



# Society of Composers, Inc.

## 2021 Online National Conference

### Concert No. 4

MAY 7th | 10AM ET

David S. Lefkowitz

*18 From '20*

Piano solo

David Kaplan, piano

Andrew List

*Suite for Solo Violin*

Solo Violin

Lilit Hartunian, violin

Turkar Gasimzada

*there were noises and tiny  
bluish-yellow lights*

Piano, MIDI keyboard and live  
electronics

Humay Gasimzade, piano and  
electronics

Timothy Moyers

*Iodine*

Fixed Median

Benjamin Boone

*Against Silence*

Setting of a poem and reading  
by Tyehimba Jess  
Benjamin Boone, alto saxophone  
Tyehimba Jess, narration  
Kenny Werner, piano  
Corcoran Holt, bass  
Ari Hoenig, drums

Emily Koh

*mega[byte]*

Viola  
Christoven Tan, viola

Jeffrey Loeffert

*Worthless Mvt. III Retrospect and  
Conclusion: The Dilemmas of Heroism*

Saxophone Quartet  
Jeffrey Loeffert, soprano saxophone  
Geoffrey Deibel, alto saxophone  
Jonathan Nichol, tenor saxophone  
Kimberly Goddard Loeffert, baritone  
saxophones

Elizabeth Start

*Echoes in Life*

Solo cello  
Thomas Mesa, cello

Adam Hill

*Desperately Blue*

String Quintet  
Sean Kemp - Violin  
Karen Graves - Violin  
Jeffrey Bazett-Jones - Viola  
Natalie Williams Calhoun - Cello  
Adam Hill - Bass

Eren Gumrukcuoglu

*Pandemonium*

Fixed Media

Chihchun Chi-sun Lee

*Zusammenflusses*

Piano and Percussion

Robert McCormick, percussion

Eunmi Ko, piano

Tianyi Wang

*ire*

String Quartet

Abigail Fayette, violin

Christine Lim, violin

Tanner Menees, viola

Jonah Ellsworth, cello

Robert McClure

*Flora*

Alto saxophone, tenor saxophone

Jacob Swanson, alto saxophone

Sarah Marchitelli, tenor saxophones

## **Program Notes and Composer Biographies**

David S. Lefkowitz - Composer, theorist, and professor David S. Lefkowitz has won international acclaim, with performances in Japan, China, Hong Kong, Taiwan, Russia, Ukraine, Switzerland, Italy, Netherlands, UK, France, Germany, Hungary, Czechoslovakia, Spain, Canada, Mexico, Israel, and Egypt. He has won recognition from Fukui Harp Music, ASCAP Young Composers, NACUSA, Guild of Temple Musicians, Chicago Civic Orchestra, Washington International, Society for New Music's Brian Israel, ALEA III, and Gaudeamus Music Week competitions. Recent commissions include Russian String Orchestra, Moscow Contemporary Music Ensemble, Suzana Bartal, Sibelius Piano Trio, and Inna Faliks. He has recently had performances at the Edinburgh Fringe Festival and two different portrait concerts at the Yeltsin Center in Ekaterinburg, Russia. His CD Harp's Desire, with about 80 minutes of his music for harp, was released on Albany Records, and his Ruminations for the Sibelius Piano Trio was released on Yarlung Records. He has composed more than 125 works of music.

*The Preludes and Fugues in 18 From '20* are in a total of six different "modes," nearly all created for this set. *Prelude and Fugue No.10 (C)* is the only one to use a

traditional mode. Raised scale degree four of the Lydian mode (as compared to the major mode) gives the Lydian a somewhat “hopeful” feeling, which is perhaps why it is traditionally associated with convalescing and healing (see, for instance, Beethoven’s String Quartet Op.132). That association made the Lydian mode especially appropriate: written toward the end of a tumultuous year which has been particularly difficult in the US, it is dedicated “To a Convalescing Nation,” in the hope that we may speedily recover from the malaise that has been 2020.

