

LIMINAL SPACES

ILLINOIS WIND SYMPHONY

Kevin M. Gerald, conductor



apricity (2023)

Hilary Purrington (b. 1990)

1. if you suddenly and unexpectedly feel joy
2. joy is not made to be a crumb

Darkening, then Brightening (2024)

Christopher Cerrone (b. 1984)

3. Here
4. My Heart
5. Darkening, then Brightening
6. What Do Women Want?
7. Mermaid Song

Lindsay Kesselman, soprano

The Bird-While (2022/2024)

Gala Flagello (b. 1994)

8. Avian Gods
9. Fragile, Vanishing Gifts
10. Survive

Hub New Music, soloists
Michael Avitabile, flute
Gleb Kanasevich, clarinet
Magnolia Rohrer, violin
Jesse Christeson, cello

The Time Traveler (2024)

Patrick Harlin (b. 1984)

11. Lost to Time
12. 1808: Time Spy
13. 1957: Hello Sputnik
14. 1969: Fever Dream
15. 1781: Unpartita
16. 1101: Reflection of the Living Light
17. 1996: Nonstop News
18. 2037: Light Speed
19. Present Moment

NOTES



Hilary Purrington is a composer whose work has received recognition from the American Academy of Arts and Letters, ASCAP, the International Alliance for Women in Music, and the National Federation of Music Clubs, among others. Her music has been performed by distinguished ensembles including the Atlanta Symphony Orchestra, Minnesota Orchestra, Phoenix Symphony, American Modern Ensemble, and recent commissions include works for the New York Youth Symphony, American Composers Orchestra, the Philadelphia Orchestra, and the River Oaks Chamber Orchestra. Purrington recently completed an opera for New Camerata Opera in collaboration with librettist Hannah McDermott and animation studio Catarata. Her art song *That Night* was featured on mezzo-soprano Sasha Cooke’s 2022 GRAMMY-nominated album *how do i find you*.

A versatile collaborator, Purrington composed an original work for Mo Willems’s bestselling children’s book *Because* (Hyperion Books for Children, 2019), illustrated by Amber Ren. The book follows a young musician who grows up to become a conductor and composer and continues to inspire readers worldwide.

Originally from western Massachusetts, Purrington holds degrees from the Yale School of Music, The Juilliard School, and Rice University’s Shepherd School of Music.

apricity is a jubilant and vivid two-movement work for wind ensemble. The title is a now-archaic word that describes the warmth of sunshine during winter. This sensation, which looks ahead to springtime renewal and fairer weather, struck me as a poignant moment of joy and optimism. Taking inspiration from the poem "Don't Hesitate" by Mary Oliver, the movements’ titles—“if you suddenly and unexpectedly feel joy” and “joy is not made to be a crumb”—expand on this idea of seizing and savoring joys, especially the small and unexpected.



The first movement, “if you suddenly and unexpectedly feel joy,” opens with a clamorous motive that alternates with moments of resonance. A meandering melody, played by the piccolo, emerges during these resonant pauses. While the piccolo’s winding tune develops and reappears throughout the movement, the opening clamorous motive stretches into a defined melody that first appears in a soulful oboe solo. These two melodies—one quick-moving and meandering, and the other lyrical and expressive—alternate and return. At the first movement’s high point, the two melodies coincide: the high woodwinds sing out a lyrical melody in the foreground while the Bb clarinets play the meandering melody in the background. The movement ends with a reference to the work’s fragmented opening music and a final solo exploration of the lyrical melodic material.

The sprightly second movement, “joy is not made to be a crumb,” opens similarly to the first: a gestural motive alternates with moments of rest and resonance, but the music’s lighthearted character is markedly different from the first movement. This lively motive expands in range and gathers force, eventually tumbling into a peaceful, contemplative passage featuring an emotive trombone solo. An emerging brass chorale swells and develops, eventually bringing the work to a joyful and resolute climax. The final measures recall the movement’s opening materials, now sounding against a shimmering veil of sound.

