THE FSU COLLEGE OF MUSIC PRESENTS

THE TWENTIETH BIENNIAL FESTIVAL OF NEW MUSIC

FT. THE INTERNATIONAL CONTEMPORARY ENSEMBLE
and PAMELA Z

Feb. 3-5, 2022

Compositions by:
Jennifer Bellor · Nicholas Bentz · Clifton Callender · Kevin Day
Vera Ivanova · Brian Junttila · Badie Khaleghian
Timothy Kramer · Mikel Kuehn · Pascal Le Boeuf
Chihchun Chi-sun Lee · Geli Li · Lansing McLoskey · Paul Novak
Hane Park · Matthew Ramage · Jee Seo · Annika Socolofsky
Aaron Spotts · Ingrid Stözel · Piotr Szewczyk · Monte Taylor
Dan Trueman · Liliya Ugay · Chaz Underriner · Kirsten Volness
The Florida State University College of Music
Todd Queen, Dean
Greg Jones, William Fredrickson, Michael Thrasher, Associate Deans

The Twentieth Biennial
Festival of
New Music
February 2-5, 2022

Committee for the Festival of New Music:
Clifton Callender, Chair
Deborah Bish, Michael Buchler, Geoffrey Deibel
Evan A. Jones, David Kalhous Benjamin Sung
Matthew Ramage, Technology Supervisor
Dingjie Zhou, Logistical Liaison
Nick Smith, Director of Production
Gregory Jones, Administrative Advisor
Schedule of Performances

All events are free and open to the public. Schedule details are subject to change.

Thursday, February 3, 2022

7:30 P.M.  Opening Concert
Opperman Music Hall

Friday, February 4, 2022

11:15 A.M.  Matinee Concert
Dohnányi Recital Hall

2:00 P.M.  Polymorphia Concert
Opperman Music Hall
Liliya Ugay, director

7:30 P.M.  Pamela Z and FSU composers
Opperman Music Hall
Including performances by Pamela Z, Evan Jones, Phyllis Pancella, Minyoung Rho, Corinne Stillwell, and Liliya Ugay

Saturday, February 5, 2022

1:00 P.M.  Electroacoustic Concert
Dohnányi Recital Hall

7:30 P.M.  Guest Artist Concert:
Opperman Music Hall
International Contemporary Ensemble and Pamela Z
including performances by the Burgin Quartet and Greg Sauer

For other events and times, including masterclasses, presentations, and lectures, see music.fsu.edu/festival-of-new-music
Opening Concert
Thursday, February 3, 2022
7:30 P.M. | Opperman Music Hall

Sigil II: Amistad (2019)  
Andrew Gaffey, saxophone  
Monte Taylor, live electronics

6 Fugitive Memories (2015)  
1. Composition No. 1  
2. Fugitive No. 2  
3. No “N”  
4. “Quasi una ciacona”  
5. Cimbalom Játék  
6. Debutie  

David Kalhous, piano

Amethyst Sunset (2019)  
Matthew Calderon and Vivian Anderson, pianos  
Mike Glaze and Abby McNulty, percussion

INTERMISSION

Leonardo Saw the Spring (2019)  
I. Leonardo Saw the Spring  
II. Leonardo Drew the Blooms  
III. Leonardo Loved the Still  
IV. Leonardo Drew in Spring  

Karen Large, flute  
Deloise Lima, piano
Four Pieces (2017)  
I  
II  
III  
IV  

Shannon Thomas, violin 
Pamela Ryan, viola  

Dopamine Rush (2019)  
Piotr Szewczyk  
Corinne Stillwell and Madeline Miller, violins
Morning Matinee  
Friday, February 4, 2022  
11:15 A.M. | Dohnányi Recital Hall

Tahirih the Pure (2018)  
   I. The Day of Alast  
   II. Unchained  
   III. Badasht  

   Caroline Owen, piano

Stagger, staggered, had staggered (2020)  

   Gene Waldron, contrabass

Dancing in the Ether (2020)  

   digital audio

Media Control (2017)  

   Samantha Donnell, flute  
   Kelli Ray, clarinet  
   Miranda Rojas, violin  
   Giancarlo Ortiz, cello

Badie Khaleghian  

Hanee Park  

Mikel Kuehn  

Pascal Le Boeuf
Polymorphia Concert
Liliya Ugay, director
Friday, February 4, 2022
2:00 P.M. | Opperman Music Hall

glimmer songs (2020) Paul Novak
Chloe Tordi, flute; Hunter Robertson, clarinet
Minyoung Rho, piano; Claudia Holm, violin
Arabella Schwerin, cello

Dancing Fire II (2020) Kevin Day
Chloe Tordi, flute; Adam Ravain, piano
Jorge Luiz De Oliveira, guitar; Aric Lee, cello

Tempus Fugit (2020) Matthew Ramage
Hunter Robertson, clarinet; Tina Hsieh, piano
Claudia Holm, violin; Arabella Schwerin, cello

Dance Fusion (2012) Chihchun Chi-sun Lee
I. Moombahton
II. Taiwanese Aboriginal Dance
III. African Drum Dance
IV. Australian Aboriginal Dance/New Zealand’s Māori Kapa haka
V. Bulgarian/Slavic Dance

Julia Sills, flute; Dana Alwald, clarinet
Brandon Banks, piano; Mackenzie Nies, violin; Arabella Schwerin, cello

Brief Intermission
Don’t Say a Word (2017)  Annika Socolofsky

Sahoko Timpone, mezzo-soprano
Karen Large, flute; Jonathan Holden, clarinet
Iris Cheng, piano; Austin Pelella, percussion
Ben Sung, violin; Giancarlo Ortiz, cello

Compressor (2019) Nicholas Bentz

Chloe Tordi, flute; Hunter Robertson, clarinet
James Popper, trumpet; Mackenzie Nies, violin
Jacob Grice, viola; Samantha Schroeder, cello

Concertino for Saxophone (2020)  Brian Junttila

II. Electric

Julia Sills, flute; Renzo DeCarlo, clarinet; Dawson Coleman, saxophone
Adam Ravain, piano; Mackenzie Nies and Cesar Paredes, violins
Jacob Grice, viola; Samantha Schroeder, cello; Gene Waldron, contrabass
Michael Creighton, conductor
**Pamela Z and FSU composers**  
Friday, February 4, 2022  
7:30 P.M. | Opperman Music Hall

Liliya Ugay

Corinne Stillwell, violin  
Evan Jones, cello  
Liliya Ugay, piano

Dear Matafele Peinam (2020) 
Clifton Callender

I. You are  
II. I want to tell you  
III. Don’t cry  
IV. You’ll see

Phyllis Pancella, mezzo-soprano  
Minyoung Rho, piano

**INTERMISSION**

Quatre Couches (2015) 
Pamela Z

Flare Stains (2010)

Typewriter (1995)

Declaratives (2005)

Syrinx (2003)

Badagada (1988)

Unknown Person (from Baggage Allowance, 2010)

Pool (2015)

Other Rooms (2018)

Pamela Z, solo voice, electronics, and video
Afternoon Matinee
Saturday, February 5, 2022
1:00 P.M. | Dohnányi Recital Hall

