



PROJECT ENCORE

VOL. 2

- Wynton Marsalis
Book Book Nova (2024)
- 01 In Thy Guiding Light 2:11
- 02 Skips, Trips and Double Dips
(Pas de Deux) 1:04
- 03 Breaks for Branford 1:45
- 04 Adam Silverman
McAllister's Ceilidh (2006) 5:00
- 05 Ephraim Champion
Vicariously Through You (2024) 4:57
- 06 Adam Schoenberg
Dance (2024) 3:03
- 07 Rob Buckland
Fall(ing) (2023) 6:24
- 08 Jennifer Higdon
A Fine Line (2023) 4:05
- 09 Chihchun Chi-sun Lee
Encore (2023) 2:26
- 10 Andrew Bishop
The Spaces Between (2024) 3:43
- 11 Ellen Rowe
Lost and Found (2024) 2:50
- 12 Joel Puckett
We Dreamt of Roses (2024) 2:59
- 13 John Christopher Wineglass
Wild Rhapsody! (2024) 2:21
- 14 Justin H. Bush
Dreams of a Better Tomorrow (2023) 4:25
- 15 Iman Habibi
Sulfuric Rivers (2024) 3:33
- 16 Lembit Beecher
Baltic Crossings (2024) 4:04
- 17 Catherine Likhuta
Moment of Impact (2024) 2:42
- 18 Sean Hickey
Mutually Assured Destruction (2024) 3:27
- 19 Gregory Wanamaker
Coda for World Peace (2023) 6:47
- >67:48<

Timothy McAllister,
alto and soprano saxophone
Liz Ames,
piano



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PROJECT ENCORE was born from the idea that concert curation often relies too much on tradition and time-honored chestnuts while ignoring fresh, innovative and diverse voices. Alongside our conscious effort to weave a wide array of influences into our playing, whether a uniquely American classical sound, concepts from broader wind pedagogy, or popular idioms, it has become increasingly crucial to foster partnerships with living composers across a broad spectrum of styles and backgrounds. It is our intention for these works to find a home as true 'encores' following larger compositions, concert openers, or, simply, the perfect introductions to these composers themselves as a means to round out any recital programming. It has been a joy to explore and document this music across two recorded volumes, and we are excited for more to come!

—Timothy McAllister & Liz Ames

PERFORMERS



Timothy McAllister is one of today's most celebrated wind soloists, a member of the renowned PRISM Quartet, and a champion of contemporary music credited with over 60 recordings and 300 premieres of new compositions by eminent composers worldwide. McAllister has appeared with more than 40 of the world's top orchestras and ensembles in over 20 countries. He is featured on three GRAMMY® Award-winning recordings, released on Naxos, Nonesuch and ECM, and also appears on the Albany, Berliner Philharmoniker Recordings, Centaur, Deutsche Grammophon, Equilibrium, Innova, New Focus, Neuma, Parma, Soundset, Stradivarius, Summit, and XAS labels.

A revered teacher of his instrument, McAllister is Professor of Saxophone at the University of Michigan School of Music, Theatre and Dance, following legendary American pedagogues Larry Teal and Donald Sinta, and also serves on the faculty of the Interlochen Center for the Arts.

Timothy McAllister performs exclusively on Selmer saxophones and is a Conn-Selmer, Key Leaves, and Backun Musical Services Woodwind Artist. He is on the roster of Jonathan Wentworth Associates.

timothymcallister.com





Liz Ames is revered globally as a premier collaborative pianist specializing in the most innovative wind and chamber repertoire of today, while enjoying projects with a wide variety of artists and ensembles. Passionate about performing and working with composers, she appears on albums by top instrumentalists worldwide, with over 50 commissions and world premieres accredited to her. Recent concerts include solo engagements with the Grand Rapids Symphony, Grand Rapids Ballet, and performances with the Detroit Chamber Winds and Strings, collaborating with Detroit Symphony Orchestra members Hannah Hammel Maser, Scott Strong, Jiamin Wang, and Alex Kinmonth.

Other notable partners include flutist Amy Porter, saxophonist Branford Marsalis, tubist David Zerkel, trombonist Hana Beloglavic, and her duo partner, three-time GRAMMY-winning saxophonist, Timothy McAllister. She has recorded for Neuma Records, XAS Records, Summit, PARMA, and Naxos Records, among others. Ames completed her doctorate in collaborative piano at Arizona State University and currently serves on the collaborative piano staff at the University of Michigan School of Music, Theatre, and Dance.