—Program note by the composer



Christopher Cerrone is internationally acclaimed for compositions noted for their subtle handling of timbre and resonance, literary depth, and innovative multimedia collaborations. His recent opera *In a Grove* (libretto by Stephanie Fleischmann), co-produced by LA Opera and Pittsburgh Opera, received critical acclaim in its sold-out 2022 premiere. Recent projects include *The Year of Silence* for the Louisville Symphony and Dashon Burton; *A Body, Moving* for the Cincinnati Symphony; *Breaks and Breaks* for Jennifer Koh and the Detroit Symphony; *The Insects Became Magnetic* for the Los Angeles Philharmonic; *The Air Suspended* for pianist Shai Wosner; and *Meander, Spiral, Explode*, co-commissioned by Third Coast Percussion, the Chicago Civic Orchestra, and the Britt Festival.

Cerrone's first opera, *Invisible Cities*, was a finalist for the 2014 Pulitzer Prize and received its acclaimed fully staged premiere in Los Angeles' Union Station. His recordings include the GRAMMY-nominated *The Pieces that Fall to Earth* (2019), created with Wild Up, and *The Arching Path*, which received a 2022 GRAMMY nomination. He was awarded the 2015–16 Samuel Barber Rome Prize and served as a resident at the Laurenz Haus Foundation in Basel, Switzerland, from 2022–23.

Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music. Published by Schott NY and Project Schott, he serves on the composition faculty of Mannes School of Music and lives in Jersey City, NJ.

From the composer:

Darkening, Then Brightening is my first composition for wind ensemble. When approached about the project, I knew I would be in unfamiliar territory, so I suggested that the work also feature a soprano soloist, a voice type for which I have written regularly. I also suggested the soloist be—in the case of the premiere—Lindsay Kesselman, a long-time collaborator and a dear friend.

It was Lindsay who inspired me to adapt the poems of Kim Addonizio, whose complex, emotionally layered poems of love, loss, and motherhood mirror Lindsay's own life. Once I suggested the opening poem, "Here," Lindsay was instrumental in choosing many of the other poems in the cycle. Her unique and indelible personality inspired me to reach outside of my experience and try to empathize with an author's life that has been quite different from my own.

Darkening, Then Brightening is structured as a five-part arch form where the first and fifth, and second and fourth, movements mirror one another, all surrounding a gentle "night music." The godfather of this kind of structure is the great Hungarian composer Béla Bartók, though many composers have used it since.

Compositionally, the outer movements seek to invert the traditional hierarchy of the wind ensemble, where percussion often acts as a punctuation to wind and brass instruments. In these gentle, spacious movements, the winds serve as a kind of unearthly sustain on the struck metal instruments of glockenspiel, vibraphone, crotales, and other bells.

The second and fourth movements reverse the inversion (if you'll pardon the phrase). The outer movements are all decay, while the inner movements are all swell—starting from a single clarinet, each surge grows bigger and more intense until the entire ensemble is wailing at top volume—and the soprano sings a high D at the top of her range.

The innermost movement, the eponymous *Darkening, Then Brightening* creates imperfect intonation (out-of-tuneness) for an imperfect world. The solo flute, clarinet, and saxophones play gentle multiphonics (utilizing the “wrong” fingering to get two notes from an instrument that can normally only play one) that can never truly be in tune, against which the rest of the ensemble, along with the soprano, have to navigate. They have to try, much like the protagonist of the songs, to find beauty in a world that cannot be perfected.

Darkening, Then Brightening is dedicated to Lindsay Kesselman, with enormous thanks to Kevin Geraldini for his generous time and efforts to help shape and craft this work, and to Michael Haithcock for organizing this commission.

Here

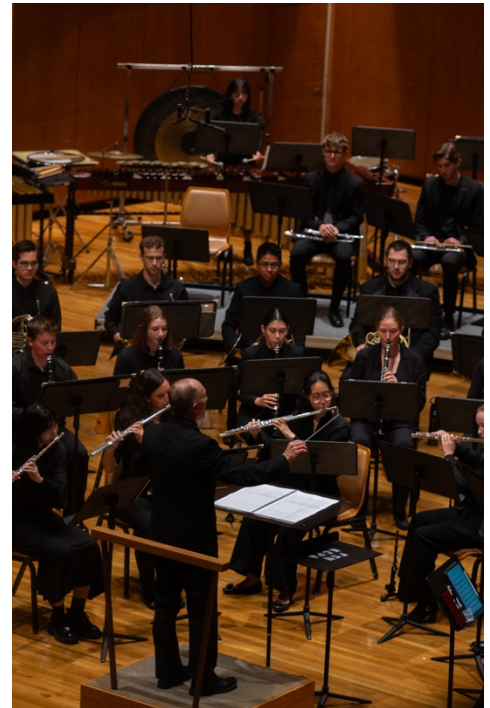
Kim Addonizio (b. 1954)

