

Illinois State University

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Illinois State University Wind Symphony, April 6, 2022

Anthony C. Marinello Conductor

Rachel Hockenberry Horn

Roy Magnuson Guest Composer

James Stephenson Guest Composer

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Illinois State University
Wonsook Kim College of Fine Arts
School of Music

Program

Please silence all electronics for the duration of the concert. Thank you.

Invictus for brass ensemble (2020) Anthony Barfield (b. 1983)

the softest breath. (2019) Roy Magnuson
(born 1983)

Roy Magnuson, *guest composer*

Vivid Dreams for horn and wind ensemble (2018/2020)
Catherine Likhuta
(born 1981)

Dr. Rachel Hockenberry, *horn*

American Guernica (1982/2008) Adolphus Hailstork
(born 1941)
ed. Levine

Symphony No. 2: Voices (2016) James Stephenson
(born 1969)
I. Prelude: "Of Passion"
II. Shouts and Murmurs
III. Of One

James Stephenson, *guest composer*

Illinois State University Wind Symphony

Anthony C. Marinello, *Conductor*

Rachel Hockenberry, *Horn*

Roy Magnuson, *Guest Composer*

James Stephenson, *Guest Composer*

Center for the Performing Arts
April 6, 2022
Wednesday Evening
8:00 p.m.

Anthony C. Marinello, III, conductor

Flute
Christopher Bulding (Hutto, TX)
Rachel Nulf (Hancock, MI)
Gina Russell (Joliet)
Brianna Steif (Woodstock)
Samantha Wyland* (North East, PA)

Horn
Ryan Burns (Mundelein)
Daniel G. Castillon III* (Laredo, TX)
Cassidy Fairchild (Paw Paw)
Allison Hoffman (Wauconda)
Nicholas Steffenhagen (Laguna Hills, CA)

Oboe
Anastasia Ervin (Bloomington)
Cara Fletcher (Metamora)
Alex Widomska* (Mount Prospect)

Trombone
Lucas Dahmm* (Bloomington)
Jem Frost (Boca Raton, FL)
John Gonzalez (Calumet City)
Peyton Gray (Evansville, IN)
Julian Rodriguez (bass) (Chicago)

Bassoon
Veronica Ervin* (Bloomington)
Nick Filano (Bolingbrook)
Rosalie Truback (Lemont)

Euphonium
Vito De Coster* (Brussels, Belgium)
Phil Denzmore (St. Louis, MO)

Clarinet
Jessica Benjamin (Wheaton)
Freda Hogan (Joliet)
Alec Jenkins (O'Fallon)
Daniel King* (Downers Grove)
Trent Nolin (Bloomington)
Christian Rucinski (Plainfield)
Benjamin Sanetra (Mount Prospect)
Lauren Schaff (Morton)
Ladarius Young (bass) (Joliet)

Tuba
JT Butcher* (Algonquin)
Kaitlin Dobbeck (Elgin)

Saxophone
Ryan Baur* (Germantown Hills)
Grace Gatto (Lake in the Hills)
Caleb Gibson (Louisville, KY)
Mike Jeszke (Homer Glen)
Luke Podvrsan (Arlington Heights)

Percussion
Noah Berkshier (Metamora)
Lauren Bobarsky (O'Fallon)
Matt Boguslawski (Lockport)
Baryl Brandt* (Minooka)
Braeden Forman (Buffalo Grove)
William Lawton (Flossmoor)
Evan Thompson (Arlington Heights)

Double Bass
Hunter Thoms (Joliet)

Trumpet
Jeri Blade (Kaneville)
Katherine Freimuth (Troy)
Seth Marshall (Ankeny, IA)
Camrin Severino* (Crystal Lake)
Katherine Shindledecker (Gilbert,

Piano
Wenqing Zhang (Shenyang, China)

Harp
Autumn Selover (Chicago)

SC)
Ryan Valdivia (Lombard)

Vocalist
Mikayla Mindiola (Waukesha, WI)