COMPOSERS

Wynton Marsalis (b.1961) is a world-renowned trumpeter, bandleader, composer, and a leading advocate of American culture. Marsalis was born to a musical family in New Orleans, Louisiana in 1961; he began performing jazz and classical trumpet music from an early age. In 1980, upon moving to New York to attend The Juilliard School, Marsalis launched his career performing as a member of the legendary Art Blakey and the Jazz Messengers. In the four and a half decades since, he has rekindled widespread international interest in jazz through performances, educational initiatives, books, curricula, and public advocacy. Between his 1982 recording debut and the present, Marsalis has released 130 recordings and composed hundreds of original pieces for symphony orchestra, jazz big band and small group, and a variety of chamber music configurations. He has performed in 858 cities and 65 countries across the globe to date. Marsalis is the recipient of 41 honorary degrees, countless awards, and was appointed a UN Messenger of Peace (2001). He has been bestowed some of the world's highest government honors for the arts: The National Medal of Arts (USA, 2005), a Chevalier de la

Légion d'honneur (France, 2009), The National Humanities Medal (USA, 2016), and the Praemium Imperiale for Music (Japan, 2023). Marsalis presently serves as Managing and Artistic Director of Jazz at Lincoln Center, Director of Jazz Studies at The Juilliard School, and President of the Louis Armstrong Educational Foundation. He continues to inspire new generations of musicians and audiences through his performances, recordings, compositions, and educational initiatives.

Adam B. Silverman (b.1973) is a composer and Professor of Music Composition and Theory at West Chester University whose music for percussion ensemble has become part of the core repertoire, including pieces such as *Quick Blood*, *The Cruel Waters*, *Spiderweb Lead*, *Sparklefrog*, and *Naked and On Fire*. His contributions to wind symphony repertoire include numerous works for percussion soloists, among them the marimba concerto *Carbon Paper* and *Nitrogen Ink* and the drum kit concerto *Zipzap*, and additional wind works include *Alien Robots Unite!*, *Raining Bricks*, *Hard Knocks*, and the saxophone concerto *Alternating Current*, premiered by Timothy McAllister. His compositions have been performed by leading ensembles such as

Eighth Blackbird, The PRISM Quartet, The Tanglewood Music Center Orchestra, and The New York City Opera. He also scored the award-winning documentary *Little Fiel*, which screened in 15 countries and won Best Original Music at the Oregon Documentary Film Festival. Recordings of his music are available on multiple albums and widely online. Outside of his work as a composer and professor, he is an amateur Old-Time musician, playing banjo, fiddle, and mandolin, co-director of the Park Avenue Concerts series in his hometown of Swarthmore, PA, and an avid player of racquetball.

I have long been captivated by the sparkling energy and rhythmic vitality of Celtic fiddle tunes. In the early 2000s, I began experimenting with adapting this style of music for solo and chamber ensembles. In 2006, I composed McAllister's Ceilidh for saxophonist Timothy McAllister, with the goal of bringing the ornamental techniques of Irish and Scottish flutes and whistles to the saxophone. At the same time, I incorporated harmonic and rhythmic twists – and a more elaborate accompaniment – elements that are not typically found in traditional tunes. As is common in the style, each of my jigs contains two or three sections, and three contrasting jigs in different keys are combined to form a complete set.

The word *ceilidh* (pronounced KAY-lee) refers to a traditional Gaelic social dance in Scotland and Ireland.

-Adam Silverman

Ephraim Champion (b.1999) is an active composer (stage & screen) based in Chicago, Illinois. His music has been praised as “strongly individual,” “compelling,” and “distinctive” by the Chicago Classical Review. In 2021, Gaudete Brass premiered his work, *Scenes from South Shore, Chicago*, at the Ear Taxi Music Festival in Chicago. The following year, Ephraim showcased his talents with *Humanhood*, premiered by Constellation Men's Ensemble for their fifth annual NOVA concert series. In 2023, Ephraim's promising career was solidified when he was selected as the second annual Hearing in Color/La Caccina Young Composer-in-Residence. During this residency, he wrote *All Things Sublime and Colossal* for the virtuosic women's a cappella ensemble, La Caccina, and *A Stone of Hope (Martin's Song)* for the Music Institute of Chicago's annual MLK Celebration Concert, featuring the talents of multi-Grammy nominated pianist, Marta Aznavoorian. Ephraim's music made its international debut with the world premiere of his Suite for the F Horn & Tenor Saxophone at the 2023 World Saxophone Congress in Spain. Shortly

after, The Yamaha Tuba Duo (featuring Tuba extraordinaire, Sergio Carolino) commissioned Ephraim to write his next work, *The Spectacle*, which premiered in Fukuoka, Japan in March of 2024. April 2025 marked the debut of Ephraim's significant first foray into larger ensemble writing with the Chicago Composers Orchestra's premiere of "Sonder & Ozurie," a Symphonic Sketch for Chamber Orchestra. Outside of music, Ephraim enjoys spending time with his beautiful wife, Kianti, and their two adorable Yorkies, Heath and Ginger.

It's the cruel reality of life that some people have their dreams stripped from them through no true fault of their own. They have no choice but to live vicariously through others:

It's the athlete with a torn ACL, the musician with focal dystonia, the parent who didn't have the same opportunity as their children. And now they live indirectly through others, a part of them forever missing. And yet, I think one can find peace in vicarious living. The solace it provides can be as beautiful as the journey to the dream itself. This piece is a reflection of all these thoughts. It's emotional, cathartic, introspective. It's dedicated to the dreamers, the doers, and those who never had the choice.

