



Jan. 8-11, 2025

LOW CLARINET FESTIVAL

Festival Registration

Wednesday January 8, 12:00-5:00 PM

MU2 Lobby

International Clarinet Association Low Clarinet Festival
Glendale Community College, Glendale, AZ
January 8-11, 2025

[Local Restaurants and Things to Do](#)

[Click here for Interactive Campus Map](#)

Parking is FREE in unmarked spots in S1, S2, S3, S4, S5 and S6 Lots



CL: Ensemble Rehearsal Rooms (CL 41 and CL 42)

HU: Quiet Room (HU 101)

MU1: Stefanie's office (MU1 104), Piano Rehearsal Room (MU 103), Ensemble Rehearsal Room (MU1 115)

MU2: Registration (Lobby), Exhibits (MU2 152) Jam Sessions, Performance Classes & Recitals (MU2 151)

SU: Food Trucks, SU 104 Large Concert Room, Palms Cafe, Starbucks Coffee



Shuttle Hours

Wednesday, January 8: 10:00-2:00 PM & 6:30-10:30 PM

Thursday, January 9: 8:30-12:30 PM & 6:30-10:30 PM

Friday, January 10: 8:30-12:30 PM & 6:30-10:30 PM

Saturday, January 11: 7:00-11:00 AM & 6:30-10:30 PM

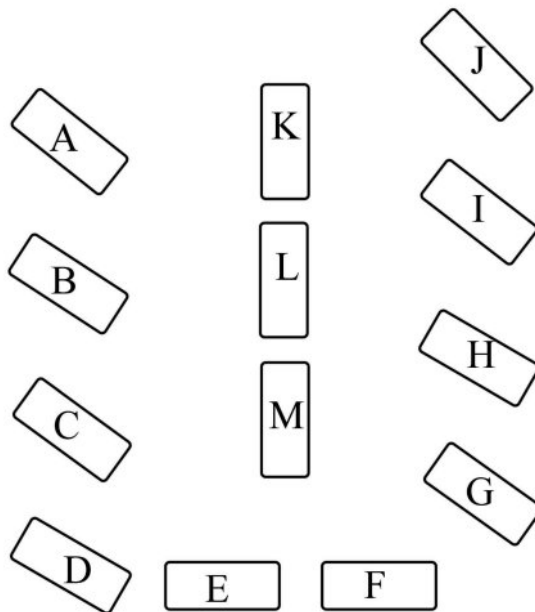
Shuttles run between GCC campus (Sunnyslope entrance by the library book drop off) to
 Aloft Hotel Westgate 6920 N 93rd Ave, Glendale, AZ 85305
 TownePlace Suites 7271 N Zanjero Blvd, Glendale, AZ 85305

Shuttle Bus Schedule							
Times Are Estimated and Subject to Change							
Wednesday, January 8		Thursday, January 9		Friday, January 10		Saturday, January 11	
Hotels > GCC	GCC > Hotels	Hotels > GCC	GCC > Hotels	Hotels > GCC	GCC > Hotels	Hotels > GCC	GCC > Hotels
10:00 AM	10:30 AM	8:30 AM	9:00 AM	8:30 AM	9:00 AM	7:00 AM	7:30 AM
11:00 AM	11:30 AM	9:30 AM	10:00 AM	9:30 AM	10:00 AM	8:00 AM	8:30 AM
12:00 PM	12:30 PM	10:30 AM	11:00 AM	10:30 AM	11:00 AM	9:00 AM	9:30 AM
1:00 PM	1:30 PM	11:30 AM	12:00 PM	11:30 AM	12:00 PM	10:00 AM	10:30 AM
6:30 PM	7:00 PM	6:30 PM	7:00 PM	6:30 PM	7:00 PM	6:30 PM	7:00 PM
7:30 PM	8:00 PM	7:30 PM	8:00 PM	7:30 PM	8:00 PM	7:30 PM	8:00 PM
8:30 PM	9:00 PM	8:30 PM	9:00 PM	8:30 PM	9:00 PM	8:30 PM	9:00 PM
9:30 PM	10:00 PM	9:30 PM	10:00 PM	9:30 PM	10:00 PM	9:30 PM	10:00 PM



Exhibitors MU2 152

Alea Publishing (M)
Backun Musical Services (F)
Buffet Crampon (A)
Conn-Selmer (J)
Clark Fobes (K)
CLARINET|WORLD (L)
Earspasm (E)
Gleichweit Mouthpieces and Barrels (D)
Lenny B Goods Clarinets (B)
Lohff and Pfeiffer (C)
Milano Music and Chedeville (G)
North Country Winds (H)
Royal Global / B. Corbin Clarinet Products (I)





This Festival is sponsored in part by





Education Concerts made possible by the City of Glendale



School	Artist
Cactus High School	Chaos Incarné Trio
Desert Valley Elementary	Citlalli Rosas
Glendale Community College	Lara Diaz
Glendale High School	Jose Antonio Rosales
Independence High School	next JENS!
Legacy Traditional School	Andy Hudson
Moon Valley High School	Fie Schouten
Mountain Ridge High School	Chris Mothersole
Sierra Verde STEAM Academy	Matthew Banks
Washington High School	Four Low Pitches



**GLENDALE
COMMUNITY COLLEGE**

A MARICOPA COMMUNITY COLLEGE

Special Thanks to Glendale Community College Faculty and Staff:

Stefanie Gardner, Music Program Director
Don Smith, Performing Arts Department Chair
Doug Nottingham, Occupational Program Director, Music Industry Studies
Alyssa Beach, Senior Administrative Specialist
Carly Zufelt, Dean of Academic Affairs
Lorelei Carvajal, Vice President of Academic Affairs
William Jones, Performing Arts Center Coordinator
Kris Swinson, Program Specialist
Asia Natschke, Performing Arts Staff
Catherine Crawford, Property & Materials Specialist Senior
Sandi Reyes, Coordinator of Receiving & Property Control
Debra Polak, Campus Police Commander
Ronald Greenfield, Sodexo Manager
Dina Norris, Catering Manager

ICA Low Clarinet Festival Artistic Committee:

Amy Advocat, Jason Alder, Jeff Anderle, Matthew Banks, Lara Díaz, Joshua Gardner,
Stefanie Gardner (Artistic Director), Andy Hudson, Michael Lowenstern,
Jonathan Russell, Fie Schouten, Sarah Watts

ICA Low Clarinet Festival Volunteers:

Alejandra Vega & Sofia Plawchan, ICA Interns
Brian Almanza, Alana Callingham, Kaitlyn Campbell, William Cason, Ginger Crow, Kristin Fray, Jasmine Frazer, Kimberly Fullerton, Mario Garcia, Rachael Geiger, Jamilyn Hawthorne, Andrew Herron, Cristal Jauregui Ambriz, Aaron Jimenez, Kaity Johnson, Rachel Lomeli, Jose Martinez, Coryn McCullough, Isaac McIntosh, Aiden Millsap, Tiana Molina, Theresa Morgan, Grady Newsum, Alexis Noland, Ryan Odgers, Hannah Otero, Joni Prescott, Steve Prescott, d'Art Richard, Faith Rivera, Koby Slavin, Carmen Sonnichsen, Christopher Taylor, Jair Valdivia, Heather Van Beek, Tyler Webber, Stephen White (OG), Stephen White (2nd)



ICA Board:

Catherine Wood, President
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Melissa Morales, Secretary
Kip Franklin, Treasurer
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PROGRAM

Exhibits

Wednesday January 8, 12:00-5:00 PM

[MU2 152](#)

Festival Registration

Wednesday January 8, 12:00-5:00 PM

[MU2 Lobby](#)

[Food Trucks in front of the Student Union \(SU\) 5:00 PM - 7:00 PM](#)

Recital 1

Wednesday January 8, 5:00 PM

[MU2 151 Recital Hall](#)

Elegy for Innocence

Jeff Scott (b. 1967)



Of Good and Evil

II. In Judgment of Mankind

III. Fly with the Orisha

Jeff Scott (b. 1967)

Dominique Holley, bass clarinet
Jeremiah Sweeney, piano

*Malasakit**

Francisco Javier de Alba (b. 1994)

John Harden, bass clarinet
Bradley Johnson, bassoon

Program notes: Although there is no direct English translation, the Tagalog word, *malasakit*, can be loosely translated “to caring for someone or something.” However, it goes beyond this. The compassion or concern you have is as if that “something” were your own or if that “someone” was an actual member of your family. In this piece, I try to capture the essence of *malasakit*. Both instruments are often in their upper registers and must rely on each other for support. They must work together to blend into one another by understanding and managing the difficulties of their counterpart as if it were their own instrument.

Dark Embers

Theresa Martin (b. 1979)

*San Benito en Primavera**

Victor Marquez (b.1977)

Spinae^

Selena Ryan (b. 1996)

Sonoran Swamprats: Alanna Benoit & Julia Lougheed, bass clarinets

*Common Ground**

Gabriel Newvine (b. 2000)

Nittany Resonance: Kevin Perez & Joshua Rubin, bass clarinets

In an Anxious Hour, We Must Let Go.

Anxious Hour (2025)*

Larkin Sanders (b. 1987)

Program Notes



The *Anxious Hour* opens with a clock chime, which reminds us that time marches forward, regardless of what is happening in the world. The piece grooves/grinds along until we start to look up from our devices and find that the world is both beautiful and ugly. We feel the grind and pride in our productivity but can no longer ignore warfare, whether it's across the world or at home. A moment of solemn reflection, but feeling lost and emotionally drained. The world does not stop, however, for our existential dread, so the grind comes back for us. Time marches on.

Dorcelessness (2025)*

Rudy Rodriguez (2001)

Program Notes

I interpret “dorcelessness” as almost like a hole that you are in. Like a lack of a certain center almost, almost losing perception of everything. Like life, you can find yourself in a hole a lot. And considering circumstances, you kind of have to become comfortable and accept that. How will you get out of this hole? Or will you make it a new home and adapt? As represented by a duo itself, perhaps we can also move forward together.

Quantum Spawn: Rudy Rodriguez & Leonardo Palma, bass clarinets

Va Larga

Cornelius Boots (b. 1974)

*Faces of Entropy**

Moises Flores (2000)

Rebounded

Repose

Sunday

Acceptance

Los Padres del Clarinete Bajo:

Rodolfo Rodriguez, Leonardo Palma, Kevin Perez, & Daniel Troncoso, bass clarinets

Separating Sanity

Cornelius Boots (b. 1974)

Leonardo Palma, Danny Troncoso, Rodolfo Rodriguez, Fernando Vasquez, & Alfonso Mata,
bass clarinets

^United States premiere

*world premiere



Presentation Andrea Vos-Rochefort

Wednesday January 8, 6:30 PM

MU2 151 Recital Hall

“Unmasking Berio Sequenza IXa, Ixb, and IXc through Cathy Berberian’s Ghost”

Sequenza IXa (1980)

Luciano Berio (1925-2003)

Andrea Vos-Rochefort, bass clarinet

The Sequenzas are multi-faceted performance experiences that challenge the constructions of classical music in terms of meter, pitch, harmony, and form. It is impossible to experience the sequenzas without seeing the ghost of Cathy Berberian, perhaps the most multi-faceted, expressive, and well-studied artist of the stage whose own composition of critical acclaim, *Stripsody* (1966) was discouraged as a “divertimento” by ex-husband and constant collaborator Luciano Berio. Is it possible that Berio was searching for Cathy Berberian’s three and a half octave range and flexibility across genres (Monteverdi, Purcell, Stravinsky, Debussy, Weill, Gershwin, The Beatles, Armenian folk song and cabaret songs) when adapting *Sequenza IXa* for alto saxophone (IXb) and for bass clarinet (IXc)? This presentation will demonstrate and explore the effect of Cathy Berberian, the differences between *Sequenza IXa* and IXc by delving into the origin stories, and include a performance of IXa on bass clarinet.

Artistic Committee Concert

Wednesday January 8, 7:30 PM

Student Union (SU 104)

Symphony of Songs

arr. Jeff Anderle

- I. “Charm” as performed by Paper Gates composed by Andy Rayborn
- II. “Cue the Strings” as performed by Low composed by Mimi Parker and Alan Sparhawk
- III. “Partita” as performed by the Swingle Singers composed by J.S. Bach
- IV. “Tolo Midi” as performed by Kronos Quartet composed by Mario Galeano Toro



*Thunderstruck**

AC/DC arr. Dan Puccio

Égide Duo: Joshua and Stefanie Gardner, bass clarinets

*Day of Screaming**

Alex Temple

Jeff Anderle, Joshua Gardner, & Stefanie Gardner, bass clarinets

About this Piece:

You may have heard of Transgender Day of Remembrance, a somber yearly memorial for the shockingly large number of trans people who have been murdered for who they are. You may also be familiar with the more upbeat Transgender Day of Visibility, an annual chance to declare that no matter what happens, we are not going away. But in 2015, a tumblr user whose name has since been lost to time proposed a third trans day: Trans Day of Screaming.

The post simply reads: "trans day of screaming will be friday november 6 spread the word." Later, another poster called willsparkling fleshed out the idea, adding: "the screaming starts whenever u want. group screaming is great but individual screaming is fine too. if you think you might be trans you too and scream because cisnormativity probably still informs your questioning"

Obviously this was meant as a joke, but it was one that resonated emotionally for many trans people — a perfect visceral expression of what it's like to live in a world that wants to erase you. So when Shawn Copeland approached me about writing a piece for a project themed around queer and trans activism, I decided to make the joke real. Day of Screaming asks its performers to get in the right frame of mind by spending fifteen seconds thinking about an injustice they've experienced, before immediately launching into a protracted shriek on the highest notes they can play, held until they run out of breath. This visceral howl sets the stage for a piece that explores many different varieties of scream.

It's not all caterwaul all the time, though. There are also moments of calm, as well as a (hopefully) cathartic climax that weaves fragments from songs by many contemporary trans and/or nonbinary artists — SOPHIE, Dorian Electra, Janelle Monáe, Macintosh Plus and more — into a dense, joyous collage.



Synergy

Brian Raphael Nabors

Jeff Anderle, Joshua Gardner, Stefanie Gardner, & Steve Hanusofski, bass clarinets

Simple Lines

Bill Ryan

*Better Get it In Your Soul** (1959)

Charles Mingus (1922 - 1979)
arr. Matthew Banks (b. 1993)

You are the Universe in Ecstatic Motion

Jonathan Russell

*Nobody Knows the Trouble I've Seen**

arr. Florence Price (arr. Sarah Watts)

September (Earth, Wind + Fire)

Maurice White, Al McKay, and Allee Willis
arr. Michael Lowenstern

ICA 2025 Low Clarinet Festival Artistic Leadership Committee Ensemble conducted by Jason Caslor: Amy Advocat, Jason Alder, Jeff Anderle, Matthew Banks, Lara Díaz, Joshua Gardner, Stefanie Gardner, Andy Hudson, Michael Lowenstern, Jonathan Russell, Fie Schouten, Sarah Watts

^United States premiere

*world premiere

Opening Night Reception

Everyone is welcome to attend! [Chicken N Pickle 9330 W Hanna Ln, Glendale, AZ 85305](https://www.chickennpickles.com/) featuring bass clarinet Karaoke night with Andy Hudson and friends.



Exhibits

Thursday January 9, 9:00 AM-5:00 PM

[MU2 152](#)

Fie Schouten Performance Class

Thursday January 9, 9:00 AM

[MU2 151 Recital Hall](#)

Ana Lilia Rodríguez

Ansh Chouhan

Ezennia Adibe

Jay Berry

Recital 2

Thursday January 9, 9:45 AM

[Student Union \(SU 104\)](#)

Got to be Real (1978)

Cheryl Lynn (b. 1957), David Paich and David Foster
arr. Michael Lowenstern

Bass clarinet soloist: Kristin Fray

Donations to the Trevor Project are encouraged to support LGBTQ Youth. Visit

<https://www.thetrevorproject.org/> to donate.

Pivot Point (2024)

Christin Hablewitz (b. 1969)

Dusk (2004)

Steven Bryant (b. 1972)



Megafauna (2024)

Cornelius Boots (b. 1974)

TEAM LO-BLOW:

alejandro t. acierto, contrabass clarinet
Brian Almanza, contrabass clarinet
Alanna Benoit, basset horn and bass clarinet
Warrior Bewley, basset horn and bass clarinet
Ryan Callahan Odgers, bass clarinet
Alana Callingham, bass clarinet
Alexandra Chea, bass clarinet
Kristin Fray, bass clarinet
Jasmine Frazer, bass clarinet
Kimberly Fullerton, contrabass clarinet
Mario Garcia, bass clarinet
Joshua Gardner, bass clarinet
Rachael Geiger, bass clarinet
Eunice Ibarra, bass clarinet
Cristal Jauregui Ambriz, bass clarinet
Aaron Jimenez Obeso, bass clarinet
Rachel Jones, bass clarinet
Dakota Laurent, bass clarinet
Brooke Liddell, bass clarinet
Rachel Lomeli, bass clarinet
Keenan Moore, bass clarinet
Theresa Morgan, bass clarinet
Josue Moreno-Ontiveros, bass clarinet
Alexis Noland, bass clarinet
Hannah Otero, bass clarinet
d'Art Richard, bass clarinet
Liel Royal, bass clarinet
Armando Salas, bass clarinet
Stephanie Salazar, bass clarinet



Adam Schay, alto and bass clarinets
Heather Van Beek, alto and bass clarinets
Tito Vela-Garza, contrabass clarinet
Tyler Webber, contra-alto clarinet and bass clarinet
Stephen White (OG), bass clarinet
Stephen White, bass clarinet

Crossing 32nd Street Percussion Ensemble: Sonja Branch, Claudio Castellanos, Rob Esler,
Nathan Hossenlopp, Simone Mancuso, Brett Reed

Directed by Dr. Stefanie Gardner

Breizh Café for bass clarinet solo and electronics Charlotte Layec (b. 1989)

Charlotte Layec, solo bass clarinet*

Rêver durant la sieste for bass clarinet ensemble* Sébastien Champagne (b. 1980)

bass clarinets: Mélanie Bourassa, Marie-Julie Chagnon, Charlotte Layec, François Gagné, Eileen Walsh, Cathy Wood, Jenny Maclay, Christine Hoerning, Jonathan Russell
Margali Grenier, contrabass clarinet
Kim Davenport, piano

Concerto Brandebourgeois no.6 J.S.Bach
II. Adagio, ma non tanto arr. by Richard Paré
III. Allegro

bass clarinets: Mélanie Bourassa, Marie-Julie Chagnon, Charlotte Layec, François Gagné, Eileen Walsh, Cathy Wood, Jenny Maclay, Christine Hoerning, Jonathan Russell
Margali Grenier, contrabass clarinet
Kim Davenport, piano
André Moisan, conductor

^United States premiere

*world premiere



Thank you to Buffet Crampon, Selmer, Royal Global and Silverstein, and the artistic leadership team of the 2025 ICA Low Clarinet Festival!

