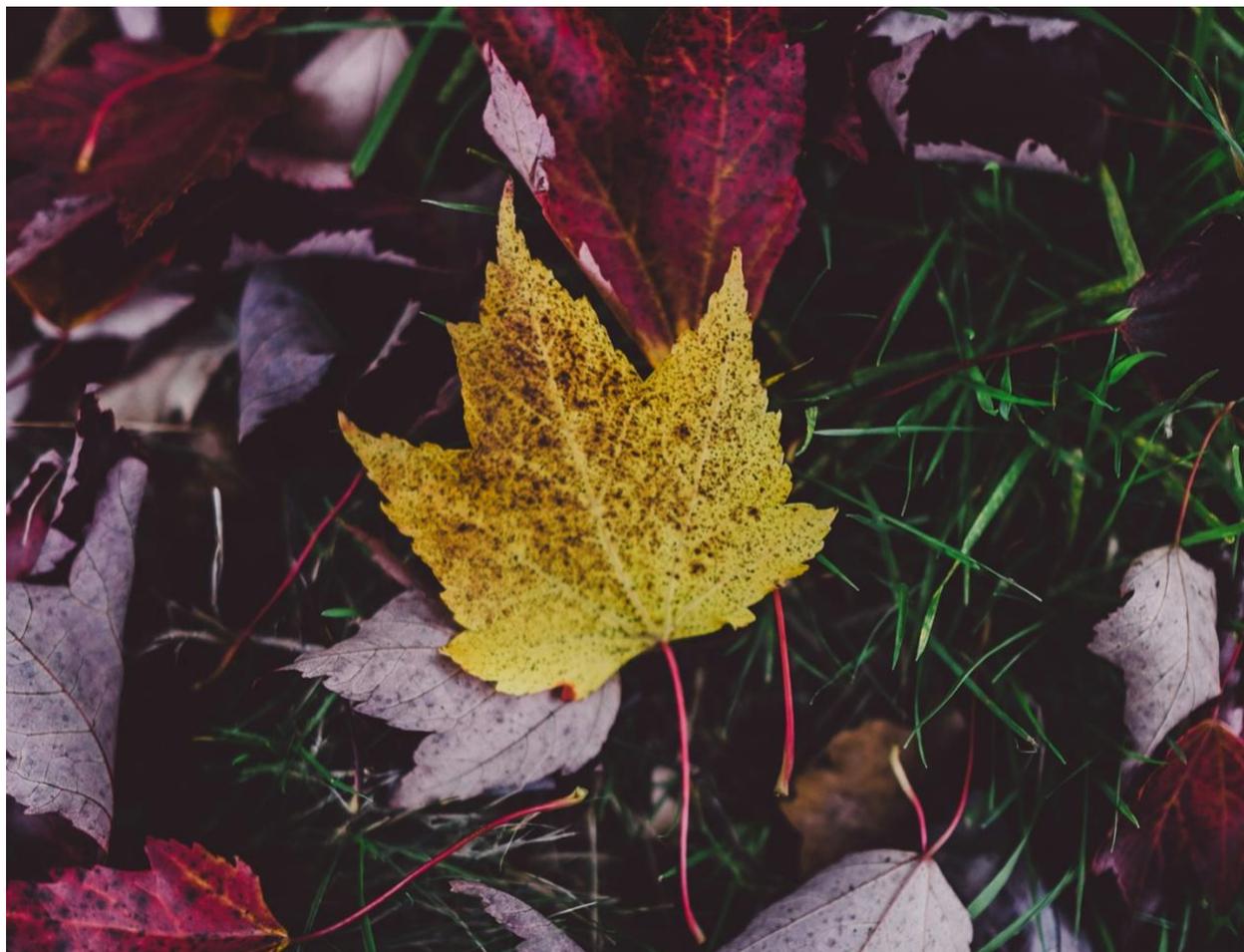


FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC



**WASHINGTON STATE UNIVERSITY
PULLMAN, WA
FEBRUARY 5-7, 2026
PROGRAM BOOK**

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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

WELCOME FROM THE FOCAM DIRECTOR AND WSU SCHOOL OF MUSIC DIRECTOR

Welcome to FOCAM!

The Festival of Contemporary Artists in Music celebrates the music of our time. The festival highlights the work of WSU student and faculty composers and performers alongside visiting composers, performers, and scholars. This festival is a chance to celebrate the diversity found in today's music and its people. It is designed to allow everyone's voice to shine.

Founded in 1989 by Dr. Charles Argersinger, the festival is currently under the direction of a FOCAM committee, which includes Dr. Jihyun Kim, Dr. Sarah Miller, Dr. César Haas, and myself. On behalf of the FOCAM committee we are delighted to welcome you to our wonderful festival! Please enjoy the wide range of music at our 14 concerts and presentations!

Sophia Tegart

Director, Festival of Contemporary Artists in Music
Assistant Professor of Flute, Washington State University
sophiat@wsu.edu

Welcome!

I am thrilled to welcome guest composers, performing artists, and community members to Washington State University for our Festival of Contemporary Artists in Music (FOCAM) this February. The presentations, concerts, and lectures this weekend will offer transformational musical experiences for School of Music students and community members, and the level of creativity, collaboration, and artistry at FOCAM is sure to create an unforgettable experience for all participants. Special thanks to Dr. Sophia Tegart, and members of our FOCAM committee, Drs. Haas, Miller, J. Kim, and Blaine Ross, as well as the tireless and foundational support of Program Coordinator, Michelle White, and Stage Manager, Shaun Sorensen and his team. For decades WSU's FOCAM has centered on celebrating the expressive potentials of new music, and I wish each of you connection, community building, and experiential learning this weekend with FOCAM music and musicians.