*Denotes Section Leader

Program Notes

Anthony Barfield is a producer and composer based in New York City. Known for his lyrical writing style, his compositions have been performed throughout the U.S., Europe, and Asia. Anthony has received commissions from organizations such as The New York Philharmonic and Lincoln Center for the Performing Arts with performances by orchestras such as The Toronto Symphony, The Seattle Symphony and Kansas City Symphony. In 2012, he made his Carnegie Hall debut at the New York Wind Band Festival where his work Here We Rest was premiered. In demand as a composer in residence, Mr. Barfield has worked with groups such as The United States Marine Band "President's Own" and has had performances at the Southwest, Northwest and Northeast College Bandmasters National Association. Anthony released his first composition album in the fall of 2013 titled "Chapter II" with The University of Alabama Wind Ensemble. Anthony studied composition with C.P. First with additional coaching from Thomas Cabaniss, Avner Dorman, and Nils Vigeland.

As a former trombonist, he has performed at halls such as Carnegie Hall, Avery Fisher Hall, Dizzy's Coca Cola Club, Alice Tully Hall, and the Kennedy Center. Anthony has served as a Trombone Teaching Artist for Grammy-award-winning producer Phil Ramone's Children's Orchestra and was a member of the Black Pearl Chamber Orchestra in Philadelphia. He has performed with The Malaysian Philharmonic Orchestra, Alabama Symphony, and Mobile Symphony.

Formerly the Media Production Manager for Juilliard Global Ventures, Anthony produced content for the Juilliard Open Studios app which was named by Apple as a Best New App in 2015. After leaving his position at JGV he founded a music production company called **Velocity Music**, which has produced pop music for major artists such as the singer-songwriter Chris Brown, Lil Wayne, as well as scored music for independent feature films. Recently, Velocity Music signed a record deal with **Pologrounds Music**, a subsidiary of SONY RCA records.

Anthony holds degrees in trombone performance from the Juilliard School and Manhattan School of Music and holds a lecturer position at Boston Conservatory at Berklee. Teachers include Joseph Alessi, Per Brevig and Dan Drill. Mr. Barfield currently resides in New York City with his wife Alaina and Black Pug Gouda.

Program notes from the composer:

Invictus , meaning “unconquered,” is a short work about New York City in its current circumstances. It’s about dealing with the heightened sense of uncertainty surrounding the COVID-19 pandemic and the Black Lives Matter protests. In conversations with New Yorkers about their personal feelings about these issues, I’ve learned that people feel a sense of anxiety and yet a sense of community and hopefulness that change for the better is on the horizon. New York is resilient, courageous, and adaptable. Invictus is meant to show that, despite these troublesome times, we are in fact unconquerable.

Roy David Magnuson (b. 1983) has composed music for orchestra, wind ensemble, concert band, chamber ensembles, vocalists, electroacoustic ensembles and films. His works have been performed throughout the United States at venues such as the Red Note Music Festival, the New Music Cafe, Illinois State University, Ithaca College, University of Nebraska-Lincoln, University of Arkansas-Fort Smith, University of Texas-Arlington, University of Alabama-Tuscaloosa, and by the Elan String Quartet, the Quasari Quartet, the Quad City Wind Ensemble and the Air Force Band of Mid-America.

Roy received his B.M. Theory/Composition from Illinois State University in Normal, Illinois, his M.M. Composition from Ithaca College in Ithaca, New York, and his D.M.A from the University of Illinois. Private studies include Don Davis, David Maslanka, George Tsontakis, Jennifer Higdon, Steven Stucky, Karel Husa and Joan Tower.

Due to the success of his wind writing, in 2008 Roy was asked to contribute a chapter to the GIA Publication *Composers on Composing for Band, Volume IV* which is currently available via GIA Publications.

Roy is currently an Associate Professor of Music at Illinois State University where he serves on the music theory and composition faculty in addition to his work as the Assistant Director of the Creative Technologies Program. Roy is a member of ASCAP and his music is recorded on Albany Records.