After it ended badly it got so much better
which took a while of course but still
he grew so tender & I so grateful
which maybe tells you something about how it was
I'm trying to tell you I know you
have staggered wept spiraled through a long room
banging your head against it holding crushed
bird skulls in your hands your many hearts unstrung
unable to play a note their wood still beautiful
& carved so elaborately maybe a collector would want them
stupid collectors always preserving & never breaking open
the jars so everyone starves while admiring the view
you don't own anyone everything will be taken from you
go ahead & eat this poem please it will help

My Heart

Kim Addonizio

That Mississippi chicken shack.
That initial-scarred tabletop,
that tiny little dance floor to the left of the band.
That kiosk at the mall selling caramels and kitsch.
That tollbooth with its white-plastic-gloved worker
handing you your change.
That phone booth with the receiver ripped out.
That dressing room in the fetish boutique,
those curtains and mirrors.
That funhouse, that horror, that soundtrack of screams



That putti-filled heaven raining guilt from the ceiling.
That haven for truckers, that bottomless cup.
That biome. That wilderness preserve.
That landing strip with no runway lights
where you are aiming your plane,
imagining a voice in the tower,
imagining a tower.

Darkening, Then Brightening
Kim Addonizio

The sky keeps lying to the farmhouse,
lining up its heavy clouds
above the blue table umbrella,
then launching them over the river.
And the day feels hopeless
until it notices a few trees
dropping delicately their white petals
on the grass beside the birdhouse
perched on its wooden post,
the blinking fledglings stuffed inside
like clothes in a tiny suitcase. At first
you wandered lonely through the yard
and it was no help knowing Wordsworth
felt the same, but then Whitman
comforted you a little, and you saw
the grass as uncut hair, yearning
for the product to make it shine.
Now you lie on the couch beneath the skylight,
the sky starting to come clean,
mixing its cocktail of sadness and dazzle,
a deluge and then a digging out
and then enough time for one more
dance or kiss before it starts again,
darkening, then brightening.
You listen to the tall wooden clock
in the kitchen: its pendulum clicks
back and forth all day, and it chimes
with a pure sound, every hour on the hour,
though it always mistakes the hour.



"What Do Women Want?"

Kim Addonizio

I want a red dress.
I want it flimsy and cheap,
I want it too tight, I want to wear it
until someone tears it off me.
I want it sleeveless and backless,
this dress, so no one has to guess
what's underneath. I want to walk down
the street past Thrifty's and the hardware store
with all those keys glittering in the window,
past Mr. and Mrs. Wong selling day-old
donuts in their café, past the Guerra brothers
slinging pigs from the truck and onto the dolly,
hoisting the slick snouts over their shoulders.
I want to walk like I'm the only
woman on earth and I can have my pick.
I want that red dress bad.
I want it to confirm
your worst fears about me,
to show you how little I care about you
or anything except what
I want. When I find it, I'll pull that garment
from its hanger like I'm choosing a body
to carry me into this world, through
the birth-cries and the love-cries too,
and I'll wear it like bones, like skin,
it'll be the goddamned
dress they bury me in.

Mermaid Song

Kim Addonizio

for Aya at fifteen

Damp-haired from the bath, you drape yourself
upside down across the sofa, reading,
one hand idly sunk into a bowl
of crackers, goldfish with smiles stamped on.
I think they are growing gills, swimming
up the sweet air to reach you. Small girl,
my slim miracle, they multiply.
In the black hours when I lie sleepless,
near drowning, dread-heavy, your face
is the bright lure I look for, love's hook
piercing me, hauling me cleanly up.





Gala Flagello is a composer, educator, and nonprofit leader whose music is inspired by lyricism, rhythmic vitality, and meaningful collaboration. Described as “at times endearingly whimsical, at times ominous, but always moving” (*Cleveland Classical*), her work connects with audiences through its emotional depth and expressive energy.

