



School of Music  
University of Missouri

2025-2026 Series | Faculty Recital

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**Cory Brodack,**  
**composer**

**September 8, 2025 | 7:30pm Sheryl Crow Hall**

## Program

*Premonitions* (2025)

*A Monody of Gerhard Richter* (2017)

Curtis Pavey, piano

*Nigun* (2022, rev. 2025)

Eli Lara, cello  
Rachel AuBuchon, piano

[INTERMISSION~]

*Dreams and The Dream Keeper* (2025)

Alexandra Schoeny, soprano

*(In)harmonic Temples* (2025)

*Karst* (2025)

Cory Brodack, horn

## **Cory Brodack (b. 1997)**

Cory Brodack's music ranges from deeply personal and reflective to explosively bombastic, often within the same piece. He has been awarded the ASCAP Foundation Rudolf Nissim Prize in addition to honors by East Carolina University's New Music Initiative, the National Federation of Music Clubs, the Society of Composers, and Lowell Chamber Orchestra. With a passion for collaboration, Dr. Brodack has worked with performers and ensembles including Lowell Chamber Orchestra, JACK Quartet, American Wild Ensemble, Hub New Music, Unheard-of//Ensemble, icarus Quartet, Hypercube, and Rhythm Method String Quartet. He has also received commissions from artists and groups such as Andrew Pelletier, Bowling Green State University, Saint Louis Wind Symphony, the Metropolitan Orchestra of St. Louis, and the Steven Gerber Trust.

Dr. Brodack's audio engineering work focuses mainly on contemporary classical music, working with a variety of performers from across the United States. He has taught electronic music courses and audio production at the Eastman School of Music and most recently at the University of Missouri. His work reflects the ability of audio production and processing to enhance and comment on internal relationships in a musical composition or interpretation.

His music has been featured at concerts and festivals including the Society of Composers National Conference, Hot Air Music Festival, Bowling Green New Music Festival, UNG's Research on Contemporary Composition Conference, CWU New Music Festival, and New Music on the Bayou. In addition to composing, he has worked for the Municipal Theatre Association of St. Louis (The Muny) on projects such as the first staging of Jerome Robbins's Broadway since 1989, and a new orchestration of The Wiz during the Muny's historic centennial season. His work in musical theatre has included orchestration, engraving, keyboard programming, MIDI sequencing, and audio engineering.

Dr. Brodack received his PhD in Music Composition from the Eastman School of Music, his MM in Music Composition from Bowling Green State University, and his Bachelor of Music from Southern Illinois University Edwardsville. His principal teachers include Ricardo Zohn-Muldoon, Robert Morris, Carlos Sanchez-Gutierrez, Mikel Kuehn, Christopher Dietz, and Kimberly Archer. He is currently an Assistant Teaching Professor of Music Production at the University of Missouri.

Thank you to everyone who made this concert possible and those who have supported me as a composer and educator over the years. This recital would not be happening without the talent and dedication of my colleagues on stage, as well as my family, whose support and encouragement over the years has allowed me to get to this point in my career.

## Program Notes

### ***Premonitions*** (2025)

The initial idea for *Premonitions* originated while working in the Eastman Audio Research Studio (now the Electroacoustic Music Studios at Eastman). The piece is a generative work, meaning the execution and timing of the electronics is different with every performance, even down to how long the work lasts. For tonight's performance, we will keep it to a healthy four or five minutes.

### ***A Monody of Gerhard Richter*** (2017)

This work was composed during my undergraduate degree at Southern Illinois University Edwardsville after a formative experience in the modern wing of the Saint Louis Art Museum. After arriving at Mizzou and learning of Dr. Pavey's deep interest in the music of Ravel, I thought it was fitting to blow the dust off this piece. The original program note is presented below:

*In poetry, monody refers to a poem where one person laments another's death. While I did not intend for this piece to be overly lugubrious, it can be a touching reminder of changes that happen when a large hole in our life appears, caused by a death. In music, monody refers to a single line of vocal melody with some form of often simple harmonic accompaniment. This particularly applies to 17th century Italian song, where composers took effort to return to highly expressive music that reflected the often-emotional texts that were set. Monodic music is intended to convey both negative and positive emotion.*