The Canadian Bass Clarinet Association – ACCB (accb.ca) was founded in 2020 by Mélanie Bourassa and André Moisan. The ACCB aims to create a Canadian community, linked to international communities, around the bass clarinet. Its objectives are to inform members of what is happening internationally in terms of research related to the bass clarinet, to disseminate and keep up to date the interactive catalog of repertoire for bass clarinet created by Mélanie Bourassa, to organize concerts, symposiums, master classes and activities, and to create links between the student communities, amateur musicians, and professional musicians. Among other concerts the ACCB did, they performed at the Low Clarinet Festival, Phoenix, Arizona, January 2023 and the ACCB was at the Palais Montcalm, Québec, April 2023, then in Dublin Clarinet Fest in July and August 2024. They just recorded many Canadian piece commissioned for the ensemble with and without organ at Palais Montcalm, in August 2024.

Jam Session with Fie Schouten

Thursday January 9, 10:00 AM

[MU2 151 Recital Hall](#)

Open to all

Recital 3

Thursday January 9, 11:00 AM

[Student Union \(SU 104\)](#)

Two-Letter Words (2006)

- I. if
- II. is
- III. or
- IV. we
- V. go

Ingrid Stölzel (b. 1971)

Flight of Fancy (2018)

Clint Williams (b. 1985)



Duo Rodinia: Lisa Kachouee, bass clarinet & Jamie Whitmarsh, marimba and vibraphone

Duo (2019) Jack Wilds (b. 1986)

Delamo Duo: Trevor Davis, bass clarinet & Gregory Lyons, marimba

By the Still Waters Amy Beach (1867-1944)
arr. Jaren Hinckley

The Rustling of Grass Avril Coleridge-Taylor (1903-1998)
arr. Jaren Hinckley

Eutierria Jaren Hinckley (b. 1968)
I. Petrichor
II. Apricity
III. Psithurisms
IV. Shivelight
V. Spoonrift

Jaren Hinckley and Elizabeth Gunlogson, bass clarinets
Vincent Humphries, piano

Recital 4

Thursday January 9, 12:00 PM

MU2 151 Recital Hall

Cosmic Menagerie (2024, The Year of the Dragon) by Daniel Dorff (b. 1956, The Year of the Monkey)

Part I
The Year of the Rooster
The Year of the Wild Boar
The Year of the Dragon



Part II - Scherzo

The Year of the Monkey (self-portrait)

The Year of the Cute Little Mice

The Year of the Dog

Bunnies!

Part III

The Year of the Snake

The Year of the Sheep (lullaby & variations)

Part IV

The Year of the Ox

The Year of the Tiger

The Year of the Horse

Morii Duo: Richard Ferrarelli & Lindsey Hutchinson, bass clarinets

One Voice (2024)

Sharneisha Joyner (b. 1996)

Chaos Incarné: Adella Carlson, Julianna Pierdomenico, Taylor Stirm

Qiang for bass clarinet and piano (2023)

Moxuan Li

I - Lost Tribe

II - Shibi

III - Rouxi Composer

Yanke Dai, Bass clarinet

Chichi Li, piano



Recital 5

Thursday January 9, 1:00 PM

Student Union (SU 104)

Stephan Vermeersch - bass clarinet

<i>Chips Off the Ol' Block</i> (1999)	Eric Mandat (b. 1957)
<i>Radost Življenja - Joy of Life</i> (2012)	Branimir Norac (b. 1992)
<i>WE</i> (2014) for bass clarinet and 5 desk bells	Stephan Vermeersch (b. 1965)
<i>Hommage à Louis Sclavis</i> (2008)	Stephan Vermeersch

Bass Clarinet Miniatures by African-American Composers

<i>Enflame</i> (2013) I. Transient Events II. Thermal Balance	Joe W. Moore III (b. 1986)
<i>For Bass Clarinet</i> (1979)	Ed Bland (1926-2013)
<i>Crown Suite: Day 4, Bass Clarinet; Smoke City</i> (2020)	Ahmed Alabaca (b. 1984)
Timothy Bonenfant, bass clarinet	
Big ideas and short pieces: Exploring timbre and form in Canadian music for bass clarinet	
<i>Little Girl Blew</i> (1988)	Harry Freedman (1922-2005)
<i>Nine Memos</i> (1998)	Linda Catlin Smith (b. 1957)
<i>Flashing into the dark</i> (2001)	Hope Lee (b.1953)



Abstraction

Matthew-John Knights

Eileen Walsh, bass clarinet

^United States premiere

*world premiere

High School Competition

Thursday January 9, 1:00 PM

MU2 151 Recital Hall

Not open to attendees

High School Competition sponsored by Gardner Clarinets, LLC.



Judges: Kristen Denny-Chambers, Lara Diaz, and Joshua Gardner

1:00pm Ansh Chouhan

1:20pm Sarah Beard

1:40pm Jay Berry

2:00pm Cole Austin

2:20pm Ezennia Adibe

2:40pm Joshua Angel



Special Topics: Improvisation

Thursday January 9, 2:15 PM

Student Union (SU 104)

Jazz in the Foreground with Matthew Banks

Enthusiasts Competition

Thursday January 9, 3:00 PM

MU2 151 Recital Hall

Not open to attendees

Enthusiasts Competition sponsored by Dr. Ryan and Ryan Odgers

Judges: Jason Alder, Jeff Anderle, and Fie Schouten

3:00pm Joshua Snively

3:20pm Tommy Shermulis

3:40pm Andrew Rutten

4:00pm Ana Lilia Rodriguez

4:20pm Ricardo Chávez Martín

4:40pm James Aldous

Recital 6

Thursday January 9, 3:30 PM

Student Union (SU 104)

Biking into the Concert Hall: A Nature Inspired Composer and Performer Collaboration

*Trails: An Excursion for Clarinet and Orchestra**

Nadine B. Silverman

I. Zion Sunrise (bass clarinet)

II. Canyonland Cliffs (alto clarinet)



Dr. Laura Grantier, clarinet
Dr. Elizabeth Hill, piano
Jolie Snavely, video engineer

Description: *Trails: An Excursion for Clarinet and Orchestra*, is a four-movement work for clarinet soloist and orchestra based on mountain bike trails in Moab, UT, Gooseberry Mesa, UT, and Crested Butte, CO. Each movement highlights a different member of the clarinet family; movement 1 (bass clarinet), movement 2 (alto clarinet), movement 3 (E-flat piccolo clarinet), and movement 4, (Bb soprano clarinet). This lecture discusses the low clarinet movements of the concerto.

Toil and Trouble (2024)
Larkin Sanders, bass clarinet
Gail Novak, piano

Larkin Sanders (b. 1987)

Notes:

I composed *Toil and Trouble* with the advancing clarinetist in mind. I wanted to write something that is very playable, very enjoyable, and easy to listen to. The piece begins as spooky and mysterious as its namesake (from the “Cauldron Scene” of Shakespeare’s *MacBeth*) with a dorian theme that becomes twisted and troublesome as the piece progresses and is met with a fearsome ending. It is my hope that this work brings joy to clarinetists of varying abilities, allowing everyone involved the opportunity to tap into their spooky side.

12 Duets KV 487

W.A. Mozart

Cesar Palacio and Stefanie Gardner, basset horns

In the City at Night (2023)

Jenni Brandon (b. 1977)

McKinley Baker, basset horn

Program Notes



“In the City at Night for Bassett Horn was originally written for English Horn. It was clarinetist Christopher Mothersole that suggested this piece would also work well for the Bassett Horn, and this encouraged me to release a version of it for the instrument. In the City at Night is at times playful and fast like many lights blinking on just after dusk in the city. At other times it is quiet and serene like the city streets that are empty in the early hours before dawn. In creating this world, I wanted the listener to be left with thoughts and impressions of a city after dark, and the lone voice of the Bassett Horn telling the story of a night adventure on the city streets.”

^United States premiere
*world premiere

Festival Low Clarinet Choir Rehearsal

Thursday January 9, 4:45 PM

[Student Union \(SU 104\)](#)

Dr. Jason Caslor, conductor

Participants should bring their own music stand and plan on wearing black attire for the Saturday evening concert. [Click here for choir parts](#)

Recital 7

Thursday January 9, 6:00 PM

[MU2 151 Recital Hall](#)

(Mis)Understood (2024)*

Tyler Mazone (b. 1998)

Lucas Gianini and Tyler Mazone, bass clarinets

(Mis)Understood is a piece for bass clarinet duet about the journey of feeling misunderstood by most of the people you run into, and then eventually growing and finding your home- perhaps in solidarity with OTHER people who feel misunderstood!



behind the screen for bass clarinet and fixed media (2023)

Dalton H. Regnier

Dalton H. Regnier, bass clarinet

Sojourn of the Face (2008)

Cornelius Boots (1974)

Nicholas Chesemore and Jason Chen, Bass Clarinets

Reflections (2024)

Nicholas Chesemore (2004)

Nicholas Chesemore, Bass Clarinet and Voice

This performance is supported in part by The Harry N. and Ruth F. Wyatt Fund for the Assistance of Student Composers.

Sonata for Cello and Piano

Sergei Rachmaninoff

I. Lento – Allegro moderato

Libby Revel, bass clarinet

Gail Novak, piano

Rachmaninoff originally wrote this piece for one of his good friends who was a phenomenal cellist. To represent this friendship, Rachmaninoff gave the cello and the piano equal weight throughout the piece, trading off motifs between the two. Rachmaninoff also wrote this after his failed premier of his Symphony No. 1, which was so deviating that he used hypnotherapy to help him manually recover.

Artistic Committee and Jazz Night

Thursday January 9, 7:30 PM

Student Union (SU 104)

Limn (2002)

Lotta Wennäkoski

Ludensic (2024)

Tobias Klein

Fie Schouten, bass clarinet



Program Notes:

Limn means drawing, painting, illustrating. The composition is like a painting of a Hungarian folksong that does not appear in this solo, but is at the origin of the composition. The solo is dedicated to bass clarinetist Heikki Nikula and has been recorded by Fie Schouten (solo CD 'Monologues 2020').

Dutch-German composer and bass clarinetist Tobias Klein has a background in improvised music. The title of his new piece for solo bass clarinet *Ludensic* refers to the theory that play (lat. ludus) is a primary concept intertwined with culture and civilisation.

dedicated to Fie Schouten

*Pequeño catálogo de plantas que crecen en las Cunetas** (Small index of plants that grow in ditches), for bass clarinet and electronics Marco Pastor (b. 1965)

2. Silybum Marianum (Cardo Mariano)

4. Papaver Rhoëas (Amapola)

5. Anagallis Arvensis (Pimpinela Roja)

commissioned by Lara Diaz

Lara Díaz, bass clarinet

Tres Canciones Españolas (sobre poemas de Federico García Lorca-based in Federico Garcia Lorca's poems), for bass clarinet and piano* Antón García Abril (1933-2021)

1. Zorongo

2. Nana, niño, nana

3. Baladilla de los tres ríos

Transcription for bass clarinet: Lara Díaz (2024)

Lara Díaz, bass clarinet

Gail Novak, piano

Pequeño Catálogo de Plantas que crecen en las Cunetas wants to be a reflection on the recovery of Historical Memory. There we have taken the "Cuneta" concept as a metaphor of a place of passage, forgotten, receiver in any case of all kinds of waste. And even so, life grows in innumerable species, the most resistant, others ephemeral. We also reflect on the substratum (sometimes human) that nourishes and gives life, that is part of our history and of which we are



also part. In addition to the explicit reference to the mass graves that still exist in Spanish territory, other aspects such as war or exile run through the score. Each of the pieces tells a short story: One of them is based on the discovery of a rattle in one of the graves, in another the voice of Francisca Aguirre tells us her experience of exile... The body of the poet Federico Garcia Lorca, murdered by the fascists, also rests in one of these ditches spread throughout Spain.

Therefore, the two works that we will listen to, despite being very different from each other, are intimately linked.

Poems from Tres Canciones Españolas:

1. Zorongo

Las manos de mi cariño
te están bordando una capa
con agremán de alhelíes
y con esclavina de agua.
Cuando fuiste novio mío,
por la primavera blanca,
los cascos de tu caballo
cuatro sollozos de plata.
La luna es un pozo chico,
las flores no valen nada,
lo que valen son tus brazos
cuando de noche me abrazan,
lo que valen son tus brazos
cuando de noche me abrazan.

2. Nana (de Bodas de Sangre)

Nana, niño, nana
del caballo grande
que no quiso el agua.
El agua era negra
dentro de las ramas.
Cuando llega el puente
se detiene y canta.
¿Quién dirá, mi niño,
lo que tiene el agua



con su larga cola
por su verde sala?
Duérmete, clavel,
que el caballo no quiere beber.
Duérmete, rosal,
que el caballo se pone a llorar.
Las patas heridas,
las crines heladas,
dentro de los ojos
un puñal de plata.
Bajaban al río.
¡Ay, cómo bajaban!
La sangre corría
más fuerte que el agua.
Duérmete, clavel,
que el caballo no quiere beber.
Duérmete, rosal,
que el caballo se pone a llorar.

3. Baladilla de los tres ríos (Poema del Cante Jondo)

El río Guadalquivir
va entre naranjos y olivos
Los dos ríos de Granada
bajan de la nieve al trigo.
¡Ay, amor
que se fue y no vino!
El río Guadalquivir
tiene las barbas granates
Los dos ríos de Granada,
uno llanto y otro sangre.
¡Ay, amor
que se fue por el aire!
Para los barcos de vela
Sevilla tiene un camino;
por el agua de Granada
sólo reman los suspiros.



¡Ay, amor!
que se fue y no vino!
Guadalquivir, alta torre
y viento en los naranjales
Darro y Genil, torrecillas
muertas sobre los estanques.
¡Ay, amor
que se fue por el aire!
¡Quién dirá que el agua lleva
un fuego fatuo de gritos!
¡Ay amor
que se fue y no vino!
Lleva azahar, lleva olivas,
Andalucía a tus mares.
Ay, amor
que se fue por el aire!

Year Without a Summer (2017)

Kirsten Volness (b. 1980)

Epidermis (2017)

Dan VanHassel (b. 1981)

Transient Canvas: Amy Advocat, bass clarinet & Matt Sharrock, marimba

Year Without a Summer | KIRSTEN VOLNESS

On April 10, 1815, Mount Tambora in Indonesia erupted, sending a plume of ash into the atmosphere that created a climate disaster the following year: temperatures fluctuated wildly, snow fell as far south as Virginia through August, and frost killed crops planting after planting in New England and Europe, leading to the most recent widespread food shortage experienced in the Western hemisphere. As climate change and conflict continue to cause hunger, will we tap our toes in the little cantina at the end of the world? Commissioned by Transient Canvas with generous support from the Boston Foundation.

-Kirsten Volness

Epidermis | DAN VANHASSEL



In *Epidermis* the bass clarinet and marimba merge into a single machine-like entity playing funky rhythmic patterns made up of percussive sounds, with the electronics forming a noisy protective layer around the live players. At the beginning of the piece the acoustic and electronic sounds are quite closely aligned, but as the piece progresses they begin to move apart. Melodic patterns begin to appear in the bass clarinet and marimba, while the electronics become noisier and more abrasive. This piece was commissioned by Transient Canvas and premiered in November 2017 with funding provided by the Johnstone Fund for New Music.

-Dan VanHassel

Reincarnation of A Lovebird

Charles Mingus

Lush Life

Billy Strayhorn

Naima's Love Song

John Hicks

Matthew Banks, low clarinets
David Paonessa, piano
Vincent Thiefain, bass
Ryan Anthony, drums

Thursday Night Reception

Everyone is welcome to attend! [Yard House Westgate](#) 9401 W Westgate Blvd, Glendale, AZ 85305 featuring the ASU Bass Clarinet Quartet: Stephen White, Macey Campobello, William Cason, & Abraham d'Art Richard

Exhibits

Friday January 10, 9:00 AM-5:00 PM

[MU2 152](#)



Jason Alder Performance Class

Friday January 10, 9:00 AM

MU2 151 Recital Hall

Cole Austin

Joshua Angel

Liel Royal

Sufian Azfar

Recital 8

Friday January 10, 9:45 AM

Student Union (SU 104)

SAMU_VIc

All pieces composed, produced, and performed by Steven Henry, bass clarinet.

Gozar for bass clarinet (2024)*

Negar Gharibi (b. 1997)

Anthony J. Costa, bass clarinet

Serenade Basque (1941)

Adolf Hoffman (1898-1983)

Tarantula (2008)

Michael Markowski (b. 1986)

Sonata Deus Ex Machina (2006)

Mark Fromm (b. 1982)

I. Deux ex

II. Machina

Rocio Citlalli Rosa Islas, bass clarinet



Gail Novak, piano

^United States premiere

*world premiere

Jam Session with Amy Advocat

Friday January 10, 10:00 AM

MU2 151 Recital Hall

Open to all

Recital 9

Friday January 10, 11:00 AM

Student Union (SU 104)

Beyond Winter (2023)

Lindsey Wiehl (b. 1993)

Jeremy Wohletz, bass clarinet
Michele Fletcher, contrabassoon
Gail Novak, piano

Heron (2024)

Lisa Bost-Sandberg (b. 1982)

Higher Ground

II. Underground (2024)

Eric Mandat b. 1957),

Jeremy Wohletz, bass clarinet

X-changes

Thirteen Changes (1988)

Pauline Oliveros (1932-2016)

I. Standing naked in the moonlight – Music washing the body.



- II. Atomic imagery—Rotating molecules—Instantaneous particles dancing—Vanishing
- III. Solar winds scorching the returning comet’s tail.
- IV. Elephants mating in a secret grove.
- V. Airborne carriers of transparent seedlings.
- VI. Songs of ancient mothers among awesome rocks.
- VII. A single egg motionless in the desert.
- VIII. Rollicking monkeys landing on Mars.
- IX. A singing bowl of steaming soup.
- X. Tiny mites circling one hair in the coat of a polar bear.
- XI. A solitary worm in an empty coffin
- XII. A sip of midnight well water.
- XIII. Directionless motion—Unquiet stillness—A moment alone with millions of people—Calming the waters—The aura of a black bird.

