

Crane School of Music Biennial

WOODWIND SUMMIT

PERFORMANCE CLASSES
WORKSHOPS
PERFORMANCES
VENDORS
REPAIR



FEATURING

GRAMMY® award-
winning ensemble
IMANI WINDS

Saxophonist
KENDRA WHEELER



FRIDAY, SEPTEMBER 26

10 AM - 7:30 PM

SATURDAY, SEPTEMBER 27

9 AM - 7:30 PM

CRANE SCHOOL OF MUSIC

SUNY Potsdam

44 Pierrepont Ave

Potsdam, NY 13676

potsdam.edu/crane



Imani Winds



Kendra Wheeler

SEPTEMBER 26-27

20

25

CRANE

School of Music at SUNY Potsdam



Potsdam

STATE UNIVERSITY OF NEW YORK



CPS Community Performance Series

Woodwind Summit Schedule

FRIDAY September 26, 2025

Time	Event	Location
10:00am	Music Business Roundtable	Bishop C119
11:00am	Modal flute warm-up – Laura Lentz	Bishop C101
12:00pm	Exhibits Open	Bishop C143
1:00pm	Exhibits & Lunch Break	
2:00pm	Movement Class (Vanessa Mulvey)	C107
3:00pm	Visit the Exhibits!	C143
4:00pm	Hidden Careers in Music Panel – Vanessa, Laura, Evan, Ryan, Samson (Tentative: Liz, Kevin)	Bishop C119
5:00pm	We Are Instrumental – session for teachers	Bishop C119
6:00pm	<i>Exhibits Close - Dinner break</i>	
7:30pm	Crane Faculty Chamber Music Recital	Snell Theatre

SATURDAY September 27, 2025 SCHEDULE

Time	Event	Location
9:00am	Exhibits Open	C143
10:00am	Imani Winds Performance Classes	Flute: C101 Oboe: C107 Clarinet: C119 Bassoon: Wakefield Horn: Hosmer Saxophone: Snell
	Kendra Wheeler Performance Class	
11:00am	Imani Winds Q & A	Snell Theater
12:00pm	Exhibit Time & Lunch	C143
1:00pm	Kendra Wheeler/Keilor Kastella Recital	Snell Theater
2:15pm	"Concert Night Emergencies: A Band Director's Toolkit" Samson Flancbaum ('13) – Crane Instrument Technician	Repair Clinic: B173
	Clinics for HS students/New Horizons – Crane Faculty	Flute: C101 Oboe: C107 Clarinet: C119 Bassoon: Wakefield Horn: Hosmer Saxophone: Snell
3:00pm	Visit the Exhibits!	C143
4:00pm	<i>Exhibits Close</i>	C143
4:00pm	Alumni Recital w/Kastella & Okina pianists	Snell Theater
5:30pm	Meet and Greet with Alumni Artists	Crane Commons
7:30pm	Imani Winds Feature Recital	Snell Theater

Exhibit Room hours:

Friday September 26 – 11am-6pm

Saturday September 27 – 9:00am-4:00pm

Food Services available

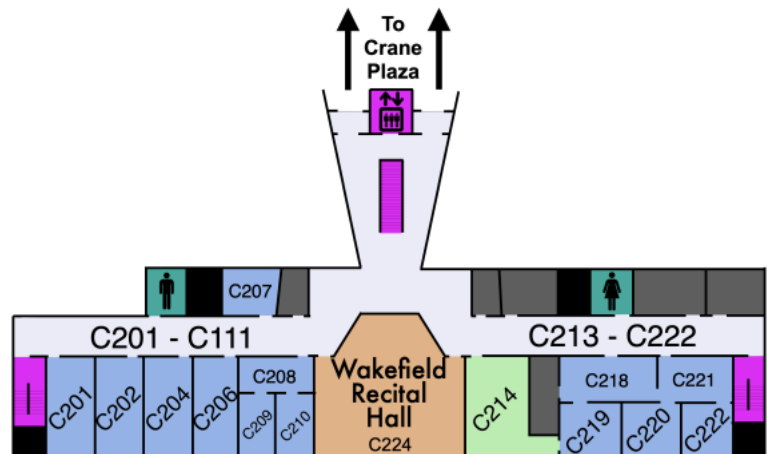
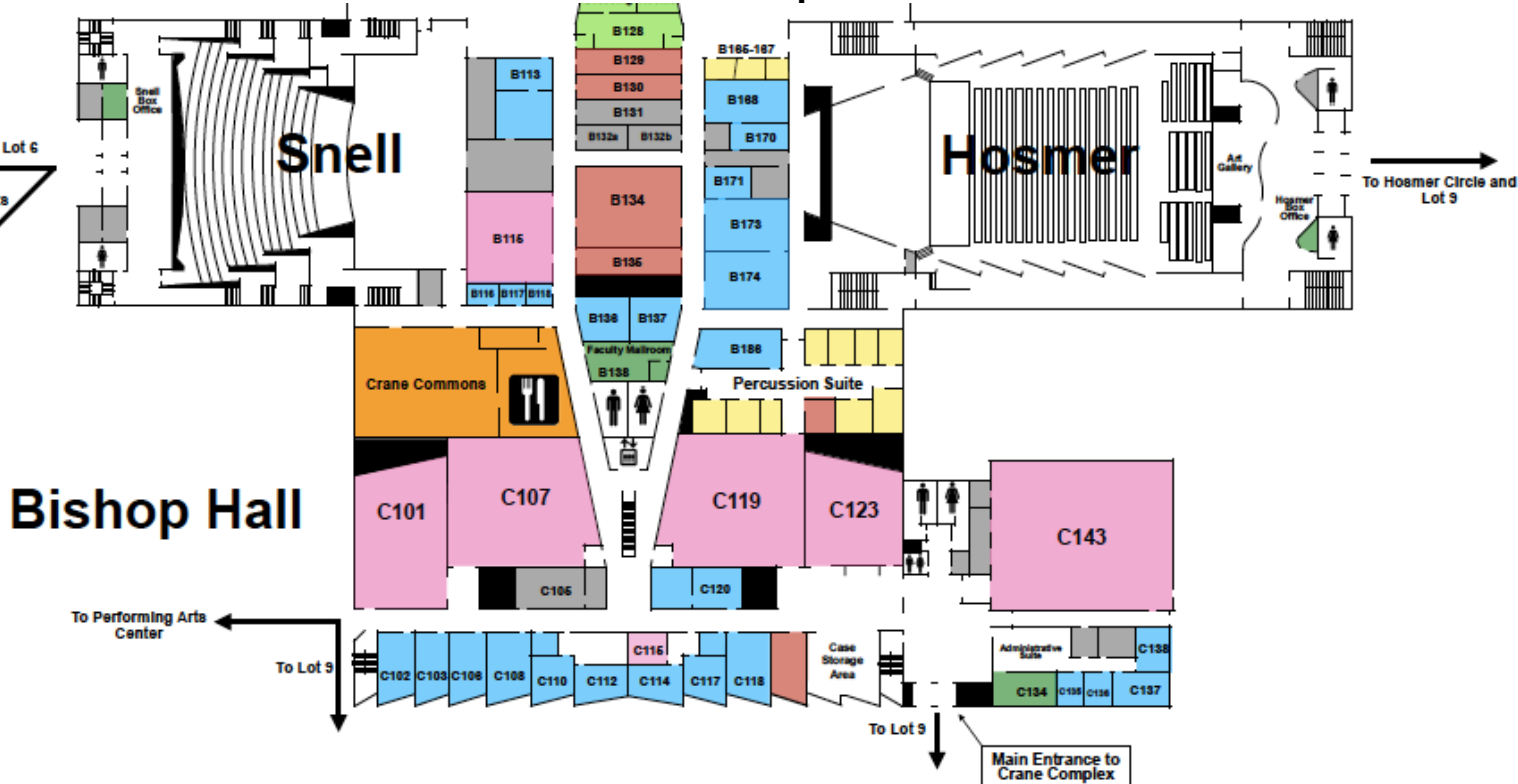
PAC Cafe - Friday-Saturday 8am-1pm

Student Union 4pm-10pm

Bear Cave at Lehman Hall 4pm-8pm

[Find places to eat in the area here](#)

Crane Map:



Bishop Hall - Plaza Level

Friday September 26, 2025 – 10:00am

Music Business Roundtable

Bishop C119

Alumni: Kevin Gifford and Julia Viviano

Representatives from our Vendors



Kevin Gifford ('11) is a multi-faceted philanthropy professional and arts administrator with specialties in major gift fundraising, estate and planned giving, and board management. He currently serves as the Director of Development for Indiana University Auditorium, an historic 3,200-seat performing arts venue on the Indiana University flagship campus in Bloomington. There, he leads fundraising programs to support full seasons of national touring productions, community engagement initiatives, and capital and venue support. He has also held fund development roles with cultural institutions including Philadelphia Youth Orchestra, Opera Philadelphia, and Greater Philadelphia Cultural Alliance. Kevin holds the credential of Certified Fundraising Executive (CFRE) and a Certificate in Planned Giving Management. He received an M.S. in Arts

Administration from Drexel University and a B.M. in Music Education with a Certificate in Performance (oboe) from the Crane School of Music, SUNY Potsdam. In his free time, you can find him dog walking, painting, hiking, traveling, and training for the next marathon.