Moving (1) (2019) Chaz Underriner

Brenna Wiinanen, flute
Jared Cummings, tenor saxophone
Angel Andres, violin
Stephanie Archer, piano
digital audio and video

desangramiento (2016) Kirsten Volness

Luiz Barrionuevo, viola
digital audio

Two People (2017) Geli Li

I
II

Thomas Roggio and Ben Sung, violins

The Task Ahead Is Enormous, and There Is Not Lansing McLoskey
Much Time (2020)

Freddie Powell, piccolo
Darrian Lee, violin
Ying-Chen Kuo, piano
Darci Wright, percussion
International Contemporary Ensemble
and Pamela Z
Saturday, February 5, 2022
7:30 P.M. | Opperman Music Hall

Mysterium (2016) Mario Diaz de Leon

Isabel Lepanto Gleicher, flute
Joshua Nathan Rubin, clarinet and electronics design
Rebekah Heller, bassoon; Ross Karre, electronics

Intersections (2017) Brittany J. Green

Isabel Lepanto Gleicher, flute
Michelle Farah, oboe; Joshua Nathan Rubin, clarinet
Erin Rogers, saxophone; Rebekah Heller, bassoon

Sequences (2015) Anna Thorvaldsdottir

Isabel Lepanto Gleicher, flute
Joshua Nathan Rubin, clarinet; Erin Rogers, saxophone
Rebekah Heller, bassoon

Firing Squad (2018) Niloufar Nourbakhsh

Michelle Farah, oboe; Deborah Bish, clarinet
Joshua Nathan Rubin, bass clarinet; Erin Rogers, saxophone
Rebekah Heller, bassoon; Ross Karre, electronics

INTERMISSION

Four Movements (2003) Pamela Z

I. Three Loops
II. Gradual Quartet
III. Quickly
IV. Grains

Greg Sauer, cello
Pamela Z, live electronics
Twenty Answers (2008)          Pamela Z

Pamela Z
Isabel Lepanto Gleicher, flute
Joshua Nathan Rubin, clarinet and electronics design
Rebekah Heller, bassoon; Ross Karre, electronics
Minyoung Rho, piano

The Unraveling (2019)          Pamela Z

I. Joni
II. Lord I’m One
III. Travis
IV. Microbus

Pamela Z, voice and live electronics
Burgin Quartet
Megumi Terry and Thomas Roggio, violins
Luiz Barrionuevo, viola; Aric Lee, cello
Epilogue

To be performed at a later date

Performances of these Festival works delayed due to the pandemic.

Open Borders (2018) Timothy Kramer

Crisha Joyner, flute; Marissa Stanfill, clarinet
Erika Chinander, violin; Jenna Bachmann, cello
Benjamin Crook, piano
Will Whitehead, conductor

City Electric (2018) Aaron Spotts

I. Busy Intersection, Signals Dark
II. Light Drowns the Night Sky
III. Flicker and Surge

Connor Croasmun and Maggie Watts, clarinets
Trey Burke, bass clarinet

Trio (2019) Dan Trueman

I. Tallboy
II. Slågedalen
III. Bariolage
IV. Keening Machine

Tommaso Bruno, violin; Amber Den Exter, cello
Liliya Ugay, bitKlavier
Pamela Z

Pamela Z is a composer/performer and media artist working with voice, live electronic processing, sampled sound, and video. A pioneer of live digital looping techniques, she processes her voice in real time to create dense, complex sonic layers. Her solo works combine experimental extended vocal techniques, operatic bel canto, found objects, text, and sampled concrète sounds. She uses MAX MSP and Isadora software on a MacBook Pro along with custom MIDI controllers that allow her to manipulate sound and image with physical gestures. Her performances range in scale from small concerts in galleries to large-scale multi-media works in theaters and concert halls. In addition to her performances, she has a growing body of installation works using multi-channel sound and video.

Pamela Z has toured extensively throughout the United States, Europe, and Japan – performing in international festivals and venues including Bang on a Can at Lincoln Center (NY); La Biennale di Venezia; San Francisco Symphony’s SoundBox, the Japan Interlink Festival; Other Minds (San Francisco); and Pina Bausch Tanztheater’s Festival (Wuppertal, Germany). She has received commissions to compose live and fixed-media scores for choreographers and film/video artists. Her large-scale, performance works, including Memory Trace, Baggage Allowance, Voci, and Gaijin, have been presented at venues like the Kitchen in New York, Yerba Buena Center for the Arts, Theater Artaud (Z Space) in San Francisco, the Museum of Contemporary Art in Chicago, as well as at theaters in Washington D.C. and Budapest. Her one-act opera Wunderkabinet inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) premiered at The LAB in San Francisco, and was presented at REDCAT in LA and Open Ears Festival in Canada. She has shown work in exhibitions at the Whitney Museum (New York); Savvy Contemporary (Berlin); the Tang Museum (Saratoga Springs NY); the Dakar Biennale (Sénégal); Krannert Art Museum (IL), and the Kitchen (NY).
Ms. Z has received commissions from chamber ensembles including Kronos Quartet, Eighth Blackbird, Bang On A Can All Stars; Ethel, Del Sol Quartet, California E.A.R. Unit; Left Coast Chamber Ensemble; and Empyrean Ensemble. She is currently composing a work for soprano Julia Bullock and the San Francisco Symphony. She has collaborated with a wide range of artists including Joan La Barbara, Joan Jeanrenaud, Brenda Way (ODC Dance), Miya Masaoka, Jeanne Finley + John Muse, Shinichi Iova Koga (Inkboat), and Luciano Chessa. She has participated in New Music Theatre’s John Cage festivals, and has performed with The San Francisco Contemporary Music Players. Her interactive web-based work Baggage Allowance can be viewed at baggageallowance.tv where it is permanently installed.

Pamela Z is the recipient of many honors and awards including the Rome Prize, the United States Artists fellowship, the Guggenheim Fellowship, the Doris Duke Artist Impact Award, a Robert Rauschenberg Foundation residency, the Herb Alpert Award in the Arts; the Creative Capital Fund; the MAP Fund, the ASCAP Music Award; an Ars Electronica honorable mention; and the NEA Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado at Boulder. For more information visit: www.pamelaz.com

**International Contemporary Ensemble**

Described as “America’s foremost new-music group” (*The New Yorker*), the Ensemble has become a leading force in new music throughout the last 20 years, having premiered over 1,000 works and having been a vehicle for the workshop and performance of thousands of works by student composers across the U.S. The Ensemble’s composer-collaborators—many who were unknown at the time of their first Ensemble collaboration—have fundamentally shaped its creative ethos and have continued to highly visible and influential careers, including MacArthur Fellow Tyshawn Sorey; long-time Ensemble collaborator, founding member, and 2017 Pulitzer Prize-winner Du Yun; and the
Ensemble’s founder, 2012 MacArthur Fellow, and first-ever flutist to win Lincoln Center’s Avery Fisher Prize, Claire Chase.

A recipient of the American Music Center’s Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, the International Contemporary Ensemble was also named Musical America’s Ensemble of the Year in 2014. The group has served as artists-in-residence at Lincoln Center’s Mostly Mozart Festival (2008-2020), Ojai Music Festival (2015-17), and the Museum of Contemporary Art Chicago (2010-2015). In addition, the Ensemble has presented and performed at festivals in the U.S. such as Big Ears Festival and Opera Omaha’s ONE Festival, as well as abroad, including GMEM-Centre National de Création Musicale (CNCM) de Marseille, Vértice at Cultura UNAM, Warsaw Autumn, International Summer Courses for New Music in Darmstadt, and Cité de la Musique in Paris. Other performance stages have included the Park Avenue Armory, ice floes at Greenland’s Diskotek Sessions, Brooklyn warehouses, the Metropolitan Museum of Art, and boats on the Amazon River.

