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2026-27  
SEASON

# CONCERT SERIES



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## INSIDERS

Sunday, September 27, 2026

4pm | Mixon Hall

### ***Celebrating the 60th birthday of Keith Fitch***

**Stephen Tavani** (AD '18), violin

**Christopher Gokelman** (MM '22, DMA '26), viola

*Kulas Foundation Visiting Artist*

**Khari Joyner**, cello

*Kulas Foundation Visiting Artist*

**Si-Yan Darren Li**, cello

**Scott Dixon**, double bass

**John Sebastian Vera**, trombone

**Shuai Wang** (BM '03, MM '05, MM '05, AD '07, DMA '11),  
piano/celesta

**Sebastião Sheldrick**, marimba, student artist

**Daniel Kinney**, percussion, student artist

**Jay Walton**, percussion, student artist

Keith Fitch  
(b.1966)

Come soon, come soon (2000)

**Khari Joyner**, cello

**Shuai Wang**, piano

Keith Fitch

Blue Poles: Number 11, 1952 (2026)  
*World Premiere*

**John Sebastian Vera**, trombone

**Daniel Kinney**, percussion

**Jay Walton**, percussion

Keith Fitch

Manhattan Rolls (2004)

**Sebastião Sheldrick**, marimba

Keith Fitch

To sleep, to dream (2001, rev. 2004)

**Stephen Tavani**, violin

**Christopher Gokelman**, viola

**Si-Yan Darren Li**, cello

**Scott Dixon**, double bass

**Shuai Wang**, piano/celesta

## ABOUT THE MUSIC

### **Come soon, come soon**

While escaping the millennial madness of the 1999 holiday season at a friend's home, I came upon a book of prints by the renowned Armenian photographer, Yousef Karsh. Among the photos was a portrait of the great English poet, W. H. Auden, taken shortly before his death in 1973. The photo shows Auden, his features ravaged by years of cigarettes and alcohol abuse, standing in fellow poet Stephen Spender's garden. Despite the toll the years of hard living have taken, Auden appears calm and at peace – almost beatific. In the accompanying caption, Karsh recalls that, unsatisfied with the day's results, he asked Auden if he could return later and continue shooting. Auden, perhaps sensing his own days were numbered, replied, "Come soon, come soon." As I began planning a new piece for cello and piano, Auden's words continued to haunt me, eventually coloring the atmosphere and mood of the work.

*Come soon, come soon* is the third in an ongoing series of works for stringed instrument(s) and keyboard (piano, harp, or percussion). The first, *in the rain-darkness* (1990, violin and piano), introduced the general characteristics of the series: an emphasis on virtuosity and ritual, a darkly expressive palette, and a combination of improvisatory materials with those that are conventionally notated. This was followed by *Todestanzen* (1992, viola and percussion), *To sleep, to dream* (2001, piano quintet), *Piano Quartet, "Last Words"* (2014), and *Echoes of Orpheus* (2019, solo cello, harp, piano, and percussion), a sort of reimagining of *Come soon, come soon* 20 years later.

The work is primarily lyric and expressive in character, favoring the songful nature of the instrument over that which is more obviously virtuosic. The opening soliloquy (*improvisando*) introduces most of the motivic cells upon which the melodic and harmonic materials in the work are based. What follows is a loose series of lyric variations, culminating in an almost ecstatic closing statement in the instrument's uppermost register. *Come soon, come soon* was composed during the summer of 2000 for the cellist Barbara Stein Mallow and is dedicated to her "in recognition of her inspiring teaching, profound musicianship, and unending support." The work lasts approximately 17 minutes in performance.

*Come soon, come soon* was first performed by Barbara Stein Mallow, cello, and Tatjana Rankovich, piano, on February 14, 2002, at the Mannes College of Music, New York City.

