



LOUIS MOREAU INSTITUTE
— FOR —
NEW MUSIC PERFORMANCE
NEW ORLEANS

2025 Louis Moreau Institute
Festival Program

THE LOUIS MOREAU INSTITUTE

FOR NEW MUSIC PERFORMANCE

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We thank you for attending our performances.
Please join us in 2026 for our twelfth season of new
music in New Orleans!

Wednesday, March 26, 2025 @ 12PM
Tulane University Dixon Recital Hall

Music at Midday

Tre Pezzi (1979)

György Kurtag

Nick Davies, clarinet; Wesley Ducote, piano

Tre Altri Pezzi (1996)

György Kurtag

Nick Davies, clarinet; Wesley Ducote, piano

Adagio and Allegro (1849) **Robert Schumann**

Nick Davies, clarinet; Wesley Ducote, piano

Sonata for Solo Cello (1948-1953)

György Ligeti

Zhihao Wu

Sonata for Solo Violin (1947) **Sergei Prokofiev**

Rhiannon Banerdt, violin

Thursday, March 27, 2025 @ 7:30PM
The New Marigny Theatre

Small Plates: A Mélange

L'escalier du diable György Ligeti
(1988-1994)

Wesley Ducote, piano

Synchronism No. 9 Mario Davidovsky
(1988)

Rhiannon Banerdt, violin

Advice from a Caterpillar Unsuk Chin
(2007)

Nick Davies, clarinet

Sonata for Solo Cello György Ligeti
(1948-1953)

- I. Dialogo – Adagio, rubato, cantabile
- II. Capriccio – Presto con slancio

Zhihao Wu

Élegie (1944) Igor Starvinsky
For War Victims Everywhere

Rhiannon Banerdt, violin

INTERMISSION

Fém (1988-1994)

György Ligeti

Wesley Ducote, piano

**Dancing Helix Rituals
(2007)**

**Augusta Read
Thomas**

Rhiannon Banerdt, violin; Nick Davies, clarinet;
Wesley Ducote, piano

**Oh, Didn't He
Ramble (2025)**

**Johnson, Johnson,
and Cole
arr. Wesley Ducote**

structured improvisation by our Institute Artists

**White on White
(1995-2001)**

György Ligeti

Wesley Ducote

Summer (2012)

Andrew Waggoner

Nick Davies, clarinet; Rhiannon Banerdt, violin;
Zhihao Wu, cello; Wesley Ducote, piano

Monday, March 31, 2025 @ 7:30PM
Tulane University Dixon Recital Hall

Light and the End of Time

**Oh, Didn't He
Ramble (2025)**

**Johnson, Johnson,
and Cole
arr. Wesley Ducote**

structured improvisation by our Institute Artists

Past Light (2005)

Morris Rosenzweig

1. One Thread Within It
2. All Together
3. Open

Nick Davies, clarinet; Emelyn Bashour, violin; Zhihao
Wu, cello; Wesley Ducote, piano

INTERMISSION

***Quatuor pour la fin du
Temps (1940-1941)*** Olivier Messiaen

Nick Davies, clarinet; Emelyn Bashour, violin; Zhihao
Wu, cello; Wesley Ducote, piano

INSTITUTE ARTISTS

Rhiannon Banerdt, Violin

Violinist Rhiannon Banerdt made her solo debut at age 14 with the New England Symphonic Ensemble in Johannesburg, South Africa. She has since made solo and chamber music appearances at Philadelphia's Kimmel Center, New York's Weill Hall at Carnegie, and Boston's Jordan Hall, among others, with performances hailed by Edith Eisler of Strings Magazine as “real musicmaking—concentrated and deeply felt.” Ms. Banerdt is a founding member of the Ulysses String Quartet, winners of the First Prize at the 2018 Schoenfeld International Chamber Music Competition, Grand Prize at the 2016 Fischhoff National Chamber Music Competition, First Prize at the 2017 American Prize Chamber Ensemble, and Silver Medal at the 2017 Osaka International Chamber Music Competition. The quartet are currently the first ever quartet-in-residence at GBH music in Boston, and previously served as the Graduate String Quartet in Residence at the Juilliard School for 2019-2022 academic years.