A passionate advocate for new music, Flagello is the Festival Director and co-founder of Connecticut Summerfest, where she fosters artistic growth through collaboration and mentorship. She maintains a private composition studio and has served as Composer in Residence at institutions including the University of Michigan, University of Illinois Urbana-Champaign, Virginia Tech, the University of Tennessee–Knoxville, and Queen’s University. She also co-designed and co-teaches the University of Michigan course *Commissioning and Collaboration Basics* with Hub New Music Executive Director Michael Avitabile.

Flagello earned degrees in composition from The Hartt School and the University of Michigan, where she received the Dorothy Greenwald Graduate Fellowship. She has been a Composition Fellow at Tanglewood Music Center, Aspen Music Festival, and the Gabriela Lena Frank Creative Academy of Music. Her works are primarily self-published, with select titles available through Just a Theory Press.

The composer writes the following about the work:

The Bird-While (2022) is a concerto for flute, clarinet, violin, cello, and symphonic winds commissioned by Hub New Music. The piece is titled after and based on Keith Taylor’s poem *Acolytes in the Bird-While*, which explores the flora and fauna of Michigan and the struggle to persist in the face of climate change. I aimed to write a concerto for an unconventional group of instruments that demonstrates their virtuosity while providing a platform for awareness of and education around environmental and climate justice. Each movement derives its title from Taylor’s poem, drawing attention to pivotal lines in the poem’s narrative.

The first movement, *Avian Gods*, is inspired by the calls of the pileated woodpecker and redstart warbler, two Michigan bird species central to Taylor’s poem. This movement’s 5/8 motif follows the woodpecker’s five-note call, often separated into three- and two-note groupings that can be heard in both the soloists’ and ensemble’s parts. Snap pizzicato in the solo violin and cello evoke the woodpecker’s pecking, and the ensemble’s driving 5/8 ostinato conjures the warbler’s high, repetitive five-note shriek.

The second movement, *Fragile, Vanishing Gifts*, highlights the individual natural elements that surround us every day. The flute, clarinet, violin, and cello articulate the future loss of these elements due to climate change as they introduce the movement’s theme separately, then come together in canon; our environment is a delicate balance between the individual and the collective. This theme originates from my *Moon Dream* (2020) for solo soprano saxophone, an early pandemic-era lullaby commissioned by Latitude 49 for their Bagatelles Project in support of the Coalition for African Americans in the Performing Arts.

The third movement, *Survive*, is both a question and a call to action: can the performers -- and our environment -- withstand disruption and damage? As I was writing this movement, my best friend and horn player, Marina Krol Hodge, suddenly passed, leaving me pondering my own ability to weather life’s storms. Dedicated to Marina, *Survive*

features horn solos and a brass chorale throughout to commemorate her bright, resilient spirit and her support of new music. The movement's title also references the way in which music itself might survive through history, which I illustrate by quoting the prelude of J.S. Bach's *Violin Partita No. 3*. Two more nods to Bach appear later in this movement in the solo violin and cello. Piping plover calls are referenced in the fleeting, staccato woodwind parts, and the movement's focus on quintal harmony and recurring fifths harken to the woodpecker's opening five-note call.

- Program Note by composer



Patrick Harlin grew up in the Pacific Northwest and holds degrees from Western Washington University and the University of Michigan, where he studied with Michael Daugherty. Other teachers include Evan Chambers, Bright Sheng, Lesley Sommer, Bruce Hamilton, and Roger Briggs. His work spans both music composition and the field of soundscape ecology—research that has taken him to remote regions of the US and to the Amazon Rainforest. Harlin collects field recordings on location for inclusion into music including his upcoming dissertation.

Harlin was selected by the American Academy of Arts and Letters as a Charles Ives Scholarship recipient. He has participated in a number of music festivals in the United States and internationally. He attended the Aspen Summer Music Festival, and the Cabrillo Conductor/ Composer workshop in Santa Cruz, California.

His music has been performed by the St. Louis Symphony, Cabrillo Festival Orchestra, Alarm Will Sound, the Calgary Philharmonic, Atlantic Classical Orchestra, the Calidore Quartet, and Rochester Philharmonic Orchestra.

The composer writes the following about *The Time Traveler*:

While other musical works may evoke imagery of specific places, *The Time Traveler* explores time. It asks the listener, “*When* do you wish to go, historically?” This celebration of the wind ensemble sends a singular musical theme to some of the best-known eras in the development of concert music and band repertoire, as well as a few time periods that just seem like fun to visit. The theme takes on the stylistic guises and tropes of each era it visits, rather than trying to recreate that era. Everything in *The Time Traveler* relates to this opening theme in some way. (Many of the movements are played without pause.)

