

ARTIST BIOS

JULIUS EASTMAN

Julius Eastman (1940-1990) was a composer, conductor, singer, pianist, and choreographer. A singular figure in New York City's downtown scene of the 1970s and 80s, he also performed at Lincoln Center with Pierre Boulez and the New York Philharmonic, and recorded music by Arthur Russell, Morton Feldman, Peter Maxwell Davies, and Meredith Monk. "What I am trying to achieve is to be what I am to the fullest," he said in 1976. "Black to the fullest, a musician to the fullest, a homosexual to the fullest."

Despite his prominence in the artistic and musical community in New York, Eastman died in obscurity in a Buffalo, NY hospital. His death went unreported for eight months, until an obituary by Kyle Gann appeared in the Village Voice. Eastman left behind few scores and recordings, and his music lay dormant for decades until a three-CD set of his compositions titled *Unjust Malaise* was issued in 2005 by New World Records. In the years since, there has been a steady increase in attention paid to his music and life, punctuated by newly found recordings and manuscripts, worldwide performances and new arrangements of his surviving works, and newfound interest from choreographers, scholars, educators, and journalists. 'The brazen and brilliant music of Julius Eastman...commands attention: wild, grand, delirious, demonic, an uncontainable personality surging into sound', writes Alex Ross for The New Yorker.

SETH PARKER WOODS

Hailed by The Guardian as "a cellist of power and grace" who possesses "mature artistry and willingness to go to the brink," three-time GRAMMY®-nominated cellist Seth Parker Woods has established his reputation as a versatile artist and innovator across multiple genres. As The New York Times wrote, "Woods is an artist rooted in classical music, but whose cello is a vehicle that takes him, and his concertgoers, on wide-ranging journeys." Also at the forefront of fashion, Woods has topped "Best Dressed" lists in Variety, Women's Wear Daily, Texas Monthly, and OC Register. Woods has served on the faculty of Thornton School of Music at The University of Southern California since 2022 and was appointed to the Robert Mann Chair in Strings and Chamber Music in 2024. He received the 2022 Chamber Music America Michael Jaffee Visionary Award.

In the 2024-2025 season, Woods debuted with the New York Philharmonic in a new concerto by Nathalie Joachim and with the Los Angeles Philharmonic in a new concerto by Julia Adolphe. A core member of the music collective Wild Up, Woods was nominated for a 2025 GRAMMY® Award for Best Classical Instrumental Solo for his performance in the group's *Eastman Vol. 4: The Holy Presence*, as well as a 2023 Award for Best Orchestral Performance for their album *Eastman Vol. 2: Joy Boy*. During the 2023-2024 season, Woods brought his GRAMMY®-nominated, autobiographical tour-de-force *Difficult Grace* to New York City, Chicago, San Diego, and Philadelphia. The album released on Cedille Records was nominated for a 2024 GRAMMY® Award for Best Classical Instrumental Solo.

In addition to solo performances, Woods has appeared with the Atlanta and Seattle Symphonies, in chamber music with artists such as Hilary Hahn and pianist Andreas Haefliger, and with European ensembles including ICTUS Ensemble, Ensemble L'Arsenale, zone Experimental, among others. A fierce advocate for contemporary arts, Woods has collaborated with artists representing the classical, popular music, and visual art worlds.

In addition to his post at The University of Southern California, Woods serves on the artist faculty of the Music Academy of the West each summer and previously served as Artist in Residence with Kaufman Music Center and the Seattle Symphony. He holds degrees from Brooklyn College, Musik Akademie der Stadt Basel, and a PhD from the University of Huddersfield.

Woods is a Pirastro Artist and endorses Pirastro Perpetual Strings worldwide. Learn more at www.sethparkerwoods.com.

TITILAYO AYANGADE

Cellist Titilayo Ayangade has spent over two decades behind her instrument, performing in orchestras, chamber ensembles, and commissioning new music. She holds degrees from the University of Cincinnati-CCM and the University of Texas at Austin, and has also worked closely with members of the Artemis Quartet at the Queen Elisabeth Chapel in Belgium. Since exiting her role as cellist of the acclaimed Thalea String Quartet, in which she established an international presence as a star chamber musician, Titilayo has expanded her reach, becoming a Strathmore Artist-in-Residence, appearing on stage in Broadway's Hadestown, at the Kennedy Center with the Black Radio Orchestra, at the Park Avenue Armory with Alarm Will Sound, with the American Modern Opera Company (AMOC), and on the faculty of San Antonio's Classical Music Institute.

During her five-year tenure with the TSQ, Titilayo received numerous accolades, including top prizes at the Fischhoff and Chamber Music Yellow Spring international competitions, as well as artist residencies at the Caramoor Center for the Arts, Britten-Pears Arts, and the Universities of Texas and Maryland. She has also collaborated with many award-winning artists, including Julia Bullock, Isabel Charisius, Lawrence Power, Seth Parker Woods, Yo-Yo Ma, Christian Reif, Curtis Stewart, Robert DeMaine, James Austin Smith, and Sibbi Bernhardson. Her strongest advocates and mentors include cellists Ilya Finkelshteyn, Joshua Gindele, and Eric Kutz, as well as members of The Left Bank Quartet, Miro Quartet, Emerson Quartet, Artemis Quartet, and Ariel Quartet.

Titilayo has had the privilege of touring in China, Brazil, Canada, Belgium, the UK and many cities in North America. This seasons highlights include the world premier a work for solo cello and dancer by Akshaya Avril-Tucker, a performance with duo kayo at Lincoln Center in collaboration with a living statue

artist, serving as a faculty teaching artist at the Kolob Canyon Festival and as an artist-in-residence at Newport Classical.

Titilayo particularly enjoys her collaborations with other artists from the greater African and African-American diaspora. She is a vocal advocate for the work of BIPOC musicians and is passionate about being a contributing part of a fully inclusive, ever-outreaching musical community. When not playing the cello, Titi runs a successful photography business and has had the fortune to work with clients such as the New York Youth Symphony, the Colburn School, Lakes Area Music Festival, members of the San Francisco Symphony, and other Grammy-nominated artists. Visit her website at www.titilayoandco.com for more information.

DOUG BALLIETT*

Doug Balliett is a composer, instrumentalist and poet based in New York City. The Los Angeles Times recently wrote “Bassist Doug Balliett, who teaches a course on the Beatles at the Juilliard School and writes weekly cantatas for Sunday church services, as well as wacky pop operas, is in a class of his own.” The New York Times has described his compositions as “brainily bubble gum and lovable shaggy” (Rome is Falling), his poetry as “brilliant and witty” (Clytie and the Sun), and his bass playing as “elegant” (Shawn Jaeger’s In Old Virginny). Early Music America has called him “The Bach of the Bowery”. Doug has been professor of baroque bass and violone at The Juilliard School since 2017, and leads the Theotokos ensemble every Sunday at St. Mary’s church on the Lower East Side of Manhattan. He plays regularly with the American Modern Opera Company (AMOC), Les Arts Florissants, Jupiter Ensemble, ACRONYM, Ruckus, Boston Early Music Festival, Experiential Orchestra, and other ensembles, baroque and modern. In August 2021 five of his Ovid Cantatas were filmed for Qwest TV with William Christie, Lea Desandre, Nick Scott, and members of Les Arts Florissants and the Juilliard School. For three years he and his twin brother hosted a weekly show dedicated to living composers on WQXR’s new music channel Q2. Recent performances of his work include Beast Fights at Tanglewood with the Boston Symphony Orchestra basses, and the annual New Year’s Eve performance of his opera Gawain and the Green Knight (which was also recorded in 2024). Ongoing projects include a three-year cycle of mass-cantatas for all the Sundays and feasts of the Christian calendar, which premiere weekly as they are written, and a St. Mark Passion, which premieres at the 2024 Festival Dans Les Jardins de William Christie, in St. Juire-Champgillon, France. He is also busy completing a new opera, Rome is Falling!, which is in development with the American Modern Opera Company. A workshop performance will be given at the Clark Art Institute in August 2024, and the completed work premieres in Lincoln Center in July, 2025.