A recipient of the 2012 Borromeo String Quartet Guest Artist Award, Ms. Banerdt was invited to perform with the quartet in Jordan Hall. Other collaborations have included performances with the Emerson Quartet, the Chiara Quartet, Kim Kashkashian, Paul Biss, and Frans Helmerson. Ms. Banerdt has participated in numerous eminent chamber music festivals including La Jolla Summerfest, Ravinia's Steans Music Institute, Kneisel Hall Chamber Music Festival, Taos School of Music, and the Castleman Quartet Program.

Ms. Banerdt holds the position of Assistant Concertmaster with the Cape Symphony. Ms. Banerdt is currently a member of the violin and chamber music faculty at the Bloomingdale School of Music on New York City's Upper West Side. In the fall of 2024, she served as visiting professor of violin at Syracuse

University's Setnor School of Music. Previously she was a Graduate Teaching Fellow at Brooklyn College 2016-2019 and a fellow at the flagship music education organization Community MusicWorks in Providence, RI from 2013-2015.

A native of Los Angeles, Ms. Banerdt attended the New England Conservatory, where she received her Bachelor's and Master's degrees with honors as a student of Lucy Chapman and Paul Biss, and the CUNY Graduate Center, where she studied with Mark Steinberg.

Emelyn Bashour, Violin

Detroit-based violinist Dr. Emelyn Bashour currently holds positions as Principal 2nd Violin of the Detroit Opera Orchestra and Assistant Concertmaster of the Kalamazoo Symphony Orchestra, and is also a member of the Ann Arbor Symphony Orchestra and the Cabrillo Festival of Contemporary Music Orchestra. As a soloist and chamber player, Emelyn is a passionate advocate for contemporary music and has participated in the New Music Workshop at the Norfolk Chamber Music Festival (2022); the Cortona Sessions for New Music in Ede, Netherlands (2024), where she was a finalist in their Contemporary Performance Competition; and the Lucerne Festival Contemporary Orchestra Academy (2024), where she served as concertmaster. Her recording credits include the world premiere recording of "The Story of Patient No. 23" by Remi Inari on if you believe in the shadow... (2024), Evan Ware's *The Quietest of Whispers* (2023, Neuma Records), and the GRAMMY-nominated John Luther Adams' *Sila: The Breath of the World* (2022, Cantaloupe Music).

Emelyn holds degrees from Michigan State University (D.M.A., 2024), University of Michigan (M.M., 2020), the Eastman School of Music (B.M., 2018), and University of Rochester (B.A., 2018). She has participated in many selective fellowship programs including Orpheus@Mannes (2019), Vermont Mozart Festival (2018), National Orchestral Institute (2016), and the Aspen

Music Festival (2014). She was a fellow of the Spoleto Festival USA Orchestra in 2018, 2019, and 2022, where she served as concertmaster for flagship productions of *Salome* (2019) and *La Bohème* (2022) and was engaged as a featured soloist for the 2020 season.

Currently a member of the Detroit-based Kalkaska String Quartet, she regularly performs as a featured artist on FeverUp's Candlelight Classical series. She also manages The Philomel Project (www.philomelproject.com), an online database of solo and chamber works by women composers aimed at increasing accessibility for student musicians.

Nick Davies, Clarinet

Nick Davies is the Bass/Utility Clarinet of the Colorado Symphony. Previously, Nick was Principal Clarinet of the Great Falls Symphony and the Chinook Winds, in addition to holding positions as Bass/Utility Clarinet with the Santa Fe Opera, Sarasota Opera and Des Moines Metro Opera. He has performed with orchestras including the Los Angeles Philharmonic, Indianapolis Symphony Orchestra, the Louisville Orchestra and frequently performs as guest principal with the Bozeman Symphony.

As a soloist, Nick has performed Frank Ticheli's Clarinet Concerto alongside the composer, and has performed as a soloist with ensembles such as the Boston Symphony Orchestra, the Antelope Valley Symphony, the Pro Arte Chamber Orchestra, and the USC Wind Ensemble. Other honors include taking First Place in the Pasadena Showcase Competition, and Third Place in Fischhoff National Chamber Music Competition. Mr. Davies has a strong interest in contemporary music and has held past fellowships with Ensemble Modern's Klangspuren Schwaz, Aspen Contemporary Ensemble, and Spoleto Festival USA. As a composer, his commissions include those from the Houston Grand Opera, Midic Winds, Webster Trio, and the Chicago

Harp Quartet. Nick is the artistic director and founder of the Rossini Club, a chamber music organization based in Nantucket, Massachusetts, which is hosting its twelfth season this year. He holds degrees from Rice University and the University of Southern California.

