



School of Music  
University of Missouri

2020-2021 Series | Guest Artist Recital

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# Duo Cortona

**Rachel Calloway, mezzo soprano**  
**Ari Streisfeld, violin**

February 5, 2021 | 7:00pm  
Online Event

## Program

*Papalote (Kite)* ..... **Hilda Paredes**

*Songs of Bright Orange Notes* ..... **John Liberatore**

- I.
- II.
- III.
- IV.

*First Snow* ..... **Evan Chambers**

*Lindisfarne Hymn*

*Whom am I to Say?* ..... **Annika K. Socolofsky**

*The Thaw* ..... **Carolina Heredia**

*Sappho Cycle* ..... **Robert Morris**

- I. To the Graces and Muses
- II. Mnemosyne
- III. Making of the Poem
- IV. Pneuma
- V. The Lyric Poem
- VI. A Prayer to Aphrodite
- VII. Eros
- VIII. To Anaktoria
- IX. You Forgot

## Program Notes

### ***Papalote* by Hilda Paredes**

Papalote: Poem by Rocio González. English Translation by Hilda Paredes

Kite

(in San Mateo del Mar men  
fish by tying the corners of their  
nets to kites which are suspended  
by the strength of the wind)  
Kite tied to its net,  
pursued patient of the moon  
kite without thread between the waves  
breeze's lover that envelops.

You were made centuries ago  
by children who saw birds  
purely devoted to the wind.

Staring at you there  
excited by the foam's song,  
beautiful brother of the salt  
I know why you search for your lovers in the air.

### ***Songs of Bright Orange Notes* by John Liberatore**

#### **Program Note**

Songs of Bright Orange Notes (2019)

"Songs of Bright Orange Notes" set poetry by Randall Potts, a poet whose ability I admire to craft poignant yet ambiguous imagery through vernacular, almost ritualistic prose. As I assembled the composition, I chose four poems simply because they appealed to me. But after the pieces were finished, I realized a connection. The first poem is an intimate portrait of two lovers falling asleep, comforted by each other's presence (the piece was written for Duo Cortona—a married couple). Following this, the next three poems each comment on the ephemeral beauty and brevity of living things. Thus, as a whole, the piece contemplates the fragility of life, and the entanglement of life and love.

#### **Texts: (used with Permission)**

I.

Randall Potts, "Familiar"

You comfort me  
Make dark into a den:  
Breath circulates

Our bodies warm—  
My name melts:  
Only we are are—  
We are unafraid

We curl into sleep  
Your spine & mine

Our vertebrae fuse—

We travel on as one.

II.

Potts, “Swarm”

1000s of Lady Bugs swarm  
Over meadow’s percolating heat.

Sunlight glints on their flickering wings  
Breeze swirls & billows them

They jitter, shape-shift in the light  
On their auspicious spring awakening—

As I stride through a square knot  
Not a wing touches me, they compensate

Like a song of bright orange notes  
They improvise their twirling melody—

To me a song as airy as sleep—  
Before the dirge

Of Summer.

III.

Potts, “Dream”

I dream a reactor to ruin  
A dam to rubble—

“Someday machines  
Can finish your work,” I shout  
To the Watchmen--

To dark city hills I sing  
“Sleep, sleep  
Let us vanish without [a] trace!”

To myself I whisper, “*My body is a fuse  
I have begun to burn.*”

IV.

Potts, “Eclipse”

This evening eclipse  
Perplexes me, as if the day  
Had got ahead of itself

By stumbling  
On some forgotten obstacle—  
Pitched Forward  
As though plush darkness  
Was just ahead to cushion  
Its fall, to let it down easy.  
Leaves' shadows are rent  
To sickle-shaped remnants  
Fingers' shadows whittled  
Away, it's dimming, cooling  
Bird's gone, dusk chorus  
Skipped--  
Then, at the last instant  
Day catches itself, rights itself:  
A slow seesaw rebuttal  
Dark retreats, shadows  
Flip, cast their opposites  
And that golden hour, before  
Twilight is restored, must be  
Lived all over again. The chorus  
Begins.

***Lindisfarne Hymn* by Evan Chambers**

Though our lives they may be dark and troubled  
And our nights they might be cold and long,  
Though our days they may come hard and heavy  
Still our hearts they can be clear and strong.  
Singin' Glory Halleluja,  
Singin' Glory Hallehlujah,  
Singin' Glory Halleluja, Hallelujah through it all...  
Though our bodies they shall grow weaker  
And our lov'd ones fall ill and die  
Though our suffering may make us weary,  
Still our song can ring out to the sky.  
Singin' Glory Halleluja,  
Singin' Glory Hallehlujah,  
Singin' Glory Halleluja, Hallelujah through it all...

When this world is filled with rage and violence  
It may seem as if all hope has gone,  
Then we gentle souls can come together  
And our singing shall go on and on!  
Singin' Glory Halleluja,  
Singin' Glory Hallehlujah,  
Singin' Glory Halleluja, Hallelujah through it all!  
Sing along at home!

Singin' Glory Halleluja,  
Singin' Glory Hallehlujah,  
Singin' Glory Halleluja, Hallelujah through it all...

***Who am I to say?* by Annika K. Socolofsky**

**Program Note**

The text for this song is derived from the English nursery rhyme “Tinker, tailor, soldier, sailor,” which invites young girls to fantasize about what occupation their future husbands might have. As a child, I was told by nursery rhymes, by songs, by books, by stories, by the radio, by friends, and by society that my worth in life would be measured by the worth of my future husband. This message pours a foundation of endlessly conditioned heteronormativity so deep within us that even the most liberal and queer among us hold shame in a death grip close to our heart. It is that shame that brought some gay people to oppose same-sex marriage. It is that shame that kept me from finding my true self for 24 years of life. It is that shame that keeps me from imagining my own wedding day. It is that shame that perpetually haunts me with doubt, and makes me wonder, *who am I to say who I should marry?* Millions have been robbed of their agency, truth, and self-worth, and it is a long road to reclaim it.

**Text**

Who should I marry?  
Who am I to say?  
Tinker, tailor, soldier, sailor?  
Who should I have?  
What if my husband is a wife?

***The Thaw* by Carolina Heredia**

Text by Gabriel Fried

One day we will speak about the darkness  
When you are older and I am old  
We, too, may have to speak about the cold  
The cold we have been  
The separate sound we woke to  
The chisel, the lone fox scuffing morsels  
On a meadow so long frozen  
It has demoralized the sun  
But for now we bask within the spark we have made  
The flick that thawed the visible heart.

***Sappho Cycle* by Robert Morris**

The texts are found in SAPPHO: Lyrics in the Original Greek with Translations by Willis Barnstone

I. To the Graces and Muses

Come, come now,  
tender Graces,  
and Muses of the splendid hair.

