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COMPANY

SALT and Guest Artists

Sharon Campbell, mezzo-soprano

Madeline Friesen, mezzo-soprano

Suna Gunther, soprano

Young Kim, piano

Sylvia Stoner, soprano

Jennifer Townsley, soprano

UMKC Conservatory of Music

Student Quartet

Liza Moss, *soprano*

Miren Gabiola, *soprano*

Madeleine Smith, *mezzo-soprano*

Madelin Cain, *mezzo-soprano*

Kylie Schuster, *mezzo-soprano*

Sunday, March 16, 2025 1:00 pm

Kansas City Public Library - Plaza

Truman Forum Auditorium

- PROGRAM -

We are Keepers of the Stories (2023)

Music by Emily Feld
Lyrics by Rabbi Matt Cutler and Sylvia Stoner
Inspired by the memory of Carol Bea White

Sylvia Stoner, stage director

Untangled Threads (2023)

Music by Rachel DeVore Fogarty
Text by Kevin Fogarty
Inspired by the memoirs of Joan Vos

- I. Prelude
- II. Writing a Memoir
- III. My Dearest Little Sister
- IV. Alaska
- V. Along for the Ride
- VI. To love

Suna Gunther, stage director

This Day is Ending (2023)

Music by Emily Feld
Lyrics by Joan Vos

Sylvia Stoner, stage director

To be Young (2024) for solo piano

Music by Jeeyoung Kim
Honoring Young Kim and Korean Art

- I. His Smile
- II. Their Heartbeats
- III. My Reflection
- IV. Our Resilience
- V. Your Dreams

Young Kim, piano

Cassie Leaves Nebraska (2023)

Music and Text by Forrest Pierce
From the journals of Cassie Berdine Pierce

- | | |
|---|--|
| <ol style="list-style-type: none">I. Cassie Introduces HerselfII. Cassie Gets MarriedIII. Cassie Battles July WindsIV. Cassie Swims in the Blue HoleV. Cassie Winters on the Platte | <ol style="list-style-type: none">VI. Scenes of Cassie at Work
a. Washing b. Hunting c. SewingVII. Cassie Gives Birth Alone, in a
Dust StormVIII. How Cassie Left Nebraska |
|---|--|

Sylvia Stoner and Suna Gunther, stage directors

Common Place (2023)

Music by Emily Feld
Lyrics by Joan Vos

Sylvia Stoner, Stage Director

SALT acknowledges that the land on which this piece is performed used to belong to the Kickapoo, Shawnee, Ioway, Otoe, Delaware, and Osage people.

OPERA TEXTS

“Common Place”

We are keepers of the stories
We sprinkle the salt that preserves
We taste the memories
We grow into ourselves
We are keepers of the stories

“Untangled Threads”

I. Prelude

II. Writing a Memoir

A gift of clean white pages
“For your stories”, they told me
Case bound with a smooth cover
and parallel lines as a guide.
“Write what you remember”
Where do I begin?
Stories? What stories?
What I have are memories:
The hum of morning traffic on the freeway
What I have are pictures:
The last glowing embers of summer in
Alaska
And the taste of a damp evening
on the old Marx farm.

So I begin-
Heart to hand to pen,

Recall and replay,

And trust the meaning will appear-
I can picture them. Mamie, Harry, Janie,
Teresa-
To love is to remember.

III. My Dearest Little Sister

Would you like to wear my dress?

My yellow dress with the butterflies
And the ruffles on the front.
You can wear it if you want.
I know I said before, that it's mine
And I'd die before I ever let you wear it.
But- I've had a change of heart.
'Cause you're my favorite sister,

And what I have I give to you-
My dearest little sister.

Would you like to sleep in my bed?

The sky is dark and it's rumbly-
And you're frightened of the storm.

We could keep each other warm?
I know I said before that my bed is off limits,
To annoying younger siblings.
But- these are desperate times.
And you're my favorite sister
So I'll always keep you safe,
My dearest little sister.
It has always been the two of us,

Running and playing and surveying
every corner of the old Marx Farm.
Grass slick with the sheen of summer rain,
Pumping water in the evenings
From well to pail to bath;

The two of us.
You're my favorite sister,
I don't want to be alone,

My dearest little sister-
I think you ought to wear my dress.