The International Contemporary Ensemble advances music technology and digital communications as an empowering tool for artists from all backgrounds. Digitice provides high-quality video documentation for artist-collaborators and provides access to an in-depth archive of composers’ workshops and performances. The Ensemble regularly engages new listeners through free concerts and interactive, educational programming with lead funding from The Andrew W. Mellon Foundation.

Flutist Isabel Lepanto Gleicher has been called “excellent” by The New York Times and a “rising talent and stand out performer in the new music scene” by Miller Theatre. In 2018, she was featured in a solo recital on Miller Theatre’s Pop Up series. Isabel is an artist member of the International Contemporary Ensemble, Wild Up, Ensemble Echappe, the Annapolis Chamber Music Festival, and is a founding member of Song Sessions Collective. She has had the opportunity to premiere works by Steve Reich, Missy Mazzoli, Augusta Read Thomas, and Dai Fujikura among others. isabellepantogleicher.com
Rebekah Heller’s work aims to expand the sonic possibilities of her instrument — both in her solo work and through a deep collaborative practice. Called “an impressive solo bassoonist” by The New Yorker, she is dedicated to exploration, experimentation, and the democratization of sound. As bassoonist of the International Contemporary Ensemble since 2008, Rebekah has premiered hundreds of groundbreaking new works worldwide. She has two solo albums of music written for and with her, and in 2018, Rebekah made her solo debut with the New York Philharmonic. She teaches and lectures at the Mannes School of Music, where she is Co-Chair of the Wind Department. Rebekah lives in Manhattan. rebekahheller.com

Clarinetist Joshua Nathan Rubin is a founding member, former Artistic Director, and current board member of the International Contemporary Ensemble (IntCE). The New York Times has praised him as, “incapable of playing an inexpressive note.” Joshua developed Luigi, management software that is available to ensembles and other organizations who value transparency and collective management. He served on the faculty of IntCE’s Ensemble Evolution program from 2016-2021 and at the soundSCAPE festival in Italy in 2022. Joshua holds degrees in Biology and Clarinet from Oberlin College and Conservatory, a Master’s degree from the Mannes School of Music, and he lives in Los Angeles.

Oboist Michelle Farah is a dedicated orchestral and chamber musician. In addition to performances with the Orpheus Chamber Orchestra, Santa Fe Opera, American Ballet Theatre, New Jersey Symphony, Orchestra of St. Luke’s, The Knights, A Far Cry, International Contemporary Ensemble, and the New York Philharmonic, her solo playing has been described as “uniformly excellent” by the New York Times. Michelle is a member of Wavefield Ensemble, a musical collective committed to the adventurous programming of contemporary repertoire.

Erin Rogers is a Canadian-American saxophonist and composer. She is Co-Artistic director of NYC-based ensembles thingNY, Popebama, New Thread Quartet, Hypercube and a core member of LA-based WildUp. Her music has been performed worldwide at the Prototype, Ecstatic, and MATA Festivals, Celebrity Series (Boston), Edmonton Symphony Orchestra, Hamburg Elbphilharmonie, Centro Nacional de las Artes (Mexico City), and NYmusikk Bergen (Norway). Rogers is a D’Addario Woodwinds and
Conn-Selmer artist, and serves on faculty at the Manhattan School of Music Contemporary Performance Program. Rogers has recorded two solo albums for Relative Pitch Records. Erinmrogers.com

**Ross Karre** (b. 1983 in Battle Creek, MI) is a percussionist, filmmaker, and producer based in New York City. After completing his Doctorate in Music at UCSD with Steven Schick, Ross formalized his visual studies with a Master of Fine Arts from UCSD. He is a percussionist and artistic director of the International Contemporary Ensemble (ICE) and has performed regularly with red fish blue fish, Third Coast Percussion (Chicago), and Yarn/Wire (NYC). His projection design work has been presented all over the world in prestigious venues such as the BBC Scotland, the Park Avenue Armory, the Kennedy Center, and the National Gallery of Art. His most recent release, 10.67 Cycles, features the music of Ash Fure and Pauline Oliveros and is available on Bandcamp.

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**FSU College of Music Composition Faculty**

**Clifton Callender** is Professor of Composition at Florida State University and has studied at the University of Chicago, Peabody Conservatory, Tulane University, and King’s College, London. His works are recorded on the Capstone, New Ariel, and Navona labels. Recent commissions include Chain Reactions, for the 75th commemoration of Chicago Pile 1 (the first nuclear reactor), Canonic Offerings and Hungarian Jazz, for the Bridges Conference on the Arts and Mathematics, gegenschein, for Piotr Szewczyk’s Violin Futura project, and Reasons to Learne to Sing, for the 50th Anniversary of the College Music Society. A recent composer in residence at Copland House, his music has been recognized by and performed at Third Practice, the Spark Festival, the American Composers Orchestra, SEAMUS, Forecast Music, Composers Inc., Studio 300, the Florida Electrasonic Music Festival, the International Festival of Electroacoustic Music “Primavera en La Habana,” NACUSA Young Composers Competition, the Northern Arizona University Centennial Composition, the North American
Saxophone Alliance Biennial Conferences, the World Harp Congress in Copenhagen and the ppIANISSIMO festival in Bulgaria. Recent works include a focus on the climate crisis, including a setting of Kathy Jetnil-Kijiner’s poem for the 2014 United Nations Climate Summit, Dear Matafele Peinam, and a new work for solo piano and electronics, Meditations on a Warming Planet. Also active in music theory, Callender has published in Science, Perspectives of New Music, Journal of Music Theory, Music Theory Online, and Intégral and serves on the editorial boards of Perspectives of New Music and the Journal of Mathematics and Music, for which he served as Co-Editor-in-Chief.

Matthew Ramage (b. 1992) is a composer, educator, pianist and horn player from Harleysville, Pennsylvania. Matthew holds a D.M. in Music Theory and Composition from Florida State University, a M.M. in Composition from Bowling Green State University and a B.S. in Music Education, as well as a B.A. in Horn Performance, Theory and Composition from Lebanon Valley College. He has studied composition with Dr. Robert Lau, Dr. Scott Eggert, Dr. Justin Morell, Dr. Mikel Kuehn, Dr. Marilyn Shrude, Dr. Christopher Dietz, Dr. Stephen Montague, and Dr. Liliya Ugay. Matthew has also taught courses in Music Theory and Composition as an adjunct professor at Lebanon Valley College, Bowling Green State University, and Florida State University. The FSU Philharmonia was scheduled to perform his orchestra piece In The Waiting in April of 2020. Other recent performances include his Variations on a Scottish Folk Tune for viola and piano and his piece Tempus Fugit for clarinet, violin, cello and piano, which was recorded by the Unheard-of Project. His pieces Alone for alto saxophone and fixed media and Angular Discourse for saxophone quartet were performed during the North American Saxophone Alliance 2020 Biennial Conference at Arizona State University.

