

HOWARD HANSON VISITING  
PROFESSOR OF COMPOSITION  
RESIDENCY

AUGUSTA READ  
THOMAS

Friday, April 4, 2025  
Hatch Recital Hall  
4:30 PM



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER

## PROGRAM

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qi (2016)

Augusta Read Thomas  
(b. 1964)

Cass Lo, John Dawson, Andrew Lauler, Remy Thomas, percussion  
*From the studio of Michael Burritt*

**Laetitia's Caprice** (2023)

Zachary Costello, saxophone  
*From the studio of Chien-Kwan Lin*

**Eurhythmy Etude "Still Life"** (2007)

Niyayesh Bagheri, piano  
*From the studio of Elinor Freer*  
Aida Kasmaei, dance  
*From the studio of Nicholas Goluses*

**Etude No. 3: Cathedral Waterfall – Homage to Messiaen** (2003)  
from *Six Piano Etudes* (1996-2005)

Yixuan (Lisa) Ling, piano  
*From the studio of Elinor Freer*

**Etude No. 5: Rain at Funeral – Homage to Feldman** (2005)  
from *Six Piano Etudes* (1996-2005)

Kate Ragan, piano  
*From the studio of Elinor Freer*

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### **Squeeze (2007)**

Zachary Costello and Isaac Boone, soprano saxophone  
Joe Himmelberg and Timothy Coene, tenor saxophone  
*From the studio of Chien-Kwan Lin*

### **Bell Illuminations (2020)**

Daniel Pesca, piano

### **Toft Serenade (2006)**

Hanna Hurwitz, violin  
Daniel Pesca, piano

## PROGRAM NOTES

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qì (2016)

Augusta Read Thomas

*Dedicated with admiration and gratitude to those who commissioned the work and to Third Coast Percussion*

qì is the circulating vital life energy that in Chinese philosophy is thought to be inherent in all things.

In traditional Chinese culture, qì or ch'i or ki in Korean culture and ki in Japanese culture is an active principle forming part of any living thing. qì literally translates as “breath”, “air”, and figuratively as “material energy”, “life force”, or “energy flow”.

Concepts similar to qì can be found in many cultures: prana in Hinduism (and elsewhere in Indian culture), chi in the Igbo religion, pneuma in ancient Greece, mana in Hawaiian culture, lüng in Tibetan Buddhism, manitou in the culture of the indigenous peoples of the Americas, ruah in Jewish culture, and vital energy in Western philosophy.

“With four percussionists sharing two marimbas between them, *qì* has Thomas in fun-and-games mode full-on as the music tears off at dizzying speed without pause through the work’s five densely packed minutes. Thomas’s underlying image here is the notion of four interlocking gears, the players having to mesh and dovetail with the absolute precision of well-oiled gears and cogs whirring away in a fine Swiss watch. The 4-way dialogue is as rapid-fire as it is incessant, and in due course one just knows that one of Thomas’ favourite “stinger” endings is supposed to loom over the horizon. But when it comes, it blindsides the listener with the precision of a perfectly timed punchline!

*qì* was co-commissioned by: John Bierbusse, Harve Ferrill in honor of Karla Scherer, Jane Heron, Matthew Meselson in honor of Jeanne Guillemin, Bruce Oltman in honor of Bonnie McGrath, Sidney Robinson, Bob Schmidt, John Schmidt, and Nick Yasillo in honor of Susan Yasillo; and is dedicated with admiration and gratitude to those who commissioned the work and to Third Coast Percussion. *qì* was unveiled by the four members of Third Coast Percussion at Notre Dame University in Indiana on July 22nd 2017.” —*Paul Pellay*

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### Laetitia’s Caprice (2023)

Laetitia, deriving from the root word *laetitia*, (Latin), meaning “happy,” “glad,” “jubilation,” “prosperous,” or “abounding,” was a minor Roman goddess of fertility. Her name was used to mean happiness with prosperity and abundance. She is usually shown with greenery to depict the abundance of seasonal decorations that many sites would include. Wreaths of flowers or leaves are commonly worn at festivals or