Program notes from the composer:

the softest breath was written to memorialize the music and teaching of David Maslanka. David was a tremendously important artist to many, myself included, and I was lucky enough to have spent several weeks with him and his family at his ranch in Missoula, Montana. During these visits, I would spend the morning writing, either in his studio if he was out running errands or doing chores, or in a practice room at the University of Montana music building.

David did not give me much direction for these composing sessions, other than to write, and spend time with traditional four-part texture. Composing in this strict style, derivative of Bach, was at the core of David’s practice. To him, it was meditative, pure, simple, and perfect. To me, as a young student, it was an assignment: restrictive, prescribed, purposeful.

When David passed away suddenly in 2017, I didn’t know what to do. It felt right to pay homage to his memory by making something, but nothing felt correct. In truth, I started the process of creating what has become the softest breath many, many times. Each time, there was a block. What I was trying to make happen did not want to happen. It wasn’t until I began the piece with the process David taught me so many years ago in Montana that, finally, the music poured out.

the softest breath is a pastiche, written in a quasi-Maslanka style, with several subtle quotations and references to many of his works laced throughout. It is a synthesis of his teachings through his music and how they have helped create my voice as a composer. There is a brief chorale at the close, echoing so many of David’s works and reminiscent of my time writing in his studio in Missoula, to remind me to continually center on the meditative, the pure, and the beautiful perfection of the simplest, softest moments in life.

Catherine Likhuta is an Australian-based composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature and rhythmic complexity. Catherine’s pieces have been played extensively around the world, including highly prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), five International Horn Symposiums and two World Saxophone Congresses, as well as many festivals and conferences. Her works have enjoyed performances by prominent symphony orchestras (such as Melbourne Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Atlantic Brass Quintet, Ensemble Q, NU CORNO and U.S. Army Field Band Horns) and soloists (including former presidents of the North American Saxophone Alliance Griffin Campbell and the International Horn Society Andrew Pelletier). Catherine has held residencies at Tyalgum Music Festival, North Carolina NewMusic Initiative, University of Missouri Kansas City, University of Georgia and other institutions. She is a two-time winner of the International Horn Society Composition Contest (virtuoso division) and a recipient of several awards, including two grants from the Australia Council for the Arts. Her music can be heard on Albany, Cala, Equilibrium and Summit Records.

Catherine’s wind band works have enjoyed performances by dozens of wind ensembles, including prominent groups such as SUNY Potsdam Crane Wind Ensemble, Sydney Conservatorium Wind Symphony, University of Georgia Hodgson Wind Ensemble and University of Kentucky Wind Symphony. Her music has been played at Australian School Band and Orchestra Festival (Sydney), Australian National Band and Orchestra Conference (Perth), CBDNA Conference (Norman, OK) and Midwest Clinic (Chicago, IL)

Catherine holds a bachelor's degree in jazz piano from Kyiv Glière Music College, a five-year post-graduate degree in composition from the Tchaikovsky National Music Academy of Ukraine (Kyiv Conservatory) and a PhD in composition from the University of Queensland. She is an active performer, often playing her own music. She was the soloist on the premiere and the CD recording of *Out Loud*, her piano concerto

commissioned by the Cornell University Wind Ensemble, and the pianist on Adam Unsworth's CD Snapshots.

Program notes from the composer:

Vivid Dreams was originally written for low horn and piano for the low horn virtuoso Denise Tryon. The wind band version was commissioned by the University of Missouri-Kansas City Wind Ensemble and Denis Tryon.

When writing Vivid Dreams, I decided to highlight the horn's unique storytelling abilities and to musically depict three stories:

1. Cradle in the Forest
2. Octopus
3. Urban Secrets

The cycle opens with the solo horn prologue, as if inviting the audience to listen to the stories about to be told. Cradle in the Forest is a creepy lullaby gone wrong, with some unexpected turns. Octopus takes us on a short journey into the strange world of this fascinating creature, through the 8-note enigmatic ostinato. Finally, Urban Secrets is a brisk walk through the hidden alleys of a busy city (such as New York, Chicago or Melbourne). There is a moment in the piece where, amongst all the surrounding busyness, one stops for a minute to peek through a window of a dance studio, where couples are dancing waltz. Then it is back to the noisy city life.

