

THE NEXT FESTIVAL OF EMERGING ARTISTS  
**10<sup>TH</sup>**  
ANNIVERSARY

2023: A SEASON OF **WORLD PREMIERES**



Photo by: Eli Chavez

 **THE  
NEXT  
FESTIVAL**

*"THE NEXT FESTIVAL  
HAS RE-ENERGIZED  
ME, REAWAKENED  
MY CREATIVITY,  
AND REAFFIRMED,  
DESPITE THE  
OVERWHELMING  
ODDS AGAINST  
ME, WHY I DO  
WHAT I DO."*

*— **CELLIST**, Columbia University,  
Manhattan School of Music*

*"A SHEER JOY!"*

— **JENNIFER KOH**, Grammy  
Award-winning violinist

# A MESSAGE FROM THE ARTISTIC DIRECTOR

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Welcome to the 10th Anniversary of The Next Festival of Emerging Artists!

This is always my favorite time of the year. 26 young artists from around the country and around the globe are together for The Next Festival of Emerging Artists' 10th Anniversary Season. They bring with them endless energy, creativity, and hope for the future. And I am as excited and inspired as ever to work with them, watch them grow, and then share their artistry with you — our audience and community of supporters.

Since 2013, we've nurtured more than 200 Fellows and incubated dozens of new works. As we celebrate our 10th Anniversary, with 5 concerts across 4 venues, 12 World Premieres, 3 Composer/Choreographer collaboration workshops and countless moments of joy, I am excited to share their work with you.

When I began the Festival in 2013, I wanted to give young artists the professional opportunities, support, and extraordinary community that I always wanted at their age but didn't exist.

The Festival has done that and so much more. We've worked with amazing Guest Artists, Composers and Choreographers; appeared in venues like National Sawdust, Roulette, and the Metropolitan Museum of Art; partnered with American Composers Orchestra; found a new home at PS 21: Performance Spaces for the 21st Century; presented more than 60 World Premieres; and served thousands of people around the world through our free pandemic programming (with musicians collaborating in real-time across 9 time zones).

What hasn't changed about Next Fest is our commitment to the art and artists of our time, and to ensuring equity and access for ALL our fellows through our "pay-what-you-can" policy — enabling every artist to attend at a price they can afford. I invite you to continue investing in the music and musicians of tomorrow by making a tax-deductible donation today to Next FestForward: Fund the Future.

On behalf of the Next Fest family of musicians, composers, and choreographers, welcome, and thank you for being a part of this unique festival!

Sincerely,



Peter Askim, Artistic Director



A PROGRAM  
OF WORLD  
PREMIERES  
COMMISSIONED  
FOR THE 10<sup>TH</sup>  
ANNIVERSARY  
OF THE NEXT  
FESTIVAL OF  
EMERGING  
ARTISTS

FRIDAY, JUNE 2, 7:30PM

PS 21: Performance Spaces for the 21st Century  
2980 Route 66  
Chatham, NY 12037

SATURDAY, JUNE 3, 7:30PM

In collaboration with  
American Composers Orchestra's SONiC Festival  
Tishman Auditorium at Mannes  
63 5th Ave  
New York, NY 10003

FEATURING GUEST ARTIST

Yvette Young, Electric Guitar

## CONCERT PROGRAM

**Peter Askim**

*Into Cerulean Skies* for String Orchestra (2023)\*

**Leilehua Lanzilotti**

*photos from Helen* for String Orchestra (2023)\*

I. *shear-gravity*

II. *strive for the summit*

Commissioned with the generous support  
of Elizabeth and Justus Schlichting

**Che Buford**

*inner palpability* for String Orchestra (2023)\*

**Matthew Evan Taylor**

*okussa: for Damascus* for String Orchestra (2023)\*

**Yvette Young**

*3 Pieces for Strings*, Guitar, Electric Guitar  
and String Orchestra (2023)\*

part i: *love and hold nothing back*

part ii: *run steadfast towards the unknown*

part iii: *embrace your power*

Yvette Young, Electric Guitar

\*World Premiere

# PROGRAM NOTES —

## PETER ASKIM INTO CERULEAN SKIES

A dream of stepping off, floating...  
of falling into blue...