Julia Viviano ('19)

Friday September 26, 2025 – 11:00am

Modal flute warm-up – Laura Lentz ('91)

Bishop C101

Laura Lentz ('91) is a flutist, composer, educator, and author of Modal Flute Warmup, known for her expressive playing, innovative teaching, and vibrant curiosity. Praised for her “striking, meticulous flute playing” (Take Effect) and “enviable control and supple phrasing” (Sequenza21), she has commissioned, premiered, and recorded dozens of works by leading composers including JacobTV, Missy Mazzoli, Marc Mellits, and Roberto Sierra. A founding member and Artistic Director of the new music ensemble fivebyfive, Lentz has created cross-disciplinary programs with institutions such as the Strassenburgh Planetarium, Memorial Art Gallery, and George Eastman Museum. The ensemble’s recent projects include Light & Dark (immersive video performance for the 2024 solar eclipse), Glass Works (new commissions inspired by stained glass artist Judith Schaechter), and Choreograph (music responding to James Welling’s photography). Several works have been written for or dedicated to her, including JacobTV’s Serendipity2 and Marc Mellits’s Discrete Structures, with her performances broadcast on Performance Today. With nearly 15 releases as a soloist and with fivebyfive, she has championed over 75 new works in the past decade and appeared with fivebyfive on #2 on the Billboard Traditional Classical Charts in a recent release. Lentz teaches at Nazareth University, serves on the National Flute Association’s New Music Advisory Board, and presents widely at festivals and universities across the U.S. and abroad.



Friday September 26, 2025 – 2:00pm
Movement Class with Vanessa Mulvey ('90)
Bishop C107

“Movement is the foundation of the art of music-making.” For flutist and educator **Vanessa Mulvey ('90)**, this belief has shaped both her teaching and performing. Her multi-faceted approach began with Body Mapping and has since expanded to embrace influences as varied as Pilates, flying trapeze, and Parkour. These experiences help her guide musicians to unlock expression, build confidence, and cultivate sustainable, healthy playing habits. After becoming a Licensed Body Mapping Educator, Vanessa sought innovative ways to explore movement from both functional and experiential perspectives. Her studies included traditional modalities such as Feldenkrais and the Alexander Technique, as well as less conventional sources. A transformative shift happened in her third flying trapeze class when her fear of heights gave way to the exhilaration of flying and being caught. This encounter revealed the profound potential of learning about movement outside the practice room, with direct implications for performance and artistry. Vanessa teaches Body Mapping-based classes at the New England Conservatory of Music and the Longy School of Music of Bard College, where her work empowers students with an embodied understanding of movement for music-making. Her popular classes equip musicians with tools to enhance technique, expand expression, strengthen stage presence, and foster authentic connections with audiences. A sought-after clinician, Vanessa has led workshops at institutions and festivals including the Berklee College of Music, Boston Conservatory of Music, Boston University Tanglewood Institute, PAMA International Symposium, Shepherd School of Music, Peabody Institute, Via Academy, University of Michigan, and Varna International Music Academy. Her whole body approach to music-making helps musicians move past technical and expressive limitations, overcome plateaus, and perform without pain. She holds flute performance degrees from the Crane School of Music and the Cincinnati College-Conservatory of Music, and additional credentials as a NASM Certified Personal Trainer, Certified Functional Strength Coach, Parkour A.D.A.P.T. Level 1 Coach, Core Movement Integration Level 1 practitioner, and Postural Restoration Institute® trainee. In 2022, she edited the flute edition of Mountain Peak Music's *Big Book of Sight Reading Duets* series. Her writing has been featured in *Flute Talk*, *CelloBello*, and the *Playing Well Anatomy and Movement Series* created by Serap Bastepe of the Peabody Conservatory. She has also received multiple faculty development grants supporting her research and outreach. During Fall 2025 she will be creating a video library of movement preps and resets for NEC's community. Learn more www.breathemoveperform.com



BREATHE MOVE PERFORM

Movement Coaching *including Body Mapping*
Personal Training
Flute Instruction
with Vanessa Mulvey

Friday September 26, 2025 – 4:00pm

Hidden Careers Panel Discussion

Bishop C119

The discipline gained in music study is transferrable to all areas of the profession, come find out how our alumni have utilized their training in different roles of their careers.

Vanessa Mulvey

Laura Lentz

Evan Mack

Ryan Mix

Samson Flancbaum

Elizabeth Hanlon

Kevin Gifford

Friday September 26, 2025 – 5:00pm

We Are Instrumental NY with Evan Mack

Workshop for Teachers - Bishop C119

We Are Instrumental's mission is to improve accessibility to musical education for children in Northern NY by providing well-working instruments and dynamic enrichment opportunities and supporting the sustainability of our efforts through relevant professional development training for teachers of the region. **WAI is a 501(c)(3)**



CRANE

School of Music at SUNY Potsdam

Evening Concert Series

2025 – 2026 Season

Sara M. Snell Theater

Friday, September 26th at 7:30pm

Crane Woodwind Faculty Chamber Recital

Brian Dunbar, flute

Anna Hendrickson, oboe

Julianne Doyle and Christine Hoerning, clarinet

Carol Lowe, bassoon

Jacob Nance, saxophone

Lauren Becker, horn

Keilor Kastella, piano

Utah Sketches (2024)

I. Wildflowers – *Flash of Colors*

II. Desert – *Hidden Life*

III. Canyons – *Monuments Stand*

IV. Aspens – *A Sea of Yellow*

V. Last Run – *Hitting the Slopes*

Jacob Nance

(b. 1999)

For Your Love (2021)

Shanyse Strickland

(b. 1991)

Divertissement (1949)

Florida

Rondino

Erwin Schullhoff

(1894-1942)

Duos for Flute and Clarinet, op 24 (1991)

Andante sostenuto

Allegro risoluto

Moderato

Allegro ma non troppo

Andante molto

Allegro

Robert Muczynski

(1929-2010)

Roaring Fork (1997)

Whitewater Rapids (Maroon Creek)

Columbines (Snowmass Lake)

At the Summit (Buckskin Pass)

Eric Ewazen

(b. 1954)



“Still need a ticket to the Imani Winds concert? Buy online
at <https://cpspotsdam.org/imani-winds>
or scan the QR code to have mobile tickets delivered right to you!”

Faculty Biographies

Dr. Lauren Becker is Associate Professor of Horn at the Crane School of Music. Active as a freelance musician, she has performed with ensembles throughout the United States and beyond, including the Syracuse Orchestra, Rochester Philharmonic Orchestra, Detroit Symphony Orchestra, Buffalo Philharmonic Orchestra, Albany Symphony Orchestra, Kuala Lumpur International Festival Orchestra, and North Country Chamber Players. Dr. Becker frequently performs recitals and educational concerts with the Potsdam Brass Quintet throughout New York. As a member of the American Wild Ensemble, Dr. Becker performed premieres of newly commissioned works in concert halls, fields, mountaintops, and caves across the United States. The ensemble toured extensively, performing at schools and universities, the Smithsonian American Art Museum, George Eastman Museum, Avaloch Farm Music Institute, and indoors and outdoors at San Juan Island and Saint-Gaudens National Historical Parks and Olympic, Mount Rainier, North Cascades, Shenandoah, Great Smoky Mountains, Mammoth Cave, and Hawai'i Volcanoes National Parks. The American Wild Ensemble's album, *Music in the American Wild*, was released in 2018. She has appeared on many other recordings, including the Eastman Wind Ensemble's collaboration with Canadian Brass entitled *Manhattan Music* and the Buffalo Philharmonic Orchestra's recording of selected works of Bartók. Dr. Becker has been a contributing artist at many conferences and has presented and performed at the International Horn Society Symposium, International Women's Brass Conference, International Brass Festival, Northeast Regional Tuba and Euphonium Conference, NAFME Eastern Division Conference, and NYSSMA Winter Showcase. Prior to her appointment at Crane in 2015, Dr. Becker taught horn at Nazareth University, the University of Rochester, and the Eastman Community Music School. She has also been on faculty at Cormont Horn Camp, Crane Youth Music, and the New York Summer Music Festival. Dr. Becker holds a Doctor of Musical Arts degree and Performer's Certificate from the Eastman School of Music, where she was awarded the 2013 Teaching Assistant Prize for excellence in collegiate teaching. She received a Master of Music degree from Eastman in Horn Performance and Literature and a Bachelor of Music in Music Education from the University of New Hampshire.



Dr. Julianne Doyle is Professor of Clarinet at the Crane School of Music at the State University of New York at Potsdam and served as Director of the Crane Youth Music Camp from 2009-2023. She is currently serving as Admissions/Audition Coordinator and was a recipient of the 2025 President's Award for Excellence in Advising. With the International Clarinet Association (ICA,) she is the New York State Chair and served as Pedagogy Coordinator from 2022-2024 writing for the quarterly column *Pedagogy Corner*. Dr. Doyle's Debut CD *Dante Dances* premiered in 2019 including works by Crane Composers Arthur Frackenpohl and Elliot DelBorgo. An active performer, she plays regularly with the Aria Reed Trio, Potsdam Woodwind Quintet, Potsdam Reed Quintet and serves as Principal Clarinet with the Orchestra of Northern New York and Northern Symphonic Winds. She has performed with the Lake

Placid Sinfonietta, Richmond Symphony Orchestra, Buffalo Philharmonic, Amici Orchestra, Light Opera Oklahoma, Tulsa Philharmonic, Oklahoma City Philharmonic, Eastman Wind Ensemble including an international tour to Japan, Taiwan and Macau and CBDNA concert in Carnegie Hall. Passionate about the music of our time, Julianne has joined numerous consortium commissions for works by Stacy Garrop, Jenni Brandon, Reena Esmail, Roger Zare, Paul Schoenfeld, Margaret Brower, Jim Stephenson, Erich Stem and Tyler Mazone. Dr. Doyle has presented at the Midwest Clinic, ICA ClarinetFest, University of Alabama Clarinet Symposium, International Double Reed Society, NYSSMA, NYSBDA, Mid-America Center for Contemporary Music and the Oklahoma Clarinet Symposium. She has given master classes for Juilliard

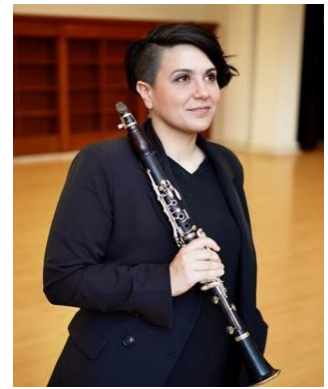
Summerwinds, Southeast Asian Youth Orchestra and Wind Ensemble, SUNY Fredonia, University of Alabama-Birmingham, University of Michigan, University of North Carolina-Greensboro and University of Maryland. She served on faculty at the Aria Summer Music Academy and Blue Lake Fine Arts Camp. She holds the Doctor of Musical Arts and Master of Music degrees in Performance and Literature with Arts Leadership Certificate from the Eastman School of Music and a Bachelor of Music from the University of Oklahoma. Her primary teachers include Jon Manasse, David Etheridge and Bradford Behn. Dr. Doyle is an artist with Backun Musical Services and DANSR/Vandoren. As a leader with the Potsdam Girl Scouts, Julianne has received the GSNYPENN Pathways Council Appreciation Pin, Spirit Award and Rising Star Leader award for her service to the organization. She lives in Potsdam with her husband Brian and children Allie and Brennan. For more information, please visit jkdoyle.org.

