



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

## Biographies

### **Khemia Ensemble**

*/'kemēa/ n.*

- 1. derived from the Ancient Greek word  $\chi\eta\mu\epsilon\acute{\iota}\alpha$  (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.

### **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.

### ***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.