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## **Blue Poles: Number 11, 1952**

One of Jackson Pollock's last great works, *November 11, 1952* is one of his most distinctive "drip" paintings. At a size of almost 9 by 18 feet, it is also one of his largest, equaled only by such paintings as *Number 30, 1950 (Autumn Rhythms)* and *One: Number 31, 1950*, and only exceeded at 8 by 20 feet by the famous 1943 mural for Peggy Guggenheim. Late in its creation, Pollock, unsatisfied with its overall composition and using a long 2x4, added eight large poles in ultramarine blue to its surface to impart a sense of cohesion to the work (one can still see traces of the blue paint used by Pollock on the floor of his studio, preserved at the Springs, Long Island). These poles occur at various angles and heights, resembling tree trunks or possibly even tall, thin totemic figures, complete with branches or arms. Pollock had derived this idea from his primary teacher, Thomas Hart Benton, who had advocated the use of such lines or "poles" as a structural element in the composition of a painting, although in the vast majority of cases, these lines were either painted over or simply imagined. Typical of Pollock, the work was originally labeled only by its date; the title *Blue Poles* was reportedly added by the artist for a 1954 exhibition at the Sydney Janis gallery in New York City. In 1973, the work was purchased by the Australian National Gallery for A\$1.3 million (approximately \$2 million in US dollars), at the time the highest price paid for a contemporary American work of art – a price which sharply divided much of the Australian public and political class. The work has gone on to be considered among Pollock's most important final, large-scale paintings. Pollock died in an alcohol-induced car crash on August 11, 1956, at the age of 44, tragically killing a second passenger (his mistress, Ruth Kligman, was thrown from the car and survived the crash).

For several years, I had an idea for a piece for trombone and percussion based on *Blue Poles*, hoping to add something to its rather limited chamber music literature. From the beginning, I knew that I wanted to explicitly reference Pollock's poles in some way, using them to help structurally organize the piece, in much the same way as they

do the painting. Musically, the poles are represented by a recurring crashing glissando on the chimes, occurring at the beginning and end of the work, as well as at important moments within it (while the Pollock has eight poles, my piece has only seven). The work is in four sections (slow–fast–slow–fast), all connected by related musical materials. The work lasts approximately 15 minutes in performance.

*Blue Poles* was composed between December 2025 and July 2026 for bass trombonist Zachary Litty. This version for tenor trombone was made for John Sebastian Vera in July 2026.

For more about *Blue Poles*, I suggest Tom McIlroy's excellent history of the painting and its purchase by the Australian government, *Blue Poles: Jackson Pollock, Gough Whitlam and the painting that changed a nation* (Hachette Australia, 2025).

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## **Manhattan Rolls**

*Manhattan Rolls* was commissioned by percussionist James Preiss and was composed between October 2003 and June 2004 in New York City. In one movement, the work is a set of variations – some quite virtuosic, some intimate and expressive – all based on material heard in the work's quiet but rather frenetic opening. In addition to traditional playing techniques, the work requires playing in various places on the bars, as well as playing with the shaft of the mallets. Despite having been written on the isle of Manhattan, the title (a rather poor pun) is taken from one of my favorite sushi rolls, usually made with yellowtail tuna, avocado, cucumber, and eel (although there are myriad variations on the theme). *Manhattan Rolls* was premiered by Steven Solook on December 6, 2006, at the Mannes College of Music, New York City. The work lasts approximately 12 minutes in performance.

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## **To sleep, to dream**

I have often wondered why the ensemble made famous by Schubert in his renowned "Trout" quintet (D. 667) has not been more often employed by composers in the almost two centuries since its initial conception. The chamber music literature abounds with works for the more traditional piano quintet, but the far more interesting

proposition made famous by Schubert has had far fewer takers. When I was approached by Swarthmore College to compose a quintet for members of the Brentano Quartet, I leapt at the chance to create a new work for an ensemble featuring my own, oft-neglected instrument, the double bass.

However, in conceiving the piece, one issue repeatedly arose – how to approach the long shadow Schubert’s quintet throws on those who follow in his celebrated footsteps. How should I (or, for that matter, any composer) approach an ensemble so closely tied to *one* work in the repertoire? Do I embrace it? Appropriately it in some manner? Ignore it entirely? After much deliberation, soul-searching – and a few false starts – I chose the latter route. In the world of my quintet, that capricious trout never leapt from his happy brook. In fact, in much of the work, one hears little, if anything, resembling the world of Schubert or any of his illustrious successors.