IV. Alaska

"Wait here with the moose," he said.
"Wait here with the moose, and I'll be back
in just a
few minutes."
In summer, there's a beauty that only
Alaska knows
When the leaves turn to flame
The evergreens rise out of a smokeless fire
And I long to paint myself into the
landscape.
Harry sends word from the camp
All is calm and he'll be discharged by
springtime,
And then we'll be married.
"Keep your eye on the moose," he said
"Keep your eye on the moose and if it gets
up, then
shoot it again."
They mine these hills for gold,
Here men break open the mountains
and raid the streams,
while the wives boil the coffee
and flip the griddle cakes
Harry found work in Detroit
And he bought us a brand new Chevrolet
For when we are married.
In the days when the sun
neither comes nor goes,

I need to know the stars-
I need to hold the night-
The very same land, but a different view

Through the lens of the camera.
Through the scope of the rifle.

V. Along for the Ride

Why are you turning on the two lane road?
Don't we want to take the freeway?
A shortcut? What do you mean, a shortcut?
Ok, ok, I was only asking.
But the freeway has eight lanes. And the
two lane
road has, well, less than that. Oh. Perhaps
you're
right.
It's just that... are you sure the shortcut is -
well
nevermind.
She checks the blind spot,
Flicks the turn signal
and glides across the dotted white line
all in one smooth gesture.
An off ramp, a stoplight, a roundabout.
A sip of coffee from a travel mug.
She accelerates over a hill crest
and we descend into open road,
flying under the radar of a low autumn sun.
She looks at me and I realize I am smiling.
It's the first day of school
And I'm along for the ride.

VI. To love

Write what you remember-
(My dearest little sister)
Don't worry if the picture isn't clear.
Try hard to remember,
(Alaska through the lens of a camera)
And trust the meaning will appear.
Breath by breath,
the remnants of lived days fall away,
lost to the air.
They disappear like the evening's early
dreams,
(I need to know the stars)
Still, a gift of grace, some remain
(The yellow dress with the butterflies)
It is not that I hold onto them,
(Do you have your books, Teresa?)
though I have tried

But that they cling to me
(Harry, I'll be home soon)
and carry me if I let them.
(Here's our exit coming up)
Until they let go
and fall to the ground
or on blank pages.
(It isn't leprosy!)
A morning on the freeway,

Adventures on the old Marx Farm,

A summer in Alaska-
To love is to remember,

The mem'ry is the meaning
To love is to remember

Remember-
Remember.

“This Day Is Ending”

The setting sun tells me this day is ending
I must leave the past
And return to the present

“Cassie Leaves Nebraska”

I. Cassie Introduces Herself (tutti)

I'm Cassie, Cassie Berdine Pierce. This is the story of how I...we...my husband Shirley,
and my daughter Shirley Joan...ended up leaving Nebraska. I was a young woman
when I wrote my journal.

When we lived on those 20 acres there were Buffalo wallows in the pastures of Franklin.
This was in the Sand Hills, and dances every week end when the cow boys came in from the
prairie.

I graduated in 1928—After having been in two school plays—on the basketball and debating
team.

I started teaching in a one room country school before I was sixteen.

II. Cassie Gets Married (tutti)

May 10. Here it is. I've been so busy and happy. We were married, guests and all, at 9am.
I was sure scared.

Everyone cried. All the young kids showered us with rice, and followed us past the fairgrounds.
We now have 200 little chicks, 22 hens, 2 roosters, 1 cow. The house is quite fixed up.
Aunt Nellie came. She snooped.

Baked and tried to iron. Too hot. Up at 4 every day
now to irrigate. Set the box on a Chicken. It made me sick.

May 10. Here it is.

III. Cassie Battles July Winds (Lyric Soprano aria)

“Old Nancy got in the feed last night and died today. What will we do?” (July 5, 1934)

“Big wind storm and cyclone. Tore my chicken house 'all to hell'. Lost 75 chickens.” (July 5,
1934)

“Hot winds.” (July 13, 1934)

“Strong hot south winds. Rebuilding the chicken house.” (July 16, 1934)

"Dad says the southern tier is burnt up." (July 20, 1934)

"No use to clean—wind." (July 24, 1934)

IV. Cassie Swims in the Blue Hole (Sweetness) (tutti)

Went to the Blue Hole for a swim.