*This work is based upon my personal reactions and thoughts when I viewed a particular set of paintings by Gerhard Richter. These paintings were conceived and painted in the three months after the fall of the Berlin Wall in November of 1989. Richter painted this trio of diptychs using rubber spatulas to apply the paints, and in doing so, scraped off previous layers while adding new colors. In addition, these paintings are quite large: roughly 10'x 13'. This gives these paintings a depth and scale which cannot be expressed in pictures alone.*

*Although the overarching mood after the fall of the Berlin Wall was that of celebration, these paintings are dark and multifaceted. They spoke to me in a personal transitioning period, which I believe is the reason I connected so much to these works. Rather than trying to evoke the emotions of Richter, which I could not begin to fathom, I attempted to convey my own feelings through the conceptualization and composition of this piece. The performer also plays a large role in the realization and interpretation of this piece. The lack of rigid meters, bar lines, and programmatic timeline intentionally suggest that the performer create their own vision and interpretation of the music. It intentionally forces many different views and translations of the concept of personal transformation.*

### ***Nigun*** (2022, rev. 2025)

*Nigun* was originally written for Dr. Andrew Pelletier, my former horn teacher at Bowling Green State University. At the time of commission, he wanted something that could accompany Lev Kogan's *Nigunim: Hassidic Tunes* for a concert he was planning. Andy is a cantor at his local temple, so I thought it would be fitting to transcribe tropes from the Torah for this piece. While writing this piece, my father passed away after a long battle with cancer, so it holds a deep personal connection for me.

The tropes in *Nigun* are based on a partial cantillation of *Kohelet 3 (Ecclesiastes 3)*, heard later in the piece in its recomposed form by the solo cello. The first two lines of this verse somewhat shape the form of the piece, ranging from somewhere a bit static and mournful, to hopeful and looking forward with anticipation. Each new section of the music holds a wide variety of emotion and meaning but generally is meant to be more uplifting as the music progresses.

*To every thing there is a season, and a time to every purpose under the heaven:*

*A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted;*

### ***Dreams*** (2025)

In both *Dreams* and *The Dream Keeper*, Langston Hughes writes about how fragile our dreams can be, and how much they need protecting in a world that doesn't always make room for them. This setting brings those two poems together into one musical reflection, with the voice acting like a guardian of those dreams. The music uses 31-tone equal temperament, a microtonal tuning system that lets the voice and electronics move through unusual harmonies—ones that don't quite settle, but shimmer and drift like the dreams Hughes describes. The electronic sounds wrap the listener in a shifting sound world upon which the voice can float, echo, or fade away. I wanted to create a space where these poems—and the dreams they hold—could live, breathe, and be held with care.

## Dreams

*Hold fast to dreams  
For if dreams die  
Life is a broken-winged bird  
That cannot fly.  
Hold fast to dreams  
For when dreams go  
Life is a barren field  
Frozen with snow.*

## The Dream Keeper

*Bring me all of your dreams,  
You dreamers.  
Bring me all of your  
Heart melodies  
That I may wrap them  
In a blue cloud-cloth  
Away from the too rough fingers  
Of the world.*

## **(In)harmonic Temples (2025)**

I have long been fascinated with the electroacoustic textures of Denis Smalley, Simon Emmerson, and Barry Truax. I am also fascinated by the rhythmic and temporal structures of both Balinese and Javanese gamelan. *(In)harmonic Temples* takes both ideas and places the listener in an artificial temple.

## **Karst (2025)**

Karst is a type of landscape that forms from the erosion of rocks like limestone. This forms features like sinkholes, caves, springs, and streams that go nowhere. Some of Missouri's most beautiful landscapes and fascinating ecological areas are due to these formations. In this work, live processing is used on the horn to represent the extremely slow and deliberate formation of these features. This starts with the Mississippian Sea, a warm, shallow sea that covered much of the midwestern and western United States during the Paleozoic Era. The shells and skeletons of the marine organisms were then compacted down into limestone, which was eventually dissolved by acidic waters, forming these beautiful landscapes.