



**MOCA JACKSONVILLE**  
A CULTURAL INSTITUTE OF UNF



# **SOUND GALLERY**

Romancing the Mirror

**Featuring Bold City Contemporary Ensemble**



## *Three Shadows* by Amy Beth Kirsten

### **Performed by:**

Boja Kragulj, solo clarinet

### **Artwork:**

Hayv Kahraman, Body Screen, 2013, Laser-cut walnut & Mnemonic Artifact 4, 2017, Oil on linen.

### **Composer Bio:**

Recognized with artist fellowships from the John S. Guggenheim Foundation and the Rockefeller Foundation, Amy Beth Kirsten's musical and conceptual language is characterized by an abiding interest in exploring theatrical elements of creation, performance, and presentation. Her body of work fuses music, language, voice, and theatre and often considers musicians' instruments, bodies, and voices as equal vehicles of expression. Ms. Kirsten has composed evening-length, fully-staged composed theatre works as well as traditional concert works for her own ensemble HOWL, the Chicago Symphony Orchestra, the New World Symphony, Peak Performances, the multi-Grammy-winning eighth blackbird, and American Composers Orchestra, among many others. Ms. Kirsten teaches privately and at the HighSCORE summer festival in Pavia, Italy. She joined the Composition Faculty of the Longy School of Music of Bard College in the Fall of 2017.

## Far Away/The Hunt by Sofia Gubaidulina & Zwei Stucke

### **Performed by:**

Matt Monroe, horn

Victor Minke, piano

### **Artwork:**

Jenna Gribbon, Pollyanna Wrestlers, 2018, Oil on canvas.

The term Pollyanna typically refers to a person of naive and innocent optimism. The two tussle playfully lost in the moment unaware of or unconcerned about any onlookers. A similar exchange can be heard between the horn and piano in Two Pieces titled Far Away and The Hunt. One might consider these the soundtrack for a game of hide and seek. Imagine the sound of feet scurrying away as the counting begins. As the wrestling match ensues we the observer peer around an object in the foreground. Perhaps drawn out of hiding by the commotion? Did one wrestler find the other in hiding? Are they forgetting the original game for the sake of another? Whatever the narrative, the spontaneous and exuberant interaction is undeniable.

### **Composer Bio:**

Sofia Gubaidulina was born in the Russian republic of Tatarstan in 1931. Early in her career she was criticized for her artistic choices as a composer but was supported by many including Dimitri Shostakovich. Her music enjoys the exploration of non-traditional elements and frequently finds ways to connect or “re-tie” them in unusual ways. She founded an improvisatory folk instrument ensemble in the 70’s that she still performs with in the present.

## *Peachy Keen* by Linda Minke

### **Performed by:**

Sarah Jane Young, flute

Charlotte Mabrey, percussion

### **Artwork:**

Nevine Mahmoud, *Perfect Orifice*, 2020, Portuguese marble, glass, acrylic.

“As a cellist without much experience in composing, I was inspired by the Romancing the Mirror Project to see what I might be able to create. I chose *Perfect Orifice* by Nevine Mahmoud because of its pleasing tactile directness. I was fascinated by the marble orb with its perfect cleft created by the indented seam running along one side. The extra droplet of blue glass suggests that surprises and imperfections are essential in Art as well as in Nature,” says Linda Minke. “To convey the beauty of the callipygian rondure, my piece begins with a six-bar ostinato in the vibes, over which the flute melody eventually soars and dances. After six of these phrases, the music changes, with use of a tone row to indicate the line on the *Perfect Orifice*. My tone row, which is based on the opening six-measure ostinato figure, appears first in the vibes while the flute plays the sequence in retrograde. I saved the use of retrograde inversion for the end of the section to imply the point at which the line spirals back out into the sempiternal rondure. Thus, my piece is in the classic ABA form as suggested by the artwork, with the blue glass finding its representation in the inherent imperfections of my individuality. My composition is dedicated to my parents, Howard and Hazel. I finished it on my dad’s birthday and then revised it a month later, as my mother would have done. My dad was a musical mathematician who, along with my mother, taught by example how to treat all people playfully and with respect, no matter their gender, race, economic status, or age. I believe they would have said my piece is *Peachy Keen*.”