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music, under Vittorio Giannini and David Diamond, at the American Institute at Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax.

Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. Among his early compositions are: Celebration, recorded by the Detroit Symphony in 1976; Out of the Depths (1977), and American Guernica (1983), are two band works which won national competitions. Consort Piece (1995) commissioned by the Norfolk (Va.) Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been led by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington. This March, Thomas Wilkins conducted Hailstork's AN AMERICAN PORT OF CALL with the Boston Symphony Orchestra.

The composer's second symphony (commissioned by the Detroit Symphony, and second opera, Joshua's Boots (commissioned by the Opera Theatre of St. Louis and the Kansas City Lyric Opera) were both premiered in 1999. Hailstork's second and third symphonies were recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released by Naxos. Another Naxos recording, An American Port of Call (Virginia Symphony Orchestra) was released in spring 2012.

Recent commissions include Rise for Freedom, an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company, Set Me on a Rock (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, The Gift of Magi, for treble chorus and orchestra, (2009). In the fall of 2011, Zora, We're Call You, a work for speaker and orchestra was premiered by the Orlando Symphony. I Speak of Peace commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy was premiered in November of 2013.

Hailstork's newest works include The World Called (based on Rita Dove's poem TESTIMONIAL), a work for soprano, chorus and orchestra commissioned by the Oratorio Society of Virginia (premiered in May 2018) and Still Holding On (February 2019) an orchestra work commissioned and premiered by the Los Angeles Philharmonic. He is currently working on his Fourth Symphony, and A Knee on a Neck (tribute to George Floyd) for chorus and orchestra.

Dr. Hailstork resides in Virginia Beach Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University in Norfolk.

Visit www.adolphushailstork.com

Program notes from the Maryland Wind Orchestra:

American Guernica was written in remembrance of the September 15, 1963, fire-bombing of the 16th Street Baptist Church in Birmingham, Alabama, a racially motivated bombing that killed four young girls attending Sunday school (Carol Robertson, 14, Addie Mae Collins, 14, Cynthia Wesley, 14, and Denise McNair, 11), and injured twenty-two others. The elegy for this tragedy was delivered by Dr. Martin Luther King.

The work's title refers to the famous mural by painter Pablo Picasso, which depicts the bombing of the Basque village Guernica by Nazi German and Fascist Italian warplanes on April 26, 1937, a tragic slaughter of mainly women and children. Hailstork's score employs spatial notation and extended techniques to recount the bombing, outrage, and aftermath of the American tragedy.

James Stephenson (b. 1969, Illinois) is an American composer. Mr. Stephenson came late to his full-time composing career, having performed 17 seasons as a trumpeter in the

Naples Philharmonic in Florida, a position he won immediately upon graduating from the New England Conservatory of Music. As such, he is largely self-taught as a composer. Colleagues and friends encouraged his earliest efforts and enthusiasm followed from all directions.

His works have been performed by leading American orchestras and hailed by critics as having “straightforward, unabashedly beautiful sounds” and “Stephenson deserves to be heard again and again!” (Boston Herald). His music incorporates a fresh and energizing soundscape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects.

Recent collaborations include a concerto for Branford Marsalis with Rodney Mack; an exuberant fanfare for the Houston Symphony; and a concerto for the Philadelphia Orchestra’s principal trombonist, Nitzan Haroz. In 2010 and 2011, Stephenson premieres included a trumpet concerto in Sydney, Australia, (with repeats in Brazil, Sweden and the UK), as well as concertos for flute and clarinet in Florida and Ohio (Cleveland), respectively.

Stephenson is also active in the concert band world, with premieres occurring at major venues such as the 2010 Midwest Clinic, and the 2011 ABA (American Bandmasters Association) convention with the US “President’s Own” Marine Band.

His landmark educational work, *Compose Yourself*, has now been performed over 300 times since its creation in 2002. Also active as a highly sought-after arranger, Stephenson's arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more.