Dr. Brian Dunbar is a versatile flutist, professor, and arts advocate, recognized for his performances as a soloist, chamber musician, and orchestral performer. A native of St. Augustine, Florida, he holds a Doctorate of Musical Arts from Louisiana State University, a Master's degree from the University of Michigan, and a Bachelor's from Stetson University. Prior to his appointment at The Crane School of Music, Dr. Dunbar taught at Southern University, Southeastern Louisiana University, and Louisiana State University. He has been a prize-winner in numerous competitions, including First Prize in the 2018 International Low Flutes Festival Alto Flute Competition and top honors in the Monroe Symphony League and Music Teachers National Association competitions. He is currently Co-Principal flute of the Orchestra of Northern New York and has performed with numerous ensembles such as the Boston Landmarks Orchestra, Phoenix Orchestra, Boston Festival Orchestra, Louisiana Philharmonic Orchestra, Sphinx Symphony Orchestra, and Baton Rouge Symphony Orchestra, and has premiered numerous works as a member of the New Resonance Orchestra. Dr. Dunbar is deeply committed to community engagement, having served as a Teaching Artist for Kids' Orchestra in Baton Rouge. He is an active member of several professional organizations, including the James Pappoutsakis Memorial Flute Competition, The National Flute Association, and the globally recognized Sphinx Organization, which promotes diversity in the arts.



Dr. Anna Hendrickson is Professor of Oboe at the Crane School of Music, SUNY Potsdam. As an orchestral player, Dr. Hendrickson performs regularly with the National Arts Centre Orchestra in Ottawa, ON and has recorded with them under the direction of Pinchas Zukerman and Alexander Shelley. She also plays principal oboe in the Orchestra of Northern New York. Her previous orchestral positions include the Thunder Bay Symphony Orchestra (Ontario), the Rochester Philharmonic Orchestra, and the Britt Festival Orchestra (Jacksonville, OR). She has been selected to play at several International Double Reed Society Conferences as a member of various chamber groups. She also has performed at the US Embassy in Paris, the American Church in Paris, and the Château de Champs with pianist Mieko Hironaka Bergt while spending a year in France as a Fulbright scholar. As a faculty member of the Crane School of Music, she performs regularly with the Aria Reed Trio, the Potsdam Reed Quintet and Woodwind Quintet. Dr. Hendrickson holds the Doctor of Musical Arts and Master of Music degrees from the Eastman School of Music where she studied with Richard Killmer, and the Bachelor of Music degree from the University of Wisconsin-Madison as a student of Marc Fink. She previously held teaching positions at SUNY Geneseo, the Community Music School of the Eastman School of Music, and the Hochstein Music School, where she performed on the live radio broadcast recital series and other faculty recital series. A student of Dr. Hendrickson won second place in the first annual International Double Reed Society Young Artist Competition; many of her students have attended prestigious summer festivals and graduate schools throughout the nation. A member of the Madstop Fiddlers in Potsdam, as well, she lives in Hannawa Falls with her husband Jonathan, and her twins, Sam and Sylvie.

Montreal clarinetist, **Christine Hoerning** is an accomplished performer, director, teacher, and creator across a multitude of genres. She is currently serving as Clarinet Lecturer at the Crane School of Music at SUNY Potsdam. Christine has performed with the Orchestre Classique de Montreal, Kingston Symphony, Opera Bouffe de Montreal, Lake Placid Sinfonietta, and the Orchestra of Northern New York. She is a sought-after performer and advocate of new music, having collaborated with composers through North America and Europe. She performs frequently with Opera FOE and Mruta Merts in contemporary opera and large performance installations. Christine is an artist with D'Addario Woodwinds, B Corbin Clarinet Products, and Royal Global USA.



Pianist **Dr. Keilor Kastella** was born in Stony Brook, NY, and raised in southeast Michigan. Exposed to the Taubman approach to piano technique from an early age, he developed a passion for both solo and chamber music, and later attended the Interlochen Summer Arts Camp, where he studied composition and piano. He earned a Bachelor of Musical Arts degree from the University of Michigan, studying piano with Dr. Louis Nagel, Martin Katz, and Christopher Harding, as well as organ with Dr. James Kibbie. Dr. Kastella continued his education at Louisiana State University, earning a MM with Dr. Willis Delony and a DMA with Gregory Sioles. While at LSU, Keilor was a founding member of the Red Stick Trio (with Dr. Hannah Urdea, violin and viola, and Dr. Samuel Schreiber, clarinet), which medaled in the New Orleans

Chamber Fest Competition and later was the ensemble-in-residence at the Zodiac Festival and Academy in Valdeblorre, France. His interest in collaboration has also taken him to Costa Rica, where he gave a series of concerts of vocal music by Black American composers commemorating Dr. Martin Luther King, Jr. Day as part of the Centro Cultural Costarricense-Norteamericano's Promising Artists of the 21st Century program. In 2018, he presented with his husband and musical partner, flutist Dr. Brian Dunbar, at IMPAR: Hands on Research in Aveiro, Portugal. Since 2020 he has been a collaborative pianist at the Crane School of Music. A devoted teacher, Dr. Kastella has taught pianists aged 5 years to 75 years old, including as adjunct instructor at Southern University and Agricultural & Mechanical College in Baton Rouge, LA, from 2019-2020. At Crane, he has taught Vocal Repertoire: German Lieder, and is currently adjunct instructor of piano and an active collaborative pianist. He has a special interest in this music of Bach and Chopin, as well as in new works and those by historically underrepresented minority composers. He is currently involved in several forthcoming commissions. In his free time, he enjoys running, composing, and managing his small farm.

Dr. Carol Cope Lowe is Professor of Bassoon at the Crane School of Music. She teaches courses in bassoon performance, reed-making, repertoire and pedagogy, and orchestral studies. She is a native of Brevard, North Carolina and has performed throughout the United States and Europe. While living in the Atlanta area Dr. Lowe performed frequently with the Atlanta Symphony, including a 1996 tour to Carnegie Hall and subsequent recording of Mahler's Symphony No. 6. She has toured and recorded in London, Paris, and Munich with various ensembles and was a member of the Taft Quintet, first-prize winners of the 1989 Fischhoff International Chamber Music Competition. As an active member of the International Double Reed Society, Dr. Lowe has presented recitals at their annual conferences in Austin (TX), Muncie (IN), Ithaca (NY), Provo (UT), and Norman (OK). Her degrees are from the University of North Carolina at Greensboro, the University of Cincinnati College-Conservatory of Music, and the University of Wisconsin-Madison. Her primary teachers have included William Winstead, Otto Eifert, Richard Lottridge, and Michael Burns. Dr. Lowe's doctoral dissertation titled ["Norman Herzberg:](#)



[An Icon of Bassoon Pedagogy](#)” has been cited in a number of articles and websites. Prior to joining the Crane School of Music faculty Dr. Lowe taught at Furman University, the University of South Carolina, Agnus Scott College, and Erskine College. Dr. Lowe is currently principal bassoon for the Orchestra of Northern New York and is a member of the Potsdam Reed Quintet and the Aria Reed Trio. Dr. Lowe recently published an OER resource: [A Modern Guide to Teaching and Playing the Bassoon - Simple Book Publishing](#)