The work is in one movement, approximately 20 minutes in length, loosely divided into six sections, all related by shared harmonic and melodic material. The opening (marked “delicately, otherworldly, dream-like”) introduces the general atmosphere and sound-world of the piece, as well as the musical materials upon which all subsequent sections are based. What follows is essentially an extensive “arch” form: two large center sections – one fast, one slow – balanced on either side by shorter, more transitional sections. Finally, in the last, coda-like section, the opening music returns, and the work ends as it began, the solo violin climbing into silence.

*To sleep, to dream* was commissioned by Swarthmore College in honor of Gilmore and Mary Roelofs Stott and was premiered there on November 14, 2001, by members of the Brentano String Quartet: Serena Canin, violin, Mischa Amory, viola, and Nina Lee, cello, with James Freeman, double bass, and Thomas Sauer, piano. The composer most gratefully acknowledges the support of The MacDowell Colony, where this work was composed during the summer of 2001, and the Virginia Center for the Creative Arts, where it was revised in August 2004.

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*Program notes by the composer*

## ABOUT THE COMPOSER

**Keith Fitch** currently heads the Composition Department and holds the Vincent K. and Edith H. Smith Chair in Composition at CIM, where he also directs the CIM New Music Ensemble. Called “gloriously luminous” by *The Philadelphia Inquirer*, his music has been consistently noted for its eloquence, expressivity, dramatic sense of musical narrative, and unique sense of color and sonority. Reviewing a performance of his work *Totem* by Wolfgang Sawallisch and The Philadelphia Orchestra (chosen by Maestro Sawallisch to celebrate the orchestra’s centennial), *The Wall Street Journal* praised “the sheer concentration of his writing, and its power to express a complex, unseen presence shaping the course of musical events.” The American Academy of Arts and Letters has said, “[his] music reveals an individual landscape that concentrates on unusual textures and sounds – all within a strong narrative that drives towards a rich and powerful conclusion.”

His works have been performed throughout the United States, Europe, and Asia by such ensembles and soloists as The Philadelphia Orchestra, American Composers Orchestra, Chamber Music Society of Lincoln Center, St. Luke’s Chamber Ensemble, Colorado Quartet, Da Capo Chamber Players, harpist Yolanda Kondonassis, guitarist Jason Vieaux, and many others. His music has been heard at the Mostly Modern Festival, Norfolk Chamber Music Festival, June in Buffalo, the Atlantic Center for the Arts, and New York’s Carnegie and Merkin Halls, among others. Recent works include *Alee* for orchestra, commissioned by CIM for its centennial; *still*, commissioned by the Chicago Center for Contemporary Composition at the University of Chicago; and *Mirrors*, commissioned by the Ellis-Beauregard Foundation for the Bangor Symphony Orchestra.

A native of Indiana, Fitch (b. 1966) began composing at age 7 and began formal musical training on the double bass at age 11. While still in high school (age 16), he received his first professional orchestral performance. He attended the Indiana University School of Music, where he studied composition with Frederick Fox, Eugene O’Brien, and Claude Baker; double bass with Bruce Bransby and Murray Grodner; and chamber music with Rostislav Dubinsky, founder of the Borodin Quartet. He also counts Donald Erb and Joan Tower among his compositional mentors. Among his many awards are a Guggenheim Foundation Fellowship, the Ellis-Beauregard Foundation Composer

Award, the Arts and Letters Award in Music and the Walter Hinrichsen Award from the American Academy of Arts and Letters, a Fromm Music Foundation Commission, three Individual Excellence Awards from the Ohio Arts Council, a Copland House Residency Award, and an Individual Artist Grant from the Indiana Arts Commission/National Endowment for the Arts. He has enjoyed multiple residencies at The MacDowell Colony and the Virginia Center for the Creative Arts, as well as at Yaddo, The Charles Ives Center for American Music, and the Atlantic Center for the Arts and twice served as resident composer and faculty at the Chamber Music Conference and Composers' Forum of the East.