-Ephraim Champion

Emmy Award-winning and GRAMMY® nominated **Adam Schoenberg** (b.1980) has twice been named among the Top 10 most performed living composers by Orchestras in the United States. With more than 300 orchestral performances worldwide, his works have received performances and premieres at the Kennedy Center, Library of Congress, New York Philharmonic, National Symphony Orchestra, The Cleveland Orchestra, and three times with the Los Angeles Philharmonic at the Hollywood Bowl. Recent commissions include a concerto for orchestra (*Concerto for Body*) for the Atlanta Symphony Orchestra, percussion concerto (*Losing Earth*) for Jacob Nissly and the San Francisco Symphony, violin concerto (*Orchard in Fog*) for Anne Akiko Meyers and the San Diego Symphony, and a cello concerto inspired by artificial intelligence for cellist Yves Dhar and the Louisville Symphony. His latest album with the Kansas City Symphony was nominated for two GRAMMYs, including *Picture Studies* as Best Contemporary Classical Composition.

For film and TV, Schoenberg has scored several projects including GRACELAND, which premiered at the Tribeca Film Festival, his Emmy Award-winning score to Artbound's (PBS/KCET) documentary THAT FAR CORNER: Frank Lloyd Wright in Los Angeles, and the current theme packages

for ABC's NIGHTLINE and CW's CRIME NATION. Schoenberg received his Doctor of Musical Arts from The Juilliard School. He is a professor at Occidental College, where he runs the composition and film scoring programs. He lives in Los Angeles with his wife, playwright and TV writer Janine Salinas Schoenberg, their two sons, Luca and Leo, and their dog, Copland.

Dance is written for, and dedicated to, the insanely talented saxophone and piano duo, Timothy McAllister and Liz Ames. Inspired by the ballets of Prokofiev and Copland, this energetic work is written in ABCA form and is meant to be equal parts quirky and groovy.

-Adam Schoenberg

Rob Buckland (b.1967) has crafted a career around his primary work as a saxophonist that defies categorization. Moving effortlessly between genres, performing as classical soloist, chamber musician, contemporary specialist and improviser, with an international reputation as an insightful and forward-thinking educator. Renowned for a highly distinctive, original sound, with real personality and projection, combined with an open-minded approach to repertoire and performance styles, his work takes him around the globe in an astonishing variety

of musical settings. His most enduring and significant musical partnership is with the Apollo Saxophone Quartet, which he co-founded in 1985, which has commissioned and premiered well over 100 new works for the medium and recorded eight CDs, all themselves world premiere recordings. The quartet has toured extensively across the UK, Europe, Japan and South Africa. He has released three CDs with his duo partner pianist Peter Lawson, one of which features his Equivox Trio (adding in percussionist Simone Rebello), and numerous albums with artists such as the Michael Nyman Band, London Saxophonic and orchestras such as the BBC Philharmonic, Halle, Sinfonia of London, and RLPO.

There are so many perspectives, so many ways to look at something....

Fall...

It can mean literally to fall... a downwards motion, gently floating earthwards, like a leaf dropping from a tall tree...even this can be lifted upwards on the wind, almost flying for a moment, euphoric, before falling once more....

It can mean Autumn... the slightly melancholic turning of the seasons, for me may favourite time of year, somehow comforting, still time left, but a marker

defining passing the midpoint of the year...
Or sometimes it can mean to fall for someone....

And there are elements of each of those feelings in this piece, more particularly the inexplicable moment when you look at the same tree every day, but suddenly the leaves seem to have turned, even though you never saw the actual moment of change...

...or that moment when you meet someone and a look, a smile, a feeling of connection and you suddenly realise something has changed and you could fall, but again you never saw the actual moment....

-Rob Buckland

Jennifer Higdon (b.1962) makes her living solely from commissions and publishing. Her works represent a wide range of genres: from chamber to orchestral and wind ensemble; to vocal, choral and opera. Higdon's list of commissioners is extensive and includes The Philadelphia Orchestra, The Chicago Symphony, and The Cleveland Orchestra, as well such groups as the Tokyo String Quartet, Eighth Blackbird, and the President's Own United States Marine Band. She has also written works for such renowned artists as baritone, Thomas Hampson and mezzo,

Sasha Cooke; saxophonist, Timothy McAllister and pianist, Yuja Wang; and violinists, Joshua Bell and Hilary Hahn. Her first opera, *Cold Mountain*, was given the prestigious International Opera Award for Best World Premiere; a suite from that opera was recently co-commissioned and performed by a group of 36 orchestras. Her second opera, *Woman With Eyes Closed* recently premiered to sold-out audiences at Pittsburgh Opera. Jennifer received the 2010 Pulitzer Prize in Music for her Violin Concerto. She is also a three-time Grammy-winner. Higdon enjoys more than 250 performances annually of her works. Her orchestral work, *blue cathedral*, is one of the most performed contemporary orchestral pieces in the repertoire (having had more than 1,100 performances).

A Fine Line (2023): Nothing is more wonderful in music than a fine line...the melodic road that instruments take to move from one point to another. The shape, the pitches, the rhythm of pacing and movement, all contribute to the journey of the melody. And who doesn't like the unfolding of a good melody?