A blue so deep it can't contain itself.

A blue of possibility, and of infinity...  
pure, electric. When the sun and the  
sky and the senses all become one.

The day so bright it burns, deeply,  
into the eyes, Becoming only an  
afterimage. And sight is only a  
memory.

Impassioned...embraced...*alive*.

— Peter Askim

## LEILEHUA LANZILOTTI PHOTOS FROM HELEN

Commissioned by *The Next Festival*  
of *Emerging Artists with the generous*  
support of *Elizabeth & Justus*  
*Schlichting*

This work was inspired by a series  
of photos my friend Helen sent to  
me after the first time we met—  
some of her favorites from a series  
taken by her husband. The photos  
explore the textures of clouds,  
subtle changes in color of the  
ocean, and the blue sky above.

The first movement of the work,  
*shear-gravity*, refers to the  
phenomenon where clouds seem  
to be forming waves. When wind  
shear increases, it causes the  
friction between the layers to  
increase, which manifests in the  
formation of wave-like patterns  
within the atmospheric stream.  
Similar to the way wind interacts  
with the ocean, the different  
velocity of the air between the

wave crest and the wave trough  
causes the waves to start to break.

The second movement, *strive for  
the summit*, is a quote from Queen  
Kapi'olani, "kúlia i ka nu'u."

*photos from Helen* was developed  
during a residency at the Tusen  
Takk Foundation.

— Leilehua Lanzilotti

## CHE BUFORD INNER PALPABILITY

*inner palpability* draws inspiration  
from two primary sources. One  
being a memory from December  
2022 when I visited the redwoods  
in Northern California. I thought  
about the memory that trees hold  
as they are the oldest species. I was  
deeply in awe of the atmosphere  
created by them. It made me  
look inward at my own memories  
profoundly.

I then came across Will Alexander's  
poem *Inner Palpability*. I found that  
this poem connected with nature  
and introspection themes I was  
already exploring. I also thought of  
the definition of something being  
palpable which is, "of a feeling or  
atmosphere so intense as to seem  
almost tangible."

By combining these elements, I was  
inspired to create a work featuring  
contrasting soundscapes, textures,  
and arcs. Although I took from  
sources in the creative process,  
the work isn't intended to have an  
objective meaning. For me, it is  
more important that the audience  
finds their own resonance and  
meaning in these sounds.

— Che Buford

## MATTHEW EVAN TAYLOR OKUSSA: FOR DAMASCUS

okussa is the Luganda "breathing"  
or "to breathe." The breath as a  
tangible, structural element of  
artistic creation has been a focus of  
mine for the past year. What would  
it entail to reckon time by breath  
instead of the clock or metronome?  
What are the implications of a  
structure built on responsiveness to  
the individual and collective breath?

As you listen, I hope you will join the  
orchestra, and breathe.

— Matthew Evan Taylor

## YVETTE YOUNG 3 PIECES FOR STRINGS & GUITAR

I am so excited to have the chance  
to be able to bridge my classical  
upbringing in orchestra with the  
more "rock" world that I find myself  
immersed in these days. I feel the  
whole "thesis" of my band *Covet* has  
been to explore emotion in music  
and to find a way to amalgamate  
everything I adore about different  
genres into one cohesive emotive  
sound. To be able to finally bridge  
this back into my classical world and  
experience both is simply a dream  
and has felt like the next logical  
progression for me.

Music and visual art have been  
essential outlets for me in my  
recovery and development as a  
person, and as a painter, I really love  
finding ways to tell stories and paint a  
mood with sound. In my band *Covet*,  
I choose to do this with melodies  
and effects (which I compare to  
colors), and to be able to think about  
music dynamically and texturally  
in the context of a string ensemble  
has been such an eye-opening  
experience.

I feel quite new to this and said "yes"  
to this project filled with excitement  
(and admittedly, a bit of anxiety),

but I decided to just try to play to  
my strengths and try to create three  
movements that elicit different  
emotions and colors—maybe even  
tell a story. I've always found so much  
power in instrumental music, in that  
it feels the most empathetic. Unlike  
music with words and lyrics, which  
tell you exactly what to see and how  
to feel, instrumental music listens  
and allows you to access whatever  
feelings and memories you have  
laying dormant within.