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holy rituals, similarly Laetitia would be shown wearing a garland to mean celebration. She was sometimes depicted on Roman coinage with an anchor, as a representation of stability, or, like Fortuna, a ship's rudder symbolizing her guiding one to good fortune or prosperity." —*Wikipedia*

I want to express my deep appreciation to Phil Pierick for his vision, talent, generosity, and exemplary collaboration. *Laetitia's Caprice* for solo soprano saxophone is dedicated with admiration and gratitude to Phil Pierick.

This work is a reimagining of *Euterpe's Caprice* for solo flute.

—Augusta Read Thomas

### **Eurhythmy Etude “Still Life” (2007)**

In 2006, I had the opportunity to visit Rudolf Steiner's artistic center in Dornach, Switzerland, the Goetheanum. At that time, I read about and witnessed Eurhythmy.

The word *eurythmy* stems from Greek roots meaning beautiful or harmonious rhythm. The innate forms living in sound, within our souls, and in the world become the basis for the art form of Eurhythmy.

Rudolf Steiner said, “It is the task of the dancers to bring a greater depth, a wider vision, and a more living spirit into the other forms of art, such as music.”

Steiner described eurythmy as an “art of the soul.” Its aim is to unify feeling experience, bodily expression and spiritual approach, generally in connection with a specific piece (e.g. music or poetry). The gestures that build the basic movement repertoire of a eurythmist are connected to the sounds and rhythms of language, to the tonal experience of music, to fundamental soul experiences (such as joy and sorrow), and so on. Once this fundamental repertoire is mastered, it can be composed into free artistic expressions. The eurythmist also works to cultivate a feeling for the qualities of straight lines and curves, the directions of movement in space (forward, backward, up, down, left, right), contraction and expansion, and color. The element of color is also emphasized both through the costuming, usually given characteristic colors for a piece or part and formed of long, loose fabrics that accentuate the movements rather than the bodily form, and through the lighting, which saturates the space and changes with the moods of the piece.

The sound of this piece is a direct result of experiencing eurythmy.

“*Still Life*” is a work about patience. I might have titled this work “*Still Life on D Natural*”, because, while all other 11 pitches are played in the piece, not one D natural ever sounds. The D natural is at rest. I imagined that

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one dancer might stand on stage, never moving, representing the “motionless life” of the silent D natural.

A *Molto Rubato* feeling is desired in “*Still Life*”, which has many fermatas that should be played extremely expressively. They must not all be the same duration: some can be 3 seconds, others 2 seconds, others 5 seconds, others 1.66 seconds, and so forth. I wanted to make a piece that was flexible, so that the dancers could “participate” in the length of the holds. Thereby making a totally integrated piece of art.

However, five fermatas must be the longest in the piece. They are marked with a square fermata, and in all cases are holding resonant the interval of a minor second. In contrast to the “open” intervals of the piece (for instance, perfect fifths) the minor seconds sound tremendously dissonant, grating, and gritty, even given that they are all smooth and resonant in this context.

Each pianist (in consultation with the dancers) should hold different chords longer than others, and this can switch from performance to performance. No two performances should be identical. In this way, the will and spirit of the dancers will be able to greatly effect the composition.

The beautiful resonance of a piano itself, the different beating tones inside the harmonies, and the character of the concert hall are to be observed and celebrated by these moments of calm, “hanging-in-the-air” reverberation.

*Eurythmy Etude “Still Life”* lasts 3.5 to 4 minutes depending of fermata duration.

*Eurythmy Etude*, for solo piano, was commissioned by the Alanus Hochschule für Kunst und Gesellschaft, Fachgebiet Eurythmie and were presented with eurythmy at the world premiere on March 7, 2008 at Alanus Hochschule, Fachgebiet Eurythmie in Alfter bei Bonn, Germany.