-Jennifer Higdon

Taiwanese-American composer, **Chihchun Chi-sun Lee**'s works have been praised

by The Boston Globe as “eye-opening, befittingly, complex, but rather arresting to hear,” by Gramophone for “exploring a variety of offbeat textures and unusual techniques,” and by Amadeus for blending “eastern techniques with sophisticated modern writing.” Originally from Kaohsiung, Taiwan, Lee (b.1970) is the winner of the 1st Biennial Brandenburg Symphony International Composition Competition and a 2015 Guggenheim Fellow.

Her music has been commissioned by leading institutions including Boston Symphony Orchestra (the first Taiwanese and fourth Asian composer), Harvard Fromm Music Foundation, Barlow Endowment, Taiwan National Culture and Arts Foundation, Taiwan National Symphony Orchestra, Taiwan Philharmonic, Taiwan National Chinese Orchestra, and National Orchestra of Korea. Lee’s honors include awards from the MACRO Composition Competition, IAWM Theodore Front Prize, ISCM/League of Composers Competition, International Festival of Women Composers Prize, Global Music Awards, and three Golden Melody Award nominations.

Lee has composed more than 50 works for traditional Chinese, Korean, and Japanese instruments. Her music has been featured at Carnegie Hall, the 2010 Winter

Olympics, UNESCO’s International Rostrum of Composers, ISCM World Music Days, NeoArte Syntezator Sztuki, Beijing Modern Music Festival, and various international festivals and broadcast across 40 countries on five continents. She has collaborated with ensembles such as the Moscow Contemporary Music Ensemble, Kiev Philharmonic, Korean Symphony Orchestra, Moravian Philharmonic Orchestra, Les Temps Modernes, Turning Point Ensemble, Vancouver Intercultural Orchestra, Philharmonia Bulgarica, NeoQuartet and Chai Found Music Workshop. Portrait concerts dedicated to her work have been held across North America, Asia, and Europe. chihchunlee.com

Encore (2023) is an engaging and dynamic composition crafted to serve as either an encore or a recital opener. Written as part of the recording project *Encore*, Volume II, the piece offers a lively and captivating experience for both performers and audiences. Commissioned and dedicated to the esteemed saxophonist Dr. Timothy McAllister and pianist Dr. Liz Ames, *Encore* showcases the composer’s flair for creating an exciting, memorable performance that leaves a lasting impression.

-Chihchun Chi-sun Lee

Andrew Bishop (b.1970) is a versatile multi-instrumentalist, composer, improviser, scholar, and educator comfortable in many musical idioms. He maintains an international career and serves as a Professor and Chair of Jazz and Contemporary Improvisation at the University of Michigan in Ann Arbor. He also serves on the faculty of the Interlochen Arts Academy. Andrew Bishop's three recordings as a leader, *De Profundis*, *Time and Imaginary Time* and the *Hank Williams Project* received widespread acclaim from the New York Times, Downbeat Magazine, the Chicago Reader, All About Jazz, The New York Jazz Record, Stereophile Magazine, and the Detroit Free Press, among others. He has performed with many name artists and has recorded over 50 recordings as a side-musician. As a composer and arranger he has received numerous commissions, residencies, and awards from the ASCAP, the Chicago Symphony Orchestra, the Andrew W. Mellon Foundation, the National Endowment for the Arts, and a nomination from the American Academy of Arts and Letters. He earned five degrees in music including a D.M.A. in music composition from the University of Michigan where he studied composition with William Albright, Leslie Bassett, William Bolcom, Evan Chambers, and Michael Daugherty. A dedicated teacher, Bishop was twice the recipient of the Arthur Anderson Professor

of the Year Award, the Joyce G. Ferguson Faculty Development Grant for Excellence in Teaching, and the 2021 Harold Haugh Award for excellence in studio teaching. He is a Conn-Selmer and Vandoren artist.

The Spaces Between was inspired by architect Jan Wampler of the Massachusetts Institute of Technology, who muses in a lecture on the power of the spaces between objects in nature and architecture. The piece also draws inspiration from the notion of space in music, which has always been inspiring to me through sources ranging from the third movement of Wolfgang Amadeus Mozart's Piano Sonata in D major, K. 284; Claude Debussy's "Prelude to the Afternoon of a Faun;" to improvisations by Miles Davis and Wayne Shorter. It also draws inspiration from several former mentors, who suggested that music happens between the notes and that space activates ideas in improvisation. This work is dedicated to Tim McAllister and Liz Ames—two remarkable musicians, friends, and colleagues.