What’d You Call Me? (2024)* Catherine Conlin (b. 1991) and Bryce Newcomer (b. 1995)
 I. What’d She Call Me?
 II. What’d He Call Me?

Catherine Conlin and Bryce Newcomer, bass clarinets

“Thirteen Changes” is a text score for an unspecified number of musicians and instruments, containing 13 short prompts designed to stimulate the musicians’ imagination and listening. Some prompts imply meditative reflection: “A sip of midnight well water,” while others, like “Rollicking monkeys landing on Mars” are playful and otherworldly.

“What’d You Call Me?” is an original composition by Catherine Conlin and Bryce Newcomer, premiering at the Low Clarinet Festival in 2025. The composition shows two sides of the same argument. Each side is written from the perspective of a different person and composition style.

United in time with Marie-Julie Chagnon, Cris Inguanti and the Kokopelli ensemble

Three scenes before waking (2012) for two bass clarinets Eileen Padgett (b. 1987)
 1. A Carpet of Clouds
 2. Sleeping Giant



3. The Chase

Marie-julie Chagnon, bass clarinet
Cris Inguanti, bass clarinet

Mladi (1924) for wind sextet

1. Allegro
2. Andante sostenuto
3. Vivace
4. Allegro animato

Leos Janacek (1854 -1928)

Marie-Julie Chagnon, bass clarinet

Kokopelli ensemble (NAU woodwind quintet)

Emily Hoppe, flute

Rebecca Kemper Scarnati, oboe

Cris Inguanti, clarinet

Michelle Fletcher, bassoon

Nancy Sullivan, horn

Marie-Julie Chagnon and Cris Inguanti met in the Vancouver Symphony Orchestra and really enjoyed playing together. Their chemistry brought them to record duets on Cris' album *Vox Terra* available on Apple music. As life went on, moving to different jobs and different cities, they always found a way to stay connected. Playing together again, along with the Kokopelli ensemble is a true gift.

^United States premiere

*world premiere

Recital 10

Friday January 10, 12:00 PM

MU2 151 Recital Hall

Dark Harmony Duo Presents

Bringing Students Together: A Recital of New Bass Clarinet Duos by Student Composers.



*Quemado en Llamas** (2024)

Isaiah Koscho (b. 1997)

Loosely translated as “burnt in flames” in Spanish, this piece was commissioned by Western Washington University classmate Sarah Lucas-Page for the Low Clarinet Festival hosted by the International Clarinet Association. Lucas-Page and her fellow clarinetist, Johnny Engelke will premiere it as part of their bass clarinet duo project, Dark Harmony Duo.

*Metamorphosis Suite** (2024)

Cashmere Tobias (b. 2003)

- I. Stagnant
- II. Hatching
- III. Chrysalis
- IV. Rearrangement

The *Metamorphosis Suite* is a representation of changes experienced over time. The composer reflects on his internal and external battles with gender identity through simple yet deep motifs and countermelodies. The stillness of tolerance is interrupted throughout the work by fluttering curiosities. Comfort is reached only when following such curiosities and embracing change.

*Onward** (2024)

Amara Farah (b. 2003)

Onward is a bass clarinet duet written to fit the 2025 Low ClarinetFest's theme of “Forward Together.” In an attempt to capture the bass clarinet's strength, power, resiliency, depth, and complexity, *Onward* strives to demonstrate the big picture of finding community and perseverance. The duet is a composition about overcoming a loss; the process of grieving, healing, and finding support along the way. Everyone experiences a loss, whether it is a homeland, a loved one, or a dream... but we grow and move forward together.

*Three Keith Haring Miniatures**

Caleb Kirkpatrick (b. 2004)

1. Untitled Heart
2. Ignorance Equals Fear
3. Best Buddies

Three Keith Haring Miniatures takes a musical journey through three of Keith Haring’s most influential pieces of art. Keith Haring was an artist who was most active in New York during the



AIDS epidemic of the 80s and 90s. Living as a gay man, Haring used his creativity to spread awareness about LGBT love and the AIDS epidemic through his posters and graffiti art. Untitled Heart is a piece of art that depicts two people holding up a giant heart and the miniature gives off a calm and pastoral mood to represent the loving nature of the artwork. Ignorance Equals Fear is one of Haring's most famous pieces and it was made to raise awareness about the AIDS epidemic. In the painting, he wrote down the words "Ignorance = Fear, Silence = Death" and the line is said multiple times during the piece. The miniature is written as a Neo-Baroque fugue which gives a stark contrast to the previous miniature. Fugue translates to "flee" and the technique was used to represent how many people of the era tried to flee away from topics of the AIDS crisis and later on in the piece it devolves into utter chaos as it highlights the devastating impact of the epidemic. The last miniature, Best Buddies, represents two people coming together and finding joy within their company. The miniature is mostly homophonic and in the middle uses call-and-response writing to finally bring everyone together in perfect harmony.

Johnny Engelke, bass clarinet
Sarah Lucas-Page, bass clarinet

*world premiere

Voyage (2021)

Joshua Burel (b. 1985)

- I. Pinging; searching
- II. Hurling through space
- III. Into the unknown

Shred of Existence (2024)*

Joshua Burel (b. 1985)

Joshua Burel, violin
Jennifer Case, oboe
Taylor Barlow, bass clarinet

Recital 11

Friday January 10, 1:00 PM



Student Union (SU 104)

Naica, for bass clarinet with live delay processing (2011) Viet Cuong (b.1990)

Christopher Mothersole, bass clarinet

Black for two electric bass clarinets (2008) Marc Mellits (b.1966)

Rick Ferrarelli, bass clarinet
Christopher Mothersole, bass clarinet

Dichroic Shards, for EFX bass clarinet (2025)* Christopher Mothersole (b.1990)

Christopher Mothersole, bass clarinet

Metamorphosis (1987) Doina Rotaru (b. 1951)

Erin Cameron, bass clarinet

A Piacere (2005) Jane O’Leary (b. 1946)

Written in collaboration with clarinetist Paul Roe, through an experimental process, this solo piece explores the timbres and colours of the bass clarinet. The notation is very free and open, allowing the performer to create their own musical space. While rhythmic relationships are indicated, the pacing of the piece is very much open to the performer’s interpretation. Hence, the title - which is an instruction to play “as you please.” The full range of the instrument is explored as a narrative is presented.

Patrick Burke, bass clarinet

Dancing Shadows(2024)* for Bass Clarinet and Piccolo Jane O’Leary (b. 1946)

Patrick Burke, bass clarinet & Meadhbh O’Rourke, piccolo

The music swoops and swerves, dances and dreams - bringing together two voices seemingly far apart. The two instruments move together - playfully chasing each other in freely flowing lines, dreamily shaping clouds of sound, or dancing together in strongly accented rhythms. At times the



two are far apart in pitch area, at other times overlapping closely and passing notes seamlessly from one to the other.

Advice from a Caterpillar (2007)

Unsuik Chin (b. 1961)

Following her move to Germany from her native South Korea in 1988, Unsuik Chin describes her approach to composition as moving towards a more abstract ‘fantasy of sound colours.’ In 2007 her first opera, *Alice in Wonderland*, was given its world premiere at the Bavarian State Opera. This production was named “World Premiere of the Year” and has since received many stagings. Extracted from the opera, this little interlude is for solo bass clarinet. The Caterpillar sits on a huge mushroom, with a bass clarinet. Alice enters. They look at each other for some time in silence. Then, the Caterpillar begins to “speak”. His lines are projected as text.

Patrick Burke, bass clarinet

Patrick’s performance at the Low Clarinet Festival 2025 was made possible by Buffet Crampon and Culture Ireland, and is also supported by Music Network’s Music Capital Scheme, funded by the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. Music Network is funded by The Arts Council.

Bridges for bass clarinet and electronics (2024)*

Spencer Brand (b. 1994)

Katrina Clements, bass clarinet

^United States premiere

*world premiere

Special Topics: Careers

Friday January 10, 2:15 PM

Student Union (SU 104)

Artistic Leadership Team Panel Discussion



Recital 12

Friday January 10, 3:30 PM

Student Union (SU 104)

Sassy as Hell (2024)^

Dalton H. Regnier (b. 1991)

Silent G: Julia Lougheed, bass clarinet

Twisted (2020)

Jennifer Rose

Techno Glitch (2020)

Jennifer Rose

Celestial Rise (2020)

Jennifer Rose

Imminent Danger (2020)

Jennifer Rose

Mystic Embers (2021)

Jennifer Rose

Bitscapes (2020)

Jennifer Rose

Neoncore (2021)

Jennifer Jolley

Sounds from the Grey Goo SARS CoV2 (2020)

Jennifer Jolley

Spatial Forces Duo: Christy Banks & Jessica Lindsey, bass clarinets

Morii Duo: Lindsey Hutchinson & Rick Ferrarelli, bass clarinets

Sufian Azfar, bass clarinets

Ultimate Transformation: Fire

Jonathan Russell (1979)

Monochrome III

Peter Schickele (1935-2024)

Mars

Gustav Holst (1874-1934)

arr. Tommy Shermulis

Delicious Bass Performers:

Tommy Shermulis

Liora Schlesinger

Vashawn Arora

Julian Rymar



Henry McNamara
Rudy Rodriguez
Tucker Hall-Klingensmith
Miguel Velasco

^United States premiere
*world premiere

Festival Low Clarinet Choir Rehearsal

Student Union (SU 104)

Friday January 10, 4:45 PM

Dr. Jason Caslor, conductor

Participants should bring their own music stand and plan on wearing black attire for the Saturday evening concert. [Click here for choir parts](#)

Recital 13

Friday January 10, 6:00 PM

MU2 151 Recital Hall

Pimpin' (2008)

Jacob Ter Veldhuis (b. 1951)
trans. for bass clarinet by Cynthia Goosby (b. 1990)

Cynthia Goosby, bass clarinet

Grab it!

Jacob Ter Veldhuis (b. 1951)

Lyndsey Dean, bass clarinet

Program notes:

Dutch 'avant pop' composer JacobTV (Jacob ter Veldhuis, 1951) started as a rock musician and studied composition and electronic music with Luctor Ponse and Willem Frederik Bon at the



Groningen Conservatoire. He received the Composition Prize of the Netherlands in 1980 and became a full time composer, who soon made a name for himself with melodious compositions, straight from the heart and with great effect. The press called him the ‘Jeff Koons of new music’ and his ‘coming-out’ as a composer of ultra-tonal music reached a climax with the video Oratorio Paradiso based on Dante’s Divina Commedia. In the US they call him JacobTV. Sounds cool, just like his music, packed with slick sounds and quirky news samples. "I pepper my music with sugar," he says. You can not accuse him of complex music, but some of his pieces are so intense, that people get freaked out by it. Or simply blown away. An anthology of his work on CD/DVD was released 2007 at a 3 day JacobTV festival at the Whitney Museum of American Art in NYC. JacobTV is considered an ‘outlaw’ in new music, whose work ‘makes many a hip-hop artist look sedate’ (Wall Street Journal).

The self-proclaimed 'avant pop composer' won the first BUMA Classical Award in 2016 for the best selling classical export product from the Netherlands. With his continually updated reality opera THE NEWS he has been touring worldwide, his ballet music sounds from Moscow to Chicago. JacobTV’s so-called Boombox repertoire, for live instruments with a grooving sound track based on speech melody, became internationally popular. With around 1000 world wide performances a year, JacobTV is nowadays one of the most performed European composers.

Grab it!

Originally composed for tenor sax in November 1999 for Arno Bornkamp with financial support from the Dutch PFA, its world premiere took place at a concert called ‘Who’s afraid of...’ at Vredenburg, Utrecht season 1999-2000. After a performance by Arno at the World Sax Congress in Montreal, July 2000 however, Grab it! became a repertoire piece for the tenor sax and was by request arranged for several other instruments and combinations.

Growing up in the 60s with blues, jazz and rock, American music had a strong impact on JacobTV. Language is one of the origins of music, which is for instance obvious in blues. In Grab it!, the ‘no-man’s-land’ between speech and music is explored. Speech becomes music, when people get emotional. Like crying and singing can become one...

Grab It! is based on speech samples from life-sentenced prisoners. Their verbal vitality and aggression matches the harsh sound of the tenor sax. Grab it! is a competing duet, a ‘battle’ if you like, for tenor sax and speech grooves in unison. The sax ‘competes’ with a non-stop range of syllables, words and one liners, demanding endurance from the performer. In jail suicide is not



uncommon: ‘He tied one end around the pipe, and he hung himself. So he went out the back door rapped up in a green sheet with a tag on his toe....You lose everything!’ But Grab it! is not just sad, it can also be understood as a ‘memento vivere’. Death row as a metaphor for life: Life is worth living. Grab it!’

-All notes taken from the composer's website (www.jacobtv.net)

Enclosure Time Bass Clarinet Duo presents

WORDS STEPS ACTION

Siete Pasos

Sebastián Tozzola (b. 1994)

Psalm 130

brin solomon (b. 1991)

Where did all of the words go?

Anna Meadors (b. 1989)

Tucker Hall-Klingensmith, bass clarinet

Miguel Velasco, bass clarinet

Enclosure Time is a bass clarinet duo founded by Tucker Hall-Klingensmith and Miguel Velasco, two undergraduate clarinet performance students at the Lawrence University Conservatory of Music in Appleton, Wisconsin. Tucker and Miguel are passionate about expanding the repertoire of the bass clarinet duo and connecting with audiences through chamber music, in order to foster continued interest in the bass clarinet’s sonic possibilities and contemporary instrumental music in general.

Follow us on Instagram! [@enclosuretimeduo](https://www.instagram.com/enclosuretimeduo)

There and Back (2020/2022)

Kevin Poelking (b. 1988)

Andrew Rutten, bass clarinet

Gail Novak, piano

Tsmindao Ghmerto

Evan Ziporyn (b. 1959)

Program notes by the composer:



Tsmindao Ghmerto is based on Zakaria Paliashvili's (1871-1933) stunning setting of the hymn of the same name, a Sanctus from the liturgy of the Georgian Orthodox Church. To replicate 3-part choral harmony on the bass clarinet, an instrument generally regarded as monophonic, the soloist is asked to hum perfectly tuned drone notes into the instrument almost continuously throughout the piece. Intonation is much more important than volume, particularly in the hummed part – it doesn't have to be as loud as the sound of the bass clarinet itself. If the notes are in tune, whatever their volume, the original harmonies will not only be felt but will be enhanced by overtones and other aural artifacts, expected and unexpected, any and all of which are desirable.

Please also be mindful of the lyrics of the original, which are:

Tsmindao Ghmerto Holy God

Tsmindao Zliero Holy mighty

Tsmindao Ukvdao Holy immortal

Shegvitskalen chven. Have mercy on us

The hummed 'vocal' line is indicated on a separate staff but to be done by the same player, much like the left hand in a piano part. It is transposed to B-flat so that the performer can more easily conceptualize the intervallic relationships between the two parts.

Tsmindao Ghmerto was recorded by Evan Ziporyn and released as part of *Bang on a Can: Cheating, Lying, Stealing* (Sony Classical, 1996). Subsequently re-released on *Bang on a Can Classics* (Cantaloupe Music, 2002).

A 7-minute version of Tsmindao Ghmerto for bass clarinet and wind ensemble is available in print edition only. For more information contact info@airplaneears.com

Lucas Gianini, bass clarinet

Artistic Committee Concert

Friday January 10, 7:30 PM

[Student Union \(SU 104\)](#)

Wide Load (2024)*

Marc Mellits



Égide Duo: Joshua and Stefanie Gardner, bass clarinets

*Dig Deep**

Bill Ryan

Andy Hudson & Michael Lowenstern, bass clarinets

715 - CRΣΣKS

Bon Iver
arr. Andy Hudson

Creep

Radiohead
arr. Cornelius Boots

Andy Hudson, bass clarinet

with bass clarinetists

Taylor Barlow, Lyndsey Dean, Adella Carlson, Lucas Gianini, Tucker Hall-Klingensmith,
Julianna Pierdomenico, Taylor Stirm, Miguel Velasco, Joanna McCoskey Wiltshire

Contraption for solo contrabass clarinet

Ann Callaway

Droning Falsities (for one's self) for contrabass clarinet and electronics

Mark Dyer

Jason Alder, contrabass clarinet

Jason Alder is sponsored by Henri Selmer Paris, Conn-Selmer, and D'Addario

And Then.... for bass clarinet and piano (2001)
II. On Wings Of Song

David N Baker

Sarah Watts, bass clarinet
Kim Davenport, piano

Counterweight for contrabass clarinet (2024)^

Ailís Ní Ríain

Sarah Watts, contrabass clarinet

Zoetrope

Boards of Canada
arr. Anderle



Dread

Jonathan Russell

Tsmindao Ghmerto

Traditional
arr. Anderle

Push

Mike Dawes
arr. Lowenstern

Baffle: Jeff Anderle, Michael Lowenstern, & Jonathan Russell, bass clarinets

^United States premiere

*world premiere

Friday Night Reception

JFunk & Big Fat Meanies at Easy Tiger Bar
4725 W Olive Ave, Glendale, AZ 85302

Exhibits

Saturday January 11, 9:00 AM-2:00 PM

[MU2 152](#)

Sarah Watts Performance Class

Saturday January 11, 9:00 AM

[MU2 151 Recital Hall](#)

Ricardo Chavez

Andrew Rutten

Tommy Shermulis

James Aldous



Recital 14

Saturday January 11, 9:45 AM

Student Union (SU 104)

Desert Rhapsody for Solo Contrabass Clarinet (2024)

Francisco Javier de Alba (b. 1994)

- I. Shades of Tan
- II. Cactus
- III. Canyon
- IV. Haboob

The Great Yew for Solo Contrabass Clarinet (2024)*

Cornelius Boots (b. 1974)

- I. Gravity
- II. Vitality Time: 10 minutes
- III. Beauty

Waltz of the Bullfrogs for Contrabass Clarinet and Piano (2024)*

Jonathan Russell (b. 1979)

Kimberly Fullerton, contrabass clarinet
Gail Novak, piano

The Modern Basset Horn

Variationen Über Ein Deutsches Volkslied (c.1830)

Aloys Beerhalter (1800-1852)

Jose Antonio Rosales, basset horn
Gail Novak, piano

Traum-Formel

Karlheinz Stockhausen (1928-2007)

Jose Antonio Rosales, basset horn

Program Notes

The Modern Basset Horn



This presentation of two pieces separated in time for at least 150 years and yet possible to be performed with a modern basset horn, has the objective to demonstrate the capabilities of the instrument. Even though these languages are separated in time for so long, the modern basset horn can speak in an early 19th Century articulation/language as well as in a crazy creative jumping language of around just 40 years ago. Basset Horn is meant to be among the virtuoso clarinets of all time and the purpose of my work/life is to build a technique that enlightens its repertoire regardless of origin period. Basset Horn is a Low Clarinet, and in the future, it will be as brilliant as the Bass Clarinet of our time.