Keri E. McCarthy, DM

Director, School of Music
Professor, Oboe and Music History



FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC PERSONNEL

FOCAM COMMITTEE

Sophia Tegart, chair
César Haas, Jihyun Kim, Sarah Miller

CALL FOR PRESENTATIONS

César Haas, chair
Karen Nguyen
Christiano Rodrigues

CALL FOR SCORES

Jihyun Kim, chair
Yuna Roh
Christiano Rodrigues

CALL FOR PERFORMANCES

Sarah Miller, chair
Fabio Menchetti
Katie Rice

Poster and Website: Michelle White
Program Book: Sophia Tegart

WSU SCHOOL OF MUSIC FACULTY & STAFF

Troy Bennefield, Undergraduate Advisor
Ruth Boden, Cello, Bass, & Theory
Chris Dickey, Tuba/Euphonium
César Haas, Jazz & Classical Guitar
Aaron Hill, Saxophone & Jazz Big Band
Christian Kim, Music Business &
Jazz/Commercial Composition
Jihyun Kim, Music Theory, Composition
Martin King, Horn & Music Education
Advisor
Dean Luethi, Voice, Choral Music
Methods, & Choral Conducting
Keri McCarthy, Oboe & SoM Director
Jonathan Melcher, Audio Engineering
Fabio Menchetti, Piano
A.J. Miller, Assistant Director for
Marching Band
Sarah Miller, Associate Director for
Marching Band, Trombone
Matthew Myers, Voice, Choral Music Ed
Melissa Parkhurst, Ethnomusicology

Danh Pham, Director of Bands
Katie Rice, Clarinet
Christiano Rodrigues, Violin/Viola
Yuna Roh, Piano
Darryl Singleton, Jazz Percussion, Black
Music/Social Justice
Jake Svendsen, Jazz Piano
Jon Sweet, Director Athletic Bands &
Symphonic Band
Sophia Tegart, Flute & Music History
Alisa Toy, Voice
David Turnbull, Trumpet, SoM Assistant
Director
Aaron Wacker, Music Education
Julie Anne Wieck, Voice & Opera
Workshop
Christopher Wilson, Classical
Percussion
Jacqueline Wilson, Bassoon & Theory

Stage Crew: Shaun Sorenson, Blaine Ross
Recording Engineers: Jon Melcher, Taylor Weech
Piano Tuner: Tim Wirth



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FESTIVAL SPONSORS

Thank you to our festival sponsors and local business partners. The Festival of Contemporary Artists in Music is partially sponsored and supported by the following organizations and businesses.



GALA CONCERT: FESTIVAL OF CREATIVE PIANISTS WINNERS CONCERT

The Festival for Creative Pianists and our publishing imprint, Abundant Silence, celebrates the joy of creating music at the piano, and seeks to cultivate a culture of creative thinking through piano performance and composition. A non-profit new music organization, FCP/AS supports the work of 21st-century artists while developing learning opportunities for pianists of all ages.

We were thrilled to revive our composition contest in 2025! Our judges—Aaryn S. Ricucci-Hill, Brady Wolff, Ayumi Okada, Luke Rackers, and Dayton Kinney—were deeply impressed with the quality of applications received, and narrowing our selection proved to be a Herculean task.

Although we only anticipated 100-150 applications, we were both shocked and delighted to have received works from over 300 composers. This led us to quickly adjust our judging methods—each of the five judges was randomly assigned a pile of about 70 works, from which each judge needed to select three to advance to the final round. The fifteen finalists were the subject of an over 2-hour long meeting in which we discussed each of the works in excruciating detail, diving into the intricacies of musical structure, musical notation, and creative intent. At the end of this discussion, each judge made our case for our top works, culminating in a silent and anonymous vote. Each judge voted for five winning works, and works that received three or more votes were selected as winners.

Each of the winning works is singularly unique, and demonstrates each composers' individual approach to piano composition. Our selection reflects our values, and acknowledges the immense amount of time, effort, and passion that these composers put into their work. Performances of the winning works will be divided between the 2026 FOCAM Festival, and our August Festival in Montpelier, VT.



SATURDAY GALA FEATURED PERFORMER DANIEL INAMORATO, PIANO



Brazilian-American pianist and multidisciplinary artist **Daniel Inamorato** is Professor of Piano at the University of William & Mary and Artist-in-Residence at the Festival for Creative Pianists. He is a member of Duo Del’Ato and Director of the Toy Piano Sanctuary & Neurodiversity Music Institute. Raised in Brazil, he moved to the United States in 2011 and has since taught at institutions including Indiana University, DePauw University, Hampton University, Christopher Newport University, and the University of North Carolina School of the Arts.

Inamorato’s work centers on contemporary and avant-garde performance, historically neglected repertoire, and inclusive pedagogical practices. A specialist in piano, historic keyboards, toy piano, and collaborative performance, he maintains the largest collection of toy pianos in the United States and is recognized as a pioneer of toy piano performance integrated with Japanese Butoh dance.

As a recording artist, he is particularly drawn to underrepresented composers from early twentieth-century Latin America and today’s experimental music scene. His recordings appear on Naxos, Acqua Records, and IU Music Labels, and in 2025 alone he premiered 57 new works by composers from six countries.

Inamorato earned a Jacobs Fellowship at the Indiana University Jacobs School of Music and has received over forty prizes in piano competitions. His research explores political performance, archetypal gesture, trauma-informed creative processes, and neurodiversity in music education. Through the Toy Piano Sanctuary, he curates a bi-annual international composition competition and works closely with performers and composers to cultivate authentic voices grounded in historical awareness, high-level technical command, and social responsibility.

FOCAM 2026 FESTIVAL SCHEDULE

Thursday, February 5, 2026	
7:30 Bryan Hall Theatre	<p align="center">WSU Faculty & Student Gala Concert</p> <p align="center">Composers: MaryBeth Kurnat, Zachary Mayberry, Austin Schlicting</p> <p align="center">Performers: Chris Dickey, Yuna Roh, Chris Wilson, WSU Concert Choir, WSU Treble Choir</p>
Friday, February 6, 2026	
9:00am-3:00pm Kimbrough Lobby	<p align="center">Registration Table Open</p> <p align="center"><i>Meet Up & Welcome</i></p> <p align="center"><i>Coffee and Refreshments</i></p>
10:10am Kimbrough 245	<p align="center">Presentation: "Xenharmonic Praxes: Compositional Studies for Guitar in 31-Tone Equal Temperament"</p> <p align="center">Presenter: Emmett Aschim</p>
11:10am Kimbrough Concert Hall	<p align="center">Composers Concert 1: Electroacoustic Hour</p> <p align="center">Composers: Ben Fuhrman, Vivian Fung, Steven Hixson, Panayiotis Kokoras, Josh Mouradian</p> <p align="center">Performers: Francis Favis, Ben Fuhrman</p>
12:00pm	<p align="center">Lunch Hour</p>
1:10pm Kimbrough Concert Hall	<p align="center">Performance: Jared Hall Quintet in Concert</p> <p align="center">Composer: Jared Hall</p> <p align="center">Performers: Jared Hall, Chris Parkin, Brent Edstrom, Eugene Jablonsky Brendan McMurphy</p>
2:10 Kimbrough 346	<p align="center">Presentation: "The Turbid Fiddler"</p> <p align="center">Presenter: Jedd Greenhalgh</p>