Described as “particularly evocative,” “fluid and theatrical... the music [that] makes its case with immediacy” as well as both “assertive and steely,” and “lovely, supple writing”, music by Liliya Ugay has been performed in many countries around the globe. Ugay has collaborated with the Washington National Opera, American Lyric Theater, Nashville Symphony, Albany Symphony, American Composers Orchestra, New England Philharmonic, Yale Philharmonia, Norfolk Festival Choir, Aspen Contemporary Ensemble, Molinari Quartet, Victory Players,
Omnibus ensemble, and Paul Neubauer among others. Her compositions have been featured at the Aspen, Norfolk, Cultivate, MIFA, American Composers, Chelsea, New York Electroacoustic Music, June in Buffalo, and Darmstadt New Music festivals, as well as the 52nd Venice Biennale. She has received awards from the American Academy of Arts and Letters, ASCAP, Yale University, and the Woodruff Foundation; in 2019 she was a finalist for the Rome Prize. As a pianist she promoted the music of repressed Soviet composers in her concert series Silenced Voices. Originally from Uzbekistan, Liliya serves as Assistant Professor of Composition at the Florida State University. She holds degrees from Yale; among her mentors are Aaron Kernis, Martin Bresnick, and David Lang.

**Participating Composers**

Described as “evocative” (*Jazz Weekly*), “lyrical,” and “mesmerizing” (*textura*), the music of Las Vegas-based composer Jennifer Bellor has been presented by Washington National Opera, American Composers Orchestra, Seattle Women’s Jazz Orchestra, Las Vegas Philharmonic, Transient Canvas, ShoutHouse, Clocks in Motion, Eastman New Jazz Ensemble, Eastman Saxophone Project, Elevate Ensemble, and many others in the US and abroad. Her album *Reflections at Dusk* (Innova Recordings) showcases instrumental music inspired by the Nevada sunsets. The album has been described as “crepuscular,” “mystical,” and “magical.” *Textura* stated, “She’s also that rare composer whose music manages to be instantly listenable and emotionally resonant without any compromise to its sophistication.” Born and raised in Northern NY, Bellor earned the PhD from the Eastman School of Music, the M.M. from Syracuse University, and the B.A. from Cornell University. She is on the faculty at the University of Nevada, Las Vegas.

Composer-performer Nick Bentz seeks to cultivate relationships across time and space through his fascination with historical objects and cultural throughlines. Nicholas has written for the Charleston Symphony, Occasional Symphony, yMusic, and SONAR New Music Ensemble, and
has had his music played by the Jacksonville Symphony, USC Symphony, and the Peabody Modern Orchestra. Winner of the 2020 Tribeca Young Composer’s Competition, Nick was the recipient of an EarShot New Music Reading through American Composer’s Orchestra and the Sadye J. Moss Prize from the University of Southern California. Nick received the master’s in Composition from the University of Southern California and a bachelor’s from the Peabody Conservatory. His mentors include Donald Crockett, Ted Hearne, Andrew Norman, Kevin Puts. Yiorgos Vassilandonakis, and Felipe Lara.

Kevin Day (b. 1996) is a composer, conductor, multi-instrumentalist, and native of Arlington, Texas. Day is currently attending the University of Georgia working on his Master of Music in Music Composition degree. He currently studies with composer Peter Van Zandt Lane and conductor Cynthia Johnston Turner. He has also worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman. A winner of the BMI Student Composer Award, Day has composed over 150 compositions and has received numerous performances across the U.S., Austria, Australia, Taiwan, and South Africa, as well as commissions for a wide variety of new works. Kevin Day served as the Composer-In-Residence of the Mesquite Symphony Orchestra for their 2019-2021 season. His works are published through Murphy Music Press, Cimmaron Music, and Kevin Day Music.

Vera Ivanova teaches at Chapman University (Associate Professor of Music, Music Theory and Composition Department). She graduated from Moscow Conservatory (B.M. and M.M.), Guildhall School in London (M.M.), and Eastman School (Ph.D.) with degrees in music composition. Her compositions have been performed worldwide and received many national and international awards. Her music is available in print from Universal Edition and Theodore Front Music Literature, Inc., SCI Journal of Music Scores (vol. 45), on CDs from Ablaze Records (Millennial Masters series, Vol. 2), Quartz Music, Ltd., PARMA Recordings (SCI CD series, No. 27), Musiques & Recherches (Métamorphoses 2004), Centaur Records (CRC 3056), and on her website at: www.veraivanova.com.
Brian Junttila is a composer and trombonist whose musical goal is to hold a semblance of tradition while pushing through the modern era. He pursues this goal by writing for unusual ensembles created by combining typical ones, picking culturally relevant texts for his vocal music, and collaborating with dancers and visual artists to create multi-disciplinary art. He attained the Bachelor of Music in Composition from James Madison University in 2019 where he studied composition with Eric Guinivan and Jason Haney, and the Master of Music in Composition at Florida State University, studying with Liliya Ugay. His music has been performed by the Austin Peay State University Wind Ensemble, the James Madison University Wind Symphony, and other various ensembles at the institution in addition to Polymorphia New Music Ensemble and The Unheard-Of//Ensemble. It has also been performed at the Brevard Music Center, National Association for Music Education Conference, Atlantic Music Festival, and the Virginia X Exchange Conference.

The music of Iranian-American composer Badie Khaleghian has been called “well-crafted, attractive modern score” (ARTSATL). His compositions are wide-ranging in influence and inspiration, encompassing solo, chamber, orchestral, and electro-acoustic works. Khaleghian’s music is influenced by his Middle Eastern background, his social justice activism, and his passion for collaboration. His recent works explore the idea of defining self-identity through close collaboration with musicians, artists, and scientists. Khaleghian’s music has been performed in Iran, United States, Austria, Italy, and Canada. Due to his religious background, he was banned from public higher education in Iran, but he studied, taught, and created music for persecuted Bahá’ís in Iran. In 2014 he came to the US as a religious refugee. In the US, he received the bachelor’s and master’s degrees in Music Composition from the University of Georgia and started on the doctorate degree in Composition at Rice University.

Timothy Kramer’s works have been performed widely by major symphony orchestras, chamber groups and university ensembles. He has received grants from the Guggenheim Foundation, the NEA, the MacDowell Colony, Meet the Composer, BMI, ASCAP, and the AGO, and commissions from the San Antonio International Piano Competition, the Midwest Clinic, the Utah Arts Festival, and the Detroit Chamber Winds, among others. His degrees are from Pacific Lutheran University.
(B.M.) and the University of Michigan (M.M., D.M.A.) and he was a Fulbright Scholar to Germany. He taught at Trinity University in San Antonio for 19 years, where he also founded CASA (Composers Alliance of San Antonio). In 2010 he moved to Illinois College and was named the Edward Capps Professor of Humanities. His works are published by Southern Music, Earnestly Music, Hinshaw, and Selah and are recorded on Calcante, North/South, Capstone, and Parma, who recently released a CD of all his orchestral music with the Janáček Philharmonic.

The music of American composer **Mikel Kuehn** has been described as having “sensuous phrases... producing an effect of high abstraction turning into decadence,” by *New York Times* critic Paul Griffiths. A 2014 Guggenheim Fellow, he has received awards, grants, and residencies from ASCAP, BMI, the Barlow Endowment, the Chicago Symphony Orchestra, the Fromm Foundation at Harvard, the League of Composers/ISCM, the MacDowell Colony, and Yaddo. His works have been commissioned by the Civic Orchestra of Chicago, Ensemble 21, Ensemble Dal Niente, Flexible Music, the International Contemporary Ensemble, violist John Graham, clarinetist Marianne Gythfeldt, cellist Craig Hultgren, guitarist Dan Lippel, Perspectives of New Music, pianist Marilyn Nonken, Selmer Paris, and the Spektral Quartet, among others. Kuehn holds degrees from the Eastman School of Music and the University of North Texas. In November of 2016, New Focus Recordings released *Object/Shadow*, a portrait CD of Kuehn's music.

