dielennystagmus (Hallway-Nystagmus): "Repeatedly catching and avoiding people's gazes when, say, approaching them down a long corridor." A game – catching and averting. Life filled with only gazes.

VI. Erebusterror (Errebus-Terror): "Dread at the first indications of a fatal disease." A thread of dignity amidst what's looming.

VII. Rolleirückblende (Rollei-Flashback): "The flood of memory released when looking at old photos." Thinking back – but remaining here.

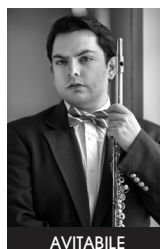
(The movement titles of Missing Words, and their translations and definitions, quote text from Schottenfreude by Ben Schott. Copyright © 2013 by Ben Schott. Used by permission of the author. All rights reserved.)



Eric Nathan's (b. 1983) music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (*San Francisco Chronicle*), "thoughtful and inventive" (*The New Yorker*), and as a "marvel of musical logic" (*Boston Classical Review*). Nathan is a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow and has garnered acclaim interna-

tionally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Berlin Philharmonic's Scharoun Ensemble, soprano Dawn Upshaw, violinist Jennifer Koh, at the New York Philharmonic's 2014 and 2016 Biennials, and at the Tanglewood, Aspen, Aldeburgh, Cabrillo, Yellow Barn and MATA festivals. Nathan currently serves as Associate Professor of Music in Composition-Theory at the Brown University Department of Music.

PERFORMER NOTES



Praised for playing that is "warm and vocal" (*Boston Musical Intelligencer*), **Michael Avitabile** is a flutist, entrepreneur, and educator dedicated to the music of our time. He is the Founder and Executive Director of Hub New Music, a Boston-based mixed quartet that has quickly become a prominent force among younger contemporary music organizations. Under his

leadership, HNM has commissioned quartets and collaborative projects from a diverse cohort of innovative musical minds including Hannah Lash, Robert Honstein, Kati Agocs, Takumah Itoh, Angel Lam, and the composer-collective Oracle Hysterical. He has also spearheaded collaborations with Boston's Urbanity Dance, the Silk Road Ensemble's Kojiro Umezaki, and the Asia-America New Music Institute. The ensemble maintains an active touring schedule and has been featured in the *Boston Globe*, WQXR (NYC), WFMT (Chicago), *New York Times*, WBUR (Boston), and the *Oregon Artswatch* among several others. As an educator, Avitabile focuses on empowering students with skills to build the arts organizations of tomorrow. His lectures cover topics such as self-management, non-profit development, and commissioning new work. He has been a guest lecturer on Arts Entrepreneurship and Contemporary Music at institutions such as Harvard University, the University of Michigan, University of Colorado Boulder, New England Conservatory, University of Texas at Austin, and others. Outside of his work with HNM, Avitabile has worked with prominent composers including Harrison Birtwhistle, John Zorn, Brett Dean, and Christian Wolfe. As an orchestral musician, he has received fellowships to play with the National Repertory Orchestra, Banff Festival Orchestra, and has also performed with the New World Symphony. He holds degrees from the University of Michigan (BM) and New England Conservatory (MM), graduating with top honors from both schools. At Michigan, he was a Shipman Scholar, one of the highest awards given to an incoming student university-wide. While at NEC, he received the John Cage Award for Outstanding Contribution to Contemporary Music. In his free time, Avitabile enjoys developing recipes, practicing yoga, and exploring Boston's many coffee shops. Avitabile is a Powell Flutes Artist.



Nicholas Brown is a clarinetist, educator, and administrator dedicated to versatility and interdisciplinarity. He is a member of the Boston Lyric Opera Orchestra, New Bedford Symphony Orchestra, and Phoenix, and has been a guest with such groups as the Chicago Symphony, Boston Philharmonic, New World Symphony, and more. He has appeared as a soloist with

the Boston Pops and Symphony Nova and was featured on the Boston Festival Orchestra's season opener in July 2021. As a chamber musician, Nicholas is Clarinetist with Boston-based new music ensemble, Hub New Music. Committed to accessible music education, Nicholas works with students spanning all ages, experiences, and abilities. He serves as a clarinet instructor and band specialist at the North End Music & Performing Arts Center (NEMPAC), in addition to teaching the students of Natick and Wayland Public Schools. He is a Neighborhood Artist with the Celebrity Series of Boston, and helped to curate a five-week artist residency with the Boston Music Project and Hub New Music in Fall 2020. Nicholas regularly gives lectures, workshops, and masterclasses at universities across the United States. His teachings aim to foster an encouraging musical environment, create conscientious artists, and emphasize marketable skills. Outside of performing and teaching, Nicholas is Co-Founder and Executive Director of the Boston Festival Orchestra and Assistant Music Director of the Eliot Music Ensemble at NEMPAC. Nicholas earned degrees with honors from New England Conservatory of Music and Boston University under the tutelage of Thomas Martin and Ethan Sloane, respectively. For more information about Nicholas, visit nbclar.com.



Versatile cellist **Jesse Christeson** wears a number of musical hats around the country. Usually in the creative workshop with Boston-based Hub New Music, he also travels to serve as Principal Cellist of the Huntsville (AL) Symphony. He held the same position in the Mississippi Symphony for several years prior. Jesse is a founding member of the Inaugural Piano Trio in

Jackson, MS, and also returns to collaborate with New JXN. In Boston, he can often be heard performing with start-ups Phoenix and Cape Cod Chamber Orchestra. For several years Jesse was very active as a multi-faceted performer and teacher in Houston, TX. In addition to working as a freelance cellist, he performed as a vocalist in the Houston Grand Opera and Bach Society of Houston choruses. He taught a cello studio at the Rice Preparatory Program and local public schools. Mr. Christeson has frequently spent summers performing at the Tanglewood Music Center, where he featured in the New Fromm Players and orchestra festival. His other summer engagements have included the festivals of Aspen, Brevard, and the National Orchestral Institute. Jesse received his MM from Rice University (studio of Norman Fischer), and his BM from Stetson University in DeLand, FL, where he studied cello (studio of David Bjella), voice, and philosophy.



Alyssa Wang is a passionate violinist, conductor, and composer. In addition to playing with Hub New Music, Alyssa is also co-founder, Artistic Director, and Principal Conductor of the Boston Festival Orchestra. As a composer, she was recently commissioned by the Palo Alto Philharmonic. In 2016, she earned her bachelor's degree from Carnegie Mellon University under the

tutelage of Andres Cardenes (Concertmaster, Pittsburgh Symphony Orchestra, 1989-2010). In 2016, she was the winner of the Carnegie Mellon School of Music Concerto Competition, the Pittsburgh Female College Association Prize, the Carnegie Mellon Women's Award, and the Senior Leadership Award. She won first prize in the Silbermann Chamber Music Competition and was the recipient of the 2015 Presser Undergraduate Scholar Award, Harry G. Archer Award, and Paul J. Baum Fund Award. She has soloed with the Carnegie Mellon Philharmonic and the Pittsburgh Philharmonic. During her senior year at Carnegie Mellon she helped to run the Heritage Scholarship Campaign, which raised over \$180,000 to start a substantial undergraduate merit scholarship for future School of Music students. Alyssa is also an Andrew Carnegie Scholar. Alyssa completed two Master's Degrees in Violin Performance and Conducting at the New England Conservatory. She has won fellowships as a violinist with the Grammy-nominated ensemble, A Far Cry, and the Boston Chamber Music Society. Her primary violin teacher at NEC was Malcolm Lowe (Concertmaster, Boston Symphony Orchestra). During the summers she has been assistant conductor for the Colorado College Summer Music Festival with Scott Yoo and a conducting fellow at Eastern Music Festival under the tutelage of Gerard Schwarz. In the summer of 2019 she was the assistant conductor to Paul Polivnick at the New Hampshire Music Festival. Alyssa enjoys photography, social dancing, and writing in her spare time! For more information please visit alyssa-wang.com.

PLEASE REFER TO PAGE 4 FOR HUB NEW MUSIC BIO

CONCERT II

8 pm, February 7, 2022, Kemp Recital Hall

h2 quartet

Geoffrey Deibel & Jeffrey Loeffert, soprano/alto saxophones
Jonathan Nichol, tenor saxophone
Kimberly Goddard Loeffert, baritone saxophone

Farfalle Cotte (2006)

Jeu d'Esprit (2010)

Stubborn as Hell (2011)

Bombinate (2015)

Marc Mellits (b. 1966)

Augusta Read Thomas (b. 1964)

Stacy Garrop (b. 1969)

Jeffrey Loeffert (b. 1982)

INTERMISSION

Echolocation (2009)

corpus, fractum (2013)

Sunburnt (2020)

Z (4430) (2014)

Takuma Itoh (b. 1984)

Tina Tallon (b. 1990)

Takuma Itoh

Roger Zare (b. 1985)

PROGRAM NOTES

Farfalle Cotte means “cooked bowtie pasta” (or “cooked butterflies”).



MELLITS

Composer **Marc Mellits** is one of the leading American composers of his generation, enjoying hundreds of performances throughout the world every year, making him one of the most performed living composers in the United States. From Carnegie Hall and the Kennedy Center, to prestigious music festivals in Europe and the US, Mellits' music is a constant mainstay on programs throughout the world. His unique musical style is an eclectic combination of driving rhythms, soaring lyricism, and colorful orchestrations that all combine to communicate directly with the listener. Mellits' music has been played by major ensembles across the globe and he has been commissioned by groups such as the Kronos Quartet, Orpheus Chamber Orchestra, Royal Concertgebouw Orchestra (Holland), Duo Assad, Bang On A Can All-Stars, Eliot Fisk, Canadian Brass, Nexus Percussion, Debussy Quartet, Third Coast Percussion, among many others. Marc Mellits is an Associate Professor of music at the University of Illinois at Chicago. He lives in Chicago with his wife and two daughters, and spends significant time in Romania.

Jeu d'Esprit is a highly virtuosic three-minute fanfare whim, which connects, combines, and transforms majestic motives with ornamental materials (which are almost Baroque-like in their arabesques and trills). Given that there are only two instruments, and they can each only play one note at a time, I worked hard to give the illusion that this fanfare is about harmony. This, despite that we never hear more than two notes played together. It is at times fiery, at times fluid, and generally ablaze with energy. The work was made as a gift to the Orpheus Chamber Orchestra who asked for a fanfare for their spring 2010 gala fundraiser. The music is dedicated to Connie Steensma and Lizabeth Newman for their leadership, passion, and generosity. — *Augusta Read Thomas*



THOMAS

Augusta Read Thomas's music creates a powerfully dramatic sense of “lyricism under pressure.” Her compositional process often evolves from short motives which are expanded, contracted, and embellished harmonically or used themselves as the harmonic basis for new melodies. The result is a music of fascinating, complex textures with an urgent, forward-driving momentum.

Thomas studied at Yale, and later at the Royal Academy of Music with William Karlins, Alan Stout and Jacob Druckman. Commissions from major American symphony orchestras in the 1990s, along with international performances by Rostropovich, Boulez, Barenboim, Knussen and Eschenbach sealed her reputation in the United States and beyond. Thomas is the University Professor of Composition at the University of Chicago.

Stubborn as Hell was commissioned by virtuoso clarinetist Robert Spring. I heard Bob perform in September 2010 when I attended his clarinet concert at Arizona State University – Tempe. Bob is one of those wondrous musicians that plays the most challenging pieces written for the instrument and make them sound effortless. When he commissioned me, I wanted to write a piece that not only reflected his technical and musical abilities, but also his great sense of humor, hence the title and premise of the piece. The “stubbornness” of the title refers to the manner in which the two instruments incessantly battle each other around the pitch D, and how they willfully get stuck repeating pitches and gestures. The composer made an arrangement of the piece for two soprano saxophones in 2016. – *Stacy Garrop*



GARROP

Stacy Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year compos-

er-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on several additional labels. Garrop has received numerous awards and grants including 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, and Pittsburgh New Music Ensemble. Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017) and Roosevelt University (2000-2016). She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University (D.M.).

Bombinate is scored for three soprano saxophones and singing bowl. The singing bowl is performed by the third soprano saxophonist. The word *bombinate* is a literary device, which means to make a humming or buzzing noise. The work is largely centered around concert D, which is initially sounded by the singing bowl. The saxophone parts weave in and out of this center pitch the microtonal fluctuations, tone distortions, and articulative techniques. The “buzzing” noise comes from this constant sounding of a center pitch, which is at times very faint and at other times only inferred. Though the work is a meditation, it also showcases the wide range of emotions from frenetic energy to anger when we close our eyes and reflect on our surroundings. – *Jeffrey Loeffert*



Jeffrey Loeffert serves as Associate Professor of Music Theory and Saxophone at Oklahoma State University. A dedicated teacher, Loeffert recently received the Oklahoma State University College of Arts & Sciences Junior Faculty Award for Scholarly Excellence, the Wise-Diggs-Berry Award for Teaching Excellence, and the Friends of Music Distinguished Music Professor Award.