When I write music, I am very  
inspired to create melodies that exist  
as theme songs for "characters" or  
even a score for a movie that hasn't  
been made yet. I tried to do a little bit  
of that for these pieces.

The body of work as a whole is  
meant to be a bit of an evolution and  
buildup and flow seamlessly from  
one mood/location to the next.

**Part i:** *love and hold nothing back*  
feels to me like when I experience  
feelings of love and deep care and  
the purity of that emotion. I wanted it  
to dynamically blossom and build in  
intensity...like a little crush into fiery  
passion and settle into a more stable,  
peaceful place.

**Part ii:** *run steadfast towards the  
unknown* is meant to just embody  
pure excitement and wonder in  
a childlike and uncynical way. It's  
meant to be purely uplifting and ends  
on a moody chord to transition to the  
final piece.

**Part iii:** *embrace your power* is meant  
to be a piece to get you "hyped" and  
feel like the end of a long adventure.  
Perhaps the character in this story  
has struggled with internal conflict  
and has endured some turbulence  
and trials in their life, but is now rising  
to the occasion and now equipped  
to handle it all. I wanted the end to  
be dense and feel powerful and  
climactic and feel like a victorious,  
empowered self-actualization.

— Yvette Young

# COMPOSER BIOGRAPHIES



## PETER ASKIM

Active as a composer, conductor and bassist, Peter Askim is Founder and Artistic Director of The Next Festival of Emerging Artists, Director of Orchestral Studies at North Carolina State University and conductor of the Raleigh Civic Symphony and Chamber Orchestra.

As a conductor, he has led the American Composers Orchestra, Knoxville Symphony and Vermont Symphony, among others, and is known for innovative programming, championing the work of living composers and his advocacy of underrepresented voices in the concert hall. He has conducted premieres by composers such as Christopher Cerrone, Brett Dean, Aaron Jay Kernis, Allison Loggins-Hull, Jessica Meyer, Nico Muhly, Rufus Reid, Christopher Theofanidis, Jeff Scott and Aleksandra Vrebalov, and led the American premiere of Florence Price's *Ethiopia's Shadow in America*. His work was featured on HBO and National Public Radio conducting folk-rock legend Richard Thompson's soundtrack for *The Cold Blue*. He has collaborated with such artists as Miranda Cuckson, Matt Haimovitz, Vijay Iyer, Jennifer Koh, Nadia Sirota, Sō Percussion and Jeffrey Zeigler, and the bluegrass band Balsam Range.

As a composer, he has been called a "Modern Master" by *The Strad* and has had commissions and performances from such groups as the Tokyo Symphony Orchestra, the Honolulu Symphony, the Stavanger Symphony Orchestra, Cantus Ansambl Zagreb and the American Viola Society.

With the creation of The Next Festival of Emerging Artists in 2013, Askim founded a festival dedicated to the next generation of performers, composers and choreographers. The Festival encourages young artists to focus on artistic development, entrepreneurial career strategies and the music of living composers. The Next Festival Composer/Choreographer workshops connect early-career performers, composers and choreographers in an innovative and highly collaborative laboratory for the creation of new works. The Festival has been awarded grants by the Amphion, ASCAP and BMI Foundations, and the Copland Fund for Music.



## CHE BUFORD

(he, they) is an NYC-based artist whose work explores creating new narratives within the world of music while engaging in themes of memory and place.

Che performs as a violinist in various musical settings: traditional orchestras, chamber music, improvisational performance and interdisciplinary collaborations. Dedicated to breaking down barriers of traditional concert presentation, Che celebrates and performs music by today's artists, works by those historically underrepresented, and his own music. Works previously programmed include pieces by Jessie Montgomery, Brian Raphael Nabors, Chris Cerrone, Carlos Simon and Tania Leon. He has also had the opportunity to participate in The Next Festival for Emerging Artists as a Fellow, Westben's Performer-Composer Residency and Boston Center of the Arts ACTivate residency, where he collaborated with marimbist Steph Davis.