-Andrew Bishop

Ellen Rowe (b.1958), jazz pianist and composer, is currently Arthur F. Thurnau Professor of Jazz and Contemporary

Improvisation at the University of Michigan. Prior to her appointment in Michigan, she served as Director of Jazz Studies at the University of Connecticut. Ms. Rowe has performed at jazz festivals and clubs throughout the U.S., as well as touring in Europe, South Africa, and Australia. CDs released under her own name include "Sylvan Way", "Wishing Well", "Denali Pass" and "Courage Music." Her latest project, "Momentum – Portraits of Women in Motion", was released to widespread critical acclaim in January 2019. The Momentum band was featured at the 2022 Jazz Education Network Conference and at Dizzy's Club (Jazz at Lincoln Center) in March of 2023. Ms. Rowe's compositions and arrangements have been performed and recorded by jazz ensembles and orchestras around the world, including the Village Vanguard Orchestra, BBC Jazz Orchestra, U.S. Navy Commodores, Berlin and NDR Radio Jazz Orchestras, London Symphony and the DIVA Jazz Orchestra. A recipient of jazz ensemble commissions from the Minnesota Band Directors Association, Illinois Music Educators, Lawrence University's Fred Sturm Jazz Festival, and the Jazz Education Network, her big band compositions are currently published by Sierra Music Publications, Kendor Publications, Doug Beach Music, Brava Music and Excelcia Music. She

has also been an invited clinician at the National Association for Music Education Eastern Division Convention, International Society for Jazz Composition and Arranging Symposium and Jazz Education Network conferences. She is on the Board of the International Society of Jazz Arrangers and Composers and serves as the Coordinator for the JEN Sisters In Jazz Collegiate Combo Competition.

Lost and Found is a musical vignette describing a (very!) brief journey through wistfulness and longing, discovery and ultimately celebration. As a jazz composer I wanted to write with harmonies that I felt connected to, but that didn't seem derivative or forced. The opening section combines modal and almost folkish harmonies to establish a sense of nostalgia for something possibly lost. In the middle section, the tempo picks up as the piano establishes a groove that helps move the piece away from the somewhat melancholic mood and helps to launch the saxophone into the final section, which I can best describe as an Afro-Cuban Irish jig. The piano establishes a repetitive 12/8 dance pattern which the saxophone floats over, gradually building in intensity as more bonafide jazz chords are introduced and some blues lines appear. The instruments then reverse roles with the saxophone taking over the rhythmic pattern and the

piano getting a chance to take the melody. As the piece moves into the celebratory ending the piano returns to the Afro-Cuban groove, both instruments get a pentatonic lick or two in and it ends on a classic jazz chord, the dominant 7th sharp 11.

I'm incredibly appreciative of the opportunity to write for these two remarkable artists and excited to share the piece with a wider audience.

-Ellen Rowe

Joel Puckett (b.1977) is an American composer whose music has been described as "soaringly lyrical" (Minneapolis Star Tribune) and "Puccini-esque" (Wall Street Journal). Known for blending emotional depth with imaginative orchestration, his compositions captivate audiences around the globe. Puckett's acclaimed works include *The Shadow of Sirius*, a flute concerto with over 200 worldwide performances featured on the Grammy-nominated Naxos recording of the same name. His opera *The Fix*, commissioned by Minnesota Opera, was praised for its rich orchestration and powerful storytelling, prompting Parterre Box to declare, "Puckett should be a household word." His recent collaborations with celebrated artists such as jazz trumpeter Sean Jones and tenor Nicholas Phan further illustrate Puckett's versatility and artistic

range. His newest album, *Short Stories in London*, featuring the London Symphony Orchestra and released on AVIE Records, showcases his skill in creating compelling musical narratives. As Professor of Music Theory and Composition at the Peabody Conservatory of Johns Hopkins University, Puckett is deeply committed to fostering musical talent and creativity. Joel Puckett's music continues to resonate with listeners and critics alike, making him one of today's most compelling musical voices.

Commissioned by Timothy McAllister and Liz Ames for Project Encore, Volume II, *We Dreamt of Roses* is a short, late-night meditation on fragments of The Victors that lingered in the air following the University of Michigan's 2024 Rose Bowl victory.

It is dedicated to Tim, Liz, and Coach Jim Harbaugh—with thanks, and Go Blue!

-Joel Puckett

Winner of three Emmy® Awards, three ASCAP Film and Television Music Awards and seven Emmy® nominations, **John Christopher Wineglass** (b.1973) has written scores for shows on major television networks and several documentaries for the past twenty-five years. Mr. Wineglass has also garnered many concert-hall commissions and performances, from the

Cabrillo Festival of Contemporary Music with Maestra Marin Alsop to the Kennedy Center Concert Hall. His compositions are inspired by the beauty of creation and the splendor of nature while other works of his bring to light social justice issues of the past and present. The Washington Post described his work as having “iridescent colors in the world première of a beautifully crafted suite,” while conductor Marvin Hamlisch introduced and congratulated the occasion by commenting “... with a name like Wineglass, it had to be good.” In recent years and most notably, the London Symphony Orchestra recorded Mr. Wineglass’ concerto *#elijah*, a tribute to the life of Elijah Jovan McClain who died at the hands of those who are entrusted to serve and protect. His pandemic response works, *Alone* for Solo Violin, Live EFX, and Electronica and *Alone Together* for Percussion, Harp, and Strings, are included in the permanent collection of Covid-19 response art at the Library of Congress. Mr. Wineglass received his Bachelor of Music in Music Composition with a minor in Viola Performance at The American University and his Master of Music Composition with an emphasis in Film Scoring for Motion Pictures, Television, and Multi-Media at New York University, studying primarily with Justin Dello-Joio of The Juilliard School.

johnwineglass.com

Wild Rhapsody! (2024). I first encountered Tim McAllister in 2014 at the Cabrillo Festival of Contemporary Music, where he gave the West Coast premiere of John Adams’ Concerto for Saxophone under the baton of Maestra Marin Alsop. I had been fortunate to have a work premiered at the same festival two years prior. From that moment, I was captivated—by the angular elegance of the composition and McAllister’s remarkable virtuosity. It was clear to me then that writing for the saxophone would one day become inevitable.