Stephenson is currently enjoying a position of Composer-in-Residence with the Lake Forest Symphony (Illinois), Alan Heatherington, Music Director.

Program notes from the composer:

(Editor’s note – from the composer himself):

For two years, the program notes further below were what remained public. Recently, as I started feeling personally comfortable with it, I began sharing the original impetus for this symphony, which was):

On April 23, 2016, my mother, Shirley S. Stephenson, passed away, at the age of 74. It was the first time anyone that close to me had died, and I honestly didn’t know how to respond. As this new piece – the symphony – was the next major work on my plate, I

thought the music would come pouring forth, as one would imagine in the movies or in a novel.

However, the opposite happened, and I was stuck, not knowing how to cope, and not knowing what to write.

Eventually, after a month or so, I sat at the piano, and pounded a low Eb octave, followed by an anguished chord answer. I did this three times, with three new response-chords, essentially recreating how I felt. This became the opening of the symphony, with emphasis on the bass trombone, who gets the loudest low Eb.

I vowed I wouldn’t return to Eb (major) until the end of the piece, thus setting forth a compositional and emotional goal all at once: an Eb to Eb sustaining of long-term tension, technically speaking, and the final arrival at Eb major (letter I, 3rd movement) being a cathartic and powerful personal moment, when I finally would come to terms with the loss of my mother.

The voice in the piece is that of my mother, an untrained alto, which is why I ask for it without vibrato. In the end, she finally sings once last time, conveying to me that “all will be ok”.

I think it is the most difficult times we endure that force us, inspire us, to dig deeper than we could ever imagine. On the one hand, I am, of course, deeply saddened by the loss of my mother; but on the other, I will always have this piece – which is the most personal to me – to in essence keep her alive in my heart. I always tear up at letter I. Always. But they are tears of joy and treasured memories of 74 years with my mother.

The original published program notes, were as follows below, because I was not in an emotional state where I was ready to talk about such personal matters, as shared above.

Recently, I was awaiting an international flight, when I heard the distinct sound of laughter coming from behind me. Because I could not see the people laughing, it occurred to me that it was a universal language of happiness; one which cannot evoke any judgment based on racial, religious, gender, social, or any other type of prejudice. I decided to not turn around, but rather to enjoy the laughter for what it was. It was this decidedly delightful sound of the human voice that inspired my 2nd symphony for wind ensemble.

Voices. They come in so many forms. Some high, some low. Extremely loud, or extremely soft. Some are menacing, or angelic. A voice is completely unique to each individual, and instantly recognizable to a close friend or relative. As a verb, it is used to express or vocalize an opinion. Used together, voices can express opposition, or unification. It occurred to me that all of these and more can be represented within the

scope of a wind ensemble. The Symphony No. 2 is an exploration of as many voices as I could formalize, resulting in a kind of concerto for wind ensemble. The culmination of the symphony is one of a unified voice, bringing together all of the different “cultures” and “individual voices” of the wind ensemble to express an amassed vision of hope and love; a vision I believe to be shared throughout all the world, yet disrupted continually by misguided and empowered individuals. I could think of no better messenger for such a work than the US “President’s Own” Marine Band – the commissioners of the work – who not only stand among the best musicians of the world, but also represent a country based on the principles of all-inclusiveness and celebrated diversity. It is because of this that no text is used for the mezzo-soprano voice used in this symphony. Instead, the singing voice is another instrument in the ensemble, joining in, or emerging from, the surrounding textures.

I would like to personally thank Lieutenant Colonel Jason K. Fettig for his invitation to compose such a significant work, and also the members of the band, many of whom I’m honored to call friends, for their remarkable musical gifts and dedication to our country.

Dr. Anthony C. Marinello, III serves as Assistant Professor of Music and Director of Bands at Illinois State University where he is the conductor and music director of the Illinois State University Wind Symphony. In addition to overseeing all aspects of the wind band program, he leads the graduate program in wind conducting and teaches undergraduate courses in instrumental conducting.