Che's compositions have been described as "earnest, meditative, and with a sense of conviction." Their music explores themes of remembrance and place while taking inspiration from poetry and natural acoustic phenomena. With engaging sound worlds and meticulous structure, Che's music embodies a wide range of influences from various musical aesthetics. Their recent engagements include being invited to participate in Gabriela Lena Frank's inaugural Virtual Artist Partnership Program, where he collaborated with violinist and composer Veda Hingert McDonald on a piece for solo violin with electronics, as well as a world premiere by principal oboist of the Baltimore Symphony Orchestra, Katherine Needleman, titled, "Wounds in so many places."

Che holds a degree from Boston Conservatory as a presidential scholar in violin performance where he studied with Rictor Noren. When

Che isn't interacting with music, he enjoys taking long walks, cooking vegan food and thrifting.



## LEILEHUA LANZILOTTI

Leilehua Lanzilotti is a Kanaka Maoli (Native Hawaiian) composer/sound artist dedicated to the arts of our time. A "leading composer-performer" (*The New York Times*), Lanzilotti's work is characterized by explorations of timbre and an interest in translating everyday sounds to concert instruments using nontraditional techniques. Her musical voice is grounded in experimental practices, both through influences as part of the network of musicians/artists in the Wandelweiser collective, and her own explorations into radical indigenous contemporaneity.

Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for her string orchestra piece, with eyes the color of time, which the Pulitzer committee called, "a vibrant composition that distinctly combines experimental string textures and episodes of melting lyricism."

To reach new audiences and share contemporary music, Lanzilotti has published articles in *Music & Literature* and *Neue Zeitschrift für Musik*, and written program notes for the London Symphony Orchestra and liner notes for Kaija Saariaho/Jennifer Koh among others.

# COMPOSER BIOGRAPHIES

cont.

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and New World Symphony.

built through music. Whether he is addressing issues about the nature of time or the bounds of the human breath on musical performance, he writes music that is engaging, surprising and unmistakably human. His aesthetic is typified by vibrant instrumental colors, mercurial juxtapositions and an affinity for groove.



**MATTHEW  
EVAN TAYLOR**

Composer and improviser Dr. Matthew Evan Taylor has been hailed as a composer whose music is "insistent and defiant...envelopingly hypnotic" (Alan Young, *Lucid Culture*). His music has been performed across the United States and Europe by such ensembles as the Cleveland Orchestra, Detroit Symphony and Metropolis Ensemble.

As a performer, he has collaborated with such creators as musician Elliott Sharp, visual artist Dannielle Tegeder and dancer Sara Shelton.

Dr. Taylor's music is sparked by his curiosity about the surrounding world and the inherent social bonds



**YVETTE  
YOUNG**

Yvette Young is an American musician from San Jose, California. She is currently the front-woman for the math rock band Covet.

Young graduated from the University of California, Los Angeles with a Bachelor of Fine Arts and began her career by posting videos of herself playing music in 2009.



# PROGRAM

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## EARSHOT: THE NEXT FESTIVAL OF EMERGING ARTISTS CHOREOGRAPHY WORKSHOP

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THURSDAY,  
JUNE 8, 7 PM

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IN COLLABORATION WITH  
AMERICAN COMPOSERS  
ORCHESTRA'S SONIC FESTIVAL  
Tishman Auditorium at Mannes  
63 5th Ave. New York,  
NY 10003