Zhihao Wu, Cello

Cellist Zhihao Wu began his studies at age four and made his concerto debut at the age of nine with the Shanghai Youth Symphony Orchestra performing Haydn's Cello Concerto in C Major. He went to elementary and middle music schools affiliated with Shanghai Conservatory of Music and got his bachelor's degree as a student of Julie Albers and Hans Jorgen Jensen at the Robert McDuffie Center for Strings at Mercer University in USA. He continued to study with Professor Jensen for two more years and got his Master of Music degree at Northwestern University. Currently, he is studying for his doctoral degree in the studio of Colin Carr at Stony Brook University in New York, at the same time studying chamber music with the Emerson Quartet in ESQI program. Wu has been guided by several distinguished cellists including cello lessons at festivals with Laurence Lesser, Timothy Eddy, Desmond Hoebig and Andres Diaz. Performed in master classes for Lynn Harrell, Frans Helmerson, Jian Wang, Paul Katz and Tamas Varga. At the Meadowmount School of Music Mr. Wu was Hans Jorgen Jensen's teaching assistant for 3 years.

Zhihao Wu has been a top prize winner in a number of competitions including:

2018 Washington international string competition, in USA 3rd prize. 2017 concerto competition at McDuffie center for strings in USA 1st prize. 2016 USA Music Teacher's National Association National Music Competition 2nd prize. 2020 Thaviu string Competition 1st prize. 2022 Winner of the concerto competition of Stony Brook University. 2023 The 29th Leos Janacek international competition, 1st prize.

In his native China before coming to the United States Mr. Wu was a top prize winner of the 2013 Shanghai chamber Music competition for String Quartet. The 2008 and 2010 China National Professional Cello competition the Excellence China's Work Award at the 2008 China National Professional Cello competition.

As a young cellist Mr. Wu won 1st prize of the 2006 "Antonio Janigro" Competition in Croatia.

Over the years Zhihao Wu has performed in numerous concerts:

2019 Heifetz "Stars of tomorrow concert series" in Virginia, USA.
2018 Fabian Concert series at Mercer University. At the Rome Chamber music festival, he performed in a number of concerts in 2015 and 2016. Mr. Wu performed the Dvorak concerto with the Scotch College (Australia) symphony orchestra at the Shanghai Conservatory of music in 2011.

Wu is the recipient of scholarships from Virtu Foundation, McDuffie center for strings, Bentley T. Handwork Scholarship Foundation, Tang-Junyuan Education Foundation, Fu-Chengxian Foundation, Shanghai Art Talents Foundation, Shanghai "Star Plan," Stuart Holland Memorial Award, and Kates Fellowship Award. Professor Meijuan Liu was his first teacher in Shanghai. He is playing on a cello made by David Caron, which was generously provided by the Virtu Foundation.

ARTISTIC DIRECTOR

Morris Rosenzweig

Morris Rosenzweig was born October 1, 1952, in New Orleans, where he grew up among the tailors, merchants, and strong-willed women of an extended family that has lived in southern Louisiana since the mid-1890s.

Catalog: over 65 works for orchestra, string quartet, piano trio, various chamber ensembles, compositions for live instruments and electronics, two song cycles, two piano cycles, solo pieces, and an opera, *Box and Cox*.

Performances: include those presented throughout the United States as well as in Denmark, Sweden, Holland, Belgium, France, Germany, Japan, Argentina, Mexico, and Israel, and others, put forward by such ensembles as the New Orleans Symphony with Philippe Entremont, the Utah Symphony with Joseph Silverstein, The Orchestra of the League (NY), Speculum Musicae (NY), "Piano and Percussion-Stuttgart", The New York New Music Ensemble, Talujon (NY), the Chamber Players of the International Society for Contemporary Music (NY), EARPLAY (SF) and NOVA (SLC).

Recordings: include 6 CDs on Albany Records (Troy 907, Troy 710), Centaur (2103), New World/CRI (705), and New World/CRI (787).