II. Mnemosyne

(violin solo)

III. Making of the Poem

Come to me now, Muses.

Leave your gold house.

#### IV. Pneuma

#### V. The Lyric Poem

Come, holy tortoise shell,  
my lyre, and become a poem

#### VI. A Prayer to Aphrodite

On your dappled throne, Aphrodite,  
sly eternal daughter of Zeus,  
I beg you: do not crush me with grief,

but come to me now – as once  
you heard my far cry, and yielded,  
slipping from your father's house

to yoke the birds to your gold  
chariot, and came. Handsome swallows  
brought you swiftly to the dark earth,

their wings whipping the middle sky.  
Happy, with deathless lips, you smiled:  
“What is wrong, why have you called me?”

What does your mad heart desire?  
Whom shall I make love you, Sappho,  
who is turning her back on you?

Let her run away, soon she'll chase you;  
refuse your gifts, soon she'll give them.  
She will love you, though unwillingly.”

Then come to me now and free me  
from fearful agony. Labor  
for my mad heart, and be my ally.

#### VII. Eros

Now in my  
heart I  
see clearly

a beautiful  
face  
shining,

etched  
by love.

#### VIII. To Anaktoria

Some say cavalry and others claim  
infantry or a fleet of long oars  
is the supreme sight on the black earth.

I say it is

the one you love. And easily proved.  
Did not Helen, who was queen of mortal  
beauty, chose as first among mankind  
the very scourge

of Trojan honor? Haunted by Love  
she forgot kinsmen, her own dear child,  
and wandered off to a remote country.

Weak and fitful

woman bending before any man!  
So Anaktoria, although you are  
far, do not forget your loving friends.

And I for one

would rather listen to your soft step  
and see your radiant face – than watch  
all the dazzling chariots and armored  
hoplites of Lydia.

#### IX. You Forgot

And I am wholly  
Gone into oblivion.

You forgot.

## Biographies

### Duo Cortona

Duo Cortona is a contemporary music ensemble dedicated to the creation of works for its unique instrumentation: mezzo-soprano and violin. This ensemble explores new sounds and possibilities for its intimate, expressive, and vital combination. Duo Cortona works to establish a new and thus far unexplored repertoire, pursuing the endless possibilities of this union. We create opportunities for both established and emerging composers through commissions, competitions, educational workshops, university residencies, and major concert performances.

Duo Cortona was founded at the Cortona Sessions for New Music by husband-and-wife team Ari Streisfeld and Rachel Calloway. Recent and upcoming performances include the Southern Exposure Series for New Music, East Carolina New Music Initiative, University of Wisconsin, College of Charleston, New Music New College, the Gabriela Lena Frank Creative Academy of Music, Resonant Bodies Festival, The Stone, the SONiC Festival, New Music on the Point, and Contemporary Undercurrent of Song Project (Princeton).

### Hilda Paredes

Firmly established as one of the leading Mexican composers of her generation, Hilda Paredes has been based in London for 35 years. Musicians, singers and conductors frequently praise the perfect balance she achieves between brilliant compositional technique and a keen sensibility for the particular instruments and individuals for whom she writes.

While there is a testimony of constant collaboration with Mexican poets and artists in her works, she also draws inspiration from music and cultures from around the world. Her music has been acclaimed by the critics for the refinement of her craft, marked by the intensity of the relationship between time, dramatic force and poetic approach.

The versatility of her work is manifest in a catalogue that includes a wide range of electroacoustic works created at IRCAM, at SWR Experimentalstudio and at CIRM, where the electronics of her widely celebrated opera *Harriet, Scenes in the life of Harriet Tubman*, were created. After the premiere at the Muziekgebouw Amsterdam, the Dutch critic, Joep Stapel, placed *Harriet* as the number one Best Classical Music of 2018. In 2019, Hilda was awarded a prestigious Ivors Composer Award for this work.

Hilda Paredes' music has been commissioned and performed by many prestigious ensembles, orchestras and soloists including Trio Arbós, Arditti Quartet, Aventure, Collegium Novum Zurich, Contrechamps, Court Circuit, Ensemble Intercontemporain, L'Instant donné, Hilliard Ensemble, Ensemble Modern, Ensemble Recherche, Ensemble Signal, Grup Instrumental de Valencia, ICE, London Sinfonietta, Lontano, The New Julliard Ensemble, Neue Vocalsolisten, Plural Ensemble, Psappha, Ensemble Phoenix Basle, MDi Ensemble, Orchestra di l'Arena de Verona, RTE, OFUNAM, Filarmónica de la Ciudad de México, amongst many others. Paredes continues to be involved in the musical life of her native Mexico as a composer and teacher and was also radio producer of new music.

After studying composition at the Conservatoire in Mexico City with Mario Lavista, she was an active participant in master classes at Dartington Summer School, studying with Peter Maxwell Davies, Harrison Birtwistle and Richard Rodney Bennett. She was also a student at Franco Donatoni's Masterclasses at the Academia Chighiana. Paredes graduated from the Guildhall School of Music and subsequently obtained her Master of Arts at City University in London, and later completed her PhD at Manchester University under Prof. John Casken.

Paredes' works have featured on the AEON, Mode Records NY, Bridge and IBS labels, amongst others and are published by [University of York Music Press](#).

### **John Liberatore**

John Liberatore is a composer, pianist, and one of the world's few glass harmonica players. Described by critics as "enchanting" and "truly magical" (Boston and New York Classical Review, respectively), his music seeks poignancy through levity, ambiguity through transparency, and complexity within simple textures—"to feel pulled along at varying speeds in multiple directions, but always forward." (clevelandclassical.com)

Over the past several years, his music has received hundreds of performances in venues around the world. He is the recipient of an NEA Fellowship from the MacDowell Colony, and other fellowships from Tanglewood, Yaddo, the Brush Creek Arts Foundation, the I-Park Artist's Enclave, and the Millay Colony. Other notable distinctions include commissions from the Fromm Music Foundation and the American Opera Initiative, two ASCAP Morton Gould Awards, and the Brian Israel Prize. Through a 2012 Presser Music Award, he studied in Tokyo with Jo Kondo—a mentorship that made an indelible impression on his music.

In 2015, Liberatore commissioned glass blowers G. Finkenbeiner Inc. for a new glass harmonica, becoming one of the few exponents of this rare instrument in contemporary music. So far, he has collaborated as a composer and performer with Roomful of Teeth, percussionist Daniel Druckman, soprano Jamie Jordan, the Concert Choir of Old Saint Patrick's, and as a soloist at the Third Practice Festival.

In 2018, Albany Records released *Line Drawings*, a portrait album of Liberatore's chamber music. The album features Liberatore's recording debut on the glass harmonica (alongside Druckman and Jordan), as well as pieces for The Mivos Quartet, pianist Ryan MacEvoy McCullough, Bent Frequency, and Duo Damiana. Other recordings of his work are available on Centaur, Innova, and Ravello record labels.