Described as “sleek, new” and “hyper-fluent” by the *New York Times*, **Pascal Le Boeuf** is a Grammy-nominated composer, jazz pianist, and electronic artist whose works range from modern improvised music to hybridizing chamber music with production-based technology. Recent projects include commercial recordings and videos by JACK Quartet, Hub New Music, Barbora Kolářová, Shattered Glass, Jessica Meyer, Nick Photinos, “Empty Promise” with Four/Ten Media, Sarah Goldfeather and Robby Bowen, and “Mirror Image” with Bec Plexus featuring Ian Chang (of Son Lux). As a keyboardist, Pascal performed as support for D'Angelo’s “Black Messiah” US tour and Clean Bandit’s “Rather Be” tour with Australian pop artist Meg Mac. He actively tours with Le Boeuf Brothers, Friction Quartet, and his piano trio, Pascal’s Triangle, featuring bassist Linda May Han Oh and drummer Justin Brown. He is a Ph.D. candidate and Naumburg Doctoral Fellow in music composition at Princeton University.
Taiwanese-American composer, Chihchun Chi-sun Lee’s works were described as “exploring a variety of offbeat textures and unusual techniques” by Gramophone and “eastern techniques blended with sophisticated modern writing style” by Amadeus: Il mensile della grande musica. Lee has received honors including winning the Brandenburg Symphony International Composition Competition and receiving a Guggenheim Fellowship, a Theodore Front Prize from IAWM, and ISCM/League of Composers Competition. She has received commissions from Boston Symphony Orchestra, Harvard Fromm Music Foundation, Barlow Endowment, Taiwan National Culture and Arts Foundation, National Taiwan Symphony Orchestra, Taiwan Philharmonic, National Orchestra of Korea, and Taiwan National Chinese Orchestra, just to name a few. Her music has been performed at Carnegie Hall, the 2010 Winter Olympics in Vancouver, UNESCO International Rostrum of Composers, and various international festivals and broadcasts worldwide.

Geli Li (b. 1992) is a composer and pianist who straddle both Eastern cultures and Western cultures, and explores the intersection and relationship of literature, philosophy and other arts to shape personal musical vocabulary. Her music has been performed internationally in concert by leading artists including Chamber orchestra-Jahrhundert xx Österreich, NOMAD Tokyo, Altiusin quartet, Chamber orchestra-Klangforum Wien, Berlin Zafran Ensemble, Beijing Modern Ensemble, China Broadcast Traditional Orchestra, Central Conservatory Symphony Orchestra and ChinaYouth Symphony Orchestra. Geli earned the bachelor’s and master’s degrees in Composition at the Central Conservatory of Music in Beijing, studying with Wenchen QIN, Weiya HAO and Xinmin LUO. She also studied at Hochschule für Musik und Theater Hamburg as the selected exchange student for one year with Elmar Lampson. Geli will begin her doctorate in composition at the University of Texas at Austin in Fall 2020.

Lansing McLoskey’s music has been performed in 21 countries on six continents, and has won more than two dozen awards including two awards from the American Academy of Arts & Letters, the 2016 American Prize, the 2016 Robert Avalon Int’l Composition Prize, and the 2018 Copland House Award. Most recently his oratorio, Zealot Canticles, won a 2019 Grammy, and he was a 2019 Bogliasco Fellow. He has been commissioned by the Fromm Foundation, NEA, Barlow Endowment, Meet The Composer, Pew Charitable Trusts, the Int’l Joint Wind Quintet Project, and numerous ensembles. Recent commissions a full-length
opera for Guerilla Opera; The Copland House; Kammerkoret NOVA (Norway); ensemblerino vocale (Berlin); Berlin PianoPercussion; and Passepartout Duo (Berlin). Professor at the Frost School of Music, his music is released on 17 CDs from Albany, WergoSchallplatten, Innova, Centaur, TAWO Classics, Capstone, Tantara, Equilibrium, and Beauport Classics. McLoskey is an avid cyclist, surfer, & skateboarder.

Rejecting grandiose narratives, the music of Paul Novak is driven by a love of small things: miniature forms, delicate soundscapes, and condensed ideas. His compositions, which explore the subtleties of instrumental color and draw influence from literature, art, and poetry, have been performed by the Austin Symphony, Orlando Symphony, Reno Philharmonic, NYO-USA, American Composers Orchestra, and Amaranth and Rosco Quartets, among others. Novak was selected for the 2020 Underwood Commission for a new work to be premiered in Carnegie Hall by the American Composers Orchestra, and has also received recent commissions from KINETIC, ASCAP and SCI, and Boston New Music Initiative, among others. His music has been selected for numerous awards, most recently from the ASCAP Foundation, Tribeca New Music, and Texas Young Composer Competition. Novak recently graduated from Rice University’s Shepherd School of Music, and in the fall will begin his Ph.D. at the University of Chicago.

As a composer and arranger originally from South Korea, Hanee Park (b. 1989) has been exploring how music engages with culture, history, literature, philosophy, and other arts in order to pursue her belief that music must go beyond music. Park is currently pursuing the D.M.A. in composition under Clifton Callender at Florida State University where she is the recipient of the Ellen Taffe Zwilich Fellowship. She studied with Ju Hee Chung at Ewha Womans University in Seoul, South Korea, and Stacy Garrop and Kyong Mee Choi at Roosevelt University in Chicago, IL, where she worked as a teaching assistant. Her compositions have received many performances, including the Bent Frequency at CNMF, Composers Who Brunch series, and The Rocking Chair series.

Jee Seo was born in Seoul, South Korea in 1985. His music has been performed in Europe, North and South America and Asia. He has been collaborating on a wide range of projects with artists, dancers and filmmakers, and his collaborative music videos have been screened at the 31th Girona Film Festival GIFF (Girona, Spain), ECHOFLUXX 18, 19
International Festival of Experimental Film, Music, Dance and Poetry (Prague, CZ), 10th Gujarat International Film Festival (Gujarat, India) and The Psychedelic and Transpersonal Film and Music Festival (New York, NY). Jee graduated from the College of Music Chung-Ang University in South Korea and then studied for a Master of Music in Composition at Manhattan School of Music in New York with President’s Award, and had a residency at the Isang Yun Haus in Berlin. He is currently studying at The Academy of Music in Krakow, Poland.

Annika Socolofsky is a US composer and avant folk vocalist. Her music erupts from the power and nuance of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads. Annika writes extensively for her own voice with chamber ensemble, including composing a growing repertoire of “feminist rager-lullabies” titled Don’t say a word, which serves to confront centuries of damaging lessons taught to young children by retelling old lullaby texts for a new, queer era. As a composer, Annika has collaborated with artists such as the Rochester Philharmonic, Albany Symphony, Dogs of Desire, Knoxville Symphony Orchestra, Eighth Blackbird, Third Coast Percussion, So Percussion, Beth Morrison Projects, and sean-nós singer Iarla Ó Lionáird, among others. Annika is a 2020 Gaudeamus nominee and recipient of a Fromm Foundation Commission. She is incoming Assistant Professor of Composition at University of Colorado Boulder.