An active composer, Loeffert’s compositions have been performed throughout the United States and abroad including at Society of Composers, Inc. conferences, College Music Society conferences, US Navy Band International Symposiums, North American Saxophone Alliance conferences, and World Saxophone Congresses, as well as venues throughout Europe and Asia. Loeffert’s composition titled *Bombinate* was recently selected for inclusion on the 31st volume of the Society of Composers Inc. CD Series. Loeffert was also recently selected as the Oklahoma Music Teachers Association 2018 Commissioned Composer. Loeffert’s works are recorded and distributed on the Blue Griffin Recording label. A Frank Huntington Beebe Scholar, Loeffert studied in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise where he received the Médaille d’Or à l’Unanimité - Saxophone, and the Médaille d’Or à l’Unanimité - Musique de Chambre. Loeffert also studied at the Conservatoire à Rayonnement Régional de

Boulogne-Billancourt where he received the diploma Cycle d’Orientation Professionnel with an emphasis in contemporary music. Loeffert completed graduate studies at Michigan State University (MSU) as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory and composition. Loeffert’s playing is featured on fourteen commercially available discs and a DVD, as well as on a PBS television episode of *Backstage Pass*. His recording of *Groove Canon* by Marc Mellits was recently used as the monologue theme music for the Broadway show *The Heidi Chronicles*, starring Elisabeth Moss (*Mad Men*) and Jason Biggs (*Orange is the New Black*). Loeffert has performed at such prestigious venues as the Guarnerius Center for the Performing Arts in Belgrade, Serbia; the National Concert Hall in Dublin, Ireland; the Sarajevo Music Academy in Sarajevo, Bosnia; the Times Center and Merkin Hall in New York City; and the Walt Disney Concert Hall in Los Angeles, California; in addition to university recital halls across the country. Loeffert graduated *summa cum laude* from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. At Northwestern, Loeffert won the Program Honors Award for his graduating class. Loeffert is a Yamaha and Vandoren Performing Artist and plays exclusively on Yamaha saxophones and Vandoren reeds, mouthpieces, and ligatures.

Echolocation is a piece that was inspired by sounds created by some simple electronic music techniques, most notably, the delay effect. The delay effect, in which the initial sound is played back at fixed intervals with a decay in the loudness, creates a simple “echo” effect. What piqued my interest in this simple effect was when I started layering different rates of delays simultaneously to create a rich, intricate texture of polyphony and polyrhythms. I attempted to recreate this acoustically using just the saxophone quartet, and used this initial idea as the recurring “theme” of the piece. The rhythms resulting from attempting to recreate the delay effect are extremely complicated and I would not have attempted such a difficult piece had I not known the high caliber of the musicians of the h2 quartet. I would like to thank them for their extraordinary dedication to the piece, and allowing me to explore techniques that I would not normally have had the opportunity to consider. – *Takuma Itoh*

Please see page 5 for **Takuma Itoh**’s biography.

corpus, fractum is a meditation on sacrifice and loss, and it is a meditation on continuation. It is a meditation on the draining of color, and on the slow, seeping grayness of an ashen ocean meeting a pallid sky within a dense, insipid bank of fog. It is a meditation on the giving way of a body when a mind cannot, and on the insulating numbness of a grieving and bewildered psyche separated from a broken body. It is a meditation on the taste of unspoken words rolled into a suffocating, unswallowable bolus. It is a meditation on pressing against a burning, tensive membrane of silence. It is a meditation on screaming into a vacuum, and it is a meditation on futility. But it is also a meditation on strength. It is a meditation on observing the texture of concrete, or the excoriation of a rusted beam. It is a meditation on gathering the dust in a soul and forging it into a prism. It is a meditation on the focused

intensification of light, and on the angles and wavelengths of its refraction. It is a mediation on calculated steps, and on a summation of limits as the time over which those calculations are made reaches zero. It is a meditation on observed organicity, and a meditation on more detailed understandings. It is a meditation on empathy, and a meditation on transformation. It is a meditation on the hope that one may start anew. – *Tina Tallon*



TALLON

Winner of the 2021-2022 Frederic A. Julliard/Walter Damrosch Rome Prize in Music Composition, **Tina Tallon** is a temporal media artist, engineer, historian, and educator whose work grapples with questions of identity, agency, and power as constructed and performed in our increasingly technologically-mediated world. Dr. Tallon received her Ph.D. in music composition

from the University of California San Diego in 2020, where she explored the potential of electronic music as a reparative medium for engaging trauma. She currently serves as Assistant Professor of AI and the Arts in the University of Florida's College of the Arts. Her concert music and interactive installations have been widely performed and presented by ensembles such as the LA Philharmonic New Music Group, Ensemble Intercontemporain, wild Up, and Talea, in venues ranging from some of the world's most celebrated concert halls to aquariums, subterranean tunnels, and grain silos. She has received numerous awards, grants, and fellowships from organizations such as the Harvard Radcliffe Institute for Advanced Study, the American Academy in Rome, the Barlow Endowment, ASCAP, and NewMusicUSA, among others. Recent commissioners include Guerilla Opera, the LA Philharmonic, the La Jolla Symphony, and the Peabody Institute of Johns Hopkins University.

Sunburnt was written during a hot summer in Honolulu, hence the title (rest assured, I was composing indoors). In contrast to *Doublethink*, I allowed myself to simply write what came naturally, and as a result, the ideas for this piece flowed much more quickly. I recall coming up with the first two measures of the piece on my first day of composing the piece and wondering if I should spend more time exploring other options as I would normally do. Instead, I decided to forge on, determined not to overthink certain decision-making moments and let the piece take shape out of this initial idea. Maybe it's because of this more carefree approach, but this work feels as joyous and exuberant as any other work that I have ever composed. – *Takuma Itoh*

Please see page 5 for **Takuma Itoh's** biography.

Z (4430) – The LHC (Large Hadron Collider), is a particle accelerator built by the European Organization for Nuclear Research (CERN) in Geneva Switzerland. It is the largest and most powerful particle accelerator ever built, allowing scientists to probe more deeply the inner-workings of matter and energy. I have always been interested in science and I was excited when I first heard about the LHC's development. Z(4430) is a discovery made by the LHCb experiment at CERN, the first confirmed exotic hadron that combines four quarks. This minute-long encore piece was written for CERN's Physics of Music and Music of Physics workshop at the Montreux Jazz Festival. I convert the number 4430 into musical notes as the

basis of this work, and I keep the rhythms constantly shifting as the saxophones collide. Z(4430) was written for the Donald Sinta Saxophone Quartet: Dan Graser, Joe Girard, Danny Hawthorne-Foss, and Zach Stern, and premiered at the Montreux International Jazz Festival on July 12, 2014 for CERN's "Physics of Music and Music of Physics" program. I arranged it for clarinet quartet for the 10th and Broadway Quartet. – *Roger Zare*



ZARE

Roger Zare has been praised for his "envious grasp of orchestration" (*New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface." Often inspired by science, mathematics, literature, and mythology, his colorfully descriptive and energetic works have been performed in five continents by such ensembles as the American Composers Or-

chestra, the Minnesota Orchestra, the Sarasota Orchestra, the Australian-based Trio Anima Mundi, the Donald Sinta Quartet, and the New York Youth Symphony. An award-winning composer, Zare has received 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 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, Grand Prize in the inaugural China-US Emerging Composers Competition, and many other honors. An active pianist, Zare performed his chamber work, *Geometries*, with Cho-Liang Lin, Jian Wang, and Burt Hara at the 2014 Hong Kong International Chamber Music Festival. He has been 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. Zare's collection of 21 concert etudes for solo clarinet are paired with written masterclasses by clarinetist Andy Hudson in *Elements of Contemporary Clarinet Technique*. He holds degrees from the University of Michigan (DMA '12), the Peabody Conservatory (MM '09) and the University of Southern California (BM '07). Zare currently serves as instructional assistant professor of composition and theory at Illinois State University and is co-director of the RED NOTE New Music Festival.

PERFORMER NOTES



DEIBEL

A Washington, D.C. native, **Geoffrey Deibel** is emerging as a leading voice for the saxophone and contemporary music. He maintains a multi-faceted career as performer, teacher, and researcher. Recent highlights include performances and teaching at the Singapore Saxophone Summit and Asia Pacific Saxophone Academy in Bangkok, performances with the Athens Saxophone Quartet (Cyprus), International Contemporary Ensemble at the Park Avenue Armory (NYC), concerts at Merkin Hall and Zankel Hall (NYC), and recitals in Brooklyn NY, Stuttgart, Germany, Cortona, Italy, and in Wichita, KS. Geoff has been an invited guest lecturer at Die Staatliche Hochschule für Musik und Darstellende Kunst, Stuttgart, at University College Cork, Ireland, and many Universities in the US. He has appeared at the Internationale Ferienkurse für Neue Musik, Darmstadt, the International Iannis Xenakis Festival in Athens,

Greece, and World Saxophone Congresses in the UK, Europe, and Thailand. Geoff has commissioned new works by both established and emerging composers, including Drew Baker, Caleb Burhans, Nathan Davis, Marc Mellits, David Rakowski, and Eric Wubbels. He has also premiered the music of Louis Andriessen, Georges Aperghis, Jason Eckardt, Hans Thomalla, and Amy Williams, and has worked with John Adams, Bernard Rands, Howard Sandroff, and many others. Geoff has been frequently featured on the New Music Chicago and Soundfield series in Chicago and has been a guest at the Drake University New Music Series and Chamber Music Midwest. Geoff is also a seasoned orchestral performer and serves as principal saxophonist with the Wichita Symphony. He has also performed with the New World Symphony and Grant Park Symphony, as well as numerous regional orchestras and has worked with conductors such as David Robertson, Roberto Abbado, and HK Gruber. As a jazz musician, Geoff has performed with the Grand Rapids Jazz Orchestra and the Truth in Jazz Orchestra and has performed locally on the Fisch Haus Jazz Series. He has also had the opportunity to perform alongside Ruben Alvarez, Ron Blake, Allison Miller, James Moody, and Matt Wilson. For four years, he served as the President of the Board of Directors for the Wichita Jazz Festival. Geoff holds degrees in history and music from Northwestern University, and a doctoral degree from Michigan State University. His principal teachers have included Joseph Lulloff, Frederick Hemke, Leo Saguiguit, and Reginald Jackson. Geoff has held teaching positions at the University of Florida and Wichita State University. He currently serves as Assistant Professor of Saxophone at Florida State University. He also serves on the faculty of the Cortona Sessions for New Music and the Great Plains Saxophone Workshop. Geoff is a Yamaha, Vandoren, and LefreQue performing artist, and performs on Yamaha Saxophones, and Vandoren reeds, ligatures, and mouthpieces exclusively.

Please see page 9 for **Jeffrey Loeffert's** biography.



Jonathan Nichol is an active performing saxophonist who champions new music and has presented concerts throughout the United States, Bosnia, France, Ireland, Italy, Scotland, Serbia, Slovenia, and Thailand. He has premiered pieces by renowned composers including Marc Mellits, Charles Ruggiero, Forrest Pierce, Paquito D'Rivera, Daniel Wohl, Marvin Lamb, Jeffrey Loeffert,

Igor Karaça, Tina Tallon, and Drew Baker. Jonathan was a solo-artist semi-finalist in the 2009 Concert Artist Guild Competition and a finalist with the award-winning h2 quartet in the 2012 Concert Artist Guild Competition. Jonathan is also an accomplished orchestral soloist, having performed concerti with the Central Michigan University Symphony Orchestra, Grand Valley State University Symphonic Wind Ensemble, Michigan State University Symphony Orchestra, Oklahoma State University Wind Ensemble, University of Oklahoma Symphonic Band, University of Oklahoma Symphony Orchestra, Wichita State Symphony, and Wichita State University Symphonic Winds. Additionally, he has been prominently featured with the Grand Rapids Symphony, Flint Symphony, Lansing Symphony, Norman Philharmonic, Oklahoma City Philharmonic Orchestra, and the West Michigan Symphony. Jonathan has recorded albums with the Boyd Street Brass Band, Billband, and the h2/4

duo with saxophonist Jeffrey Loeffert. *Sparkle*, a piece from Billband's album *Towards Daybreak*, features Jonathan on soprano saxophone and was selected by NPR Music as one of the top 100 songs of 2013. An active jazz musician, Jonathan Nichol has performed with Phil Woods, Randy Brecker, David Liebman, the Jimmy Dorsey Orchestra, the Nelson Riddle Orchestra, the Lansing Symphony Jazz Band, the Grand Rapids Jazz Orchestra, and The Four Tops. He leads his own jazz group, the Nichol Quartet, and is a member of Boyd Street Brass. Jonathan Nichol is Associate Professor of Saxophone at the University of Oklahoma. He holds a Doctor of Musical Arts degree (2010) and a Master of Music degree (2007) from Michigan State University and a Bachelor of Music Education degree (2005) from Central Michigan University. Jonathan's primary teachers include John Nichol, Joseph Lulloff, Robbie Smith, Diego Rivera, and Rodney Whitaker. He is proud to be a Yamaha Performing Artist and a Vandoren Performing Artist.