“Lost to Time”: Time plays this trick where the older you get, the faster it goes. So goes this movement, continually speeding up until we land somewhere back in time.

“1808: Time Spy”: What might it be like to attend a concert when hearing music live was nearly the only way to experience it?

“1957: Hello Sputnik”: The space race heats up, music takes notice.

“1969: Fever Dream”: This fever dream takes advantage of the even bigger big band forces than those of the 50s–70s. This movement starts in an elevator, returns to the elevator, and ends in that elevator. This music takes as inspiration some of the Quincy Jones Big Band Bossa Nova music of that era.

“1781: UnPartita”: Next destination, Mozart—an unwelcome guest crashes the party, and one of the most beloved works ever written for wind ensemble.

“1101: Reflection of the Living Light”: The theme is presented symmetrically, reflected from a center point. The polymath composer and naturalist Hildegard of Bingen claimed for her entire life to have visions of the living light. In a letter she writes “The light which I see thus is not spatial, but it is far, far brighter than a cloud which carries the sun...And as the sun, the moon, and the stars appear in water, so writings, sermons, virtues, and certain human actions take form for me and gleam.”

“1996: Nonstop News”: As the world becomes more connected, author Neil Postman observes that we are quite literally amusing ourselves to death. The nonstop news cycle has little to do with our lives or our communities, but centers on a larger narrative, one that becomes increasingly difficult to tune out.

“2037: Lightspeed”: If you travel fast enough, time slows down.

“Present Moment”: We return to the present moment. All concerts are a form of time travel, and tonight’s concert is no different. Except you are the only people to hear this piece performed for the very first time.

—*Program note by the composer*

THE CONDUCTOR



Kevin M. Gerald is Director of Bands and Associate Professor of Conducting at the University of Illinois, where he conducts the Illinois Wind Symphony and leads the graduate program in wind conducting. Before joining the Illinois faculty in 2022, he served for seventeen years at the University of North Carolina at Greensboro as Director of Instrumental Ensembles and Professor of Conducting.

Gerald has conducted performances throughout the United States, Europe, and Asia and is active as a guest conductor, clinician, and adjudicator. Ensembles under his direction have appeared at national and state conferences and have released recordings on the Equilibrium, Centaur Records, and JustinTime labels. He has collaborated with numerous composers and performers and is committed to commissioning and presenting new works for wind band and chamber ensemble.

He is co-author of *The Elements of Expressive Conducting*, a textbook used in undergraduate conducting courses across the United States. His articles on conducting, rehearsal techniques, and repertoire have appeared in leading professional publications, and he has contributed conductor’s guides to the *Teaching Music Through Performance in Band* series.

A native of Elmhurst, Illinois, Gerald holds degrees from Illinois Wesleyan University and the University of Michigan, where he studied conducting with Michael Haithcock and H. Robert Reynolds. He is a member of the American Bandmasters Association and other leading professional organizations dedicated to conducting and music education.

THE SOLOISTS



Lindsay Kesselman is a twice GRAMMY-nominated soprano recognized for her work as a performer, educator, and advocate for contemporary music. She collaborates regularly with orchestras, wind ensembles, chamber groups, opera companies, and new music organizations throughout the United States, and has premiered more than 100 works written for her by living composers.

Kesselman has performed a wide range of contemporary repertoire, including Christopher Cerrone's *Darkening, then Brightening*, Caroline Shaw's *Is a Rose*, Maria Schneider's *Winter Morning Walks*, Arnold Schoenberg's *Pierrot Lunaire*, and John Mackey's vocal works with orchestras and wind ensembles across the country. Her operatic appearances include roles in works by Kurt Weill, Mark Lanz Weiser, Amy Beth Kirsten, Louis Andriessen, and Philip Glass.

Kesselman has served as resident soprano of the Pittsburgh New Music Ensemble for more than a decade and is a founding member of HAVEN, a chamber ensemble with clarinetist Kimberly Cole Luevano and pianist Midori Koga. Through HAVEN, she has helped commission and tour new works throughout North America, including projects supported by the Barlow Endowment for Music Composition and Chamber Music America.