Aaron Spotts (b. 1980) is an educator and composer living in Florida, creating contemporary classical, electro-acoustic, improvisatory, and popular music. He holds the doctorate in Music Composition from Florida State University. Recent highlights include his orchestral work, Sketch Book; being chosen as a finalist in the Tampa Bay Symphony’s 3rd Annual Call for Scores Competition and the Chelsea Symphony’s Composition Competition; receiving honorable mention in the 2019-2020 American Prize orchestra division for his work Life for Life; being named a finalist in the Kaleidoscope Chamber Orchestra’s 2019-2020 concert season; a commission from The Ambassador Trio premiered at the 2018 National Association of College Wind and Percussion Instructors Conference in Vancouver, B.C.; Inter- being selected by the Chicago Ensemble for their “Discover America IX” competition; and the performance of his electric string quartet, The Light Through the Trees, in Washington DC. More info at www.aaronspottsmusic.com.
Composer **Ingrid Stölzel** has been described as having “a gift for melody” (*San Francisco Classical Voice*) and “evoking a sense of longing” that creates “a reflective and serene soundscape that makes you want to curl up on your windowsill to re-listen on a rainy day” (*I Care If You Listen*). Stölzel’s compositions have been commissioned by leading soloists and ensembles, and performed in concert halls and festivals worldwide. Her music has been recognized in numerous competitions, including the Ettelson Composer’s Award, Red Note Competition and Avalon International Competition. Stölzel teaches composition at the University of Kansas School of Music.

**Piotr Szewczyk**, Polish-born violinist and composer has been a member of the Jacksonville Symphony first violin section since 2007. He is also a violinist and composer-in-residence of the Bold City Contemporary Ensemble and the creator of the Violin Futura Project. As a composer, Szewczyk has received awards from The Progressive Classical Music Award, The American Prize, Project Trio Competition, Flute New Music Consortium Competition, American Modern Ensemble, Third Millennium Ensemble, American Composers Forum, Society of Composers, and others. His music has been performed by Atlanta Chamber Players, Trio Solis, Alias Ensemble, Dover Quartet, Carpe Diem String Quartet, Vega Quartet, Sybarite 5, Juventas Ensemble, The Twolins, UF New Music Ensemble, New World Symphony, Jacksonville Symphony, FSU Orchestra, and others. His music has been released on Navona Records and other labels. Dr. Szewczyk holds the D.M. from Florida State University, and the B.M. and double M.M. in Violin and Composition from the University of Cincinnati College-Conservatory of Music.

**Monte Taylor** (b. 1991) is a composer, guitarist, and improviser based in Austin, TX, and the 2nd place recipient of the 2020 KLANG! International Electroacoustic Composition Competition. His works have been performed on festivals including Australian Percussion Gathering, Charlotte New Music Festival, Electric LaTex Festival, Electronic Music Midwest, Florida Electro-Acoustic Student Festival, Florida International Toy Piano Festival, Kansas City Art Institute’s ArtSounds, National Student Electronic Music Event, New York City Electroacoustic Music Festival, SCI Regional and National Student Conferences, SEAMUS National Conference, SPLICE Institute, TUTTI Festival, and UTEMS Electro-Acoustic Recital Series, by ensembles including Bent Frequency,
Chaz Underriner (b. 1987 in Texas, USA) is a composer, intermedia artist and performer based in DeLand, Florida where he is an Assistant Professor of Digital Arts at Stetson University. Chaz’s work explores the representation of reality in art, especially landscape, through the juxtaposition of video projections, audio recordings and live performers. Chaz’s work has been programmed both nationally and internationally at festivals and venues such as Gaudeamus Muziekweek (Utrecht), the Los Angeles Philharmonic’s National Composer’s Intensive, the Alchemy Film and Moving Image Festival (Scotland), the International Computer Music Conference, and the Impuls Festival (Austria). As an engineer, composer, and performer, Chaz’s work has been released on Edition Wandelweiser Records, Slubmusic, New World Records, Fleur du Son, Task Records, Sedimental Records, and Delos.

Kirsten Volness is an electro/acoustic composer and pianist whose music is inspired by nature, myth, science, and environmental and sociopolitical issues. She has received commissions from the BMI Foundation, ASCAP/SEAMUS, Hotel Elefant, NOW Ensemble, Transient Canvas, and Experiential Orchestra. She performs with Hotel Elefant and Verdant Vibes, a new music collective she co-founded in 2015. Recipient of the MacColl Johnson and RISCA Fellowships, Kirsten was 2017 composer-in-residence at the Music Mansion creating the First Fridays concert series, and later served on the board as Secretary. She collaborates with Meridian Project on multimedia performances exploring astrophysics, writes and performs operas with homeless advocacy group Tenderloin Opera Company, and is an affiliate artist of Sleeping Weazel. Kirsten earned composition degrees from Universities of Michigan (M.M., D.M.A.) and Minnesota (B.A.) and is a Visiting Assistant Professor of Music at Reed College. kirstenvolness.com
Deborah Bish is Associate Professor of Clarinet at Florida State University. She has performed with orchestras throughout the United States, including the Arizona Opera (most notably in a production of the Ring Cycle), the Mainly Mozart Festival Orchestra under the direction of Jeffrey Siegel, the Phoenix Symphony, the North Carolina Symphony, and the Arkansas Symphony. Currently, she performs as Principal Clarinetist with the Tallahassee Symphony Orchestra. She has been featured as a recitalist, clinician, and chamber musician at several festivals and conventions including performances at Weill Recital Hall in Carnegie Hall; the Shanghai Conservatory in Shanghai, China; several of the International Clarinet Association’s ClarinetFests; the College Band Director’s National Association Convention; the Florida Music Educator’s Association Convention in Tampa, Florida; and the Festival Internacional de Inverno in Vale Vêneto, Brazil. She has taught at several summer music festivals, including Interlochen, Aria Academy, and the Lift Academy. She is currently on the faculty at the Belgian Clarinet Academy.

Associate Professor of Clarinet Jonathan Holden received the DMA degree from Michigan State University and the BM and MM performance degrees from the Guildhall School of Music & Drama. In addition to his position at FSU, Holden also serves as Principal Clarinetist of the West Michigan Symphony and a member of the Tallahassee Symphony Orchestra. He has performed with ensembles such as the Grand Rapids, Kalamazoo, Baton Rouge, and Lansing symphony orchestras, the Fort Wayne Philharmonic, the Mobile Symphony and the Sarasota Orchestra, and is a founding member of the Vireo Ensemble and the Argot Trio. As soloist and chamber music collaborator, Holden has made guest appearances with ensembles such as the Degas, Ciompi, and Voxare string quartets and has performed as a soloist and chamber musician by invitation of the British Clarinet Congress, Oklahoma Clarinet Symposium, College Music Society, Music Teachers National Association, Festival South, Festival Contempoaneo, Alfredo de Saint Malo Festival, Chamber Music Wilmington, American Music Festival, and Saugatuck Chamber Music Festival.
A proponent of new chamber music, Holden’s latest work with the Argot Trio has yielded notable fundraising success and the commissioning of several new trios to be included on a forthcoming CD, Made in Mississippi, featuring works inspired by the birthplace of America’s music. Contributing composers include Luigi Zaninelli, Michael Burns, Alan Theisen, and James Sclater.