Dr. **Kimberly Goddard Loeffert** is a music theorist, saxophonist, and equity advocate who serves as Assistant Professor of Music Theory at the Oklahoma State University (OSU) Michael and Anne Greenwood School of Music, and Faculty Fellow for Diversity, Equity, and Inclusion for the College of Arts and Sciences at OSU. She is Co-Chair of the North American Saxophone

Alliance Committee on the Status of Women and Immediate Past Chair of the OSU Women's Faculty Council. An active chamber musician, Loeffert has won numerous chamber music prizes as a member of the h2 quartet, including First Place Gold Medal at the Fischhoff National Chamber Music Competition and First Place at the inaugural North American Saxophone Alliance Quartet Competition. She can be heard with h2 on seven critically acclaimed, full-length discs, and she is also featured on two additional discs, *Handful of Dust* and *Differential Moods*. Loeffert has performed at prestigious venues around the world, including the Guarnerius Center for the Performing Arts (Serbia), Merkin Hall (New York City), the National Concert Hall (Dublin, Ireland), and the Walt Disney Concert Hall (Los Angeles), in addition to university recital halls across the country. She appears in a nationally syndicated PBS television episode of *Backstage Pass*, and she is a Vandoren and Yamaha Performing Artist. Loeffert is also a co-founder and co-host of the Great Plains Saxophone Workshop, a summer saxophone institute designed for advanced high school through college graduate students. In addition to her work at OSU, Loeffert has taught music theory, saxophone, and chamber music at Michigan State University, and music theory and aural skills at Florida State University where she earned a Ph.D. in Music Theory. Loeffert holds a D.M.A. and M.M. in Saxophone Performance, as well as an M.M. in Music Theory Pedagogy from Michigan State University, and she completed a B.M. in Saxophone Performance and Jazz Studies at Northwestern University. Her primary saxophone teachers have included Joe Lulloff, Frederick Hemke, and Joseph Wytko.

PLEASE REFER TO PAGE 4 FOR H2 QUARTET BIO

CONCERT III

8 pm, February 8, 2022, Kemp Recital Hall

RED NOTE STUDENT COMPOSITION WORKSHOP PREMIERES

featuring h2 quartet & Hub New Music

Touches

When the Sea Breeze Blows (海風拂過時)

Five Vignettes

I and the Village

Benjamin Rieke (b. 2000)

Hao Zou (b. 1996)

Antonio Sanz Escallón (b. 2001)

Yeeun Sim (b. 2002)

Hub New Music

Michael Avitabile, flute
 Nicholas Brown, clarinet
 Alyssa Wang, violin
 Jesse Christeson, cello

INTERMISSION

Wind Whistle

Catch

Blue Bamboo

Wind Fables

I. The Call (Prologue)

II. South

III. East

IV. Confluence

V. West

VI. North

VII. The Echo (Epilogue)

Shadow Songs

I.

II. Interlude

III.

Wenxin Li (b. 1994)

Adrian Wong (b. 1999)

Wenxin Li

Patrick Holcomb (b. 1996)

Chris Williams (b. 1986)

h2 quartet

Geoffrey Deibel & Jeffrey Loeffert, soprano/alto saxophones
 Jonathan Nichol, tenor saxophone
 Kimberly Goddard Loeffert, baritone saxophone

PROGRAM NOTES

Touches – I find the Pierrot-core of flute, clarinet, violin, and cello a very difficult ensemble to write for in isolation. There isn't much in the way of homogeneity to fall back on. The instrumentation is lean. There is a lot of overlap in terms of range. All these things and more are good motivators to focus on the fundamentals; there is not much room for gimmick. *Touches* is an exploration of the way the four of these instruments work together and how their capability spaces intersect. The gradients of the efficacy by which they approximate each other's functions form the landscape of the piece. This concept of "touching" between instruments is extended to the way information is handled by individual players (a focus on counterpoint) and more fundamentally to the situation and material quality of the sounds: attacks, resonances, and the tactile experience of fingering while breathing or bowing.



RIEKE

Ben Rieke is a composer and pianist from Naperville, Illinois. He is currently a senior at Indiana University where he has studied composition with David Dzubay, Claude Baker and Don Freund. He has previously won awards from Kaleidoscope Chamber Orchestra, ASCAP and Tribeca New Music and has participated in masterclasses with Georg Friedrich Haas, Du Yun, and David

Ludwig. His music has been performed by JACK quartet, Wet Ink Ensemble, Bent Frequency, the Resonance Collective, Brightwork Ensemble, and others. Festivals attended include New Music on the Point, and Remusik.org in St. Petersburg, Russia. Ben is also pursuing a B.S. in computer science at IU's Luddy School of Informatics, Computing and Engineering. Musical influences include a bend towards rock, a constant internet-age need for stimulation, and an enduring infatuation with jazz piano.

In ***When the Sea Breeze Blows***, the pitch materials derive from my recordings of wind chimes. To record the instrument's sounds, I employed multiple playing techniques, imported the recordings into Orchidea's patch (Max/MSP), and used a dynamic orchestration algorithm to visualize the recordings. As a result, I obtained a consistent series of pitch materials from which I developed the piece. I also reorganized a small portion of the musical textures from the recordings to duplicate them by combining the timbre of the instruments variously. I lived by the sea for several months, in an apartment on the coast. Sometimes at dusk or dawn, I would pause from composing to stare from my balcony out at the horizon on the sea. I would feel the sea breeze caressing my cheeks and tickling the wind chimes hanging next door. Those sensations would always bless me with tranquility as a respite from the anxiety and pressure of the world. In my composition, I wish to grasp those moments of serenity. – *Hao Zou*

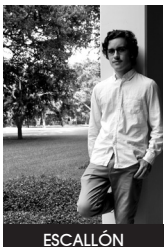


ZOU

Hao Zou was born in Huaibei in China's Anhui Province in 1996. Having begun learning the piano and erhu at an early age, in 2009 he was admitted to the Music Middle School affiliated with the Shanghai Conservatory of Music to study composition under Professor Ding Ying. In 2019, he graduated from the Oberlin Conservatory of Music where, supported

by a distinguished scholarship, he studied under Jesse Jones and Stephen Hartke. He is currently pursuing a Master's in composition with Chen Yi, Zhou Long, and Yotam Haber at the UMKC Conservatory of Music. Zou has won awards—including the 2021 ASCAP Morton Gould Award—at several prestigious international piano and composition competitions, and many of his instrumental works have been published and distributed by Shanghai Music Publishing House, RMN Music, and Ablaze Records. In his compositions, he weaves together diverse timbres to create complex sounds and reimagine the poetics and charm of the traditional Chinese culture that he has known since childhood.

Five Vignettes – Trying a cheese charcuterie, an evening of wine tasting, a box of chocolates: what would a musical equivalent sound like? These five vignettes are meant to be approached in a similar way. Each vignette has its own singular focus, but also has relationships with the other four. They are small works of art meant to be enjoyed in the present moment. The nature of these vignettes, as it is with cheese, wine, and chocolates, are meant to be enjoyable and impermanent experiences. – *Antonio Sanz Escallón*



ESCALLÓN

Antonio Sanz Escallón is a conductor, composer and pianist who focuses on the theatrical. As a pianist, he made his professional debut with a solo recital at the Cartagena Music Festival in 2018. While in high school, he spent three years writing an evening length musical drama based on *Lord of the Flies*, which he produced and conducted before graduating. His music

has been performed by the ensemble Loadbang, saxophonist Salvador Flores, violinist Barbora Kolářová, and The Rhythm Method Quartet among others. He has attended the Curtis Summerfest and the Lake George Music Festival, and was

recently invited as music director for the musical *Hairspray* at High School for the Performing and Visual Arts. Antonio is currently working toward a Bachelor's degree in Composition at the Moores School of Music, where he has studied with Rob Smith and Marcus Karl Maroney.

I and the Village – This piece is inspired by Marc Chagall's painting "I and the Village" which evokes Chagall's memories of his native Hasidic neighborhood outside Vitebsk, Belarus. In this painting, the line that connects the eyes of the peasant and the cow represents their interdependence and partnership; in the Hasids' community, animals were also humanity's link to the universe. Chagall used disjunctive geometries to render the scene nostalgic and magical. Composer Yeeun Sim is interested in interconnecting the artwork and the audience, introducing new perspectives of the painting through music. She observes various artistic elements, such as lyrical colors, brightness, and the connections between two or more objects, and incorporates the imaginative spaces and colorful moments shaped by Chagall's experiences into her music. This piece contains not only Chagall's village but also the composer's personal memories of her hometown in Korea. – *Yeeun Sim*



SIM

Yeeun Sim is a composer and pianist from rural Seosan, South Korea. She aims to create various atmospheres in her music, inspired by nature, paintings, books, and imaginative spaces to draw emotions from her audience. Her goal is to convey her messages and feelings through her music while considering its influence in the context of diverse audiences. Sim won Second

Prize in the Senior International Division of Golden Key Piano Composition Competition in 2020. Her music has been performed by Violinist Youkyung Kim, Cellist Youngeun Lee, and other prominent musicians in Kukje Art Hall (2020), Spielen Art Hall (2019), and Mozart Hall (2018) in Seoul, Korea. Sim started learning piano at the age of 5 and started studying composition with Professor Baickho Cha when she was 15 years old. She graduated from Gyeonggi Arts High School in 2021, where she performed many of her early works as a composer. She is currently pursuing her bachelor's degree with Kevin Puts at Peabody Conservatory of Music.

Wind Whistle focuses on the conflict and intertwining between two characters: one is active, fast and restless, while the other is long, sustained and drowning. Both ideas are presented in the very beginning of the piece, and developed throughout in various formats, including multiphonics, slap tonguing, timbre trill, etc. The sound effects of the piece remind me of winter wind whistling through the window. – *Wenxin Li*



LI

Wenxin Li is a native of Chongqing, China, and is currently pursuing her PhD degree in composition at the University of Iowa, studying with David Gompfer, Jean-Francois Charles and Sivan Cohen Elias. Li's music has been featured at Aspen Music Festival, Composers Conference, SCI National Conference, National Student Electronic Music Event, Midwest Graduate

Music Consortium, and FSC New Music Festival. Her music has also been performed by the JACK Quartet, Ensemble Dal Niente, and Accroche Note. Li holds degrees in composition from the University of Wisconsin-Madison (MM), and Sichuan Conservatory of Music (BM).

Catch (2021) is a saxophone quartet that was inspired by the expansive network of information that we live in and how that information is often curated or, more cynically, suppressed and censored. This often happens when a higher power is economically enticed or politically threatened, and there is a need to twist the narrative to generate more clicks or to maintain a facade of justice thinly veiled on top of oppressive brutality. The piece begins with bytes of information dispatched and caught by the players, which create a flurry of notes as they fizz through the air. The rate of transmission then slowly increases until it reaches full flow—a web of fluid, messy cacophony—which is then brutally quashed by a mocking, menacing tune. The cycle then repeats a couple more times, each apex more chaotic and each suppression more brutal than the last. It is a fun piece that never stops ticking along, but sinister undertones filter through the translucent surface—just like any social media platform or corrupt society. *Catch* was written for the h2 quartet as part of the 2022 RED NOTE New Music Festival Composition Workshop. – *Adrian Wong*



WONG

Born and raised in Hong Kong, **Adrian Wong** creates engaging and moving music full of imagery, drama, and unapologetic conviction. Adrian takes inspiration from a wide array of subjects, from the impending climate crisis to matters of identity and social justice, as well as life's smaller things, from the lullabies his mother sang to his favorite foods' tastes and textures. Adri-

an's pieces have been performed or recorded by ensembles such as Alarm Will Sound, Cong Quartet, and the NOTUS Contemporary Vocal Ensemble. He has also been commissioned by Hub New Music, the Hong Kong Composers' Guild, and the Diocesan Choral Society, among others. He is a winner of the 2021 American Prize in Composition, first prize in the Hong Kong New Generation 2019 Composition Competition, and a participant in the Hong Kong Philharmonic Orchestra's Composers Scheme. Adrian is currently pursuing a Post-Baccalaureate Diploma in composition at the Curtis Institute of Music, studying with Amy Beth Kirsten, Nick DiBerardino, and Richard Danielpour. Adrian received a B.M. in music composition at the University of Michigan, studying with Bright Sheng and Kristin Kuster.