As a composer and multi-genre musician, saxophonist **Jacob Nance** (b.1999) aims to use his refined knowledge of the instrument to create genre-blurring art that stimulates intellectual discussion while fostering emotional connection for all audience members. Through performance he strives to share his reflection on the human experience, programming a wide array of works ranging from folk music to the avant-garde in an effort to build community through representation. As a classical saxophonist, Jacob has achieved success through merging his own creative visions with the multitude of aesthetics presented by composers. These achievements can be evidenced through numerous competition accolades including: being named a quarter finalist in the 8th International Adolphe Sax Competition in Dinant, Belgium, winning second prize in the Music Teacher's National Association's Young Artist Woodwind competition, winning the University of Oklahoma's Young Artist Competition, and performing the Glazunov Concerto as the featured soloist

with the Conroe Symphony Orchestra. Jacob is also an active proponent of new music for solo saxophone, having premiered works by Eileen Snyder, Ayako Pederson-Takeda, and Jake Sandridge, as well as being a member of numerous consortiums for new repertoire. As a chamber musician, Jacob brings a wealth of knowledge and performance experience. He performs as the soprano saxophonist with Sound Session, a saxophone quartet formed in August of 2021, the alto saxophonist with Halite, a saxophone quartet formed in June of 2024, and the baritone saxophonist with Codex, a saxophone quartet formed in July of 2019. Each of these groups has enjoyed successes through competition, winning prizes at the Fischhoff National Chamber Music Competition, the Music Teachers National Association Chamber Music Competition, the North American Saxophone Alliance Quartet Competition, the NOLA ChamberFest competition, and the Barbara Wagner Chamber music competition. In addition to the quartet activities, he is also the saxophonist with Dead Reed Society, a reed quintet formed at the Bang on a Can Summer Music Festival in 2023. Jacob is a co-founder and member of the SiP Duo, a group which fosters diversity in saxophone music through both the commissioning of underrepresented artists and the recording and live performances of unique and nontraditional works. They recently released *Saxophone in Progress*, an album of eight commissioned works by underrepresented composers. SiP has had successes with various grants and competitions, including the City of East Lansing's Cultural Art Grant as well as Michigan State University's Running Start Competition, where they were selected as the first prize winner and audience favorite. As a proponent of jazz music, Jacob has released an album with his combo *The Way Out*. He has been active in Michigan State University's jazz program, being in Jazz Orchestra I under the direction of Rodney Whitaker, where the band placed third in the 2023 Jack Rudin Collegiate Jazz Competition, as well as in the Jazz Octet and Combo program. Jacob is an avid jazz composer as well, having composed and performed over a dozen original works with various combos. He has been frequently seen performing around the Oklahoma City area, as well as Mid-Michigan. An emerging composer, Jacob searches for truths by merging popular music's stylings within the realm of art music to transcend any particular genre and instead reach strictly for emotion. His works have been performed at various recitals and festivals across the country. He has been commissioned by many ensembles and individuals, including Joseph Lulloff, Jonathan Nichol, Jeffrey Allardyce, FLYDLPHN, Tyler Young, Clap7 Saxophone Quartet, Simian Duo, Lati2de, and numerous others. Jacob graduated from the University of Oklahoma with a Bachelor of Music and Michigan State University with a Masters in Music. He is currently finishing work on a Doctorate in Musical Arts at Michigan State University. He has served as Instructor of Saxophone at the Flint Institute of Music in addition to keeping a robust private studio. Jacob's primary teachers include Professor Joseph Lulloff, Dr. Jonathan Nichol, Professor Jay Wilkinson, and Dr. James Barger.

Saturday September 27, 2025 – 10:00am

Guest Artist Master Classes

Flute Master Class – with Brandon Patrick George – C101

Fantasie (1913)

Georges Hüe
(1858-1948)

Margo Neth ('26)

Nocturne et Allegro Scherzando (1906)

Philippe Gaubert
(1879-1941)

David Morelli ('28)



Brandon Patrick George has been the flutist of Imani Winds since 2018 and has appeared with the group around the United States and Europe, and on the Grammy-nominated album *Bruits*. He has been praised as “elegant” by *The New York Times*, as a “virtuoso” by *The Washington Post*, and as a “knockout musician with a gorgeous sound” by *The Philadelphia Inquirer*. His debut album was released by Haenssler Classics in September 2020; *The New York Times* has described it as “a program that showcases the flute in all its wit, warmth and brilliance.” Brandon has performed at the

Elbphilharmonie, the Kennedy Center, the Dresden Music Festival, and the Prague Spring Festival. In addition to his work with Imani Winds, Brandon’s solo performances include appearances at Lincoln Center, the Metropolitan Museum of Art, 92nd Street Y, Tippet Rise, and Maverick Concerts. His current collaborations include touring projects with harpsichordist Mahan Esfahani, pianist Aaron Diehl, and harpist Parker Ramsay. In 2021, Brandon was part of the inaugural class of WQXR’s Artist Propulsion Lab, a program designed to advance the careers of early and mid-career artists and support the future of classical music. During his yearlong residency at WQXR, Brandon guest hosted Evening Music, interviewed Ford Foundation president Darren Walker about diversity and equity in the performing arts, and recorded with pianist Aaron Diehl and harpist June Han. Prior to his solo career, Brandon performed as a guest with many of the world’s leading ensembles including the Los Angeles Philharmonic, the Pittsburgh Symphony Orchestra, the Orpheus Chamber Orchestra, and the International Contemporary Ensemble (ICE). With the Los Angeles Philharmonic, Brandon performed at Walt Disney Concert Hall and at the Hollywood Bowl with Music Director Gustavo Dudamel. His ensemble work allowed him to work closely with some of the foremost composers of our time including John Adams, Louis Andriessen, Tania León, Steve Reich, and George Lewis. George trained at the Oberlin Conservatory of Music, the Conservatoire de Paris, and the Manhattan School of Music. He serves on the faculty of the Curtis Institute and the Banff Centre for Arts and Creativity.

Oboe Master Class – with Mekhi Gladden – C107

Poeme (1953)

Marina Dranishnikova
(1929-1994)

Mariana Morales ('27)

Romance No. 3 (1853)

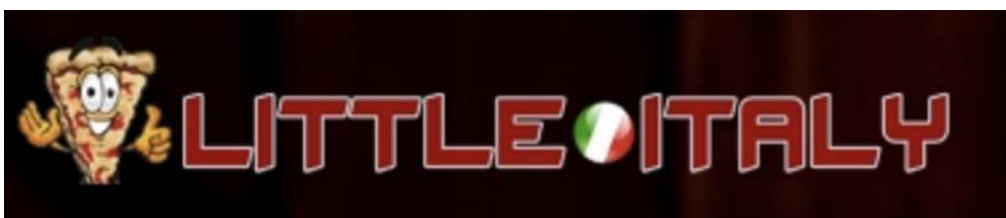
Clara Schumann
(1819-1896)

Molly Murphy ('27)

Mekhi Gladden is an oboist and English-hornist from Atlanta, Georgia who is currently based in Philadelphia, Pennsylvania. They are a recent graduate of the Curtis Institute of Music and has since been playing with numerous ensembles throughout the United States. Mekhi began studying oboe at age twelve before entering the Talent Development Program at age fifteen under the tutelage of Emily Brebach, English horn of the Atlanta Symphony Orchestra. They later went on to study with Richard Woodhams, Toyin Spellman-Diaz, Robert Walters, Katherine Needleman, Philippe Tondre, and Elizabeth Tiscione at the Curtis Institute of Music. Mekhi



has performed with the Atlanta Symphony Orchestra, Princeton Symphony Orchestra, Symphony in C, and Memphis and Baltimore Symphony Orchestras as guest Principal. They have recently been awarded First Prize in the Eric Varner Young Artist Competition, Audience Choice in the Virtual Oboe Competition, and Winner of the Jan and Beattie Wood Concerto Competition with performance as a featured soloist with the Brevard Music Center Orchestra. Mekhi works purposefully to further diversity, equity, and inclusion in classical music through their performance and advocacy. This has taken shape in their premiering of several new works for solo oboe, oboe and electronics, oboe and trumpet, and various other ensembles. They have recently worked at the Composers Conference at Avaloch as performance faculty and chamber music faculty. Their upcoming season includes a return to community concerts in retirement communities and youth communities through Astral Artists. Mekhi continues to explore through experimental improvised music - spearheaded by the People's Music Supply centered in Philadelphia.



Clarinet Master Class – with Mark Dover – C119

Rhapsody (1952)

Willson Osborne
(1906-1979)

Charli Deixler ('26)

Pines of Rome (1924)

Ottorino Respighi
(1879-1936)

III. *I pini del Gianicolo* (excerpts)

Matthew Lannigan ('27)



GRAMMY® Award-winning clarinetist **Mark Dover** is a man of many horns, maintaining firm roots in classical music while ever-expanding into the vast world of improvised music. Since 2016 he has served as the clarinetist of Imani Winds, and has appeared as a soloist with the Atlanta, Baltimore, and Albany Symphonies, and the American Composers Orchestra. Most recently, Mark was awarded a Grammy as a player and producer for “Best Classical Compendium” at the 2024 Grammy Awards for Imani Wind’s latest release, “Passion for Bach and Coltrane.” His debut album with Imani Winds, “Bruits,” was nominated for Best Chamber Music/Small Ensemble Performance at the 2022 Grammy Awards. In 2023 Mark also joined the chamber ensemble yMusic. 2023-24 highlights include appearances at Carnegie Hall Presents with both Imani Winds and yMusic, NPR’s tiny desk with yMusic,

and debuts at La Jolla Music Society and Tippet Rise Arts Center. Mark has performed throughout the United States and abroad, at venues such as Carnegie Hall, Madison Square Garden, the Kennedy Center, the Elbphilharmonie, and the Metropolitan Museum of Art. In addition to performing with Imani Winds, Mark is the clarinetist with Manhattan Chamber Players. He has performed with the Detroit Symphony, The Cleveland Orchestra at Kent Blossom Music Festival, The Knights, Nu Deco Ensemble, and has performed at the Mostly Mozart Festival, Spoleto, Chamber Music Northwest, and many other Chamber Music series and festivals throughout the country and abroad. Mark joined the chamber music faculty at Curtis Institute of Music in 2021. He is on the clarinet faculty at Mason Gross School of the Arts at Rutgers University, and Queens College, CUNY. Mark has conducted masterclasses at numerous academic institutions throughout the country, such as University of Michigan, Manhattan School of Music and the University of Texas at Austin. In addition to his work in the classical world, Mark has an extensive background in jazz and improvised music. He formed the multi-genre duo Port Mande with pianist/producer Jeremy Jordan in 2017. Their debut EP “Is This Loss?” was released in July of 2020. A frequent collaborator with American funk band, Vulfpeck, Mark was featured as a performer and arranger on their highly acclaimed album “Thrill of the Arts,” and in 2019, played to a sold-out Madison Square Garden. He has performed and/or recorded with musicians of many different genres, including Jason and Alicia Moran, Chris Thile, Edward Simon, Brian Blade, Scott Colley, David Binney, Bernard Purdie, Cyrille Aimée, Lawrence, Darren Criss, Theo Katzman, Joey Dosik, Charlie Rosen and his 8 Bit Big Band, ETHEL, Dave Malloy, Phillipa Soo, Kris Bowers, Michael Thurber, Tessa Lark, Louis Cato, Charles Yang, and many more. A graduate of Interlochen Arts Academy, Mark received his Masters of Music from the Manhattan School of Music and his Bachelor of Music from the University of Michigan. His teachers include David Krakauer, Deborah Chodacki, and Jay DeVries. Mark is a Buffet Crampon and Vandoren Artist. He lives in New York City with his wife, soprano Faylotte Joy Crayton, and their daughter Lulu.