Highly regarded as a teacher, chamber music coach, and conductor of new music, he has taught at Indiana University, Bard College, and for 11 years served on the faculty of the Mannes College of Music in New York. From 2015-17, he served as composer-in-residence and director of the Young Artist Seminar in Composition at the Rocky Ridge Music Center. He frequently appears as guest composer at colleges, universities, and summer festivals nationwide, and his students regularly win awards from such prestigious organizations as ASCAP, BMI, the American Academy of Arts and Letters, and the Fulbright Foundation, as well as attending leading summer festivals around the world.

A passionate advocate for new music, for five years, he curated a concert series at Cleveland's Museum of Contemporary Art, and he has mentored such ensembles as Cleveland's FiveOne Experimental Orchestra and Ars Futura ensemble, as well as individual members of leading new music ensembles throughout the country. Not one to avoid controversy, in 2014, he organized and co-authored an open letter that took to task The Cleveland Orchestra for failing to program works by American composers. That letter went viral, gaining national attention and re-igniting a conversation about the place of American music on our nation's orchestral programs. Equally adept at working behind the scenes, he also guided pianist Daniil Trifonov, the 2011 Tchaikovsky Competition gold medalist, in the composition and world premiere of Trifonov's first piano concerto.

His music is published by Non Sequitur Music and Edition Peters and appears on Azica Records and Naxos Digital. He joined the CIM faculty in 2008.

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## ABOUT THE ARTISTS

Violinist **Stephen Tavani** joined The Cleveland Orchestra as assistant concertmaster in 2018. He was featured playing Rimsky-Korsakov's *Scheherazade* at the 2022 Blossom Music Festival and made his debut as soloist with The Cleveland Orchestra in summer 2025, performing Bruch's Second Violin Concerto.

Alongside his work in Cleveland, Tavani has appeared as guest concertmaster with the Houston Symphony, Indianapolis Symphony Orchestra, Jacksonville Symphony, and Louisiana Philharmonic Orchestra. Before joining The Cleveland Orchestra, he was concertmaster of The Chamber Orchestra of Philadelphia. In addition, he has performed as soloist with the Youngstown Symphony Orchestra, Orchestra of the Americas, and at the MasterWorks Festival.

An avid chamber musician, Tavani has appeared at many music festivals and chamber music series, including the Marlboro Music Festival, Dresden Music Festival, Music from Angel Fire, Philadelphia Chamber Music Society, Colburn Chamber Music Society, Curtis Recital Series, and with Curtis on Tour. He is a member of the Blossom Quartet with fellow Cleveland Orchestra musicians Yun-Ting Lee, William Bender, and Dane Johansen. The Quartet frequently performs around the Cleveland area.

Tavani volunteers with the Cleveland-based group Renovare to bring string programs to Northeast Ohio inmates, using music to provide hope and healing. He is also involved with the MasterWorks Festival, which seeks to integrate Christian faith and life in the performing arts. Tavani resides on the East Side of Cleveland with his wife, Amanda – a double bassist and music educator – and their two young sons. He grew up in Northern Virginia in a musical family of six brothers. His mother is a voice teacher and lyric soprano; his father is a family physician and pianist.

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An active orchestral player, chamber musician, and recitalist, violist **Christopher Gokelman** recently completed his DMA at CIM. He has performed as a soloist with the San Antonio Symphony and Coeur d'Alene Symphony Orchestra, is a frequent substitute violist with the

San Antonio Philharmonic, Austin Symphony, Akron and Canton symphony orchestras, and has held fellowship positions at numerous summer festivals including Bang on a Can, Colorado College Summer Music Festival, Eastern Music Festival, and Madeline Island Chamber Music Festival.

Gokelman is passionate about contemporary music and improvisation and loves exploring and performing works written by new, underperformed, and underrepresented composers, frequently planning recitals around such programming. He has performed alongside Sō Percussion and members of the Bang on a Can All-Stars, and has participated in Oberlin's Performance & Improvisation Ensembles program and CIM's Global Music Ensemble, working with and performing alongside Jay Ashby, Jamey Haddad, and Mike Block.

His doctoral and ongoing research involves practical applications of heart-brain coherence and the mind-body connection for the 21st-century musician so that players can enjoy greater musical autonomy in their performances. Gokelman is passionate about helping students develop their personal artistic voice and interests across many styles of music, focusing on helping each individual nurture the unique relationship between the instrument and their own body.