Raising scale degree four changes the V7 chord from a dominant seventh (which leads strongly to the tonic) to a major seventh chord, identical in quality to the I7 tonic seventh chord. This relationship can give the music a sort of frozen, or non-directional quality. The prelude’s use of non-directional, parallel seventh chords creates a sedate, hopefully-transcendental quality. The use of retrograde inversions also increases the sense of timelessness.

The material of the prelude continues into the fugue, temporarily creating an accompanied fugue (as with Prelude and Fugue No.5; hence the ten preludes and fugues are actually a total of only 18 pieces). Once the (five-voice) fugue itself gets underway the accompaniment disappears...until it returns as the coda.

*Prelude and Fugue No.10* was written for David Kaplan.

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Andrew List - Award winning composer Andrew List composes music in many different genres, including orchestral works, string quartet, vocal, choral music, opera, music for children, solo works, and a variety of chamber ensembles. Selected recent performances include: The Emerald Necklace commissioned by The Boston Symphony Orchestra, Beyond The Celestial Horizon commissioned by Concordia String Trio in celebration of their 20th anniversary season, The Devil's Last Challenge commissioned by Zodiac Trio as a companion piece to Stravinsky's Histoire du soldat, The Signs of Our Time a musical satire on political corruption in our world premiered by loadbang From The Heart of Ra for viola and piano commissioned by violist Leslie Perna, Fantasy for Tenor Saxophone and Bass Clarinet commissioned by Duo Hevans, Night Wanderings for Clarinet and Percussion Ensemble commissioned by clarinetist Kliment Krylovskiy and String Quartet no 6 “Song of The Angel “commissioned by Esterhazy Quartet in celebration of their 50th anniversary season. [www.andrewlist.com](http://www.andrewlist.com)

The main conceptual idea of this piece is to present five states of awareness or levels of experience, which a person has during a period of personal growth.

The introduction: is improvisatory in nature, somewhat playful and dramatic but emotionally not very deep. There is an awareness of uneasiness under the surface and the need to look deeper within.

Introspection: is the beginning exploration of the inner self. If one is to understand where one is and what needs to be changed introspection is necessary.

Variation: is the first reaction which comes from introspection. Some new and expressive feelings are aroused but still contained in a format that is somewhat traditional and unchanging only varied slightly.

Limbo: is the experience of depression and the feeling of suspension in the growth process. This is really a clouding over of the true progress one has made.

Breakthrough: is the freedom and feeling of love and joy that comes from really letting go of the past and moving into a new way of thinking and experiencing life.

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Turkar Gasimzada - Originally from Azerbaijan, Turkar Gasimzada's compositions won numerous awards in competitions and heard in many festivals of contemporary music including Bang on a Can (USA), Örebro Contemporary Music Festival (Sweden), Unhörte Musik (Germany), Charlotte New Music Festival (USA), Etchings (France), Cortona Sessions for New Music (Italy), "tonArt" (Germany), "Up Close With Music" Festival (Ireland), "Computer Music Space" (Bulgaria), Tonlagen (Germany), Kara Karayev Contemporary Music Festival (Azerbaijan), Druskomanija (Lithuania), "Culturescapes" (Switzerland).

He holds a Doctorate degree in composition from University of Cincinnati, Conservatory of Music (Cincinnati, OH, USA) where he studied with Mara Helmuth, Michael Fiday. He received his Masters degree from the Manhattan School of Music (New York, USA) where he studied with Reiko Fueting, Nils Vigeland.

His compositions have been performed by such ensembles and orchestras as ECCE Ensemble (France/USA), Ensemble Courage (Germany), Ensemble Sans Maitre (USA), Contemporary Music Ensemble of Boston University (USA), Ecoute Ensemble (Switzerland), Frontiers New Music Ensemble (USA), CNM Ensemble (USA), Noise-Bridge duo (Germany), Cafe Momus, CCM Percussion Ensemble (USA), Contempo Ensemble (Azerbaijan), Oneplusone Ensemble (Lithuania), Manhattan School of Music Symphony Orchestra (USA), Azerbaijan State Symphony Orchestra (Azerbaijan).