Bassoon Master Class – Monica Ellis – Wakefield Recital Hall (C224)

Get It! (2011)

Gene Koshinski
(b. 1980)

Liam Hill ('26)

Sicilienne et Allegro Giocoso

Gabriel Grovlez
(1879-1944)

Maddie Garcia ('26)

Sonata in f minor TWV41:f1

George Philip Telemann

Jorge (George) Sisalima ('29)



2024 GRAMMY® winner and three-time nominee, bassoonist Monica Ellis is a founding member of the wind quintet, Imani Winds, who for over a quarter century has dazzled audiences with their dynamic playing, adventurous programming and commitment to outreach, new works and collaborations. 2023 marks their third GRAMMY® nomination for their 10th studio recording, Jeff Scott's "Passion for Bach and Coltrane" on their recently formed record label, Imani Winds Media. As the daughter of a jazz saxophonist father and fashionista mother, she was raised in a house full of go-getters. A natural organizer, Monica is the co-artistic and executive director for Imani Winds and their annual Chamber Music Festival and treasurer for their non-profit Foundation. A self-proclaimed "band kid", growing up in her beloved city of Pittsburgh, Monica played clarinet, saxophone and piano. After being

introduced to the bassoon in middle school, she began studying with Mark Pancerev, of the Pittsburgh Symphony and went on to receive her Bachelor of Music degree from Oberlin College Conservatory of Music, studying with George Sakakeeny. Among other influential events while at Oberlin, her desire to connect with others flourished through her participation in the Panama Project – a month-long camp for young Panamanian musicians. She received her Master of Music degree from The Juilliard School and Professional Studies Certificate from Manhattan School of Music in the Orchestral Performance Program, studying with Frank Morelli at both institutions. She has performed and recorded with dozens of world-renowned artists and organizations spanning genres and styles from the likes of Wayne Shorter to the Chamber Music Society of Lincoln Center. Solo bassoon appearances have been with the Los Angeles Philharmonic, The Pittsburgh Symphony Orchestra, American Composers Orchestra and the Chineke! Orchestra in London's Queen Elizabeth Hall. Recording credits include 10 albums with Imani Winds (Imani Winds Media, Bright Shiny Things, Koch International Classics, EOne and EMI Classics). Monica can also be heard on: Edward Simon – *Sorrows and Triumphs*, Chick Corea - *The Continents*, Wayne Shorter Quartet - *Without a Net*, Mohammed Fairouz - *Native Informant*, Jeff Scott - *Urban Classical Music Project*, Brubeck Brothers Quartet - *Classified*, Steve Coleman – *Ascension to Light* and Perspectives Ensemble - *Montsalvatge Madrigal*. Continuing the lineage of great pedagogues before her, Monica is a passionate educator and mentor. She is on the faculty of Curtis Institute of Music and Manhattan School of Music and has been a visiting professor/faculty at The University of Chicago, Mannes School of Music and The Juilliard School's Music Advancement Program. Also, a renowned clinician, she frequently presents master classes and solo recital performances across the country. She is a sought-after commentator on critical issues of race, gender and entrepreneurship in classical music and serves on the Orchestra of St. Luke's Educational Advisory Committee and is a board member for Concert Artists Guild and the International Double Reed Society (IDRS). Monica is a Fox Bassoon Artist and plays exclusively on a Model 201. Monica religiously watches Jeopardy!, loves home decorating and resides in the historic village of Harlem in New York City with the greatest joy of her life - her 10 year old son, Oden.

Saxophone Master Class – Kendra Wheeler – Snell Theater

Sonata (2018)

Will Healy
(b. 1990)

Kevin Malone ('26)

Concerto (1941)

Paul Creston
(1906-1985)

Alex Brown ('27)

Concertino da Camera (1935)

Jacques Ibert
(1890-1962)

Sara Ward ('27)



Kendra Wheeler is a musician, saxophonist, and educator advancing the instrument through innovative performance, expanded repertoire, and inclusive pedagogy. Her practice spans traditional, contemporary, and experimental music, fostering collaborations that explore the saxophone's expressive possibilities. Dedicated to equity and representation, her research diversifies the saxophone canon and cultivates versatile musicianship to prepare students for varied careers. With an international career spanning performances, masterclasses, and residencies across 20 U.S. states and nine countries, Wheeler

has appeared at premier venues including the Chicago Symphony Center and the Ordway Center for the Performing Arts. She has delivered over 50 performances and lectures since 2020 and commissioned more than 25 new works, significantly expanding the saxophone repertoire. Her artistry and innovation have been recognized by prestigious organizations such as the Concert Artists Guild, Vandoren Emerging Artist Competition, and DownBeat Magazine. At Louisiana State University, Wheeler established the institution's first Communication-Intensive Saxophone Pedagogy curriculum, integrating rigorous technical training, expressive interpretation, and cultural responsiveness. Her teaching emphasizes personalized instruction and reflective practice, preparing students to excel both artistically and professionally. Wheeler's commitment to mentorship extends through her role as founder of the Women of Color in Classical Saxophone Network, a vibrant advocacy and support group for women of color in the field. Widely respected for her leadership, Wheeler co-chairs the North American Saxophone Alliance's DEIBA Committee, championing diversity, equity, inclusion, belonging, and access nationally. She curates the Anthology of Saxophone Music by Black Composers, promoting underrepresented voices and fostering a more inclusive saxophone tradition. As alto saxophonist of the Medusa Saxophone Quartet, she actively collaborates with emerging composers, engages in educational outreach, and advocates for historically excluded musicians. Through her artistically robust, research-driven, and socially conscious work, she fosters a visible, equitable, and sustainable future for saxophone artistry and pedagogy. Wheeler is an Eastman Artist, performing on the EAS 850 Rue Saint Georges, and a performing artist for Légère Reeds and Key Leaves.

Horn Master Class – Kevin Newton – Hosmer Hall

Sonata for Horn and Piano (2018)

I. Allegro moderato

Gina Gillie

(b. 1981)

David Nesbitt ('26)

Sonata, Op. 17 (1800)

I. Allegro moderato

Ludwig van Beethoven

(1770-1827)

Mackenzie Sweeney ('28)

Concerto No. I, Op. 11 (1882-83)

I. Allegro

Richard Strauss

(1864-1949)

Mark Cannistraci ('29)



Kevin Newton is a GRAMMY® winning hornist, chamber musician and educator based in Manhattan. He is the horn player of Imani Winds and is an active freelancer in the greater New York area. While growing up in Virginia, his first music teacher, his mother, instilled in him a love of music-making's collaborative nature which persists to this day. As a guest musician Mr. Newton has performed/recorded with Orpheus Chamber Orchestra, Orchestra of St. Luke's, Festival Orchestra of Lincoln Center, Alarm Will Sound, Talea Ensemble, Sejong Soloists, Nu Deco Ensemble, Harlem Chamber Players, Gateways Festival Chamber Orchestra, American Composers Orchestra, Tredici Bacci, Gil Evans

Project and Roomful of Teeth. He has also performed on Broadway as a substitute musician in the pits of The Lion King and The Wiz. In addition to Imani Winds he is a member of the Metropolitan Horn Authority and Tsons of Tsunami. An advocate for new music, Mr. Newton has premiered solo pieces for horn by Erin Busch and José Manuel Serrano and will premiere a new horn concerto from Anthony Plog. He has commissioned solo works by Tsuneo Imahori and Jeff Scott. As a chamber and orchestral musician Kevin has participated in premieres of works by Valerie Coleman, Jeff Scott, Paquito D'Rivera, Nathalie Joachim, Joy Guidry, Jessica Meyer, Carlos Simon, Damien Geter, Danny Elfman, Simon Hanes and Saad Hadaad among many others. As a composer, Kevin has written pieces for solo horn and piano, most recently fulfilling a commission from the Kayden Music Commissioning Program at the Juilliard School Pre-College with the piece Hill House. Mr. Newton formerly served as principal horn of the Waynesboro Symphony and, as an orchestral soloist, has performed works by Gordon Jacob, Wolfgang Amadeus Mozart, and Franz Strauss. As a soloist, Kevin has also performed original works and Justinian Tamusuza's Okukoowoola Kw'Ekkondeere for solo horn. He will be a featured artist at the 2024 International Horn Symposium and was a featured artist at the 2022 Southeast Horn Workshop. Mr. Newton holds faculty positions at the Curtis Institute of Music and in the Contemporary Performance Program at Manhattan School of Music. He is also on the faculty of the Kendall Betts Horn Camp. Mr. Newton has delivered horn masterclasses at many institutions including Yale University, Oberlin Conservatory of Music, Cleveland Institute of Music and Boston Conservatory at Berklee among others. As a member of Imani Winds he has taught chamber masterclasses at colleges across the country. Mr. Newton is currently pursuing a Doctor of Musical Arts degree at SUNY Stony Brook. He holds a Master of Music in orchestral performance from Manhattan School of Music and a Bachelor of Music from Virginia Commonwealth University. His primary teachers have been David Jolley, Dr. Patrick Smith and Iffet Araniti-Davis.