In addition to her performance career, Kesselman is Assistant Professor of Voice and Choral Music at the University of North Carolina at Greensboro, where she teaches voice and conducts the UNCG Treble Ensemble. She is also co-director of the Heretic's Guide to Musicianship, a score study and interpretation workshop for performers and conductors. Kesselman holds degrees in voice performance and music education from Rice University and Michigan State University.



Founded in 2013, **Hub New Music** is one of today's leading contemporary music ensembles. The quartet—flute, clarinet, violin, and cello—has expanded its repertoire through more than two dozen commissions from many of today's most celebrated composers, presenting programs built exclusively around works written for the ensemble.

Hub has appeared at major venues and festivals throughout North America, Europe, and Asia, including performances presented by Tanglewood, the Seattle Symphony, the Morgan Library, Suntory Hall in Tokyo, King's Place in London, and the Celebrity Series of Boston. Recent collaborations and commissions have featured composers

including Angélica Negrón, Nico Muhly, Tyshawn Sorey, Donnacha Dennehy, Christopher Cerrone, Carlos Simon, and Kati Agócs.

The ensemble's recordings have received widespread critical acclaim. Its album *Requiem for the Enslaved* with Carlos Simon received a GRAMMY nomination for Best Classical Composition, while earlier releases have been praised for their artistry, imagination, and emotional depth.

In addition to its performance activities, Hub is widely recognized for its educational work, serving in residencies at leading universities and developing innovative programs that connect composers, performers, and students through creative collaboration.

Michael Avitabile is a flutist, entrepreneur, and educator dedicated to contemporary music. He is Founder and Executive Director of Hub New Music, a Boston-based mixed quartet (flute, clarinet, violin, cello) recognized as a leading ensemble in new music performance and commissioning.

Avitabile's work as an educator focuses on arts entrepreneurship and organizational development for musicians. His workshops address topics such as self-management, nonprofit infrastructure, commissioning models, and building sustainable artist-led organizations. He has presented at institutions including Harvard University, the University of Michigan, the University of Colorado Boulder, New England Conservatory, and the University of Texas at Austin.

As a performer, he has collaborated with composers including Harrison Birtwistle, John Zorn, Brett Dean, and Christian Wolff, and has performed with ensembles such as the National Repertory Orchestra, Banff Festival Orchestra, and New World Symphony. He holds degrees from the University of Michigan and New England Conservatory, where he received honors including the John Cage Award for Outstanding Contribution to Contemporary Music. Avitabile is a Haynes Flutes Artist.

Jesse Christeson is a cellist active as a performer, educator, and chamber musician. He is a member of Hub New Music and currently serves as Principal Cellist of the Huntsville Symphony Orchestra, a position he also previously held with the Mississippi Symphony Orchestra.

Christeson is a founding member of the Inaugural Piano Trio in Jackson, Mississippi, and performs regularly with ensembles including New JXN, Phoenix, and the Cape Cod Chamber Orchestra. His earlier professional work included an active freelance and teaching career in Houston, where he performed with the Houston Grand Opera and Bach Society of Houston choruses and maintained a private cello studio and teaching positions in local schools.

Christeson has appeared at major summer festivals including the Tanglewood Music Center, Aspen Music Festival and School, Brevard Music Center, and the National Orchestral Institute. At Tanglewood, he performed with the New Fromm Players and in festival orchestra settings. He holds a Master of Music degree from Rice University, where he studied with Norman Fischer, and a Bachelor of Music degree from Stetson University, where he studied cello with David Bjella and also pursued studies in voice and philosophy.

Gleb Kanasevich is a clarinetist, composer, and improviser whose work spans contemporary classical music, experimental electronics, and noise-based practices. He frequently performs with modified instruments and feedback systems, often incorporating minimal electronic processing in solo and collaborative contexts. Kanasevich has worked across a wide range of genres, collaborating with chamber ensembles, improvisers, experimental musicians, and heavy music artists. His recordings include *Asleep* (Unknown Tapes) and *Subtraction* (Flag Day Recordings), both of which received critical attention in experimental music circles.