Turkar Gasimzada's scores are published by Babel Scores in Paris, France and various publishers in Baku, Azerbaijan.

The piece is composed after Stephen Berg's version of the poem "Fragment," written by Anna Akhmatova, one of the most significant Silver Age Russian poetry period poets. (For reading the full poem, please visit: <http://poetshouse.blogspot.com/2006/04/anna-akhmatova-poem.html> )

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Timothy Moyer - Timothy Moyers is a composer and audio-visual artist originally from Chicago. He is an Assistant Professor of Music Theory and Composition at the University of Kentucky where he supervises the Electroacoustic Music Studio. Prior to joining the University of Kentucky, Timothy was an Assistant Professor in the Department of Human Centered Design at IIIT-D (Indraprastha Institute of Information Technology), Delhi, India where he was the Founder & Director of ILIAD, Interdisciplinary Lab for Interactive Audiovisual Development, and GDD Lab, Game Design and Development Lab. He completed his PhD in Electroacoustic Composition from the University of Birmingham (England), an MM in New Media Technology from Northern Illinois University (USA), a BA in Jazz Performance and a BA in Philosophy from North Central College (USA).

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Benjamin Boone - Saxophonist, composer, and educator Benjamin Boone straddles the worlds of new concert music and jazz composition/performance. His Origin Records release, *The Poetry of Jazz*, was voted #3 "Best Album of 2018" in DownBeat Magazine's annual Readers Poll (just behind Chick Corea and Wynton Marsalis), included in DownBeat's list of "Best Albums of 2018," featured on NPR's "All Things Considered," an Editor's Pick in *The Paris Review*, hailed as "historic" in *UK Vibe*, and featured on radio stations in Europe, South America, Africa, Europe, and the US.

Boone's latest Origin Records release, 2020's *The Poets Are Gathering*, addresses police murder, systemic racism, mass shootings, immigration, addiction, homelessness, war, and how to cope. It features a diverse cast of eleven of the leading poets in the US today: winners of the Pulitzer Prize, MacArthur Genius Award, LA Times Book Award, National Slam Poetry Championship, NAACP Image Award, Cuggenheim, and a US Poet Laureate.

It was listed as “Best of 2020” in All About Jazz, featured in DownBeat Magazine’s “Hotbox” column, and hailed in numerous publications as defining a new musical genre. Boone was awarded #3 “Best Alto Saxophonist” of 2020 in Brazil’s 42nd Annual JazzStation Awards, and “Benjamin Boone with The Ghana Jazz Collective,” with which he recorded the 2020 album Joy, was named #5 “Best Instrumental Group” of 2020. His new music compositions have been performed in 38 countries and have garnered 18 honors and awards. Boone, a US Fulbright Scholar to Ghana (2017-18) and The Republic of Moldova (2015), is a Professor at California State University Fresno, where he teaches music theory and composition.

Tyehimba Jess (narrator and poet) is the winner of the Pulitzer Prize, among numerous other accolades; and Kenny Werner (piano) is a Guggenheim recipient and author of EFFORTLESS MASTERY.

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Emily Koh - Emily Koh (b.1986) is a Singaporean composer+ based in Atlanta, Georgia whose music reimagines everyday experiences by sonically expounding tiny oft-forgotten details, and is characterized by inventive explorations of the intricacies of sound.