Honors: The Guggenheim Foundation, the Rockefeller Foundation, the Bogliasco Foundation, and the American Academy of Arts and Letters, among others.

Commissions: include those from the Koussevitzky, Argosy, and Fromm Foundations, and the Chamber Music America have commissioned several of his works; he has received support from the Alice M. Ditson Fund.

Currently Mr. Rosenzweig is Artistic Director of the Louis Moreau Institute for New Music Performance, New Orleans.

Having previously taught at New York University and Queens College, he is now Emeritus Distinguished Professor of Music at the University of Utah.

Education: Eastman School of Music, Columbia University.

More information: MorrisRosenzweig.com

Music available through ACA/www.composers.com

ASSISTANT ARTISTIC DIRECTOR

Wesley Ducote

A versatile pianist with roots in New Orleans and Lake Charles, Wesley Ducote regularly performs works dating from the Renaissance to the current decade as well as the standards in between. As an enthusiastic contemporary musician Mr. Ducote has performed many of the pillars of 20th/21st century repertoire from Wuorinen's New York Notes to the Ligeti Piano Concerto. He is often seen collaborating with some of today's brightest stars including composer/vocalist Kate Soper, Emmy winning composer and Vietnamese folk musician Van Anh Vo, flutists Leone Buyse and Carol Wincenc, soprano Ana Maria Martinez, and many others. Highlights of this season include premieres by composers Karim Al Zand, Anthony Brandt, Theo Chandler, and a new piano concerto by Max Vinetz. Ducote holds graduate and undergraduate degrees in music from Rice University, where he studied with Brian Connelly, as well as an undergraduate degree in mathematics. He currently resides in St. Petersburg, FL as an active freelancer and frequent keyboardist with the Florida Orchestra.

ABOUT THE LMI

The Louis Moreau Institute is a non-profit arts organization formed, in part, to honor Louis Moreau Gottschalk, the 19th century New Orleans composer who bridged cultural and musical worlds himself. Directed by Morris Rosenzweig—composer, conductor, New Orleans native and Emeritus Distinguished Professor of Music at the University of Utah—the LMI combines love of the city and music into an exciting series of musical events.

For some 200 years, New Orleans has been widely identified as a vital center of musical life. It has invented, encouraged, and sustained a number of genres that have influenced musical thinking and practice worldwide. To date, forward-leaning New Music has not enjoyed the prominence or identity of the opera, rags, multicultural concert music, jazz, blues, and funk conventionally associated with the city's rich cultural heritage. The Louis Moreau Institute is poised to do so, adding to the vitality and diversity of the city's musical life, do so in a unique way, and give the future of music a desitively rite place to grow and prosper. The Louis Moreau Institute also supports emerging, young performing artists from around the country, giving them the opportunity to perform challenging repertoire in non-traditional venues and to providing them with media from these performances to boost their early career development.

The Louis Moreau Institute presented its first one-week season of performances in 2015, performing a collection of new works from the last 100 years, including compositions by regional composers, and improvisations utilizing nontraditional techniques, based upon a foundation of traditional regional material

The Louis Moreau Institute is a 501 (c)(3) non-profit organization.

ACKNOWLEDGEMENTS AND THANKS

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Mark Ciccarello, Dale Fleishmann, Alan Gerson, Julie Schwam-Harris & Seth Harris, Laura & Jon Klein, Lois Martin, Beth Meyer, Renée Monroe, and Mary Jane Ciccarello & Morris Rosenzweig.

We thank the **New Marigny Theatre**, the **Tulane University School of Liberal Arts**, and the **Newcomb Department of Music** for providing such wonderful venues for our 2025 festival.

Additional big thanks for their **friendship and support** to Peggy Errol-Laborde, Alan Smason, and Joe Shriner.

We deeply thank the gracious **hosts of our performers**: Julie Schwam Harris & Seth Harris, Julianne Nice & Herb Larson, Beth Meyer & Alan Gerson, Carolyn Weaver & Ron Marks.

We especially thank the **Albert and Elaine Borchard Foundation** for a very generous grant that made the 2025 season a reality. We also thank our sponsors at **WWNO 89.9** and the **Alice M. Ditson Fund** at Columbia University.