—Augusta Read Thomas

### **Six Piano Etudes (1996-2005)**

The aim of my piano etudes, which are composed in pairs, is to create drastically different sonic effects for each using musical material identical to both. They should be like looking at two sides of a coin or examining both a photograph and its negative. These six small pieces were carefully heard, built, and refined, and as a result took me a long time to compose.

III. *Cathedral Waterfall* (2003) is a slow unfolding of the series of rich chords of an extended jazz harmony idiom. The color of each chord is precise and individual. One can imagine a huge, dramatic cathedral carillon where many bells are being rung at once, making beautiful complex chords that hang in the air, and echo, while at the same time, there is one

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lone bell ringer who is out of synchronization with the tutti chords. In the end the chord rolls slowly downward, like a waterfall of chimes, and fades away, leaving only the ringing of two last bells.

V. *Rain at Funeral* (2005) is an impressionist miniature funeral march, which requires very subtle shadings in quiet dynamics as well as in timbre and reverberation. It uses the exact same chords as *Etude No. VI* and is purposely a very intricate, delicate, private etude, in contrast to the bravura flair of its surrounding etudes, *Nos. IV* and *VI*.

—Augusta Read Thomas

### **Squeeze** (2007)

Dedicated with admiration and gratitude to Paul Bro, this brief, fun-spirited, fanfare-like composition reveals a blend between the perfumes of Bebop, Stravinsky, Bartok, Bach, and jazz swing rhythms, which are all mixed into one personal, integrated composition. Near the end, there is one optional bar in which the alto sax player is allowed to perform a 12 - 15 second cadenza which must be in the style and syntax of the compositions' materials. Aside from this optional cadenza, the notation is extremely precise and nuanced. *Squeeze* should be played, standing and facing the audience in kind of "Jazz big-band" mode.

—Augusta Read Thomas

### **Bell Illuminations** (2020)

In this ballade, bells are heard in the distance as if through mist. When "rainbows" appear (featuring the sostenuto pedal) additional layers of bells swirl and dance as technical demands on the pianist's virtuosity grow ever more and more intense, leading to radiant and bright illuminations that flare in all directions, as if five bell-tower carillons were optimistically ringing at the same time.

The sonic predecessors of *Bell Illuminations* include Ravel, Debussy, Scriabin, Herbie Hancock, Art Tatum, and Bill Evans, whose musical perfumes Thomas has reveled in for decades.

It is clear, in all Thomas' works, that she has been listening to jazz for over 40 years. She is not a composer of what is sometimes referred to as "crossover" jazz/classical pieces; rather, there is a deeply integrated, digested, and well-heard sensibility related to jazz harmonies, flexibility, spontaneity, rhythm, and flow in her music of the past 30 years.

Thomas said of the work: "Although highly notated, precise, carefully structured, soundly proportioned, and while the pianist is elegantly working from a nuanced, very specific text, I like my music to have the

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feeling that it is organically being self-propelled - on the spot. As if we listeners are overhearing a spontaneous captured improvisation.”

The title’s word, illumination, has many meanings related to this music including: radiance, lighting hues, decoration, ornament, embellishment and elucidation.

Throughout the dramatic crescendo of increasing virtuosity, speed, and volume, musical connections are orbital. Layers of bells are added and a chain-link of transformations, variations and outgrowths unfolds. Sounds cross-fertilize and establish organic relationships which, in turn, create new intersections and fulcrum points. The music starts very modestly and, as the inner-life of the sounds percolate and bloom, *Bell Illuminations* develops into a vivid, plentiful adventure.

Commissioned by and dedicated with admiration and gratitude to Daniel Pesca.