KING BRITT

Pew Fellowship recipient, King James Britt (his real name) is a 30+ year, producer, composer, performer and educator in electronic music. As a composer and producer, his practice has lead to collaborations with the likes of De La Soul, Alarm Will Sound Orchestra, Saul Williams, director Michael Mann (Miami

Vice) and many others, as well as being called for remixes from an eclectic list of giants, including, Meredith Monk, Solange to Calvin Harris. Most recently collaborating with MacArthur Fellow, Tyshawn Sorey for a recently released album project.

In his role as performer, he has travelled globally playing thousands of venues and festivals, including, AfroPunk (NYC), Berghain (Berlin), MoogFest (Durham), Le Guess Who Festival (Utrecht) and The Kitchen (NYC). King was also the original DJ for the Grammy Award winning Digable Planets.

His curatorial work has been seen in many collaborations with the likes of MoMA PS1, Philadelphia Museum of Art and most recently Carnegie Hall. Blacktronika : Afrofuturism In Electronic Music, is a new lecture course at UCSD, created by Professor King Britt, researching and honoring the people of color, who have pioneered groundbreaking genres within the electronic music landscape. Genres span from Chicago House, Detroit Techno and Drum & Bass music. Using his position in the industry, the class has been attended by many, including Questlove, Julian Priester and Flying Lotus.

King remains one of the go to authorities on Afrofuturism in music

CATHERINE BROOKMAN

Catherine Brookman is a Brooklyn-based performer and composer. She will release her debut album “If A Song Fades Out, It’s Playing Forever Somewhere” this year. Her music has been described by The New York Times as “vocally complex, rich and consistently surprising...[with a] sonic glow as entrancing as a phosphorescent sea.” By mixing vocals with electronics, synthesizers, and poetry, her music seeks to uncover the majestic inside of the mundane. Originally from Baltimore, the classically-trained Brookman uses her voice as the primary instrument to create wordless vocal loops / samples to build dreamlike textures and soundscapes. Her music combines storytelling techniques found in folk music with ambient landscapes to create a sonic cocoon, a soft landing space for heartbreak.

Along with making her own work, Brookman is an active performer in contemporary opera and theater at some of the top venues worldwide. She is a regular guest vocalist at the LA Philharmonic, performing works by Meredith Monk, Julius Eastman, and in the 6-hour opera Stranger Love. She has sung alongside artists such as Lorde, Esperanza Spalding, Louis Cole and in the 2020 Vanguard Gala honoring Laurie Anderson. She has performed as a soloist with acclaimed ensembles such as Alarm Will Sound, the Orchestra of St Luke’s and Wild Up, contributing vocals to their GRAMMY-nominated records: Julius Eastman, Vol 2 & 3. Brookman performed on Broadway in Hair, and off-Broadway in Dave Malloy’s Natasha, Pierre & the Great Comet of 1812. She is part of the maximal interdisciplinary ensemble CHILD, which created the “hypnotic dance-theatre acid trip” 1-800-3592-113592, which was named The New Yorker’s Best Theatre of 2024 by Helen Shaw. She created the original music for the podcast Very Unbecoming featuring Amy Sedaris on Audible. In 2024, her debut album was presented live with a

chamber ensemble at the Carnegie Hill Concert Series in NY. Her work has been featured at Lincoln Center, Pioneer Works, The DiMenna Center, The Public, The Broad, MOCA Geffen, Ars Nova, and more. She recently completed work on Pauline Oliveros/Moira Roth's *The Library of Maps* with Long Beach Opera, which she co-composed & performed with Paul Pinto & M.A. Tiesenga. This year, she curated her first show with the Orchestra of St Luke's Visionary Sounds series, premiering an arrangement of her piece ""The Narrows, The Falls"" by Timo Andres along with works by John Zorn & Courtney Bryan. Upcoming, she is developing a new opera adaptation of Ursula K Leguin's "*The Dispossessed*" by Ted Hearne / Chana Porter with Wild Up. She is a 2022 MacDowell Fellow.

JULIA BULLOCK*

Grammy-winning American classical singer Julia Bullock combines versatile artistry with a probing intellect and commanding stage presence. As well as headlining productions and concerts at preeminent arts institutions around the world, she has held positions as Featured Artist of London's Philharmonia Orchestra and Artist-in-Residence of New York's Metropolitan Museum of Art, London's Guildhall School of Music and Drama, and the San Francisco Symphony. A prominent voice of social consciousness and activism, she was named a 2021 Artist of the Year and "agent of change" by Musical America.

Bullock's operatic career spans repertoire from the Baroque canon to contemporary works written expressly for her voice. This season, she makes title role appearances in both Handel's *Theodora* at the Teatro Real Madrid and John Adams's *Antony and Cleopatra*, a work composed with her in mind, at the Metropolitan Opera, where she recently made her house debut in his *El Niño*. She has previously created important new roles in Terence Blanchard's *Fire Shut Up in My Bones*, Michel van der Aa's *Upload*, and Adams's *Girls of the Golden West*. In concert, she has performed with ensembles including the Los Angeles

and New York Philharmonics; the Baltimore, Boston, London, NHK, and San Francisco Symphonies; the Deutsches Symphonie-Orchester Berlin; and London's Philharmonia Orchestra and Orchestra of the Age of Enlightenment, with which she gives a transatlantic tour this season. Past solo highlights include tours with the American Modern Opera Company, of which she is a founding core member; the American, British, Belgian, and Russian premieres of *Zauberland*; and recitals at New York's Carnegie Hall, Los Angeles's Disney Hall, Philadelphia's Kimmel Center, Boston's Celebrity Series, Washington's Kennedy Center, and London's Wigmore Hall.

Bullock has developed and launched three signature projects, all flourishing nationally and beyond. Her multimedia ensemble program "*History's Persistent Voice*" addresses the transatlantic slave trade through songs by people enslaved in the U.S. and through visual art, poetry, and new music by B/black female composers. Devised with her husband, Christian Reif, *El Niño: Nativity Reconsidered* is a chamber orchestral arrangement of *El Niño* that amplifies the voices of women and Latin American poets. *Perle Noire: Meditations for Joséphine*, created with Tyshawn Sorey, Claudia Rankine, Michael Schumacher, and

Peter Sellars, reexamines the life and legacy of Joséphine Baker. Recorded with Reif and the Philharmonia Orchestra for Nonesuch, Bullock's solo album debut, *Walking in the Dark*, won the 2024 Grammy Award for Best Classical Solo Vocal, as well as Opus Klassik and Edison Klassiek awards. Her discography also includes Grammy-nominated recordings of *Doctor Atomic* and *West Side Story*, while other honors include the Sphinx Medal of Excellence, Lincoln Center's Martin E. Segal Award, and First Prize at the Naumburg International Vocal Competition.

JAY CAMPBELL

Currently the only musician ever to receive two Avery Fisher Career Grants — in 2016 as a soloist and in 2019 as a member of the JACK Quartet — cellist Jay Campbell has brought his eclectic artistic interests both as a performer and curator to the New York Philharmonic, Deutsche-Symphonie Orchester, Los Angeles Philharmonic, Seattle Symphony, Ojai Festival, Lucerne Festival and many others. Deeply committed to collaborative music, Jay is a member of the JACK Quartet, as well as the Junction Trio with violinist Stefan Jackiw and composer/pianist Conrad Tao, multidisciplinary artist collective AMOC*, and frequently works with composers and performers like Helmut Lachenmann, Patricia Kopatchinskaja, John Zorn, Tyshawn Sorey, and many more from his own generation.