Made wild grape jelly and jam

Apple pie and ice cream for dinner

The lamp smoked. Baked a good cake.

Lovely weather. Made our Christmas candy.

Made peach upside-down cake

Went to the canal swimming

Made grape jelly and marmalade

Baked Applesauce cake.

Baked cake, pie, cookies

Guess I'll have a wee one this time next year. I'm so excited!

Had pie, cake—Oh Boy!

V. Cassie Winters on the Platte (Light Lyric Soprano aria)

"Rained all day...Afraid of frost. Such weather! All Spring and summer wind and heat, and now too cold

for comfort." (September 2, 1934)

"Snowed a little last night. Folks went home in a terrible dust and wind storm." (October 16, 1934)

"Spit snow. Folks went home. We're snowed in. Drifts so we can't get out." (December 6, 1934)

"Spit snow. 24 below"

VI. Scenes of Cassie at Work (trio: Light Lyric, Lyric, and Mezzo-sopranos)

(texts gathered from numerous entries)

a) WASHING

Washed. Washed dishes. Washed: didn't dry well. Washed dishes. Finished at 10. Finished at 11. Finished at 11:30. Didn't finish the dishes 'til midnight. Finished the dishes at 6:30. Hooray! It seems like all I do is wash. Cooked for five men. Finished dishes at 11.

b) HUNTING

Hunted. Hunted pheasant. Got a pheasant. Got a duck. Pauline and I got pheasants. Got a duck. Ate pheasant. Stove broken-ate raw pheasant. Got a duck.

c) SEWING

All I do is mend. Made dress for Joan. Made dress for Easter. Mended dress. Made rag doll for Joan. Mended. Did sewing. Began new dress. Finished new dress. All I do is mend.

VIII. Cassie Gives Birth Alone, in a Dust Storm (Mezzo-soprano Aria)

"Terrible dust wind all day. Nearly dark." (March 20, 1935)

"Awful fog dust. Lights at 5:30" (April 16, 1935)

"Worst dust storm. Hung heavy in the air all day. Wind blew." (April 22, 1935)

"Shirley Joan arrived-all by ourselves. 7 1/4 lbs." (May 8, 1935)

“Nicks' came to tell us the Platte was flooding, and to get the stock out of the pasture. Dad came for Joan and me.” (June 3, 1935)

IX. How Cassie Left Nebraska (tutti)

It had been 18 months since I had come to Franklin, and it seemed as if he was not coming back.

When he left he said he hoped he never saw me again, so I started the divorce.

Aunt Emma saw it in the paper, told Jennie, and one day I was shocked to see him come in the house. We came back to Seattle with him.

“Common Place”

Coming from a common place

Connected in some mysterious way

Gift-wrapped in love for eternity

PROGRAM NOTES

We Are Keepers of the Stories

Composer Biography: Emily Feld (b. 1993) is a pianist, composer, and teacher. Her music has been performed by a wide variety of ensembles, including VocalEssence, the Pasadena Master Chorale, and the Fargo-Moorhead Choral Artists. She was awarded a composing mentorship with Carol Barnett through VocalEssence ReMix, and has works published through MusicSpoke, Santa Barbara Music Publishing, and the Justice Choir Songbook. Emily graduated from Concordia College-Moorhead with a B.M. in Piano Performance. She is the music director at The Well United Methodist Church, where she conducts the adult choir and handbell ensembles. She also freelances as a collaborative pianist, and maintains a private piano studio in Rosemount, MN. When she's not making music, she enjoys learning to code, knitting, and getting out in nature no matter the weather. Learn more about her music by visiting emilyfeldmusic.com.

Emily Feld on “We Are Keepers of the Stories”: The matriarchs in my life were always on the move, with their multitude of household tasks, wrangling kids, and often working jobs outside of the home on top of everything else. I wanted to reference this sense of constant activity through the piano accompaniment in this piece, especially. First we hear a rhythmic and energetic opening. We eventually settle into a calmer main theme, but there's still an undercurrent of perpetual motion. This perpetual motion could represent a woman's perseverance, a mother's boundless love, or could just as easily be simmering exhaustion and restlessness in the face of the monotony that can come with the routines and demands of running a home or managing a family. I also want to acknowledge that the phrase "we are keepers of the stories" was spoken by Rabbi Matt Cutler at the memorial service of Carol Bea White. This phrase inspired lyricist Sylvia Stoner-Hawkins to write this poignant text that I've so enjoyed working with.