Blue Bamboo focuses on saxophone's multiphonics technique. An air sound, a single tone, an interval, and a chord can all be derived from a single fingering, which is like how bamboo grows, from the bottom one chunk above another. Besides, saxophone's texture (especially with heavy key clicks) sounds bamboo-like to me. When the saxophone plays, the blue bamboo grows. – *Wenxin Li*

Please see page 13 for **Wenxin Li's** biography.

Wind Fables – Over the summer of 2021, I wrote *Body Memory*, a collection of seven miniatures for string quartet. The

piece was my first real exploration into the construction of a larger form out of discrete smaller parts—a pursuit that I found both practical and aesthetically satisfying. When I received the opportunity to compose for h2 quartet for the 2022 RED NOTE New Music Festival Composition Workshop, I decided to use the new piece to further explore and develop my ideas about collections of miniatures. The result is another set of seven: *Wind Fables* (2021) for saxophone quartet. *Wind Fables* juxtaposes movements that feature the quartet as a whole with movements that feature a solo with trio accompaniment. In addition, each of the solo movements is loosely inspired by one of the Anemoi, the ancient Greek wind gods. In the first movement, "The Call (Prologue)," the quartet presents the melody upon which the entire piece is based. The volatile bari sax solo in "South" is inspired by Notus, the south wind who brings the storms of late summer. The god of the east wind, Eurus, bears warmth and rain in the autumn; in "East," the transparent alto sax solo activates a trio accompaniment that evokes the percussive sounds of rain. In "Confluence," fragments of the first movement theme are gradually overtaken by wild gusts of activity. The gentle god of the west wind, Zephyrus, heralds the arrival of spring. The mythology around Zephyrus details his numerous romantic conquests and his murder of Hyacinth in a jealous rage. In "West," the aching tenor sax solo is juxtaposed with a gentle trio accompaniment that suggests the rippling of grass and newly sprouted flowers in the breeze. The harsh-tempered north wind, Boreas, brings the cold gales of winter. Boreas is depicted in the Tower of the Winds holding a conch; the hard-edged soprano sax solo in "North" encircles a blaring conch-like line with howling runs over icy sustains in the trio. In the final movement, "The Echo (Epilogue)," the first movement melody is spread throughout the quartet; thus, it is recast as a shadowy chorale, heard as if from a great distance through space or time. – *Patrick Holcomb*



HOLCOMB

Patrick Holcomb is a composer from Ocean View, DE. Holcomb's compositional honors include a 2021 ASCAP Morton Gould Young Composer Award, a 2021 American Prize in Composition, a 2020 BMI Student Composer Award, the 2019/2021 Jon Vickers Film Scoring Award, and the 2019 Georgina Joshi Composition Commission Award. He has participated in

the Bowdoin International Music Festival, the Brevard Music Center Summer Institute and Festival, and Connecticut Summerfest. Holcomb holds an MM in Composition and an MM in Music Scoring for Visual Media from Indiana University, where he studied with Claude Baker, Larry Groupé, Eugene O'Brien, and Aaron Travers. He graduated top of his class with a BM in Composition from the Ithaca College School of Music, where he studied with Jorge Villavicencio Grossmann, Evis Sammoutis, and Dana Wilson. Holcomb is currently pursuing a PhD in Composition at the Eastman School of Music, where he studies with David Liptak. He has been a member of Mensa since age nineteen.

The title **Shadow Songs** comes from the poet (and first president of Senegal) Léopold Senghor's collection *Chants d'Ombre*. While *Shadow Songs* does not seek to evoke Senghor, I was repeatedly drawn to the idea of a shadow song, while composing, and how the notion elegantly and musical-

ly seems to mark the “presence of an absence.” Throughout the piece, close canons, multiphonics, and layered timbral effects, accompany simple harmonic and melodic material, creating various kinds of musical “shadows” alongside the music of the piece, and these emergent qualities seem to me different kinds of musical shadows cast across the entire piece. – *Chris Williams*



The Philadelphia Inquirer called **Chris Williams**’ music a “a lovely shade of wistful”, while the *Daily Review* noted his “brilliantly unsettling music” for the Sydney Theatre Company’s production of *A Midsummer Night’s Dream* at the Sydney Opera House. In 2021, The Tasmanian Symphony Orchestra premiered Chris’ *Cor Anglais Concerto*, commissioned by the orchestra, while The

Song Company are to premiere his major song cycle *I pray the sea* in 2022. Chris’ work for string orchestra *Time before and time after* was awarded first prize at the Musica Per Archi competition, and his music was featured in the Song Company’s 35th anniversary tour. Chris is a graduate of the Sydney Conservatorium of Music and the University of Oxford, he has been commissioned by Carnegie Hall, and he was one of only six composers worldwide to be selected by Sir Peter Maxwell Davies to attend his Advanced Composition course at the Dartington International Summer School. Chris is an Associate Artist at the Australian Music Centre and represented by Aurora Artists’ Management.

PLEASE REFER TO PAGE 4 FOR H2 QUARTET BIO

PLEASE REFER TO PAGE 4 FOR HUB NEW MUSIC BIO

CONCERT IV

8 pm, February 9, 2022, Kemp Recital Hall

MUSIC OF MISSY MAZZOLI & BRIGHT SHENG

featuring

ISU faculty and students

Yang Wei, pipa

Avalon String Quartet

Tooth and Nail (2010)

Katherine Lewis, viola

Missy Mazzoli (b. 1980)

Still Life with Avalanche (2008)

Missy Mazzoli

Samantha Wyland, flute
David Gresham, clarinet and bass clarinet
Sharon Chung, violinAdriana Ransom, cello
Tuyen Tonnu, piano
Ben Stiers, percussion

Anthony Marinello, conductor

Lies You Can Believe In (2006)

Aaron Jacobs, violin
Katherine Lewis, viola
Cora Swenson Lee, cello

Missy Mazzoli

INTERMISSIONAngel Fire Duo (2014) *in four movements*Blaise Magnière, violin
Anthony Devroye, viola

Bright Sheng (b. 1955)

Two Songs for Pipa Quartet (2020)

I. Seasons
II. Little CabbageYang Wei, pipa
Marie Wang, violin
Anthony Devroye, viola
Cheng-Hou Lee, cello

Bright Sheng

Swan (1984)

Yang Wei, pipa

Liu De-hai (1938-2020)

Tibetan Dance (2000)

I. Prelude
II. Song
III. Tibetan DanceAaron Jacobs, violin
David Gresham, clarinet
Momoko Gresham, piano

Bright Sheng

PROGRAM NOTES

Tooth and Nail was inspired by the extraordinary musical traditions of Uzbekistan, where jaw harp (also called Jew's harp or mouth harp) plays a prominent role. The jaw harp player consistently plucks the instrument, creating overtones and melodies by changing the shape of his or her mouth, and the central Asian style takes this technique to wild and beautiful extremes. I have created my own version of this music, based on my memories of hearing Uzbek jaw harp players. The electronic part is made up almost entirely of viola samples, allowing the live viola to play in counterpoint with itself. *Tooth and Nail* was written for violist Nadia Sirota and recorded for her album *Baroque*. – Missy Mazzoli

Please see page 3 for **Missy Mazzoli's** biography.

Still Life With Avalanche was commissioned by eighth blackbird. The piece is essentially a pile of melodies collapsing in a chaotic free fall. The players layer bursts of sound over the static drones of harmonicas, sketching out a strange and evocative sonic landscape. I wrote this piece while in residence at Blue Mountain Center, a beautiful artist colony in upstate New York. Halfway through my stay there I received a phone call telling me my cousin had passed away very suddenly. There's a moment in this piece when you can hear that phone call, when the piece changes direction, when the shock of real life works its way into the music's joyful and exuberant exterior. This is a piece about finding beauty in chaos, and vice versa. It is dedicated to the memory (the joyful, the exuberant and the shocking) of Andrew Rose. – Missy Mazzoli

Lies You Can Believe In, for string trio, was commissioned by Milwaukee-based ensemble Present Music. The “lies” in the title are not untruths, and instead refer to the old-fashioned word for an improvised and embellished story. This type of lie is not malicious; the process of invention and the telling of the tale are ultimately more important than the truth behind the account. In this piece I created my own “lie,” an invented and embellished urban folk music. The strings tell an improvisatory tale, touching upon the violence, energy, mania and rare moments of calm one finds in a city. This piece is inspired as much by modern gypsy music, punk, and electronica as it is by traditional Bulgarian and Romanian folk music. Many thanks to Present Music for engendering and inspiring this piece. – *Missy Mazzoli*

Angel Fire Duo for Violin and Viola was written in 2014. It is commissioned by Music from Angel Fire with the support of the Bruce E. Howden, Jr. American Composers Project and Friends of the Festival. The premiere was given by Ida Kavafian, Violin, and Steven Tenenbom, Viola, on Wednesday, August 20, 2014, at Angel Fire Community Center, New Mexico. The inspiration of the work largely comes from knowing that the work would be premiered by two wonderful virtuoso musicians, the wife-and-husband team of Ida and Steven. Even (or especially) in a love duo, a couple has to listen to each other all the time, just like in a good relationship. Yet there are also tensions and frictions which need to be resolved. Ultimately, the two must sing together and at the same time express themselves individually: just like in a good relationship. Except for the third movement which was based on a Chinese folk song from Shandong Province, musically the work was freely-composed, in which I hope my multi-cultural baring would somehow seep through. The work is dedicated to Pam, my dear wife. – *Bright Sheng*

Please see page 3 for **Bright Sheng**’s biography.

Composed in 1984, **The Swan** is one of five pieces that composer Liu De-hai wrote for the Pipa in an attempt to depict the creative struggles of the artist and the triumph of creation that comes forth from his sufferings. This traditional Chinese expression of character affords the listener access to the world of the artist and grants a glimpse at the workings of an artist’s mind. The image of the swan is meant to represent both the hidden strength of the artist’s will to create and the peaceful grace of his artistic creation. Using the varied and technical attributes of Pipa, the composer is able to express this idea through his music and the listener should hear the ultimate triumph of the artist in the flowing and beautiful elegance of a swan gliding through a peaceful sky. Similar to the image of the beautiful swan’s wings expanding and stretching out in peaceful flight, is the composer’s attempt to expand above and beyond what he has fashioned in the past and to now create something new. – *Yang Wei*



Born in Shanghai in 1937, **Liu De-hai** began to study the Chinese flute first at the age of 13, taking up the pipa four years later. He graduated from the Central Conservatory of Music in 1961 and performed to critical acclaim in over thirty countries. Apart from playing pipa solo at the Central Philharmonic Orchestra, he also taught at the

Central Conservatory of Music, followed by China Conservatory, and visited schools and universities, giving recitals and demonstrations on the playing of the instrument. Although Liu was on a crusade to save China from a full-scale invasion by popular music, he himself was not really a traditionalist. In the 70s and 80s, he made a major contribution to the development of the pipa by applying Western-style fingering techniques which had greatly expanded the instrument’s range of expression. As a result he was sometimes criticized by the “old guard”, who believed that traditional music should be preserved in its original form. He has made a number of recordings in China. The best-known recording in the West is certainly the *Little Sisters of the Grassland Pipa Concerto*, with the Boston Symphony Orchestra under Seiji Ozawa. – *Naxos Classical Music*

Tibetan Dance was written in 2000. The work was commissioned by Michigan State University for the Verdehr Trio, to whom the work is dedicated. The first two movements of the work are in reminiscence; as if one is hearing songs from a distant memory. The work is anchored on the last movement, when the music gradually becomes real. Here, the music is based on a Tibetan folk dance motive from Qinghai, a Chinese province bordered with Tibet, where I lived during my teenage years. – *Bright Sheng*

PERFORMER NOTES



The **Avalon Quartet** (violinists **Blaise Magniere** and **Marie Wang**, violist **Anthony Devroye**, and cellist **Cheng-Hou Lee**) has performed in major venues including Carnegie Hall, Alice Tully Hall, the 92nd St Y, Merkin Hall, and Bargemusic in New

York; the Library of Congress and National Gallery of Art in Washington DC; Wigmore Hall in London; and Herkulessaal in Munich. Other performances include appearances at the Bath International Music Festival, Aldeburgh Festival, Caramoor, La Jolla Chamber Music Society, NPR’s St. Paul Sunday, Isabella Stewart Gardner Museum, Dame Myra Hess Concerts, Los Angeles Music Guild, and the Ravinia Festival. The quartet is performing the complete Beethoven Cycle for Beethoven’s 250th Anniversary Celebration at its concert series in historic Ganz Hall at Roosevelt University. In recent seasons, the Avalon presented the complete quartet cycles of Beethoven, Bartok, and Brahms at Fullerton Hall at the Art Institute of Chicago. The Avalon is quartet-in-residence at the Northern Illinois University School of Music, a position formerly held by the Vermeer Quartet. Additional teaching activities have included the Icicle Creek Chamber Music Institute, Interlochen Advanced Quartet Program, Madeline Island Music Camp, and the Britten-Pears School in England, as well as masterclasses at universities and conservatories throughout the United States. Additionally, they have given numerous performances and presentations to young audiences in under-resourced schools and communities. In 2018 the quartet released a recording of the complete quartets of Matthew Quayle for Naxos, and recorded *Aqua* by Harold Meltzer for Bridge Records, a recording which received a Grammy nomination for Best Classical Compendium. In 2015, the quartet released

Illuminations, its first recording for Cedille Records. It was met with praise from *NY Times*, WQXR radio and *Chicago Tribune*. This recording follows a critically acclaimed CD of contemporary American works on the Albany label in 2010. The Avalon String Quartet's debut CD, *Dawn to Dusk*, featuring quartets by Ravel and Janáček, was honored with the 2002 Chamber Music America/WQXR Record Award for best chamber music recording. The quartet's live performances and conversations are frequently featured on Chicago fine arts radio station WFMT. They have also been heard on New York's WQXR and WNYC, National Public Radio's *Performance Today*, Canada's CBC, Australia's ABC, the ARD of Germany, and France Musique. The Avalon captured the top prize at the ARD Competition in Munich (2000) and First Prize at the Concert Artists Guild Competition in New York City (1999). In its early years, the ensemble trained intensively with the Juilliard Quartet at The Juilliard School, the Emerson Quartet at the Hartt School of Music, and the Vermeer Quartet at Northern Illinois University.