That premiere left a lasting impression, one that felt like a rhapsodic whirlwind—an experience that, nearly a decade later, inspired the initial title of this work. The irony—and the joy—of eventually composing this piece for McAllister himself felt like a full-circle moment.

As I searched for further inspiration, I came across *Wild Rhapsody* (c. 1938), a painting by John Francis Stenvall. Its bold geometry, natural depth, and grayscale palette ignited a visual and emotional connection. With a background in classical music and a passion for jazz, I found further resonance in two more of Stenvall’s works—*Still Life* (c. 1930) and *Confusion in City* (c. 1938)—which loosely inform the two tableaux that shape this short composition.

-John Wineglass

Known for his use of rich harmonies and unexpected twists and turns, Canadian composer **Justin H. Bush** (b.1993) aims to craft musical experiences that listeners will remember long after the final notes have faded away. Raised in Kemptville, Ontario and educated at Queen's University in Kingston, Justin recently traded in his snow shovel for a rain jacket to relocate to Vancouver, British Columbia. His work has been commissioned and performed by musicians across North America including the CapriCCio Vocal Ensemble, Windsor Classic Chorale, St. George's Cathedral Choir, Bad to the 'Bone Brass Trio, Trio Taco, Denise Tryon, Richard Stoelzel, and countless friends who have been eager to shepherd new music into the world. justinhbush.ca

Dreams of a Better Tomorrow (2017/2023) was originally written as a flute and piano duet for Amanda Bush (my amazing wife since 2022) to perform at her graduation recital at Queen's University in 2017. With most of her repertoire selected, Amanda asked me to come up with something full of beautiful melodies to contrast the many pyrotechnic passages making up the rest of the recital. The piece unfolds in a series of dreamlike episodes which feature serene beauty followed by a yearning for what the future may hold. Upon hearing the piece,

Peter Freeman kindly suggested that I create arrangements for saxophone and piano. The original version was premiered on April 9, 2017 at the Isabel Bader Centre for the Performing Arts in Kingston, Ontario by Amanda Bush, flute and Clare Miller, piano. A million thanks to Tim McAllister and Liz Ames for taking an interest in *Dreams of a Better Tomorrow* and including it in Project Encore: Volume 2!

-Justin H. Bush

Iman Habibi (b.1985), D.M.A. (U.Michigan), is an Iranian-Canadian composer and pianist, and a founding member of the piano duo, Piano Pinnacle. Hailed as "a giant in talent" (the Penticton Herald), "whose technical mastery is matched by his musical and cultural literacy" (Hudson-Housatonic Arts), Dr. Habibi has been commissioned by The Boston Symphony, The Philadelphia, and Toronto Symphony Orchestras, the Buffalo Philharmonic, The Orchestra of St. Luke's and The Gabriela Lena Frank Creative Academy of Music, among numerous others, and has been programmed by The Carnegie Hall, The Tanglewood Music Festival, The New York Philharmonic, San Francisco Symphony, Montreal Symphony and dozens of other orchestras across the Americas and Europe. Iman's music is frequently heard on air, and has been broadcast on more than 1000

radio and TV stations across the world. His *Shāhīn-nāmeḥ* was nominated for the 2024 JUNO Award for Classical Composition of the Year. He is a 2022 laureate of the Azrieli Music Prizes, and has received multiple SOCAN Foundation Awards and the Brehm Prize in Choral Music (2016), among numerous others. *ImanHabibi.com*

Sulfuric Rivers (2024). As the world around us grows increasingly dilapidated, with wars raging and climate change exasperating other existing crises, I often find solace in music and nature. For most of my life, I have lived near beautiful rivers: the Haraz, Fereydoon Kenar and Babol rivers in Iran, the Fraser in Vancouver, the Huron in Ann Arbor (a connection I share with the commissioners of this work), the East river in New York, and the Humber river in Toronto. Rivers have been a constant reminder of life, movement, and the cyclical nature of it all. Having just experienced the hottest North American winter on record this year, I was struck by the images of Alaska's iron and sulfur-rich orange rivers, which while beautiful, are a stark reminder of how sensitively-balanced our ecosystem is, and how quickly that constancy can change into something unrecognizable. The music here is liquid and goes through frequent unexpected changes of harmony, like a river that is changing colours.