**Evan A. Jones** holds the D.M.A. in cello performance and the Ph.D. in music theory from the Eastman School of Music at the University of Rochester. He gave the world premieres of solo works by Clifton Callender, Robert Morris, and Ciro Scotto, the North American premieres of solo and chamber works by Iannis Xenakis, and the New York City premieres of works by Dexter Morrill and Christopher Auerbach-Brown (in Merkin Hall and Weill Recital Hall, respectively). He has performed under the auspices of the Banff Centre for the Arts, Baroque Southeast, the Electroacoustic Barn Dance Festival, Electronic Music Midwest, Music on the Lake, Musique Royale, the Orford Arts Centre, the Scotia Festival of Music, the Smithsonian National Museum, the Spark Festival of Electronic Music and Arts, the Studio 300 Digital Arts and Music Festival, the Syracuse Society for New Music, the Tallahassee Bach Parley, and national meetings of CMS, MTNA, SCI, SEM, and SMT, as well as on seven previous FSU Festival of New Music programs. He previously appeared as principal cellist of the Binghamton Philharmonic, the Montreal Chamber Players, and the Orchestra of the Southern Finger Lakes, and currently serves as assistant principal cellist in the Tallahassee Symphony Orchestra.

Pianist **David Kalhous** has appeared as a soloist with Prague Symphony Orchestra FOK, Prague Philharmonia, Israel Symphony Orchestra, Moravian Philharmonic, and Chamber Philharmonia Pardubice. As a recitalist and a chamber musician, he performed at the Prague Spring Festival, Gilmore Keyboard Festival, Czech Philharmonic Chamber Music Series, Czech Radio’s Studio Live Rising Stars Series. In New York City, he appears at Bargemusic, Symphony Center, and Spectrum; in Chicago, at PianoForte Foundation and Constellation. Kalhous regularly performs, lectures, and teaches masterclasses at leading universities and conservatories. He has recorded for Czech Radio and Television, and has written, produced, and hosted programs devoted to piano music for Prague’s Classic FM Radio.
Kalhous’s interest in new music has resulted in collaborations with many composers who have dedicated works to him. He regularly performs with Fonema Consort in Chicago and Konvergence in Prague. He gave the debut performance of Ligeti’s piano Études and Feldman’s For Bunita Marcus in Prague, and is preparing a CD of eight newly commissioned works for piano.

Kalhous studied at the Prague Conservatory with Jaroslav Čermák, and attended Hochschule für Musik in Vienna, Rubin Academy of Music at Tel-Aviv University, and Yale University, and studied with Paul Badura Skoda, Emil Leichner, Victor Derevianko, David Northington, and Peter Frankl. Kalhous received the DMA from Northwestern University.

Karen McLaughlin Large is Assistant Professor of Flute at the Florida State University College of Music. She is a passionate flutist whose varied musical experiences have included performances as a concerto soloist, recitalist, chamber player, and orchestral flutist and piccoloist. She is principal flutist with the Tallahassee Symphony Orchestra, and performs regularly with AGLOW trio, Florida Flute Orchestra, and Traverso Colore: Baroque Flute Ensemble.

Dr. Large’s research interests include performing classical works inspired by popular genres, flute transcriptions of Romantic music, creation of the world’s first Virtual Flute Choirs, Baroque flute performance practice, and the intersection of music theory and flute performance. In January 2020, she released her second CD entitled Wanderlust: The Flute Music of David Amram on Blue Griffin Records. Her first CD, which featured her original transcriptions, is entitled String to Silver: Flute Transcriptions of Works in the Romantic Tradition. She regularly performs and presents her research at national and international conferences. Dr. Large previously served as Associate Professor of Flute and Music Theory at Kansas State University.

Collaborative pianist Deloise Chagas Lima is a native of Curitiba, Brazil. She joined the College of Music keyboard faculty at Florida State University in the fall of 2005. During the summer months she has been a member of the artist faculty at the Brevard Music Center since the summer of 2008, and in 2013 she implemented a new collaborative piano program at this festival.
As a sought-after collaborative pianist and orchestral keyboardist, she has performed extensively throughout the US, Europe, and South America with many distinguished artists, including Frank Almond, Sydney Outlaw, David Pittsinger, Paul Edmund Davis, Ian Clarke, Marianne Gedigian, Amy Porter, Bill Preucil, among others. She was appointed principal keyboardist of the Tallahassee Symphony Orchestra in 2015 and she is also an official accompanist for the Florida Flute Association. She is the music director for the Evening of Music and Dance, a yearly collaboration with the Tallahassee Ballet and the College of Music at FSU.

Lima received the Bachelor of Piano Performance from the School of Music and Fine Arts of Parana, Brazil, the Master of Music in Piano Performance and Literature from University of Notre Dame, and the Doctor of Musical Arts from Florida State University.

**Pamela Ryan** performed the Bartok Concerto with the Thailand Philharmonic Orchestra in 2014 and returned as concerto soloist in 2018. She has recorded new music chamber music for Col Legno, the Canadian Broadcasting Company, and the Naxos label *Gulfstream* performing with enhakē (May, 2012: *BBC Music Magazine* US choice). Her solo new music performance was praised by the *American Record Guide* for “superb technique and musicianship.” She performed Alan Shulman’s *Theme and Variations* under the composer’s direction at the Aspen Music Festival, as winner of the young artist concerto competition, and performed *Black Angels* under George Crumb’s direction at Carnegie Hall. She has been a faculty artist for summer festivals at Aspen, Brevard, Yellow Barn, Schlern /Italy, Green Mountain, Idyllwild, and Bowdoin. Professor of Viola at the Florida State University College of Music, she gave the collegiate viola master class for the American String Teachers Association national conference and performed as recitalist at the national American Viola Society conference. She served as principal violist of both the Tallahassee Symphony-for 28 years-and the Southwest Florida Symphony. She has been a Balinese rebabist, performing in Bali and San Francisco’s Cowell theatre, and is an active jazz violist with JazzEtcetera of Tallahassee, Florida.

Praised for his versatility, **Gregory Sauer** performs in many different musical arenas. He has appeared in recital at the Old First Concert Series in San Francisco, the Crocker Art Museum in Sacramento, the Brightmusic Concert Series in Oklahoma City, at universities and
schools of music such as the Blair School of Music at Vanderbilt, the Shepherd School at Rice University, the University of Iowa and the University of Tennessee, among many others. Sauer was a prizewinner in the Hudson Valley Philharmonic and Ima Hogg National competitions and has performed concertos with the Hudson Valley Philharmonic, the Houston Symphony, the New American Chamber Orchestra, the Quad City Symphony, Oklahoma City Philharmonic, the Columbus (GA) Symphony, the Tallahassee Symphony, and the Missoula Symphony, among others.

Sauer joined the Carpe Diem String Quartet in 2019, playing concerts in Carnegie’s Weill Recital Hall, Siena, Italy, and in the group’s first China tour. Other chamber music ventures have resulted in appearances at the Austin Chamber Music Center, the Snake River Music Festival, the Victoria Bach Festival, the Texas Music Festival, the Colorado Music Festival, and the Garth Newel Music Center. As a member of the Fidelio Quartet, a prizewinning group in the London International String Quartet Competition, he performed concerts in the UK, Germany, Italy, and the Tanglewood and Aspen Music Festivals.

