

Shaky Ground

Emzie Roberts, aka Sink Pool

(CHORUS)

[See the flowers from above

And the snow down below]

1. There is no use denying it now
2. No chance, driving straight into the ground
3. Does the water drain the other way for you?

(VERSE 1)

Sleepy lane, shaky ground

One day, today

Sleepy lane, shaky ground

Flowers in the shape of an angel

(CHORUS)

[See the flowers from above

And the snow down below]

1. There is no use denying it now
2. No chance, driving straight into the ground
3. Does the water drain the other way for you?

(VERSE 2)

Pink tea, snow-lined trees

Cold glass roof

Pink tea, snow-lined trees

Perfect blend of cynical and naive

(BRIDGE)

[Trudge ahead

Left mine in California]

(CHORUS)

[See the flowers from above

And the snow down below]

1. There is no use denying it now
2. No chance, driving straight into the ground
3. Does the water drain the other way for you?

“En Route” for Solo Violin (2022) – Hsiu-Ping (Patrick) Wu (b. 1996)

When Canadian violinist Gillian Smith asked me to write a piece for solo violin about the unheard voices, I immediately thought about my Taiwanese heritage. Being A Taiwanese-Canadian composer studying in the United States has given me a unique perspective in my life. I know I had to write a piece honouring my two homes: Taiwan and Canada. Since the completion of this work, I haven't been able to go back to Taiwan for 2 years, and when nostalgia hits, it hits hard. In this piece, we begin with the traffic lights of Halifax, taking me on a journey back to my hometown in Taiwan; during the journey, there are quotes of Nova Scotian folk song, and a variation of the traditional Taiwanese hit “Bang-Chun Feng.”

EN ROUTE is a piece about my nostalgia, homecoming, resilience, and determination.

Taiwanese-Canadian violinist-composer Hsiu-Ping (Patrick) Wu is constantly on the search for musical language on different sides of the spectrum. Like his multifaceted identity, Wu's music ranges from the style of neo-romanticism to avant-garde soundscapes, fusing theatrical elements and improvisational techniques.

“I am not” for Soprano and Piano (2022) – Christina J. George (b. 1996)

Bridget Bishop was the first of twenty to be accused of and executed for witchcraft after a remarkably unjust trial in 1692. The text comes from the transcript of her trial, in which Bishop refused to admit guilt, even though doing so would have saved her life. Bishop fit the typical profile of a witch in the 17th century – an old widow, married three times, a societal outcast, a woman of independent means – making her an easy target. After the trials were brought to an end, the government went to great lengths to cover up the events, demanding that any literature published about the trials be destroyed. Much of what we know about the events comes from trial transcriptions such as this excerpt and a few publications that managed to escape the siege. The final words of the piece are Bishop's last, spoken as she was being hanged. They are inscribed in the entryway to the Salem Witch Trials Memorial in Salem, Massachusetts.

“Remains of a Dream” for Cello and Piano (2022) – Arson Fahim (b. 2000)

“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.” -Langston Hughes

Every great achievement of the human race has started with a dream. They come in many shapes and sizes – they even change and adapt, but we dream nonetheless. It takes courage to dream, for a dream can only become a reality if we work for it. We spend our lives pursuing them, and they shape us into who we are. The fierce devotion to our dreams is what pushes us to give each day our all, and the joy of each little step that gets us closer to realizing our dreams is what keeps us going. But dreams can also be stolen, and unlike an object, it can be impossible to replace. Being robbed of our dreams can leave our souls numb and our lives empty. However, it is at this time that remembering our dreams and clinging to them is most essential.

Over the past year, since the Taliban’s takeover of Afghanistan, girls across the country have been banned from going to school; a sacred place where we are meant to go to dream, and to learn that no dream is too big – a place where we’re supposed to be equipped with the tools we need to turn our dreams in realities, and where we can take our first steps towards realizing them. The Taliban’s ban on women’s education is not just barbaric, unjust, and inhumane – but also a theft of dreams and hope.

“Remains of a Dream” is dedicated to my incredible sister, whom I love more than anyone I have ever loved. She is one of the millions of young Afghan girls who have been robbed of their right to education. I hope this piece can remind her, and all Afghan girls to have the courage to dream, and to cling to their dreams – for every unimaginable achievement starts with a dream.