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CRANE

School of Music at SUNY Potsdam

Afternoon Concert Series

2025 – 2026 Season

Sara M. Snell Theater

Saturday, September 27st at 1:00pm

Kendra Wheeler, Saxophone

Keilor Kastella, piano

Risa Okina, piano

Hot Flash (2021)

Stacy Garrop
(b. 1969)

Sonata (1959)

Allegro

Andantino cantabile

Allegro vivace

Lawson Lunde
(b. 1935)

Candela (2021)

Lorenzo Simoni
(b. 1998)

As The Willow Tree Grows (2025)

Jordan VanHemert
(b. 1988)

Earth Shaker (1995)

Christopher Scinto
(b. 1969)

Thank you to Eastman Music Company, Légère and The Crane School of Music for their sponsorship of Kendra Wheeler's appearance at the Potsdam Woodwind Summit.



“Still need a ticket to the Imani Winds concert? Buy online
at <https://cpspotsdam.org/imani-winds>
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Kendra Wheeler is a musician, saxophonist, and educator advancing the instrument through innovative performance, expanded repertoire, and inclusive pedagogy. Her practice spans traditional, contemporary, and experimental music, fostering collaborations that explore the saxophone's expressive possibilities. Dedicated to equity and representation, her research diversifies the saxophone canon and cultivates versatile musicianship to prepare students for varied careers. With an international career spanning performances, masterclasses, and residencies across 20 U.S. states and nine countries, Wheeler has appeared at premier venues including the Chicago Symphony Center and the Ordway Center for the Performing Arts. She has delivered over 50 performances and lectures since 2020 and commissioned more than 25 new works, significantly expanding the saxophone repertoire. Her artistry and

innovation have been recognized by prestigious organizations such as the Concert Artists Guild, Vandoren Emerging Artist Competition, and DownBeat Magazine. At Louisiana State University, Wheeler established the institution's first Communication-Intensive Saxophone Pedagogy curriculum, integrating rigorous technical training, expressive interpretation, and cultural responsiveness. Her teaching emphasizes personalized instruction and reflective practice, preparing students to excel both artistically and professionally. Wheeler's commitment to mentorship extends through her role as founder of the Women of Color in Classical Saxophone Network, a vibrant advocacy and support group for women of color in the field. Widely respected for her leadership, Wheeler co-chairs the North American Saxophone Alliance's DEIBA Committee, championing diversity, equity, inclusion, belonging, and access nationally. She curates the Anthology of Saxophone Music by Black Composers, promoting underrepresented voices and fostering a more inclusive saxophone tradition. As alto saxophonist of the Medusa Saxophone Quartet, she actively collaborates with emerging composers, engages in educational outreach, and advocates for historically excluded musicians. Through her artistically robust, research-driven, and socially conscious work, she fosters a visible, equitable, and sustainable future for saxophone artistry and pedagogy. Wheeler is an Eastman Artist, performing on the EAS 850 Rue Saint Georges, and a performing artist for Légère Reeds and Key Leaves.



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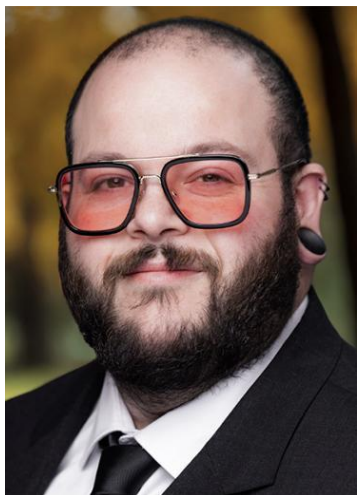
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Saturday September 27, 2025 – 2:15pm

"Concert Night Emergencies: A Band Director's Toolkit"

Samson Flancbaum ('13) – Crane Instrument Technician

Room B173 – Repair Lab



Samson Flancbaum is an instrument repair technician joining the faculty in 2025. At Crane he manages the inventory of over 1200 tech and professional instruments for the school working to maintain and repair them. Samson holds dual Bachelor of Music degrees in Euphonium Performance and Music Theory from The Crane School of Music, graduating in 2013. He went on to earn his Master of Music in Euphonium Performance, with a focus in Music Theory, from the University of North Texas in 2015. During his academic training, Samson developed a strong interest in instrument repair, learning directly from skilled technicians at both Crane and UNT. This passion led him to pursue a formal apprenticeship at a respected repair shop

in Aledo, Texas, following the completion of his graduate studies. He remained with the shop as a full-time technician, eventually serving as Repair Foreman from 2019 to 2022, where he managed daily operations and oversaw complex restorations. In addition to his repair work, Samson spent three years working in 911 emergency services as a telecommunicator, while continuing to perform repairs part-time. He returned to The Crane School of Music to join the faculty as an Instrument Repair Technician, bringing with him a wealth of hands-on experience and deep technical knowledge. Samson is a certified Muramatsu and Straubinger technician and is highly proficient in all aspects of band and orchestral instrument repair. He specializes in the maintenance and restoration of vintage and high-end instruments, combining meticulous craftsmanship with a performer's insight. As a musician Samson performs on both Euphonium and Trombone and is an active arranger and orchestrator of Klezmer music for all instrumentations. Additionally, outside of work Samson enjoys tabletop gaming, resin work, leather crafting, and spending time with his family.



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- Conference performance opportunities
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<p>International Double Reed Society</p> 	<ul style="list-style-type: none"> • https://www.idrs.org/ • Downloadable Scores • Archives • Thesis and Dissertations • Digital instrument marketplace
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CRANE

School of Music at SUNY Potsdam

Afternoon Concert Series

2025 – 2026 Season

Sara M. Snell Theater

Saturday, September 27st at 4:00pm

Potsdam Woodwind Summit Feature Alumni Recital

****Please join us in the Crane Commons following the performance to greet and congratulate our Alumni.****

We need to clear the hall for the Imani Winds Dress Rehearsal.

Three Preludes (1927/1987)

Allegro bin ritmato e deciso

Andante con moto

Agitato

George Gershwin

(1898-1937)

Arr. James Cohn

Samuel Forrester ('23), clarinet

Keilor Kastella, piano

Sonata for Bassoon and Piano

Andante sostenuto

Allegro energico

Luboš Sluka

(b. 1928)

William Beecher ('13), bassoon

Risa Okina, piano

Song of a New World (2014)

Richard Bissill

(b. 1960)

Isabella Kolasinski ('19), horn

Keilor Kastella, piano

Socially Awkward (2021-22)

Tyler Mazone

(b. 1998)

Jake LaBate ('21), saxophone

Romance, Op. 37 (1871)

Camille Saint-Saëns

(1835-1921)

Julia Viviano ('19), flute

Keilor Kastella, piano

Chansons de la Nature for solo clarinet (2006)

Jenni Brandon

(b. 1977)

Les Oiseaux (birds)

Le Papillion (butterfly)

Le Lievre et La Tortue (Hare and Tortoise)

Le Serpent

Elizabeth Hanlon ('08), clarinet

Oblivion (1982)

Astor Piazzola

(1921-1992)

Mark Sophia ('12), oboe

Keilor Kastella, piano

Homeland (2018)

Allison Loggins-Hall
(b. 1982)

Vanessa Mulvey ('90), flute

Estrellita (My Little Star) Mexican Serenade (1928)

Ponce-Heifitz
(1901-1987)

Elizabeth Hanlon ('09), clarinet

Kieran Hanlon, bass

Risa Okina, piano

Jacarandas for two Flutes and Piano (2023; Rev. 2024)

Michael Frazier
(b. 1992)

Laura Lentz ('91) and Brian Dunbar, flutes

Keilor Kastella, piano

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Thank you to David Heuser, Interim Dean, for supporting the appearance of our alumni.

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Pianist Biographies



Pianist **Dr. Keilor Kastella** was born in Stony Brook, NY, and raised in southeast Michigan. Exposed to the Taubman approach to piano technique from an early age, he developed a passion for both solo and chamber music, and later attended the Interlochen Summer Arts Camp, where he studied composition and piano. He earned a Bachelor of Musical Arts degree from the University of Michigan, studying piano with Dr. Louis Nagel, Martin Katz, and Christopher Harding, as well as organ with Dr. James Kibbie. Dr. Kastella continued his education at Louisiana State University, earning a MM with Dr. Willis Delony and a DMA with Gregory Sioles. While at LSU, Keilor was a founding member of the Red Stick Trio (with Dr. Hannah Urdea, violin and viola, and Dr. Samuel Schreiber, clarinet), which medaled in the New Orleans Chamber Fest Competition and later was the ensemble-in-residence at the Zodiac Festival and Academy in Valdeblorre, France. His interest in collaboration has also taken him to Costa Rica, where he gave a series of concerts of vocal music by Black American composers commemorating Dr. Martin Luther King, Jr. Day as part of the Centro Cultural Costarricense-Norteamericano's Promising Artists of the 21st Century program. In 2018, he presented with his husband and musical partner, flutist Dr. Brian Dunbar, at IMPAR: Hands on Research in Aveiro, Portugal. Since 2020 he has been a collaborative pianist at the Crane School of Music. A devoted teacher, Dr. Kastella has taught pianists aged 5 years to 75 years old, including as adjunct instructor at Southern University and Agricultural & Mechanical College in Baton Rouge, LA, from 2019-2020. At Crane, he has taught Vocal Repertoire: German Lieder, and is currently adjunct instructor of piano and an active collaborative pianist. He has a special interest in this music of Bach and Chopin, as well as in new works and those by historically underrepresented minority composers. He is currently involved in several forthcoming commissions. In his free time, he enjoys running, composing, and managing his small farm.