ERNEST WOLFGANG CARBAJAL

Ernie Wolfgang Carbajal currently studies as a doctoral candidate and student of Ralph Kirshbaum at the University of Southern California. He received a master's degree under Dr. Matthew Zalkind at the University of Denver, and studied previously with David Requiro. In 2019 he received recognition from the city of Los Angeles for his performance of Georges Boulagne's *Symphonie Concertante* with Dale Breidenthal and the Afro American Chamber Music Society Orchestra, and in 2023 he earned first place in the Lamont Honors Chamber Competition, as well as recognition from the Lamont School of Music for his graduate studies. In 2024, he performed Herbert's *Cello Concerto No. 2* with the Lamont Symphony after placing first in their Solo Honors Concerto Competition. Earlier this year, Ernie performed Mahler's Piano Quartet at the Walt Disney Concert Hall for their "Mahlerthon" series. He is honored to be the recipient of a Carl Becker 'cello (1914), on loan from the Colburn Instrument Collection. In his free time, Ernie enjoys reading, writing, running, spending time with his family, as well as his pets and aquariums.

ROBBY GARRISON

Originally from Birmingham, Alabama, Robert Garrison is a dynamic trumpet player based in New York City, known for his versatility across classical, baroque, and jazz styles. Passionate about inspiring the next generation, he aims to make music accessible and enjoyable for all audiences through expressive playing and thoughtful sound.

Robert has performed with many of the country's top orchestras. He served as Acting 2nd Trumpet with the Louisiana Philharmonic and currently performs as an Extra Musician with the Metropolitan Opera. His appearances include guest principal roles with the Iceland Symphony Orchestra, New York City

Ballet, Sarasota Orchestra, and Rochester Philharmonic Orchestra, as well as performances with the Philadelphia Orchestra, Atlanta Symphony, The Florida Orchestra, and many more. Notably, he performed with the New York Philharmonic at the opening of David Geffen Hall in 2022 and with MusicAeterna on their 2019 U.S. tour—both named among the New York Times’s “Best Classical Music Performances” of their respective years.

An advocate for new music, Robert has premiered and recorded works by emerging composers, including *Radiate* by Katie Jenkins, winner of the 2021 Women Composing for Trumpet competition, and Shelby Rassler’s *...and soon you will be on its shore...* in 2024.

Robert holds a B.M. from the University of North Texas and an M.M. from the Juilliard School, where he studied under Christopher Martin, Raymond Mase, Caleb Hudson, and others. He has attended prestigious festivals including Tanglewood, Aspen, and the National Orchestral Institute.

He is a Yamaha and Patrick Mouthpieces Performing Artist.

ISABEL LEPANTO GLEICHER

Isabel Lepanto Gleicher is a flutist, improviser, composer, visual artist, and educator. The New York Times has called her “excellent”, and a “rising talent and stand out performer” by Miller Theatre, where she was a featured Pop-Up Concerts soloist. John Zorn writes “Isabel’s display of virtuosity and her beautiful attitude and stunning musicality inspired me”. Izzy is an artist member of the International Contemporary Ensemble, Wild Up, new music sinfonietta Ensemble Echappe, the Annapolis Chamber Music Festival, and hip-hop band ShoutHouse. Isabel is a founding member of Song Sessions Collective, which consists of four improvisers using acoustic and electronic instruments, as well as an LED light installation to perform an ever-changing work based on the structure of whales songs. Through composed, stream of consciousness structured improvisations with the use of graphic and text notation make up the elements of Isabel’s original work. This work exists in the intersection of her musical and visual artistic practices. Isabel has curated solo sets of original music for the Shenandoah Valley Bach Festival, Experimental Sound Studio, ChamberQUEERantine Virtual Festival, and George Mason University’s Mason Arts at Home, as well as contributing to Metropolis ensemble’s live-streaming perpetual sonic installation *Flame Keepers*.

Isabel regularly performs with San Francisco based conductorless orchestra One Found Sound, as well as New York City based Talea Ensemble, Argento New Music Ensemble, and Contemporaneous. She also performs at festivals such as Mostly Mozart, Big Ears, Opera Omaha’s One Festival, TIME:SPANS Festival, SONIC MATTER, Sacrum Profanum Festival, MATA, and Prototype Festival. Isabel has appeared on the Guggenheim Museum Works and Process Series, Music of the Americas Society Composer Portrait Series, Park Avenue Armory Martin Creed *The Back Door* exhibit, the Clark Institute of Art Celebration of

Helen Frankenthaler and the American Academy of Arts and Letters annual event An Afternoon of Music and Art. You can hear Isabel featured on several recordings ranging a variety of genres: Wild Up's latest Grammy nominated album Julius Eastman Vol. 2: Joy Boy, and Julius Eastman Vol. 1: Femenine. As well as composer Anna Thorvaldsdottir's Aequa, Ilaria Kaila and Aizuri String Quartet album The Bells Bow Down, synth driven post-rock band Infinity Shred's Shred Offline, and Indie rock band San Fermin's The Cormorant and Jackrabbit. Isabel is the flute faculty at SUNY Purchase Conservatory of Music, her alma mater where she received a BM in Flute Performance. She has also earned an MM in Contemporary Performance from the Manhattan School of Music, and an MM from the Yale School of Music.

In the summer of 2023 Isabel (Izzy) competed on season 25 of the CBS reality TV show Big Brother. She was evicted in an 8-1 vote on day 44 wearing a pig costume. To check out more about all of Izzy's body of work, check out her website: www.izzymakesart.com

IRENE HAN

Irène Han is a cellist based in Brooklyn, drawn to boundary-pushing projects that blur the lines between musical traditions. She is the cellist of the Bergamot Quartet. With Bergamot, Irène has premiered works by leading contemporary composers, including Susie Ibarra (as part of the Pulitzer Prize-winning Sky Islands), Dan Trueman (through Project Resonance, a commissioning initiative for the novel Hardanger quartet), Charles Peck, and Latin jazz percussionist Samuel Torres (A Dance for Birds).

Irène has performed at major venues such as Lincoln Center, Carnegie Hall, and New York City Center, and was mentored by the acclaimed JACK Quartet. She holds degrees from the Manhattan School of Music, the Peabody Institute, and the Mannes School of Music.

Irène plays "Pierre," a cello crafted by luthier David Finck.

CONOR HANICK

Pianist Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music new and old whose "technical refinement, color, crispness and wondrous variety of articulation benefit works by any master." (New York Times) Hanick has recently worked with conductors Esa-Pekka Salonen, Ludovic Morlot, Alan Gilbert, and David Robertson; collaborated with the San Francisco Symphony, Seattle Symphony, Alabama Symphony, Orchestra Iowa, Boston Modern Orchestra Project, Juilliard Orchestra; and been presented by the Gilmore Festival, New York Philharmonic, Elbphilharmonie, De Singel, Centre Pompidou, Cal Performances, Philadelphia Chamber Music Society, Park Avenue Armory, and the Ojai Festival, where in 2022 with AMOC* (American Modern Opera Company) he served as the festival's artistic director.

A fierce advocate for the music of today, Hanick has premiered over 200 pieces and collaborated with composers ranging from Pierre Boulez, Kaija Saariaho, and Steve Reich, to the leading composers of his generation, including Nico Muhly, Caroline Shaw, Tyshawn Sorey, Anthony Cheung, and Samuel Carl Adams, whose piano concerto, *No Such Spring*, he premiered in 2023 with Esa-Pekka Salonen and the San Francisco Symphony. This season Hanick presents solo and chamber recitals in the US and Europe, including concerts at the Wallis, Cal Performances, Segerstrom Center, Stanford Live, Guild Hall, Musikverein, and elsewhere. He appears with the Phoenix and Alabama Symphonies, collaborates with Julia Bullock, Seth Parker Woods, Timo Andres, and the JACK Quartet, and premieres solo and chamber works by Tania León, Nico Muhly, Matthew Aucoin, and others.

Hanick is the director of Solo Piano at the Music Academy of the West and serves on the faculty of The Juilliard School, Mannes College, and the CUNY Graduate Center. He lives with his family in the Hudson Valley.