-Iman Habibi

Estonian-American composer, pianist and animator **Lembit Beecher** (b.1980) writes "hauntingly lovely and deeply personal" music (San Francisco Chronicle) that stems from a fascination with the ways memories, histories, and stories permeate our contemporary lives. A childhood filled with family stories of displacement and his mother's homeland of Estonia led to an interest in documentary, and beginning with his oratorio "And Then I Remember," Lembit has created numerous song cycles, cantatas, and chamber works incorporating interviews, personal testimonies, and historical writings, both as sung text and recorded audio. Lembit has served three-year terms as the composer-in-residence of both the Saint Paul Chamber Orchestra and Opera Philadelphia, collaborating with devised theater actors, poets, ethnographers, architects and engineers in the creation of new words. His three operas with noted Canadian playwright Hannah Moscovitch have drawn particular acclaim. Starring Frederica von Stade and Marietta Simpson and directed by Joanna Settle, his opera "Sky on Swings," exploring the relationship of two women diagnosed with Alzheimer's, was praised as "a shattering musical and theatrical evocation of what it feels like to have Alzheimer's disease" (Wall Street Journal). Recent premieres include concertos for cellist Karen Ouzounian

("Tell Me Again") and bassoonist Martin Kuuskmann ("Land of the Northern Frog"), the song cycle "A Year to the Day," featuring tenor Nicholas Phan and violinist Augustin Hadelich, and quartets for the Juilliard, Aizuri and Lydian String Quartets. A 2025-26 Rome Prize fellow, Lembit has won awards from the Koussevitzky, Fromm, and S&R Foundations, and been in residence at the Copland House, Bogliasco Foundation, and MacDowell.

Baltic Crossings (2024). In the Estonian National Epic, "Kalevipoeg," the titular hero (the brave if sometimes hot-headed and foolhardy son of Kalev) swims 50 miles across the stormy Baltic Sea to Finland in pursuit of the Finnish Wind Wizard who has kidnapped his mother, Linda. During World War II in German-occupied Estonia, my granduncle Ilmar rowed a small boat across the same choppy seas to escape conscription into the Nazi army, joining instead a regiment of Estonian volunteers called the Finnish Boys who fought to protect Finland from the invading Red Army. In 1993 I travelled with my mother to her newly independent homeland, free after 50 years of Soviet occupation. We took a small plane from Helsinki to Tallinn, flying across the same gulf waters, which looked serene and calm from a distance, hiding vast powers and layers of history

under the sheen of a blue-grey surface. It feels strange that this sea, always the same, always changing, has taken part in so many stories. But this music is about the water more than history or legend: it is inspired by wind and waves, storms brewing in the distance, and light breaking and scattering off the surface of the sea. Hopefully in the music there is also a sense that home is not too far away.

-Lembit Beecher

Catherine Likhuta (b.1981) is a Ukrainian-Australian composer, pianist and recording artist. Her music exhibits high emotional charge, programmatic nature, rhythmic complexity and Ukrainian folk elements. Catherine's pieces have been played extensively around the world, including prestigious venues such as Carnegie Hall (Stern Auditorium/Perelman Stage), Glyndebourne Opera House (Organ Room), Meyerson Symphony Center and numerous International Horn Symposiums and World Saxophone Congresses, as well as many festivals and conferences. Her works have been commissioned and performed by prominent symphony orchestras (such as Melbourne Symphony Orchestra, Queensland Symphony Orchestra and Orchestra of the National Radio of Ukraine), chamber ensembles (such as Chicago Symphony Orchestra

Brass Quintet, ICE, Lyrebird Brass, NU CORNO and U.S. Army Field Band Horns) and soloists (including Adam Unsworth, Tim McAllister, Denise Tryon, David Griffin, Solomiya Ivakhiv and Andrew Pelletier). Catherine has held residencies all around the US and Australia. She is a two-time winner of the International Horn Society Composition Contest (virtuoso division). Denise Tryon's album *Hope Springs Eternal* featuring Catherine's piece *Vivid Dreams* was awarded the 2022 American Prize in Instrumental Performance. Catherine's wind band works have been played by dozens of wind ensembles, including prominent groups such as Dallas Winds, the Band of HM Royal Marines (Portsmouth) and the Royal Australian Navy Band.

During her time in the US in 2006-2009, Catherine was mentored by Dana Wilson and Steven Stucky, both of whom were instrumental in her becoming the composer and collaborator she is today. Catherine holds a PhD from the University of Queensland.

Commissioned by Tim McAllister and Liz Ames as part of their Project Encore Initiative, *Moment of Impact* embraces the unique artistic challenge of writing the perfect encore. An effective encore must be many things at once – concise yet virtuosic, emotionally compelling yet playful, a final

gesture that leaves a lasting impression.

Though brief—often no more than a minute or two—an encore is that electrifying final touch, the postscript to a performance, the perfectly crafted miniature that lingers in memory. It's a burst of adrenaline, a celebration of everything the performer has worked toward. *Moment of Impact* captures that spirit: the thrill of the stage, the joy of connection, and the exhilarating sense of fun in sharing one last spark with the audience.