**Akari Komura**

*Inhabited by Air (2023)\**

**Flora Ferguson, Choreographer &**

**Akari Komura, Composer**

*New Work-in-Process (2023)\**

**Michael Dudley Jr**

*A Heretic's Prayer (2023)\**

**Jay Beardsley, Choreographer &**

**Michael Dudley Jr., Composer**

*New Work-in-Process (2023)\**

**Emil Ernström**

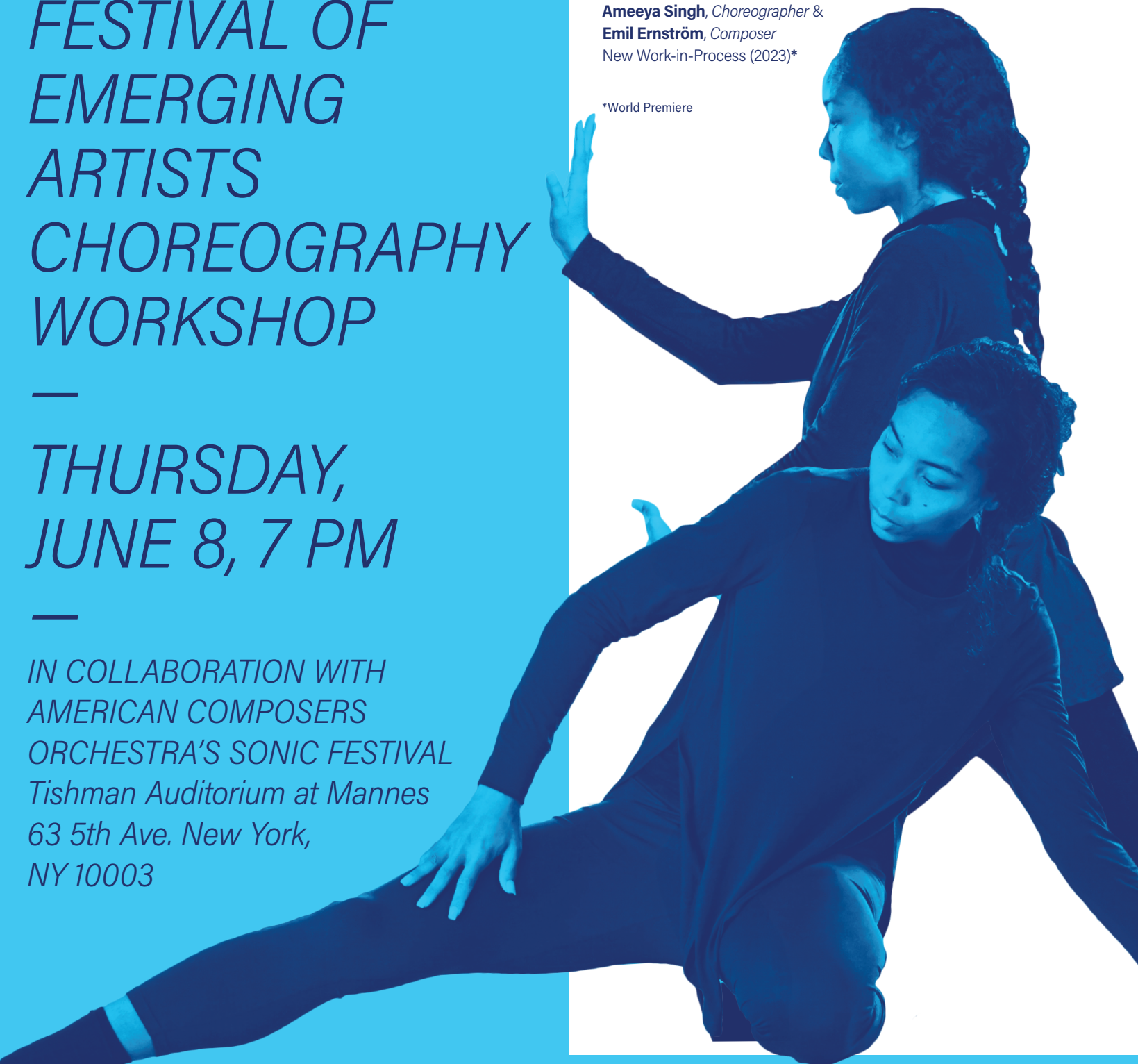
*Flocking Patterns (2023)\**

**Ameeya Singh, Choreographer &**

**Emil Ernström, Composer**

*New Work-in-Process (2023)\**

\*World Premiere





# THE NEXT FESTIVAL OF EMERGING ARTISTS

PETER ASKIM, ARTISTIC DIRECTOR AND CONDUCTOR

## PERFORMANCE FELLOWS:

### VIOLIN

Peyton Cook  
Michael Ferri  
Jordan Grantonic  
Camille Jones  
Thomas Roggio  
Eya Setsu  
Lucas Silva  
Joy Yamaguchi