Violinist Corinne Stillwell entered The Juilliard School at age ten, spending 15 years working with Dorothy DeLay. An active teacher, chamber musician, and concertmaster, she is also a frequent recitalist and soloist, having been featured in over 30 concertos with more than 50 orchestras. On tour, she has performed at Carnegie Hall and in China, Germany, Canada, Romania, Hungary, Poland, and across the U.S. She has coached with the Juilliard, Cleveland, Amadeus and Vermeer quartets, and collaborated with Richard Stoltzman, David Shifrin, Mikhail Kopelman, Pepé Romero, and the Cavani, Ying, Carpe Diem, and Pro Arte quartets. Other appearances were in NY’s Alice Tully Hall and the Chamber Music Society of Lincoln Center, Chamber Music Rochester, and the American Festival of Microtonal Music. Her Festival performances include Saarburg (Germany), Aspen, Norfolk, Skaneateles, Victoria Bach, and Arizona Musicfest. Prior to coming to FSU, Ms. Stillwell was Assistant Concertmaster of the Rochester Philharmonic, Concertmaster of the Amarillo Symphony, and first violinist of the Harrington Quartet. Currently, she teaches at Florida State and the Brevard Music Center, serves as Concertmaster of the Tallahassee Symphony, and has recorded for Harmonia Mundi, Naxos, Navona Records, and MSR Classics.
Benjamin Sung is also a Faculty Artist and violin coordinator at the Brevard Music Center. An enthusiastic advocate of contemporary music, Sung was recently concertmaster of the Mostly Modern Festival Orchestra; he has worked with many of the greatest composers of our time, including John Adams, Pierre Boulez, George Crumb, and Helmut Lachenmann; and he has recorded the music of composers Steve Rouse and Marc Satterwhite for Centaur Records. His own album of new American works for violin and piano, *FluxFlummoxed*, was hailed by *Fanfare Magazine* as “a brilliant performance of four superb works” with “impeccable intonation and tone production.” Most recently, Mr. Sung was able to complete part of his COVID-shortened 2020-2021 season, with performances of the 24 Caprices by Paganini throughout the United States; this year he will release a new album featuring solo works by Sciarrino, Berio, Maderna, and Schnittke.

Sung holds a Bachelor’s degree from the Eastman School of Music, where he studied with Oleh Krysa, and Master’s and Doctorate degrees from the Indiana University Jacobs School of Music, from the studio of Nelli Shkolnikova.

Associate Professor of Violin Dr. **Shannon Thomas** has garnered a reputation for thoughtful performances as a chamber musician, soloist, and in recital throughout North and South America, Europe, and Asia. Recent performing engagements have taken her to the Kennedy Center, Spoleto Festival USA, Bolivia’s Centro Sinfonico in La Paz, and the Banff Centre where she has collaborated with distinguished artists such as Midori, St. Lawrence String Quartet, David Halen, Wendy Chen, and Anita Pontremoli. Shannon has appeared at Garth Newel Music Center, Sarasota Music Festival, Kneisel Hall, Aspen Music Festival, with the Bryant Park Chamber Players in NYC and IRIS Orchestra under the direction of Michael Stern. Shannon has recorded for Blue Griffin, most recently releasing a CD celebrating the music of Lera Auerbach, Ellen Zwilich, and Jennifer Higdon. In addition to her position at FSU, Shannon has taught at Kinhaven Music School, University of Southern Mississippi, the Cleveland Institute of Music, Interlochen Arts Camp and Innsbrook Institute Summer Music Academy, where she served as Education Director.
Shannon earned the DMA from the Cleveland Institute of Music, where she was Paul Kantor’s assistant; she also holds degrees from Yale University and Vanderbilt University. She studied chamber music with Peter Salaff, Laurie Smukler and members of the Juilliard, Tokyo, and Cavani String Quartets. Her principal teachers included Paul Kantor, Cornelia Heard, Robert Lipsett, and Ani Kavafian. Follow her on Instagram: @shannonthomasviolin.

Mezzo-soprano Sahoko Timpone is a native of Tokyo who grew up in Japan, Germany, and the U.S. She made her Carnegie Hall debut with the Academy of St. Martin in the Fields and has since performed in many operas and concerts throughout the U.S., Europe, and Asia, including the Baltimore, Syracuse, Berkshire and Chautauqua Operas, Opera Maine, Saito Kinen Festival, Tokyo Opera Nomori, and the Seattle, Oregon, West Virginia, Chautauqua, Singapore, and Sapporo Symphonies. She has performed solo recitals nationally and internationally including Bangkok, Thailand, sponsored by the Nomura Cultural Foundation, as well as in Granada, Spain as a winner of the First Miguel Zanetti International Spanish Song Competition. Her upcoming engagements include Mary in Der Fliegende Holländer with Opera Maine and alto soloist in Verdi’s Requiem at Carnegie Hall. Her first solo CD Songs of Japonisme was released through Sheva Collection in 2021. She is a graduate of New England Conservatory and Manhattan School of Music and received the DMA from Rutgers University where she was the recipient of the Irene Alm Memorial Award. She also serves on the faculty at the Lunigiana International Music Festival in Italy. www.sahokotimpone.com.
Festival Performers

Phyllis Pancella, mezzo-soprano
Sahoko Timpone, mezzo-soprano
Angel Andres, violin
Tommaso Bruno, violin
Erika Chinander, violin
Claudia Holm, violin
Darrian Lee, violin
Madeline Miller, violin
Mackenzie Nies, violin
Cesar Paredes, violin
Thomas Roggio, violin
Miranda Rojas, violin
Corinne Stillwell, violin
Benjamin Sung, violin
Shannon Thomas, violin
Luiz Barrionuevo, viola
Jacob Grice, viola
Pamela Ryan, viola
Jenna Bachmann, cello
Amber Den Exter, cello
Evan Jones, cello
Aric Lee, cello
Giancarlo Ortiz, cello
Greg Sauer, cello
Bella Schwerin, cello
Samantha Schroeder, cello
Samantha Donnell, flute
Crisha Joyner, flute
Karen Large, flute
Freddie Powell, flute
Julia Sills, flute
Chloe Tordi, flute
Brenna Wiinanen, flute
Dana Alwald, clarinet
Deborah Bish, clarinet
Connor Croasmun, clarinet
Jonathan Holden, clarinet
Kelli Ray, clarinet
Hunter Robertson, clarinet
Marissa Stanfill, clarinet
Maggie Watts, clarinet
Trey Burke, bass clarinet
Gene Waldran, contrabass
Dawson Coleman, alto saxophone
Andrew Gaffey, alto saxophone
Jared Cummings, tenor saxophone
James Popper, trumpet
Jorge Luiz, guitar
Vivian Anderson, piano
Stephanie Archer, piano
Brandon Banks, piano
Matthew Calderon, piano
Iris Cheng, piano
Benjamin Crook, piano
Chin Hsuan Hsieh, piano
David Kalhous, piano
Ying-Chen Kuo, piano
Deloise Lima, piano
Caroline Owen, piano
Adam Ravain, piano
Minyoung Rho, piano
Liliya Ugay, piano
Mike Glaze, percussion
Abby McNulty, percussion
Austin Pelella, percussion
Darci Wright, percussion
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