### **Toft Serenade (2006)**

*Toft Serenade* for violin and piano, composed in 2006, is a six- minute duo commissioned by Christopher and Douglas Toft for their parents, Richard and Marietta, in honor of their respective 70th and 65th birthdays. It was premiered by Rachel Barton Pine, violin and Matthew Hagle, piano in Chicago on October 28, 2006 at a private party. Organic and, at every level, concerned with transformations and connections, *Toft Serenade* unfold two short movements, played without a pause, each lasting about 3 minutes and 30 seconds. Arc I is generally spacious and is marked *Flexible, Lyrical, Majestic*; Arc II is fast and is marked *Playful, Like an improvisation; Energized, Passionate*.

A version for viola and piano also exists of *Toft Serenade*. It is identical, just transposed down a perfect fifth.

—Augusta Read Thomas



## MEET THE COMPOSER

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The music of **Augusta Read Thomas** (b. 1964 in New York) is nuanced, majestic, elegant, capricious, lyrical, and colorful — “it is boldly considered music that celebrates the sound of the instruments and reaffirms the vitality of orchestral music” (*Philadelphia Inquirer*).



A composer featured on a Grammy winning CD by Chanticleer and Pulitzer Prize finalist, Thomas’ impressive body of works “embodies unbridled passion and fierce poetry” (*American Academy of Arts and Letters*). *The New Yorker* magazine called her “a true virtuoso composer.” Championed by such luminaries as Barenboim, Rostropovich, Boulez, Eschenbach, Salonen, Maazel, Ozawa, and Knussen, she rose early to the top of her profession. The *American Academy of Arts and Letters* described Thomas as “one of the most recognizable and widely loved figures in American Music.”

She is a University Professor of Composition in Music and the College at The University of Chicago. Thomas was the longest-serving Mead Composer-in-Residence with the Chicago Symphony Orchestra for conductors Daniel Barenboim and Pierre Boulez (1997-2006). This residency culminated in the premiere of *Astral Canticle*, one of two finalists for the 2007 Pulitzer Prize in Music. During her residency, Thomas not only premiered nine commissioned orchestral works, but was also central in establishing the thriving MusicNOW series, through which she commissioned and programmed the work of many living composers. For the 2017-2018 concert season, Thomas was the Composer-in-Residence with the Eugene Symphony Orchestra, while Francesco Lecce-Chong served as Music Director and Scott Freck as Executive Director. Thomas was MUSICALIVE Composer-in-Residence with the New Haven Symphony, a national residency program of The League of American Orchestras and Meet the Composer.

Thomas won the Ernst von Siemens Music Prize, among many other coveted awards. She is a member of the American Academy of Arts and Sciences, and a member of the American Academy of Arts and Letters. Thomas was named the 2016 Chicagoan of the Year.

In 2016, Augusta Read Thomas founded the University of Chicago’s Center for Contemporary Composition, which is a dynamic, collaborative, and interdisciplinary environment for the creation, performance and study of new music and for the advancement of the careers of emerging and established composers, performers, and scholars. Distinguished by its formation within an uncompromising, relentlessly searching, and ceaselessly innovative scholarly environment, which celebrates excellence

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and presents new possibilities for intellectual dialogue, the Center comprises ten integrated entities: annual concert series featuring the Grossman Ensemble, CHIME, visiting ensembles, distinguished guest composers, performances, recordings, research, student-led projects, workshops and postdoctoral fellowships.

Not only is Thomas one of the most active composers in the world, but she is a long-standing, exemplary citizen with an extensive history of being deeply committed to her community. She is the former Chairperson for the American Music Center; Vice President for Music, The American Academy of Arts and Letters; and Member of the Conseil Musical de la Fondation Prince Pierre de Monaco.

In February 2015, music critic Edward Reichel wrote, “Augusta Read Thomas has secured for herself a permanent place in the pantheon of American composers of the 20th and 21st centuries. She is without question one of the best and most important composers that this country has today. Her music has substance and depth and a sense of purpose. She has a lot to say and she knows how to say it — and say it in a way that is intelligent yet appealing and sophisticated.”