### **Composer Bio:**

Cellist Linda Minke’s earliest experiences playing contemporary music were as a member of the Rochester High School Jazz Band, in which she played electric and upright bass. While pursuing her bachelors degree in Cello Performance at Northern Michigan University, Minke was a founding member of The Marquette Contemporary Ensemble, a group which modeled itself after The Paul Winter Consort. Linda participated in the Memphis New Music Festival while she earned her masters degree in Cello Performance at University of Memphis (formerly Memphis State University) and for several years afterward, while she was assistant principal cello with the Memphis Symphony. Linda has lived in Jacksonville since 1993, playing with the Jacksonville Symphony and free-lancing in the area. She has enjoyed playing with local singer-songwriters such as Mark Williams, Terry Whitehead, and Mike Bernos. Her son, Victor Minke Huls, is an emerging cello virtuoso/orchestral conductor. Minke is married to Jacksonville’s former public radio celebrity Landon Walker.

## Crystal Drops by Ana Pandevska

### **Performed by:**

Dean Peiskee, piano

### **Artwork:**

Karen La Monte, Nocturne, 2015, Cast glass and light.

“I associate my composition “Crystal drops” for Piano and tape with Karen La Monte’s entitled Nocturne 1,” says Ana Pandevska. “I find the connection between these two works of art in the woman’s fragility like glass that breaks into small crystal pieces and yet stands gracefully upright with all its gorgeous beauty. My composition is part of a cycle of three pieces. Crystal Drops is just one play of the entire cycle entitled Landscape Atmospheres. The composition is ambient and reflects the crystal and the drop through the programming of the music and creates a visual presentation through the auditory of the tape and the piano that echoes the vulnerable but graceful art of the artist Karen La Monte.”

### **Composer Bio:**

Ana Pandevska was born in 1985 in Skopje. After finishing high school at the MBUC Ilija Nikolovski Luj in Skopje, she won a scholarship for a two-month stay in the United States, at the Interlochen Arts Camp at the Department of Composition. After graduating, she volunteered at the National Institution Tanec and later worked as a piano teacher at the Credo school of music. She has been a longtime member of several choirs: Piccolo, St. Zlata Meglenska, Tanec. Pandevska shows interest in vocal music, folklore and jazz, which feels like inspiration in some of her compositions. In the last few years she has been researching in the field of electro-acoustic music.

## *Softened Alchemy* by Alisha Lockley

### **Improvised Music by:**

Boja Kragulj, clarinet

### **Artwork:**

Tschabalala Self, *Unrequited*, 2020, Oil, flashe, acrylic, and fabric on canvas.

“There is a certain wistful expression that anyone who has ever loved and lost comes to know. It’s a visible sigh on the face, a mix of exhausted pining and forlorn daydreaming. It comes from trying to make a relationship work that is just not meant to be. *Tschabalala Self* captures the essence of that human experience in her work *Unrequited*,” says Alisha Lockley. “With use of fabric, oil, flashe, and acrylic she creates a relatable moment of longing, resilience, and self-soothing. The poem *Softened Alchemy* further explores this story. The speaker finds her breaking point/breakthrough. Though scorned, she reaches a moment of clarity. She recognizes the origins of her own “fabric” knowing that she was made to overcome obstacles greater than a failed relationship; to know love beyond the ache it can often leave. She understands that she holds her own medicine and establishes future boundaries for anyone who wishes to have access to her majesty.”