Variationen Über Ein Deutsches Volkslied (c.1830) Aloys Beerhalter (1800-1852)
 Beerhalter was a virtuoso musician that learned multiple instruments at the early age of 12. Later in his career he was employed as trumpeter, flutist and trombonist at different periods. During the 1820s “(...) Beerhalter concentrated his efforts on the clarinet and basset horn and in 1828 was appointed clarinetist in the royal court orchestra in Stuttgart”¹

“...Beerhalter is known to have performed in 1830, 1831 and 1832 (...) Thema und Variationen (Theme and Variations) on the folksong “Im kühlen Keller sitz’ ich hier” (I sit here in the cool cellar).”²

1 Rice, A. R. (2009). *From the Clarinet D’Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860*. Oxford University Press, p. 216
 2 Rice (2009), p. 217

Traum-Formel Karlheinz Stockhausen (1928-2007)
Traum-Formel (Dream Formula) for basset-horn is one of the numerous works that Stockhausen wrote for the virtuoso clarinetist Suzanne Stephens during a period of 20 years between 1974 until 1994. The performance of the works that Stockhausen dedicated to the basset horn implies a performance (generally very difficult) involving multiple effects with the voice, tongue, breathing and extended techniques. This was not the only outstanding domain of Stephens performances but also the mise-en-scène regarding to the use of costumes (designed by herself), scenic movements sometimes close to modern dance quality and the obvious need to perform by memory. My humble objective with this recital is to show the possibilities of a self-developed technique to approach music from different periods on basset horn. I will give the extra talented dancer-clarinetist the task to replicate what Maestra Stephens made as one of the most challenging labors in modern music.



Antonio Rosales has realized the Mexican first performance of masterpieces for clarinet and bass clarinet such as "Dal Niente" by Helmut Lachenmann, "Itou" by Pascal Dusapin, "Échange" by Iannis Xenakis, "Concertino for Bass Clarinet and String Quartet" by Tristan Keuris and "Schattenklänge" by Mauricio Kagel. Since 2016 he specializes in Bass Horn. With this instrument he has performed in Mexico works by Mozart, Stamitz, Beerhalter, Backofen, Rolla and Stockhausen. During his career, Antonio Rosales has offered recitals and chamber music concerts in Mexico, USA, Germany, Netherlands, Argentina and France.

Antonio Rosales has been recipient of grants in 2012 and between 2016-2018 from "Fondo Nacional para la Cultura y las Artes, FONCA" ((Mexican Government Public Funds for Cultural Projects), in the category of "Artist in Residence FONCA-CONACYT" and "Senior Scene Creators". Antonio Rosales holds a Master in Music in Bass Horn performance from National Autonomous University of Mexico (Mexico City, 2019-2023) and a Postgraduate in Bass Clarinet Performance from Conservatorium van Amsterdam (Netherlands, 2003-2005) where he made postgraduate studies on bass clarinet with Professors Harry Sparnaay and Erik van Deuren. Antonio Rosales is member and Artistic Director of QUARTZ Ensemble and member of Low Frequency Trio.

Three Pieces for bass clarinet solo (2008)

Staffan Rejle (b. 1958)

1. Dance at the corner- scène grotesque
2. Ensuite
3. Finale

Carl-Johan Stjernström, bass clarinet

^United States premiere

*world premiere

Jam Session with Matthew Banks

Saturday January 11, 10:00 AM

MU2 151 Recital Hall

Open to all



Recital 15

Saturday January 11, 11:00 AM

Student Union (SU 104)

She's No Pearl

Zoe Sones

Holt Unveiled

Alexandra Vaduva

4 Low Pitches:

Julia Heinen, bass clarinet

Melissa Morales, bass clarinet

Stacie Traill, bass clarinet

Colleen White, bass clarinet

A Sad Morning, Every Morning

Kinan Azmeh (b. 1976)

Prayer (Tribute to Edward Said)

How Many Would It Take?

Sarah Manasreh-Decker, bass clarinet

*The Club**

Lori Ardovino (b. 1960)

I. Scrapple

II. Blue

III. Prez

Shiana Montanari and Lucas Willsie, bass clarinets

The Club is Lori Ardovino's first large work for two unaccompanied bass clarinets, commissioned in 2019 by Shiana Montanari and Lucas Willsie. The three movements of this jazz-inspired piece are based on three jazz legends: Charlie Parker, Miles Davis, and Lester Young.

Romanza for bass clarinet and piano (1917)

Bartolomé Pérez Casas (1873-1956)

adapted and revised by Pedro Rubio and Ana Benavides



Malena McLaren, bass clarinet
Gail Novak, piano

Soliloquy for solo clarinet (1968)

Willson Osborne (1906-1979)

Malena McLaren, bass clarinet

Program Notes:

The *Romanza* by Bartolomé Pérez Casa was originally for cello and piano. This version for bass clarinet and piano was adapted and revised by Pedro Rubio and Ana Benavides. “Bartolomé Pérez Casas was one of the most important and decisive personalities of the Spanish music in the first half of the 20 th century. His facet as a composer has been somehow obscured by his impressive work as conductor of the Philharmonic Orchestra of Madrid, a musical formation crucial in the development of the Spanish symphonic music those years...”

-Pedro Rubio

“My *Soliloquy* was originally written for the Bass Clarinet with no thought of utilizing it for any other instrument. After completing it, however, I decided to transcribe it for the B-flat Clarinet, the only serious problem being the very considerable use I had made of the Chalumeau. To a certain extent, I was able to overcome this imbalance—from the point of view of the higher instrument—by rewriting some parts in such a way as to give more play to the clarino register. Since I took special pains to write a passage making use of the Bass Clarinet’s beautiful low C-sharp (actual pitch), the version for the B-flat clarinet had to be transposed up a half-tone. Although the writing in this composition bears a strong technical resemblance to that in the *Rhapsody*...it is somewhat less active, and differs from it emotionally in that it is almost entirely elegiac in character. ..”

-Willson Osborne, 1968

^United States premiere

*world premiere



Matthew Banks Presentation

Saturday January 11, 12:00 PM

MU2 151 Recital Hall

So You Found an Alto Clarinet.....Now What?

I intend to present a brief course on how to get started with the alto clarinet, to be open to folks of all ages and levels of ability. I will go into great detail with my observations about specific varieties of alto, quick fixes, mouthpieces, reeds, differences in embouchure and air support, and finally how to utilize it

Miles DeCastro Presentation

Saturday January 11, 12:30 PM

MU2 151 Recital Hall

Aural & Visual Identification of Common Register Key Issues

The bass clarinet may be known for its glorious low register (after all, it has bass right in the name), but it is also capable of some of the world's most incredible and satisfying sounds when playing in the clarion and altissimo registers... ASSUMING THE REGISTER MECHANISM IS FUNCTIONING PROPERLY.

In this clinic I plan to cover the most common curveballs that a bass clarinet may throw our way regarding its register keys and associated levers, springs, posts, and tubes. We will discuss what to look for, what to listen for, and what to do when a problem pops up. For clarity, consistency, and brevity, we will mostly be looking at pro or "pro style" bass clarinets.

Properly functioning instruments eliminate barriers to music making, and allow us all to move forward with our musical endeavors and artistry.



Recital 16

Saturday January 11, 1:00 PM

Student Union (SU 104)

Quirk for bass clarinet and computer

Eric Honour

Elisabeth Stimpert, bass clarinet

Double Music (2024)*

Barry Moon and alejandro t. acierto

Elisabeth Stimpert, bass clarinet
Douglas Nottingham, percussion

NOTES:

“Quirk” for bass clarinet and computer was created in 2010 for bass clarinetist Mauricio Salguero. Composer Eric Honour describes the piece: “In much of the music I write, the title comes first and has tremendous impact on the resultant score. When I set out to write a piece for bass clarinet and computer, the word ‘quirk’ came to mind. Messrs. Merriam and Webster define ‘quirk’ as ‘a peculiar trait.’ For me, the word always carries a further, slightly negative connotation, as if these idiosyncratic traits are just a little bit dirty –the sort of thing any decent person would keep under wraps. Nevertheless, as a composer, my quirks are an abiding love of groove and popular music, as well as an on-again, off-again romance with post-minimalist developmental techniques, and something of an infatuation with granular processing. Quirk explores all of these in depth.”

Double Music (1941) was an iconic composition of the American Experiential Tradition, composed collaboratively by John Cage and Lou Harrison. It is unique in its creative paradigm—each composed parts of the piece independently, later assembling them as a unique whole. In Double Music (2024), composers alejandro t. acierto (Wayne State University) and Barry Moon (pincushioned) reflect on these early 20th century creative ideals through the lens of 21st century aesthetics and technology. They will manifest these practices in this collaborative composition for bass clarinet and percussion augmented by lots of very fun toys.



upon the horizon, a space of unknowing (2018/2024) for contrabass clarinet, three speaker cones, and interactive media

cut/rupture/speak (previously not titled) (2014/2024) for amplified contrabass clarinet

performed & composed by alejandro t. acierto

PROGRAM NOTE

“To persist under duress; to sustain amid dissonance”

“We must vacate the here and now for a then and there. Individual transports are insufficient. We need to engage in a collective temporal distortion. We need to step out of the rigid conceptualization that is a straight present”

– from *Cruising Utopia: The Then and There of Queer Futurity* by José Esteban Muñoz

“We are everything and nothing, everywhere and nowhere, always in motion. ... In mobilizing, we remain fugitive: we stand on the outside, not to look in, but, stateless, to occupy and grow with intention. This mobility is gorgeous, slippery, keyed up, catastrophic. It is the thing that keeps us blurry and unbound, pushing back against hegemony.”

– from *Glitch Feminism: A Manifesto* by Legacy Russell

Formally, this short program features two pieces that are entangled: each expressed through different technical and aesthetic approaches that reflect a range of possibilities embedded within the mediated body. Operating as amplifier, the contrabass clarinet is a vessel, a container that gives shape to the breath in its attempt to make meaning of exhalation while the electronics support this work to further extend its resonance. Designed as structured improvisatory pieces, the two pieces of this program include *upon the horizon, a space of unknowing* (2018/2024) and *cut/rupture/speak* (previously not titled) (2014/2024) and are written for contrabass clarinet, fixed and generated media, and speaker cones. They will be performed together without pause, as if two movements of a single larger work.



Silence Does Not Denote The End for three bass clarinets and soprano voice

Jessie Demaree (1986)

- I. Searching For Answers
- II. The Past Is Just A Story
- III. The End

Jessie Demaree, bass clarinet
Julia Lougheed, bass clarinet
Josh Bennett, bass clarinet
Jessie Wickersham, voice

^United States premiere
*world premiere

Special Topics: Audition Prep & Anxiety Management

Saturday January 11, 2:15 PM

[Student Union \(SU 104\)](#)

Artistic Leadership Team Panel Discussion

Recital 17

Saturday January 11, 3:30 PM

[Student Union \(SU 104\)](#)

Mother Underneath (2025)*

Cornelius Boots (b. 1974)

- I. Green from Below
- II. Sugar Flow
- III. Mineral Deal
- IV. Mother Underneath

Alanna Benoit, bass clarinet



Julia Lougheed, bass clarinet
Steve White, bass clarinet
Kimberly Fullerton, contrabass clarinet
Jeffrey Anderle, contrabass clarinet

Program Notes (from the composer): The general idea of this piece is based on the ecological magic of the underground world of soil within forests as discovered and elaborated upon by Dr. Suzanne Simard over a 30-year period, and culminating in her illuminating book *Finding the Mother Tree*, published in May 2021. This “magic” is a parallel to photosynthesis, one of the most magical actions in the Universe, but occurs below the light, in the “upside down” if you will from the world of over-ground beauty and bounty that we easily see and partake in: fruit, flowers, leaves, canopies, color, scent, habitat. In the soil, not only are there billions of tiny organisms (deities?) of types currently unknown to us, but the mycorrhizal network that Dr. Simard first intuited then repeatedly proved the existence and action of forms a communication-and-exchange web of nutrients, sugars and minerals between tree roots and vast fungal networks. This casts brilliant new light on plant consciousness and what cooperative systems of organisms can look and function like (hint hint, homo sapiens... get wiser and more cooperative, with each other and the natural world).

Plus, as a Wood Prophet, I am still leaning into my fixation on trees: their spiritual nature, their unfathomable magic from root systems and symbiosis to photosynthesis, their ease with the timelessness of stillness, their rootedness and glorious abilities to produce fruits, flowers, nuts and become micro-ecosystems of their own to birds, insects, fungus, moss, lichen, monkeys, squirrels, bacteria and on and on.

Trees go way back on the Earth, therefore this piece will also be in the larger Ancient Days of the Earth series, which includes *MEGAFUNA* for low clarinet choir and percussion, *Theosebia's Oracular Grotto* for solo bass clarinet (Dr. S. Gardner commission, 2024), *Freakwood* for reed quintet (2023 Paradise Winds commission), *The Great Yew* for solo contrabass clarinet (2024 Dr. K. Fullerton commission) and upcoming wind ensemble piece *Paleolithica*.

As a tree piece, this will also overlap with another ongoing collection for shakuhachi (soon to be adapted for most woodwinds), both solo and quartet, that includes the saga Wood Prophecy, and individual pieces such as “Woodmaster,” “The Tree & the Maiden,” “Wood God Blues” and many others.



Woodland Reverie (2011)

Daniel Dorff (b. 1956)

Three Movements for Bass Instrument (2024)

Josh Oxford (b.1985)

I. Bad Ass Dance (Based on a Snarky Puppy Tune)

II. Serial Agita

III. <3<3<3<3<3<3<3

Tim Haas, bass clarinet

Rositas Iglesias for bass clarinet and piano (1966)

Carlos Guastavino (1912-2000)

Humpty Dumpty for bass clarinet (2009)

Marta Lambertini (1937-2019)

Debout for bass clarinet (2020)

Dimitri Papageorgiou (b. 1965)

Juliana Sivila, bass clarinet

Gail Novak, piano

^United States premiere

*world premiere

Festival Low Clarinet Choir Rehearsal

Student Union (SU 104)

Saturday January 11, 4:45 PM

Dr. Jason Caslor, conductor

Participants should bring their own music stand and plan on wearing black attire for the Saturday evening concert. [Click here for choir parts](#)

Recital 18

Saturday January 11, 6:00 PM

MU2 151 Recital Hall

*Muni-muni**

Francisco Javier de Alba (1994)



Olivia Meadows & Stephen White, bass clarinets

Program Notes:

Commissioned by two of my amazing friends, Stephen and Olivia, the title for this piece comes from a Tagalog word that does not have an exact English translation. Muni-muni is somewhat used to describe day-dreaming and/or the feeling of being dazed or lost in thought. I attempt to express the exact translation through this piece. I encourage those listening to allow yourself to experience your own version of muni-muni by letting your thoughts take over your mind through the soundscape created by the performers. However, I hope the ending snaps you out of it!

Teaching Notes:

I also composed this with a few teaching moments in mind. For example, the opening is a great opportunity to discuss intonation. The dovetailing throughout this piece is a chance to work on matching tone, articulation, and dynamic. Later on in the piece, there are multiple moments to work specifically on articulation, especially in conjunction with voicing in various ranges. During the slow middle section, I wanted to include a few extended techniques, such as air only sounds, key clicks, and microtones. I encourage both teacher and student to find your own fingerings that best suit both the style of this section and your horns timbre for the microtones and timbre trills.

USF Bass Clarinet Quartet

Runion

Jonathan Russell (b. 1979)

Sean McBride - Bass Clarinet 1
Evan Lutz - Bass Clarinet 2
Jamie Dansby - Bass Clarinet 3
Sarah Israel - Bass Clarinet 4

Significant Others

Leonhard Skorupa (b. 1988)

Jamie Dansby - Bb Clarinet
Sean McBride - Bass Clarinet 1
Evan Lutz - Bass Clarinet 2
Raúl Marcano - Bass Clarinet 3

This performance was made possible by the USF Clarinet Performance Club.



Just DOOT IT! A Trio of British Premieres

Brutals (2024)

- I. Lines of the Substation
- II. The Arts Tower Looms

Hannah McCoo (2002)

DOO-ET (IN HOCK-ET) (IN THE POCK-ET) (2024)
The Beach at the Brough (2024)

James Thomas (1999)
Richard Ingham (1954)

Henry McNamara, bass clarinet
Kirsten Beveridge, baritone saxophone

Inspired by two brutalist structures in Sheffield, the Moore Street Electricity substation and the Arts Tower, this two piece movement attempts to look further into the architecture of these buildings, the feelings they evoke and how that can be transferred into a musical context.

Movement 1 Lines of the Substation

Designed in 1968, the concrete structure takes on more of a 'physical influence' through its structure with this movement. The entire building is made of large panels which are split horizontally into two sections with a large staircase running along the side of it. These panels have a symmetrical design of rectangular concrete slabs below one another. In the top section of the building there are six slabs per panel whereas the bottom section has eight slabs per panel and it is these numbers that influence how many times the main riff in this movement appears per section. Section A and its recapitulation showcase the riff and its variations 6 times in the bass clarinet part and 8 times in the baritone saxophone part until they finally come together in unison as for the concluding part of the movement. The piece is characterised as 'tumbling, rushing' to highlight the nature of the large staircase that runs alongside the building.

Movement 2 The Arts Tower Looms

The Arts Tower was opened to the public in 1965 and visually, is the complete opposite of the electricity substation. Its concrete foundation supports panes upon panes of glass windows and once was the tallest building in Sheffield. As mentioned before, the substation took on more of a physical influence with its structure whereas in this movement, the Arts



Tower influence is through the emotions it evoked when I went to visit the building. It is no secret that the building is extremely large and when stood in front of it, can make anyone feel like the size of an ant. Movement two is an expression of my thoughts and feelings when I stood in front of the building and slowly lifted my gaze from the bottom to the very top of the building. Also, this movement is notably slower than the first in order to allow the player/listener to listen with contemplation.