Gokelman previously received his master's in viola performance with a eurhythmics concentration from CIM, as well as a BM in viola performance and a BA in psychology from Oberlin College & Conservatory. His teachers include Jeffrey Irvine, Lynne Ramsey, Peter Slowik, Allyson Dawkins, and Christopher Parsons.

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Described by *The New York Times* as “eloquently plangent, making a powerful impact,” **Khari Joyner** has a following both nationally and abroad as a versatile concert cellist, chamber musician, and ambassador for the arts. He has made numerous guest soloist appearances with orchestras and ensembles across the US, including the Atlanta Symphony Orchestra, New Jersey Symphony, Akron Symphony, and has served as principal cello for CityMusic Cleveland and as a substitute cellist for The Cleveland Orchestra. In addition, he has given many cello masterclasses and lectures at notable institutions, including SUNY Fredonia, Oberlin Conservatory, Duke University, and University of Georgia, among others. In 2017 Joyner received a career grant from the Leonore Annenberg Fellowship Fund, which nominates and endows

a select number of gifted artists with generous funding to further their careers. A passionate advocate for the music of the 21st century, Joyner has collaborated and given performances of works by major composers such as Tyshawn Sorey, Carman Moore, Kaija Saariaho, Magnus Lindberg, Jessie Cox, and Lowell Liebermann, among several others. An active chamber musician and one of the founding members of the Altezza Piano Trio, Joyner has given performances as a guest at the Ritz Chamber Players, Chamber Music Society of Central Virginia, Highlands-Cashiers Chamber Music Festival, Fontainebleau Music Festival, and on WQXR as a part of the *Midday Masterpieces* series. A graduate of Juilliard's prestigious Doctor of Musical Arts program, he currently serves as the associate professor of cello and strings program coordinator at Baldwin Wallace University and serves as faculty member and artistic advisor for the International Cello Institute. Joyner also currently serves as a board member for the non-profit music organization Arts Renaissance Tremont, and as the vice president for the Juilliard Black Alumni Association.

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Cellist **Si-Yan Darren Li** made his professional debut at age 9 and has since built an international career as a chamber musician and sought-after pedagogue. A prizewinner of the Tchaikovsky International Competition and the YCA International Auditions, he has appeared at Carnegie Hall, Alice Tully Hall, the Kennedy Center, Suntory Hall, and Taipei's National Concert Hall, as well as at festivals including Ravinia, Verbier, Kronberg, and Sun Valley. Li has collaborated with distinguished artists including Emanuel Ax, Leon Fleisher, Miriam Fried, Lang Lang, and members of the Emerson, Juilliard, Takács, Cleveland, Orion, Casals, and Ébène quartets. His recording of the Bartók string quartets with the Euclid Quartet received critical acclaim from *Gramophone* and *American Recording Guide*.

Since joining the CIM faculty in 2017, Li has served as director of chamber music and a member of the cello faculty. His students have gone on to win positions in leading US orchestras and top prizes and gold medals at major international chamber music competitions, including Banff, Bordeaux, Melbourne, Wigmore Hall, Fischhoff, and Coltman. He has also served as a panelist for the New World Symphony International Auditions.

A graduate of The Juilliard School and the Peabody Institute, Li was later named a fellow of the New World Symphony by Michael Tilson Thomas. His artistry has been honored with an American Masterpieces grant from the National Endowment for the Arts. Li plays a 1773 cello by Giovanni Battista Guadagnini, generously loaned by Mr. and Mrs. Rin Kei-Mei.

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**Scott Dixon** joined the bass section of The Cleveland Orchestra in 2007. He teaches at CIM and the Oberlin Conservatory of Music. In 2011, he served as a member of the faculty of the Domaine Forget summer bass workshop alongside his former teacher Paul Ellison. He has given masterclasses and solo performances at the International Society of Bassists Convention, Duquesne University, and other institutions.

In addition to performing with The Cleveland Orchestra and teaching, Dixon is active in chamber and solo music, and he is committed to expanding the mainstream repertoire to include historical performance and contemporary music. Dixon also performs with the International Contemporary Ensemble, including recent concerts at the Mostly Mozart Festival at Lincoln Center and the world premiere recording of John Adams' *Son of Chamber Symphony*, conducted by the composer.