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

<p>3:10 Kimbrough Concert Hall</p>	<p>Performance: WSU Big Band and WSU Student Works Composers: Nicole Ehr, Christian Kim, Nate Waitt</p> <p>Performers: Solstice Wind Quintet, WSU Jazz Big Band</p>
<p>4:10 Bryan Hall Theatre</p>	<p>Composers Concert 2 Composers: Mikael Baisch, Kaisey Craig, Tristan Donaldson, Dayton Kinney, Max Wolpert, Thomas Whitaker</p> <p>Performers: Catherine Anderson, Ayla Brown, Hana Feldheger, Steph Fuller, Zachary Guevara, Aaron Hill, Cassandra Johnson, Ian Kurth, Fabio Menchetti, Matthew Myers, Elena Panchenko, Jordan Slaughter, Lizzie Stedman, Mikaela Storm, Thomas Whitaker</p>
<p>5:00-7:00pm</p>	<p>Dinner Break</p>
<p>7:30pm Bryan Hall Theatre</p>	<p>Gala Concert: The Music of Viet Cuong WSU Symphony Wind Ensemble, WSU faculty and students</p>
<p>Saturday, February 7, 2026</p>	
<p>9:00am-12:00pm Kimbrough Lobby</p>	<p>Registration Table Open <i>Coffee and Refreshments</i></p>
<p>10:10am Kimbrough Concert Hall</p>	<p>Performance: The Prodigal Returns Composer & Performer: Aaron Barnhart</p>
<p>11:10am Bryan Hall Theatre</p>	<p>Composers Concert 3 Composers: Lynnsey Lambrecht, Eric Lyttle, Ash Snow, Zachary Mayberry, Marybeth Kurnat</p> <p>Performers: Daniel Inamorato, Rebecca Kelley, Alisa Toy, WSU Grad Quintet</p>
<p>12:10pm</p>	<p>Lunch Hour</p>

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

<p>1:10pm Kimbrough Concert Hall</p>	<p>Performance: Way of Tradition Composer: Yogev Shetrit</p> <p>Moshe Elmakias, Itay Eliezri, Yogev Shetrit</p>
<p>2:10pm Bryan Hall Theatre</p>	<p>Performance: Fantasy, Poetry, and Flutes Composers: Kaisho Barnhill, Melissa Dunphy, Jennifer Stevenson, Mikaela Storm</p> <p>Performers: Kaisho Barnhill, Lisa Hakesley, Mikaela Storm, Isabelle Villanueva, Ryan Zwahlen</p>
<p>3:10pm Bryan Hall Theatre</p>	<p>Performance: Fauna and Heartbeats Composer & Performer: Patrick Brandl Suarèz</p>
<p>4:10pm Kimbrough Concert Hall</p>	<p>Palouse Jazz Society in Concert Palouse Jazz Society</p>
<p>5:10pm Bryan Hall Theatre</p>	<p>Gala Concert: Festival of Creative Pianists Winners Concert Works by Che Buford, Alex Burtzos, Andrew List, Aaryn S. Ricucci-Hill</p> <p>Featured Performer: Daniel Inamorato, piano</p>

*Primary presenters (in programs) indicated with asterisk. If no primary presenter is indicated, program notes will be under the composer's name.

+ WSU Faculty, Staff, or Students will be indicated on all non-gala concerts

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

WSU FACULTY & STUDENT GALA CONCERT

Bryan Hall Theatre

Thursday, February 5, 2026

7:30pm

Honk! for Tuba and Piano

Mica Redden

+Chris Dickey, tuba

+Yuna Roh, piano

Imitation

Evan Cartwright

+Christopher Wilson, vibraphone

A Lenten Sonnet

+Zachariah Mayberry

+*WSU University Singers*
+Matthew Myers, conductor
+Elena Panchenko, pianist

Hope

+Marybeth Kurnat

The Winds

Laura Jēkabsone

+*WSU Treble Choir*
+Matthew Myers, conductor
+Elena Panchenko, pianist

I Kissed Your Frozen Lips

*Austin Schlichting

Le Bestiaire

+Matthew Myers & +Dean Luethi

1. A Minor Bird
2. Dexter
3. The Crocodile
4. Wake the Serpent Not
5. Jellies
6. The Eagle

+*WSU Concert Choir*
+Dean Luethi, conductor
+Elena Panchenko, piano
+MaKenna Wagnon, graduate assistant



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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

University Singers

Soprano

Chloe Bortnick
Adelaide Contreras
Sophia DeLeon
Cassidy Drew
Nora Hayden
Alondra Hernández
Harmony Jones
Puff Kesler
Gisell Lopez
Dylan Marie Soler
Yasemin Tibik

Alto

Lauren Adolph
Kendal Clifton
Hope Dela Cruz
Álainn Fitzgerald
Makayla Gray
Zoey Green
Charlie Ironside
Mackenzie Jacobs
Karmen Johnson
Ashley Myers
Amelia Neff
Pidge Pettigrew
Darya Simoneaux
Aniah Warren

Tenor

Zach Haase
Casey Hollis
Ryan Lockhart
James McClelland
Jack Murdock
Mark Schlichting
Hunter Thacker

Bass

Li Deardorff
Willem Dutcher
Zachariah Mayberry
Ryland Ramey-Laur
Carl Reese
Joshua Riley
Brayden Schultz
Jeffrey Woodard
Tianhui Xu

Treble Choir

Soprano I

Annslea Bixler
Sumedha Butti
Saint Dumandan
Hazel Gomez
Lilly Mendoza-Allen
Bree Thompson

Soprano II

Iris Carpenter
Raya Doo
Ally Fraser
Kira McDonald
Clare Riley
Shanaya Sawe
Cierra Wisner

Alto I

Jordan Daniels
Rachel Denini
Evelyn Hall
Emmerson Hansen
Lillian Hansen
Ella Menter
Richie Mohler
Annemari Olmeda

Alto II

Lauren Dellinger
Makayla Gray
Zoey Green
Rey Howell
Ginikachukwu Rex-Elem
Sophie Villanueva
Eunha Walker

Concert Choir

Soprano

Sawyer Crist
Saint Dumandan
Mikiah Harper
Lily Mielke
Sophia Stults
MaKenna Wagnon