Note from the composer

Instrumentalists, good luck!! I hope you enjoy playing these pieces as much as I enjoyed writing them. They are little bits of Sheffield that I hold close to me and to share them with you and our listeners is incredibly special!

Listeners, enjoy!! I hope these pieces compel you to visit Sheffield someday/explore these buildings and appreciate them in their entirety.

The title of this piece alludes to its use of hocket, a medieval compositional technique in which musical material is passed between instruments or voices, creating a musical jigsaw of sorts. In this duet, the instruments consistently present conflicting rhythmic figures, thus producing a hocketing effect. With each part cycling through sets of contrasting repeating materials (and with these materials repeating on different scales simultaneously), there is also frequent overlapping of materials within each instrumental line, resulting in additional internal hocketing. In combination, the piece presents a grooving musical dialogue between each of the two instruments and the steady beat of the drum track.

Morning Train (2022)

Dillan Francis (b. 1990)

Selections from *Ten Children*, Vol 2, 2021

Michael Lowenstern (b. 1968)

No. 18

No. 16

No. 15

Dillan Francis, bass clarinet

Program Notes

Morning Train

Originally composed as the first movement of *The Traveling Bass Clarinetist*, a concerto



for bass clarinet and wind ensemble, *Morning Train* has been transformed into a stand-alone work for bass clarinet and electronics. The piece follows the drifting thoughts of a train passenger. The thoughts are morphed by different locations as the train travels through suburb and dense cityscapes.

Ten Children, Vol 2

Michael Lowenstern's *Ten Children, Volume 1* were inspired by the children that would be found playing with his daughter. Each tune captured a mood or behavior that made each kid unique. Twenty years later, Lowenstern returned to the *Ten Children* project to write a second volume. These were not directly inspired by the kids from *Volume 1* but sought to share the same essence and celebrate the first project with his daughter. These selections will be played as a set.

^United States premiere

*world premiere

Awards Ceremony & Finale Concert

Saturday January 11, 7:30 PM

Student Union (SU 104)

Awards Ceremony

Composition Competition sponsored by Dr. Glenn Deibert, David Melkin, & Mary Youhanaie

High School Competition sponsored by Gardner Clarinets, LLC.

Enthusiasts Competition sponsored by Dr. Ryan and Ryan Odgers





Composition Competition Winner Performances

Third Place: *Interrupted Slumber** by Sean Penzo for viola and bass clarinet

Fie Schouten, bass clarinet & Foxman James, viola

Second Place: *Seeing You** by Inga Chinilina for two bass clarinets

Jason Alder & Amy Advocat, bass clarinets

First Place: *Elusive Cow** by Wenbin Lyu for clarinet and bass clarinet

Égide Duo: Joshua Gardner, clarinet and Stefanie Gardner, bass clarinet

Improbable Beasts

Prelude / Chant Jonathan Russell (b. 1979)

Look At Me Now Jonathan Russell

Sometimes I Feel Like A Motherless Child Traditional, arr. Jonathan Russell

Riistomaasiirtäjä Alamaailman Vasarat, arr. Jonathan Russell

Down By The Riverside Traditional, arr. Jonathan Russell

The Improbable Beasts: Amy Advocat, Bill Kirkley, Celine Ferro, Karen Luttik, Bennett Parsons, Jonathan Russell, Julie Stuckenschneider, and Jeff Anderle (guest)

2025 ICA Low Clarinet Festival All Participant Choir Performance

*Incantation** Jonathan Russell (b. 1979)



Adagio for strings*

Samuel Barber
arr. Steven Henry

*Out of Africa**

John Barry
arr. Lara Diaz

*The March Of The Women**

Ethel Smyth arr. Sarah Watts

*Ai No Corrido**

Quincy Jones (Jankel & Young)
arr. Jason Alder

*Low Clarinet Disco Inferno**

Steven Henry

Jason Caslor, conductor

^United States premiere

*world premiere



Biographies

alejandro t. acierto is an artist, musician, and curator whose work highlights the impact of colonial legacies across technologies, material culture, and the environment. A 3Arts Awardee, he holds degrees from DePaul University (BM, Clarinet Performance & Composition), Manhattan School of Music (MM, Contemporary Performance), and University Illinois at Chicago (MFA, New Media Arts) and was an inaugural Artist in Residence for Critical Race Studies at Michigan State University. He is a founding member of Ensemble Dal Niente and has issued three solo records including *we continue to sustain ourselves* (Parlour Tapes+), *Amid these traces* (Prom Night Records), and *those prone to dysphasiatic utterances* (self released) and can be heard on other recordings as a contributor on New Focus, Carrier, and Albany Records among others.



Dr Jason Alder is a low clarinet and new music specialist, improviser, and researcher, working with composers to develop and premiere new works for clarinets of all sizes. He is often found performing, lecturing, teaching, or on panel discussions the world, and also works as a recording session musician. His contrabass clarinet playing is particularly sought after by soundtrack composers, and he can be heard on films and TV shows from Paramount, BBC, ITV, RTL+, and Apple TV+. Jason authored the widely-used Quarter-Tone and Altissimo fingering charts for soprano, bass, and contrabass clarinets and recently released a solo album “*Milieu Interieur*” of works by collaborative composer Thanos Chrysakis. He has also authored numerous articles and resources about clarinets for *The Clarinet* and *Clarinet and Saxophone* magazines and is on the ICA New Music Committee, Low Clarinet Festival Artistic Committee, and was Co-Artistic Director of ClarinetFest 2024 in Dublin. Jason is an artist for Selmer Paris, D'Addario, Silverstein, and Behn.



A pioneer in the world of clarinet and bass clarinet, **Jeff Anderle** is exploding the boundaries of classical music through innovative performances, recordings, commissions, and mentorship. Anderle has augmented the sonic and musical possibilities of the clarinet as a soloist with orchestras and music festivals across the country and as a member of several cutting-edge ensembles including Sqwonk and Splinter Reeds. In 2024, Anderle was appointed as the Assistant Professor of Clarinet at Arizona State University after sixteen years of teaching at the San Francisco Conservatory of Music.



Ryan Anthony is a jazz percussionist with an active career as a live performer, recording artist, composer, arranger, and educator in the greater Phoenix area. A versatile musician conversant in a wide range of styles, Ryan has worked with Bob Mintzer, George Colligan, Bert Dalton, Chris Calloway, Joey Sellers, Michael Kocour, and many others. He also performs with Phoenix-based bands Running from Bears and Union32.



Matthew Banks, is a Dallas based multi-instrumentalist, specializing in low reeds. Matthew started on clarinet and fell in love with the alto clarinet in college after playing it in Lincolnshire Posy his freshman year. Since then, Matthew has fought passionately for the instrument's continued existence and inclusion in ensembles. Additionally, Mr. Banks is a Royal Global Artist, and endorser of their excellent MAX Low C Bass Clarinet. Matthew specializes in Jazz and regularly performs at venues across DFW. When not performing, Matt teaches private lessons in clarinet, bassoon, and oboe, collects Star Wars memorabilia, and hangs out with his dog Buster.

McKinley Baker is a performer and educator based in North Carolina. Having a passion for the auxiliary clarinets, he aspires to commission new works for multiple clarinets and educate future clarinetists on the pedagogy and growing repertoire of these instruments. He has performed with many professional ensembles, including the Piedmont Wind Symphony and the Mallarmé Chamber Performers. Baker is currently the clarinet graduate assistant at the University of North Carolina at Greensboro, assisting with teaching, administrative duties, and other facets of the clarinet studios.

Baker completed his Bachelor of Music in Clarinet Performance and Bachelor of Music in Music Education at East Carolina University, having studied with Douglas Moore-Monroe. Currently, Baker is pursuing a Master of Music in Clarinet Performance and Post-Baccalaureate Certificate in Musicology at the University of North Carolina at Greensboro, studying with Anthony Taylor and Luke Ellard.





Patrick Burke Patrick is a Clarinetist from Dublin, Ireland. An in-demand performer, he regularly appears as Principal Clarinet, Sub-Principal Clarinet, and Bass/Eb Clarinet with many of Irelands leading orchestras and ensembles, such as the National Symphony Orchestra, RTÉ Concert Orchestra, Ulster Orchestra, Concorde, and Crash Ensemble, along with regular solo and chamber music engagements.

An in-demand teacher, Patrick runs a private studio of students and regularly appears as Guest Lecturer in TU Dublin Conservatoire. In December 2025, Patrick will be completing his Doctoral studies at TU Dublin Conservatoire under the supervision of Dr. Paul Roe.

Timothy Bonenfant, ICA Texas State Chair, is Professor of Clarinet at Angelo State University. He is a member of Dos Gatos, The Mesquite Trio, The Batik Quartet, and the West Texas Jazz Orchestra. He received degrees from UNLV and California Institute of the Arts. His album, *Multiple Personae*, features music by Ukrainian-American composer Virko Baley. Performance credits include the Nevada Symphony Orchestra, the Las Vegas Philharmonic, the Houston Symphony Orchestra, Abilene Philharmonic, and the Boise Symphony.

He has performed at multiple ICA ClarinetFests, the International Double Reed Society Conference, the College Music Society, the Festival of Women Composers in Columbus, MS, the American Single Reed Summit, and the National Association for College Wind and Percussion Instructors. He has performed in Canada, Japan, Italy, Scotland, Portugal, Spain and Belgium. His major teachers include Felix Viscuglia, William Powell, Raphael Sanders, Marina Sturm and Michele Zukovsky.





Mélanie Bourassa (PHD) is a Buffet-Crampon artist and a Silverstein artist. She teaches at Laval University (Qc) and performs with Montréal Symphony and many orchestras throughout Canada. She plays classic, contemporary and jazz music.

The Canadian Bass Clarinet Association – ACCB (accb.ca) was founded in 2020 by Mélanie Bourassa and André Moisan. The ACCB aims to create a Canadian community, linked to international communities, around the bass clarinet. Its objectives are to inform members of what is happening internationally in terms of research related to the bass clarinet, to disseminate and keep up to date the interactive catalog of repertoire for bass clarinet created by Mélanie Bourassa, to organize concerts, symposiums, master classes and activities. The Canadian Bass Clarinet Association performed at the Low Clarinet Festival, Phoenix, Arizona, last January and the ACCB will be at the Palais Montcalm, Québec, April 2, and in Dublin Clarinet Fest in July and August 2024.

Erin Cameron enjoys a diverse career as a clarinetist, composer, and educator. She serves as Assistant Professor of Clarinet at Arkansas State University in Jonesboro, Arkansas. Cameron has worked with young musicians and artists at the Arkansas Governor’s School, The Walden School in Dublin, New Hampshire, and as a Teaching Fellow at the University of North Texas. An avid proponent of new music, she has performed over 40 world and regional premieres of new works. Cameron is a founding member of the Bantam Winds, an all-female chamber ensemble based in Jonesboro, Arkansas, and she regularly performs with the Arkansas Symphony Orchestra and the F-Plus Trio. She is also a founding member of the free improvisation trio Sonoren, which released its debut album, *Charm the Winds*, in May 2023.





Born and raised in North Battleford, Saskatchewan, Canada, **Dr. Jason Caslor** is currently an associate professor of music and the director of bands at Arizona State University (ASU). In addition to directing the American Prize-winning ASU Wind Ensemble, he also mentors graduate conducting students and teaches undergraduate and graduate conducting courses. Recent highlights include the ASU Wind Ensemble's commercial recordings of Kevin Day's Concerto for Wind Ensemble, Nicole Piunno's *Sunflower Studies*, and Carter Pann's Double Concerto, being a recipient of the Canadian Band Association's 2022 International Band Award, presenting at the 2024 WASBE Conference (Gwangju, South Korea) and the 2024 Midwest Clinic, and guest conducting the United States Army Field Band. Caslor is a Conn-Selmer Educational Clinician.

Nicholas Chesemore is a composer, bass clarinetist, and engineer studying composition and mechanical engineering at Northwestern University. He is also the sole proprietor of Ricochet Music Enterprises. Currently, he studies composition with Alex Mincek.

In his pieces, Nicholas enjoys focusing on emotional concepts, nature phenomena, and multi-voiced relationships. He is also passionate about expanding repertoire for the bass clarinet and pushing the boundaries of singing and playing on woodwinds.

As a performer, Nicholas spends his time exploring extended techniques and weird sounds, as well as collaborating with other young composers. In 2022, Nicholas formed Interrobang? Duo, with bass clarinetist Benjamin Spinrad, to premier several new works for the ensemble. In his solo work, Nicholas continues to focus on singing and playing, working on understanding the technique to better teach others and collaborate with composers in the upcoming season.





Composed of Adella Carlson, Julianna Pierdomenico, and Taylor Stirm, **Chaos Incarné** seeks to collaborate with underrepresented composers, especially women, and make more contemporary trio repertoire available to the clarinet community. The group performs frequently throughout North Carolina and has performed at the inaugural ICA Low Clarinet Conference, ClarinetFest, the American Single Reed Summit, and the inaugural HERO Conference. The group's most recent commissioning projects include works exploring the topics of feminism and environmentalism: #YESALLWOMEN (2022) by Julianna Pierdomenico and Chaos (2023) by Hannah Selin. At ClarinetFest 2024, Chaos Incarné will perform Roger Zare's quartet LHC with Jeff Anderle, and follow this with the premiere of Entanglement by Zare. Chaos Incarné is one of the first two ensembles to receive the ICA's Loren Kitt Scholarship, an award established to recognize excellence in chamber music.

Anthony J. Costa is Associate Professor of Clarinet at Penn State and principal clarinet in the Pennsylvania Chamber Orchestra and Penn's Woods Music Festival Orchestra. He is an active chamber musician and is a member of the Pennsylvania Quintet and Prestige Clarinet Quartet. Costa is a Buffet Crampon Artist.





Dr. Katrina Clements is Assistant Professor of Woodwinds at Valley City State University in ND, performs as the bass clarinet/3rd clarinet of the Fargo-Moorhead Symphony Orchestra, and teaches at Minnesota Clarinet Academy and International Music Camp. As a proponent of creative collaborations across art disciplines, her current work focuses on commissioning and performing new pieces for clarinet and multimedia that include visuals to create deeper sensory experiences for audiences. She also performs as a founding member of 'Vive Ensemble, clarinet and trumpet duo. Recent performances, premieres, and lectures include the International ClarinetFest®, the International Duo Symposium, the College Music Society Regional Conferences, Oh My Ears New Music Festival, and presentations for studios across the US. Clements received the Doctorate of Musical Arts Degree from Arizona State University and is a Conn-Selmer Artist, performing on Henri SELMER Paris Privilège clarinets and bass clarinet.

Canadian clarinetist **Marie-Julie Chagnon** had many fellowships in International festivals in the United States, Europe and Japan. After serving as clarinetist with the VSO, she joined the Orchestre symphonique de Québec as 2nd/bass clarinet in 2011. She currently teaches at the Conservatoire de musique de Québec and is a Yamaha Artist.





Jason Chen is a clarinetist and bass clarinetist originally from the suburbs of Boston. He is currently a student at Northwestern University studying mechanical engineering and clarinet performance in the studio of Stephen Williamson and Todd Levy. As an active chamber musician, he has performed numerous concerts in Europe, Asia, and North America. Outside of music, he can be found building cars with the Northwestern Baja team and going on runs along lake Michigan.

Yanke Dai is a Chinese clarinetist and bass clarinetist, following his graduation from the Royal Northern College of Music, he immersed himself in a bass clarinet performance PhD research project alongside Dr. Sarah Watts at the University of Sheffield. In addition to his scholarly pursuits, he remains active in performing a diverse range of musical genres, including romantic, contemporary, jazz, electronic, and Chinese folk music, utilizing both the clarinet and bass clarinet across the North of England. In 2024, he established a piano trio with his wife, Chichi Li, and friend Hanwen Feng in Sheffield.





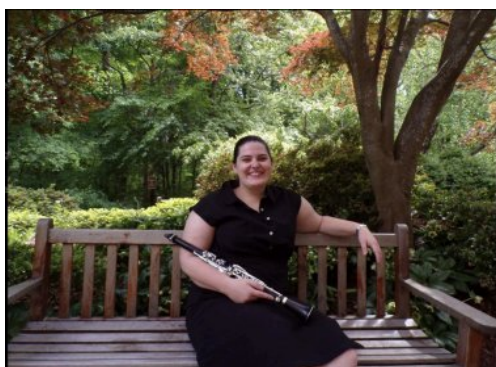
Dark Harmony Duo consists of the musicians Johnny Engelke and Sarah Lucas-Page. Engelke is a graduate student studying clarinet performance at Texas Woman's University and Lucas-Page is a graduate student at Western Washington University studying music composition. They both have a passion for commissioning accessible music by underrepresented composers. Engelke is currently working on commissioning new music from different women composers for both bass clarinet solo and chamber music. Lucas-Page is currently writing her first bass clarinet concerto on the theme of fat bodies in the musical world. Their current project focuses on new music composed by specifically collegiate composers. Engelke and Lucas-Page strive to add new music to the bass clarinet repertoire that is accessible to all kinds of musicians.

Kim Davenport has been working as a professional musician since her teen years, with extensive work as a collaborative artist. As a performer, she is primarily interested in new and under-represented works. Her primary focus in recent years has been to perform and record solo and chamber works of African American composers, most notably her 2022 album featuring Samuel Coleridge-Taylor's complete *Twenty-Four Negro Melodies, Op.59*. Kim is active in the vibrant musical community of Tacoma, Washington, where she maintains a private piano studio, teaches at both the University of Washington Tacoma and the University of Puget Sound, and performs regularly around the city. She is especially interested in drawing connections between her life as a musician and her more academic research and writing interests. She is a published scholar of local history, with a focus on Tacoma's musical past. Her textbook for use in non-major music classes, "Learning to Listen," is forthcoming in Autumn 2023. She was active for nearly 20 years in the critically acclaimed Duo Alea, the bass clarinet/piano duo she formed with her father, Michael Davenport.





The Duo's performances and recordings brought local and world premieres of several important works for bass clarinet & piano. The Duo were also active in music publishing, forming the independent firm Alea Publishing & Recording in 1997 to produce their own recordings and establish a growing catalog of sheet music for the bass clarinet. In 2020, following her father's passing, Kim established the Dolphy Prize for new works for bass clarinet by black composers.