He holds degrees from the Eastman School of Music (PhD, MM) and Syracuse University (BM, summa cum laude). In 2015, he was appointed assistant professor of theory and composition at the University of Notre Dame.

### **Evan Chambers**

Evan Chambers is currently Professor of Composition at the University of Michigan.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is available on Dorian/Sono Luminus.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies, among others; has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, and the American Composers Forum. He has been a resident of the MacDowell Colony and Yaddo and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equilibrium, and Centaur. His solo chamber music disk (*Cold Water, Dry Stone*) is available on Albany records.

## **Annika Socolofsky**

Annika Socolofsky is a composer and avant folk vocalist from the US Midwest. Described as “unbearably moving” (Gramophone) and “just the right balance between edgy precision and freewheeling exuberance” (The Guardian), her music erupts from the embodied power of the human voice and is communicated through mediums ranging from orchestral and operatic works to unaccompanied folk ballads and unapologetically joyous Dolly Parton covers. Annika writes extensively for her own voice, including composing a growing repertoire of “feminist rager-lullabies” titled *Don't say a word*, which serves to confront centuries of damaging lessons taught to young children by retelling old lullaby texts for a new, queer era. Annika has taken *Don't say a word* on the road, performing with a number of ensembles including [Eighth Blackbird](#), [Albany Symphony](#), Dogs of Desire, [Knoxville Symphony](#), and [Latitude 49](#), among others.

As a composer, Annika has collaborated with artists such as the Rochester Philharmonic, Albany Symphony, Knoxville Symphony Orchestra, Eighth Blackbird, Third Coast Percussion, So Percussion, Möbius Percussion, Contemporaneous, Latitude 49, Music from Copland House, marimbist Ji Hye Jung, Bang on a Can All-Stars cellist Arlen Hlusko, sean-nós singer Iarla Ó Lionáird, bitKlavier, and The New Works Project. Upcoming projects include a Dolly Parton-meets-queer Love Actually subversive Country mini-opera for Quince, a song cycle for voice and ~Nois, a micro-documentary on small business owners with XUAN and Akropolis Reed Quintet, and a hardanger fiddle collaboration for Bergamot Quartet. Annika has received grants and awards from Harvard University's Fromm Foundation, Barlow Endowment, The Cortona Prize, ASCAP, and BMI and is a 2020 - 21 Gaudeamus Award Nominee.

Her research focuses on contemporary vocal music, using the music of Dolly Parton to create a pedagogical approach to composition that is inclusive of a wide range of vocal qualities, genres, and colors. She is Assistant Professor of Composition and Artistic Director of Pendulum New Music at the University of Colorado Boulder. She holds her PhD in Composition from Princeton University. Her primary musical mentors have been Reza Vali, Kristin Kuster, Dan Trueman, Juri Seo, and Evan Chambers. She plays a hardanger d'amore 5x5 fiddle made by Salve Håkedal. [www.aksocolofsky.com](http://www.aksocolofsky.com)

## **Carolina Heredia**

Carolina Heredia is a composer of acoustic and electronic Classical New Music, as well as an Intermedia producer and artist. Her works have been commissioned and performed in the United States, South America, and Europe by several esteemed musicians and ensembles, including JACK Quartet, Alarm Will Sound, Aspen Contemporary Ensemble, Oberlin New Music Ensemble, Alex Fiterstein, Derek Bermel, Tesla Quartet, and Khemia Ensemble, among others. Her music has been featured at the SONIC Festival NYC, Aspen Music Festival and School, Bowling Green New Music Festival, the Mizzou International Composers Festival, SEAMUS, Strange Beautiful Music, among many others. Her work *Ius in Bello* (2014), for clarinet and string quartet, was released in 2019 in an album titled *Joy and Desolation*, recorded by Alexander Fiterstein and the Tesla Quartet and produced by Orchid Classics.

Heredia's 2015 Fromm Music Foundation Commission supported the creation of her work *Ausencias/Ausências/Absences*, for string quartet and fixed media, which was premiered by the JACK Quartet in March 2016. *Ausencias/Ausências/Absences* was awarded several prizes, including the 2018 International New Music Competition John Corigliano Grand Prize, and the 2019 Lake George Music Composition Competition, among others. She was awarded a Barlow Endowment General Commission for the creation of an intermedia work for New York-based the Duo Axis, in 2021.

Carolina holds a Doctorate in Music Composition degree and was a Research Fellow for the Institute of Humanities at the University of Michigan. Her mentors include Michael Daugherty, Evan Chambers, Erik Santos, and Kristin Kuster. She was a 2017-18 postdoctoral fellow at the University of Missouri School of

Music where she currently holds the position of Assistant Professor in Music Composition and Assistant Director of the Mizzou New Music Initiative.

### **Robert Morris**

Robert Morris received his musical education at the Eastman School of Music (B.M. in composition with distinction) and the University of Michigan (M.M. and D.M.A. in composition and ethnomusicology), where he studied composition with John La Montaigne, Leslie Bassett, Ross Lee Finney, and Eugene Kurtz. At Tanglewood, as a Margret Lee Crofts Fellow, he worked with Gunther Schuller. Morris has taught composition, electronic music, and music theory at the University of Hawaii and at Yale University, where he was Chairman of the Composition Department and Director of the Yale Electronic Music Studio. He was also Director of the Computer and Electronic Studio, Director of Graduate (music) Studies, and Associate Professor of Music at the University of Pittsburgh. In 1980 Morris joined the faculty of the Eastman School of Music where he presently teaches as Professor of Composition with additional affiliation within the theory and musicology departments. (He was chair of the Composition Department from 2008-11 and 1999-2005. Before that he was a member of both the composition and music theory departments.) Other teaching posts have included positions at the Philadelphia College of the Performing Arts, the Governor's School for the Arts held at Bucknell University, the University of Pittsburgh Computer Music Workshop, and the Berkshire Music Center at Tanglewood.

Morris has written music for a wide diversity of musical forms and media. He has composed over 160 works including computer and improvisational music. Much of his output from the 1970s is influenced by non-Western music and uses structural principles from Arabic, Indian, Indonesian, Japanese, and early Western musics. While such influences are less noticeable in his more recent works, the temporal and ornamental qualities of Eastern music have permanently affected Morris's style. Moreover, Morris has found much resonance among his musical aesthetics, his experiences in hiking (especially in the Southwestern United States), his study and appreciation of Carnatic Music of South India, and his reading of ancient Indian, Chinese, and Japanese Buddhist texts. Among his present compositional projects is a series of the works to be played outdoors in a natural setting. Six of these works are complete and have been performed throughout the United States: [\*Playing Outside\*](#) (2000), [\*Coming Down to Earth\*](#) (2002), [\*Oracle\*](#) (2005), [\*SOUND/PATH/FIELD\*](#) (2006), [\*Arboretum\*](#) (2007-8), and [\*Sun, Moon, Earth\*](#) (2012).