Alto

Ally Frasier-Robinson
Leah Hughes
Leahnila Korpala
Ashley Myers
Mila Rybachuk
AdeLyn Simmons
Eunha Walker

Tenor

Ryan Lockhart
Dylan Loney
Andon Merrick
Steven Randall
Franco Ruiz
Michael Turner
Henry Wood

Bass

Jared Boots
Manny Caldwell
Desta Dominick
Willem Dutcher
Ben Findley
Miles Roberson
Cohen Storch



FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

COMPOSERS CONCERT 1: ELECTROACOUSTIC HOUR

Kimbrough Concert Hall

Friday, February 6, 2026

11:10am

*Francis Favis
Ben Fuhrman
Steven Hixson
+Josh Mouradian

Half Recital – Francis Favis

The Ice is Talking (2018)

Vivian Fung

Cymatics (2018)

Panayiotis Kokoras

*Francis Favis, percussion

Composer Concert 1

Blues Echoes, Reflected

*Ben Fuhrman

Ben Fuhrman, mandolin
Live electronics

Wistful Programming for electronics

+Josh Mouradian

Fixed media

the becomer

*Steven Hixson

fixed media

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

Jared Hall Quintet in Concert
Kimbrough Concert Hall
Friday, February 6, 2026
1:10pm

*Jared Hall, trumpet
Chris Parkin, tenor saxophone
Brent Edstrom, piano
Eugene Jablonsky, bass
Brendan McMurphy, drums

Hometown (2021)	Jared Hall
Step by Step (2022)	Jared Hall
Ask Me Now (1959) arr. Jared Hall (2023)	Thelonious Monk
Orravan (2022)	Jared Hall
Untitled 77 (2023)	Jared Hall
Little B's Poem (1965) arr. Jared Hall (2023)	Bobby Hutcherson
Room 111 (2022)	Jared Hall

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

WSU BIG BAND AND WSU STUDENT WORKS

Kimbrough Concert Hall

Friday, February 6, 2026

3:10pm

+Solstice Wind Quintet
+WSU Jazz Big Band

Cygnus – The Swan

+Nicole Ehr

Solstice Wind Quintet
Sophia Tegart, flute
Keri E. McCarthy, oboe
Katie Rice, clarinet
Joe Nutt, bassoon
Martin D. King, horn

The Creek Near My Home Suite for Wind Quintet (2025)

+Nate Waitt

1. Dawn Rises
2. Oxbow
3. One Who Wanders, Never Lost
4. Interlude
5. A Song for Our World
6. Something Wild

Solstice Wind Quintet
Sophia Tegart, flute
Keri E. McCarthy, oboe
Katie Rice, clarinet
Joe Nutt, bassoon
Martin D. King, horn

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April Snow

+Christian Kim

Oneness Within the Diversity of Music

Christian Kim

+*WSU Jazz Big Band*

+Aaron Hill, Director

Saxophones

Anna MacPherson

Rachael Crabb

Tycho Honeywell

Skye Hanson

Macey Tackett

Trumpets

John Johnson

Jacob Bekham

Carl Reese

Nate Waitt

Seth Reynvaan

Kelvin Bixler

Trombones

Kellan Brinkman

Alex Langland

Henry Wood

Samantha Knotts

Rhythm Section

Piano – Brayden Schultz, Guitar - Luke Richardson

Percussion - Ryan Hagar, Drums – Nate Smith, Bass - Nathaniel Ballard



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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

COMPOSERS CONCERT 2 Bryan Hall Theatre Friday, February 6, 2026 4:10pm- 5:15pm

Catherine Anderson
+Ayla Brown
+Hana Feldheger
Steph Fuller
+Zachary Guevara
+Aaron Hill
+Cassandra Johnson
+Ian Kurth
+Fabio Menchetti
+Matthew Myers
+Elena Panchenko
+Jordan Slaughter
+Lizzie Stedman
Mikaela Storm
+Thomas Whitaker

Northern Lights for percussion duet

+Thomas Whitaker

Ayla Brown, vibraphone
Thomas Whitaker, vibraphone

The Sonnets - The Love and Time for pierrot ensemble

+Tristan Donaldson

1. Shall I Compare Thee to a Summer's Day?
2. Nothing like the Sun
3. Love's not Time's Fool
4. By Good Fortune

Jordan Slaughter, flute
Cassandra Johnson, clarinet
Zachary Guevara, violin
Hana Feldheger, cello
Ian Kurth, piano

Exploration

Movement 1: Sailing
Movement 2: Storm
Movement 3: Starlight

*Mikael Baisch

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

Movement 4: Sunrise

Fabio Menchetti, piano

Requiem of Prevention
4. A Portrait of Greys

+Kasey Craig

Lizzie Stedman, alto
Matthew Myers, tenor
Elena Panchenko, piano

Integrated Unity

*Dayton Kinney

Mikaela Storm, flute
Fabio Menchetti, piano

~continued on next page~

The Nine Lives of Adolphe Sax

*Max Wolpert

- I. Falling
- II. Acid
- III. Pins & Needles
- IV. Hot Iron
- V. Gunpowder
- VI. Fumes & Vapors
- VII. Drowning
- VIII. Pneumonia
- IX. Immortality

Steph Fuller, alto saxophone (I-IV)
Aaron Hill, alto saxophone (V-IX)
Catherine Anderson, piano

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

GALA CONCERT: THE MUSIC OF VIET CUONG

Bryan Hall Theatre
Friday, February 6, 2026
7:30pm

WSU Symphonic Wind Ensemble
WSU Faculty & Guests
Bich-Van Nguyen, soprano

Sound and Smoke

Viet Cuong

Inland Ocean

Heart of Fire

Autumn Triptych for soprano and wind ensemble
Text by Nguyễn Khuyển (1834-1909)

1. Thu Âm
2. Thu Vịnh
3. Thu Điếu

Guest Soloist

Bich-Van Nguyen, soprano



Vocalist **Bich-Van Nguyen** was trained at the National Music Conservatory in Vietnam and at Bob Cole Conservatory of Music, Cal State Long Beach. She recently graduated with a Masters in Musical Theater at New York University. One of the most sought-after Vietnamese vocalists in her genre, she has performed as a soloist with Asia Entertainment, the Vietnamese American Philharmonic, the Ngan Khoi Chorus and more. She has also performed in opera, musical theater and stage productions, concerts over the world at prestigious venues such as National

Music Conservatory in Vietnam, Kennedy Center, the Rainbow Room at Rockefeller Center, Carpenter Performing Arts Center, La Mirada Theater, Rachel Schlesinger Concert Hall (Va.) and Marie Stéphanie Concert Hall (Montreal). Notable roles include the roles of Kim in *Miss Saigon*, Christine in *Phantom of the Opera*, Cleopatra in Handel's *Giulio Cesare* and Nannetta in *Falstaff*, among others.