Dixon holds a bachelor's degree from the Oberlin Conservatory of Music and a master's degree from Rice University's Shepherd School of Music. He was a fellow at the New World Symphony under Michael Tilson Thomas and a fellowship student at the Aspen Music Festival and School. He performs on a double bass made by Carlo Loveri in Naples, Italy, in the 1880s.

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**John Sebastian Vera**, a Texas native, wanted to play the saxophone when he was 11 because "that's what the cool kids played." Luckily, he couldn't make a sound on the thing and his band director really needed trombone players so here we are. Even though he didn't remember what a "trombone" was at the time, if you would have told him that someday he would get to play and teach music for a living and travel the world doing it, he never would have believed you.

After an embarrassment of supportive parents, incredible teachers, and fancy music schools, he won the position of principal trombone in the Pittsburgh Opera where he has served since 2010. He is a founder of an elite pre-professional summer program, the Third Coast Trombone Retreat, and hosts the Trombone Retreat podcast which shares trombonist's unique life stories and is listened to in over 130 countries. As an educator, he serves as head of brass & percussion and assistant professor of musical entrepreneurship at CIM and is on the trombone faculty at Duquesne University.

In addition to his work with the Pittsburgh Opera, Vera has performed with the symphonies of Dallas, Detroit, Pittsburgh, Seattle, Cleveland, the Kennedy Center Opera House, the New York City Ballet, and the Malaysian Philharmonic, to name a few. His recording credits include documentaries and video game soundtracks for HBO, PBS, and Warner Brothers. Vera is an international artist for Thein Brass Instruments and the designer of JSV Mouthpieces, a signature line he developed with Houghton Horns. When away from the trombone, he enjoys traveling, meditation, and basketball. You can follow his travels, performances, and food adventures on Instagram @js.vera.

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Steinway Artist **Shuai Wang** is recognized internationally as an accomplished soloist, recitalist, and chamber musician. She has performed extensively in major venues such as Lincoln Center, Merkin Hall, and Symphony Space in New York; Kennedy Center and Phillips Collection in Washington, DC; the Dame Myra Hess Concert Series in Chicago; and Gardner Museum in Boston. She appeared in prominent concert series such as Buffalo Chamber Music Society, Chamber Music Society of Detroit, and Castle Concert Series in Hungary. She tours regularly throughout China and Europe, and has served as a guest artist at dozens of universities, conservatories, and arts academies throughout the US and abroad.

Wang performs frequently as a chamber musician with members of The Cleveland Orchestra, Philadelphia Orchestra, Dallas Symphony, Baltimore Symphony, National Symphony, Tucson Symphony, and Indianapolis Symphony. As a soloist with orchestra, she has appeared with the Cleveland Philharmonic Orchestra, Canton Symphony Orchestra, Tianjin Symphony Orchestra, CIM Orchestra, Heights

Chamber Symphony, Suburban Symphony Orchestra, and the Cleveland State University Symphony Orchestra.

Wang has performed under the baton of Ton Koopman (The Cleveland Orchestra), JoAnn Falletta (Buffalo Philharmonic), Gerhardt Zimmermann (Canton Symphony), and Robert Moody (Columbus Symphony). She is also a devoted advocate for contemporary music, regularly commissioning, premiering, and performing works by living composers.

Wang received her BM at CIM where she subsequently earned dual master's degrees in piano performance and collaborative piano, as well as an Artist Diploma in collaborative piano and a DMA in piano performance. She has recorded under the Naxos, Pentatone, and Navona Records.

Wang is currently on the CIM faculty. She is the founder and artist director of Chroma International Music Festival in Hungary, where students from around the world gather together at the Bartók Institute in Miskolc every July.

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**Sebastião Sheldrick** is a Portuguese-American from Faro, Portugal, and is currently pursuing his master's degree in percussion at CIM, studying with Marc Damoulakis and Paul Yancich. Sheldrick began his percussion studies in 2013 at the Sociedade Filarmónica Artistas de Minerva and soon joined its community band.

