2023: A SEASON OF WORLD PREMIERES

Photo by: Eli Chavez
“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 MESSAGE FROM THE ARTISTIC DIRECTOR

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 SHEER JOY!”
— JENNIFER KOH, Grammy Award-winning violinist
A PROGRAM OF WORLD PREMIERES
COMMISSIONED FOR THE 10TH 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

FEATURED 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, “kūlia 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 listeners 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


— Matthew Evan Taylor

5/27/23   5:59 PM
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 Siota, Sõ 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.

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 Kaia Saariaho/ Jennifer Koh among others.

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CHE BUFORD

(h, 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 Raphel 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 marimba 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.

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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.

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 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.

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

EARSHOT: THE NEXT FESTIVAL OF EMERGING ARTISTS CHOREOGRAPHY WORKSHOP

THURSDAY, JUNE 8, 7 PM

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

STAFF
Peter Askim
Artistic and Executive Director

Kayeleigh 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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Martin Bresnick

Whitman Brown
Kayleigh Butcher
Stephanie Collins
Duane Conover
Lori Cook
Madeleine Crouch
Miranda Cuckson
Guy Story and Kerry Donahue
Dah-Shuhn Duan
Arlene and Larry Dunn
Noam Faingold
Ralph Farris
Bryan Fong
Alexander Glantz
Ashleigh Gordon
Luc Gregoire
Maureen Hurd Hause
Holly Hickman
Yuh-Chin Tony Huang
Sarah Jesudason
Stephen Kaye
Aaron Jay Kernis
Olga Kleiankina
Lydia Kontos
Lydia Coulter Kwee
James Leach
Cynthia Lee
Tania Léon
Nancy Levine
Alexia Lieu
Sandy Masur and Vic Schuster
Mary McKellar
Heather McRae
James Michels
Andrea Edith Moore
Melissa Ngan
Charlie Plowman
Bill Reed
Harumi Rhodes
William Rixon
Jinky Ang Rosselli

Suzanne Roussou
Elizabeth and Justus Schlichting
Arjan Schütte and Karin Fong
Ben Schwartz
Genie Schwartz
Nora Shepard
Michael Spudic
Kevin Michael Sullivan
Loren Tripp
Liliya Ugay
John Whitfield
Sophia Zhou

WITH GRACIOUS SUPPORT FROM:

The Aaron Copland Fund for Music

The Alice M. Ditson Fund

THE NEXT FESTIVAL
2023 A SEASON OF WORLD PREMIERES
NEXT-FEST.ORG
The Next Festival & Next Fest Connects are projects of Next Edge Arts, Inc.

NEXT FEST FORWARD
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

“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 interdisciplinary 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 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

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.

Discover more at
ps21chatham.org
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.

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
Violist 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.

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.

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 violinst 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 LAMOTE
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 demanded 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...
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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