



Khemia Ensemble  
in collaboration with  
Dance Project

Friday, April 19 at 7:30 pm  
Van Dyke Performance Space

# Data Streams

for solo dance and audio track

*choreographer* - Eric Mullis

Sound: Eric Mullis. Samples by Kadey Ballard

Description: A contemporary dance solo that uses a motion capture suit to generate sounds. Over a base sound track, the dancer cues sound samples of a human voice by moving her hands or limbs. The sounds, when cued, are randomized so the soundtrack is never exactly the same.

This solo is part of a broader project which examines the intersection of dance and the philosophy of technology. It is supported in part by a grant from the John S. and James L. Knight Foundation.



Eric trained in Chinese Kung Fu, Tai Chi Chuan, and Ba Gua Zhang in the United States, Taipei, and Beijing. In 2013, he began studying contemporary dance with various faculty teaching at the American Dance Festival and, in 2017, completed an MFA in Dance at the University of Wisconsin. His choreography has been featured in the at the NC Dance Festival and throughout the US as well as UrBANGUILD Kyoto, and at the Performance Philosophy colloquium at the University of Amsterdam. Eric is also a percussionist and has a PH.D in philosophy.

# June #1

for amplified solo voice and looper

## Melissa Dunphy (b.1980)

Australian born 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. Dunphy's work, *the Gonzales Cantata*, was featured in *The Wall Street Journal*, *The Atlantic*, *National Review*, and on Fox News and The Rachel Maddow Show, where host Rachel Maddow described it as "the coolest thing you've ever seen on this show."

Dunphy attended the University of Pennsylvania, where she earned a Ph.D. in composition. She currently serves on the faculty at Rutgers University. She lives in Philadelphia with her husband, Matt. She and her husband are co-hosts of the popular podcast *The Boghouse*, where they discuss their adventures in Philadelphia colonial archaeology.



*June #1* is the first of two movements, and involves a singer harmonizing with themselves through the use of a looper pedal. This piece can be performed by any type of solo voice (i.e., men or women, high or low). *June #1* uses a combination of sound effects with the voice such as tongue clicking and hissing as well as sung lyrics by lyricist Lauren Rile Smith. The singer uses the loop to create their own rhythmic and harmonic cycles, singing above and behind the repeated sounds. This unique piece is sure to grab your attention.