Miles DeCastro is the instrument repair technician at The Crane School of Music, SUNY Potsdam, where he teaches courses in instrument repair technology and is responsible for the repair and maintenance of over 1200 instruments. He is also the owner of clarinet specialty shop, North Country Winds. Prof. DeCastro has been an active member of the National Association of Professional Band Instrument Repair Technicians since 2007. He recently completed his third term as president of NAPBIRT and has presented clinics on the topic of instrument repair technology in 20 states and three continents. Miles is a Straubinger Certified Technician, Yamaha Certified Sales Professional, graduate of the Yamaha Service Advantage Program, and he has studied instrument repair and design with Morrie Backun. He serves on the Vendors' Forum Committee of The International Clarinet Association and is also a member of NAFME, NAMM, and NASA (the saxophone one, not the outer space one).

Lyndsey Dean is a performer and educator currently living in Greensboro, North Carolina. Originally from Texas, Dean has had experience as both an assistant and head band director for grades 6-12 in Seminole, Texas. She has also had a diverse performing career, including multiple performances with the Plainveiw Symphony Orchestra, Lubbock Moonlight Musicals and her current chamber group Pathfinders Trio. Dean completed her Bachelor of Music in Music Education at Wayland Baptist University having studied under Dr. Sandra Mosteller. Dean has also just completed her Master of Music in Multiple Woodwinds Performance at UNC Greensboro and is currently pursuing a Post-Baccalaureate Certificate in Clarinet Performance at UNCG under Drs. Anthony Taylor and Luke Ellard.





Delicious Bass is a bass clarinet choir made up of NYC's best up-and-coming bass clarinetists. Delicious Bass is currently made up of recent alumni from each of the top music schools in New York City, including New York University, the Mannes School of Music, the Manhattan School of Music, and the Juilliard School. Members of Delicious Bass come from all around the globe, ranging from across the United States, all the way to Japan and New Zealand. The group performs a wide variety of music, stemming from classical, jazz, rock, pop, and new music. The goal of Delicious Bass is to create a welcoming environment for all bass clarinetists and musicians.

Formed in 2019, Desert Breath is a platform for **Jessie Demaree** to explore her experimental and intimate musical tastes, soon to be featured on PBS. Dedicated to increasing visibility for women and bass clarinetists in the Arizona music scene, Jessie fosters a more inclusive and diverse artistic community. Known as the founder and clarinetist of the ten-piece Psychedelic Klezmer Funk band JFUNK, she has led Desert Breath in pioneering unique musical experiences in alternative venues across Arizona, especially in Phoenix. The ensemble's fluid lineup, driven by Jessie's diverse compositions, ranges from solo acts in nature to large ensembles with up to twenty musicians in art houses. A graduate of Northern Arizona University, Jessie has used her skills as a musician, linguist, and educator to travel extensively, exploring the global applications of the clarinet and bass clarinet.





Lara Díaz (Spain) is a renowned clarinet and bass clarinet soloist celebrated for her exceptional artistry and versatility. A sought-after performer, educator, and adjudicator, she is a prominent figure on the global clarinet stage, frequently performing, teaching, and serving as a jury member for prestigious competitions. Her performances span major festivals worldwide. Lara performs both as a soloist and in distinguished chamber ensembles such as Trio Contrastes (clarinet/bass clarinet, violin, and piano) and Formica's Age Duo (bass clarinet, violin, and electronics) with Marco Pastor. A passionate advocate for contemporary music, Lara works with and inspires composers to create works for her and her ensembles. Lara has been a lead instructor at the "Antonio Romero" masterclasses since 2003. She also serves the International Clarinet Association (ICA) as the Spanish Country Chair and is a member of the DEIA Committee. Lara is widely recognized for her contributions to bass clarinet repertoire, including her transcription of Manuel de Falla's Suite Popular Española (published by Manuel de Falla Ediciones) and Saint-Saëns' Cello Concerto No. 1. She holds a Ph.D. in Spanish and Latin American literature from the University of Salamanca. She was honored with the 2021 Salamanca Woman Award in the Culture category by the Tierno Galván Association. Lara Díaz is a Backun Artist and performs on Backun Q Series Bass Clarinets. She is also a proud Silverstein Works performing artist.



Formed in 2019, the **Delamo Duo** is comprised of Dr. Trevor Davis (Southern Utah University) and Dr. Gregory Lyons (Louisiana Tech University). The duo focuses on new pieces for single reeds and keyboard percussion performing annually at the New Music on the Bayou Festival (LA). They recently commissioned Illinois-based composer Jacob Bancks and Florida-based composer Charles Griffin to write new pieces for the duo, which they premiered in March of 2024.



DOOT is a Sheffield-based baritone saxophone and bass clarinet duo made up of Kirsten Beveridge and Henry McNamara. Both are recent graduates of the MA Music Performance Studies course at the University of Sheffield, having finished in September 2024. Saxophonist Kirsten Beveridge completed her first-class undergraduate degree at the University of Aberdeen, and has studied under Richard Ingham and Sarah Markham. She has won various awards and scholarships, including the Chris Cadwur James Concerto Competition and the Harry Worthington Award. Henry McNamara is a bass clarinet specialist who seeks to forge new paths for the instrument; most recently, he co-led the commission for Sarah Lucas-Page's *Synchronizing Personas* (2024), premiered with Dakota Laurent at the ICA Clarinetfest 2024 in Dublin. He most recently earned his Masters degree with Dr. Sarah Watts, and earned his BMus at Arizona State University under Dr. Robert Spring and Dr. Joshua Gardner.



An “expressive, intuitive, and extremely sensitive ensemble” (Edward Knight), **Duo Rodinia** consists of clarinetist Lisa Kachouee and percussionist/ composer Jamie Whitmarsh. Committed to performing accessible works by living composers, commissioning new pieces, and educating audiences, they have toured extensively since 2012. They have performed at Carnegie Hall, international conferences, universities, secondary schools, and community venues. Dr. Kachouee is Associate Professor of Clarinet at Oklahoma City University and a Backun Artist. She has recently performed with Painted Sky Opera, Oklahoma City Philharmonic, Enid Symphony Orchestra, Wichita Symphony Orchestra, Lawton Philharmonic Orchestra, and as a soloist with the El Paso Winds, and OCU Wind Philharmonic. Dr. Whitmarsh is Principal Timpanist of the Oklahoma City Philharmonic, on faculty at OCU, and is the Executive Director of the Oklahoma Modern Music Collective. He composes concert music, for film, and video games.



Égide Duo’s (Joshua & Stefanie Gardner) mission is to encourage and promote music that addresses social change, including environment/climate, animal & human rights, and equality issues. They aim to provide clear and pointed musical commentary on issues that affect society to draw attention to and encourage active public engagement on such issues.



Enclosure Time is a bass clarinet duo founded by Tucker Hall-Klingensmith and Miguel Velasco, two undergraduate clarinet performance students at the Lawrence University Conservatory of Music in Appleton, Wisconsin. Hailing from St. Louis, Missouri and Bloomington, Illinois, Tucker and Miguel both discovered a shared interest in the bass clarinet through their study with Dr. Andy Hudson, and became interested in exploring and expanding the range of repertoire for the bass clarinet duo. As undergraduates both pursuing double majors, Tucker and Miguel maintain active academic lives, while remaining passionate about connecting with audiences through chamber music as a means to foster continued interest in the bass clarinet's sonic possibilities and contemporary instrumental music in general.



The Estate Trio, consisting of University of Alabama in Huntsville faculty members Joshua Burel (violin), Jennifer Case (oboe), and Taylor Barlow (bass clarinet), is a vibrant ensemble bonded by their mutual passion for chamber and emo music.

Joshua Burel, recipient of the Theodore Presser Foundation award for his project on underrepresented composers, has had his compositions showcased at Carnegie Hall and beyond. He frequently collaborates with diverse ensembles nationwide as a composer and violinist.

Jennifer Case has performed with the New York Philharmonic and holds the position of Second Oboe/English horn with the Tuscaloosa Symphony Orchestra and the Sarasota Opera Orchestra.

Bass clarinetist Taylor Barlow aims to expose non-musical audiences to the instrument through performances and commissioning new works. She has performed with the Cabrillo Festival Orchestra and Huntsville Symphony Orchestra. Taylor is the Executive Director of the Huntsville Youth Orchestra.



Michelle Fletcher is the Instructor of Bassoon at Northern Arizona University and a current DMA student at Arizona State University. She freelances on both bassoon and contrabassoon in orchestras in the Phoenix area, as well as holding the principal bassoon positions with the Flagstaff Symphony Orchestra and Arizona Millennial Choirs and Orchestra. Additionally, she maintains a large private studio in the East Valley.



Four Low Pitches Bass Clarinet Quartet, formed in 2024 with the mission of bringing music of divergent composers and arrangers to light. These four virtuoso female clarinetists' perform as soloists, chamber musicians and orchestral players globally and strive to make the world of music accessible to all! Their programming includes music from all genres in an entertaining and captivating experience leaving their listeners smiling throughout their concerts.

FOUR LOW PITCHES

Bass Clarinet Quartet



Kimberly Fullerton is an active performer and teacher within the Phoenix metro area. She received her Doctor of Musical Arts degree from Arizona State University under the direction of Robert Spring and Joshua Gardner. Prior to her studies at ASU, she earned a Master of Music degree from the University of Wisconsin–Madison under the direction of Linda Bartley and a Bachelor of Music degree from Idaho State University under the direction of Shandra Helman and John Masserini.

Kimberly specializes in playing the lowest members of the clarinet family. For her final doctoral project, she commissioned five new works for the contrabass clarinet and recorded each work using three different instrument models. She later performed these works at the first-ever Low Clarinet Fest held in Glendale, Arizona. Her career goal is to continue commissioning and performing new works for the contrabass clarinet. Kimberly currently plays bass and contrabass clarinets with Tempe Winds and GCC's Team Lo-Blow.



Dillan Francis is an Oklahoma-based musician specializing in woodwind performance, composition, and conducting. As a composer, Dillan often focuses on combining the sounds of popular music with form and development of classical music. Dillan's concerto for bass clarinet, *The Traveling Bass Clarinetist*, premiered with the Oklahoma City University Wind Ensemble in February 2023 featuring Dillan as the soloist. Dillan is a current DMA candidate at Texas Tech University and holds a Master of Music in Clarinet Performance and Wind Conducting from Oklahoma City University as well as Bachelor of Music Education in Instrumental Music Education and Bachelor of Science in Clarinet Performance from Southern Nazarene University.



Dr. Stefanie Gardner teaches at Glendale Community College (AZ) and performs with [Arizona Opera](#), the [Phoenix Symphony](#), [Paradise Winds](#), and [Égide Duo](#). Stefanie was named Top 30 Professionals by [Musical America](#) and is a 2025 [GRAMMY Music Educator](#) quarterfinalist. She has performed in concert with Jason Alexander, Andrea Bocelli, PitBull, Ceelo, Tony Orlando, Reba McEntire, Michael Bolton, David and Katherine McPhee Foster, Jordin Sparks, Weird Al Yankovic, Hanson, and The Who. Her albums can be heard on iTunes, Spotify, and YouTube. She is an artist for [Henri Selmer Paris/Conn-Selmer](#) and Silverstein Works.

Dr. Joshua Gardner is Associate Professor of Clarinet and Director of the Performance Physiology Research Laboratory at Arizona State University, where he has taught since 2011. He performs regularly with several chamber ensembles, including the internationally recognized Paradise Winds Reed Quintet and Égide Duo. Gardner won first prize at the International Clarinet Association Research Competition in 2008 and has presented lectures on tongue motion during clarinet performance throughout the US, often accompanied by live tongue imaging. He is also a member of the interdisciplinary ASU research group, SAMBA—Science of Art, Music, and Brain Activity. Dr. Gardner received Bachelor’s degrees from the University of Kentucky and the Doctor of Musical Arts degree from Arizona State University. Gardner is a Silverstein Pro Team Artist and Henri Selmer Paris/Conn-Selmer Performing Artist.





Lucas Gianini is a freelance clarinetist and teacher based in North Carolina who enjoys pushing the boundaries of the clarinet as a musical instrument. He was a winner of UNCG's 2022 Student Artist Competition and has regularly performed with the North Carolina, Greensboro, Charlotte Symphony Orchestras and at various ICA and CMS conferences from 2019-2023. He was a founding member of the Noise to Signal Ensemble, which premiered several works for reed quintet and piano from 2016-2017. Lucas is the clarinetist with the Dead Reed Society reed quintet and the Elon Contemporary Chamber Ensemble, and has also performed with chamber ensembles F-PLUS and earspace. In 2023 he was a Fellow at the Bang on a Can Summer Festival. Lucas holds DMA and BM degrees from UNC Greensboro and an MM from Bowling Green State University. His primary teachers include Anthony Taylor, Kelly Burke, Kevin Schempf, and Andy Hudson.

Glendale Community College (GCC) Low Clarinet Choir or “Team Lo-Blow” is directed by Dr. Stefanie Gardner and is composed of GCC undergraduate clarinet majors, Arizona State University graduate students, and both low clarinet enthusiasts and professionals from the Phoenix Metropolitan Area. The GCC Low Clarinet Choir was founded in 2017 by Dr. Gardner and is open to low clarinetists of all levels. The ensemble performs concerts locally in Arizona, is often featured in the Oh My Ears new music series, and was invited to perform at the 2020 and 2021 International Clarinet Association Conferences, and the inaugural 2023 ICA Low Clarinet Festival hosted at Glendale Community College.





Cynthia Goosby's passion for music has taken her all over the world, including solo and festival performances around the U.S., Canada, Italy, and Ireland. In addition to her involvement in chamber and improvisatory ensembles--including the clarinet/percussion and sketch comedy duo Just Duet--she also composes, arranges, and is a solo recording artist. Goosby holds a Masters degree in Clarinet Performance from Bowling Green State University (2017) and Bachelors degrees in Clarinet Performance and German from Ball State University (2012). She currently teaches clarinet and saxophone at the Wausau Conservatory of Music in Wausau, Wisconsin. In her free time, she enjoys gardening and playing the piano badly.

Dr. Laura Grantier is the Assistant Professor of Clarinet and Woodwind Area Head at the University of Utah. She is the Secretary for the International Clarinet Association (ICA) and also the ICA Utah state chairperson. From 2021-2022, she was the Director of Woodwinds and Assistant Professor of Clarinet at Southern Utah University. From 1995-2021 she was a member of the United States Navy Band in Washington, D.C. where she served as principal clarinet, and section leader. In 2012, Dr. Grantier founded Navy Band Clarinet Day, an annual education outreach symposium for clarinet students and enthusiasts. An active chamber musician, Dr. Grantier is a founding member of Darkwood Duo, Voix des Femmes Clarinet Quartet, Cottonwoods Clarinet Quartet, and the ICA Utah Clarinet Choir.





Elizabeth Gunlogson, Associate Professor of Clarinet at University of New Hampshire, has performed in Canada, Asia, Europe, and the U.S. She recently performed the world premiere of Nehlybel's Concerto for Clarinet and has recorded the work for a newly released CD. As the leading scholar on clarinetist Stanley Hasty, Dr. Gunlogson has presented her research at many conferences. She has published her research in *The Clarinet* and the *National Association of College Wind and Percussion Instructors Journal*.

A native of Miami, FL, **Steve Hanusofski** has been the Associate Principal, Eb, and Bass Clarinet of The Phoenix Symphony since the 1986-87 season, and was Acting Principal Clarinet for the 2000-01 season. He holds a Bachelors Degree in music performance from North Park College in Chicago, IL and a Masters Degree from Florida State University, with additional doctoral studies at both Florida State and Arizona State Universities. His teachers include Clark Brody, Robert Marcellus, Fred Ormand, Frank Kowaksky, and Robert Spring. Prior to joining The Phoenix Symphony, he was a member of the Florida Philharmonic and the Miami Opera Orchestra. Steve has also performed with The Philadelphia Orchestra, The Cincinnati Symphony, Santa Fe Opera Orchestra, Kansas City Symphony, Richmond Symphony, Tucson Symphony, Tallahassee Symphony, and the Arizona Opera Wagner Festival Orchestra.

In addition to his duties in Phoenix, Steve is the Second Clarinetist of the Arizona Musicfest Festival Orchestra, and since 2010 has spent his summers as the Assistant Principal and Eb Clarinetist of The Colorado Music Festival Orchestra, in Boulder, CO, where he is able to indulge his passions for hiking, fine dining, and befriendng every dog he meets.





Tim Haas is the Adjunct Professor of Clarinet at Grand Canyon University. At GCU he instructs the clarinet studio, assists with the pep band and plays Principal Clarinet in the Canyon Symphony Orchestra. Tim has also served as Principal Clarinet of Symphony of the Southwest since 2008. He has performed the 2019, 2021, 2022 and 2023 ClarinetFests, the 2023 Low Clarinet Festival and the 2023 National Flute Association conference. Tim has a large private teaching studio of clarinet and saxophone students. Several of Tim's students have won top chairs in national and state level honor ensembles.

Steven Henry is a bass clarinet specialist and (film) composer. Although classically trained, he enjoys exploring many musical worlds and technological possibilities; such influences can be heard in his compositions and performances, which often transcend genre definition.

As a performer he performs as a soloist, combining motion sensor tech with the bass clarinet, and with various musicians, engineers and ensembles, including pop duo Meander, Team HART (TU Eindhoven) and the trio Rodinia.

Besides being a musician, Steven Henry graduated in the field of physics at the Eindhoven University of Technology. Since 2020 Steven Henry is the artistic director of the MuST foundation. MuST, founded by Steven Henry himself, organises and supports projects in the fields of music, science and technology.