### **Poet Bio:**

Alisha Lockley is an author, short film producer, poet, spoken word artist, Tedx speaker, Sagittarius, and tea enthusiast. She studied performance theatre at Douglas Anderson School of the Arts and majored in English with a minor in West African Diaspora studies at the University of North Florida. Equally enamored by both theatre and literature, she is always delighted to share her love of an artform that merges the two, performance poetry. She believes that poetry is about illustrating the smaller moments suspended between connections that are often overlooked. It’s about breathing life into the story and making it seem tangible. With every performance, she aims to guide listeners through a journey that is mysterious, alluring, and memorable.

## Ivory Wave by Leanna Primiani

### **Performed by:**

Philip Pan, violin

Kristian Gonzalez, violin

Kaitlin Smedley, viola

Linda Minke, electronics

### **Artwork:**

Diana Al Hadid, Woven Woman, 2019, Polymer modified gypsum, fiberglass, powder coated aluminum, pigment.

“I am drawn to Woven Woman because to me, it is the visual representation of *Ivory Wave*: it sounds like Woven Woman looks. I feel a real kinship with Diana Al Hadid’s work, and I feel it is the perfect aural representation of the work,” says Leanna Primiani. “I have been a fan of Diana’s since I saw her show at the Hammer about 10 years ago. I remember her speaking about a piece of hers involving Scheherazade, which in turn, made me think about reinterpreting the story-teller idea musically. Several years later I wrote 1001 for orchestra and electronics, which was inspired by Diana’s work. I love the way she takes the idea of experimentation of one work and turns it into the main idea for the next. I feel that happens with my music.”

### **Composer Bio:**

Leanna Primiani is a musical storyteller. Transforming traditional narratives, she writes music that changes how listeners see themselves and the world around them. Using electronics as well as orchestral instrumentation, she explores the limits of musical form, sound, and time.

Learn more about Leanna Primiani by [clicking here](#).

Find a video score of *Ivory Wave* [here](#).

## *Killing Time* by Taryn "Love Reigns" Wharwood

### **Improvised Music by:**

Charlotte Mabrey, percussion

Boja Kragulj, clarinet

### **Artwork:**

Frances Goodman, *Killing Time*, 2018, Hand-stitched sequins on canvas.

### **Poet Bio:**

Born and raised in Miami, FL, Taryn "LoveReigns" Wharwood's love of poetry began with her mother and continued throughout her years in private school. "In Kindergarten, the directors of my school would make us recite a poem every day before we could enter into the building, the rest is history" She is used to being on stage and has definitely found a home within poetry professionally.

LoveReigns is not just a poet she is a mentor, host, curator, advocate, educator, entrepreneur and so much more. She is currently the host of The Random Thoughts of Reign, teaching poetry enrichment at local Jacksonville organizations through Hope at Hand Inc facilitating writing workshops. She is the Co-Founder of The Cypher Open Mic Poetry & Soul; Founder of Artis(Tree) Live and The Artis(Tree) Youth Project; Founder of The Closet Jax; Owner/CEO of IAmLoveReigns Enterprises LLC.

## *Crystalline Museum* by Emily McPherson

### **Performed by:**

Sarah Jane Young, flute

Matt Monroe, horn

Linda Minke, cello

Victor Minke, piano

### **Artwork:**

Jenna Gribbon, *I wonder was it really as beautiful as I remember*, 2019, Oil on linen.

“The artwork that stood out to me most was Jenna Gribbon’s *I wonder was it really as beautiful as I remember*, 2019. The feelings invoked from the title alone, as with the imagery after a bit of study, pair nicely with my work, *Crystalline Museum* (flute, horn, cello, piano),” says Emily McPherson. “This piece is based on the poem ‘I do Not know what it means to be Complete’ by Taylor Young. Both the poem and the artwork evoke feelings of remembrance and pensiveness. The experience of being female is something that only women can fully understand. From the first memory we have, we all have this in common. The three mediums - art, music, poetry - focus on remembering the past, be it childhood, youthfulness, or some other past event that challenges the audience’s understanding of their own.”

### **Composer Bio:**

Emily McPherson is a composer currently based in State College, Pennsylvania. Her work includes a wide variety of instrumentation across different styles including solo, large and small chamber ensembles, large ensembles, and electronics via fixed media and live electronics. Her work is primarily influenced by external media such as the visual arts, environment, poetry/written text, and a connection to physical space and time.