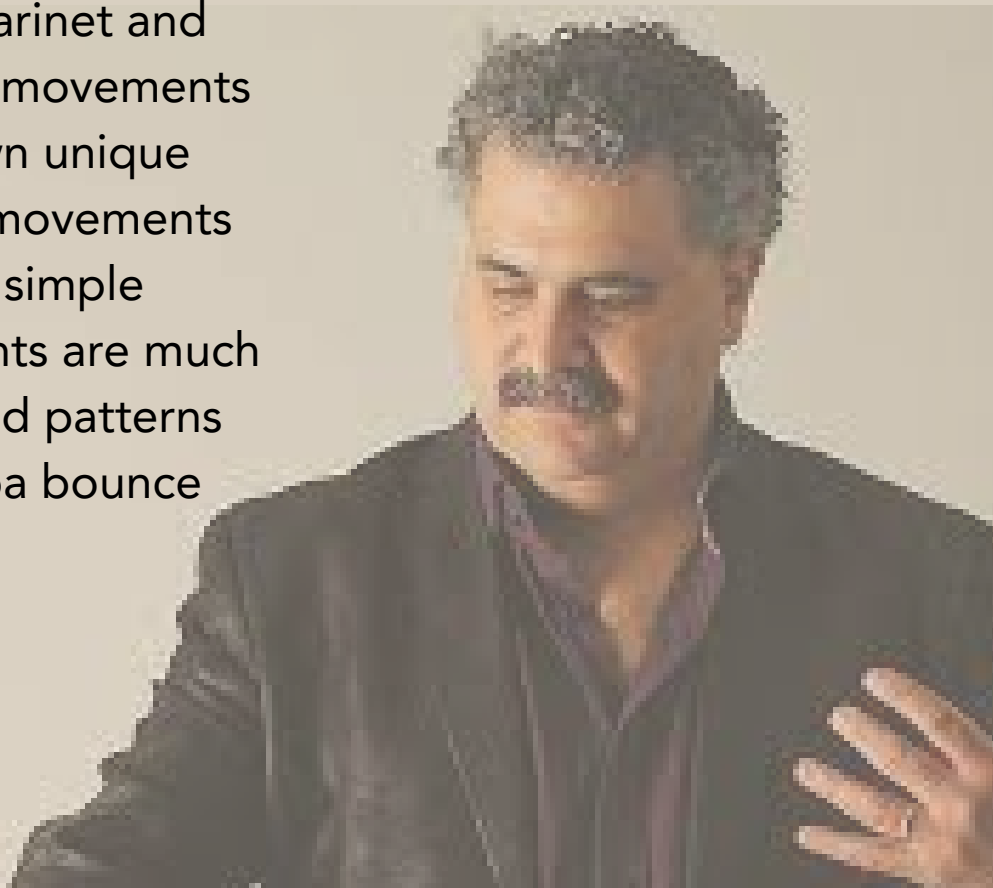
# *Escape*

for clarinet and marimba

Marc Mellits (b.1966)

Marc Mellits is performed hundreds of times throughout the world every year, making him one of the most performed living composers in the United States. Mellits started composing very early, composing for piano before he began formal lessons at six years old. He continued his musical studies at the Eastman School of Music, Yale School of Music, Cornell University, and Tanglewood. Mellits is an Associate Professor of music at the University of Illinois at Chicago. He lives in Chicago with his wife and two daughters, and enjoys frequent visits to Romania.

*Escape*, composed in 2016, was originally written for alto saxophone and marimba. However, this performance has been transcribed (rewritten) for clarinet and marimba. Each of the seven movements are short, each with their own unique identities. Each of the slow movements center around beautiful and simple melodies. The fast movements are much more rhythmic, with repeated patterns that the clarinet and marimba bounce back and forth playing.



# *The Last Rose*

for Soprano and Cello

Jessica Meyer (b. 1974)



Jessica Meyer is an award-winning composer and violist. Since the start of her composition career in 2014, at age 40, Meyer's works have been performed in venues from the Kennedy Center to Carnegie Hall, by musicians of the Minnesota Orchestra and the New York Philharmonic, and by orchestras around the country. Meyer currently serves as the Viola and Chamber Music faculty of the Manhattan School of Music.

"*The Last Rose* is a setting of Thomas Moore's poem "The Last Rose of Summer" that serves as a commentary on how certain uses of social media, the internet, and texting can make humans feel even lonelier than before this technology was invented. The piece can be found on her latest album "I long and seek after"

More about this album can be [found here.](#)

# Color Wheels

for amplified Alto Flute with Electronics  
Alison Loggins-Hull (b. 1982)

Allison Loggins-Hull is a “powerhouse” (The Washington Post) flutist, composer, and producer whose work defies classification and has been described as “evocative” by The Wall Street Journal. Her music is focuses on with social and political themes, such as motherhood, Blackness, and cultural identity. Loggins-Hull and Nathalie Joachim co-founded the critically acclaimed duo Flutronix, which has been praised by The Wall Street Journal for being able “to redefine the instrument” and for “redefining the flute and modernizing its sound by hauling it squarely into the world of popular music” (MTV).

From the composer:

*Color Wheels* (2017) was entirely inspired by my children at play. One afternoon we were all in the living room and as is typical, crayons were sprawled across the coffee table. My children began to draw and they developed a game out of creating these colorful circles. Looking for ways to simultaneously create music and engage with my kids, I thought it would be fun to assign each color wheel a cell of music. We created a pattern for the color wheels and from that, a piece of music was outlined. With the children’s direction to add vibrant drumming, I fleshed out the electronic accompaniment and sculpted *Color Wheels*, a piece inspired by kaleidoscopic imagery and energy.



# *I know a god*

for Soprano, Flute, Clarinet, Violin, and Percussion

Erin Busch (b.1991)



Erin Busch is a composer and cellist residing in Philadelphia. She has been commissioned and performed by the Composers Conference, So Percussion, the Albany (NY) Symphony, Yarn/Wire, Quartet Iris, Pennsbury Middle Schools, the TAK Ensemble, the Amorsima Trio, Orchestra 2001, the Philadelphia Charter – A String Theory School, Matthew Levy of the PRISM Quartet, and Network for New Music, among others. Erin recently received her PhD in composition from the University of Pennsylvania with advisor Tyshawn Sorey. Erin currently teaches composition at Temple University’s Boyer College of Music and Dance.