In addition to his music, Morris has written four books and over 50 articles and reviews which have appeared in the *Journal of Music Theory*, *In Theory Only*, *Music Theory Spectrum*, *Journal of the American Musicology Society*, and Music contributing to theories of musical analysis and aesthetics, compositional design, and electronic and computer music. Morris has also contributed to the study and analysis of Carnatic music of south India and helped develop a theoretic foundation for Chitravina N. Ravikiran's concept of [\*Melharmony\*](#). Morris was the recipient of the "Outstanding Publication Award" of the *Society for Music Theory* in 1988 for his book, *Composition with Pitch-Classes: A Theory of Compositional Design*, published by Yale University Press, and in 2001 for his article "Voice Leading Spaces" in *Music Theory Spectrum* 20/2. His most recent book, *The Whistling Blackbird: Essays and Talks on New Music*, was published by the University of Rochester Press in December of 2010. In 2017, The Society for Music Theory Executive Board awarded Morris with *Lifetime Membership* "in recognition of truly outstanding contributions to the field of music theory." Morris is presently Co-editor of *Perspectives of New Music* and Contributing Editor of *The Open Space Magazine*.

### **Mizzou New Music Initiative**

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.

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University of Missouri

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# **Khemia Ensemble Presents Solo Works**

**Amy Petrongelli, soprano**

**Mary Matthews, flute**

**Thiago Ancelmo, clarinet**

**Annie Jeng, piano**

**Er-Gene Kahng, violin**

**Eli Lara, cello**

**Shane Jones, percussion**

**Chelsea Tinsler Jones, percussion**

**Eric Dluzniewski, audio & video production**

**March 22, 2021 | 7:00pm**

**Online Event**

## Program

**June #2 (2012)** ..... **Melissa Dunphy**  
(b. 1980)

Amy Petrongelli, voice

**Imperial Topaz (2018)**..... **Nicole Chamberlain**  
(b. 1977)

Mary Matthews, flute

**How Sweet the Thought of You as Infinite (2019)** ..... **Emma O'Halloran**  
(b. 1985)

Shane Jones, marimba

**Darshan (2018)** ..... **Reena Esmail**  
(b. 1983)

Er-Gene Kahng, violin

**How to be a Deep Thinker in Los Angeles (2009)** ..... **Jennifer Jolley**  
(b. 1981)

Chelsea Tinsler Jones, percussion

**Phoenix Rising (2016), mvt II: Reborn in Flames** ..... **Stacy Garrop**  
(b. 1969)

Thiago Ancelmo, clarinet

**Suite for Cello (2018), mvts. I & IV**..... **Juri Seo**  
(b. 1981)

Eli Lara, cello

**Scenes from Some Other Life: Head That Way & Again** ..... **Tanner Porter**  
(b. 1994)

Annie Jeng, piano

## Program Notes

### June #2

Composed for [Voice of this Generation](#) and [Network for New Music](#). For solo voice (any range) and looper pedal.

*I take the long way there. It's been a year and I've got  
time in a pocket, fingerprint bruises,  
deep breaths that make clouds. The running stops.  
The rush of days don't care about your heart.  
Where were we, with the sky ripening  
at sunset, with the branches forming cages overhead?  
Where were your words? Now, I am: soundless, happy,  
another pin on the trestle, spoke on the wheel.*

– Melissa Dunphy

### Imperial Topaz

*Imperial Topaz* was commissioned by Beth Devlin for her husband, Jay Devlin. Imperial topaz is the gemstone for the 23rd anniversary which the couple celebrated in 2018, when the piece was completed. The color of imperial topaz has been described as the color of the sun at sunset. In the 17th century, Russian tsars claimed exclusive rights to the gemstones mined in Russia which resulted in the gem being named imperial topaz. The piece is intended to be performed on contrabass flute but could easily be performed on any of the low flutes or even the C flute.

– Nicole Chamberlain

### How Sweet the Thought of You as Infinite

This year has been one of incredible change. At points in my life where everything seems in flux, I find myself trying to freeze moments in time so I don't lose them. This piece is about the longing we have for certain moments to last forever. In a way, it's a love letter to the special people in our lives.

*How Sweet the Thought of You as Infinite* was commissioned by Adam Groh and a consortium of thirty percussionists, including: David Abraham, Alex Alfaro, Thad Anderson, Megan Arns, Justin Bunting, Aaron Michael Butler, Omar Carmenates, CHannel2 Percussion Duo, James W. Doyle, Timothy Feerst, Matthew Halligan, Cory High, Dagfinn Theodor Ingebrigtsen Holte, Ji Hye Jung, Chris Lizak, Terry Longshore, Tony Lucas IV, Tesla Michael, Andy Miller, Michael Minarcek, William Moersch, Oliver Molina, Danielle Moreau, Daniel Myers, Michael Ptacin, Louis Raymond-Kolker, Chris Sies, Adam Sliwinski, Jeff Stern, and Annie Stevens.

– Emma O'Halloran

### Darshan

Darshan means “seeing” in Hindi. In the Hindu religion, to give “darshan” is to see and worship God. As Vijay and I worked on this music together over three years, we began to see the divine in one another.

This movement, in Raag Charukeshi, is the first movement of five, which will be written over a span of five years. It explores grief, in its many facets and forms.

– Reena Esmail

## How to be a Deep Thinker in Los Angeles

At the beginning of 2009, I wanted to write a solo percussion piece, and to ease my way into it, I decided to use spoken text. Kendall A. wrote a sestina called “How to be a Deep Thinker in Los Angeles,” and with permission I was able to use it.

A sestina is a highly structured poem form consisting of six six-lined stanzas followed by a tercet for a total of thirty-nine lines. The same set of six words ends the lines of each of the six-line stanzas, but in a different order each time. These six words then appear in the tercet as well.

This structure creates a cyclical poem, and therefore, the poem creates a cyclical piece. Each percussion instrument is specifically used to match certain events in the poem, and the listener can track the rotations.

– Jennifer Jolley

## Phoenix Rising

Legends of the phoenix are found in stories from ancient Egypt and Greece. While each culture possesses a range of stories encompassing the phoenix myth, these tales tend to share similar traits: a sacred bird with brilliantly colored plumage and melodious call lives for typically five hundred years; then the bird dies in a nest of embers, only to be reborn among the flames. In Egyptian stories, the phoenix gathers scented wood and spices for its funeral/rebirth pyre, then collects the ashes from its earlier incarnation and flies them to the temple of the sun in Heliopolis to offer as a tribute to the sun god. In Greek myths, the phoenix was approximately the size of an eagle and was adorned with red and gold feathers; it would fly from either India or Arabia to Heliopolis to give its offering. The bird’s association with immortality and resurrection are particularly intriguing aspects of these tales, giving numerous writers (including William Shakespeare, C.S. Lewis, and J.K. Rowling) a rich resource for their own stories.