McPherson’s works have been performed throughout the United States and internationally in Xi’an, China. Her music has been honored and awarded at festivals, events, and publications such as Yarn/Wire Institute, EMM, *The Experiment Conversations* CD, UToledo Student Composition Competition, NASA Region 5 Conference, *Research on Contemporary Composition Conference*, *International Composition Competition for Electronic & Electroacoustic Masters Vol. 1*, *Performing Media Festival*, *She Can, We Can: Beyond the Women’s Suffrage Centennial* (2021), *Alba Composition Program* (2021), and *SPLICE Institute 2021*.

Timbre is the backbone of her compositional interest. Her work often expresses emotion through slow changing textures. McPherson works towards creating materials that lend themselves towards disciplines such as art, dance, and video.

## *Lamento of Our Time* by Nina Siniakova

### **Performed by:**

Boja Kragulj, clarinet

### **Artwork:**

Frances Goodman, *The Drama*, 2018. Hand stitched sequins on canvas.

“Any kind of drama leads us through opposite emotions, from screaming and sobbing to speechless observing and losing the sense of reality. In my opinion, all the waives of dramatic feelings can be sensed in both Ms. Goodman’s work and my composition,” says Nina Siniakova.

### **Composer Bio:**

Praised as one of the most interesting composers of her generation, Nina Siniakova is active as a composer, pianist, and educator. Siniakova is a recipient of numerous awards, including First Prize and People’s Choice Award at Andrey Petrov Symphonic Music competition in St. Petersburg, Russia (for Concerto for Two Violins and Orchestra), stipend of DAAD (German Students’ Exchange Service), stipend of Exploring the Metropolis program NYC and many others.

As a pianist and a composer she has appeared at Carnegie Weill Recital hall, Symphony Space New York, Harvard University, Beethoven House Bonn, Academy of Music in Philadelphia, St. Petersburg Philharmonic, Zink jazz bar New York. Her music has been featured on New York, Philadelphia and Delaware State radio stations.

List of works includes music for orchestra, numerous chamber works, compositions for choir, voice, solo instruments, plays, documentary, jazz compositions, music for children.

A Doctor of Musical Arts, she received her education at Minsk Glinka Music College, St-Petersburg State Rimsky-Korsakov Conservatory and Musikhochschule Cologne. Beside music she also studied acting professionally.

Find more information on Siniakova [here](#).

## Petra Stump Linshalm, *Inner Life* by Petra Stump Linshalm

### **Performed by:**

Philip Pan, violin

Boja Kragulj, clarinet

### **Artwork:**

Frances Goodman, *Envy Her*, 2018, Hand-stitched sequins on canvas.

"The artwork I am referring to is *Killing Time* by Frances Goodman and my intention is not so much to underline her work with my composition but to complement it in a certain way," says Petra Stump Linshalm. "The work of Frances Goodman shows the outside appearance of a woman - just a beautiful face, nothing else in the picture. The question while looking into this face that came immediately and very naturally into my mind when I looked at the picture was 'What are the thoughts of this woman?' On the spot my brain suggested some ideas and on top of that also who she could be and what kind of character she might have. So that tells me and maybe not only me, but we all tend to judge people by their outward appearances and even if it is not our intention to do so I guess it is in the nature of things. But who are we to speculate what is on other people's minds or even decide if they are superficial or have a character of great depth. Many people hide behind masks or have to bow to social conventions - voluntarily or involuntarily - and so we can be deceived easily. It is worth to look beneath the surface of people and learn about the inner world whatever the look is like. So I would like to add my musical ideas as a kind of the inside part to this wonderful art work. To the background of my piece: I wrote *Inner Life* last year during the first lockdown. The first movement was asked for a quarantine project by the Ensemble Assonance from Armenia. The aim was to write a duo for violin and clarinet with a length of less than one minute within 24 hours. So this very spontaneous task made me decide to write about my actual condition, my *INNER LIFE*. In the following weeks I felt the need to write three more short movements. They reflect in short summaries faces of my inner world during the first phase of the so-called Corona Crisis: confusion, amazement, sadness but also calmness, serenity and hope."