A recognized leader in chamber music and contemporary music advocacy, pianist **Elizabeth G. Hill** has led and performed in the Washington D.C. area's most prominent chamber ensembles, and is known for her work as a solo performer, educator, and lecturer. A highly-regarded artist, she has performed concerts and lecture-recitals across the United States and in Europe; including for the Kennedy Center in Washington DC, the Center for Jewish History in New York, The Music Center in Los Angeles, and the Robert-Schumann-Haus in Zwickau, Germany. Elizabeth is an awardee of the Arts and Humanities Council of Montgomery County Artists and Scholars Project Grant, the Maryland State Arts Council Creativity Grant for her solo and collaborative projects, and she was a selected artist for the 2023 MSAC Triennial Exhibit. She currently performs in numerous ensembles within the Washington, D.C. area, and is the Pianist for the [National Philharmonic](#). Elizabeth dedicates much of her career to bridging cultures together through music, and realizes this vision through her leadership within two prominent chamber ensembles within the Washington, D.C. area. Her duo, [Meraki](#), which she co-founded in 2016, is dedicated to awakening cultural compassion through music. Meraki has performed across the U.S.A. and held residencies at numerous universities. The ensemble recently commissioned and premiered the work "Heloha Okchamali" by Jerod Tate as an honoree of Chamber Music America's Classical Commissioning Program. Their debut album, [Within](#), was recently released by Equilibrium Records. Elizabeth is also the pianist for [Balance Campaign](#), a group whose focus lies exclusively on commissioning and performing works by marginalized composers. Balance Campaign is a recipient of Chamber Music America's 2023 Classical Commissioning Grant for their current collaboration with award-winning composer, Jeffrey Mumford. An active pedagogue since 2010, Elizabeth is a private piano teacher in the DC-metro area, where her students have received numerous awards and honors, including acceptance into prestigious music schools across the country. She is also a member of the Collaborative Piano Faculty at the [Heifetz International Music Institute](#). Furthermore, Elizabeth is also known as a scholar of solo piano and chamber works, having given numerous masterclasses, lecture recitals, and presentations. Her most recent project, "The Voice of Silence," is an immersive audio-visual installation featuring her performance of Federico Mompou's entire *Musica Callada* collection. Her other presentations vary widely, and have included talks on Therese Bartolozzi, Fanny Mendelssohn Hensel, Leoš Janáček, and Mieczysław



Weinberg. Originally raised in Anchorage, Alaska, Elizabeth holds degrees from Mary Baldwin College (B.A.), James Madison University (M.M.), and The Catholic University of America (D.M.A. with a specialization in Chamber Music). Her principal instructors of piano include Drs. Lise Keiter, Eric Ruple, Gabriel Dobner, and Ralitz Patcheva.

Jaren Hinckley, clarinet professor at Brigham Young University, is the clarinetist with the Orpheus Wind Quintet and the piano/clarinet duo “HDUO.” He has performed at music festivals, conventions and recital series all over western Europe and the U.S. He received his D. M. and M. M. music degrees from Florida State University and Indiana University. His compositions include works for clarinet and various chamber groups (publishers include Woodwindiana, TrevCo, and jarenhinckley.com).



Praised for his “fearless” performances, **Andy Hudson** has appeared widely across North America, Europe, and Africa. He has recently performed with the Atlanta Symphony Orchestra, the NC Symphony, the Sarasota Orchestra, and the Charlotte Symphony, and he was appointed Bass/3rd Clarinetist of the Cabrillo Festival Orchestra in 2020. Other festival appearances have included the Lucerne, Bang on a Can, Hot Air, and Great Lakes Chamber Music festivals. Andy has premiered more than 100 works to date and is clarinetist/bass clarinetist with Miami’s Nu Deco Ensemble. He is Artistic Director with the international sextet Latitude 49 and his books "Elements of Contemporary Clarinet Technique" and "SPACE BASS" with Roger Zare are published on Conway Publications. Andy is currently Associate Professor of Clarinet at the Lawrence Conservatory in Appleton, WI. www.theandryhudson.com





Dominique Holley is an artist with a strong dedication to diversity in music who enjoys utilizing music as a tool to connect with and explore his own cultural heritage. Dominique can regularly be seen performing with the Driftwood Quintet, of which he is the founder and artistic director, to promote the visibility of chamber music in his community. Dominique believes that chamber music can be an efficient medium not only for entertainment but for community enrichment and social discussion as well.

As an educator, Dominique aims to bring the joy of music to underprivileged youth whether it's through private lessons, educational outreach programming with the Driftwood Quintet, or his past work with the non-profit organizations such as Harmony Project Phoenix or the Sounds Academy.



Improbable Beasts is a Boston-based professional bass clarinet ensemble dedicated to bringing the deeply expressive power of multiple bass clarinets before a broad audience. Our repertoire ranges from Renaissance choral music to brand-new compositions to klezmer tunes and holiday songs. Our mission is to share the deep resonances, soaring lyricism, and propulsive grooves of bass clarinet ensemble music with as many people as we can. The members of Improbable Beasts are some of the most sought-after clarinetists in the Boston area, regularly appearing with groups such as the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Philharmonic Orchestra, Boston Lyric Opera, Boston Modern Orchestra Project, and numerous regional orchestras, new music groups, and chamber ensembles.



Cris Inguanti joined the woodwind faculty at NAU in the fall of 2014 after serving as the assistant principal and bass clarinetist of the VSO for seventeen seasons. Since arriving in Arizona, he has been a frequent guest artist with the PSO, the AZ Ballet and the AZ Music Fest.



Born and raised in Colorado, **Foxman McCarthy-James** is a violist with a wide range of interests, both within her music pursuits and her extracurriculars. With her Masters in Viola Performance from the Boston Conservatory, Foxman specializes in baroque solo performance but has performed and recorded everything from contemporary modern opera to heavy metal to international Top 40 bands. Now based in Phoenix Arizona, Foxman is exploring baroque violin repertoire on the viola. When she's not practicing or performing, Foxman is also active in the climbing industry as a routesetter, writing for the Climbing Business Journal and serving as the Routesetter Education Consultant for the Climbing Wall Association.

Dr. Bradley Johnson is a bassoonist who is an advocate of new music and promoter of diversity. He regularly performs music by underrepresented composers and has premiered numerous works by living composers. Johnson is currently Lecturer of Bassoon at Eastern Michigan University and previously held an academic position as Adjunct Instructor of Bassoon at Northern Arizona University. He has had an active orchestral career having performed regularly with the Scottsdale Philharmonic, Flagstaff Symphony, and The Phoenix Symphony. He has also been featured on recordings of music by Kevin Day and Carlos Simon. Johnson also has a love of chamber music. He is a co-founder of the Arcane Reed Quintet (ARQ) that focuses on diversifying the reed quintet repertoire. ARQ has performed at the Coltman and Fischhoff chamber music competitions, and have performed at the International Clarinet Association ClarinetFest as well as the International Double Reed Society conference. Most recently, Johnson was accepted to the Lucerne Festival Contemporary Orchestra (LFCO), a three week festival in Lucerne, Switzerland that focuses on contemporary orchestral and chamber repertoire. While there, he worked with world





renown musicians such as Enno Poppe, Susanna Mälkki, Ilan Volkov, Johannes Schwarz and Jalalu-Kalvert Nelson. In the Summer of 2024, he also co-hosted the International Double Reed Society conference in Flagstaff, Arizona. Johnson has studied with Dr. Albie Micklich for his Doctor of Musical Arts degree, and holds a Master of Music degree from Ithaca College and a Bachelor of Music degree from Central Michigan University. His primary teachers include Dr. Albie Micklich, Dr. Christin Schillinger, MaryBeth Minnis, and Amy Rhodes.



Chichi Li, a postgraduate piano accompaniment student at the Royal Northern of Music, has been studying with Professor David Jones since 2023. She has dedicated over a decade to the craft of piano accompaniment, currently focusing on collaborations in wind and vocal music. As a professional collaborative pianist, she has extensive experience performing in a variety of concerts and musical tours. Additionally, as a chamber music pianist, she has initiated several diverse ensemble concerts across the northern region of the UK since 2023.



Michael Lowenstern is widely recognized as one of the most innovative bass clarinetists in the world, and has performed, recorded, and toured as a soloist and with ensembles of every variety. Career highlights include long tenures with the Chamber Music Society of Lincoln Center and John Zorn, touring with ensembles as diverse as the Steve Reich Ensemble, Orpheus Chamber Orchestra and the Klezmatics, and a stint with the New Jersey Symphony as its bass clarinetist. To date, he can be heard on over sixty recordings, three of which have won Grammy awards. Michael has also released eight solo albums...none of which won Grammy awards. Michael launched earspasm.com in 1997, initially as a website to sell his first CD, "Spasm." Over the past 25 years, Earspasm has expanded into the most comprehensive clarinet and bass clarinet online shop in the world, serving single-reed players from across the globe. Michael is currently in his 14th year creating content for his YouTube channel, to the delight (and consternation) of millions of viewers across the globe. Lowenstern is a Backun Artist, having contributed to the design of their new bass clarinet, and plays Vandoren mouthpieces, ligatures and reeds. He lives and works in Brooklyn, New York, with his wife and partner Katherine Cooke, and dog Piper.



Los Padres del Clarinete Bajo (Rodolfo Rodriguez, Leonardo Palma, Daniel Troncoso, and Kevin Perez) is a bass clarinet ensemble based in South Texas, formed in 2022. This quartet performs fun, challenging, and new works for bass clarinet, including classical, klezmer, and rock. Los Padres del Clarinete Bajo has performed at numerous events, including the inaugural 2023 Low Clarinet Festival, 2023 Texas Music Educators Association Clinic/Convention, and ClarinetFest® 2023. They will be making their international debut at ClarinetFest® 2024 in Dublin, Ireland.



Dr. Sarah Manasreh-Decker is a Palestinian-American clarinetist, scholar, activist, and educator. Currently she is the Assistant Professor of Clarinet and Music Theory at the University of Wisconsin – Stevens Point and principal clarinet of the La Crosse Symphony Orchestra and Central Wisconsin Symphony Orchestra. Sarah is active with the International Clarinet Association serving as the editor for The Clarinet [Online] and chair for ICA the Social Media Committee. She is a Backun artist, performing exclusively on Lumiere clarinets, and a D’Addario Artist, performing exclusively on Reserve Classic Reeds. Sarah’s playing has been described as “powerful, rich, and virtuosic.” Equity, diversity, and inclusivity in music is a driving force behind Sarah’s teaching and performance. In 2020, she established The Student Coalition for Equity in Music, a student-led education and action group that explores disparities and accessibility in music.



Tyler Mazone is a Deaf and neurodivergent bass clarinetist and composer based in Michigan. He is working towards a Doctorate in Composition at Michigan State University and is a graduate of there and the Crane School of Music. Tyler advocates for accessibility in music in small and large ensembles alike by molding his work for the performers and educators he composes for. Something Tyler enjoys is actively being a part of new clarinet consortiums.



Malena McLaren is Professor of Clarinet at Northwestern State University of Louisiana. Her teachers include Keith Lemmons and James Gillespie. She is a core member of the Rapides Symphony Orchestra and plays regularly with other regional orchestras. In 2011 she received the Magale Endowed Professorship to perform and conduct archival research in Madrid, Spain. She served as Coordinator of the ICA Research Presentation Competition from 2014-2016 and currently serves as the Louisiana ICA State Chair. Malena was invited to perform a lecture recital at the 2015 ClarinetFest® in Madrid, Spain and perform at the 2018 ICA ClarinetFest® in Belgium. Most recently, Malena gave a lecture presentation at the 2021 ICA ClarinetFest®, presented at the 2022 Clareidoscope Virtual Festival, and guest lectured at UC Riverside in 2023. Malena gives recitals and presentations/lectures regularly and enjoys collaborating with colleagues and students.



Olivia Meadows, DMA is the Assistant Director of Admissions at Peabody Conservatory, Adjunct Woodwind Faculty at the Community College of Baltimore County, and Clarinet Faculty at the Peabody Preparatory. She has performed with ensembles including the Annapolis Symphony, Hawaii Symphony, and Arkansas Symphony and presented lecture recitals at the San Francisco Conservatory of Music, Sacramento State University, San Jose State University, the University of Hawaii at Manoa, Texas A&M International University, Towson University, and more. Olivia has been invited to the International Clarinet Association ClarinetFest as a performer and/or panelist each year since 2016. She is passionate about pedagogy and commissioning teaching repertoire.



Dr. Shiana Montanari is a clarinetist and woodwind private instructor based in Grand Lake, CO. She serves on the board of Grand Concerts, a non-profit organization bringing world class musicians to Grand County, CO. She remains an active performer, regularly appearing with Hijinx Clarinet Quartet, ppp Trio, and Laissez-Pair. Her solo career includes Guest Artist performances with Creighton University, the Southwest Civic Winds, Wartburg College, and San Juan College.



Morii (n) - The desire to capture a fleeting experience. From memento mori, a small reminder of your mortality + torii, traditional Japanese gates that mark the threshold between the profane and the sacred.

Are we not all a collection of memories made, stories told, and moments learned? We all choose what to spend our time on and give our energy to during the brief time we have here. **Morii Duo** was formed as a choice to keep playing together - to deliberately continue to experience the joy of performance and expression with one another, and to hold on as best we can to those fleeting moments.

Since our formation in 2021 we have performed in various concerts around Lancaster PA, in multiple masterclasses, and have been programmed at both 2023 and 2024 ClarinetFest. We are actively commissioning new works and seeking out new avenues to push the boundaries of our playing and what has been written for the bass clarinet.



Christopher Mothersole is Instructor of Clarinet at the University of West Georgia. Prior to his appointment in 2019, he served as principal clarinet of the Great Falls Symphony and member of the orchestra's resident wind quintet, the Chinook Winds. His performances with the ensemble have been featured on Montana Public Radio and Montana PBS's 11th & Grant, showcasing a wide variety of works and imaginative programming. Christopher's work places him at the forefront of clarinet performance with guitar effect pedals. He has presented on this topic for the ICA on multiple occasions, demonstrating the sound capabilities of using live effects and working together with composers to create new music for what has been nicknamed "EFX Clarinet". Recent compositions and commission projects include two works by Jenni Brandon (Cacophony for Clarinet & Delay, Chansons de la Nature for Clarinet & Delay) and several of Christopher's own compositions. Christopher is a Royal Global performing artist.



Next JENS

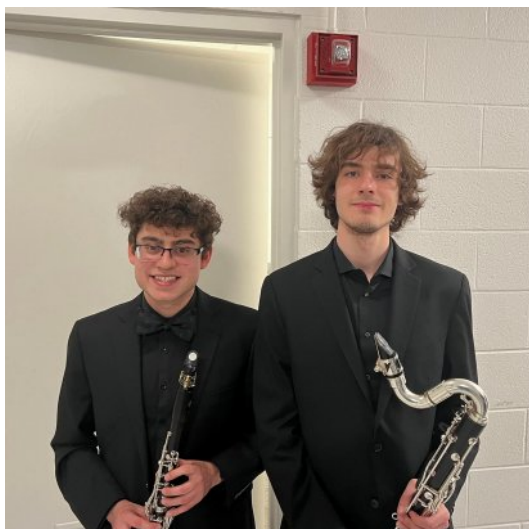
Christy Banks and Jessica Lindsey formed the Spatial Forces Duo in 2008 and in 2021 published an album named Little Spectacle. Dr. Banks is Professor of Clarinet/Saxophone and Assistant Chair of the Tell School of Music at Millersville University of PA. Dr. Lindsey is an Associate Professor and the Director of the Digital Arts center at UNC Charlotte. Sufian Azfar is a fourth year student at Charlotte, majoring in computer science and music. Richard Ferrarelli and Lindsey Hutchinson formed Morii Duo in 2021; both have completed degrees studying music with Dr. Christy Banks. Morii Duo performed at ClarinetFests '23 & '24 and is actively commissioning new works for bass clarinet duo. Ferrarelli is a founding member of Big Fat Meanies, an 8-piece progressive rock outfit; he is also an educator with Music For Everyone, an educational non-profit organization. Hutchinson works for Theodore Presser Company and is a regular player on the Lancaster City music scene. (Photo minus Sufian Azfar)



Douglas Nottingham has distinguished himself internationally as a percussionist, performance artist, composer, music educator, recording artist and producer. As a solo percussionist/technologist and as a member of Phoenix's Crossing 32nd Street and the New Mexico-based LINKS Ensemble he has specialized in the performance of contemporary chamber works. This has led to rewarding collaborations, commissions and recordings with a diversity of distinctive creators and performers from the US and abroad. He has appeared as a featured artist at conventions and symposia including the American Dance Guild, the International Computer Music Conference (ICMC), Moxsonic, the New York City Electroacoustic Music Festival (NYCEMF), the Percussive Arts Society International Convention (PASIC), the Society of American Music, the Society of Composers (SCI), the Society for Electroacoustic Music in the United States (SEAMUS), and the World Dance Alliance. His recordings, as composer, performer and producer, have been released on the Hip Nice Sound, Neuma, Nonsequitor, Stradivarius and Wergo labels. In addition to his chamber, solo and creative research and freelance percussion work, he performs with the marimba group Vespus, the transmedia electronica duo pincushioned (with Barry Moon) and the rock group Skümbââg. Dr. Nottingham has been a faculty member at Glendale Community College since 1996. He is director of the Music Industry Studies program and teaches electroacoustic music, music theory, percussion, and recording.



Gail Novak has played at many ClarinetFests including Belgium, Japan, California, and Kansas to name a few. A resident of Mesa, Arizona, Gail does freelance work at Arizona State University for faculty, students, and guest artists. Mrs. Novak is the pianist for the Mesa Community College Concert choir as well as teaching a private piano studio. A featured collaborator at the Oklahoma Clarinet Symposium for years, Gail can be heard on many recordings for clarinet and other winds



Nittany Resonance is a bass clarinet duo located in central Pennsylvania, comprised of Kevin Perez and Joshua Rubin. Dedicated to increasing exposure to bass clarinet repertoire and contemporary composers, they deliver performances that highlight the instrument's versatility.

Kevin and Joshua are both students at the Pennsylvania State University. Kevin is currently pursuing his M.A. in Music with track in Musicology, and Joshua is pursuing his B.S. in Computer Engineering with a minor in Music Performance.

Lauded by Canada's German-language periodical *Das Journal* for his "warm, elegant playing", **Cesar Palacio** is a Texan clarinetist and music educator of Colombian and Peruvian descent. He currently plays 3rd and Bass Clarinet for the Phoenix Symphony and will join the Louisville Orchestra next season in the same role.





Quantum Spawn is a Bass Clarinet Duo looking to continue the exploration and innovation of the Bass Clarinet duo repertoire and, in general, the capabilities of the Low Clarinets.

Rodolfo Rodriguez and Leonardo Palma met each other in high school, at the time playing bass clarinet duos together for fun. Eventually when they both got to college they began to take their duo more seriously, rehearsing together more and trying to perform publically ever opportunity they could. Eventually culminating in their international debut at the first ever ICA Low Clarinet Fest in 2023. They have performed as a duo along with their quartet at the TMEA conference, and with the Texas A&M University Kingsville clarinet choir at ICA 2023.