CHUNG

Violinist and violist **Sharon Chung** enjoys an active life as a chamber and orchestral musician in Central Illinois. Sharon currently performs as principal viola with the Millikin-Decatur Symphony Orchestra and regularly performs with the Peoria Symphony Orchestra as guest principal viola. She is on the faculty of Millikin University and teaches for many clinics and workshops,

such as the Chicago Suzuki Institute, Illinois State University's Viola Day, and Millikin University's All-State String Seminar. She has previously held the position of co-principal viola of the Civic Orchestra of Chicago and spent two summers with the National Repertory Orchestra, as principal violist and featured soloist. As a chamber musician, she has performed in master classes for members of the Alban Berg, Cleveland, Tokyo, and Pacifica String Quartets. Sharon graduated magna cum laude from Illinois Wesleyan University with a Bachelor of Music degree in performance, and also holds a Master of Music degree from Northwestern University, where she studied with Roland Vamos. Also notably, Sharon is an elected official and has been serving on the McLean County Board since 2018, when she was elected as the first Asian-American in the history of the county.



GRESHAM

David Gresham, Professor of Clarinet at Illinois State University, has appeared as a soloist and chamber musician in over 35 countries and all across the United States. Recent concerto performances include performances of Roger Zare's *Bennu's Fire* for clarinet and wind ensemble (February 2020), and the world premiere of Sydney Hodkinson's *Embers: an Incanation* for clarinet and orchestra (February 2019). He gave the United States or New York premieres of several other concerti 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. Dr. Gresham has performed solo recitals in China, Belgium, Japan, Chile, 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 the Americas, Europe, and 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, has performed at the Society of Composers National Conference, the Manchester New Music Festival, the RED NOTE New Music Festival, and the University of Iowa Center for New Music. Several composers have written works for Dr. Gresham, including Carl Schimmel, David Maslanka, John Orfe, Dick Goodwin, and Paul Harvey. Dr. Gresham 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 the Doctoral degree from The Juilliard School.

Pianist **Momoko Gresham**, a native of Japan, studied at the Toho Gakuen School of Music in Tokyo before moving to New York City to attend the Manhattan School of Music, where she earned both a Master of Music degree and a Professional Studies Certificate. She pursued additional studies at the Academia Musicale Chigina in Sienna, Italy, the Vincenzo Balzani Master Classes in Varallo, Italy, and the Aspen Music Festival in Colorado. While living in New York, Ms. Gresham taught at the 92nd Street Y School of Music and at the Brearley School, in addition to maintaining an extensive private studio. She worked extensively as a collaborative pianist, playing with many colleagues and serving as accompanist for both the New York Men's Choir and the Brooklyn Philharmonic Chorus. In Bloomington/Normal Ms. Gresham serves as a staff accompanist at Illinois Wesleyan University, works often with students at Illinois State University, and performs frequently with faculty at both colleges. As a collaborative pianist with her husband, clarinetist David Gresham, she has toured Japan, performed at the Lincoln Center Bruno Walter Auditorium, appeared at colleges and universities throughout the Mid-West, and at major clarinet festivals, including the 2018 International ClarinetFest in Ostend, Belgium. Ms. Gresham performed the Karel Husa *Concertino* for piano and wind ensemble at Chicago and recorded the work for Albany Records.



GRESHAM

For twenty years, Dr. **Aaron Jacobs** has taught at universities, academies, music schools, and summer camps throughout Ohio, Maine, Wisconsin, and Illinois. Currently, he serves as Instructional Assistant Professor of violin at Illinois State University and was formerly a faculty member in violin and string pedagogy at Millikin University. For ten years he taught at the University of Illinois where he founded the Illinois String Academy and also served as Co-Director of The Paul Rolland String Pedagogy Workshop for professional musicians and teachers, and "Young Strings on the Move" – The Paul Rolland String Camp. In 2014, Aaron created a violin program for Danville School District 118 which offered violin instruction to nearly 200 first and second grade students. Aaron's private students consist-



JACOBS

of Illinois where he founded the Illinois String Academy and also served as Co-Director of The Paul Rolland String Pedagogy Workshop for professional musicians and teachers, and "Young Strings on the Move" – The Paul Rolland String Camp. In 2014, Aaron created a violin program for Danville School District 118 which offered violin instruction to nearly 200 first and second grade students. Aaron's private students consist-

tently win top honors and receive numerous performance awards each year, including solo concerto performances with orchestras as well as admission and scholarship offers to prestigious collegiate music institutions. As a performer, Aaron is in high demand as a soloist and chamber and orchestra musician. He has performed as concertmaster or section leader for more than a dozen orchestras and has performed throughout the United States and Europe. He has been the recipient of several honors and awards, and an award winner at international competitions. Aaron holds a Bachelor of Music degree in Music Education and Artist's Certificate in Violin Performance from Bowling Green State University in Ohio, a Master of Music degree in Violin Performance and String Pedagogy from Northwestern University, and a Doctor of Musical Arts degree in Violin Performance and Literature from the University of Illinois.



LEWIS

Violist **Katherine Lewis** is Professor of Viola and Interim Director at ISU/Master Teacher for the ISU String Project. She is a member of the ISU Faculty String Quartet, principal viola in the Peoria Symphony and Peoria Bach Festival Orchestra, and gives numerous solo performances each year throughout the United States. Dr. Lewis is active in the viola community at both a local and

national level. She is past-president of the Illinois chapter of the American String Teacher's Association and has been an elected member of the American Viola Society Executive Board. She also is the founder and director of "Redbird Viola Day" at Illinois State University and the festival director of the Chicago Viola Festival hosted by Midwest Young Artists Conservatory. Dr. Lewis is a recipient of several awards and grants for her teaching, research, and service including the ISU College of Fine Arts Outstanding Teaching Award, the ISU College of Fine Arts Outstanding Researcher and Research Initiative Awards, and the ISU University Service Initiative Award. She has given recitals, presentations, and master classes at venues and conferences throughout the country and in Brazil. Additionally, she is the co-creator of the Viola Ensemble Database, which is currently housed on the website for the American Viola Society. Dr. Lewis holds degrees from Rice University (DMA), The Cleveland Institute of Music (MM), and Lawrence University (BM). Her primary teachers include Jeffrey Irvine, Karen Ritscher, James Dunham, and Matthew Michelic.



MARINELLO

Dr. **Anthony C. Marinello, III** serves as Assistant Professor of Music and Director of Bands at Illinois State University. As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning

and performing of new works for wind band including a recent commission, world premiere, and subsequent recording of *Come Sunday* by composer Omar Thomas. He previously served at The University of Texas at Austin as the Assistant Director of the Longhorn Band and Director of the Longhorn Pep Band and on the faculty of Virginia Tech as Assistant Director of Athletic Bands. Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and remains commit-

ted to serving the music education community as an active guest conductor, clinician, and adjudicator. Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. He is the recipient of numerous prestigious awards including the Illinois State University College of Fine Arts Service Initiative Award, the Illinois State University College of Fine Arts Research Initiative Award, the Illinois State University New Faculty Start-up Award, The Eyes of Texas Excellence Award, and the Delta Omicron Music Professor of the Year Award at Virginia Tech. He has received invitations to participate in the National Band Association's International Conductor's Symposium in Rome, Italy, the West Point Conducting Workshop, and the National Band Association's Young Conductor Mentor Project. Dr. Marinello holds memberships in the College Band Directors National Association, the National Association for Music Education, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. Marinello holds the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.



RANSOM

Adriana La Rosa Ransom is currently Interim Director of the School of Music at Illinois State University, where she was cello professor for 14 years. She received degrees in cello performance from the University of Missouri (BM), and the University of Minnesota (MM, DMA). 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 Peoria Bach Festival, Chicago Cello Society concerts, the 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 (MN), the European Musical Festival Orchestra (Germany), and Sinfonia da Camera (IL). 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 University Outstanding Teacher Award, University Outstanding Service Award, and the Illinois American String Teachers Association Distinguished Service Award, among others. 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.



STIERS

Dr. **Ben Stiers** has been on the faculty of the Illinois State University School of Music since 2011. He teaches applied percussion and music theory and has previously served as assistant director and acting director of the ISU Big Red Marching Machine, instructor and arranger for the PULSE Drumline, and director of the ISU Pep Band. Prior to his time at ISU, Ben served as Instructor of Percussion at Centre College in Danville, KY. He holds degrees in Music Performance from the University

of Kentucky, the University of Nevada-Las Vegas, and Illinois State University. Ben performs frequently with the Peoria Symphony Orchestra, the Illinois Symphony Orchestra, and the Heartland Festival Orchestra, as well as in numerous chamber and solo settings. His performance as soloist on Jennifer Higdon's Percussion Concerto can be heard on the ISU Wind Symphony's recording *Point Blank*, released on Naxos Records. From 2015-2019 he served on the inaugural editorial team of the *PAS Educators' Companion*, a publication of the Percussive Arts Society focused on providing percussion-related information to non-percussionist music educators. Ben is an artist-endorser for Innovative Percussion, Inc., and Grover Pro Percussion.



Praised by the *San Francisco Classical Voice* for playing "with maturity and panache," Dr. **Cora Swenson Lee** is a cellist and baroque cellist who performs actively around the United States. She holds degrees in Cello Performance from the Eastman School of Music (DMA, BM) and Boston University (MM). A passionate educator, Dr. Swenson Lee is currently Instructional Assistant Professor of Cello at Illinois State University and the director of the Eastman Cello Institute. She has previously held appointments at Bucknell University, musiConnects, the Youth and Muse Festival, the Hochstein School of Music and Dance, the University of Rochester, and Nazareth College. Dr. Swenson Lee's early music ensemble, Trio Speranza, concertizes around the United States each season, and in 2014 won the Presentation Prize at Early Music America's Baroque Performance Competition. During her time as cellist of the Boston Public Quartet, she was part of the Celebrity Series of Boston initiative Artists in Community, which brings free concerts and school presentations to several Boston communities. Dr. Swenson Lee performs regularly on concert series including Kings Chapel Recitals, Emmanuel Music's Lindsey Chapel Series, the Eastman Cello Institute Faculty Recital series, Live from Hochstein Radio Broadcasts, and in 2021 she will perform on the Dame Myra Hess Concert Series in Chicago. Dr. Swenson Lee has appeared with Emmanuel Music, Boston Baroque, the Rochester Philharmonic, the Handel and Haydn Society and the New World Symphony. Highlights include performances at the San Francisco Early Music Society, Trinity Church Copley and Jordan Hall in Boston, Quigley Chapel and DePaul University in Chicago, the Cathedral Basilica of St. Louis, Suntory Hall in Tokyo, and Odori Park in Sapporo Japan. She has had the opportunity to work with artists such as Rachel Barton Pine, the Vermeer Quartet, the Ying Quartet, Pacifica Quartet and members of the Vienna Philharmonic and Metropolitan Opera Orchestras.

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Vietnamese-American pianist **Tuyen Tonnu** is known for her sensitive command of timbral color, her singing lyricism, and striking style. 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 Hans Otte, Tristan Murail, Sheila Silver, Libby Larsen, Jeffrey Mumford, Adrienne Elisha, Martha Horst, Lukas Ligeti, and Steven Rosenhaus, among others. For the past two decades, she

has been the foremost interpreter of the piano music of the late Egyptian American composer Halim El-Dabh, presenting the premiere performances of many of his works. El-Dabh's first piano concerto was composed for and dedicated to her. In 2001, Tonnu was one of ten musicians selected from the U.S. to perform in Alexandria, Egypt for the inauguration of the Bibliotheca Alexandrina. Other notable performances include collaborations with the Escher String Quartet and the Stony Brook Contemporary Chamber Players, the world premiere of Martha Horst's Piano Concerto No. 1 with the Illinois State University Symphony Orchestra, and the U.S. premiere of Roque Cordero's Piano Concerto No. 1 with the Texas Christian University Symphony Orchestra. In 2020, Tonnu's solo commercial album *Roque Cordero: The Complete Works for Piano Solo* was released on the American/British label Albany Record. The CD has received rave reviews in *Fanfare* and in the *American Record Guide*. Dr. Tonnu is Associate Professor of Piano at Illinois State University.