### VIOLA

Armando Atanda  
Katie Baird  
Katya Barmotina  
Marlena Pellegrino

### CELLO

Sam Brinkley  
Robert Hurley  
Julie Kim  
Miriam Liske-Doorandish

### BASS

Dominic LaMorte  
Lindsay Rosenberg

## AMERICAN COMPOSERS ORCHESTRA EARSHOT FELLOWS:

Michael Dudley, Jr  
Emil Enström  
Akari Komura

## CHOREOGRAPHER FELLOWS:

Jay Beardsley  
Flora Ferguson  
Ameeya Singh

## DANCERS:

Waverly Fredericks  
Shoshanna Isaacs  
Jamie Muth  
Kate Williams

## CHOREOGRAPHER MENTOR

Sidra Bell

## COMPOSER MENTORS

Aaron Jay Kernis

Kamala Sankaram

Peter Askim

## STAFF

**Peter Askim**  
*Artistic and Executive Director*

**Kayleigh Butcher**  
*Managing Director*

**Jamie Benson**  
*Social Media/Marketing*

**Holly Hickman**  
*Marketing/Website*

**Sarah Torrey**  
*Development*

**Audra Purita**  
*Institutional Giving Consultant*

**Lizanne Hart Consulting**  
*Strategic Communications Advisors*

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Alexia Lieu  
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Heather McRay  
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## WITH GRACIOUS SUPPORT FROM:

The **Aaron Copland**  
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The Alice M. Ditson Fund



The Next Festival & Next Fest Connects are projects of Next Edge Arts, Inc.

# NEXT FEST FOR»»»ARD FUND THE FUTURE

Since its founding 10 years ago, The Next Festival for Emerging Artists has become a mainstay in the world of contemporary classical music, with a focus on nurturing the next generation of 360-degree artist-citizens.

Grounded in a uniquely inclusive and egalitarian model, The Next Festival offers financial support so anyone accepted can attend. Then, in addition to providing opportunities to practice and perform, the Festival hosts workshops in areas such as marketing, financial management and project development.

Through this mix of activities, The Next Festival goes beyond the typical festival model to teach “what they don’t teach you” in most conservatories. In turn, the Festival has had a profound impact on the world, with many of its more than 200 fellows working as established musicians, arts educators, entrepreneurs, founders, thought leaders and change-makers.

[www.next-fest.org/fundthefuture](http://www.next-fest.org/fundthefuture)

“PS21 PRESENTS WORK THAT CHALLENGES AND INVITES...”

— THE NEW YORK TIMES

## ABOUT PS21 CHATHAM

PS21 is a center for contemporary performance in the Hudson Valley presenting adventurous productions by leading and emerging international artists in music, dance, and theater, and by visionary creators inventing entirely new genres. On its open-air Pavilion Theater stage, across its expansive natural grounds, and in the diverse surrounding communities, PS21 cultivates and presents transdisciplinary productions that blur aesthetic boundaries and balance different artistic languages and disciplines. PS21’s programming engages creatively with critical global and social issues and is rooted in community collaboration.

Integrated into the unspoiled campus, the theater embodies PS21’s commitments to the public: open, inviting, and accessible to all. Throughout the year, PS21 hosts residencies for dancers, musicians, actors, and creators of innovative and unclassifiable new work. A mecca for innovative programming and original artistic voices, PS21 is a destination for a kind of performance that can be experienced nowhere else.

Jesse Green, writing in *The New York Times* called PS21’s open-air Pavilion Theater a “beautiful, reconfigurable indoor-outdoor space that appears to have landed like an exotic bird in the midst of a 100-acre former apple orchard in this tiny Hudson Valley town. It’s not the first place you would expect to encounter cutting-edge performance, yet PS21 offers little else.”

Discover more at [ps21chatham.org](http://ps21chatham.org)

## ABOUT ACO

American Composers Orchestra (ACO), founded in 1977, is dedicated to the creation, celebration, performance, and promotion of orchestral music by American composers. With a commitment to diversity, disruption, and discovery, ACO produces concerts, middle school through college composer education programs, and composer advancement programs to foster a community of creators, audiences, performers, collaborators, and funders.