JOSHUA HENDERSON

JOSH HENDERSON is enjoying a multi-faceted career as a cross-genre violinist, violist, electric-bassist, and composer. As a classical soloist, he has performed with ensembles such as the Cincinnati Chamber Orchestra, China Performing Arts Broadcasting Troupe, Starling Chamber Orchestra, Accent X Festival Orchestra, Colour of Music Festival Orchestra, Bard Conductors Festival Orchestra, Colour of Music Virtuosi, Palaver Strings, Louisville and Des Moines Civic Orchestras, Urban Playground Chamber Orchestra, Harlem Chamber Players, Contemporaneous, New-Gen Orchestra of Curacao, Ensemble Du Monde, and in venues such as Carnegie Hall, The Kennedy Center, Hamburg's Elbphilharmonie, and The Forbidden City Concert Hall of Beijing.

Carving out a reputation in Jazz, Rock, Hip-Hop, and Country-Fiddle for his dynamic performances, he has served as music director for the Emmy award-winning Damien Escobar (of *Nuttin' But Stringz*), and in this role has performed at a number of events across the globe including a performance at the 2013 Hip-Hop Inaugural Ball hosted by Russell Simmons and honoring Barack Obama. Other band-leader positions include serving as music director to pop singer Zahra Universe on her South Korean tour, and to the spoken word artist LikWUid Stylez. A sought after freelance musician in New York City, Josh has performed, recorded, and collaborated with popular artists such as Laufey, Chris Brown, Henry Threadgill, Michael Bublé, Bilal, Solange, The Sugar Hill Gang, David Byrne, Sufjan Stevens, Courtney Love, Anne Hathaway, Amanda Palmer, Paul McCartney, Mirah, Amine, Angel Olsen, Jherek Bischoff, and members of bands such as ""Foster the People"", ""Beirut"", ""Deer Hoof"", ""Blue Oyster Cult"", and ""The Eagles"".

A founding member of the cross-genre ensemble, W4RP (Warp Trio) , he has led the group on hundreds of concerts and University residencies throughout the United States, as well as on international tours throughout The United Kingdom, Spain, Switzerland, Holland, Germany, and the Caribbean. Highlights of

recent seasons include, headlining performances at The LEM Festival for Experimental Music in Barcelona, the Omaha Under the Radar Festival, the 2020 MASA Jazz Festival in Abidjan, Côte d'Ivoire, and being one of the honored recipients of a New York Foundation for the Arts Grant.

As a composer, he has written for films, dance, and the concert hall. In addition to many chamber works written for his primary ensemble W4RP and others, larger works include a full length Ballet for Caliince Dance company, ""Marie: Embroidering Survival"", a viola concerto for Trevor New and the Chelsea Symphony, a co-written Triple Concerto for W4RP and The Urban Playground Chamber Orchestra plus the recent Palaver Strings commissioned ""Affirmation"", a concerto grosso for the ensemble with W4RP. Recent highlights include a work for the Cavani Quartet and orchestra, and being named winner of the 2022 Tribeca New Music National Composers Competition for his piece, Veni: A Dystopian Cowgirl Fantasy for violin and fixed electronics. As a winner of their National call for projects, Josh has recently released "One More Night", his debut album featuring an evening length composition for nonet, under the Innova Record Label. 2025 will see the release of W4RP's newest record Sermon of the Matriark, of which Josh was a principal creator.

Josh studied at the Cincinnati College-Conservatory of Music with Prof. Kurt Sassmannshaus, and at New York University with Prof. Naoko Tanaka. Festival studies include the Aspen Music Festival and School, Bang on a Can, Great Wall Music Festival, and Lucerne Festival Academy. He has served on the faculty at the University of Iowa (Grant Woods Visiting Professor), and currently is on the artist faculty at NYU, and The Longy School of Music in Cambridge.

JACOB HERNANDEZ

Jacob Hernandez is a Colombian-American cellist. He began his studies at the Thurnauer School of Music in New Jersey, USA, followed by the pre-college division at the John J. Cali School of Music at Montclair State University. He then continued his studies for several years at the pre-college division at the National University of Colombia in Bogotá, prior to completing his Bachelor's Degree in Cello Performance in 2023.

Jacob has participated in projects with la Filarmónica Joven de Colombia, Filarmónica Juvenil de Bogotá and Sinfónica de Colombia. He has played in concert with Steven Isserlis, The Labèque Sisters, Yo-Yo Ma, and Quatuor Debussy. He has also received masterclasses with Alexander Buzlov, Santiago Cañon-Valencia, Kian Soltani, and Amit Peled. His orchestral highlights include touring Europe with the Colombian National Youth Orchestra, including performances at Elbphilharmonie Hamburg, The Royal Concertgebouw, and The Vienna Konzerthaus.

Jacob's predominant musical mentors have been Madeleine Golz in the United States and Diego García in Colombia.

Jacob is currently pursuing an MM in Cello performance at Brooklyn College with Wolfram Koessel of the American String Quartet.

JATIN HIMATSINGHANI

Jatin Himatsinghani is a versatile trumpeter whose work spans classical, contemporary, and jazz genres. A recent 2025 graduate of The Juilliard School, he studied under acclaimed trumpeters Christopher Martin, Principal trumpet of the New York Philharmonic, and Raymond Mase, former Principal trumpet of the New York City Ballet and former member of the American Brass Quintet.

While at Juilliard, Jatin engaged in a wide range of performances and collaborations, including premieres of contemporary works and cross-genre projects with fellow artists. His artistry reflects a deep respect for tradition paired with a drive to expand musical boundaries.

Jatin also began studying composition, expanding his artistic voice through original works that reflect his wide-ranging musical interests. He plans to continue developing this path alongside his performance career.

Now based in New York City, Jatin Himatsinghani continues to build a multifaceted career as a performer, collaborator, composer, and advocate for meaningful musical experiences.

SIDNEY HOPSON

Performer, composer, production manager, educator, writer, labor activist, and cultural policy consultant - Sidney Hopson is a consummate arts professional.

A member of the Grammy-nominated ensemble WildUp, Sidney has performed as percussionist, timpanist, drummer, and hand percussionist for the Los Angeles Philharmonic, Indianapolis Symphony, Los Angeles Chamber Orchestra, Muse/ique, Color of Noize Orchestra, Los Angeles Master Chorale, Los Angeles Opera, Pasadena Symphony & POPS, New West Symphony, Long Beach Symphony, ReCollective Orchestra, and Southeast Symphony. He has performed at the Academy Awards, NPR's Tiny Desk, the Coachella Festival, Sick New World Festival, the American Music Awards, La Jolla Music Society SummerFest, Spoleto Festival USA, Ojai Music Festival, Lincoln Center Festival, Hear Now Music Festival, and the Kennedy Center's RiverRun Festival.

He has performed and recorded alongside a vast range of artists, including: John Adams, Adam Blackstone, Adele, Anderson.Paak, Andy Akiho, Billie Eilish, Burt Bacharach, Claire Chase, James Conlon, Keith David, Dr. Dre, Alan Gilbert, John Debney, Lamont Dozier, Earth Wind & Fire, Danny Elfman, Peter Eötvös, Rhiannon Giddens, Robert Glasper, Philip Glass, Derrick Hodge, Justin Hurwitz, Dev Hynes, Chaka Khan, Alicia Keys, the Kronos Quartet, Seth MacFarlane, Ricky Martin, Rickey Minor, the New York Philharmonic, T-Pain, Dirty Projectors, Ellen Reid, Rihanna, Mr. Craig Robinson, The Roots, Kaija

Saariaho, Esa-Pekka Salonen, Jordin Sparks, Joseph Trapanese, Dionne Warwick, Eric Whitacre, John Williams, Harry Gregson-Williams, Stevie Wonder, and more.

He has performed on-camera and on the soundtracks of over 100 films and TV shows, including: Superman (2025), Elio, Murderbot, Disney's The Lion King 30th Anniversary: A Live-to-Picture Concert (Disney+), Beverly Hills Cop 4: Axel F, Murderbot, Beetlejuice Beetlejuice, Transformers: Rise of the Beasts, Story Ave, Avatar: The Way of Water, Nope, Encanto, The Orville, Coming 2 America, Pride (Hulu), Dolemite Is My Name, Men In Black: International, The Grinch (2018), Goosebumps, Big Eyes, Kedi, and GLEE.