*Phoenix Rising* consists of two movements. *I. Dying in embers* represents an old phoenix who is settling on top of a pile of embers and breathing its last breath; *II. Reborn in flames* depicts the newly born phoenix getting its first taste of flight. *Phoenix Rising* was commissioned by saxophonist [Christopher Creviston](#). I subsequently made arrangements for flute, clarinet, and violin.

– Stacy Garrop

## Suite for Cello

*Suite for Cello* is a five-movement work that explores the rich sound palette of the modern cello within the framework of an antiquated formal language. The allusions to—and illusions of—J.S. Bach’s six Cello Suites serve not only as an acknowledgement of influence, but also as an expression of historical and psychological distance. I wanted to capture the warmth and intimacy that made me fall in love with Bach’s suites while at the same time exploring affective extremes—the fragile, the violent, the obsessive—that were perhaps unavailable to him, writing as he did within the pristine conventions of 18th-century instrumental dance music.

In my suite, the lowest string of the cello is tuned down by a semitone (plus eight cents, to be precise).

This *scordatura* tuning provides a rich array of harmonics that, when juxtaposed with the other “correctly” tuned strings, produce subtle clashes. The two bottom strings define two tonal centers, which are often used simultaneously: B and G. The clashing of both tones and tonal centers creates the feeling of being pulled in different directions. And when the two keys return from their harmonic digressions, we face the distinctly modern problem of returning to two different places at once.

– Juri Seo

## Scenes from Some Other Life

*Scenes from Some Other Life* is a collection of four short, interchangeable movements, each representing a disparate fragment of a dream. While the order they are listed in is what was originally envisioned, the movements were written to be played in any configuration, in order to mirror the disjointed and sometimes

nonlinear nature of dream logic.

The title refers to the moment of confusion when you recall a memory, and then realize mid-thought that the experience you are remembering didn't actually happen, but rather was a dream you had mistaken for reality. There is a strange sensation where you try to reconcile what was memory and what was dream—what is your life, and what is just some other life you thought you'd lived.

*Scenes from Some Other Life* was written for pianist Annie Jeng in 2020.

– Tanner Porter

## Biographies

### **Khemia Ensemble**

*/'kemēa/ n.*

- 1. derived from the Ancient Greek word *χημεία* (*khēmeia*) meaning “cast together”*
- 2. a contemporary chamber music ensemble based in the United States*

Hailed by the Columbia Daily Tribune as adding a “fresh dimension” to the concert experience, Khemia Ensemble is dedicated to promoting contemporary classical music by cultivating inclusive place-making, collaborative mentorships, and authentic storytelling through immersive, multimedia performances.

Khemia has been featured in venues and festivals including National Sawdust, the Mizzou International Composers Festival (Columbia, MO), Strange Beautiful Music Festival (Detroit, MI), New Music Gathering, Latin IS America (East Lansing, MI), and the Biennial New Music Festival (Cordoba, Argentina). As passionate artist educators, Khemia has also held residencies at University of Michigan, Tufts University, Michigan State University, University of Missouri, University of Tennessee at Martin, the National University of Bogota, and the National University of Cordoba.

Committed to expanding the “pierrot plus” repertoire, Khemia has commissioned works by both established and emerging composers including Stefan Freund, Phillip Sink, José Halac, Carolina Heredia, Kaito Nakahori, and Bret Bohman. As ensemble-in-residence at the Missouri Summer Composition Institute, Khemia has workshopped and premiered over 40 works by high school composers. Our first album, *Voyages*, can be streamed via BandCamp.

### **Melissa Dunphy**

Born to refugee parents and raised in Australia, Melissa Dunphy immigrated to the United States in 2003 and has since become an award-winning and acclaimed composer specializing in vocal, political, and theatrical music. She first came to national attention in 2009 when her large-scale choral work the Gonzales Cantata was featured in *The Wall Street Journal*, *The Atlantic*, *Harper's Magazine*, *National Review*, *Comedy Central*, and on Fox News and MSNBC's *The Rachel Maddow Show*, where host Rachel Maddow described it as “the coolest thing you've ever seen on this show.” The Gonzales Cantata was subsequently staged as an opera by American Opera Theater and played a sold-out run in Baltimore, and has been performed in Chicago, Texas, and twice in the Pacific Northwest.

Dunphy's first song cycle *Tesla's Pigeon* has been recognized with several awards, including first place in the 2012 National Association of Teachers of Singing Art Song Composition Award. Her choral work *What do you think I fought for at Omaha Beach?* won the Simon Carrington Chamber Singers Composition Competition and has been performed around the country by ensembles including Chanticleer, Cantus, and the St. Louis Chamber Chorus, who recorded it for their album *American Declarations* (Regent Records). Dunphy has also received awards from ASCAP, the Lotte Lehmann Foundation, Boston Metro Opera, and Boston Choral Ensemble and her commissions include pieces for Resonance Ensemble, Choral Arts Philadelphia, PhilHarmonia, Opus Anglicanum (UK), Cornell University Chorus, Susquehanna University, mezzo-soprano Maren Montelbano, the Kennett Symphony Children's Choir, and Piedmont Children's Choir. She is the recipient of a 2020 Opera America Discovery Grant for *Alice Tierney*, a new opera commission by Oberlin Conservatory, set to premiere in 2023.

Dunphy has been composer-in-residence for the Immaculata Symphony Orchestra (2010), Volti Choral Arts Lab (2013-2014), Volti Choral Institute (2016), and the Saint Louis Chamber Chorus (2015-2018). In addition

to her concert and choral music, she is a Barrymore Award-nominated composer and sound designer working with Philadelphia-area theatres such as InterAct, Theatre Exile, People's Light, Azuka Theatre, and Simpatico Theatre, and she has been Director of Music Composition at the Eugene O'Neill Theater Center National Puppetry Conference since 2014.

Dunphy has a Ph.D. in Music Composition from the University of Pennsylvania and a B.M. in Theory and Composition from West Chester University, and is a lecturer in composition at Rutgers University. She lives in Philadelphia with her husband, Matt; the Dunphys are currently the owners and developers of the Hannah Callowhill Stage, a new performance venue in Old City Philadelphia which they hope to open in 2020, and co-hosts of the popular podcast [The Boghouse](#) about their adventures in Philadelphia colonial archaeology.