## ABOUT EARSHOT

EarShot is the first ongoing, systematic program for developing relationships between composers and orchestras on the national level. A partnership between American Composers Orchestra, the League of American Orchestras, New Music USA, and American Composers Forum, EarShot activities -- orchestral readings, CoLABoratory fellowships, consortium commissions, and professional development — ensure a vibrant musical future by investing in creativity today.



# FELLOW BIOGRAPHIES



**ARMANDO ATANDA**

Violist Armando Atanda obtained

his bachelor's degree in music performance at Jacksonville University and is now currently in pursuit of his master's degree in viola performance, studying at the San Francisco Conservatory of Music. As a first prize winner at the Kings Peak Music Competition, he has won numerous awards, including Landon Classical Music Competition and Marker Pioneer International Competition.



**KATIE BAIRD**

Katie Baird, a passionate violist and arts

advocate, has established herself as an emerging leader among her generation of violists. Within the past two years, Katie was named the 2021-22 Presser Scholar, the Undergraduate Creative Achievement Award Winner, and The University of Arizona College of Fine Arts Outstanding Senior. Katie recently graduated from The University of Arizona Fred Fox School of Music, where she obtained a Bachelor of Music degree in Viola Performance under the tutelage of Dr. Molly Gebrian.



**KATYA BARMOTINA**

Katya Barmotina is a viola teacher

that enjoys an active freelancing career in NYC. They are a member of The Achelois Collective, a virtual contemporary music ensemble dedicated to community-based collaborative music. A lover of new

music, they have been part of the outdoor world premiere of John Luther Adams' *Sila: The Breath of the World* and part of the new music collaboration project Mix Nouveau for three years. They earned their master's degree in viola performance at the Mannes School of Music



**SAM BRINKLEY**

Sam Brinkley is an experimental cellist

and historical instrumentalist. Born in Raleigh, NC, Sam left his hometown to attend Oberlin Conservatory. He is enrolled in Oberlin's double degree program with majors in cello performance and religion. While his principal curricular study has followed a classical track, he is also deeply influenced by work in free improvisation and collaboration with living composers. He will graduate from Oberlin this spring and soon plans to reside in NYC, where he will dance, write, find community and make music as much as possible.



**PEYTON COOK**

Violinist Peyton Cook was named

a "Memphis Music All-Star" by The Commercial Appeal. He is a winner of the Germantown Concerto Competition, Beethoven Club Competition and recently was an Emerging Artist at Music from Salem. He also served as Assistant Director for the Promisek Bach Workshop. Peyton received a bachelor's degree from Boston Conservatory and is currently working on his master's degree at Mannes School of Music. He collaborates with choreographers and artists and is exploring film performance projects.



**MICHAEL FERRI**

Italian-American violinist Michael

Ferri forges a multifaceted career spanning solo, chamber and orchestral playing. A graduate of Yale and Rice Universities, Ferri is first-prize winner of the Mika Hasler Young Artist Competition, Shepherd School of Music Concerto Competition and Duquesne Young Artists National Competition; second-prize winner of the Luigi Zanuccoli International Violin Competition; and recipient of the Jack Kent Cooke Young Artist Award.

## JORDAN GRANTONIC



Violinist Jordan Grantonic (she/they) recently graduated with

her master's degree from the University of Colorado Boulder where she studied under former Takács violinist Károly Schranz. Previously, she completed her bachelor's degree in violin performance at Youngstown State University. Jordan is a passionate chamber musician, advocate for new music and representation in classical music, and teacher at El Sistema Colorado.



**ROBERT FEIFAN HURLEY**

Robert Feifan

Hurley is a Taiwanese-American cellist pursuing a master's degree at Indiana University Jacobs School of Music. Robert served as principal cellist of the UC Berkeley Symphony and Chamber Orchestras, and led Celli@Berkeley, the campus-wide, all-cello ensemble. Robert holds a bachelor's degree from UC Berkeley. He currently attends the Jacobs School with the generous support of the Alfred Hertz Memorial Traveling Scholarship.