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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

WASHINGTON STATE UNIVERSITY SYMPHONIC WIND ENSEMBLE

Flute

Amanda Skott
Georgia Hunter
Abigail Rodriguez
Lucy Sawyer
Rey Howell

Oboe

Victoria Stracener
Grace Nesbit
David Kinner

Clarinet

Cassie Johnson
Austin Ahn
Tylar Armijo
Jackson Ray
Alice Hillier
Evelyn Zoller
Alaina Curry
Emyllie Nelson
Nate Waitt - Bass
Charlie Holmes – Bass

Bassoon

Karl Falskow
Noah Do

Saxophone

Rachael Crabb, Alto
Steven Brand, Alto
Tycho Honeywell, Tenor
Owen Lyndsey, Tenor
Richie Mohler, Baritone

Trumpet

Carl Reese, principal
Ben Findley
Karmen Johnson
Jack Dowson

Jared Boots

Horn

Steven Randall
Orion Stankus
Lily Simmons
Kathryn Thomas

Trombone

Dylan Sutton
Sam Knotts
Henry Wood

Euphonium

Carter Mitchell
Parker Yi

Tuba

Caden Freeman
Alastor Smith
Alex Lujano

Percussion

Ben Presley, *principal*
Ayla Brown
Blake Day
Jacob Hoffmeister
Johann Udasco
Thomas Whitaker
Radik Wilenski



FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

AUTUMN TRYPYCH PERSONNEL

Flute

Sophia Tegart~
Amanda Skott

English Horn

Keri McCarthy~

Clarinet

Katie Rice~
Cassie Johnson
Matt Zook~
Nate Waitt - Bass

Saxophone

Anna McPherson, Soprano
Rachael Crabb, Alto
Aaron Hill, Tenor~
Macey Tackett, Baritone

Trumpet

Ben Findley

Horn

Martin King~
Steven Randall
Patrick Vigus

Trombone

Sarah Miller~
Sam Knotts
A. J. Miller~

Tuba

Chris Dickey~

Piano

Yuna Roh~

Harp

Joy Zickau~

Percussion

Christopher Wilson~
Ben Presley



**The Prodigal Return
Kimbrough Concert Hall
Saturday, February 6, 2026
10:10am**

The Prodigal Return

Aaron Barnhart

Part 1: Euphoria

Lost in abandon, pursuing pleasure to fill the void in our chest.

Matthew 7:13-14 – “Enter through the narrow gate. For wide is the gate and broad is the road that leads to destruction, and many enter through it. But small is the gate and narrow the road that leads to life, and only a few find it.”

Part 2: Mercy Seat

When mercy seems beyond reach, the lost descend. Jude 1:13 – “They are wild waves of the sea, foaming up their shame; wandering stars, for whom blackest darkness has been reserved forever.”

Part 3: Lost and Found

A glimmer of hope shines into the darkness. The good news germinates in the soil of eternity. But there are still many miles to travel, and the way is treacherous.

Romans 7:19 – “For I do not do the good I want to do, but the evil I do not want to do—this I keep on doing.”

Part 4: Running into the Storm

Stepping into the inheritance of the children of promise can be daunting, but we are not alone.

Matthew 14:28-29 – “Lord, if it’s you,” Peter replied, “tell me to come to you on the water.” “Come,” he said.

Part 5: The Prodigal Returns

From beyond hope and beyond repair, the wounded son returns. Unsure of his greeting, yet falling at the Father’s feet.

Acts 3:19 – “Repent, then, and turn to God, so that your sins may be wiped out, that times of refreshing may come from the Lord.”

Part 6: Going Home

A simple folk melody written by Antonín Dvořák in his Symphony No. 9, with lyrics added by William Fisher.

Revelation 21:4 – “He will wipe every tear from their eyes. There will be no more death or mourning or crying or pain, for the old order of things has passed away.”

Aaron Barnhart, Voice, Keyboards, Live loop manipulation, spatialization



FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

**Composers Concert 3
Bryan Hall Theatre
Saturday, February 7, 2026
11:10am**

***Daniel Inamorato, piano
+Rebecca Kelley, piano
+Alisa Toy, soprano
+WSU Graduate Wind Quintet**

Prelude No. 1 (2022) Eric Lyttle
Waltz No. 1 For a Day Gone By (1991)
Mazurka No. 1 (1992)
Phrygian Study (2011)

Prelude No. 2 Upon Reflection (2011)
Homage to Debussy (1992)
Waltz No. 2 in F# minor (1996)
Toccata (1991)

Daniel Inamorato, piano

Spinning Lynnsey Lambrecht

Daniel Inamorato, piano

Hello, My Name Is... for high voice and piano +Marybeth Kurnat

Alisa Toy, soprano
Rebecca Kelley, piano

Quintet No. 1 (Eternity) *Ash Snow

Tarantella for wind quintet +Zachariah Mayberry

WSU Graduate Wind Quintet
Rocío Duran Orozco, flute
Calby Van Hollebeke, oboe
Cassandra Johnson, clarinet
Karl Falskow, bassoon
Steven Randall, horn

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

Way of Tradition
Bryan Hall Theatre
Saturday, February 7, 2026
1:10pm

*Yogev Shetrit, drums

Way of Tradition

Yogev Shetrit

Buleria

Bishkek - Ancient City

Roots

Family First

One for David

Uzbekistan

Tarvachu uTzadu

Happy Melody

Yogev Shetrit, drums



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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

Fantasy, Poetry, and Flutes Kimbrough Concert Hall Saturday, February 7, 2026 2:10pm

*Kaisho Barnhill, piano
Lisa Hakesley, flute
Mikaela Storm, flute
*Isabelle Villanueva, mezzo soprano
*Ryan Zwahlen, flute

Fantasy for Piano

Kaisho Barnhill

Kaisho Barnhill, piano

The Four Poems of Nikita Gill (2018)