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Samantha Wyland 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 at Illinois State University, where she teaches flute minors and coaches chamber music ensembles. Samantha won the 2020-2021 ISU Concerto-Aria Competition and the 2022 ISU Band

Concerto Competition. She also teaches private flute lessons through the Ralla Klepak Foundation at Illinois Wesleyan University. Samantha holds a Bachelor of Music in Performance degree from Messiah University, and while there won the Keith Lance Kuhlman Award Competition and the Messiah University 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.



Yang Wei's musical education began at the early age of 6. As a young student of music, he received instruction in several different classical Chinese instruments. At 13, the decision was made to concentrate his considerable talents upon mastering the Pipa. The years of study and dedication began to pay off when at 18 he performed as a soloist with the National Shanghai

Orchestra. This accomplishment was followed by his achievement of the ART Trophy First Prize for the International Chinese Musical Instruments Competition, in the Young Professional Pipa Section, which he was awarded in 1989. As a professional musician he has been celebrated worldwide, performing for and inspiring audiences throughout Asia, Europe, and the United States. His professional activities have included performing as a soloist with various orchestras and in various ensembles, teaching and participating in educational programs in both public and educational settings. Since 2000, Yang Wei has toured with the acclaimed, Silk Road Project, performing alongside world famous cellist, Yo Yo Ma.

CONCERT V

8 pm, February 10, 2020, Center for the Performing Arts

ISU WIND SYMPHONY AND CONCERT CHOIR

Infinite Horizon (2021) Nicholas Ryan Kelly (b. 1986)
Winner, RED NOTE New Music Festival Composition Competition – Choral Category

New New York Songs (2014) Missy Mazzoli (b. 1980)

A Porter's Song (2012) Bright Sheng (b. 1955)

ISU Concert Choir
 Karyl Carlson, conductor
 Somlee Lee, piano

and more and more and more and this (2018) Thomas Kotcheff (b. 1988)
Winner, RED NOTE New Music Festival Composition Competition – Chamber Ensemble Category 2021

Somlee Lee & Grace Eom, pianos
 David Collier & Ben Stiers, percussion

as the light begins to drift (2019) Paul Novak (b. 1998)
Winner, RED NOTE New Music Festival Composition Competition – Chamber Ensemble Category 2022

Brianna Steif, flute	Anne McNamara, trumpet	Mark Babbitt, trombone	Nick McKee, viola
Judith Dicker, oboe	Rachel Hockenberry, horn	Pei-I Wang, piano	Gita Srinivasan, cello
Anne Dervin, clarinet	Baryl Brandt & Will Lawton, percussion	Alex Malaimare and Sharon Chung, violins	Hunter Thoms, double bass
Michael Dicker, bassoon			

Anthony Marinello, conductor

INTERMISSION

Train Ride Home (2021) Tyler Bloomfield (b. 2000)
 ISU Wind Symphony
 John Gonzalez, conductor

Chrysanthemum (2012) Christopher Dietz (b. 1977)
Winner, RED NOTE New Music Festival Composition Competition – Wind Ensemble Category

Shanghai Overture (2007) Bright Sheng
 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

Infinite Horizon is a setting of John Gould Fletcher's poem "The Calm." As North America slowly emerges from the Covid-19 pandemic, I related to...the restlessness that can accompany involuntary idleness, and the hope in an unseen, unknowable future, as well as the simple sense of renewal after a storm. This whole spectrum of emotions came out (and was hopefully reconciled) in the music. – *Nicholas Ryan Kelly*



Commended by the *Vancouver Sun* for his "sophisticated work of such immediate, glittery appeal" and called "a rising star in the constellation of Canadian composers" by *Oregon Arts Watch*, **Nicholas Ryan Kelly** writes choral, wind ensemble, and chamber music infused with a sense of cinematic drama. His choral compositions have been performed and released on CD

by many of Canada's top choirs, including Chor Leoni, the Da Capo Chamber Choir, Pro Coro Canada, and others. Since 2015, he has received over a dozen national and internation-

al composition prizes, including the Edwin Fissinger Choral Composition Prize. Recent awards and commissions (2019-20) have come from the British Columbia Choral Federation, Choirs Ontario, the Vernon Proms Classical Music Festival, the Canada Council for the Arts, the Lloyd Carr-Harris Foundation, the Vancouver Bach Choir, the Elektra Women's Choir, and i Coristi Chamber Choir. Nick studied music composition at Ithaca College in New York (B.Mus) and the University of British Columbia in Vancouver (M.Mus). His choral scores are published with Pavane Publishing, Cypress Choral Music, Renforth Music, and Alliance Music. He also self-publishes through Lone Moose Music, distributed by MusicSpoke.

New New York Songs (2014) is a new work for the Young People's Chorus of New York and piano. A setting of excerpts from Walt Whitman's "Crossing Brooklyn Ferry," this work is a meditation on life in New York. While ostensibly describing a ferry ride from Manhattan to Brooklyn, Whitman explores the feelings and experiences that connect New Yorkers of all ages and eras. He manages to articulate his profound sense of being apart from the crowd while also recognizing the commonality of all experience. He sees himself at a crossroads between eras, speaking to New Yorkers who will make

The Calm – Largo

In the morning I saw three great ships
Almost motionless
Becalmed on an infinite horizon.

The clatter of waves up the beach,
The grating rush of wet pebbles,
The loud monotonous song of the surf,
All these have soothed me
And have given
My soul to rest.

At noon I shall see waves flashing,
White power of spray.
The steamers, stately,
Kick up white puffs of spray behind them.
The boiling wake
Merges in the blue-black mirror of the sea.

One eye of the sun sees all:
The world, the wave, my heart.
I am content.

In the afternoon I shall dream a dream
Of islands beyond the horizon.

White clouds drift over the sky,
Frigates on a long voyage.

In the evening a mute blue stillness
Clutches at my heart.
Stars sparkle upon the tips of my fingers.

Mystica
I hush,
Fire in the darkness;
The breaking of dreams.

But in the morning I shall see three great ships
Almost motionless
Becalmed on an infinite horizon.

New New York Songs

I. What is it, then, between us?

What is it, then, between us?

What is the count of the scores
or hundreds of years between us?

Whatever it is, it avails not—
distance avails not, and place avails not.

II. Manhattan Island

I too lived—Brooklyn, of ample hills, was mine;

I too walk'd the streets of Manhattan Island,
and bathed in the waters around it;

I too felt the curious abrupt questionings stir
within me,

In the day, among crowds of people, some-
times they came upon me,

In my walks home late at night, or as I lay in my
bed, they came upon me.

腳夫調 Jiao Fu Diao

(A Porter's Song)

I

三月里(的那個)太陽紅又紅,
san yue lee (dee na ger) tai yang hong you hong,

為什麼我趕腳的人兒(嗚)這樣苦命?
wei sher muo wuo gan jiao dee ren er (yo) zhe yang ku mir?

II

哥哥走來妹妹照,
ger ger dzou lai mee mee zhao,

眼淚兒滴在大門道。
nian lei er dee dzai

translation by Bright Sheng

A Porter's Song

I

The March sun is red and hot,
But why is a porter's life so bitter and sad?

II

Oh, my love, you are disappearing under my gaze,
My tears trickle down at the village gate

this journey for centuries to come and striving for a connection to them. – *Missy Mazzoli*

Please see page 3 for **Missy Mazzoli's** biography.

A Porter's Song was commissioned by Classical Movements, Inc. as part of the Erik Daniel Helms New Music Program in collaboration with the Yale Glee Club. The work was premiered on November 16th, 2012, at Yale University, by the Yale Glee Club, conducted by Jeffery Douma. *A Porter's Song* is based on two Chinese folk songs from northern Shaanxi Province; both share a sadness of being separated from the loved one. The text is in Chinese, notated in a transliteration of a northern Shaanxi dialect.

Please see page 3 for **Bright Sheng's** biography.

and more and more and more and this was written for icarus Quartet and premiered on May 4, 2018 in Baltimore, MD. The primary inspiration for the piece came from the group itself and their incredible dedication to rhythmic vitality and a unification of their ensemble sound, even when performing on disparate instruments. This to me had strong echoes of how a percussion quartet functions and so I decided to treat the two pianists as if they were also building their own percussion setup. This led to both instruments having large sections of the piece with their strings being prepared with mutes and also implementing a myriad of extended techniques (plucking, strumming, scratching, etc). The title "and more and more and more and this" draws its influence from Eastern religion and philosophy. Like the Heart Sutra, "gone, gone, gone beyond, gone beyond beyond" or the writings of Ram Dass, "go in in in in, further in, oh much further in, oh you're just begun, keep

going back in,” as you reach towards a perceived goal there are only more and more and more possible goals to reach. *“There is a beginning. There is a not yet beginning to be a beginning. There is a not yet beginning to be a not yet beginning to be a beginning.”* – Lao-tzu



Thomas Kotcheff (b. 1988) is a Los Angeles based composer and pianist. His music has been described as “truly beautiful and inspired” (icareifyoulisten.com) and “explosive” (*Gramophone* magazine). His compositions have been performed internationally by The Riot Ensemble, New York Youth Symphony, Wild Up, Sandbox Percussion, Trio Appassionata, Argus Quartet, Lyris Quartet, Alinde Quartett, USC Thornton Edge, The Oberlin Contemporary Music Ensemble, HOCKET, Peabody Percussion Group, Latitude 49, and the Aspen Contemporary Ensemble amongst others. Thomas has won numerous awards and honors including a Charles Ives Scholarship from the American Academy of Arts and Letters, a Presser Foundation Award, New York Youth Symphony’s First Music Commission, Aspen Music Festival’s Hermitage Prize, a BMI Student Composer Award, a SCI/ASCAP Student Commission, and multiple awards from the National Association of Composers USA amongst others. Thomas has been a composition fellow at the Los Angeles Philharmonic’s National Composers Intensive, the Festival International d’Art Lyrique d’Aix-en-Provence, the Aspen Summer Music Festival and School, the Norfolk Chamber Music Festival, Bennington Chamber Music Conference, The Bang on a Can Summer Music Festival, and the MusicX festival with Eighth Blackbird. As a new music pianist, Thomas has dedicated himself to commissioning and premiering new piano works. His playing has been described as “dazzling” by Mark Swed of the *Los Angeles Times* and “outstanding” by Steve Smith of *Night after Night*. In 2020, Thomas released the world premiere recording of Frederic Rzewski’s 75-minute solo piano work *Songs of Insurrection* in which Rzewski hailed his performance as “magnificent.” He is the pianist and founding member of the Los Angeles based piano duo HOCKET. Thomas currently serves on the music theory and ear training faculty at the Colburn School and is a faculty member of the Los Angeles Philharmonic’s Composer Fellowship Program. He holds degrees in composition and piano performance from the Peabody Institute of the Johns Hopkins University and The University of Southern California.

As a student at Rice, I became familiar with the unusual and beautiful cloud formations that appear in East Texas skies. **as the light begins to drift** was inspired by their subtle interplay of light and shadow and their flowing, hazy geometries. The work opens with a burst of swirling texture, with spiraling runs and swells entangling in a chaotic sound world. The brass interjects with jagged, syncopated hits as different instruments emerge from and then vanish into the ensemble. After a spiraling downward run, a plaintive English horn melody is accompanied by a canopy of string harmonics and trills. In the second section, crystalline percussion instruments merge with subtle orchestral textures. A clarinet solo leads into a pulsing triplet ostinato, which is passed throughout the ensemble, growing in intensity until it reaches a furious climax. The work closes gently with the return of the English horn, fading to nothing in a halo of shimmering sounds. *as the light begins to*

drift for sinfonietta was written for Rice’s Hear&Now Ensemble in April 2019; the version for chamber orchestra was completed in August 2019. – Paul Novak



Rejecting grandiose narratives, the music of Chicago-based composer **Paul Novak** is driven by a love of small things: miniature forms, delicate soundscapes, and condensed ideas. His compositions, which draw influence from literature, art, and poetry, have been performed throughout the United States and abroad. Novak has received commissions from, among others,

the American Composers Orchestra, ASCAP and Society of Composers, Inc., Music from Copland House, the Boston New Music Initiative, Blackbox Ensemble, Kinetic Ensemble, and the Texas New Music Ensemble; other recent collaborators include the Austin Symphony, Orlando Philharmonic, Reno Philharmonic, National Youth Orchestra of the USA, the Amaranth and Rosco Quartets, Nunc, LIGAMENT, and Tribeca New Music. Novak’s music has been selected for numerous awards, including recent honors from the ASCAP Foundation, League of Composers/ISCM, Lake George Music Festival, the SCI/ASCAP Competition, Tribeca New Music, Webster University, the Texas Young Composer Competition, and the YoungArts Foundation. He was the recipient of the American Composers Orchestra’s 2020 Underwood Commission for a new orchestral work that the ACO will premiere in Carnegie Hall, after being named one of the six emerging composers selected to participate in the Underwood New Music Readings. Originally from Reno, NV, Novak completed his undergraduate studies at Rice University, where he studied with Kurt Stallmann, Pierre Jalbert, Anthony Brandt, and Karim Al-Zand. He is currently a PhD student at the University of Chicago, where he has studied with Augusta Read Thomas and Sam Pluta.