### **Composer Bio:**

Petra Stump-Linshalm studied clarinet at the University of Music and Performing Arts Vienna and bass clarinet at the Conservatorium van Amsterdam. Petra plays in various ensembles and as a soloist she pays attention not only to the classical repertoire, but also of contemporary and improvised music. She works with composers such as Pierluigi Billone, Chaya Czernowin, Beat Furrer, Bernhard Gander, Karlheinz Stockhausen among others. For the Duo Stump-Linshalm thus far over 130 works were composed. In 2018, the highly acclaimed CD "*FANTASY STUDIES*" with compositions by Petra Stump-Linshalm was released by orlando records. In 2020 Petra received the award „Publicity Prize 2020“ for her compositions from SKE Austria.

## Two Different Places by Anna Thorvaldsdottir

### **Performed by:**

Sarah Jane Young, flute

### **Artwork:**

Hayv Kahraman, Untitled, 2012, Oil on panel.

It seems we are still in two different places with how we view women in society today. In Untitled by Hayv Kahraman the breasts of the visible torso are covered with magnifying glasses, looking both inward and outward. Should we celebrate the female body or view it in secret. Perhaps this is a metaphor for women of today. Empower them and allow them to be seen or continue restrict them through laws and regulations. Both sides still exist to some degree.

In Two Different Places by Anna Thorvaldsdóttir is a simple yet complex piece for solo flute, allowing a platform for the performer to express through the freedom in her writing. In some places there are no note heads, so the length of note is up to the performer. Interestingly, the extended techniques are subtle and easily overlooked as they emerge from the pitches authentically. The pairing of this piece with Untitled liberates the audience to see, feel, and hear their own story.

### **Composer Bio:**

Anna's music is widely performed internationally and has been commissioned by many of the world's leading orchestras, ensembles, and arts organizations. Among the many other orchestras and ensembles that have performed her music include the Los Angeles Philharmonic, Boston Symphony Orchestra, BBC Symphony Orchestra, London's Philharmonia Orchestra, San Francisco Symphony, NDR Elbphilharmonie Orchester, Iceland Symphony Orchestra, Bang on a Can All-Stars, The Crossing, the Bavarian Radio Choir, Münchener Kammerorchester, Los Angeles Percussion Quartet, Avanti Chamber Ensemble, Royal Stockholm Philharmonic, Vienna Radio Symphony Orchestra, BBC Scottish Symphony Orchestra, Finnish Radio Symphony Orchestra, Helsinki Philharmonic, CAPUT Ensemble, Yarn/Wire, Oslo Philharmonic, and Either/Or Ensemble. In April 2018, Esa-Pekka Salonen led the New York Philharmonic in the premiere of Anna's work [METACOSMOS](#). The work received its European premiere with the Berlin Philharmonic and Alan Gilbert in January 2019, and its UK premiere at the BBC Proms 2019, conducted by Edward Gardner. Anna's symphony-scale [AION](#) was premiered by the Gothenburg Symphony Orchestra in May 2019, conducted by Anna-Maria Helsing. Her new orchestral work [CATAMORPHOSIS](#) was [premiered by the Berlin Philharmonic and Kirill Petrenko in January 2021](#).

Learn more about Anna Thorvaldsdottir [here](#).

## *When Darkness Falls* by Judith Zaimont

### **Performed by:**

Dean Peiskee, piano

### **Artwork:**

Nevine Mahmoud, Triple Swell, 2020, Azzuro marble, glass, acrylic.