As a composer, his work has been commissioned by ensembles including Ensemble Intercontemporain, Callithumpian Consort, and No Exit New Music Ensemble. In 2020, he released *Capacity*, an improvisation project for modified recorder and amplified guitar, issued as a limited edition lathe-cut vinyl release. Subsequent works expanded into composed pieces for cello and bass clarinet, commissioned by ensembles including NakedEye Ensemble and Cultural Council of Australia–supported projects.

Kanasevich has been a member of Ensemble Cantata Profana since 2013 and later served as Associate Artistic Director. He has also worked in curatorial and media roles, including contributions to ScoreFollower. In 2021, he founded Unknown Tapes as a platform for experimental and improvisatory music, later evolving it into a community-focused recording initiative. He has been a member of Hub New Music since 2022.

Magnolia “Meg” Rohrer is a violinist and violist specializing in contemporary and experimental chamber music. They are a member of Hub New Music and also performs regularly with Virago, a Michigan-based quartet combining contemporary chamber music and free improvisation, and appears in additional collaborative projects including string quartets, improvising duos, and electronic music settings. Their work spans structured contemporary repertoire, improvisation, and electroacoustic performance, including solo projects exploring microtonality and live processing.

As an orchestral and solo performer, Rohrer appears regularly with ensembles such as the Lansing Symphony Orchestra and has served as guest concertmaster with the Michigan Philharmonic. Their concerto appearances include performances in the United States and internationally, including Taiwan and Thailand.

Rohrer is also active as an educator, with training in the Suzuki method and influences from multiple contemporary pedagogical traditions. They have taught and led workshops through organizations including the Sphinx Organization, Crescendo Detroit, the Crowden Music Center, Interlochen Arts Camp programs, and community-based music initiatives in Detroit, Flint, and Ypsilanti, with a focus on improvisation and creative musicianship. They hold a Master of Music degree from the University of Michigan, and a Bachelor of Music degree from Northwestern University.



THE ILLINOIS WIND SYMPHONY

The **Illinois Wind Symphony** is the premier wind ensemble of the University of Illinois School of Music, comprising approximately sixty of the university's most accomplished undergraduate and graduate musicians. Selected through competitive audition, its members represent a wide range of majors from both the School of Music and the broader university community.

Known for its artistry and versatility, the ensemble performs repertoire spanning cornerstone works of the wind band tradition, chamber music, and newly commissioned compositions. A strong commitment to contemporary music has led to recent collaborations with guest composers including Christopher Cerrone, Gala Flagello, Patrick Harlin, James Lee III, Joel Puckett, Hilary Purrington, Erik Santos, and Augusta Read Thomas, as well as guest artists Julian Bliss, Hub New Music, and Lindsay Kesselman, among many others.



The Wind Symphony has appeared at major venues and events throughout the United States, including performances at numerous ABA and CBDNA conventions, Chicago's Symphony Center, and New York's Alice Tully Hall and Carnegie Hall. Alumni of the Illinois Wind Symphony serve in major orchestras, premier military bands, and university faculties throughout the United States and abroad.

ABOUT THE UNIVERSITY OF ILLINOIS BANDS

The **University of Illinois Bands** is one of the world's most historic and influential collegiate band programs. Founded in 1868 as a student-led organization, the program rose to national prominence under Albert Austin Harding, whose leadership helped establish many of the standards that continue to shape band performance, education, and administration today. Remarkably, only seven directors of bands have guided the program throughout its 158-year history.

Today, Illinois Bands serves nearly 800 students annually through five concert bands, the renowned Marching Illini, basketball and volleyball bands, and the century-old Summer Band. Performances take place in venues across campus and beyond, including Krannert Center for the Performing Arts, athletic events, ceremonial functions, and major conferences.

For more than a century, Illinois has been a leader in band music education and performance. The program has played a significant role in shaping concert band traditions, marching band drill design, and the preparation of music educators and performers. Its legacy is further preserved through the Sousa Archives and Center for American Music, created through the friendship between Harding and John Philip Sousa.

The concert band program, anchored by the Illinois Wind Symphony, continues a tradition of excellence through recordings, tours, commissions, premieres, and collaborations with leading artists and composers. Building on more than 150 years of history, the University of Illinois Bands remain committed to artistic excellence, innovation, and leadership—honoring our legacy while shaping the future of collegiate band music.