"Kamisato Ayaka Theme & Variations" for Solo Piano (2022) - Chen Zhiyi (Yu-Peng Chen) / Hu Zhining (Jim Hu) (b. 1995)

Originally From Video Game Genshin Impact

1. Theme - The Heron Princess
2. The Arrival of An Exquisite Damsel
3. When The Ice in Her Heart Melts
4. That Emotion Comes Like A Storm
5. The Adventure With The One From Overseas (Fandango)
6. The Forest Under The Moonlight
7. Why Are You Tormenting Me, Mischievous Destiny?
8. Until The Day Your Journey Ends...

Excerpts from "The Yellow Wallpaper" for Soprano and Piano (2022) - Ben Russman (b. 1998)

"The Yellow Wallpaper" is a monodrama for soprano and chamber ensemble based on the 1892 short story of the same name by Charlotte Perkins Gilman, with music by Ben Russman to a libretto adapted from the story by Sophie Carpenter. The piece in its entirety will be premiered in spring 2023.

I. Phosphates and Tonics

Here I sit, here I stay
 "Rest cure," he says.
My husband, my physician;
 Very careful, very loving.
Phosphates, phosphites, tonics -
To control my pain for the loss of what I bore
My heart wants nothing more.

To write away my imagination
John, won't allow it. So here I've wrote
in secret by moonlight.
My husband, my physician;
 Very careful, very loving.
Phosphates, phosphites, tonics -

He thinks my imagination runs wild
And this will do nothing to help my condition.
But what else can I do when I am confined
To these four corners, these four walls?

 My husband, my physician;
 Very careful, very loving.
Phosphates, phosphites, tonics -
 Control my pain for the loss of what I bore
My heart wants nothing more.

II. I Used to Imagine

When I was a kid I used to imagine
The world in the palm of my hand.
The walls; a vast sea,
the floors; volcanic rock-
Ready to erupt!
I used to imagine,
It was in the palm of my hand.
Here in this room,
I am confined by the box of
Beams, wood and plaster.
The floor scratched, gouged and splintered
Walls stripped bare to the bone
Crackled patches of paper

Yellow: rich here - revolting there
 Unkempt and unclean
 Sickly sulfur, lurid orange
 Slowly churning in broad breastrokes
 Of each daylight's new morn.

“The Green Wood” for Violin and Piano (2022) - Innocent Okechukwu (b. 1988)

The green wood was inspired by my daily walks in the woods during the summer. I loved how everywhere was so green and fresh, and coincidentally, a colleague - Lifeng Tang (The Violinist) ask if I could compose something for him. So, this is what I came up with. As you listen to this piece, imagine yourself walking in the woods, fresh and green, listening to the whispers of squirrels and bunnies and the songs from the birds.

“C, Eb, F, G, Ab, C#” for Flute and Piano (2022) – Jaeyoon Shim (b. 1997)

In this piece, the titles C, Eb, F, G, Ab, C# contain inner meanings. C: Chasm, Eb: Earshot, F: Fable, G: Gasp, Ab: Awe, C#: Comply.

The initials of the work titles have the same meaning as those above. The performance of the flute and the piano is obtained internally with natural expressions as if a natural choreography rather than complex expressions. The goal of this work is to feel the rich imagination and various expressions without being tied up as a whole and to obtain a sense of mystery of the unconscious as if looking at a wide field of view without looking specifically at ordinary melodies

"More to Me" from *Go Ahead, Try That!* a new musical (2022) - Ben Russman (b. 1998)

This song is part of a larger, in-progress musical theater work, titled "Go Ahead, Try That!" with music by Ben Russman and lyrics by Sophie Carpenter.

SINCE I WAS TEN. I HAVE ATTENDED THE SAME EXACT CAMP.
TRIED EACH AND EVERY MUSIC, ART, AND FISHING CLASS
AT SEVENTEEN BECAME A COUNSELOR AND I GUESS STILL NONE THE WISER;
I'M THIRTY-ONE AND STILL A GIRL SCOUT LEADER - HOLY SHIT.