Risa Okina is a theorist and collaborative pianist who has performed throughout the United States and Japan. Before moving to upstate New York, she was a much-sought-after collaborative pianist in the Philadelphia Area and regularly performed with students and local musicians. She has also collaborated with many local opera and theater groups, including the Philadelphia-based opera company, ENAensemble. She was a member of the Toradze Piano Studio, where she studied with the world-renowned pianist Alexander Toradze. She performed regularly at the Toradze Studio Recital series during her master's program. Risa received her Ph.D. in Music Theory from Temple University, where she has taught both written and aural music theory.



Her dissertation "Brahms and The Uncanny" explores the musical uncanny in the piano chamber music of Johannes Brahms, utilizing the notion of the uncanny from the perspective of the German philosophers Ernest Jentsch and Sigmund Freud. Her primary argument is that the musical uncanny acts as a hermeneutic window to reach a deeper musical meaning, which can open us up to unique interpretations. Her research interests include Sonata Theory, Musical Semiotics, Musical Narrative, Psychoanalysis, Schenkerian Analysis, and Hermeneutic Analysis of the music of Johannes Brahms and other 19th-century composers. Her work has been presented in both national and international conferences, including the International Brahms Conference in Irvine, CA (2019), Music Theory Midwest Annual Conference and the Society for Music Theory Annual Meeting (2020). She was also invited as a guest scholar for the Performance and Analysis Graduate Seminar at the University of Missouri, Kansas City, where she performed Brahms's Violin Sonata in D minor, Op. 108 and discussed how our analysis and hauntological reading of the piece could shape our interpretations and performance. This past summer, she presented at two international conferences: The 29th European Association for Music in Schools (EAS) Conference, Belgrade, Serbia, and the 15th International Congress on Musical Signification, Barcelona, Spain. She holds a MM in music theory from Temple University, a MM in piano performance at Indiana University South Bend, and a baccalaureate degree from the Toho Gakuen School of Music in Japan. She has served as an Adjunct Assistant Professor of Music Theory at Temple University, a pianist for the Villanova Singers and the Main Line Singers, as well as Rowan University, and West Chester University, and an organist for Trinity Reformed UCC in Collegeville, PA, and Emanuel UCC in Philadelphia, PA.

Alumni and Guest Artist Bios

Billy Beecher is a bassoonist and contrabassoonist based in New York's Hudson Valley. He plays bassoon for the Newfound Chamber Winds (formerly Maryland Chamber Winds) who recently released an album, *Kairos*. For the last nine years, Billy has been performing with The Orchestra Now as a frequent bassoon and contrabassoon substitute, having played over 100 concerts with them. Notable cycles with TON include concerts at The Fisher Performing Arts Center at Bard College, Carnegie Hall, Alice Tully Hall, several albums, and playing on the soundtrack and shooting a scene in the movie *Maestro*, for which the soundtrack won a Grammy in February 2025. Billy taught bassoon lessons and reed making classes at the Juilliard Pre College from 2018-2023. He is currently the Director of Guest Services at Mirbeau Inn & Spa in Rhinebeck, NY, where he has been working since 2019. He has studied with Dr. Carol C. Lowe, Christopher Millard, Lewis Kirk, David McGill and Marc Goldberg, holding a Bachelor's degree from SUNY Potsdam (2013) and a Master's Degree from Northwestern University (2015). He lives with his wife Jessie, his son Liam and his dog Gooby. Billy and Jessie are excited to welcome their daughter to the world in late November."



Samuel Forrester ('23) graduated from the Crane School of Music in 2023 with a dual bachelor's degree in music education and clarinet performance. He started his career as an educator in Afton NY, teaching band to grades 6-12 before moving to the Hudson Valley, where he now teaches band to grades 6-8 at Marlboro Middle School. Alongside his life as an educator, Sam continues to perform in musical pits, jazz bands, and his local community band, the Southern Dutchess Concert Band. When not teaching or performing, he likes to spend his time playing D&D and teaching tricks to his cats, Tiny and Tim. Sam's primary clarinet instructor was Dr. Christine Hoerning.

Elizabeth Hanlon (Widzinski '08) has been Adjunct Professor of Clarinet at the State University of New York at Fredonia since 2011 and was also on the faculty at Canisius College from 2013-2017. She regularly performs with the Western New York Chamber Orchestra, Erie Philharmonic and Erie Philharmonic Octet, is an active freelance player, and holds regular recitals on the Fredonia campus. In addition to her playing and teaching, Ms. Hanlon is also a woodwind repair technician, specializing in professional clarinet work. Ms. Hanlon holds an M.M. in Clarinet Performance from Wichita State University, where she served as a Graduate Teaching Assistant from 2008-2010. While studying at WSU, she held the Konrad Wolff & Isle Bing Chamber Music Fellowship. Ms. Hanlon earned a B.M. in Clarinet Performance as well as a B.S. in Music Business from the State University of New York at Potsdam's Crane School of Music, and graduated summa cum laude in 2008. While studying at Wichita State University, Ms. Hanlon performed with the Wichita Symphony and was also a member of two chamber groups that each won first prize in the prestigious Wolff-Bing Chamber Music Competition in 2009 and 2010. In addition to her work teaching and performing, Ms. Hanlon also enjoys running, baking, and spending time with her husband, Kieran, and daughter, Eva!



Kieran J. Hanlon is Associate Professor of Double Bass and Jazz at The State University of New York at Fredonia. He is a first call performer in both the classical and jazz idioms and enjoys a diverse performing career in both genres (among others) performing on both acoustic and electric basses. Kieran completed a Master of Music Degree in Double Bass Performance at the Eastman School of Music with Professor of Double Bass James VanDemark. He also completed Eastman's Orchestral Studies Program, in which he worked as a playing intern for two seasons with the Rochester Philharmonic Orchestra. Kieran's undergraduate studies were completed at The University of Michigan School of Music, Theatre and Dance, where he studied classical repertoire with Professors Diana Gannett, Stephen Molina and jazz with Professor Robert Hurst. He holds a B.M. in Double Bass Performance and B.F.A. in Jazz Studies,

Bass from Michigan. He won third place in the Orchestral Competition at the International Society of Bassists 2013 Convention in Rochester, NY. An active orchestral performer, Kieran is Principal Bass of the Erie Philharmonic, Section Bassist in the Chautauqua Symphony, and works as a substitute double bassist with the Cleveland Orchestra, Detroit Symphony, Buffalo Philharmonic, and the Rochester Philharmonic. He has toured to Carnegie Hall with the Buffalo Philharmonic, and recorded Reinhold Gliere's Symphony No. 3 "Il'ya Muromets" with the orchestra for the Naxos label. Kieran is a first call jazz performer in the area, and is the bassist for the Buffalo Philharmonic Big Band. Freelance playing includes work with jazz greats such as Sal Andolina, Bobby Militello, John Bacon, Dave Mancini, Nick Weiser, George Caldwell, Lisa Hasselback, Alec Dube, John Nyerges, Andy Calabrese, Chris Azzara, Bob Sneider, Rich Thompson, Chet Catallo, Elliot Scozzaro, Les Sabina, Dave Schiavone, Mike Jones, Bobby Jones, Dan Hull, Bobby Lavell, Mark Filsinger and Bill Tiberio. He has performed with the Canandaigua Lake Chamber Music Festival, the Lake George Music Festival, and the Gateways Music Festival. Outside of the music world, Kieran enjoys spending time with his wife Liz (clarinet faculty at Fredonia), daughter Eva, their greyhound Jay, working on his house and vehicles, biking, hiking, spending time near Lake Erie, and quality time in fellowship with good friends and colleagues.



Dr. Isabella Kolasinski ('19) resides in Tempe, Arizona, where she actively performs and teaches throughout the metro area. She served as second horn of the West Valley Symphony and has performed with the Symphony of the Southwest, Musica Nova Orchestra, Arizona Philharmonic, Scottsdale Symphony, Salt River Brass Band, and the Phoenix Brass Collective. Alongside her freelance career, Isabella has been a guest artist at the Chamber Music Silicon Valley Festival in San Jose, California, the East Idaho Chamber Music Series in Idaho Falls, Idaho, the Saarburg International Music Festival in Saarburg, Germany, and toured with the Potsdam Brass Quintet across New York state in 2024. Isabella is featured on multiple recordings for solo, chamber, and ensemble. As part of her doctoral project she recorded Janet Beat's *Hunting Horns are Memories* for horn and fixed media, which is the first and only recording of this work that currently exists. Her doctoral project on underexplored music for horn and fixed media is featured on the popular online magazine, *Horn Matters*. Other notable recordings include Hildegard Westerkamp's *Fantasie for Horns II* for horn and fixed media, John Stevens' brass trio *Triangles*, and Steven Bryant's *Ecstatic Waters* with the Arizona State University Wind Ensemble. In addition to her performing career, she maintains a private studio of horn players, many of whom achieve success in regional and all-state auditions. While studying at Arizona State University, she served as John Ericson's teaching assistant for two years — teaching lessons and brass lab courses. Beyond ASU, Isabella has led masterclasses at The Crane School of Music and Idaho State University. Isabella has proudly served as a staff member at the renowned Cormont Horn Camp (formerly known as Kendall Betts Horn Camp), and previously attended as a camper and scholarship recipient from 2017-2019. She was also awarded a scholarship to attend the Rafael Mendez Brass Institute in 2016. Isabella holds degrees from Arizona State University, the University of Michigan, and the Crane School of Music at SUNY Potsdam. Her major professors are John Ericson, Adam Unsworth, Bryan Kennedy, Lauren Becker, and Kiirsi Johnson.