From the composer:

The text for this piece is a poem written by Rev. Kimberly Wildszewski, a Unitarian Universalist minister who was raised in the faith. She is currently serving the congregation at the UU church in Titusville, NJ, where I worked as the church accompanist for several years. Each Sunday, I would spend part of the service improvising at the piano while Kim led meditations from the pulpit. We worked together effortlessly in this way: her words brought to life with my music, my music deepened through her words. After leaving the accompanist position in fall 2018, I asked Kim to send me a few poems to see if I might set one to music, and *I know a god* stood out to me immediately as the text I felt called to set. About this poem, Kim says: “*I know a god* is a reflection on reluctant theism and the way god has persistently shown up, released of the definitions, titles, personification, or dogma of traditional religion.”

# *Just As They Are*

for Flute, Clarinet, Violin, Cello, Piano, and Electronics

Anna Clyne (b. 1980)

American composer Anna Clyne is one of the most in-demand composers today, working with orchestras, choreographers, filmmakers, and visual artists around the world. Her compositions have been performed at some of the world's premier ensembles, such as the New York Philharmonic, the Los Angeles Philharmonic, and the BBC Proms. Clyne currently serves as Composer-in-Residence with the Helsinki Philharmonic Orchestra as part of their Artistic Team; as Composer-in-Residence at the BBC Philharmonic, and as Artist-in-Residence with Symphony Orchestra of Castilla y León.



*Just As They Are* uses a pre-recorded speech track throughout the work. The text of the speech is:

"I like sounds just as they are.  
I love the activity of sound.

I don't want a sound to pretend that it's a bucket - or that it's urm - president - or that it's in love with another sound [laugh]. I just want it to be a sound." (John Cage)

This piece incorporates a lyric melody found in the clarinet, accompanied by the other instruments. The focus passes back and forth between the instruments and the pre-recorded voice, pulling the listener back and forth. When I listened to this piece, I thought of it almost like a soundscape. I challenge you to listen with your eyes closed, and experience the mixing of the sounds as a whole.



# *In Media Res\**

for full ensemble octet with amplified Voice

## Florence Maunders (b. 1979)

Florence ("Flori") Anna Maunders started to compose music when she was a teenager. Maunders began her musical journey as a chorister, clarinetist and saxophone player, but following an undergraduate degree at the Royal Northern College of Music, she's enjoyed a mixed and international career as a jazz pianist, orchestral percussionist, vocalist arranger, electronic music producer and teacher. She is currently pursuing a PhD as a doctoral fellow at Cardiff University.

Maunders always aims to write music which makes the listener move - perhaps even to dance! She is currently working with London Chamber Orchestra as their new Composer in Residence, and working on a new piece for the musicians of the Philharmonia Orchestra as well as ensembles and festivals across the world, including as Composer In Residence at the 2024 Deal Music Festival.

\*In Media Res was commissioned by the Khemia Ensemble.



# *Dreamcatcher*

for solo piano

Marcos Balter (b. 1974)



The widely sought out music of composer Marcos Balter (b.1974, Rio de Janeiro, Brazil) has received commissions from the New York Philharmonic, Los Angeles Philharmonic, New World Symphony, Chicago Symphony Music Now, The MacArthur Foundation, and the Art Institute of Chicago.

Balter is the Fritz Reiner Professor of Musical Composition at Columbia University, having previously held professorships at the University of California San Diego, Montclair State University, and Columbia College Chicago, visiting professorships at the University of Pittsburgh, Northwestern University, and the University of Pennsylvania, and a pre-doctoral fellowship at Lawrence University. He currently lives in Manhattan, New York.

*Dreamcatcher* was written in 2018 to reflect the struggles of family separation from immigration policies in the United States and abroad. Balter hopes to not only bring attention to this humanitarian issue, but also encourages his listeners to flex their citizenship muscles and vote.

*Dreamcatcher* itself evokes a bit of an uneasy feeling, with notes of the solo piano constantly running, never reaching a real arrival point. Listen to the piece here, along with a message from Balter about the family separation crisis.

# *Pupil of Light\**

for full ensemble octet with amplified voice and electronics

**Bobby Ge (b. 1996)**

From the Composer:

"I have been an admirer of Karen An-Hwei Lee's sumptuous poetry for years now. Her profound yet transparent writings are often surprisingly prosaic, blending technical buzzwords and theological jargon together with colloquial, personal observations of the world around her. Though her works pose elemental questions about God and existence, the writing never feels pompous: her posture is always one of quiet curiosity and humility.