Train Ride Home is inspired from the many pieces of traditional wind ensemble I listened to during my commute to and from work over the summer. After listening to great slow works of Frank Ticheli and Eric Whitacre, I decided to have my own take on this style of music. This piece is about me reminiscing on these journeys I would take and my appreciation for this style of music. – Tyler Bloomfield



Ty Bloomfield strives to turn aspects of his daily life into music. Bloomfield began composing in 2019 and since has written works for solo instruments, chamber ensembles, and wind ensemble. His solo clarinet work *the dark paradise* was accepted for a part of the “Big Black Blotch” project by Sarah Manasreh. Bloomfield is the recipient of multiple scholarships such as the

Professor Russell B. Bedford Scholarship, Harlan W. Peithman Memorial Scholarship, and recently the Woodwind Quintet Scholarship. Bloomfield is a senior music education and composition major at Illinois State University where he studies with his teachers Roger Zare, Roy Magnuson, and Carl Schimmel. After graduating, he plans to apply for graduate programs and continue developing his writing style and technique.

Chrysanthemum – Does this music describe a chrysanthemum? Not necessarily. The music, like the flower, is an opportunity to experience something beautiful and different. Both are hybridized into contemporary derivations and varieties from ancient stock—altered in shape, color, and configuration with each new generation. – *Christopher Dietz*



Christopher Dietz composes music inspired by a wide variety of sources, both real and conceptual. Poetry, sound as sculpture and color, how toddlers play, deep time and the cosmos, rhythm as geometry, religion and politics, animal behavior, and the music of others are a few of the subjects that have informed his musical imagination. In recent years, Christopher's

works have been premiered throughout Europe and North America by numerous contemporary ensembles including Alarm Will Sound, Decoda, Ensemble Échappé, NODUS, The Orchestra of the League of Composers, L'Orchestre de la Francophonie, The San Jose Chamber Orchestra, The Toledo Symphony, the University of Michigan Symphonic Band and others. His work has been featured at the Civic Orchestra of Chicago's New Music Workshop, NUNC!, soundSCAPE (Italy), The Etchings Festival of Contemporary Music (France), New Music on the Point, and Mizzou New Music Summer Festival among others. Residencies at MacDowell, Copland House, Canada's Banff Centre, The Camargo Foundation and the Blue Mountain Center have been important milestones in the development of Christopher's compositional voice. His honors and awards include ASCAP's Morton Gould Young Composer Awards, The Minnesota Orchestra Composer Institute, The Yvar Mikhashoff Trust for New Music, The Utah Arts Festival's Orchestral Commission Prize, and many others. His music has been released on New Focus, AMP, Navona, American Modern, and Cambria Records. He holds degrees in composition and theory from the University of Michigan (PhD), the Manhattan School of Music (MM) and the University of Wisconsin (BM). He has been on the faculty at Hillsdale College and Oberlin Conservatory. He is Associate Professor at Bowling Green State University.

Shanghai Overture was originally written for orchestra, a commission by my alma mater, the Shanghai Conservatory of Music, in celebration of its eightieth anniversary. It was premiered on November 27, 2007, by the Youth Symphony Orchestra of the Shanghai Conservatory of Music, conducted by Muhai Tang. The version for symphonic band was commissioned by the University of Michigan Symphony Band for their 2011 tour to China. It is written for two piccolos, flute, two oboes, English horn, clarinet in Eb, five clarinets in Bb, bass clarinet, two bassoons, contrabassoon, soprano saxophone, alto saxophone, tenor saxophone, two baritone saxophones, four French horns in F, two trumpets in C, trumpet in C and Bb, two tenor trombones, bass trombone, tuba, timpani, four percussionists playing: Peking Opera cymbals (京中钹), small Peking Opera cymbals (京小钹), Peking Opera gong (京大锣), small Peking Opera gong (京小锣), small Chinese tom-tom (小堂鼓) or large bango, two temple-blocks-high and low (大小木鱼), wind-gong (风锣), ratchet (滚轮器), triangle (三角铁), glockenspiel (钢片琴), crotales with a bass bow (黄铜定音铃, 用低音提琴弓子演奏), large bass drum (低音大鼓),

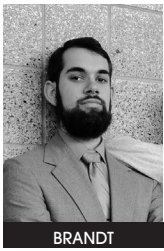
low tam-tam (低音大锣), harp, and contrabasses. In Western music, the term neo-Classicism primarily refers to a movement in music composition prevalent in the 1920s and 1930s. While the main aesthetic of the style emphasizes textural clarity, light orchestration and formal balance, some of the compositions were directly linked to specific composers from earlier periods. The best-known composer of the movement was Igor Stravinsky who wrote a neo-Bachian piano concerto, a neo-Pergolesian suite (*Pulcinella*), and a neo-Mozartian opera (*The Rake's Progress*). I always wondered what the result would be if I would adopt a similar concept and some of the techniques of the neo-Classical style and apply them to traditional Chinese classical or folk music. Although my approach is somewhat different from Stravinsky, I took the opportunity to explore the idea when I was asked to write a short composition for the Shanghai Conservatory of Music. *Shanghai Overture* is inspired by two well-known traditional Chinese compositions, *General's Degree* (将军令) and *Purple Bamboo* (紫竹调). Whereas both came from the same region near Shanghai, they differ vastly in character and color, one is grand and powerful while the other is light and elegant. *Shanghai Overture* for symphonic band is dedicated to the Symphony Band at University of Michigan, where I have been teaching since 1995. – *Bright Sheng*

Please see page 3 for **Bright Sheng's** biography.

PERFORMER NOTES



Dr. **Mark Babbitt** is currently Professor of Trombone at Illinois State University and Principal Trombone of the Peoria Symphony Orchestra. Mark performed and recorded extensively with the Seattle Symphony Orchestra and Seattle Opera, and has performed with Oregon Symphony, Honolulu Symphony, Pacific Northwest Ballet, Illinois Symphony Orchestra, Rochester Philharmonic, Chautauqua Symphony, Erie Philharmonic, and others. He has worked on over a dozen movie soundtracks, movie trailers, video games, and other commercial projects. As a soloist, he has appeared with the Peoria Symphony Orchestra, Everett Symphony, Chelan Bach Festival Orchestra, San Francisco Wind Ensemble, Seattle Wind Symphony, Brass Band Northwest, and many others. Additionally, he has appeared as soloist at nearly all the major trombone conferences: International Trombone Festival, American Trombone Workshop, Midwest Trombone Euphonium and Tuba Conference, Las Vegas 76 Trombones Festival, MENC Northwest Conference, and the Northwest Brass Band Festival. He has served on the faculty at the International Trombone Festival, the Sewanee Summer Music Festival, and the Marrowstone Festival. He has judged numerous solo competitions in several states as well as major national and international competitions. Dr. Babbitt has served on the faculty at Central Washington University and Xavier University. Mark earned degrees in trombone performance from the Eastman School of Music (BM), Cleveland Institute of Music (MM), and the University of Washington (DMA).



BRANDT

Baryl Brandt is a graduate percussion student at Illinois State University, where he serves as Graduate Assistant to the percussion studio. In 2021, Brandt graduated from ISU with a bachelor's degree in percussion performance and a bachelor's degree in music business. Baryl plans to continue his education with a doctorate degree in percussion following his graduation from

ISU. In addition to his collegiate performances alongside Illinois State University's Wind Symphony, Symphony Orchestra, Percussion Ensemble, and Big Red Marching Machine, he also has performed in many professional settings. Brandt has performed at the Illinois Music Educators Conference in 2020 with the Illinois State University Wind Symphony and with the Heartland Community Chorus, the Kankakee Valley Symphony Orchestra, and the MIOpera. In addition to concert percussion performance, Baryl Brandt is also active in the marching percussion and education community. Having marched WGI throughout both his high school and undergraduate careers with ensembles such as Pi Percussion, he now teaches marching percussion at local high schools and is a member of the Bulls Stampede Drumline. He also gives lessons to all levels of aspiring percussionists from beginners to fellow collegiate musicians.



CARLSON

Karyl Carlson is now in her fifteenth year as Director of Choral Activities at Illinois State University where she conducts the Concert Choir, Madrigal Singers, and teaches graduate conducting. Carlson has served as Director of Choral Activities and Associate Chair of the music department of Central Washington University. She earned music education degrees from the University of

Michigan and the University of Illinois, and she earned her Doctor of Musical Arts degree from Michigan State University. Prior to earning her doctorate she taught in the public schools for twelve years in Miami, FL, including the New World School of the Arts. While at CWU and ISU, Carlson has conducted many major choral/orchestral works, including Benjamin Britten's *War Requiem*, as well as numerous operas and musicals, including *Cabaret* and *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. 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 ISU Concert Choir and the Madrigal Singers have enjoyed collaborating with professional 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.

Please see page 18 for **Sharon Chung's** biography.



COLLIER

Dr. **David Collier** is Professor of Percussion and Director of Percussion Studies at Illinois State University. In addition, he is Associate Director of the School of Music and has been designated as a University Professor by the ISU Office of the Provost. Dr. Collier is currently principal timpanist with the Illinois Symphony Orchestra, the Peoria Symphony Orchestra and the Heartland Festival

Orchestra. He has served as timpanist with the Springfield Symphony Orchestra, the Sinfonia da camera, the Laredo Philharmonic and the Corpus Christi Symphony. In addition, Collier is also active as a freelance percussionist and has performed with artists such as Celtic Woman, Mannheim Steamroller, Aretha Franklin, Marvin Hamlisch, Joel Gray, Mitzl Gaynor, Henry Mancini, Johnny Mathis, Tony Bennett, Petula Clark, Tommy Tune, Roger Williams, Shirley Jones and Bobby Vinton. Dr. Collier received degrees from Florida State University (BM), Indiana University (MM), and the University of Illinois (DMA). Dr. Collier is a Performing Artist for Yamaha and an artist/clinician for Sabian cymbals, Innovative Percussion, Grover Pro Percussion, Evans drumheads and Latin Percussion. He also serves as Percussion Coordinator for the Music for All Honor Band of America and the Summer Percussion Symposium, and has served as an adjudicator for Drum Corps International and Bands of America.



DERVIN

Dr. **Anne Dervin** is a member of 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 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. She has presented lectures and recitals on topics such as: Music and Nazi Propaganda; Music of the Terezin Concentration Camp; Holocaust Music; Women in Music; and Contemporary Repertoire. 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, holds MM and BM degrees from East Carolina University, and pursued graduate studies at University of North Carolina School of the Arts. She is currently Instructional Assistant Professor of clarinet, world music, chamber music, and general studies at Illinois State University.



DICKER

Judith Dicker is an Assistant Professor at Illinois State University. She holds a M.M. degree in Oboe Performance from Indiana University, and a B.S. in Music Education from State University of New York at Potsdam. Formerly on the faculty of Wichita State University and Indiana University at South Bend, she has taught at the Musik-

schule Gelsenkirchen in Germany. She has performed as principal oboist with the Wichita Symphony Orchestra and the South Bend Symphony, and as oboist with the Toledo Symphony and the Gelsenkirchen Philharmonic Orchestra in Germany.



DICKER

Michael Dicker has earned degrees from UCLA, The University of Michigan, and The Juilliard School. Mr. Dicker's performing career began with the United States Military Academy Band at West Point. During his tenure as Associate Principal Bassoonist of the Neu Westphalische Philharmonie (Gelsenkirchen, Germany) Michael also performed as guest bassoonist with Belgian Radio Symphony, Dortmunder Oper, Deutsche Oper am Rhein, Philharmonia Hungarica, and Deutsche Bach Solisten.

Since 1979 Michael has served as International Representative for Fox Products Corporation and has presented clinics throughout the United States, Canada, Europe, Thailand and Japan. Mr. Dicker has been a member of the faculty of the Illinois State University School of Music since 1986. He has performed with the Sonneries Quintet in Europe and Japan and throughout the Midwest. He has performed as soloist with the Peoria Symphony Orchestra and Heartland Festival Orchestra, both of which he serves as principal bassoonist. Michael is married to Judith Dicker, Assistant Professor of Oboe at Illinois State University. Their daughter Erica is a professional violinist and daughter Talia is a professional Cellist.