Melissa Dunphy

I. Sorcery
II. From the Ashes She Became
III. You Have Become a Forest

Isabelle Villanueva, mezzo soprano
Kaisho Barnhill, piano

Trio No. 1

Mikaela Storm

I. Lento
II. Scherzo
III. Chant
IV. Allegretto

Mikaela Storm, flute
Ryan Zwahlen, flute
Lisa Hakesley, alto flute

Little Things

Jennifer Stevenson

I. March
II. Berceuse
III. Dance

Mikaela Storm, flute
Lisa Hakesley, flute
Ryan Zwahlen, flute



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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

Fauna and Heartbeats
Bryan Hall Theatre
Saturday, February 7, 2026
3:10pm

*Patrick Brandl Suárez, piano

Fauna Suite (2025)

- I. Stampede
- II. Cloudbird
- III. Zárate
- IV. Sirenia

Patrick Brandl Suárez

Heartbeat Sonata for Piano (2025)

- I. Anxious, trying to be steady
- II. Kaputtés Rondo: swaying
- III. Intermezzo: Heart attack, machine-wise
- IV. Danza y Trio
- V. Impromptu: Restless and yearning, yet discovering flight

Patrick Brandl Suárez

Patrick Brandl Suárez, piano

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

PALOUSE JAZZ SOCIETY IN CONCERT
Kimbrough Concert Hall
Saturday, February 7, 2026
4:10pm

**Palouse Jazz Society*

Saxophones

Alex Lardie
Jacob Misuda
Anna McPherson
Colin Honberger
Macey Tackett

Trombones

Brayden Ryder
Henry Jensen
Alex Langland
+Kellen Birkman
Nate Buegge

Trumpets

Ryan Sundbar
Jalen Terry
Daniel Garcia
Dean Johnson
Michael Brecht

Lucas Bastos, piano; +Patrick Donoghue, guitar; +Nathaniel Ballard, bass
Mason Oyler, drums; Nick Day, vibes

Repertoire to be announced from the stage



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FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

Final Gala Concert
Festival for Creative Pianists/Abundant Silence Competition Winners
Bryan Hall Theatre
Saturday, February 7, 2026
5:10pm

Featured Performer
Daniel Inamorato, piano

Like Eyes for voice, body and fixed media (2025) – premiere
Sections: Opening / Like Eyes / Eremia
Che Buford

The Lunatic (2019)
Che Buford

On the Wing (2012) *A Song Cycle in a Celebration of Birds*
(Poetry by Mary Pinard)
Of Sparrow
Vulture
Flamingo
Andrew List

Eurydice (2024)
Alex Burtzos

Six Etudes from the Temple of Dendra (2011)
I. Thoth – The God of Wisdom and Magic
II. Amon-Re - The Almighty Father, The God of All People
III. Phoenix – The Sacred Bird of Heliopolis and the Ba of the Departed
IV. Isis – The Earth Mother
V. Sekhmet – The God of Devine Retribution
VI. Hathor – The God of Love
Andrew List

...and long was the discontent (2025) – premiere
Aaryn S. Ricucci-Hill

Daniel Inamorato, piano

~Concert sponsored by~

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PIANISTS

FESTIVAL OF CONTEMPORARY ARTISTS IN MUSIC

CONCERT PROGRAM NOTES WASHINGTON STATE UNIVERSITY FEBRUARY 5-7, 2026

Alphabetical Order by Composer or Primary Presenter

Mikael Baisch – “Exploration”

This piece is about an age of discovery ship setting sail from the old world across the ocean to explore the new world. This piece is split into four distinct movements based on what the ship and its crew would experience during the voyage. The first movement is called “Sailing” and it is based on the ship’s first day out of port. The second movement is called “Storm” and it is based on a thunderstorm passing close to the ship on its voyage. The third movement is called “Starlight” and it shows the boundless sky above the ship after the storm has passed. Showing the countless stars shining in the sky. The fourth and final movement is called “Sunrise” and it depicts the early morning sun peaking over the horizon to greet the ship as they prepare for another day.

Aaron Barnhart – “The Prodigal Return”

"The Prodigal Returns" is a six-part work based on the parable of the prodigal son. Using live performance, vocal processing, surround sound, and curated spatial environments, the listener is transported into the story of the wayward son finding his way home to the Father. The concept piece was written in 2024 and first performed at George Fox University where Aaron Barnhart teaches as Associate Professor of Worship Arts and Music Industry.

Kaisho Barnhill – “Fantasy for Piano”

Fantasy for Piano is a work for solo piano by Kaisho Barnhill that displays the essence of his compositional voice. Through an array of different pianistic textures, colors, and harmonies, this piece reinvents some of the stylistic elements of French impressionists such as Debussy and Ravel, as well as incorporating the harmonic simplicity and rhythmic complexity of the more mainstream solo piano works of the late 20th- and early 21st-century. Composers such as George Winston, Jon Schmidt, Yiruma, and David Lanz have popularized the solo piano sphere and Barnhill’s musical development included much interaction with works from these composers, influencing his personal compositional sound. Over time, he developed a distinct improvisational style—based on much of the music by these mainstream composers—from which many of his works for piano are derived.

One of Barnhill’s greatest fascinations is the juxtaposition of functional and nonfunctional tonality. French impressionist composers were known for writing harmonic progressions that didn’t follow the standard rules of tonal progression established by classical-era composers. However, many mainstream piano composers of the past 40 years have written music that is almost exclusively tonally functional. Fantasy for Piano is a sincere attempt to naturally blend both functional and nonfunctional tonality.

Patrick Brandl Suarèz – Fauna and Heartbeats

Fauna Suite is a four-movement piano cycle inspired by the landscapes and mythologies of Costa Rica. It begins with Stampede, a wild surge of rhythm capturing the raw energy of nature, and continues with Cloudbird, a lyrical meditation shaped by the haunting calls of native birds such as the black-faced solitaire and the potoo. In Zárata, myth and music intertwine through the figure of a witch who transforms fruit into gold, aids the needy, but also punishes arrogance



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by turning humans into doves and peacocks. The suite concludes with *Sirenia*, an immersion into the underwater world, offering a quiet homage to the manatee.

The *Heartbeat Sonata* is a five-movement work rooted in personal history, written in response to the composer's mother's heart attack in 2016. Its arc traces emotional and physical extremes: the unease of premonition (*Anxious*, trying to be steady), collapse (*Kaputtet Rondo*), the stillness of hospitalization (*Intermezzo*), and the eventual resurgence of life in *Danza y Trio* and *Impromptu*. Blending minimalism, chromaticism, parody, and Latin American idioms, the sonata becomes both a reflection on fragility and a celebration of resilience. It is a tribute to survival, memory, and the enduring pulse of the human spirit.