In Portugal, Sheldrick attended the Wind Ensemble Festival BSP Júnior in 2017 and the orchestral programs Estágios da Orquestra Sinfónica "Ensemble" from 2017 to 2019 and the Estágio da Orquestra do Festival in 2019.

In the US, Sheldrick attended Camp Encore-Coda (Sweden, Maine) from 2013 until 2018, where he played in the symphonic orchestra, chamber orchestra, wind ensemble, big band, small jazz combos, choir, musical theater and studied percussion with Kevin Norton. He also attended the Boston University Tanglewood Institute Young Artists Wind Ensemble in the summer of 2019 and the Manhattan School of Music Virtual Percussion Summit in the summer of 2020.

In the fall of 2020 Sheldrick moved to Cleveland, Ohio, to study timpani and percussion at CIM. He attended the Monteux Music School and Festival in the summer 2021, was a sixth place finalist at the Great

Planes International Marimba Competition, and semifinalist in the Modern Snare Drum Competition during the summer of 2022. In the summer of 2023, he won first place at the Modern Snare Drum Competition and in the summer of 2024 he attended the Northwestern Percussion Symposium in Chicago.

In the fall of 2024 Sheldrick started his master's degree at CIM. Within the first year he was freelancing with local orchestras in the Cleveland area and in May 2025 he won a position as section percussion with the Erie Philharmonic.

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Born near Boston and raised outside Rochester, New York, **Daniel Kinney** is a musician and percussionist well-versed in many styles. He recently graduated summa cum laude from Northwestern University's Bienen School of Music where he studied percussion performance with honors and music theory. He has performed as an associate member of the Civic Orchestra of Chicago in Orchestra Hall and served as principal percussionist in his alma mater's symphonic wind ensemble during the recording of their upcoming album of works by Viet Cuong. Past experience performing with alternative rock band Parkhopper and the Eastman Youth Jazz Orchestra ensures he is equally at home behind a drumset or an orchestra. He is also an advanced pianist, receiving the Howard Hanson Certificate of Merit on that instrument in high school. He is currently pursuing a Master of Music degree at CIM studying with Marc Damoulakis and Paul Yancich. He is ever grateful to his other teachers including She-e Wu, Christopher Lamb, Ed Stephan, Kyle Peters, Ruth Cahn, and Ira Fair. Outside of music, he enjoys running, reading, trivia, and rooting for the Red Sox.

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Percussionist **Jay Walton** is a performer that cannot be described as purely orchestral. He has played with groups spanning different genres, performed works by composers from Beethoven to Nicole Lizée, and premiered works from composers including Georg Frederick Haas and Anna Clyne. He has performed as guest principal timpanist with the Lansing Symphony and was a fellow at the 2025 Aspen Music Festival Orchestra and the 2024 National Orchestral Institute where he was a member of the NOI Philharmonic. Walton has performed across the country in venues including the Ravinia Festival, the National

Cathedral, and Riverside Church, and has worked under conductors Marin Alsop, Fabian Gabel, and Leonard Slatkin. In 2025, he placed second at the Modern Snare Drum Competition. He holds a BM from the Manhattan School of Music and is a candidate for a master's degree at CIM under the tutelage of Marc Damoulakis.

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## UPCOMING EVENTS

### **Wednesday, October 7**

*7:30pm | Mixon Hall*

#### **CIM Virtuosi**

**Todd Phillips**, leader

**Jason Vieaux** (BM '95), guitar

VIVALDI Guitar Concerto in D Major, RV 93

ARNOLD Serenade for Guitar and Strings, Op. 50

MENDELSSOHN String Symphony No. 10 in B minor

BRITTEN Simple Symphony, Op. 4

### **Sunday, October 11**

*4pm | Mixon Hall*

#### **New Music Ensemble**

**Keith Fitch**, director

**Melinda Wagner**, guest composer

*Kulas Foundation Visiting Artist*

**Sheila Browne**, viola

WAGNER Scritch (2009)

FELDMAN The Viola in My Life 1 (1970)

WAGNER Wood-Sprite (2025)

FELDMAN The Viola in My Life 2 (1970)

WAGNER Elegy Flywheel (2020)

*New Music Ensemble is generously supported by the Roy Minoff Family Fund.*

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As of July 7, 2026



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