-Catherine Likhuta

Born in Detroit, Michigan and based in Brooklyn, NY, **Sean Hickey** (b.1970) is one of the most performed American composers of his generation. He is the recipient of dozens and awards, as well as commissions from Lincoln Center, the St. Petersburg Symphony, Interlochen Arts Academy, Mondavi Center for the Arts, and soloists including Michaela Petri, Lara Downes, Xiayin Wang, Avi Avital, David Gould, Stefan Hoskuldsson, Trio Eclipse, the Fine Arts Quartet, and numerous others. He has over a dozen commercial recordings to his credit, six of which are dedicated entirely to his music. His most recent, the formidable piano work, *Sapiens – A Brief History of Humankind*, featuring Vladimir Remyantsev, has been covered extensively in the media and is

in the midst of a promotional tour in the US. His debut Naxos release, *Left at the Fork in the Road*, reached the Billboard Traditional Classical chart upon its debut. Sean also lectures extensively, covering his work as well as teaching courses on new media and musician entrepreneurship. These include institutions such as NYU, UCLA, the San Francisco Conservatory of Music, Wayne State University, Peabody, The Royal Academy of Denmark, Danube University, as well as several festivals and competitions. Sean is also the CEO of PENTATONE Music. Based outside Amsterdam, it is one of the largest and most celebrated classical music labels in the world, and a wholly owned subsidiary of the SFCM. seanhickey.com

Mutually Assured Destruction (2024). In the fall of 2021, my family and I found ourselves living in a cabin in northern Michigan's Interlochen Arts Academy. I was in residence as a composer while our daughter attended school, studying guitar. After what felt like an eternity without live music and much human interaction, Interlochen afforded us a great luxury: nightly concerts. It was in one such concert that I was able to reacquaint myself with the brilliant musicianship of Tim McAllister and Liz Ames, in a program of short, newly-commissioned works, part of their Project

Encore and experienced on a snowy night. Almost immediately I had an idea for a new work, mentioned it to the duo over a goblet-sized Old Fashioned at the Hofbrau up the street, and received a commission a short while later.

I often cannot begin a work without a title or at least a broad understanding of approach or source of inspiration. That was not the case here. With a commission to compose a very short, encore-like piece I sat down to work, starting with the quintuplet phrase that kicks things off, marked "hell-bent". With a remit for something concise but which explored the virtuosity of two performers I am fortunate to know. A title would come to me while my ideas developed. Mutually assured destruction of course refers to the form of military deterrence that posits that one country's arsenal of destructive weapons, namely nuclear, prevents another country from deploying theirs. During the Cold War of my Michigan childhood this was occasionally and oxymoronicly referred to as nuclear peace. Then as now, I found these terms both laughable and dangerous, and that is in a way how I ask the players to approach this work. Each must ask the other to achieve balance so as not to tip into chaos. Though in a rhythmic unison, the piece ends with a deafening and conclusive bang.

-Sean Hickey

Equally at home composing in solitude or collaborating with other artists, **Gregory Wanamaker** (b.1968) creates music that is at times lyrically expressive while at others athletically virtuosic. His eclectic sound world responds in kind to a variety of extra-musical influences ranging from the simplicity of a still life painting, the emotions of a dramatic narrative, the graceful or angular lines of a landscape, or the visceral discourse of the moment. Wanamaker's music has been described as "pure gold, shot through with tenderness and grace" (San Francisco Chronicle), "achingly beautiful" (Palm Beach Daily News), "deeply romantic yet unsentimental" (I Care If You Listen), and "a technical tour de force" (Fanfare). The creation of his music has been supported by The National Endowment for the Arts and The New York State Council on the Arts in addition to several private organizations as well as individual and consortium commissions by performing musicians and ensembles

from around the world. His music has been performed in venues ranging from Carnegie Hall and Weiner Konzerthaus to the most intimate spaces on university campuses and museums by soloists and ensembles. Wanamaker has closely collaborated with visual artists Carrie Mae Weems and Meggie George, choreographers Cheryl Wilkins-Mitchell and Guy Thorne, and the writer and director Garth Bardsley with whom he has created several works from intimate art songs to large works for chorus and orchestra. Gregory Wanamaker publishes his own music, which is available exclusively through his website.

gregorywanamaker.com

Coda for World Peace (2023) is simply a meditation, prayer, or opportunity for hope to be remembered after the conclusion of its performance. It is intended as a peaceful closer to a recital: as a final work or an encore.

-Gregory Wanamaker

CREDITS

Executive Producers: Timothy McAllister and Philip Blackburn

Producer: David Biedenbender

Session Engineer/Editing/Mixing/Mastering: David Schall

Artwork/Design: Philip Blackburn

Front cover photo credit: Ari Howrani

Recording Venue/Dates

All works recorded at Britton Recital Hall and Stamps Auditorium
at the University of Michigan, Ann Arbor.

Beecher, Buckland, Habibi, Higdon, Likhuta, Silverman, and Wanamaker recorded
May 20-24, 2024;

Bishop, Bush, Champion, Hickey, Puckett, Rowe, and Schoenberg recorded August 15-16,
2024; Lee and Wineglass recorded October 26, 2024; Marsalis recorded April 24, 2025.

Composer Photos

Marsalis: Gilberto Tadday

Schoenberg: Sam Zauscher

Higdon: Andrew Bogard

Beecher: Ebru Yildiz

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1. Beecher, Bishop, Buckland, Bush
2. Champion, Habibi, Hickey, Higdon
3. Lee, Likhuta, Marsalis, Puckett
4. Rowe, Schoenberg, Silverman, Wanamaker
5. Wineglass, Ames