Francis Favis – Electroacoustic Hour

This short program explores a recurring themes in the music that interests me: new explorations of sound and the challenging of expectations. Both pieces involve something unconventional. In the case of Vivian Fung's piece, real, frozen ice blocks are the instrument of choice, supplemented by fixed media. On the other hand, for the work by Panayiotis Kokoras, a single suspended cymbal is the focus; an instrument usually used as an accessory to other percussion instruments, but now center stage. Each piece explores the multitudes of sounds available from the instruments, in both expected, and unexpected ways. While not overtly virtuosic in the ways performing a challenging marimba or snare drum solo might be, these works require the performer to be meticulously tuned into their sound. With limited instruments, every sound made is of increased importance. To quote Kokoras, these pieces "requires from the musician to develop virtuosity on sound rather than on complex rhythms." Each piece presents a unique sonic landscape for the listener, presenting interesting sounds that provide a rich aural experience.

Ben Fuhrman – “Blues Echoes, Reflected”

"Blue Echoes, Reflected" was conceived as a fully interactive piece that explores exactly how far I can push my technique as a performer. Using the full extent of the mandolin's range, it's basically an extended solo that's been heavily influenced by heavy metal guitar techniques and pedalboards, but it's also fully interactive. Using MaxMSP and the PnP library, the computer is listening for timbral cues; for example, which string is being played in addition to the pitch and volume to create and spatialize the effects. Spatialization is mapped to IRCAM's SPAT5 library, positioning different effects around the audience based on these timbral traits, as well as the position in the score.

The title is a reference to my earliest experiments when prototyping the Max patch and the rippling effect of harmonics with delays and reverb against a frozen background harmonic.

Jared Hall – Jared Hall Quintet in Concert

Celebrating the release of his fourth studio album on Origin Records, Jared Hall and his quintet perform a variety of original compositions and arrangements of classic standards such as Thelonious Monk's *Ask Me Now* and Bobby Hutcherson's *Little B's Poem*. Following Hall's latest previous albums *Influences* (Origin Records, 2024), *Seen on the Scene* (2021), and *Hallways* (2017), his latest effort features compositions in tribute to previous composers in the straight-ahead jazz idiom including Freddie Hubbard, John Coltrane, Fats Navarro, Thelonious Monk, Bobby Hutcherson, Wayne Shorter, and others. His music has been praised by *All About Jazz*, *Jazz Weekly*, and *JazzTimes*, which described his work as "fiery and fluid... steeped in



tradition but pushing forward.” A past winner of the National Trumpet Competition – Jazz Division (2013), Hall has been described by Earshot Jazz as “a fiercely expressive soloist, equally grounded in tradition and innovation.” He has performed and recorded with a wide range of jazz and commercial legends, including Maria Schneider, Paquito D’Rivera, Terence Blanchard, Arturo Sandoval, Jeff “Tain” Watts, Peter Erskine, George Benson, Johnny Mathis, Gloria Estefan, Wycliffe Gordon, Vincent Herring, Troy Roberts, and many others. Since 2022, Hall has served as Director of Jazz Studies at Whitworth University.

Steven Hixson – “the becomer”

"the becomer" is a fixed media electroacoustic work for four independent audio channels. The work was created using CataRT, a real-time system for corpus-based concatenative sound synthesis. The entirety of the piece consists of digitally manipulated harmonica sounds. The system groups these sounds by timbral characteristics, creating gradually shifting fields of timbre.

Programmatically, "the becomer" seeks to immortalize the courage of people who rebel against social currents in their quests for self-actualization. From the wistful opening refrains to the tumultuous depths, this piece tells their story.

Daniel Inamorato – The Works of Eric Lyttle

The purpose of this lecture-recital is to introduce pianists and audiences to the newly compiled classical piano works of composer Eric Lyttle. Known primarily as a jazz professor of piano at the University of William & Mary, Lyttle composed these pieces privately as a way to refine his writing skills and engage with a broader range of musical styles. Believing they might be too challenging or unconventional for classical performers, he never intended to publish them. When I asked to see these works, I was astonished. They are not only strikingly beautiful but also stylistically rich and technically demanding—pieces that deserve a place alongside established repertoire. This lecture-recital will present a curated selection of his compositions, including Waltzes, Mazurkas, Études, Preludes and a Toccata, highlighting both their artistic merit and their contribution to the contemporary classical piano canon.

Dayton Kinney – “Integrated Unity”

Integrated Unity juxtaposes the flute and piano’s physical body with a mostly unified and homogenous musical texture to explore a balance of timing, orchestration, rhythm, silence, and repetition. Together, the musical lines integrate in and out of unison, while attempting to blur the metric feel of a pulse that returns and leaves. Inspired by AI generative art, this composition hopes to create a work that feels familiar, yet provides a fresh quirky perspective of run-on sentences and incomplete thoughts integrated into a cohesive piece.

Lynnsey Lambrecht – “Spinning”

The genesis behind Spinning came from a four-note motive: G, F, C, and D. These four pitches are playfully maneuvered through the use of rhythmic syncopation and patterns that slowly evolve and expand. This rhythm is the driving force behind the A sections that comprise the traditional five-part rondo (ABACA) of the composition, and it is passed around to the different registers of the piano as the piece progresses. The B section of the piece is beautiful, melodic, and lyrical with chord voicings inspired by the original motive. The C section begins with canonic imitation based on the structural points of the melody of the B section, and this builds into a contrapuntal section that leads to the final return of the A material.



Austin Schlicting – “I Miss You, Jane”

The poem, I Miss You, Jane, was written about my mother's death in 2000. "I kissed your frozen lips" refers to the last kiss I gave her body ... The poem is an expression of her love for me, my love for her, my missing her and coming to terms with her loss. It is a poem of remembrance, and finally a celebration of the joy she brought me in life and the love I still feel for her now that she is in eternity. – Dale Waniata, Monday, August 11, 2008

I Miss You, Jane stands out to me as a tremendous precipice. There are so many personal reflections in the poetry, and I still feel it is too delicate to approach. I am intrigued by the striking imagery of the opening line “I kissed your frozen lips before we gave you to the fire” and by the surreal character of lines like “I listen and hear your spirit smiling...” I finally decided I needed to write the project as a devotion to those we have loved and have lost.