Recent and upcoming commissions include those from the Santa Fe Opera in collaboration with the San Francisco Opera and other opera companies, PEAK Performances at Montclair State University and the Martha Graham Dance Company, The Cathedral Choral Society of Washington D.C., The Indianapolis Symphony, Tanglewood, The Kaleidoscope Chamber Orchestra, Des Moines Symphony, Boston Symphony, the Utah Symphony, Wigmore Hall in London, JACK quartet, Third Coast Percussion, Spektral Quartet, Chicago Philharmonic, Eugene Symphony, the Danish Chamber Players, Notre Dame University, Janet Sung, Lorelei Vocal Ensemble, and the Fromm Foundation.

Thomas has the distinction of having her work performed more frequently in 2013-2014 than any other living ASCAP composer, according to statistics from the performing rights organization (*New York Times*). Her discography includes 90 commercially recorded CDs.

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**Daniel Pesca** has been hailed as “the perfect composer-virtuoso pianist” (*All about the Arts*) and “equally talented as pianist, composer and advocate of his peers’ works” (*Fanfare*). Noted for their poetry and lyricism, his works have been commissioned with support from the National Endowment for the Arts, the Howard Hanson Institute for American Music, and New Music USA. He has composed for the American Wild Ensemble, Constellation Chamber Concerts, the Chicago Center for Contemporary Composition, the Oberlin Contemporary Ensemble, Sound Impact, the Texarkana Symphony Orchestra, guitarist Dieter Hennings, violinist Hanna Hurwitz, flutist Sarah Frisof, pianist Eunmi Ko and bassoonist Ben Roidl-Ward, among others.



Daniel is one of the most active pianists of contemporary music of his generation. He has taken part in the premiere of about 200 works, and is a member of the Grossman Ensemble and the Zohn Collective. His performances appear on 20 commercial recordings (including a solo album, *Promontory*). Daniel has performed as concerto soloist in works by Messiaen, Bernstein, Berg, Carter, Carlos Sanchez-Gutierrez, Robert Morris and others, with groups such as the Aspen Contemporary Ensemble, the Slee Sinfonietta, the Orchestra of the League of Composers, the Chamber Orchestra of Pittsburgh, the Eastman Wind Ensemble and the American Soundscapes Ensemble at Carnegie Hall.

Daniel grew up in Huntsville, Alabama, then studied at the Eastman School of Music and at the University of Michigan. He previously held teaching positions at University of Chicago, University of Maryland Baltimore County, and Ithaca College. He is now an Assistant Professor of Composition at Eastman.

Playing with “live-wire splendor” (*The New York Times*) violinist, **Hanna Hurwitz**, is a musician who equally enjoys performing classics of the repertoire as well as new music of our time. She is currently a member of two Chicago-based, leading new music ensembles including the acclaimed Grossman Ensemble and Ensemble Dal Niente, and she appears on numerous portrait albums of notable modern composers, an album of chamber music of the 1920s-30s, and even a companion CD



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for a widely used music theory textbook. Other recent activities have included performances at the SoundSCAPE Festival (Italy), the Valencia International Performance Academy (Spain), the Ritsos Project (Greece), the Festival Internacional Cervantino (Mexico), Washington Island Music Festival (Wisconsin), and June in Buffalo (New York).

Hanna also serves as co-founder and violinist of Zohn Collective, an ensemble interested in interdisciplinary collaboration and the creation of new music. The group has released studio recordings under the labels of Oberlin Music, Albany Records, and New Focus Records, and has been awarded grants by the National Endowment for the Arts, Mid Atlantic Arts Foundation, Ditson Fund, and New Music USA. Among Zohn Collective's recent engagements, the group performed as resident ensemble at the Festival de Mayo in Mexico, the Lange Nacht der Neuen Musik in Germany, and looks forward to performing at the Beijing Modern Music Festival in 2025.