### **Nicole Chamberlain**

Composer and flutist Nicole Chamberlain has a varied career in the arts, acquiring simultaneous bachelor's degrees in music composition and Digital Media at the University of Georgia. Her original compositions are influenced by storytelling and visual imagery from her former day job as a web animator and designer. Chamberlain's music "heavily utilizes extended techniques [that] play into the theme or story of each piece to sonically enhance its meaning" (The Flute View). "Being a virtuoso flautist herself has informed her ability to write for the instrument with thrilling facility and endearing charm." (Gramophone Magazine). As a Powell Flutes Artist, Nicole has been enabled in this endeavor to perform her music to a wide audience and wouldn't trade in her Powell Conservatory 9K Aurumite Flute and a Powell Handmade Custom Grenadilla Piccolo for the world.

Currently, Chamberlain balances her time composing, teaching students, performing, and avoiding graphic design work as much as possible. She lives in Doraville with her husband, guitarist and composer Brian Chamberlain. The Chamberlains have their own independent music publishing company, Spotted Rocket Publishing ([www.spottedrocket.com](http://www.spottedrocket.com)), and two dogs who long to be social media influencers. You can typically catch Chamberlain on any of the many social media platforms where she spends an abhorrent amount of time. For more information visit her website at [www.nikknotes.com](http://www.nikknotes.com).

### **Emma O'Halloran**

Emma O'Halloran is an Irish composer and vocalist. Freely intertwining acoustic and electronic music, O'Halloran has written for folk musicians, chamber ensembles, turntables, laptop orchestra, symphony orchestra, film, and theatre. For her efforts, she has been praised by *I Care If You Listen* editor-in-chief Amanda Cook for writing "some of the most unencumbered, authentic, and joyful music that I have heard in recent years," and has won numerous competitions, including National Sawdust's inaugural [Hildegard competition](#) and the [Next Generation award](#) from Beth Morrison Projects.

O'Halloran's music aims to capture the human experience, exploring complex emotions felt in specific moments in time. This approach has found a wide audience: her work has been featured at the international Classical NEXT conference in Rotterdam, the Prototype Festival in New York, Bang on a Can Summer Music Festival, and MATA Festival. Additionally, her music has been performed by Crash Ensemble, Contemporaneous, Khemia Ensemble, ~Nois Saxophone Quartet, the Refugee Orchestra Project, PRISM Saxophone Quartet, and the RTÉ National Symphony Orchestra, amongst others.

O'Halloran was recently named a 2020 MacDowell Fellow, and an artist-in-residence at Ucross Foundation in Wyoming. She holds a PhD in Music Composition from Princeton University and is currently working as a freelance composer. Current and future projects include a percussion duo for New Works Project, a percussion quintet for the Everybody Hits Initiative, and an opera called *Trade* that will be developed, produced and toured

by Beth Morrison Projects.

### **Reena Esmail**

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces.

Esmail's work has been commissioned by ensembles including the [Los Angeles Master Chorale](#), [Kronos Quartet](#), [Imani Winds](#), [Richmond Symphony](#), [Town Music Seattle](#), [Albany Symphony](#), [Chicago Sinfonietta](#), [River Oaks Chamber Orchestra](#), [San Francisco Girls Chorus](#), [The Elora Festival](#), [Juilliard415](#), and [Yale Institute of Sacred Music](#). Upcoming seasons include new work for [Seattle Symphony](#), [Baltimore Symphony Orchestra](#), [Santa Fe Desert Chorale](#), [Amherst College Choir and Orchestra](#), [Santa Fe Pro Musica](#), and [Conspirare](#).

Esmail is the Los Angeles Master Chorale's 2020-2023 Swan Family Artist in Residence, and Seattle Symphony's 2020-21 Composer-in-Residence. Previously, she was named a 2019 United States Artist Fellow in Music, and the 2019 Grand Prize Winner of the S & R Foundation's Washington Award. Esmail was also a 2017-18 Kennedy Center Citizen Artist Fellow. She was the 2012 Walter Hinrichsen Award from the American Academy of Arts and Letters (and subsequent publication of a work by C.F. Peters).

Esmail holds degrees in composition from [The Juilliard School](#) (BM'05) and the [Yale School of Music](#) (MM'11, MMA'14, DMA'18). Her primary teachers have included [Susan Botti](#), [Aaron Jay Kernis](#), [Christopher Theofanidis](#) and [Martin Bresnick](#), [Christopher Rouse](#) and [Samuel Adler](#). She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazundar, and she currently studies and collaborates with Sali Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shastra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West.

She currently resides in Los Angeles, California.

### **Jennifer Jolley**

Jennifer Jolley is a composer, blogger, and professor person. She is also a cat lover and part-time creative opera producer.

Jennifer's work draws toward subjects that are political and even provocative. Her collaboration with librettist Kendall A. *Prisoner of Conscience*, has been described as "the ideal soundtrack and perhaps balm for our current 'toxic... times'" by Frank J. Oteri of *NewMusicBox*. Her piece, *Blue Glacier Decoy*, written as a musical response to the Olympic National Park, depicts the Pacific Northwest's melting glaciers. Her partnership with writer Scott Woods, *You Are Not Alone*, evokes the fallout of the #MeToo Movement.

Jennifer's works have been performed by ensembles worldwide. She has received commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, the Vermont Symphony Orchestra, the University of Texas Wind Ensemble, the Quince Ensemble, and many others.

Jennifer deeply values the relationship that is created between composers and the communities with whom they collaborate. She has been composer-in-residence at multiple institutions. She promotes composer advocacy through her opera company NANOWorks Opera and her articles for *NewMusicBox* & *ICARE IF YOU LISTEN*. Also, she is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council.

Jennifer joined the Texas Tech School of Music composition faculty in 2018 and has been a member of the composition faculty at Interlochen Arts Camp since 2015.

### **Stacy Garrop**

Stacy Garrop's music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater's Vanguard Program (2018-2020), during which she composed *The Transformation of Jane Doe* and *What Magic Reveals* with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Theodore Presser Company publishes her chamber and orchestral works; she self-publishes her choral pieces under Inkjar Publishing Company. Garrop is a Cedille Records artist with pieces currently on ten CDs; her works are also commercially available on ten additional labels.

Garrop has received numerous awards and grants including an Arts and Letters Award in Music from the American Academy of Arts and Letters, Fromm Music Foundation Grant, Barlow Prize, and three Barlow Endowment commissions, along with prizes from competitions sponsored by the Detroit Symphony Orchestra, Civic Orchestra of Chicago, Omaha Symphony, New England Philharmonic, Boston Choral Ensemble, Utah Arts Festival, and Pittsburgh New Music Ensemble. Earlier in her career, she participated in reading session programs sponsored by the American Composers Orchestra and Minnesota Orchestra (the Composers Institute).

Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments. Recent commissions include *The Battle for the Ballot* for the Cabrillo Festival Orchestra, *Shiva Dances* for Grant Park Music Festival Orchestra, *Spectacle of Light* for the Music of the Baroque Orchestra, and *Goddess Triptych* for the St. Louis Symphony Orchestra. Other notable commissions include *My Dearest Ruth* for soprano and piano with text by Martin Ginsburg, the husband of the late Supreme Court Justice Ruth Bader Ginsburg, *Glorious Mahalia* for the Kronos Quartet, *Give Me Hunger* for Chanticleer, *Rites for the Afterlife* for the Akropolis and Calefax Reed Quintets, *Slipstream* for the Dallas Symphony Orchestra Musicians Chamber Music Series, and *Terra Nostra: an oratorio about our planet*, commissioned by the San Francisco Choral Society and Piedmont East Bay Children's Chorus. She has upcoming commissions with The Crossing, Reading Symphony Youth Orchestra, Newport Music Festival, KVNO Radio/Omaha Symphony Orchestra, and the Soli Deo Gloria Music Foundation.

Garrop previously served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012-2017). She taught composition and orchestration full-time at Roosevelt University (2000-2016) before leaving to launch her freelance career. She earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.).

## **Juri Seo**

Juri Seo\* (b. 1981) is a Korean-American composer and pianist based in Princeton, New Jersey. She seeks to write music that encompasses extreme contrast through compositions that are unified and fluid, yet complex. She merges many of the fascinating aspects of music from the past century—in particular its expanded timbral palette and unorthodox approach to structure—with a deep love of functional tonality, counterpoint, and classical form. With its fast-changing tempi and dynamics, her music explores the serious and the humorous, the lyrical and the violent, the tranquil and the obsessive. She hopes to create music that loves, that makes a positive change in the world—however small—through the people who are willing to listen.

Her composition honors include a [Guggenheim Fellowship](#), a [Koussevitzky Commission](#) from the Library of Congress, a [Goddard Lieberson Fellowship from the American Academy of Arts and Letters](#), the [Kate Neal Kinley Memorial Fellowship](#), [Copland House Residency Award](#), and the [Otto Eckstein Fellowship from Tanglewood](#). She has received commissions from the [Fromm Foundation](#), the [Barlow Endowment](#), and the [Tanglewood Music Center](#). Her portrait albums *Mostly Piano* and *Respiri* were released by [Innova Recordings](#). She holds a D.M.A. (Dissertation: [Jonathan Harvey's String Quartets](#), 2013) from the [University of Illinois at Urbana-Champaign](#) where she studied with [Reynold Tharp](#). She has also attended the [Accademia Nazionale di Santa Cecilia](#) (Rome, corsi di perfezionamento with [Ivan Fedele](#)) and [Yonsei University](#) (Seoul, B.M.). She has been a composition fellow at the [Tanglewood](#), [Bang on a Can](#), and [SoundSCAPE festivals](#), the [Wellesley Composers Conference](#), and the [Atlantic Center for the Arts](#). She is Associate Professor of Music at [Princeton University](#).

Juri lives in Lawrenceville, just outside of Princeton, with her husband, percussionist [Mark Eichenberger](#) and a little mutt named [Roman](#).

\*Note on pronunciation: In North America, my name is pronounced [Jew-ri Suh].

For more information, visit [www.juriseomusic.com](http://www.juriseomusic.com).

## **Tanner Porter**

Tanner Porter is a composer-performer, songwriter and visual artist from California. In her “original art songs that are by turns seductive and confessional” (Steve Smith, *The New Yorker*), Tanner explores her passion for storytelling. Tanner’s work has been performed at New Music Detroit’s Strange Beautiful Music 9, by Miami-based chamber orchestra Nu Deco Ensemble with conductor Jacomo Bairos, at the 2018 New Music Gathering, and at Carnegie Hall. Recent orchestral works have been performed by the New York Youth Symphony with conductor Michael Repper (co-commissioned with the Interlochen Center for the Arts as a part of their First Music program), the Albany Symphony with conductor David Alan Miller (commissioned for the 2019 American Music Festival and written in collaboration with librettist Vanessa Moody), by the University of Michigan’s University Symphony Orchestra with conductor Kenneth Kiesler, and by the Yale Philharmonia with conductor Julian Pellicano.

Tanner was one of 14 composers commissioned for the 2020 opera *Magdalene*, which premiered on the Prototype Festival at the HERE Arts Center, featuring Danielle Birrittella and Ariana Daub with direction by Zoe Aja Moore and music direction by Mila Henry. Tanner is thrilled to have been named a recent recipient of the American Academy of Arts and Letters Charles Ives Scholarship. She has attended the Djerassi Resident Artists Program, Gabriela Lena Frank Creative Academy of Music, Avaloch Farm Music Institute, the Norfolk Chamber Music Festival, and is thrilled to be attending the Aspen Music Festival next season. Her most recent album, *The Summer Sinks*, was recorded with LA-based studio Oak House Recording and can be heard on all streaming platforms. Tanner received a BM in Music Composition from the University of Michigan’s School of Music, Theatre and Dance, where she studied with Evan Chambers, Kristin Kuster, and Michael Daugherty. She received her MM in Composition from the Yale School of Music, where she studied with Hannah Lash,

Christopher Theofanidis, Aaron Jay Kernis and David Lang.

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School of Music  
University of Missouri

2020-2021 Series | Guest Artist Recital

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# **Khemia Ensemble Premieres Mizzou Student Works**

**Amy Petrongelli, soprano**

**Mary Matthews, flute**

**Thiago Ancelmo, clarinet**

**Annie Jeng, piano**

**Er-Gene Kahng, violin**

**Eli Lara, cello**

**Shane Jones, percussion**

**Chelsea Tinsler Jones, percussion**

**Eric Dluzniewski, audio & video production**

**March 23, 2021 | 7:30pm**

**Online Event**

## Program

**Earth's Journey (2021)** ..... **Isabelle Borchardt**  
(b. 2001)

Amy Petrongelli, soprano | Er-Gene Kahng, violin  
Shane Jones & Chelsea Tinsler Jones, percussion

**Three Waltzes (2021)** ..... **Emily Shaw**  
(b. 2000)

I. Medicine in the Morning  
II. Graphic  
III. Threads to Hold Onto

Er-Gene Kahng, violin | Eli Lara, cello | Annie Jeng, piano  
Shane Jones & Chelsea Tinsler Jones, percussion

**awaken (2021)** ..... **Jack Snelling**  
(b. 2000)

Mary Matthews, flute | Thiago Ancelmo, clarinet | Er-Gene Kahng, violin  
Eli Lara, cello | Shane Jones & Chelsea Tinsler Jones, percussion

**The Scholar's Menagerie (2021)** ..... **Sam Whitty**  
(b. 2001)

Mary Matthews, flute | Thiago Ancelmo, clarinet  
Eli Lara, cello | Annie Jeng, piano