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Jeffrey Loeffert serves as Professor and Director of the Michael and Anne Greenwood School of Music at Oklahoma State University. An active composer, Loeffert’s compositions have been performed throughout the United States and abroad including at Society of Composers, Inc. conferences, US Navy Band International Saxophone Symposiums, North American Saxophone Alliance conferences, and World Saxophone Congresses, as well as venues throughout Europe and Asia. Loeffert’s composition titled Bombinate was selected for inclusion on the 31st volume of the Society of Composers, Inc. CD series. Loeffert was also recently selected as the Oklahoma Music Teachers Association 2018 Commissioned Composer. Loeffert’s works are recorded and distributed on the Blue Griffin Recording label. Loeffert graduated summa cum laude from Northwestern University with a Bachelor of Music double major in Saxophone Performance and Jazz Studies. A Frank Huntington Beebe Scholar, Loeffert studied in Paris at the Conservatoire à Rayonnement Régional de Cergy-Pontoise and the Conservatoire à Rayonnement Régional de Boulogne-Billancourt. Loeffert completed graduate studies at Michigan State University (MSU) as the recipient of a University Distinguished Fellowship. He received a Master of Music degree and a Doctor of

Musical Arts degree in Saxophone Performance as well as a Master of Music degree in Music Theory Pedagogy. At MSU, he was awarded the Paul Harder Award for music theory and composition. As a founding member of the h2 quartet, Loeffert has won numerous chamber music prizes including First Place at the Fischhoff National Chamber Music Competition, First Place at the North American Saxophone Alliance Quartet Competition, and First Place at the Union Française des Artistes Musiciens Chamber Music Competition (France), among others. Loeffert is featured on fifteen commercially available discs and a PBS episode of Backstage Pass.

*Worthless*: This composition serves as my musical representation of the ideas that were conveyed by Ernest Becker in the book titled *The Denial of Death*. Facing the nearness of death himself, Becker gifts his philosophy that human behavior is shaped by our need to deny the terror of death in a world where we all must inevitably die. For this reason, humans invest their lives searching for immortality. We create a hero system in which we will survive death by engaging in something of lasting worth. "This is the terror: to have emerged from nothing, to have a name, consciousness of self, deep inner feelings, an excruciating inner yearning for life and self-expression--and with all this yet to die." - Ernest Becker

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Elizabeth Start - Elizabeth Start (aka Betsy) holds bachelor's degrees in mathematics and cello from Oberlin, master's degrees in cello and theory/composition from Northern Illinois University, and a PhD in composition from the University of Chicago. She spent 15 years living and free-lancing as a cellist, composer and teacher in the Chicago area, teaching at many institutions, including DePaul University and Columbia College.

As a performer, she has premiered over 100 works. As a composer, she has received numerous grants and commissions and over 500 performances of over 140 works in the U.S. and abroad. While living in Chicago, she performed on many concerts with Ralph Shapey's Contemporary Chamber Players, for American Women Composers, CUBE, and New Music Chicago.

She returned to her hometown of Kalamazoo, MI in 2001, where she is a cellist with the Kalamazoo Symphony, Executive Director of the Michigan Festival of Sacred Music, and Secretary-Treasurer of the Kalamazoo Federation of Musicians, Local 228, AFM. She continues her activities in Illinois with the Elgin Symphony, and as a member of Musicians Club of Women and the Chicago Composers' Consortium. She recently completed a commission for the Kalamazoo Symphony's 100th anniversary season in 2020-21. [www.elizabethstart.com](http://www.elizabethstart.com)



This piece was the result of an Elgin (IL) Symphony fund-raising auction, where I offered a “custom” solo cello piece composed for the highest bidder. The winner told me she wanted a “theme song” for her life, and is greatly influenced by what I know of her life and the bi-cultural world in which she lives. It begins and ends with misty, sometimes throbbing harmonics, giving a sense of a formative void, or a fantastic landscape, where wisps of melody can be heard. The initial wisps of melody, which also come back as reminiscences at the end, are inspired by Native American melodies of the Paiute. Their occurrence at beginning and end refer to ancestors, as well as creating a sense of return, a round dance, perhaps even referencing a Ghost Dance.