Hanna also enjoys an active and varied teaching career. She currently holds the position of Assistant Professor of Music and Coordinator of String Studies at Denison University, where she has also been awarded the Bayley-Bowen Faculty Fellowship for outstanding junior faculty. Her recent guest teaching engagements have included residencies and workshops at Conservatorio G.B. Martini (Italy), University of Ljubljana (Slovenia), Lawrence Conservatory, University of Chicago, and Vanderbilt University, among others. Previously, Hanna held positions at Northern Kentucky University and the University at Buffalo. She served as Teaching Assistant to Charles Castleman at the Eastman School of Music, and taught for two years at Buffalo String Works, a non-profit organization that provides free lessons to children of refugee families. Hanna holds a Bachelor's Degree and Performer's Certificate from the Eastman School of Music, a Master's Degree from The University of Texas at Austin, and a Doctorate of Musical Arts with a minor in Performance Psychology from the Eastman School of Music and the University of Rochester.

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**Cass Lo** is a passionate percussionist and educator in their final year at the Eastman School of Music, where they study with Michael Burritt. They have also received mentorship from members of the Ju Percussion Group in Shanghai and Taiwan. Cass has performed with the Eastman Percussion Ensemble, Mostly Modern Ensemble, Music Nova, Eastman Wind Ensemble, OSSIA New Music, and is the co-founder of Kōu Percussion Duo. Their performances have reached international stages, including the World Percussion Group Baltic tour, SoundSCAPE Festival in Switzerland, Ju Percussion International Summer Festival in Taiwan, and the Tócalo Tucson Summer Chamber Seminar.

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As historian (2023–2024) and now president of OSSIA New Music, Cass is dedicated to curating new musical experiences—most notably leading the 2025–2026 season’s residency with Grammy Award-winning ensemble Eighth Blackbird.

Cass’s interests center on early childhood and contemporary music, with a focus on education and community engagement. In 2025, Kōu Duo will premiere *Insula* by Matt Curlee and tour local schools to introduce students to contemporary percussion. A participant in Eastman’s Arts Leadership Program, Cass is developing the skills to create and present innovative, inclusive music and pursue a multifaceted career as a performer, producer, and advocate for new music.

**Remy Thomas** is a percussionist, performer, and educator based out of Rochester, NY and Dallas, TX. From the Dallas area originally, Remy is currently a student at the Eastman School of Music, where he has finished his Bachelor’s and is pursuing a Master’s Degree in Percussion Performance with esteemed Professor Michael Burritt. There he is a performing member of numerous groups including, but not limited to, the Eastman Percussion Ensemble, Eastman Philharmonia, and the Eastman Wind Ensemble, the latter of which he has been featured as principal percussionist for an upcoming album. Remy has also been featured on several recordings with the Eastman Percussion Ensemble under Michael Burritt, ensemble and solo, working closely on classical chamber percussion ensemble and solo repertoire as well. In addition, he freelances around the Western New York area and performs with orchestras such as the Buffalo Philharmonic Orchestra, Rochester Philharmonic Orchestra, Syracuse Orchestra, Orchestra of the Southern Finger Lakes, and the New York State Ballet. Most recently, he participated in the recording of *Rapsodie Espagnole* with the Buffalo Philharmonic for their upcoming Ravel album. Remy has private lesson studios both in Rochester and in Texas, and has taught at local high schools such as Victor High School (Victor, NY), Plano East Senior High (Plano, TX), and McKinney Boyd High School (McKinney, TX).