The poem paints a familiar scene of a full moon rising over an ocean. Defying such imagery's conventionally Romantic or Impressionistic connotations, Lee casts the moon as a coldly indifferent observer: an Ekleburgian eye, gazing out at the world with little interest in its machinations. I sought to capture this passivity in *Pupil of Light* using two contrasting pieces of material: bright, shimmering gestures in the percussion/piano, and insouciant melody in the voice/winds. Floating their way through such a potentially vibrant world, the singer's lines seem affectless by comparison - as is Lee's distant yet beautiful moon.



I am deeply grateful to the intrepid musicians of Khemia Ensemble for commissioning and realizing the piece."

# *the rain that falls*

audio interlude

Carlos Simon (b. 1986)

Carlos Simon is a native of Atlanta, Georgia, whose music ranges from concert music for large and small ensembles to film scores with influences of jazz, gospel, and neo-romanticism. Simon is the Composer-in-Residence for the John F. Kennedy Center for the Performing Arts, the inaugural Boston Symphony Orchestra Composer Chair, and was nominated for a 2023 GRAMMY award for his album *Requiem for the Enslaved*.

Simon earned his doctorate degree at the University of Michigan, where he studied with Michael Daugherty and Evan Chambers. He has also received degrees from Georgia State University and Morehouse College. He has served as a member of the music faculty at Spelman College and Morehouse College in Atlanta, Georgia and now serves as Associate Professor at Georgetown University. Simon was also a recipient of the 2021 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization to recognize extraordinary classical Black and Latinx musicians.



# Media Control

for Flute, Clarinet, Violin, Cello, Piano, and Percussion

Pascal Le Boeuf (b. 1986)

Pascal Le Boeuf is a GRAMMY-nominated composer, jazz pianist, and electronic artist. Pascal's most recent awards include a 2023 Grammy nomination for "Best Instrumental Composition", a 2023 Guggenheim Fellowship, a 2020 Copland House Residency Award, and various Independent Music Awards in "Jazz", "Eclectic", "Electronica" and "Music Video" categories. He composed music for the 2008 Emmy Award-winning movie *King Lines*, and won first place in the 2008 International Songwriting Competition. Pascal is currently an Assistant Professor of the Practice of Music and Technology at the Vanderbilt University Blair School of Music, and a Harold W. Dodds Honorific Fellow and Ph.D. candidate in Music Composition at Princeton University.



*Media Control* pulls the listeners along for the beginning of the piece with driving rhythms from all of the instruments. Short interludes that relax the rhythms into more sustained notes often come with dissonances within these longer notes. The instrumentation for this piece is flexible. It must contain flute, clarinet, violin, and cello. However, the performers may have piano or percussion, or both!

This very cool piece will be performed along with the Dance Project from Greensboro, NC, led by choreographer Jiwon Ha.

# Jiwon Ha, Choreographer

Jiwon has been commissioned by Dance Project to create works to be performed with Color Wheels, I know a god, Pupil of Light, the rain that falls, and Media Control. She will be joined by four other dancers and an aerial artist to perform on and above the stage with Khemia Ensemble performing!

Born and raised in Busan, South Korea, Jiwon dances and teaches in multiple forms of dance - contemporary, ballet, modern, and Korean folk dance. That passion for dance has allowed her to dance, teach, choreograph, and organize events in the U.S., Canada, and South Korea. She has been involved in performances at the NC Folk Festival, NYU Steinhardt IMPACT, Toronto Fringe Festival, and the International Performing Art Festival Korea among many others. Jiwon currently lives in North Carolina where she teaches dance at Elon University.



# Matt Wilson, Program Notes

Matt Wilson, the author of the program notes that you hopefully found illuminating and inspiring, is a violinist and violist from South Carolina. He received a Bachelor's in Music Education from Appalachian State University in Boone, NC, before teaching in the public schools for several years. He received a Master's in Music Education from UNC Greensboro and is now pursuing a PhD in Music Education from the University of Kansas (KU) in Lawrence, KS. Rock Chalk! He is an active researcher and presenter at the state and national levels, focusing on issues of gender equity in music education.

Matt has served in several leadership roles in the NC Music Educators Association - Orchestra Section. He is a member of the National Association for Music Education and the American String Teachers Association (ASTA). He is currently Vice-Chair of ASTA's National Student Advisory Committee.