The melodic fragments grow into longer lines, often accompanied by throbbing beats of left hand pizzicato—a drum or heart beat. The music transitions and arrives at a more active and complex section, which combines the Native American influenced melodic elements with a more Western European development and figuration, reflecting the subject’s growing up in and being shaped by a Western European/American household. After this integration establishes itself, the music drifts off again, remembering the opening melodies and evaporating in harmonic glissandi: a reverie of things felt, perhaps, more than remembered.

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Adam Hill - Adam Hill is a composer and bassist originally from Cleveland, Ohio. He has been a recipient of awards and grants from the Canada Council for the Arts, the Foundation for Assisting Canadian Talent on Recordings, SCI/ASCAP, the Helene Wurlitzer Foundation, and Wildacres. He has had his music presented by the Vancouver Symphony Orchestra, the Vancouver Chamber Choir, musica intima, and the Elektra Women's Choir, and he recently served as artist-in-residence at Prairie Wind and Silver Sage/Grasslands National Park. He has been commissioned by Erato Ensemble, the Vancouver Chinese Music Ensemble, the Whatcom Symphony Orchestra, and the Singers' Club of Cleveland. Additionally, Adam is a performer fluent in several genres who has appeared at the Sisters Jazz Festival, the River City Bluegrass Festival, and Electronic Music Midwest, and with the Walla Walla Symphony and the Obsidian Opera Chamber Orchestra. He has released four albums of folk music and has appeared on recordings by several rock and roll, bluegrass, and jazz groups. Adam holds degrees from the University of British Columbia, Western Washington University, and Whitman College, and he has taught at Mount Allison University, Western Washington University and Quest University. He currently lives in Charlottetown, PEI where he teaches at Holland College.

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Eren Gümrükçüoğlu is a Turkish composer and researcher of acoustic and electroacoustic music based in Durham, NC.

Eren holds a PhD in music composition from Duke University where he currently teaches electronic music composition.

His research is focused on the dynamics of interaction between electronics and live instruments, generative systems, the utilization of non-western elements in concert music, jazz improvisation, and genre divisions with an emphasis on listening practices.

His music has been performed at national and international festivals/conferences such as June in Buffalo, SICPP, SEAMUS, and ilSuono. Performers of his music include Quince Ensemble, Semiosis Quartet, Ensemble Suono Giallo [IT], JACK Quartet, New York Polyphony, Mivos Quartet, Conrad Tao, Reuben de Lautour [NZ], Ulrich Mertin [DE], Deviant Septet, yMusic Ensemble, Naked Drum Project [TR], UNC Wind Ensemble, Istanbul State Symphony Orchestra [TR], and Metropole Orkest [NL].

Eren's scores are published by Babel Scores, Paris.

*Pandemonium* explores the psyche of quarantine and isolation during Covid-19 through the concept of disintegration and the volatile relationships between layers of sonic material. Some of the techniques used are granular sampling, modular synthesis and digital logic modules in order to transform, manipulate and obscure old rehearsal recordings from my personal archives.

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Chihchun Chi-sun Lee - Taiwanese-American composer, CHIHCHUN CHI-SUN LEE's works were described as "eye-opening, befittingly, complex, but rather arresting to hear" by Boston Globe, "exploring a variety of offbeat textures and unusual techniques" by Gramophone and "eastern techniques blended with sophisticated modern writing style" by "Amadeus" Il mensile della grande musica. The winner of the 1st Biennial Brandenburg Symphony International Composition Competition in Germany and 2015 Guggenheim Fellow, is originally from Kaohsiung, Taiwan. She has received numerous honors; these include commissions from Boston Symphony, Harvard Fromm Music Foundation, Barlow Endowment, Taiwan National Culture and Arts Foundation, Taiwan Philharmonic, National Taiwan Symphony Orchestra, National Orchestra of Korea and Taiwan National Chinese Orchestra, Theodore Front Prize from IAWM, ISCM/ League of Composers Competition, International Festival of Women Composers Composition Prize, Florida Individual Artist Fellowship, Gugak

Fellowship, and Golden Melody Awards nomination for “best composer” twice. She is honored with Alumni Achievement Award in Music in Recognition of Outstanding Contribution to Music at Ohio University’s 100th anniversary of music department.