Sidney produces arts programs, strategic plans, policy, and legislation for cultural organizations, government agencies, and NGOs in the United States and abroad. His work focuses on the intersections of the arts and human rights, social and economic justice, education, labor rights, mental health, crime prevention, counterterrorism, international development, refugee aid, geopolitics, and climate change. He has presented arts research and strategies at the United Nations General Assembly and the NATO Summit. Currently, he is developing a record label in Jordan to support refugee-artists across the Middle East.

He serves on the boards of directors of Wild Up and the Recording Musicians Association of Los Angeles (RMALA). He recently served on the American Federation of Musicians of the United States & Canada (AFM) Artificial Intelligence Subcommittee for motion picture & film contract negotiations with the Alliance for Motion Picture & Television Producers (AMPTP). He is an AFM delegate to the Los Angeles County Federation of Labor (LA FED) and an alum of the LA FED's Black Organizing Institute.

He has presented guest lectures and masterclasses at The Juilliard School, USC, Butler University, UCLA, CalArts, Orange County High School of the Arts, the Harvard-Westlake School, and the Music Academy of the West.

EVAN HOWARD

Evan Howard is a NYC-based cellist, interdisciplinary designer, and audio engineer whose work spans classical, contemporary, and cross-genre collaboration. With a practice rooted in chamber and interdisciplinary performance, Evan uses the cello as a vehicle for sonic exploration—bridging traditions and redefining genre boundaries.

A dedicated performer, Evan has appeared with ensembles ranging from the Westside Chamber Players to the genre-blending Pink Martini and Seattle-based neo-soul band i///u, an NPR Tiny Desk Contest runner-up in 2018. As an orchestral musician he has served as principal cellist of the Mannes Orchestra (2019–2022), the University of Washington Symphony Orchestra (2017–2019), and the Portland Youth Philharmonic Camerata (2015–2017).

As a chamber musician, Evan has received top honors at the Washington State Solo and Ensemble Competition in both solo and duo categories. His duo “Salt and Popper” earned top prizes at the

Western Washington University Music Competition and the Washington Music Educators Association State Contest.

Evan's festival appearances include the Silk Road Ensemble's Global Musician Workshop, Chosen Vale with Seth Parker Woods, the Grant Park Music Festival, Mahler Festival, and AlpenKammerMusik. He is currently continuing his postgraduate studies with Jay Campbell of the JACK Quartet.

In addition to performance, Evan is an active researcher and music scholar. His recent work includes the restoration of early recordings by cellist and composer Arthur Russell, as well as investigations into timbral bias and the sociocultural framing of Western instruments in film scoring. His current research focuses on the architectural history of concert halls and their role in shaping audience demographics through race, class, and access.

Evan holds bachelor's and master's degrees in cello performance from the Mannes School of Music, as well as a master's in interdisciplinary design from Parsons School of Design, both at The New School. His primary teachers include Jay Campbell, Jeffrey Zeigler (Kronos Quartet), Sæunn Thorsteinsdóttir, Hamilton Cheifetz, Nancy Ives, and Marilyn de Oliveira.

He performs on a cello generously underwritten by the Ramos Foundation.

COLEMAN ITZKOFF*

Cellist and performer Coleman Itzkoff stands at the intersection of baroque/classical/new music, contemporary dance, and experimental theater. Whether premiering works by living composers and performing baroque music on historical instruments in the same concert; delivering enigmatic monologues in a piece of dance theater; composing, arranging, and recording music for the Amazon film *Le Bal des Folles*; or simply playing a piece of solo Bach for hospital patients in the time of COVID, Coleman continues to push the boundaries of what it means to be a musician of the 21st century, bringing his diverse range of interests and shape-shifting presence to every room and stage he occupies.

Hailed by Alex Ross in the *New Yorker* for his "flawless technique and keen musicality," Coleman has performed in the great halls and festivals of America and abroad. As a soloist, he has had the privilege of being the featured soloist with many great orchestras, including recent appearances with the Houston, San Diego, and Cincinnati Symphonies. As a recitalist, he is allowed to express his eclectic taste and inventive programming, and is constantly experimenting with the form and format of a solo concert, playing with unique lighting, unconventional spaces, and often with an accompaniment of dance or text.

Collaboration is the heart of Coleman's art making. To that end, he is a dedicated member of several ensembles, including the early music ensembles Ruckus and Twelfth Night, and is a founding member of

AMOC*, the American Modern Opera Company. Coleman holds a Bachelors in Music from Rice University, a Masters in Music from USC, and an Artist Diploma from The Juilliard School.

CLARICE JENSEN

Composer and cellist Clarice Jensen has developed a distinctive compositional approach, improvising and layering her cello through shifting loops and a chain of electronic effects to open out and explore a series of rich, drone-based sound fields.

Pulsing, visceral and full of color, Jensen's work is deeply immersive, marked by a wonderful sense of restraint and an almost hallucinatory clarity. Meditative yet with a sculptural sharpness and rigor that sets it apart from the swathe of New Age / DIY droners, she has forged a very elegant and precise vision. She has released six albums and EPs, several of which have been named on the best of lists of NPR, Pitchfork, and more. Increasingly in demand as a film composer, her recent projects have included Amber Sealey's *No Man of God* starring Elijah Wood; Fernanda Valadez's 2020 Sundance Film Festival award-winner *Identifying Features*, for which Jensen was nominated for a 2021 Ariel Award for Best Original Music; and *A Want in Her*, a documentary film from Myrid Carten which premiered at International Documentary Film Festival Amsterdam in 2024.

A versatile collaborator, Jensen has recorded and performed with a host of stellar artists including Jóhann Jóhannsson, Max Richter, Björk, Stars of the Lid, Dustin O'Halloran, Nico Muhly, Taylor Swift, Michael Stipe, the National and many others. In her role as the artistic director of ACME (the American Contemporary Music Ensemble), she has helped bring to life some of the most revered works of modern classical music, including pieces by Philip Glass, Steve Reich, Terry Riley, Gavin Bryars, and more. In 2016 at The Kitchen, ACME premiered Jensen's transcription of Julius Eastman's *The Holy Presence of Joan d'Arc* for ten cellos, the score of which had been lost since the premiere in 1981. Jensen transcribed a recording of the work to recreate the score. For more information, visit www.claricejensen.com.

JJJI

Praised by The Washington Post for her "mesmerizing" and "stirring" performances, JJJI is an adventurous guitarist known for her virtuosity and command of diverse repertoire. Equally at home with both acoustic and electric guitar, her concert programs range from traditional and contemporary classical to free improvisation.

Through her impeccable musicianship, compelling stage presence, and commitment to commissioning and performing new musical works, JJJI has solidified her reputation as a top 21st century guitarist. In 2021, The Washington Post selected JJJI as "one of the 21 composers/performers who sound like tomorrow," and The Kansas City Star recently described her as "a graceful and nuanced player." In recent seasons, JJJI has presented solo recitals at Carnegie Hall's Weill Recital Hall; Lincoln Center; 92nd Street Y; Caramoor; Green Music Center; and the National Art Gallery, among other distinguished

venues. Her performances have been featured on PBS (On Stage at Curtis), NPR's From the Top, WHYY-TV, FOX 4-TV, Munchies (the Vice Channel), The Not So Late Show (Channel 6, Kansas), and Hong Kong broadcast station RTHK's The Works. In 2016, she became the first guitarist in 30 years to secure first prize in the Concert Artists Guild Competition.

JJI has premiered solo and chamber works by a diverse range of musical artists, including David Lang, Steven Mackey, Michael Gilbertson, Paul Lansky, Natalie Dietterich, Hilary Purrington, Shelley Washington, Kate Moore, Chris Rountree, Gulli Björnsson, and Molly Joyce. In 2025, JJI will release UNBOUND, the culmination of a multiyear commissioning and recording project. A sought-after and versatile collaborator, JJI's recent chamber and ensemble performances include appearances with the New York Philharmonic's Nightcap Series; Cuarteto Latinoamericano; the Verona Quartet; Wildup; Duo Linu; and violinist Danbi Um, among others. During the 2023–24 season, JJI made her debut at Verizon Hall with Curtis Symphony Orchestra premiering a new guitar concerto by Grammy winning composer Steven Mackey.