PERSONNEL

Flute

Julia Escobar, *piccolo* ^C

Abby Grace, *piccolo* ^C

Noelle Klima ^F

Yishan Li ^H

Jae Hyun Moon ^P

Brynna Paros ^P

Ellie Pierzina, *piccolo* ^{P F}

Destina Sarussi ^H

Heather Swartz, *piccolo* ^H

Yuyuan Yang ^{C F}

Yiwen Yuan ^H

Oboe

Wesley Boehm ^{P H}

Celia Chambers, *English horn* ^{P F}

Kaitlyn Dunn ^{C F}

Jake Hutchinson, *English horn* ^H

Korrigan Korthauer ^C

Julia Olson ^H

Guadalupe Ramirez ^F

Clarinet

Axel Aguilera ^{P C H}

Finn Chellino ^H

Chandler Cleric ^{H F}

Audrey Conklin ^{P H}

Christina Dodds, *E-flat* ^{P H F}

Matthew Kelley, *E-flat* ^{P C H}

Rebecca Mulligan, *bass* ^{P C H F}

Analise Mulvihill ^H

Lia Pappas ^H

Thomas Smith ^H

Kevin Valois, *contra* ^P

Peter Varga ^C

Justina Wojahn ^{P H}

Bassoon

Michael Deresz, *contra* ^{P C F}

Alexis Esher, *contra* ^{P H}

Amaan Khan, *contra* ^H

Makayla Rasmussen ^{P H}

Brad Sarmiento ^F

Liyang Wan ^C

Kayleigh White ^F

Saxophone

Maggie Camp, *tenor* ^{P C H}

Jonathan Dufresne, *soprano* ^{P C}

Andrew Gaffey, *baritone* ^{P C H}

Jack Govern, *soprano* ^H

Shelby Kook, *alto* ^H

Sheridan Mackey, *alto* ^H

Nate Maher, *alto* ^{P C}

Horn

Prashant Anand ^F

Daphne Anderson ^{P C}

Jacob Arche ^{P C H}

Joseph Goldstein ^{P C H F}

Matthew Herbst ^H

Jess Mingee ^{P C H F}

Luke Suarez ^H

Rebecca Yang ^F



Trumpet

Nathanael Boston ^{P H F}
Steven Clawson ^H
Grayden Fields ^{H F}
Simon Heck ^H
Luke Yoakam ^{P C H F}
Noah Weisbard ^{P C}
Hana Marek ^P
Joseph Runkle ^H
Julia Stowell ^C

Trombone

Adam Almeter ^{H F}
Poorna Kumar ^{P C}
Jerry Min, *bass* ^{P C}
Lorraine Montana ^{P C}
Jackson Parker, *bass* ^{H F}
Nolan White ^{H F}
Matt Williamson ^H

Euphonium

Jake Guglielmi ^H
Andrew McGowan ^{P C H}

Tuba

Logan Clark ^P
Ryne Dresbach ^C
Tyler Lange ^H
Holly McFarlen ^H
Wilson Shrout ^H
Preston Smith ^F

Piano

Ana Huerta Fernández ^{P C H}

Harp

Julia Gu ^C
Rachel Overby ^H

Double Bass

Mingzi Han ^{P C}
Nathaniel Harcar ^H

Percussion

Baryl Brandt ^F
Xander Buckhalter ^H
Joe Cangelosi ^P
Simon Cooper ^C
Tanner Day ^C
Chase Dunaway ^H
Nick Evanoff ^{C H}
Trevor Landreth ^{P H F}
Owen Meldon ^{P C}
Adrian Silva ^{P C H}
Jon Steeber ^F
Sui Lin Tam ^H
Hunter Valkema ^P
Collin Van Der Karr ^F
Daisy Waters ^{P C H F}

P = Purrington

C = Cerrone

F = Flagello

H = Harlin



LIMINAL SPACES

ILLINOIS WIND SYMPHONY

KEVIN M. GERALDI

Produced by the University of Illinois Bands

Digital recording, editing, and mixing: Graham Duncan

Executive Producer: Frank Koonce

Project Producer: Kevin M. GERALDI

Recording Session Producer: Kimberly Fleming

Assistant Producers: Michelle Bell, Alex Mondragon, and JaQuan Wiley

Graphic Design: Bee Keene

Recorded in Foellinger Great Hall of the Krannert Center for the Performing Arts
on the campus of the University of Illinois Urbana-Champaign



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