Lee has written more than 40 compositions for traditional Chinese/Korean/Japanese instruments. Some of her most significant performances have included Carnegie Hall and the 2010 Winter Olympics in Vancouver, UNESCO International Rostrum of Composers, Muzički Biennale Zagreb, Svensk Musikvår, Tage Für Aktuelle Musik, ISCM-Musicarama, Randfestspiele, INTERCICLOS Festival Internacional de Música Nueva en Querétaro, Beijing Modern Music Festival, Daegu International Contemporary Music Festival, ARKO Contemporary Orchestra Music Festival and Shanghai New Music Week, as well as with Boston Symphony Orchestra, Seoul Philharmonic Orchestra, Förderverein Brandenburger Symphoniker, Philharmonia Bulgalica, Kiev Philharmonic, Moravian Philharmonic Orchestra, Limeira Symphony Orchestra, Korean Symphony Orchestra, Moscow Contemporary Music Ensemble, NeoQuartet and Kwartludium, Les Temps Modernes, Ensemble Phorminx, Keuris Quartet, Duo Harpverk, Pacific Quartet Vienna, just to name a few. In addition, her music has had numerous performances and broadcasts worldwide in more than 30 countries.

*Zusammenflusses* was commissioned by the National Theater Concert Hall in Taiwan, premiered by Chinese zheng master Mr. Jing-Wu Kuo at his zheng recital in 2013. Using the characteristics of zheng and vibraphone, their similarity and contrasts to express through confluence. The revision for percussion and grand piano was completed in 2019 for French pianist Emmanuelle Maggesi and Taiwanese percussionist Yinhue Wang, and was premiered by Kwartludium, the Polish new music ensemble, at the XXVII. Randfestspiele Zepernick, Germany and Festivalen För Svensk Konstmusik, Svensk Musikvår, Stockholm, Sweden. This performance was performed by Prof. Eunmi Ko (piano) and Prof. Robert McCormick (perc.) at the opening concert of the 3rd Composition In Asia International Symposium and Festival, USF, Tampa, Florida.

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Tianyi Wang - Born in China, Tianyi Wang is an award-winning composer, conductor, and pianist, whose music vocabulary is diverse and much inspired by subjects beyond music. Tianyi’s repertoire spans over solo, chamber, choral, orchestral, electronic, as well as film scoring. His works have been performed by ensembles and festivals around the globe, including Darmstädter Ferienkurse (Germany), Boston Modern Orchestra Project (USA), impuls Festival (Austria), Festival Mixtur (Spain),

Meitar Ensemble (Israel), iNEensemble (Russia), Audiograft Festival (UK), Ashmolean Museum (UK), Ensemble MISE-EN (USA), and many others. Mr. Wang is the winner of 2020 MUSIQA Emerging Composer Commission Competition, 2018-19 New England Conservatory of Music Honors Composition Competition, 2018 BMOP/NEC Composition Competition, 2017 Longy Orchestral Composition Competition, and 2016 Sanya International Choral Festival. A recipient of China National Arts Fund in 2017, Mr. Wang is also a National Finalist of the 2019 American Prize and an Honorable Mention of the 2019 Minnesota Orchestra Composer Institute. Tianyi's recent commissions include *Alea III*, *Duo Fuego*, Atlantic Music Festival, and Northeast Normal University (China). His music has been released by Navona, Ablaze, and Petrichor Records.

For more information on Tianyi Wang's music, please visit <https://www.tianyiwangmusic.com/>

*ire* was born in lieu of another project due to the "loss of an ear" during the summer of 2018. It is a work of despair, anxiety, delirium, and self-discovery.