JJI has also gained a reputation as a sought-after concerto soloist. Recent appearances include performances with the American Composers Orchestra; Kansas City Symphony; Rochester Philharmonic Orchestra; Sinfonietta Riga; the Augusta Symphony; the Duluth Symphony Orchestra; New West Symphony; New York Youth Symphony; Southwest Michigan Symphony; and more. Over the last five years alone, JJI has premiered four major concertos by composers Natalie Dietterich (LIGHT, BELOVED, 2018), Hilary Purrington (Harp of Nerves, 2019), Krists Auznieks (Apvārsnis Kamolā, 2021), and Steven Mackey (Aluminum Flowers, 2024).

A committed educator, she is an Associate Professor of Guitar at Indiana University Jacobs School of Music. She has presented master classes and workshops extensively, including at the Peabody Institute, Yale University, and Dublin's National Concert Hall, among many others.

In addition to advocating for the music of her contemporaries, JJI also performs and records many of her own works, and she continues to develop her distinctive compositional voice. She is currently working on an EP with R&B singer Daniel Fears. The EP will be released in 2025 summer.

During her spare time, JJI enjoys cooking and creating weird sounds on Ableton. She is represented by Kirshbaum Associates, Inc. and sponsored by Augustine Strings and GuitarLift by Felix Justen.

JOSEPH KUBERA

Pianist Joseph Kubera's affiliation with Julius Eastman goes back to the early 1970s in Buffalo, NY, and continued after 1980 in New York City, where he performed with Eastman in his multiple-piano works and in other concert presentations. He made the first recording of Eastman's Piano 2, and he has

directed performances of Eastman's works in New York, Los Angeles, Philadelphia, and in Belgium and England.

Praised in *The Wire* (UK) for his "instrumental athleticism, technical precision and conceptual lucidity," and his "capacity to stretch limits and redefine horizons," Kubera has been a leading new-music pianist for the past four decades. Recently he played at De Singel in Antwerp, at the "Christian Wolff at 90" celebration in New York, and recorded piano music by Daniel Goode, Lejaren Hiller and Laurie Spiegel. He has been a soloist at major European festivals and has worked closely with such luminaries as Morton Feldman, Robert Ashley, and La Monte Young. Composers who have written works for him include Larry Austin, Michael Byron, Anthony Coleman, Alvin Lucier, Roscoe Mitchell, and "Blue" Gene Tyranny.

A longtime Cage advocate, Kubera has made definitive recordings of *Music of Changes* and the *Concert for Piano*, and toured widely with the Merce Cunningham Dance Company at Cage's invitation. He has worked with S.E.M. Ensemble, Steve Reich and Musicians, and myriad other ensembles in New York City. He has collaborated with pianists Marilyn Nonken, Adam Tandler and Sarah Cahill, and baritone Thomas Buckner. Kubera has been awarded grants through the NEA and the Foundation for Contemporary Arts. He has recorded for Wergo, New Albion, New World, Lovely Music, Tzadik, and many other labels.

JODIE LANDAU

Jodie Landau is a vocalist, composer, and percussionist. He is a member of the Grammy-winning vocal ensemble Roomful of Teeth, Icelandic record label Bedroom Community, and Los Angeles based modern music collective Wild Up. His music combines elements of contemporary chamber music, rock, jazz and electronics for live performance, dance, theater, opera, and film. On stage, Jodie can be found singing amidst a sea of dancers, conducting audience members as he teaches them to sing a song on the spot, portraying a disembodied heart donor in Valgeir Sigurðsson's opera "We Are In Time", playing handmade microtonal glass bells by Meara O'Reilly, or singing original music and covers while playing vibraphone, marimba, keyboards, and harpejji on his own or surrounded by various ensembles of singers and instrumentalists.

Jodie's debut album with Wild Up, "you of all things" featured the Icelandic female choir *Graduale Nobili*. Jodie has performed with The Scottish Ensemble, Los Angeles Master Chorale, LA Phil, NY Phil, ICKAmsterdam / Ballet National de Marseille, Ate9 dANCE cOMPANY; for whom he composed the score to their "mouth to mouth", The Industry, Iceland Symphony Orchestra, as well as artist like Robin Pecknold, serpentwithfeet, Jherek Bischoff, Miya Folick, Ellen Reid, Jacob Cooper, Nadia Sirota, Nico Muhly, Daniel Bjarnason, Dirty Projectors, and more. He's recorded with Caroline Shaw, Amanda Palmer, Rebekka Karijord, Vampire Weekend, and The Weeknd. His singing can be heard on Simon Franglen's score for "Avatar: The Way of Water" and Jodie worked as lead copyist, orchestrator, conductor and performer on David Longstreth's score for "The Legend of Ochi".

In March of 2024, Jodie premiered “Performance of Self” a one person show, quasi-cabaret/confessional/music theater piece created, composed and performed by Jodie, produced and commissioned by Beth Morrison Projects that Opera Wire called “The sort of medicinal healing that only music can provide.” Currently, Jodie is collaborating with composer/producer William Brittle on the formation of a new retro-future-avante-synth-pop band with harp, mallets, and guzheng, with Jodie as lead vocalist. Still looking for their band name!

THAPELO MASITA

Cellist Thapelo Masita is passionate about connecting people with music and promoting social change through the arts. A dedicated performer and educator, he is a fellow in Carnegie Hall’s Ensemble Connect (2023–25) and has mentored young musicians in the Music Advancement Program at The Juilliard School and through the Opportunity Music Project. He has appeared in recitals at The Met Cloisters and the Morgan Library & Museum. His performance of J.S. Bach’s Suite No. 1 for Unaccompanied Cello in conversation with Negro spirituals, South African hymns, and the work of Coleridge-Taylor Perkinson was lauded by Bachtrack.com. Masita was a prize winner at the 2021 UNISA National String Competition and has performed as soloist with the Johannesburg and Cape Town Philharmonic orchestras. He is a frequent guest musician with Orpheus Chamber Orchestra and Orchestra of St. Luke’s. Masita’s previous NY Phil collaborations have included the Take a Breath series, and he hosts the VYC Showcase on YPC Overtures preceding the Young People’s Concert: The Future is Unity on October 19, 2024. Thapelo Masita is a doctoral candidate at CUNY Graduate Center, studying with Julia Lichten, and performs on a cello by Oded Kishony on generous loan from the Virtu Foundation.

BRIAN OLSON

An active freelancer in the New York area, Brian Olson has performed with such groups as Carnegie Hall’s Ensemble Connect, Mozart Orchestra of New York, New York Chamber Soloists, and Symphony in C. Brian recently finished a two-year fellowship with Carnegie Hall’s Ensemble Connect where he regularly performed at Carnegie Hall in collaboration with notable artists including Sir Simon Rattle, Mark Padmore, Andy Akiho, and Gabriel Kahane. Previously, he completed his master’s degree in trumpet performance at The Juilliard School as a student of Raymond Mase. He received his bachelor’s degree from the New England Conservatory, where he studied with Steven Emery. Olson has participated in numerous festivals, including three summers at The Aspen Music Festival, where he was an Aspen Conducting Academy Fellow, a New Horizons Fellow, and a Brass Quintet Seminar Fellow; New York String Orchestra Seminar; Hot Springs Music Festival; and Sewanee Summer Music Festival. He has most recently performed with The Manchester Music Festival and Geneva Light Opera. Olson is actively involved with community outreach in New York City as both a performer and teacher.

AIDAN PETERSON

Aidan Peterson is a 19-year-old classical and jazz trumpeter from Ardmore, PA. He began his trumpet studies at age five and also plays the cello. In the eighth grade, he was accepted into Juilliard's Pre-College Division as a classical trumpet student and studied with Kevin Cobb and David Krauss. He's currently a Juilliard School classical trumpet major studying under Raymond Mase and expects to graduate in 2028.