**CAMILLE JONES**

A passionate collaborator and

advocate for diversity in the arts, Camille Jones was a 2019 Sphinx Orchestral Futurist Fellow. She currently works as a teaching artist for the Detroit Symphony Orchestra's Civic Youth Ensembles as well as the Sphinx Overture program in Detroit.

Camille has degrees from the University of Maryland, College Park, and the University of Michigan having studied under Danielle Belen.



**JULIE KIM**

Julie Kim is a cellist whose

artistry has been shaped by the opportunities she's had to perform in a wide variety of disciplines. From her roots as a classically trained cellist, she's since branched out; recently, her work has been centered on improvisation, multimedia an interdisciplinary performance, as well as performing works by living composers.



**DOMINIC LAMORTE**

Dominic LaMorte is a multi-

instrumentalist and composer who enjoys adapting, collaborating on and supporting a wide range of folk music, contemporary art and theater. He is a member of the Brooklyn-based Frost Trio, a string ensemble dedicated to arranging 13th-century English hunting songs, Norwegian lullabies and American Suffragette anthems, in addition to performing new and improvised music.



**MIRIAM LISKE-DOORANDISH**

Miriam Liske-Doorandish politely

demanding her first cello at age 2 and has since worked with Lisa Liske-Doorandish, Bartholomew LaFollette (Royal College of Music), Amir Eldan (Oberlin) and Paul

# FELLOW BIOGRAPHIES

cont.

Watkins (Yale School of Music). Raised in Virginia's Blue Ridge Mountains, Miriam is motivated by a love of collaboration, which has led her into traditional chamber settings as well as fiddling sessions.



**MARLENA  
NOVA**

Marlena Nova is a dynamic and versatile violinist, violist and creator originally from Toronto. She has been a part of many notable premieres as a featured soloist with the Ottawa Symphony Orchestra. Marlena was the winner of the 2022 NUMUS Emerging Curator Competition, which culminated in a performance of contemporary works for viola, including the premiere of an original composition for viola, poetry and fixed media.



**THOMAS  
ROGGIO**

Violinist Thomas Roggio is an active musician based in Northwest Florida. He is a Doctor of Music student at Florida State University and a teaching assistant to Dr. Benjamin Sung. In 2023 he won FSU's Doctoral Concerto Competition. A passionate performer of new music, Thomas has worked with composers Pamela Z and Aaron Jay Kernis. He has recorded works by FSU composers with members of the Burgin Quartet for NPR.



**LINDSAY  
ROSENBERG**

Lindsay Rosenberg is an upright and

electric bassist based in NYC. She is a versatile performer of classical, musical theater and pop who has played with Opera Italiana in Central Park with members of the Metropolitan Opera Orchestra and The Broadway Sinfonietta with Laura Bell Bundy. Recently, she joined the Legally Blonde National Tour as the electric bassist. She holds a master's degree with a departmental string studies award in double bass performance from New York University. She also holds a bachelor's degree in double bass performance and music education from University of Hartford, The Hartt School.



**EYA SETSU**

After completing her dual master's degree in violin performance and music theory in Akron, OH, Eya Setsu pursued her graduate professional diploma at The Hartt School. A New Yorker at heart, she received her bachelor of science in biology and music from Stony Brook University, where she was the 2018 recipient of the Elizabeth Ball Kurz Music Prize.



**LUCAS  
RAULINO**

Lucas Raulino started his musical journey in 2005 in a social project in northeastern Brazil. To pursue a musical career, he participated in musical festivals and then was granted a scholarship to spend a year in Briançon, France. After that, Lucas studied at Sao Paulo University, where he graduated. In 2022, Lucas started an Artist Diploma program at Texas

Christian University and has been playing in several orchestras in the Dallas-Fort Worth area.



**JOY  
YAMAGUCHI**

Joy Yamaguchi is a classically trained violinist and educator based in Boulder, Colorado. She is currently pursuing a doctorate in violin performance and a graduate certificate in music theory at the University of Colorado Boulder, where she is a teaching assistant to Károly Schranz of the Takács Quartet. Joy previously studied at the University of Minnesota and Florida State University.



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