I have never had any problem with my ears. However, it was not until an abrupt middle ear infection that forced me to reevaluate everyday sound and noise that I perceive for granted. At the time of composing *ire*, my left ear functioned almost completely inverse compared to the normal right ear. Without hearing much sound from the outside sources, the left ear magnified any microscopic movement in the skull. Everything I spoke is amplified back distortedly, and I heard myself chewing each bite of food, "popping" the eustachian tube (the canal that connects the middle ear to the back of the nose) as I swallowed, and detecting every inflation and deflation of the ear drum in tandem with each breath. All of this was accompanied by a high frequency tinnitus ringing 24/7.

These symptoms have hindered my creative process tremendously.

However, during this period, I learned something new, as if I started to hear the world in a new way, under the water, through a filter, aurally observing what was happening inside this physical machine.

It was under this fascinating, yet dreadful circumstance that *ire* was written—an ironic reflection of the reality.

Although I could not hear properly, I still want you to witness everything in this work, at present, at once, and in an instant.

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Robert McClure - Robert McClure's music attempts to discover beauty in unconventional places using non-traditional means. Visual art, poetry, the natural world, neurological and mathematical concepts are all elements that influence McClure's works. His work has been featured at festivals including NYCEMF, the Beijing Modern Music Festival, the Toronto International Electroacoustic Symposium, SEAMUS, IDRS, ISCM, and ICMC.

His works may be found through ADJ-ective New Music LLC, Bachovich Music Publications, Imagine Music Publications, Innovative Percussion, Media Press, Inc., Resolute Music Publications, and Tapspace Publications as well as on the ABLAZE, Albany, and New Focus Record labels.

In addition to his composition activities, Robert is the host/producer of the ADJ-ective New Music podcast, Lexical Tones; a weekly conversation with a guest composer, performer, and/or artist creating new works of contemporary art/music that focuses on aesthetics, technique, process, meaning, perception, and the musical origins of the featured guest. The podcast can be found on iTunes and Soundcloud.

Robert received his doctorate from the Shepherd School of Music at Rice University where his primary mentors were Shih-Hui Chen, Arthur Gottschalk, and Kurt Stallmann. Robert has previously held positions at the Shanghai Conservatory of Music and Soochow University in Suzhou, China. He currently serves as an Assistant Professor of Composition/Theory at Ohio University.

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

*Flora* is a set of six miniatures written for the Decho Ensemble. Each movement explores characteristics of a different plant or flower.

I. *Passiflora alata* (Red Passion Flower). The opening motive is a musical translation of the word "alata." This flower is a burst of red against green leaves and this idea of bursting informed the musical treatment.

II. *Salvia divinorum* (Sage of the Diviner). This hallucinogenic plant has delicate, fibrous flowers surrounded by pale, violet calyces. Microtones and multiphonics contribute to the hazy melodic and intervallic writing.

III. *Strelitzia reginae* (Bird of Paradise). This stunning orange flower is named so due to its resemblance to several species of the Bird of Paradise family. Several of these bird calls were used to form the musical material in the piece.

IV. *Posidonia oceanica* (Neptune Grass). This green grass grows in gentle areas in the Mediterranean Sea. The idea of sea grass slowly pulsing in waves formed the core concept of the miniature. It has been discovered in the last few decades sea grass's importance due to its high carbon absorption as climate change grips our planet.

V. *Rotheca myricoides* (Blue Butterfly Bush). These flowers have delicate blue petals and arched stamens that resembles a butterfly in flight. My mental image was the flower, perfectly in focus, while butterflies slowly hovered and danced around it in slow-motion.

VI. *Echinocactus grusonii* (Golden Barrel Cactus). This cactus only develops small, bright yellow flowers after about 20 years. The needle-like petals surround densely-packed yellow stamens.