In April 2024, he made his debut with the New York Philharmonic in a side-by-side concert with the Juilliard Pre-College Orchestra. In August 2024 he made his Carnegie Hall debut as part of the National Youth Orchestra of the United States of America. In November 2024, he made his Kennedy Center debut as part of the "Sounds of Us" festival where he performed twelve new works written for brass alongside musicians of the MET Opera Orchestra.

Peterson is most recognized for how he uses his musical gifts to serve the veteran community. Since 2015 he has been a member of Bugles Across America as well as Youth Trumpet and Taps Corps, where he volunteers to sound live Taps at military funerals and events. To date, he has completed over 600 military assignments and has received dozens of awards, including nine President's Volunteer Service Awards.

MEGAN RADCLIFFE

Megan Radcliffe is currently pursuing her Master of Music in Trumpet at The Juilliard School under Chris Martin, principal trumpet of the New York Philharmonic. As an undergraduate, she attended Northwestern University, where she received a Bachelor of Music in Trumpet Performance and a Bachelor of Arts in Statistics. While at Northwestern, she studied with David Bilger (The Philadelphia Orchestra), Thomas Rolfs (Boston Symphony Orchestra), Michael Sachs (The Cleveland Orchestra), and Channing Philbrick (Lyric Opera). Megan has performed with the New World Symphony, led the Juilliard Orchestra as principal trumpet, served as a substitute musician with members of the New York Philharmonic Brass and Percussion, and is an associate member of the Civic Orchestra of Chicago. In previous summers, she has attended National Repertory Orchestra, Round Top Music Festival and Miami Music Festival.

ERIN ROGERS

Based in New York City, Erin Rogers is a saxophonist, composer, and improviser dedicated to new and experimental music. Her music has been described as "radical and refreshing" (Vital Weekly), "crucial and fast-acting" (NY Times), and "a richly expressive display of stentorian brilliance" (The Wire). Her work ranges from chamber music to solo and collaborative composition, improvisation, live electronics and theatre. Rogers' music has been performed at Lincoln Center, Carnegie Hall, Elbphilharmonie (Hamburg), Roulette, Centro Nacional de las Artes (Mexico City), Celebrity Series (Boston), MATA Festival, Ecstatic Festival at Merkin Hall, Prototype Festival, Winspear Centre (Edmonton), Resonanzraum (Germany), Círculo de Bellas Artes (Madrid), and NyMusikk Bergen (Norway). Rogers is

co-artistic director of NYC-based performance ensembles: thingNY, New Thread Quartet, Hypercube, Popebama, and core member of the International Contemporary Ensemble and LA-based WildUp. “A consummate collaborator” (The New Yorker), Rogers crosses genres from music-theatre-to-dance-to-installation-to-silence in her work with Abilities Dance, Orange Theatre, L Collective, Harvestworks, Experiments-in-Opera, Decoder, and Music for Contemplation. She has received commissions and honors from The Barlow Endowment, Library of Congress, Robert Bielecki Foundation, Copland House, ASCAP, and the Jerome Foundation. Rogers can be heard on New Focus Recordings, New World Records, Tonus Vivus, Edition Wandelweiser, Relative Pitch, Innova, Neuma, Infrequent Seams, New Amsterdam, and Gold Bolus labels. Her solo album “2000 Miles” was listed in Best Experimental Music on Bandcamp. Rogers is a D’Addario Woodwinds and Conn-Selmer artist, a Chamber Music Society of Lincoln Center Teaching Artist, Co-Chair of the Manhattan School of Music Contemporary Performance Program with Matt Ward, and Co-Artistic Advisor of the Tactus Ensemble.

CHRISTOPHER ROUNTREE

We see Lady Macbeth in a dozen crooning silhouettes washing blood out of rags over bright porcelain sinks; hear Stravinsky pouring out of an abandoned warehouse; see dozens of watermelons fly off Disney Hall; hear a black and white overture imploring against hatred; parse a chorus singing Haydn’s Creation backwards; watch a violinist cutting himself out of duct tape with a razor as his amplified violin sits gathering feedback; listen to three minutes of Le nozze di Figaro on repeat for twelve hours; celebrate with rituals joyous for the end of the world; witness a long-lost John Adams suite come alive; and hear the sound of rose-petal jam-making as music. Conductor and composer Christopher Rountree stands at the intersection of classical music, new music, performance art and pop.

Rountree was named Music Director of Long Beach Opera following his debut with the company in the 2020-21 season conducting Philip Glass’ Les Enfants Terribles.

He maintains a long-term relationship with Martha Graham Dance Company resurrecting, recording and performing works by Copland, Kodaly, Rountree (MGDC commission), and others, with his ensemble Wild Up. In 2019, Rountree began recording a four-volume set of the music of Julius Eastman. In conjunction with this recording project, he toured the country with Wild Up, culminating in an Eastman portrait at the National Gallery in Washington, D.C. Rountree is currently working on two operas about love and technology with librettists Royce Vavrek and Roxie Perkins.

Rountree’s inimitable style has led to collaborations with: Björk, John Adams, Yoko Ono, David Lang, Scott Walker, La Monte Young, Esa-Pekka Salonen, Mica Levi, Alison Knowles, Yuval Sharon, Sigourney Weaver, Tyshawn Sorey, Ragnar Kjartansson, Ashley Fure, Julia Holter, Claire Chase, Missy Mazzoli, Ryoji Ikeda, Du Yun, Thaddeus Strassberger, Ellen Reid, Ted Hearne, James Darrah, and many of the planet’s greatest orchestras and ensembles including the San Francisco, Chicago, National, Houston, and Cincinnati Symphonies; the Los Angeles Philharmonic; International Contemporary Ensemble; Roomful of Teeth; Opéra national de Paris; and the Los Angeles, Washington National, and Atlanta Operas. He has presented compositions and concerts at Walt Disney Concert Hall, Palais Garnier, Mile High Stadium, the Coliseum, Kennedy Center, Philadelphia Museum of Art, ACE Hotel, National Sawdust, MCA Denver,

The Hammer, The Getty, a basketball court in Santa Cruz, and at Lincoln Center on the New York Philharmonic's Biennale.

Rountree is the artistic director and conductor of Wild Up, the ensemble he founded in 2010, and artistic director of an interdisciplinary ambient series in an oak grove in LA called SILENCE. Rountree is a seventh-generation Californian descended from the first sheriffs of Santa Cruz County, he lives in the Silver Lake neighborhood of Los Angeles.

LESTER ST. LOUIS

Lester St. Louis is a New York City-born and based multi-instrumentalist, composer, and curator. Lester has worked in, performed and created in artistic environments in The United States, Canada, South America, Europe and China with groups and artists such as Dré Hočevar Trio, Jaimie Branch Fly or Die, Ensemble Adapter, TAK Ensemble and many more. As a composer, Lester has been commissioned by artists such as the JACK Quartet, Mahan Esfahani and Stefan Jackiw, RAGE THORNBONES, Lauren Cauley and others. In the near future Lester will be continuing to develop groups such as MADD (with Dré Hočevar and Leafar) as well as TRANSFER (with Jordan Balaber, Daniel Brew and Rocío Bolaños) along with many new ventures.

REBECCA STEINBERG

Trumpet player Rebecca Steinberg can frequently be found in the pit of New York City's many theater productions, performing alongside her brass quintet Calliope Brass, and teaching music both privately and in the classroom.

Rebecca has held trumpet chairs in Tony winning Broadway musicals SUFFS and New York, New York. Other favorite musical appearances include Ragtime (City Center), Sound of Music (Papermill Playhouse), and Fiddler on the Roof in Yiddish (Stage 42).

Rebecca's most passionate and impactful work is with Calliope Brass, an ensemble and nonprofit that prioritizes creativity, collaboration, and community. Rebecca won the 2018 Liz Swados Inspiration Grant, an annual award honoring influential female music educators in New York City, on behalf of Calliope Brass.