Jake LaBate is a music educator, conductor, and saxophonist from Amsterdam, NY. He is a graduate of the Kitt School of Music at Northern Arizona University, where he received his Master of Music in Instrumental Conducting, under the guidance of Dr. Stephen Meyer. Jake also received a Bachelor of Music in Music Education, and a performer's certificate, from The Crane School of Music at SUNY Potsdam, studying saxophone with Dr. Casey Grev and Dr. Kendra Wheeler. Currently, he is the Director of Bands at Johnstown High School in Johnstown, NY. Jake has previously held teaching appointments in the Northville Central School District and the City School District of Albany, as well as being awarded a Graduate Teaching Assistantship at Northern Arizona University.



Laura Lentz is a flutist, composer, educator, and author of *Modal Flute Warmup*, known for her expressive playing, innovative teaching, and vibrant curiosity. Praised for her “striking, meticulous flute playing” (Take Effect) and “enviable control and supple phrasing” (Sequenza21), she has commissioned, premiered, and recorded dozens of works by leading composers including JacobTV, Missy Mazzoli, Marc Mellits, and Roberto Sierra. A founding member and Artistic Director of the new music ensemble fivebyfive, Lentz has created cross-disciplinary programs with institutions such as the Strasenburgh Planetarium, Memorial Art Gallery, and George Eastman Museum. The ensemble’s recent projects include *Light & Dark* (immersive video performance for the 2024 solar eclipse), *Glass Works* (new commissions inspired by stained glass artist Judith Schaechter), and *Choreograph* (music responding to James Welling’s photography). Several works have been written for or dedicated to her, including JacobTV’s *Serendipity2* and Marc Mellits’s *Discrete Structures*, with her performances broadcast on Performance Today. With nearly 15 releases as a soloist and with fivebyfive, she has championed over 75 new works in the past decade and appeared with fivebyfive on #2 on the Billboard Traditional Classical Charts in a recent release. Lentz teaches at Nazareth University, serves on the National Flute Association’s New Music Advisory Board, and presents widely at festivals and universities across the U.S. and abroad.



“Movement is the foundation of the art of music-making.” For flutist and educator **Vanessa Mulvey** (’90), this belief has shaped both her teaching and performing. Her multi-faceted approach began with Body Mapping and has since expanded to embrace influences as varied as Pilates, flying trapeze, and Parkour. These experiences help her guide musicians to unlock expression, build confidence, and cultivate sustainable, healthy playing habits. After becoming a Licensed Body Mapping Educator, Vanessa sought innovative ways to explore movement from both functional and experiential perspectives. Her studies included traditional modalities such as Feldenkrais and the Alexander Technique, as well as less conventional sources. A transformative shift happened in her third flying trapeze class when her fear of heights gave way to the exhilaration of flying and being caught. This encounter revealed the profound potential

of learning about movement outside the practice room, with direct implications for performance and artistry. Vanessa teaches Body Mapping-based classes at the New England Conservatory of Music and the Longy School of Music of Bard College, where her work empowers students with an embodied understanding of movement for music-making. Her popular classes equip musicians with tools to enhance technique, expand expression, strengthen stage presence, and foster authentic connections with audiences. A sought-after clinician, Vanessa has led workshops at institutions and festivals including the Berklee College of Music, Boston Conservatory of Music, Boston University Tanglewood Institute, PAMA International Symposium, Shepherd School of Music, Peabody Institute, Via Academy, University of Michigan, and Varna International Music Academy. Her whole body approach to music-making helps musicians move past technical and expressive limitations, overcome plateaus, and perform without pain. She holds flute performance degrees from the Crane School of Music and the Cincinnati College-Conservatory of Music, and additional credentials as a NASM Certified Personal Trainer, Certified Functional Strength Coach, Parkour A.D.A.P.T. Level 1 Coach, Core Movement Integration Level 1 practitioner, and Postural Restoration Institute® trainee. In 2022, she edited the flute edition of Mountain Peak Music’s *Big Book of Sight Reading Duets* series. Her writing has been featured in *Flute Talk*, *CelloBello*, and the *Playing Well Anatomy and Movement Series* created by Serap Bastepe of the Peabody Conservatory. She has also received multiple faculty development grants supporting her research and outreach. During Fall 2025 she will be creating a video library of movement preps and resets for NEC’s community. Learn more www.breathemoveperform.com





Performing artist and music educator **Mark Sophia ('12)** is from Horseheads, NY and graduated from the Crane School of Music in Potsdam, NY with a B.M. in music performance, and the Manhattan School of Music with an M.M. in music performance. Mark studied Music Education at Columbia Teacher's College where he earned an Ed.M. in Music Education. He has been a New York City freelancer for thirteen years and has played with a great variety of professional groups including the New York City Ballet, Broadway shows such as Phantom of the Opera, Wicked, Ragtime, and The Orchestra of St. Luke's. From September 2018 up until the pandemic shutdown, Mark played Oboe and English horn in over 400 shows on the North American Broadway tour of Miss Saigon. As an educator, Mark has taught through Third Street Music School, Interschool youth orchestras, and

Midori and Friends in NYC as well as maintaining a private studio. Mark is currently performing full time on the North American Broadway tour of Les Miserables.



Julia Viviano ('19)



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Potsdam Woodwind Summit Imani Winds Feature Recital

"Grooves and Meditations"

Red Clay and The Mississippi Delta (2009)

Valerie Coleman
(b. 1970)

Wind Quintet No. 1 (2006)

Kalevi Aho
(b. 1949)

- i. Agitato - Cantando
- ii. Vivace, leggiero - Allegro marcato
- iii. Marziale, pesante - Furioso - Tempo I
- iv. Andante con tristezza

A Little Cuban Waltz (2023)*

Paquito D'Rivera
(b. 1948)

INTERMISSION

Overjoyed (1985)

Stevie Wonder
b.1950
arr. Mark Dover

Alevi Dedeler raki masasinda (2011)

Fazil Say
(b. 1970)

- i. Andantino tranquillo - Presto fantastic
- ii. Andante tranquillo - Moderato
- iii. Andantino
- iv. Presto – Andantino

Dance Mediterranea (2000)

Simon Shaheen
(b. 1955)
arr. Jeff Scott

*Written for Imani Winds and commissioned by the Imani Winds Foundation.
Premiered on June 16, 2023, New York City

Imani Winds is represented by the Arts Management Group, INC.
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Imani Winds Biography



Imani Winds is the 2024 GRAMMY® winner in the Classical Compendium category for Jeff Scott's "Passion for Bach and Coltrane" released on their recently formed record label, Imani Winds Media. Celebrating over a quarter century of music making, the four time GRAMMY® nominated group has led both a revolution and evolution of the wind quintet through their dynamic playing, adventurous programming, imaginative collaborations and outreach endeavors that have inspired audiences of all ages and backgrounds. The ensemble's playlist embraces traditional chamber music repertoire, and newly commissioned works from icons to new voices reflect the times in which we live. Recent and upcoming projects include a new double quintet by Arturo Sandoval, featuring Boston Brass; a Jessie Montgomery composition inspired by her great-grandfather's migration from the American south to the north; and a work by Carlos Simon celebrating iconic figures of the African American community. These commissioned works and more are a part of the long-standing Legacy Commissioning Project. Reflecting on the issues of mass incarceration, Imani Winds 11th studio recording, "*BeLonging*" by and with Andy Akiho, was released in June 2024 and is nominated for a 2025 GRAMMY® award. Twenty-seven seasons of full-time touring has brought Imani Winds to virtually every major chamber music series, performing arts center, and summer festival in the U.S. They regularly perform in prominent venues including Carnegie Hall, Lincoln Center, and the Kennedy Center and have a presence at festivals such as Chamber Music Northwest, Chautauqua Institution and Banff Centre. Imani Winds thoughtfully curates unique residencies that include performances, workshops, and masterclasses to thousands of students each year at institutions such as the University of Chicago, Eastman School of Music and Duke

University. Their international presence includes concerts throughout Asia, Brazil, Australia, England, New Zealand and Europe. Appointed in 2021 as Curtis Institute of Music's first ever Faculty Wind Quintet, Imani Winds commitment to education runs deep. The highly successful Imani Winds Chamber Music Festival launched in 2010, is an annual summer program devoted to musical excellence and career development for pre-professional instrumentalists and composers. The curriculum includes mentorship, masterclasses, entrepreneurial workshops, community engagement activities and performances, with the goal of fostering the complete musician and global citizen. In 2019, the group extended their mission even further by creating the non-profit organization, Imani Winds Foundation, which exists to support, connect and uplift their initiatives and more. Imani Winds' travels through the jazz world are highlighted by their multi-faceted association with luminary musicians and composers Wayne Shorter, Paquito D'Rivera and Jason Moran. Their ambitious project, "Josephine Baker: A Life of Le Jazz Hot!" featured jazz songstress René Marie in performances that brought the house down in New York, Pittsburgh, San Francisco, Los Angeles and St. Louis. In 2021, Imani Winds released their 9th studio album, "Bruits" on Bright Shiny Things Records, which received a 2022 GRAMMY® nomination for "Best Chamber Music/Small Ensemble Performance." Gramophone states, *"the ensemble's hot rapport churns with conviction throughout."* Imani Winds has recordings on Koch International Classics and E1 Music, including their 2006 GRAMMY® nominated recording, "The Classical Underground". They have also recorded for Naxos and Blue Note and released an acclaimed arrangement of Stravinsky's "Rite of Spring" on Warner Classics. They are regularly heard on all media platforms including NPR, American Public Media, the BBC, SiriusXM, the New York Times and the Wall Street Journal. To date, one of Imani Winds' most humbling recognitions is a permanent presence in the classical music section of the Smithsonian National Museum of African American History and Culture in Washington DC.



Thank you!!!!

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