HAD MY FIRST KISS OUT ON THE DOCK WITH DAVID SCHWARTZ, AND GOD IT SUCKED
FELL OFF THE DOCK STILL IN MY KHAKIS AND CAMP TEE
OR ONCE WHEN I WAS TEN, I CLIMBED THE TALLEST TREE AL BY MYSELF
MAYBE THE CLOSEST THAT I'VE FELT TO BEING FREE...

I EXCLUSIVELY DEFINE MYSELF
BY THE CAMP I CONFINE MYSELF TO
THE KIDS, THE EARLY HIKEs, AND LATE NIGHT S'MORES
BUT I CAN'T HELP WONDER COULD THERE BE MORE TO ME...
I THINK THERE'S MORE TO ME...

I WISH I COULD SOAR ABOVE THE CLOUDS
I WISH I COULD TRACE THE SEA AND SLEEP IN A BED OF CORAL..
I WISH I COULD FLY AMONG THE STARS
I WISH I COULD HOLD THE MOON AND LISTEN TO HER ADVICE...
I WISH I COULD MELT INTO THE SOIL
AND LIVE AMONG THE ROOTS AND LET THE RAINFALL
WASH THE WORLD AWAY...

STUCK IN THE SAME OLD SEMI-TRAGIC SEMI-PROBLEMATIC LOOP
HEAD IN THE CLOUDS, AND ON MY SEVENTH SLOPPY JOE
AN ENDLESS STREAM OF FLAT REJECTIONS OR WORSE: "WE REGRET TO INFORM"
THINKIN THAT PETER PAN WAS RIGHT; GROWING UP BLOWS...

BUT SOMETIMES LATE AT NIGHT I DREAM ABOUT
ALL THE THINGS MY LIFE COULD BE ABOUT
IF I ONLY HAD THE GUTS TO STAND ALONE
MAYBE I COULD FACE THE WORLD ALL ON MY OWN?

I WISH I COULD SOAR ABOVE THE CLOUDS
I WISH I COULD TRACE THE SEA AND SLEEP IN A BED OF CORAL..
I WISH I COULD FLY AMONG THE STARS
I WISH I COULD HOLD THE MOON AND LISTEN TO HER ADVICE...

I WISH I COULD MELT INTO THE SOIL
AND LIVE AMONG THE ROOTS AND LET THE RAINFALL
WASH THE WORLD AWAY...

I WISH I COULD FLY....
I'LL TAKE TO THE SKY...
AND WATCH THE WORLD FLY BY...
THERE'S MORE TO ME THAN MEETS THE EYE

“Nostalgia” for Tuba and Piano (2022) - Innocent Okechukwu (b. 1988)

As a young music enthusiast, I listened to lots of Scott Joplin's rag works. So, last semester, I took a class with my professor, John Morrison, called “In the Manner of”. This class was geared towards building capacity to study a composer and reproduce something in manner of their work. I did come up with three works, but this particular one stood out for me, so I kept it to myself, waiting for an opportunity to get it out to the public.

“Coup de Tuba” for Tuba and Percussion (2022) - Cyrus Heidary (b. 1993)

Coup de Tuba, which roughly translates to "Tuba slap," came about as a challenge to myself to see how quickly I can come up with a piece that uses multiple instruments but can only be performed by myself. I started experimenting first by just tapping on the tuba itself, experimenting with the different metallic sounds. Then I got the idea of incorporating my feet into this as well, using percussion instruments such as the kick drum and the hi-hat typically used in a drum-set. This piece was designed to be primarily improvisational with some guidelines such as a set rhythm and chord progression for when I actually play the tuba proper. It's designed so that if certain percussion instruments are not available, you can substitute and use whatever you feel can provide that "slap and resonant" feeling with all your arms and feet while performing on tuba.

入畫 “Into the Painting” for Violin, Cello, Vibraphone, and Piano (2022) – Jiashu He (b. 1998)

Due to the short notice, I think there are still many places in this piece that need to be polished, but I hope you can like it, thanks. The piece contains elements of Chinese five tones, which is my tribute to my two favorite composers, Qigang Chen and Takashi Yoshimatsu. This piece revolves around the theme of the beginning from beginning to end, creating a sense of contrast by moving upstream different tones, and trying to bring the listener into a beautiful landscape painting.