**Niyayesh Bagheri** is a composer and pianist from Iran who is currently studying composition as an undergraduate student at the Eastman School of Music. Her music has been performed in the US, Germany, Switzerland, and Iran. She has studied with David Liptak, Carlos Sanchez-Gutierrez, Mehran Rouhani, Tom Schneller, and currently with Ricardo Zohn-Muldoon. She has been awarded multiple composition prizes including 2nd prize winner in the Metropolitan Youth Orchestra of New York’s emerging composers’ competition, Louis Lane Award, and 2nd prize winner of SongSLAM competition. She was the winner of Woman Art Resilience call for scores and her piece will be performed in Canada in

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May. She attended Soundscape Summer Music Festival in Switzerland and some composition workshops in Iran. She worked with many student ensembles at Eastman, as well as performers from Feminale Hamburg Music Festival. Her music is inspired by folklore songs and modes from her country, theater, dance, nature, poetry, and mythology. Other than composing, she enjoys playing and improvising on Tanbur (a Persian instrument), dancing, and learning about audio music engineering.

**Yixuan (Lisa) Ling** is a current composition major at Eastman, studying under Professor Evis Sammouris. She has previously studied with Carlos Sanchez-Gutierrez, David Liptak, Ricardo Zohn-Muldoon, and Robert Morris. She also studies piano with Professor Elinor Freer. Her passion lies in exploring the depths of sounds, seeking beauty in absurd and unexpected places, and immersing herself in open-world games and music from all eras. In 2023, she won the Belle S. Gitelman Composition Award. Additionally, she has a keen interest in integrating technology into her musical creations.

**Kate Ragan** is a D.M.A. candidate in composition at Eastman School of Music. She received an M.M. in composition at Eastman and a B.A. in piano performance and political science from the University of Notre Dame. Her composition teachers include Daniel Pesca, Carlos Sanchez-Gutierrez, Robert Morris, Ricardo Zohn-Muldoon, and John Liberatore. Her piano teachers include Elinor Freer and John Blacklow.

**Zachary Costello**, a native of central Maryland, holds a Bachelor of Music degree from Michigan State University, where he studied under Professor Joseph Lulloff. During his undergraduate studies, he presented solo recitals at events such as the U.S. Navy Band's Saxophone Symposium and the North American Saxophone Alliance (NASA) conference. An accomplished performer, Zachary earned Sixth Prize at the 2024 Andorra Saxfest International Saxophone Competition and Second Prize at the Music Teachers National Association (MTNA) National Solo Competition. He also received the Hans Schaeuble Award in Switzerland (2022) and has performed as a soloist with the National Classical Orchestra of Andorra. As a chamber musician, Zachary is the soprano chair of PULSE, an award-winning saxophone quartet. PULSE has been artists in residence at the Interlochen Center for the Arts, engaging communities through the Sound Garden Project. The quartet's accolades include the Lift Every Voice Prize at the 2024 Fischhoff Chamber Music Competition, 1st Prize at the Glass City and NOLA Chamber Music Competitions, and 2nd Prize at the Chesapeake Chamber Music Competition. Zachary has also performed at the Arosa Klassik Festival in Switzerland. In addition to performing, Zachary is passionate

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about arts administration and community engagement. He strives to bridge the gap between performers and audiences by bringing music to unconventional spaces. Currently pursuing a Master of Music degree at the Eastman School of Music under Professor Chien-Kwan Lin, Zachary also serves as a Graduate Assistant while advancing his multifaceted career.

**Isaac Boone** is a saxophonist, composer, and educator currently pursuing his MM in Saxophone Performance and Literature at the Eastman School of Music. He is a Co-Founder and the Operations Director of Masso, a Chicago-based saxophone quartet dedicated to the commissioning, democratization, and accessibility of contemporary classical music. As a solo musician, he has garnered national and international recognition, such as being named a Winner of the 2024 Yamaha Young Performing Artists Competition, 1st Prize in Classical Saxophone of the 2023 Vandoren Emerging Artist Competition, and most recently, the Hans Schaeuble Award at the 2024 Arosa Music Academy in Switzerland. Outside of performing, Isaac composes inventive and accessible works primarily for saxophone-based ensembles. His newest work, "With My Head In The Clouds," was premiered by the Northwestern University Saxophone Ensemble in February 2024. Finally, an avid educator, Isaac currently serves as a teaching assistant at Eastman and as a private saxophone teacher; he also has over a year of experience teaching high school and middle school band and two years of experience teaching piano lessons. Following his studies, he plans to pursue a career in education while remaining a freelance performer and composer.

