



**VANDERBILT**  
Blair School *of* Music

The Vanderbilt Composers Forum  
*presents*

# Living Sounds

Wednesday, February 21, 2024 | 8:00 p.m.  
Steve and Judy Turner Recital Hall

Hesperides

Michael Rose  
Philadelphia, PA

Cornelia Heard, violin  
Kathryn Plummer, viola  
Amy Dorman, piano

Keep it Rollin'

Albert Wu  
Weston, MA

Jaime Paul, oboe  
Michael Serafino, clarinet  
Lindsay Glaccum & Sam D'Amico, bassoon  
Malek Chmayssani, bass clarinet

resonant body

Isabella Nichols  
Oconomowoc, WI

Noor Salameh, cello  
Isabella Nichols, guitar

plum mirror inlays

S. I. Mihm  
Sidney, ME

Hazel Marion, C flute and alto flute

Ghost of Tsushima

Kevin Yu  
Shanghai, China

*~ Intermission ~*  
*(5 minutes)*

Terra Alta

Stan Link  
Toledo, OH

O Come, O Come / Veni, Veni Emmanuel

Tatum Earp  
Denton, TX

Guy Grisham, violin  
Isabella Nguyen, violin  
Esther Zhu, viola  
Catherine Choi, cello  
Sloan Jordan, bass

As Flies to Wanton Boys

MJ Peterson  
Atlanta, GA

Rachel Lawton, violin  
Max Vanhoeij, violin  
Esther Zhu, viola  
Ford Christensen, cello



## Program Notes

### **Hesperides**

by Michael Rose

The Hesperides are three divine ladies of Greek myth: the ones who guard the tree bearing the golden apples of Zeus and Hera, those apples which embody the gifts of knowledge and harmony. These blessings are perfectly envisioned in the Hesperides themselves, who graciously protect the sacred fruit from ignorant and discordant hands, and eternally tend them with loving care. My own Hesperides are my great friends Connie, Kathryn, and Amy. I met them on my first day in Nashville, when I was interviewing for Blair. They are why I took the gig. Where else would I ever want to be? It's only taken me 40 years or so to thank them with this little trio, for giving me my life's work.

## **Keep it Rollin'**

by Albert Wu

Repetition, repetition  
rEpEtITiOn?! REPETITION!!  
R e p e t i t i o n, répétitïön.....  
Repepepepepepepepeeee———

## **resonant body**

by Isabella Nichols

Unlike the guitar or cello, the human body is not hollow - but it still resonates at an estimated frequency of 5-10 Hz

## **plum mirror inlays**

by S. I. Mihm

"plum mirror inlays" is a suite of two short pieces: "wild geese, onward" for alto flute, and "patience, harvest moon" for flute. With its meditative atmosphere, "Plum Mirror Inlays" forms a musical monologue that is rooted in the natural themes of Edo period poet Bashō's body of haikus.

## **Ghosts of Tsushima**

by Kevin Yu

This piece was written as an entry to the Leicine Scoring Project Film Scoring Competition. I was instantly amazed by the increasingly advanced digital audio technology, as well as the endless possibilities in the interplay of image and sound, which I would love to share with you tonight.

## **Terra Alta**

by Stan Link

Named for a small town in West Virginia, Terra Alta is the result of a challenge I set for myself. After recording friends and family for my computer pieces for several years I knew I had been asking others to contribute their authenticity to my music. It seemed like the thing to do was ask the same of myself at least once. Turning the microphone around would only count if it was real, intimate, and as potentially painful as it might be for anyone I put in the same position. Nothing could be written down or prepared. I abhor the sound of my own voice, and after pressing record I sat there for over 10 minutes before I could even begin speaking. What came out was the story of a single day that had me searching for one of the first people I had ever loved. I then set that vocal stone in a bezel of sounds ranging from significant to evocative while avoiding becoming literal...and part of it a communication with the person I had been looking for.

## **O Come, O Come / Veni, Veni Emmanuel**

by Tatum Earp

The hauntingly beautiful tune of O Come, O Come Emmanuel originated in the Middle Ages as a Latin chant. I have been drawn to its strange beauty for as long as I can remember. The hymn stands out with its sorrowful tune in the midst of the joyous season of Christmastide. The beginning of this arrangement showcases naturalistic sounds on the string instruments, the “groaning as in the pains of childbirth up to the present time,” (Romans 8:22), a common theme in Scripture. By the end, the tune is presented in canon form, a typical compositional technique of the Renaissance, but with more dissonant and revelatory clashing of notes.

## **As Flies to Wanton Boys**

by MJ Peterson

"As flies to wanton boys are we to the gods; // They kill us for their sport."



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