**humans final plea to earth (2021)** ..... **Holden Franklin**  
(b. 1999)

Amy Petrongelli, soprano | Mary Matthews, flute | Thiago Ancelmo, clarinet  
Er-Gene Kahng, violin | Eli Lara, cello | Annie Jeng, piano  
Shane Jones & Chelsea Tinsler Jones, percussion

## Program Notes

### Earth's Journey

*Earth's Journey* is a piece inspired by the one home every human knows. Learning about how the Earth has gone through many different phases of life as well as lifelessness is nothing short of inspiring to anyone who is experiencing the great privilege of living on it. The Earth has existed for over 4.5 billion years and this piece begins when Earth was a proto-planet so long ago. There is one great lesson from the history of this planet: it can survive anything, while the life on it cannot. There have been many extinctions throughout Earth's journey including what is known as "The Great Dying" in which 90% of sea life and 70% of land life and this piece touches on this extreme nature of life and death as phases. Phases of which there will be only one true survivor-Earth. This story is told from a first-person perspective from the vocalist and uses extended techniques and instruments in the percussionists to mimic sounds of Earth.

– Isabelle Borchardt

### Three Waltzes

*Three Waltzes* is a consideration of three different moods experienced during the day of a person living in isolation. The first movement, *Medicine in the Morning*, is meant to capture a certain hopeless feeling of waking up into a world that feels the same every day. The music is not desperate, but melancholy and resigned. The subject goes through the motions of the morning, slowly waking up, opening the blinds, making the bed, and taking their daily medicine. The medicine is the marker of days passing, of days left until a refill, and hopefully a different life.

Graphic takes place in the afternoon. It is a short and desperate piece about self-directed anger. When days slip into monotony and there is no outlet for emotion, the subject internalizes every feeling until it builds up into a panic. The anger is repetitive, constantly reminding the subject that they are not enough. The feeling ends abruptly.

The final movement, *Threads to Hold Onto*, is a dissociative period that takes place during the evening. The rhythm of this piece is hard to recognize as a waltz, leaving the listener feeling the same uncertain feeling as the subject.

– Emily Shaw

### awaken

“as the sun touched the skies and fields in the early morning, he felt as though he was not alone, and all the world was holding his hand and warming his bare feet, together watching a hand of light reach up and touch the heavens”

– Jack Snelling

### The Scholar's Menagerie

*The Scholar's Menagerie* makes use of the virtual aspect of this performance to bring together instruments that are not always in sync with each other. As the instruments go their separate ways in the piece, they act as different animals in a collection of figurines. Their calls combine to create a disturbance. Through all of this, their owner is trying to concentrate on his studies. Periodically, he tries to silence the animals while he works, but they are difficult to tame. As this cycle continues, the music follows the work of the scholar, the noise his animals make, and his efforts to quiet them. The game that arises from these elements forms the basis of the dance that the instruments play.

– Sam Whitty

### **humans final plea to earth**

it is 50 years in the future. humans have refused to try and prevent global carbon emissions and the earth is far beyond repair. the ice caps have all melted not only raising the sea level, but also letting out a devastating amount of carbon that was frozen in the icebergs. deforestation, erratic weather patterns, and the rise of global temperatures have destroyed almost all major forests on earth, disrupting the carbon cycle and leaving over half of the earth's species extinct or nearly endangered.

the song begins with a human who in a desperate attempt to save humanity turns to legend, mythology, and religion. the human begins to call the earth by all of its names in hopes that they might be able to talk with the deity and ask them to reset nature. the earth finally appears, but the human is sad to find out that there is no return.

– Holden Franklin

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### **Isabelle Borchardt**

Isabelle Borchardt is a sophomore music composition major at the University of Missouri also pursuing a minor in digital storytelling. She grew up in Kansas City and began composing at the age of 14, but has always been creating a soundtrack for life in her head. Her inspirations center around film and television composers such as Alexandre Desplat, Craig Armstrong, and Ramin Djawadi. Through her studies in college with Dr. Carolina Heredia, she has discovered inspiration through John Cage, Unsuk Chin, and Kaija Saariaho. She has also been playing violin for a majority of her life, currently studying under Dr. Eva Szekely and plays in the University Philharmonic. She finds inspiration for her compositions in her coursework as well as in the world around her believing that life itself is the perfect inspiration for a musician.

### **Emily Shaw**

Emily Shaw is a third-year undergraduate studying music composition with Dr. Yoshiaki Onishi at the University of Missouri Columbia. Emily is most interested in using composition as musical world building, creating soundscapes through instrumental and electronic mediums. Sometimes whimsical, sometimes painful, Emily is fascinated by invoking feelings in the listener that cannot always be named. She is also interested in recording arts and production and has interned at a music studio for a few years. Emily also loves piano and has studied under Dr. Miyamoto for three years.

### **Jack Snelling**

Jack Snelling is an American composer, pianist, and bassoonist, whose influences span many genres from Oscar Peterson and Brad Mehldau to Earth, Wind, and Fire and Ben Folds. His music is commonly characterized by emphasizing improvisation and/or encouraging creativity within interesting parameters. It is not easy to fit

Jack's works into one or two boxes, either; he describes his style as a meshing of all the different artists and performers that inspire him, regardless of their backgrounds or genres.

Hailing from St. Louis, Jack is currently in his third year of study towards bachelor's degrees in Composition and Geography at the University of Missouri-Columbia. As a composer, he is a recipient of the MNMI Composition Scholarship, and his works have been played by a variety of groups thanks to the MNMI's support, including the Mizzou New Music Ensemble, the 442s, Tesla Quartet, and Quatuor Diotima. Outside of school, Jack is part of a professional jazz quartet, Sharp the Nine, which prior to COVID-19 played extensively around the Columbia area.

Jack would like to thank his family and friends for their continued support, and the numerous teachers over the years who continue to inspire him today. He also thanks Dr. Jeanne and Rex Sinquefield for their continued support over his musical career. He currently studies with Dr. Yoshiaki Onishi.

### **Sam Whitty**

Sam Whitty is a sophomore at the University of Missouri studying music composition with Dr. Carolina Heredia. He also studies cello with Dr. Eli Lara, the cellist of the Khemia Ensemble. Sam is from Kansas City, Missouri, and placed third in the high school fine art division of the Creating Original Music Project (COMP) Competition with his work for string quartet *Chicago* in 2019. His music has been performed by several groups, including the Mizzou New Music Ensemble, Mizzou Cello Choir, Duo Cortona, and the Staley Falcon Philharmonia.

### **Holden Franklin**

Holden Franklin is a third-year undergraduate studying music composition with Dr. Yoshiaki Onishi and Dr. Carolina Heredia at the University of Missouri, Columbia. He is also a solo singer and participates in multiple vocal ensembles on campus. Holden enjoys using storytelling when writing his pieces and hopes the audience hears this aural story while experiencing his works.

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