**Joe Himmelberg** is a first-year master's student pursuing a degree in saxophone performance. He is a regular performer of genres spanning from contemporary-classical to rock and pop. Striving to have an impact on his community, Joe is an active participant in local music scenes, and has previously played in festivals such as the Rochester International Jazz Festival, and various other philanthropic events in New York and Georgia. As an advocate for new music, Joe has commissioned numerous composers and has given world and regional premiers of a number of works during his time in higher education. In addition to his prolific performing career, he is an avid teacher of both saxophone and music theory. Joe is a recent honors graduate of the University of Georgia with a degree in saxophone performance and music theory. Joe also holds a degree from Eastman Community Music School where he was an honors graduate and the class's graduation speaker. His previous instructors of classical and jazz saxophone include David Yusko, Mike Edwards, Bill Tiberio, Nicki Roman, Zach Stern, Connie Frigo, and Brandon Quarles. Joe plans to pursue further graduate studies in music with the end goal of being a professor of saxophone.

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Originally from Rochester, New York, **Timothy Coene** holds a Bachelor of Music degree in Music Education from Ithaca College, located in Ithaca, New York. During his time at IC, Timothy studied under Professor Steven Banks and Dr. Eric Troiano. Currently, Timothy is actively engaged in his pursuit of a Master of Music degree in Saxophone Performance and Literature at the Eastman School of Music where he studies under Dr. Chien-Kwan Lin. Additionally, he holds the position of Graduate Assistant and plays a vital role in mentoring participants of the New Horizons Music program at the Eastman Community Music School, where his responsibilities include leading the New Horizons Saxophone Ensemble and being the section leader for the Symphonic Band saxophone section. Timothy also teaches private saxophone lessons to a studio of University of Rochester students.

*We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.*



## UPCOMING EASTMAN SERIES CONCERTS

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Tickets for all series concerts can be purchased at [EastmanTheatre.org](http://EastmanTheatre.org)

### EASTMAN RANLET SERIES

#### **Verona Quartet with Wu Man**

Kilbourn Hall

Sunday, April 6, 2025 at 3:00 PM

The interdisciplinary collaboration between Wu Man (pipa) and the Verona Quartet shines a light on the complex fabric of “what is home” and cultural identity in the modern age through a nostalgic and visionary exploration of both ancient and contemporary repertoire from traditions across the globe. The program, “Goin’ Home” features well known works by Dvorak, alongside compositions by John Downland, Wynton Marsalis, Boccherini, and Wu Man.

### KILBOURN CONCERT SERIES

#### **Trio Wanderer**

Kilbourn Hall

Friday, April 9, 2025 at 7:30 PM

Acclaimed for their technical mastery and an extraordinarily sensitive – almost telepathic style – the Trio Wanderer is one of the world’s foremost chamber ensembles. They have collaborated with artists such as Yehudi Menuhin, Christopher Hogwood, James Loughran, Fayçal Karoui, Marco Guidarini, François-Xavier Roth, and José Areán, and accompanied world-class orchestras, in triple or double concertos.

## UPCOMING STUDENT ENSEMBLE CONCERTS

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All student performances are free unless otherwise noted.

### EASTMAN OPERA THEATRE

#### **Ainadamar**

Kodak Hall at Eastman Theatre

April 3-5, 2025 at 7:30 PM

April 6, 2025 at 2:30 PM

\*Tickets are required and can be purchased on [EastmanTheatre.org](http://EastmanTheatre.org)



For the most up to date information on Eastman concerts and events, scan this code to visit our online calendar.



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