As conductor of the Illinois State University Wind Symphony, Dr. Marinello has collaborated with numerous esteemed colleagues and composers including William Bolcom, Steven Bryant, Donald Grantham, and Chen Yi. He is also active in the commissioning and performing new works for wind band including a recent commission, world premiere, and subsequent recording of *Come Sunday* for wind ensemble by composer Omar Thomas.

He joined the faculty at Illinois State University after serving at The University of Texas at Austin as the Assistant Director of the Longhorn Band and Director of the Longhorn Pep Band. Prior to his appointment at The University of Texas, Marinello served on the faculty of Virginia Tech as Assistant Director of Athletic Bands. Marinello has previously taught in the public schools of Louisiana, Ohio, and Texas and remains committed to serving the music education community as an active guest conductor, clinician, and adjudicator.

Dr. Marinello has been inducted into Phi Beta Mu International Bandmasters Fraternity. He is the recipient of numerous prestigious awards including the Illinois State University College of Fine Arts Service Initiative Award, the Illinois State University College of Fine Arts Research Initiative Award, the Illinois State University New Faculty Start-up Award, The Eyes of Texas Excellence Award, and the Delta Omicron Music Professor of the Year Award at Virginia Tech. He has received invitations to participate in the National Band Association’s International Conductor’s Symposium in Rome, Italy, the West Point

Conducting Workshop, and the National Band Association’s Young Conductor Mentor Project.

Dr. Marinello holds memberships in the College Band Directors National Association, the National Association for Music Education, Tau Beta Sigma, Kappa Kappa Psi, and Phi Mu Alpha Sinfonia. Marinello holds the Bachelor of Music Education degree from Louisiana State University, the Master of Music Degree from the University of Cincinnati College-Conservatory of Music, and the Doctor of Musical Arts Degree from The University of Texas at Austin.

Since 2018, Dr. Rachel Hockenberry has held the post of Assistant Professor of Horn at Illinois State University, where she teaches horn lessons, horn pedagogy, warmup class, and studio class, conducts the ISU horn choir, and performs regularly with the ISU Faculty Brass Quintet. Prior to 2018, Rachel enjoyed a busy career throughout Southern California and Cincinnati, Ohio as a horn performer and music educator. An active freelance musician, Rachel has performed with the Cincinnati, Columbus, Santa Barbara, Illinois, Quad Cities, Peoria, and Dubuque Symphonies, Orchestra Kentucky, and many others. She has also performed with artists such as Billy Idol, Pete Townshend, and Jon Batiste, and has recorded for television series. She is principal horn of the Queen City Opera, where in October of 2015 she had the distinct pleasure of performing the infamous “Long Call” from Act II of Richard Wagner’s *Siegfried*. She is a hornist with the Maryland Chamber Winds and can be heard on both of the group’s albums. She has toured with the Stiletto Brass Quintet and can be heard on their album, *Scarpe!*

Before transitioning to Illinois State, Rachel was the horn professor at Pasadena City College and Los Angeles City College, and kept a large private studio of young hornists throughout Los Angeles County who successfully auditioned into the California All State and All Southern Bands and the Colburn Youth Orchestra. She incorporates elements of El Sistema - a music education philosophy based on the belief that music is a transformative and fundamental human right for all people - into every aspect of her teaching career. Rachel is a graduate of the Sistema Fellows Program at the New England Conservatory of Music, and has completed residencies with El Sistema programs in Venezuela and across the United States. Upon graduation from the Sistema Fellowship, she became the founding director of Kentucky’s first El Sistema inspired program, North Limestone MusicWorks.

A Virginia native, Rachel received her bachelor's degree in horn performance from James Madison University. She earned her masters and doctoral degrees in horn performance from the University of Cincinnati College-Conservatory of Music, where she also completed cognate studies in arts administration. Primary teachers include Randy Gardner, Tom Sherwood, Liz Freimuth, Duane Dugger and Abigail Pack, with additional instruction from David Ohanian and Roger Kaza.

In her free time, Rachel enjoys teaching yoga classes, doing gymnastics, eating vegan food, and hanging out with her dogs and cats.