This piece is dedicated to the Waniata family with love and affection.

Yogev Shetrit – Yogev Shetrit in Concert

Yogev Shetrit (b. 1978) is an international composer and drummer. He earned his B.A. in Musicology at the Hebrew University of Jerusalem and was a founding member of the renowned Coolooloosh band. Over the years, he has collaborated with acclaimed artists such as Chuchito Valdez, Tia Fuller, Arnie Lawrence, Paulo Morello, and Kevin Mahogany.

In 2016, Shetrit formed the Yogev Shetrit Trio to perform his original compositions. That same year, he released his debut album *New Path*. Since then, the trio has toured extensively, performing in more than 40 countries at leading festivals and venues worldwide, including the International Panama Jazz Festival, the Kennedy Center in Washington, D.C., and Casa del Jazz in Rome.

Shetrit has released two studio albums and two live albums, with his third studio album, *Way of Tradition*, launched in May 2025 across Africa, Europe, the USA, and Israel.

His music is distinguished by its unique fusion of traditional North African and Andalusian sounds from his Moroccan heritage with Gnawa, Mediterranean influences, and contemporary jazz, creating a deeply personal and globally resonant voice in today's jazz scene.

Ash Snow – “Wind Quintet No. 1 (Eternity)”

Wind Quintet: A wind quintet piece. While composing it, I reflected on my feelings about time, mortality, and eternity, particularly the cyclical nature of all of those concepts.

Isabelle Villanueva – Works by Women Composers

The Four Poems of Nikita Gill is a song cycle by Australian-American composer Melissa Dunphy (b. 1980) consisting of three solo pieces: I. Sorcery, II. From the Ashes She Became, and III. You Have Become a Forest—with a trio, IV. Me Too (not included here). Scored for solo voice and piano, the accompaniment functions as a second narrator, expanding the emotional landscape. Dunphy's music, attuned to the nuance of Gill's texts, embodies both fragility and strength, creating a sound world that is intimate yet powerful.



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Beyond its artistic merits, this cycle underscores the pressing need for more repertoire by women composers to be performed and programmed. By setting Gill's poetry, Dunphy unites two women's creative voices across artistic mediums, offering singers works that not only challenge them musically, but also allow them to engage in storytelling that carries cultural and social significance. Presenting cycles like this serves as more than an aesthetic choice—it is an act of advocacy, amplifying perspectives that have too often been excluded from the canon of standard repertoire and reminding performers and audiences of the vital role women play in shaping our musical and literary landscapes.

Max Wolpert – “The Nine Lives of Adolphe Sax”

The universe, some say, demanded that the saxophone come to be; and accomplished this by making its inventor, Adolphe Sax, incredibly difficult to kill. As a small child, he fell from a third-story window onto his head, the first of many brushes with death. Over the course of his life, Sax was struck in the head by falling bricks; nearly drowned in a river; accidentally drank acid; swallowed a needle; slept in a room filled with toxic fumes; fell onto red-hot ironware; and was set afire by exploding gunpowder. In his middle years, he also contracted and beat cancer. Adolphe Sax finally (finally!) died of pneumonia at the age of 79, but his legacy will live on forever in the instrument that bears his name.

THE NINE LIVES OF ADOLPHE SAX is a suite of character miniatures, each one musically depicting one of the phenomena that tried – and failed – to kill our hero.

This piece is funny, but it isn't a joke. It is quirky, but it isn't a gimmick. It is a warm, heartfelt love letter to a very unusual man and his very brilliant invention.

Ryan Zwahlen – Works by Women Composers

The Lumina Flute Trio proposes a half-recital program consisting of two recently composed flute trios. These are both contemporary classical pieces, both of which are very musically and harmonically accessible. The Lumina Flute trio performs a variety of compositions but is always trying to program music by more diverse composers. That is why we are proposing this program of pieces by female composers.

The first trio was composed by our very own Mikaela Storm just a couple of months ago. This FOCAM performance will be its second performance. It is composed of four movements and lasts approximately ten minutes.

The second piece is by composer Jennifer Stevenson. She's an American composer now residing in Scotland. This trio is approximately ten minutes long, consisting of three movements. This piece is very harmonically accessible but more fiery in style.



PRESENTATIONS & POSTERS ABSTRACTS

Alphabetical Order by Presenter

Emmett Aschim – Xenharmonic Praxes: Compositional Studies for Guitar in 31-Tone Equal Temperament

This project, Xenharmonic Praxes: Compositional Studies for Guitar in 31-Tone Equal Temperament, explores new creative and scholarly possibilities for the classical guitar through the application of xenharmonic and microtonal systems. While microtonality has gained increased attention in recent decades, few works have been composed specifically for guitar in 31-tone equal temperament (31-TET), despite its historical grounding in ancient Greek theory and its potential to expand the harmonic and expressive capacities of the instrument. The project will result in a collection of five to seven original guitar works, including solos, duets, and a chamber piece, as well as a one-off electronic composition for microtonal electric guitar. These works will employ multiple notational systems, including sagittal and graphic approaches, and will experiment with polymicrotonality, where one guitar operates in standard 12-TET while another performs within subsets of 31-TET. The compositional process will also incorporate instrument modification, including the preparation of a fretless classical guitar and the use of microfrets. Research outcomes will extend beyond composition to include a co-authored paper with faculty mentor Dr. Gregory Young. Together, these outputs aim to advance discourse around historical and contemporary practices of tuning systems, and to situate guitar more centrally in the evolving field.

Jedd Greenhalgh – The Turbid Fiddler

This will be a presentation and in-depth look at The Turbid Fiddler: an original electroacoustic piece of music made exclusively from recordings of a violin. The piece is a total of 9:14 in length. The Turbid Fiddler strives to answer the following question: How could fiddle recordings behave with one another when they are entirely unaware that they are fiddle recordings? The presentation will consist of a detailed breakdown of how the recorded violin sounds were electronically manipulated, with visual aids/screenshots of the Digital Audio Workstation and step-by-step audio clips detailing how the sounds were obscured and fit into the finished work. Since the piece utilizes sounds from only one source (violin recordings) the dominant source of compositional tension and release in The Turbid Fiddler is any electronically modified sound's perceivable connection to its prime form. The overall structure of the electroacoustic work will be detailed, and after 12 minutes, the presentation will conclude by listening to the piece in full, leaving about 5 minutes for a brief Q&A session.