“Mirroring the mystery of the sculpture’s subtle curves, this music conjures a romantic veil of metaphoric, velvet Night slowly dropping into place,” says Judith Zaimont. “At times we are enveloped in a still calmness, then comes rapid change to an anxious turbulence -- and suddenly back again to stillness. This highly romantic music was composed in March 2020 during the early stages of a state of the COVID-19 pandemic lockdown; it mirrors the general uncertainty we all felt when our lives were suddenly, and wisely, changed.”

### **Composer Bio:**

Judith Lang Zaimont is internationally recognized for her music’s distinctive style, characterized by expressive strength and dynamism. A grantee of both National Endowments, winner of the 2015 The American Prize in Chamber Music Composition and a 2003 Aaron Copland Award winner, she has enjoyed a distinguished career as composer of over 100 works with performances by the Philadelphia Orchestra, Baltimore Symphony, Camerata Bern, Berlin and Czech Radio symphonies, and the Kremlin Chamber Orchestra. Her music is widely performed throughout the U.S. and Europe and has been recorded for the MSR Classics, Naxos, Navona, Koch Classics, Arabesque, Milken Family Foundation, Albany, Jeanne, Leonarda, Northeastern, and 4Tay labels. Her principal publishers are [Subito Music](#), [Galaxy/ECS](#), [Jeanné](#) and [Vivace](#). She is a distinguished teacher and pianist, and creator and editor-in-chief of the critically acclaimed book series *The Musical Woman: An International Perspective*. More information about Ms. Zaimont, including sound clips of many of her compositions, is available [here](#).

## Untitled by Yvette Angelique

### **Music Performed by:**

Victor Minke Huls, cello

Philip Pan, violin

### **Artwork:**

Jenna Gribbon, Erotic Hand in Public, 2018, Oil on linen.

### **Poet bio:**

Yvette Angelique, MA-TLA, is a poet, teaching artist, and proven culture change strategist. She publishes, curates, and facilitates storytelling for healing, creating art, for consciousness-raising, and advocacy. Her most recent work is a digital poetry chapbook: *Something Old, New, Borrowed, and The Blues*. As a recovering bank executive and management consulting firm CEO, Yvette runs a social arts practice, Narratives for Change, LLC. Writing poetry and essay, teaching, and activism is central to her social arts practice. She teaches creative writing for women and girls, and Scholarly Personal Narrative (SPN) for social justice thought leaders. Yvette is on the editorial board for *Practicing Social Change for Applied Behavioral Science*. She is a volunteer for TEDx Jacksonville as a curator and speaker coach. She is the Chair of the Board of Directors for Alternate ROOTS, a social justice organization for artists and cultural organizers. Yvette lives with her banker-jazz musician husband in Atlantic Beach.

Find more information on Yvette Angelique [here](#).

## Improvised Solo: An interaction with the artwork by Boja Kragulj

### **Performed by:**

Boja Kragulj, bass clarinet

### **Artwork:**

Tschabalala Self, Sill, 2020, Oil, acrylic, flashe, handmade paper, fabric, and found material.

“My current body of work is concerned with the iconographic significance of the Black female body in contemporary culture. My work explores the emotional, physical and psychological impact of the Black female body as icon, and is primarily devoted to examining the intersectionality of race, gender and sexuality. Collective fantasies surround the Black body, and have created a cultural niche in which exists our contemporary understanding of Black femininity. My practice is dedicated to naming this phenomenon.

The emotional, physical and psychological implications of the figure's fashioning gives way to existential concerns. In each work, there exists a tension between foreground and background that mirrors the character's position in the larger social context. As silhouettes emerge and disintegrate into the pictorial plane, the politics of identity jump to the surface. Shown in unison, the characters, articulated through stitch and textile assemblage, create a community and hold space for varied iterations of a shared experience.

The fantasies and attitudes surrounding the Black female body are both accepted and rejected within my practice, and through this disorientation, new possibilities arise. I am attempting to provide alternative, and perhaps fictional explanations for the voyeuristic tendencies towards the gendered and racialized body; a body which is both exalted and abject.