"We are constantly looking to push ourselves and what our limits are on the bass clarinet. We hope to continue bringing more low clarinet duos into the world, and inspire others to push the limits of what these amazing instruments can do, too!"

Dalton H. Regnier (aka Dalton Ringey) is a composer and clarinetist based in Gainesville, FL whose music combines elements of surrealism, extremism, and drama. Recent commissions include works for clarinetists Julia Lougheed and Lauren Ardelt as well as a bassoon sonata for a consortium led by Ed Senn. He has also collaborated with several other ensembles, including JACK Quartet, icarus Quartet, Sputter Box, Transient Canvas, and The__Experiment, among others.

Over his career he has received several honors and awards in composition. These include an Individual Artist Fellowship from the Delaware Division of the Arts, a Judge's Award for "The Great Stone Face" from the Dartmouth College Wind Ensemble Composition Competition, and first place in the inaugural ICA Low ClarinetFest Composition Contest for his bass clarinet and marimba work "circuitbreaker."

Dalton is a member of the Millenium Composers Initiative (MCI), International Clarinet Association (ICA) and ASCAP.





Antonio Rosales has made the Mexican first performance of masterpieces for clarinet and bass clarinet such as “Dal Niente” by Helmut Lachenmann, "Itou" by Pascal Dusapin, "Échange" by Iannis Xenakis, "Concertino for Bass Clarinet and String Quartet" by Tristan Keuris and "Schattenklänge" by Mauricio Kagel. Since 2016 he specializes in Bass Horn and has performed in Mexico works by Mozart, Stamitz, Beerhalter, Backofen, Rolla and Stockhausen. He has offered recitals and chamber music concerts in Mexico, USA, Germany, Netherlands, Argentina and France.

Antonio Rosales holds a Master in Music in Bass Horn performance from National Autonomous University of Mexico (Mexico City, 2019-2023) and a Postgraduate in Bass Clarinet Performance from Conservatorium van Amsterdam (Netherlands, 2003-2005) with Harry Sparnaay and Erik van Deuren. Antonio Rosales is member and Artistic Director of QUARTZ Ensemble and member of Low Frequency Trio.

My name is **Libby Revel** and I have been playing bass clarinet for 9 years. I just graduated with a degree in Music Education from East Central University. I am now a graduate student at Oklahoma City University working towards an M.M in Multiple Woodwinds. I have participated in the Oklahoma Intercollegiate Honor Band on bass clarinet twice, and play bass clarinet in reed books for our orchestra performances. I am just getting started on my performances but am excited for any opportunity that presents itself as well as any opportunity I can find.





Citlalli Rosas was born in and lives in Mexico City, where she obtained her Bachelor's degree in clarinet from the National University of México (UNAM) and a Master's Degree in Music Performance from the Royal Conservatory of Ghent in Belgium.

In 2023 she was a performing artist in the first ICA Low Clarinet Festival held in Arizona.

With the Paax- Kan Clarinet Quartet she played at the ICA Clarinetfest 2015 in Madrid and they won 2nd place at the VI National Chamber Music Competition "Ollin Yoliztli" in Mexico.

She has been First Clarinet and Bass Clarinet of the Symphony Orchestra of Puebla in Mexico and from 2014 to 2020 she played Eb Clarinet for the Symphonic Band of the National Guard. She played as Eb Clarinet in the recording of Shostakovich Symphony No. 10 and Mahler Symphony No. 3 with the Symphony Orchestra of Guanajuato.

In April 2022 she was part of the Jury for the II Bass Clarinet Latin American Competition organized by Clariperu.

Jonathan Russell (b. 1979) creates music by turns tender and fierce, playful and profound, propulsive and still. He seeks to express the full range of human experience in a way that speaks directly to people's hearts, minds, and bodies. While he composes for all sorts of instruments, the extraordinary sound and spirit of the bass clarinet is a driving force behind much of his work. His numerous compositions for bass clarinet(s) include solo works, sonatas, concertos, duets, trios, quartets, chamber works, and large bass clarinet ensembles. As a performer, he appears frequently as a clarinetist and bass clarinetist in a wide range of styles and contexts. He was a longtime member of the Edmund Welles bass clarinet quartet, is a member of the Sqwonk bass clarinet duo, and is the founder and leader of Improbable Beasts, a professional Boston-based large bass clarinet ensemble.





Dr. Larkin Sanders is based in Kansas City, Missouri where she is the clarinet instructor at Washburn University and William Jewell College, owns the Clever Clarinetist (a clarinet specialty store), is the Executive-Artistic Director of the Taneycomo Festival Orchestra, is the utility clarinetist for the Topeka Symphony Orchestra, and performs frequently with a variety of other ensembles. Dr. Sanders is an Henri Selmer Paris, Behn, D'Addario & Co., Corbin, and Silverstein Pro Team Artist. In addition to her activities as a clarinetist, teacher, and administrator, Dr. Sanders is also a digital artist, composer, and author of several books and self-publishes her original compositions and clarinet methods. Her works are inspired by the talents of her friends and colleagues, and the genres of her works span from chamber operettas, art songs, children's music, and more.

Andrew Rutten is currently in his first year of graduate studies at the University of North Texas where he studies with Dr. Kimberly Cole-Luevano. Prior to UNT, he received his bachelor's degree from Colorado State University, studying with Dr. Wesley Ferreira and Sergei Vassiliev. While in Colorado, Andrew performed with various professional ensembles in the region including the Cheyenne Symphony, Fort Collins Symphony, Greeley Philharmonic, and more. Additionally, he was the financial officer for Clarinet Club at CSU and helped the on-campus organization raise over \$6000 to bring composer Michele Mangani from Italy to CSU in April 2024 for a multi-day celebration of him and his compositions. Andrew is interested in new music, particularly for bass clarinet, and has been a member of consortiums for composers Kevin Poelking and Jonathan Russell. When Andrew is not performing, he enjoys hiking, exploring local breweries, playing video games, and listening to classic country music.





Fie Schouten (NL) is playing on all the clarinets with a warm preference for the low ones. As a specialist in performing new music, she can be heard extensively as a soloist and in chamber music formations, oia with cellist Katharina Gross, flutist Tarmo Johannes, percussionist Ruud Roelofsen. She also performs with improvisers: pianist Guus Janssen, cellist Vincent Courtois, Sofia Borges drums. Schouten initiated and leads the Basklarinet Festijn together with Tobias Klein, a biennale featuring the bass clarinet. She produced 11 CD's with contemporary chamber music for (bass) clarinet. In 2015 Dutch Donemus Publishing published her album with 11 bass clarinet miniatures, meant as an introduction for young bass clarinetists. Schouten is Professor of Bass Clarinet/Contemporary music at the Prince Claus Conservatoire Groningen. She studied at the Amsterdam Conservatoire with Harry Sparnaay.

Formed out of their mutual love for intensity and the quirky things in life that spark joy, **Sonoran Swamprats** is the brainchild of Alanna Benoit and Julia Loughheed, two professional bass clarinetists who grew up in swamps and are now living in the Sonoran Desert of Phoenix, Arizona. The Sonoran Swamprats are inspired by the music of Sqwonk, and are united in their mission to expand composer representation within music written for bass clarinet duo. The Sonoran Swamprats love the range, scope, and versatility of the bass clarinet, and seek to exploit these characteristics in the repertoire they perform.





Silent G is the stage name of Julia Lougheed, a Phoenix-based clarinetist and exploratory sound artist. Combining music with elements of theatre, dance music, and noise, **silent g** shows are artistic explosions that provide dynamic, multi-sensory experiences for audiences. **silent g** primarily performs on bass clarinet, pairing the soulful tone of this low reed with electronic sounds to showcase just how vast of a soundscape one can create with this single instrument. All music performed by **silent g** is created by living artists, and much of her music is generated on the spot through improvisation. Drawing from a wide range of stylistic influences, **silent g's** work has been most aptly described as “what would happen if Laurie Anderson and Yoko Ono had a baby, and that baby took clarinet lessons”.

When she is not performing under the name **silent g**, Julia works as a more traditional performer, educator, and arts administrator. She serves as Instructor of Clarinet at Scottsdale Community College and Production Manager at Oh My Ears New Music. She is dedicated to using her music to bring people together, with particular interest in uniting members of Phoenix artistic community. Julia holds a Doctor of Musical Arts Degree and Master of Music from Arizona State University, and a Bachelor of Music from Virginia Commonwealth University.

Juliana Sivila, clarinetist of the Rosario Symphony Orchestra, Argentina. She specializes in bass clarinet and piccolo. She won the I prize of the II Latin American Bass Clarinet Competition (2022). In 2023 she participated in the Low Clarinet Festival in Glendale (Arizona) premiering works by composers from the Argentine Northwest. Among her teachers are Carlos Céspedes and Sebastián Tozzola. She carries out intense activity as a performer, collaborating with composers from Argentina and abroad, spreading new music for bass clarinet. She is a member of the Ridvezski-Sivila-Sánchez de la Vega trio (clarinet, bass clarinet and piano) and was a member of the Warmi Women's Ensemble with whom she performed in different venues in Argentina and Brazil. She is currently studying the Master's Degree in Chamber Music Performance at the National University of Rosario. She is a clarinet teacher in many youth orchestras in the city of Rosario.





Elisabeth Stimpert is a founding member of the new-music ensemble Alarm Will Sound (alarmwillsound.com). She performs across the United States and internationally, collaborating regularly with composers and sound artists from many different musical traditions.

As Associate Professor of Music at the University of Central Missouri (ucmmusic.com), Dr. Stimpert directs the UCM Clarinet Studio, the New Technologies Ensemble, teaches aural training, and co-directs the annual Missouri Experimental Sonic Arts Festival (moxsonic.org).

Carl-Johan Stjernström

Bass clarinetist in Malmö Symphony Orchestra 1999-Bass clarinet and chamber music adjunct at Malmö Academy of Music 1999-Soloist and chamber musician. Attended the Newport Music Festival, RI 2003, 2004, 2005 and 2009. Debut CD released 1997 with Swedish and French music for clarinet and piano. Member of Ars Nova, Swedish contemporary music ensemble 1993-1999. Release of my next CD in 2025, 3 concertos for Bass Clarinet and Orchestra dedicated to me, composed by Geoffrey Gordon, Jörgen Dafgård and Joseph Phibbs. Selmer artist, playing on a Selmer Privilege Black Edition.





For over a decade Boston-based contemporary duo **Transient Canvas** has been thrilling audiences with their “engaging musicality and easy sense of ensemble” (Cleveland Classical) and “superb” performances (Boston Globe). Bass clarinetist Amy Advocat (she/her) and marimbist Matt Sharrock (they/them) relish the creative potential of working with living composers, with the San Francisco Chronicle lauding “the versatile imagination they both display and inspire in others” and a commissioned repertoire of over 90 works. Since 2017, they have hosted their annual paid Composer Fellowship Program that is free and open to composers of all ages. They maintain an active touring schedule with recent performances at the Alba Music Festival, Festival of New American Music, Music on the Edge, New Music Miami, and Red Note New Music Festival, among others. Recent educational residencies include the University of Southern California, University of Miami, New York University, and Longy’s Divergent Studio. They have three albums - Right now, in a second; Sift; and Wired - released on New Focus Recordings. Transient Canvas proudly endorses Henri Selmer Paris and Marimba One. For more information, visit www.transientcanvas.com.



Two Clarinets Walk Into a Bar, comprised of Catherine Conlin and Bryce Newcomer, is a clarinet duo dedicated to pushing the boundaries of contemporary music performance. First performing together at the University of North Texas in 2017, the duo has performed across the United States. Their repertoire spans from traditional works to original arrangements and compositions. As advocates for auxiliary clarinets, Catherine and Bryce are dedicated to expanding their presence in chamber music settings. Catherine is the Visiting Assistant Professor of Woodwinds at Cottey College and Bryce is the Visiting Assistant Professor of Clarinet at Virginia Tech.



The **University of South Florida's Bass Clarinet Quartet** was formed in Fall 2023 for the inaugural HalLOWeen Bass Clarinet Studio Recital. The quartet has since performed at USF's annual Bullapalooza concert during the Festival of Winds, in studio and student recitals, and at high school outreach events. The quartet is composed of both undergraduate and graduate students and owes its existence to the teachings of studio professors Calvin Falwell and Asher Carlson, both orchestral bass clarinet players. In other groups, members of the quartet have performed at ClarinetFest 2023 in Denver, as well as been accepted to ClarinetFest 2024 in Dublin. Members of the quartet have also attended various summer festivals, including the SFCM Bass Clarinet Intensive, the Buffet Crampon Summer Clarinet Academy, and the Clazz Music Festival. The quartet hopes to continue to establish a long-standing tradition of bass clarinet ensemble music at the University of South Florida and elsewhere.



Stephan Vermeersch: a versatile performer - improviser - composer of classical, contemporary, world and electro-acoustical music on clarinets and saxophones. He frequently collaborates with other cultures and art forms, including visual arts, dance, film, architecture, literature, and theater. He has participated as a soloist and chamber musician in a multitude of genres, at concerts and festivals in over 40 countries worldwide. As a composer/improviser, his motto is: "What lies beyond the border, a quest for new captivating music for a wide public, far reaching and enriching!" He is much in demand for master classes and workshops on various aspects of music making. He is professor Clarinet - Saxophones, Composition, Head of Winds at MAAK Open House of Arts, Knokke-Heist, BE and he also runs a large private class. As a teacher his goal is to guide students through a thorough neurologic development path to become a full musician: not only being able to reproduce, but to become a creative expressive person able to find their own way as a musician in the 21th century.

Selmer Paris Artist, D'Addario Woodwinds artist, Gleichweit Artist, Silverstein Works Artist, Das Blashaus Artist

more info at www.stephan-vermeersch.be





An engaging and accomplished clarinetist, **Dr. Andrea Vos-Rochefort** regularly premieres new works in recital and at Clarinetfest and has performed with the Dayton Philharmonic, Cincinnati Symphony Orchestra, West Virginia Symphony Orchestra, Fort Worth Symphony, Corpus Christi Symphony, Midland-Odessa Symphony, Victoria Symphony, and San Antonio Symphony. Dr. Vos-Rochefort is the Assistant Professor of Clarinet at Texas A&M University-Kingsville and previously served as Adjunct Instructor of Clarinet at University of Dayton and Stivers School for the Arts. Andrea studies include a DMA from Cincinnati College-Conservatory of Music with Ben Freimuth, MM from Manhattan School of Music with Mark Nuccio, Diplômes Supérieurs in Clarinet and Chamber Music from L'Ecole Normale de Musique de Paris with Guy Deplus, and a BM from Ithaca College with Michael Galvan. She is a proud ReedGeek Artist, Buffet Crampon Performing Artist and Clinician, and Vandoren Artist Clinician.

Eileen Walsh has dedicated herself to commissioning and premiering new works from Canadian composers. She was recently nominated for a JUNO award as part of Suzie Leblanc's album 'mouvance,' and her most recent commission, from award-winning composer and flutist Derek Charke, was premiered at the 2023 Low Clarinet Festival. Eileen's next collaborations will be with Amy Brandon and India Yeshe Gailey, two acclaimed Canadian composers with a broad scope of artistic practice and influences. Eileen Walsh has held the position of Second and Bass Clarinet with Symphony Nova Scotia since 2007, and appears regularly in concert series and festivals around the Maritimes. She can be heard





on recordings by Symphony Nova Scotia, Derek Charke/Acadia University, and Suzie LeBlanc. Eileen earned her M.Mus and Performer Diploma from Indiana University, and her B.Mus from the University of British Columbia. She is on faculty at Acadia and Dalhousie Universities in Nova Scotia.



Sarah Watts studied clarinet at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet). Sarah then decided to specialise in bass clarinet and continued her studies at the Rotterdam Conservatorium bass clarinet with Henri Bok, funded by the Countess of Munster Musical Trust and a Leverhulme Trust Studentship. Sarah was awarded the Exxon prize for the best classical music student in Rotterdam.

Successes include: Winner, UK Howarth Clarinet Competition 2000; Winner, Hawkes Clarinet Prize (RAM) 2001; Winner, Sir Arthur Bliss Chamber Music Prize (RAM) 2000; Winner of wind section and Faber Prize, UK Performing Australian Music competition, 2001 (her clarinet and bass clarinet recital was broadcast on ABC radio);

Finalist, Wind section, Royal Overseas League Competition 2000. Sarah specialises on the bass clarinet and has gained an international reputation as an artist, teacher and researcher on the instrument. She has performed solo repertoire across the UK, Ireland, Asia, Europe and the Americas and has attracted composers including Sir Harrison Birtwistle, Piers Hellawell and William Sweeney to write works for her. In January 2003, Sarah performed a solo bass clarinet recital in London's Purcell Room as part of the Park Lane Group Young Artist Series.

Sarah is Director Performance at the University of Sheffield, where she also teaches clarinet and bass clarinet. Sarah hosts bass clarinet and clarinet courses on the Isle of Raasay in Scotland and has run and taught on many wind chamber music courses in the UK and France. Sarah has given workshops on bass clarinet technique at many establishments around the world and was bass clarinet tutor at RNCM from 2012 - 2022.

Sarah performs with Hard Rain Soloist Ensemble, rarescale and SCAW. She has completed a PhD in bass clarinet multiphonic analysis at Keele University and has published 'Spectral Immersions; A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics' via Metropolis publishers Sarah is an Henri Selmer Paris artist, a Vandoren UK artist and a Silverstein Ligature artist.



Dr. Lucas Willsie teaches woodwinds and music theory, and serves as the Fine Arts Coordinator at Central Methodist University's Swinney Conservatory of Music in Fayette, MO. He has performed as a soloist across North America and Europe and has recorded with the North Texas Symphony Orchestra and the North Texas Wind Symphony. He has also performed with the Jefferson City Symphony Orchestra, the Richardson Symphony Orchestra, the Sherman Symphony Orchestra, the Lone Star Wind Orchestra, and Lincoln's Symphony Orchestra.

Recently awarded second place in the 2023 American Prize, **Jeremy Wohletz's** performances have been described as "tasty and elegant" with "a lovely tone to his sound and great control throughout." As a performer, he has presented recitals and masterclasses throughout United States, Canada, and Portugal. More information at www.jeremywohletz.com.