Rebecca enjoys a variety of freelance work with other ensembles including Contemporaneous, TILT Brass, Metropolis Ensemble, and Talea Ensemble to name a few. In 2023, she performed the world premiere of Adolphus Hailstork's "Concertino for Trumpet and Orchestra" with The Chelsea Symphony. Additionally, Rebecca serves as a program head for Maestra Music's First Takes program and is Director of Brass at the Dwight-Englewood School.

ADAM TENDLER

Adam Tendler has been called a “daring pianist” with “adventurousness and muscular skill” (The New York Times), “the hottest pianist on the American contemporary classical scene” (Minneapolis Star Tribune), “relentlessly adventurous” (Washington Post), a “remarkable and insightful musician” (LA Times), an “intrepid... maverick pianist” (The New Yorker). and “one of contemporary classical music’s most intentional and daring pianists” (Seven Days). At age 23, Tendler performed solo recitals in all fifty states, going on to receive Lincoln Center’s Emerging Artist Award, the Yvar Mikhashoff Prize, and appearing as soloist with the London Symphony Orchestra, LA Phil, Sydney Symphony, Toronto Symphony Orchestra, NJ Symphony, Vermont Symphony Orchestra, and on the main-stages of Carnegie Hall, the Barbican Centre, Sydney Opera House, BAM, Walt Disney Concert Hall, and other leading series and stages worldwide. His appearance on Wild Up’s Julius Eastman anthology earned a GRAMMY® nomination, and his recent project, Inheritances, was a New York Times Critic Pick, who wrote of the album, “You will be moved, profoundly and intensely.” Tendler’s 2024 immersive installation, Exit Strategy, as Green-wood Cemetery’s artist in residence, received national attention and engaged hundreds of contributing community members. He is the author of two books, a Yamaha Artist, and serves on the piano faculty at NYU.

DAVÓNE TINES*

HERALDED AS A “SINGER OF IMMENSE POWER AND FERVOR” AND “[ONE] OF THE MOST POWERFUL VOICES OF OUR TIME” (LOS ANGELES TIMES) “THE IMMENSELY GIFTED AMERICAN BASS-BARITONE DAVÓNE TINES HAS WON ACCLAIM, AND ADVANCED THE FIELD OF CLASSICAL MUSIC.” (THE NEW YORK TIMES) THIS “NEXT GENERATION LEADER (TIME MAGAZINE) IS A PATH-BREAKING ARTIST AT THE INTERSECTION OF MANY HISTORIES, CULTURES, AND AESTHETICS, HIS WORK BLENDS OPERA, SPIRITUALS, GOSPEL, AND ANTHEMS, AS A MEANS TO TELL A DEEPLY PERSONAL STORY OF PERSEVERANCE AND HUMAN CONNECTION.

RICHARD VALITUTTO

richard valitutto is a Grammy-nominated piano soloist, chamber musician, and vocal accompanist. Described as “a keyboard superstar” (The New Yorker) and as a “vigorously virtuosic,” “all around go-to new music specialist” (LA Times), their soloistic charisma, flexible collaborative artistry, and inquisitive scholarship distinguish them as a performer with a dynamic spirit and openness to experimentation, interdisciplinarity, and creative reflection. They have collaborated and performed with the Martha Graham Dance Company, Tiny Desk Concerts, PBS Great Performances, Kammerensemble Neue Musik Berlin, and the American Academy in Rome, among many others. Their debut solo album of contemporary work premieres, nocturnes & lullabies (New Focus Recordings) was released in March 2020 to critical acclaim. richard is a founding member of the Los Angeles ensemble Wild Up, most notably as “pianist, and resident [Julius] Eastman scholar” (Vogue), contributing their piano artistry, incisive writing, and tenacious research efforts to the ensemble’s ongoing Julius Eastman Anthology, dedicated to the late composer’s music.

CLARA WARNAAR

Clara Warnaar is a NYC-based percussionist and creative. In addition to being a member of the International Contemporary Ensemble, Clara has appeared as a guest artist with Yarn/Wire, Sō Percussion, the Bang on a Can Orchestra, and Ensemble Signal. Clara has appeared on Broadway on the show *Into the Woods*, and can be heard playing on the soundtracks of *White Noise*, *The Fate of the Furious* and *Teenage Mutant Ninja Turtles*. She is also the drummer for the band, *Infinity Shred*, and has a solo ambient project.

SHELLEY WASHINGTON

Composer and saxophonist Shelley Washington (1991) has emerged as an important and powerful voice of her generation. She writes music that draws from every sound she's ever heard, tacking together snippets of jazz, rock, American folk, etc. sewed together with heavy grooves and big harmonies that "expertly mine the deep wells of private emotion," (*Opera News*). The music she makes seeks to tell stories, with and without words, and comments on current and past social narratives she has seen or experienced.

Shelley has been commissioned by ensembles such as the Boston Lyric Opera, the Chicago Symphony Orchestra, Long Beach Opera Company, and Carnegie Hall's Ensemble Connect. Recently, her chamber orchestra piece, *Both*, has been performed by the Los Angeles Chamber Orchestra and the Kansas City Symphony. Her arrangement of Julius Eastman's *Joy Boy* was recorded by Los Angeles-based ensemble, *Wild Up*, on their Grammy-nominated album "*Eastman Vol. 2: Joy Boy*" and her string quartet, *MIDDLEGROUND*, was featured on *PUBLIQuartet's* Grammy-nominated album, "*Freedom and Faith*". Currently Artist-in-Residence with the Long Beach Opera Company, she is working on her first full opera, *The Passion of the Nell*, with librettist and acclaimed novelist, Lisa Teasley.

Shelley is a Ph.D. candidate in Music at Princeton University and teaches composition at New York University Steinhardt. She is an active performer and collaborator who has performed and recorded with Justin Vernon of *Bon Iver*, Pieta Brown, the 37d03d Collective, appeared on NPR's *Dolly Parton's America* podcast, and in Netflix and Vox Media's series, *Explained*. As a member of the Los Angeles-based chamber orchestra *Wild Up*, she has been able to contribute to their ongoing Julius Eastman anthology series, and recently provided vocals for Eastman's *Stay On It* for their NPR *Tiny Desk* concert. Alongside vocals and saxophone, Shelley plays guitar in her Brooklyn-based post-rock band, *Good Looking Friends*. When she isn't making noise, she can be found walking her dog *Rodeo* near her home in Brooklyn, NY.

NATE WOOLEY

Nate Wooley (b.1974) was born in Clatskanie, Oregon and began playing trumpet professionally with his father, a big band saxophonist, at the age of thirteen. He made his debut as soloist with the New York

Philharmonic at the opening series of their 2019 season. Considered one of the leading lights of the American movement to redefine the physical boundaries of the horn, Wooley has been gathering international acclaim for his idiosyncratic trumpet language.

Wooley moved to New York in 2001 and has since become one of the most in-demand trumpet players in the burgeoning Brooklyn jazz, improv, noise, and new music scenes. He has performed regularly with John Zorn, Anthony Braxton, Eliane Radigue, Annea Lockwood, Ken Vandermark, Evan Parker, and Yoshi Wada. He has premiered works for trumpet by Christian Wolff, Michael Pisaro, Annea Lockwood, Ash Fure, Wadada Leo Smith, Sarah Hennies, Martin Arnold, and Eva-Maria Houben.

Wooley received the Foundation for Contemporary Arts Grants to Artists Award in 2016. He was the recipient of the Instant Award for Improvised Music and the Spencer Glendon First Principles Award in 2020. He is a 2022 NYFA/NYSCA Fellow in Music and Sound and was the Jean Macduff Vaux Composer-in-Residence at Mills College in 2024.

For ten years, he was the editor-in-chief of their online quarterly journal *Sound American*, which was dedicated to broadening the definition of American music via print and online publications. His essays have appeared in *The Nation*, *The Baffler*, and *The New York Review of Books*.