I aspire to hold space and create a cultural vacuum in which these bodies can exist for their own pleasure and self-realization. Free from other's assertions and the othering gaze. I hope to correct misconceptions propagated within and projected upon the Black body. Multiplicity and possibility are essential to my practice and general philosophy. My subjects are fully aware of their conspicuousness and are unmoved by the viewer. Their role is not to show, explain, or perform but rather “to be.” In being, their presence is acknowledged and their significance felt. My project is committed to this exchange, for my own edification and for the edification of those who resemble me.”

-TSCHABALALA SELF

## *Mirror* by Gina Biver

### **Performed by:**

Dean Peiskey, piano

Charlotte Mabrey, percussion

Boja Kragulj, clarinet

### **Artwork:**

Hayv Kahraman, *Eight Bends*, 2020, Oil on panel.

“In the connection I made between my composition *Mirror* and the painting *Eight Bends* by Hayv Kahraman, the upright faces in the painting seem to reckon with their shadow side below, as all gaze outward at the viewer,” says Gina Biver. “In *Mirror*, poet Colette Inez speaks of her doppelganger (spiritual opposite or negative) in her reflection being the wicked mask of vanity. (In her real life, the poet was raised in an orphanage and taught that vanity was such a sin that mirrors were forbidden.) No male gaze needed here; the narrative was formed by her own female gaze — although one might argue that the gaze came from the judgment of the Church, therefore it was male.”

### **Composer Bio:**

Gina Biver is a composer of music for large chamber and electroacoustic ensembles, choir, dance, and film. Much of her work involves electronics, intermedia, and the crossing of boundaries between art forms that coalesces into a unified conceptual model. Gramophone has called her a “musical force of nature,” and in one of her favorite reviews, *Midwest Review* stated “She doesn’t look like an art chick that would show up in a dress made of meat but I guess looks can be deceiving... Prepare for a sonic walk on the wild side.” Gina collaborates with filmmakers, multimedia and visual artists, DIY instrument makers, poets and painters. She is a champion of new music and founder/director of DC- based Fuse Ensemble. Her newest release *Fuse Ensemble: NIMBUS* — a collaboration between poet Colette Inez and Ms. Biver — is available on Neuma Records. She lives in Richmond, Virginia with her husband, artist Steven Biver and their great big cat named Tiny.

## Not a Single Seed of Remorse by Hadley Hendrix

### **Performed by:**

Charlotte Mabrey, percussion

Phillip Pan, violin

### **Artwork:**

Nevine Mahmoud, Bust (Genie), 2019, Glass, aluminum hardware.

### **Poet Bio:**

Hadley Hendrix is the Fiction Editor at Talon Review and is currently studying Psychology of Fiction at the University of North Florida. She intends to become a book editor, literary agent, or something else in the world of publishing she may fall in love with along the way. She strives to write stories and poems that eat at life and leave readers with its seeds, the pulp sticking to the sides of an empty glass. Before joining the staff, her work has previously been published in Talon Review, alongside other publications, including Élan International Literary Magazine and Scholastic.

## Untitled by Tiffany Melanson

### **Music by:**

Sarah Jane Young, flute

Linda Minke, cello

### **Artwork:**

Jenna Gribbon, Night Swimming Wrestlers, 2018, Oil on linen.

### **Poet bio:**

Tiffany Melanson is a poet and arts educator with an MFA from the Bennington Writing Seminars. She is the author of the audio chapbook *What Happens (EAT Poems)*, and her work has recently appeared in *POETRY Magazine*, *Bridge Eight*, and *Compose Journal*, among others. She has been named a Bennington Writing Seminars Teaching Fellow, a Peter Taylor Fellow at the Kenyon Writers Workshop, and is the recent recipient of a Tin House Writing Residency.

In addition to her own poetic pursuits, Melanson teaches poetry workshops and oral interpretation at Douglas Anderson School of the Arts where she is also the faculty sponsor of *Élan*, an international student literary magazine, and co-director of the Douglas Anderson Writers' Festival