EOM

Ye Eun Eom (also known as Grace) is a collaborative pianist from South Korea. She has dedicated herself to the fields of teaching, vocal and instrumental music, chamber music, opera and musical theatre. An active collaborating artist, Grace performed with various promising young artists in Illinois. She is also an experienced choral and ensemble pianist and has

been working with many distinguished groups and conductors. Grace is also a violist and ensemble musician and has performed with Philippine Philharmonic Orchestra, Phil-Pop Orchestra, and many other festival orchestras. Grace received her bachelor's degree in Piano Performance at the University of Santo Tomas, Philippines, and master's degree in Collaborative Piano and Viola Performance at ISU.



GONZALEZ

John Gonzalez is a trombonist and graduate student at Illinois State University currently pursuing a master's degree in wind conducting under Dr. Anthony Marinello. His duties include assisting with the Big Red Marching Machine, Pep Band, undergraduate conducting courses, as well as guest conducting the Wind Symphony, Symphonic Winds, Symphonic Band, and University

Band. Prior to attending ISU John was the Director of Bands and Choirs at Easton Valley High School in Preston, IA. Under his leadership the music department quickly became more active and student participation in all ensembles more than doubled. While at EVHS John was the assistant play director and musical director in the Theatre Department. John is also active as a private trombone instructor for students of all ages

and skill levels and was previously on staff for the private lesson program through the Quad City Symphony Orchestra in Davenport, IA. John graduated from Western Illinois University in 2016 with a Bachelor of Music in Music Education and a minor in Jazz Studies. He holds memberships with the National Association for Music Education and the Iowa Bandmasters Association.



HOCKENBERRY

Dr. **Rachel Hockenberry** is Assistant Professor of Horn at Illinois State University. 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, and has also performed with artists such as Billy Idol, Pete Townshend, and Jon Batiste, and has recorded for television series. Rachel has served as horn professor at Pasadena City College and Los Angeles City College, and kept a large private studio. 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, has completed residencies with El Sistema programs in Venezuela and across the United States, and became the founding director of Kentucky's first El Sistema inspired youth orchestra program, North Limestone MusicWorks. A Virginia native, Rachel received her bachelor's degree in horn performance from James Madison University. She earned her master's and doctoral degrees in horn performance from the University of Cincinnati College-Conservatory of Music, where she also completed cognate studies in arts administration.



LAWTON

William Lawton is a percussionist and music educator based in his hometown of Chicago, Illinois. William has been a member of numerous musical groups in the area, performing classical percussion, marching percussion, and drumset of numerous styles. While studying for his Bachelor in Music Education at ISU, William has been a member of different marching organizations such as the WGI group, Pi Percussion and the Chicago Bulls Drumline, Stampede. He has also been on tours with both concert bands and orchestras throughout the United States and in Greece and Germany.



LEE

Pianist **Somlee Lee** was born in Seoul, South Korea. Somlee won 2nd prize in the 2015 Korea-Asia open competition 20th-century class and the 16th Korean Piano Society Competition. In 2018, she performed Sergei Rachmaninoff's Piano Concerto No. 1 with the Vladivostok Philharmonic Orchestra and showed potential as a soloist. She actively participates in music festivals,

received 1st Prize in the competition at the 2019 International Piano Festival in Naleczow, Poland, and attended the Sicily International Piano Festival in Italy. Somlee received her bachelor's and master's degrees from Kookmin University in Korea and was selected as a full scholarship student with the support of the Korea Scholarship Foundation. She is currently studying for a master's degree in Piano performance & Collaborative piano as a Graduate Assistant at Illinois State University.



MALAIMARE

Ion-Alexandru Malaimare, a native of Romania, has performed in recitals and concerts in Europe and United States. He received the scholarship offered by SoNoRoChamber Music Workshops, and has participated in masterclasses with renowned artists such as Rachel Barton Pine, Almira Vamos, Ronny Rogoff, and Helmuth Nicolai (Rosamunde Quartet). He participated in numerous competitions

and was the 1st Prize winner at the Young Artist Competition of MTNA and the University of Illinois Concerto Competition. With his quartet, he won awards at the Plowman Chamber Music Competition and the New York Artists International Competition, which included an invitation to perform a recital at Carnegie Hall. He served as Concertmaster of the Champaign-Urbana Symphony Orchestra, Principal Second violin of the Heartland Symphony Orchestra and Evansville Philharmonic, a member of the residence quartet at the University of Evansville, and Adjunct Violin Professor at the University of Illinois Springfield. Among other activities, he searches to expand his repertoire to include fiddle music of Romania and works from movie soundtracks. He is featured as a member of the music department for the Live Cinema workshop "Distant Vision" of Francis Ford Coppola. He started a TikTok channel (@1violin1bow), and together with his wife, violist YooBin Lee, created a YouTube Channel (The Eight Strings) featuring music videos for viola & violin. Ion-Alexandru plays on an Ultralight violin made in 2019 by the Canadian- American luthier Joseph Curtin.

Please see page 19 for **Anthony Marinello's** biography.



MCKEE

Nick McKee is a violist at Illinois State University pursuing a graduate degree in String Pedagogy. Nick previously attended George Mason University, where he received a Bachelor of Music degree with a concentration in music performance. He served as the principal violist of the George Mason Symphony Orchestra and was the winner of the 2020 GMU Concerto Competition. He has participated in many music festivals and enjoys playing chamber music. Nick is a former student of Philippe Chao and currently studies with Katherine Lewis.

He has participated in many music festivals and enjoys playing chamber music. Nick is a former student of Philippe Chao and currently studies with Katherine Lewis.



MCNAMARA

Anne McNamara is the Assistant Professor of Trumpet at Illinois State University where her duties involve teaching applied trumpet and performing in the ISU faculty brass quintet. Dr. McNamara works regularly as a freelance trumpeter with the Heartland Festival Orchestra, Champaign Urbana Symphony, Owensboro Symphony,

Louisville Orchestra and Louisville Master Chorale. Her debut album *A Winter's Night* features the premiere recordings of several works, and she actively pursues the commission and performance of new works such as her commission of Carson Cooman's Sonata for Flugelhorn and Piano and the adaptation of Kevin McKee's *A Winter's Night*. She is also very active as a clinician and educator and has taught on faculty at the University of Kentucky Summer Trumpet Institute. She has performed and presented at both the International Women's Brass Conference and the International Trumpet Guild conference. An active contributor to the I.T.G., Anne is also the committee chair for the I.T.G. Young Artist Award. Dr. McNamara earned a BM in Music Education and a Jazz Studies minor from James Madison University, a MM in Trumpet Performance from the University of Illinois and a DMA in Trumpet Performance from the University of Maryland. Dr. McNamara is a Yamaha Performing Artist.



STEIF

Brianne Steif earned her bachelor's degree in Music Performance from Illinois State University in May 2021. In 2020, Steif won ISU's Orchestra Aria Competition with Ellen Taaffe Zwilich's Concerto for Flute and Orchestra and placed 2nd in South Carolina's Collegiate Competition. Steif has performed for Courtney Morton, the President's Own Marine Band piccolo player; Valerie

Coleman in the 2019 South Carolina Flute Society Masterclass Competition; Keith Underwood in the 2019 Oklahoma Flute Society Masterclass Competition; and Amy Porter in the 2020 Mid-South Flute Society Masterclass Competition. In 2021, Steif also participated in virtual masterclasses with flutists Brooke Ferguson and Brian Allred, and she won the Texas Flute Society's Outstanding Solo Award with Andres Jolivet's *Chant de Linos*. Steif is currently auditioning for graduate schools for Fall 2022 while still studying privately with Dr. Kimberly Risinger and participating in ISU's ensembles.



SRINIVASAN

Gita Srinivasan, a native of Maysville, KY, began her cello career at the age of 11 under the tutelage of Coralie Runyon Jones and Suanne Blair. Gita is a master's student of cello performance at Illinois State University, studying with Cora Swenson Lee. Gita presently serves as the principal cellist of the ISU Symphony Orchestra, teaches in ISU String Project, and teaches privately at

Community School for the Arts. Gita previously studied under Amy Gillingham Culligan at Northern Kentucky University, from which Gita graduated in 2021. She gave her solo debut in 2019 with the Northern Kentucky University Philharmonic Orchestra as a winner of the Fall 2018 NKU Concerto Competition. For three years, she privately taught cello students of all ages through NKU Music Preparatory, and was a member of the NKU String Project teaching assistant team from 2019 to 2021. As a teaching assistant for NKU Early Childhood Programs, Gita also had the opportunity to teach children ages 2-6 music and dance. Gita serves as a 2019-20 fellow of the concert:nova "Next:Gen" program, designed by members of the Cincinnati Symphony Orchestra. She has also received the competitive 3 Arts Scholarship for Cincinnati-area female musicians. Gita toured Europe with the Kentucky Ambassadors of Music in 2012 and toured Ireland in 2018 with the NKU

Philharmonic Orchestra. Gita previously studied mechanical engineering at the University of California, Berkeley.

Please see page 19 for **Ben Stiers**'s biography.



A captivating and versatile pianist, **Pei-I Wang** is Coordinator of Keyboard Studies at Millikin University in Decatur, Illinois. She has performed as a featured soloist with the Illinois Symphony Chamber Orchestra, Millikin-Decatur Symphony Orchestra, Sangamon Valley Civic Orchestra, Taiwan National Symphony Orchestra, and the University of Illinois Symphony Orchestra.

She has received awards in the Liszt-Garrison International

Piano Competition, the Mauro Paolo Monopoli Prize Asian Auditions, the UIUC Concerto Competition, and the 21st-Century Piano Commission Competition with composer John Ritz. A keen advocate of contemporary music and rare masterworks, Wang has performed new music at the Midwest Composers Symposium, the Electronic Music Festival at the University of Louisville, the Illinois Symphony Orchestra "Around the Town Concert Series," and the Krannert Center for the Performing Arts, among others. Her recording of Carl Czerny's four-handed piano fantasies with Sam Gingher was released in September 2020 under the Naxos label. Wang is a frequent adjudicator, performer, clinician, and presenter, and serves as Secretary-Treasurer of the Illinois State Music Teachers Association and President of the Decatur Area Music Teachers Association.

Illinois State University Concert Choir

Karyl Carlson, conductor

Kenzie Ahlman
Olivia Albrecht
Peter Beiswenger
Julia Bell
Jessica Bella
Zachary Bodnar
Jeffrey Burke
Rachel Burris
Ella Burrus
Hunter Byrne

Matt Davis
Liam Duffy
Joshua Dunn
Austin Ebert
Jimmy Engelhorn
Sophie Evans
Emily Hansen
Lottie Heckman
Nick Lanz
Becca Leffers

Alli Loyd
Andrea Lucas
Hannah Ludy
Mikayla Mindiola
Dan Nach
Ellie Paschall
Ava Perrigo
Keoni Plaza
Olivia Saver
Diana Schmidt

Aubrey Seals
Joshua Sexton
Aidan Singh
Markos Smith
Michael St. Aubin
Ashley Storingier
Riley Stroehmer
Liz Turner
Lesli Woods

Illinois State University Wind Symphony

Anthony C. Marinello, III, conductor

Flute

Christopher Bulding
Rachel Nulf
Gina Russell
Brienne Steif
Samantha Wyland*

Oboe

Anastasia Ervin
Cara Fletcher
Alex Widomska*

Bassoon

Veronica Ervin*
Nick Filano
Rosalie Truback

Clarinet

Jessica Benjamin
Freda Hogan
Alec Jenkins
Daniel King*
Trent Nolin
Christian Rucinski
Benjamin Sanetra
Lauren Schaff
Ladarius Young (bass)

Saxophone

Ryan Baur*
Grace Gatto
Caleb Gibson
Mike Jeszke
Luke Podvrsan

Trumpet

Jeri Blade
Katherine Freimuth
Seth Marshall
Camrin Severino*
Katherine Shindldecker
Ryan Valdivia

Horn

Ryan Burns
Daniel G. Castillon III*
Cassidy Fairchild
Allison Hoffman
Nicholas Steffenhagen

Trombone

Lucas Dahmm*
John Gonzalez
Jem Frost
Peyton Gray
Julian Rodriguez (bass)

Euphonium

Vito De Coster*
Phil Denzmere

Tuba

JT Butcher*
Kaitlin Dobbeck

Percussion

Noah Berkshier
Lauren Bobarsky
Baryl Brandt*
Braeden Forman
William Lawton
Evan Thompson

Double Bass

Hunter Thoms

Piano

Qingyun (Zoy) Zhang

Harp

Julia Jamieson

*Denotes Section Leader



WONSOOK KIM
COLLEGE OF FINE ARTS
Illinois State University



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