Untangled Threads

Composer biography: Rachel DeVore Fogarty's works have been commissioned, awarded and performed by organizations in the U.S. and internationally, including ACDA, KMEA, IAWM, NATS,

the Bryan Symphony, the Fort Dodge Area Symphony, the Oak Ridge Symphony, St. Olaf College, the Brooklyn Youth Chorus, SACRA/PROFANA, Oklahoma State University, University of Kentucky, Conundrum, Tapestry Singers, Muse (Cincinnati Women's Ensemble), Making Waves (Ukraine), the Young New Yorkers' Chorus, the Concert Chorale of Nashville, the Astoria Choir, Fresh Squeezed Opera Company NYC, the Six Degree Singers, the Astoria Music Project, the Princeton Girlchoir, Dulciana (Ireland), Voces Inauditae (Scotland), the Luna Nova Music Ensemble, Roane Choral Society, the Pittsburgh Compline Choir, the Bowery Trio, Sparks & Wiry Cries, Inversion Ensemble, Constellation Men's Ensemble, the Capital Hearings, Cantus and VocalEssence. Her works have been chosen for inclusion in Vox Reflexa's New Millennium, Composers project, the Cro Patria Choir Festival, and in the London Contemporary Church, Music Festival. Her string quartet, sky darkening early, was selected as part of a reading session, with the Grammy nominated JACK Quartet. Upcoming projects include a commissioned chamber opera of Maupassant's The Necklace with director Mo Zhou and librettist/playwright Danny Rocco, co-writing the music for the musical, Unbelievable, with director Sam Scalamoni (book by John DeVore, lyrics/music by Kevin Fogarty) and writing the music for the musical A Thousand Faces (Creative Consultant Ron Chaney, Jr., Director Sam Scalamoni, book by Eric Lane, and lyrics by Kevin Fogarty.) She received both her M.M. in Composition and her B.M. in Piano from Belmont University and now resides in Long Island City, NY, with her husband, musical theatre composer Kevin Fogarty.

Rachel DeVore Fogarty on “Untangled Threads”:

What is it about stories that speaks to the deepest recesses of our hearts?

Stories are how we make sense of our world. We tell them to explain other people's actions, our circumstances, or why we are who we are. We tell them to connect to other people- to encourage, admonish, or make someone laugh. We tell them to ourselves even when they aren't true; stories have an immense power over how we see ourselves, how we see other people and how we discern what is real or imagined.

Sometimes our stories are inherited, framing where we came from, why we are here, how we came to be. We pass them on to future generations as they were given to us. They, too, become pieces of us.

I think our memory is often tied to the stories we tell ourselves. Our interpretation of our memories becomes a story of what we love. I think Kevin captures this in a profound way in his lyric “To love is to remember.” To me, that is the heart of this work. We are what we love- and memory is a sign of love's endurance, a marker that perhaps love is in some way eternal.

This work explores the connection between memory and love through words and music, spanning the life of one woman from child to matriarch. Each movement is sung by Joan herself, at different ages and within different moments in time drawn from her engaging memoir.

In this work, I specifically wanted to experiment with blending the dramatic storytelling of musical theatre with the harmonic language, form and various musical elements of art song and opera. The spoken monologues are drawn directly from the author's words.

As a composer, I'm often inspired by the way stories distill the power of language, how words

evoke vivid imagery, resonating with the complexities of the human condition. I seek to put emotion into sound and to create art that resonates with the heart, ignites the imagination and hopefully, leaves a lasting impression on those who encounter it.

Both Kevin and I would like to thank Joan Vos for entrusting us with her wonderful stories as well as Sylvia Stoner, Suna Gunther, Anne Jennifer Nash, Sharon Campbell and Young Kim (SALT) for commissioning and bringing this work to life.

Emily Feld on “This Day Is Ending”: My goal with this slow second movement was to stay as straightforward and elegant as possible, like a folk song, and then to layer on harmonies to create a dramatic build. I love how the text could be interpreted in different ways – this person could simply be finding comfort in memories from the past while still participating fully in the present, or they could be stuck in that past to the point where it's preventing them from taking a hard but necessary step forward in life. The text reminded me of the many North Dakota sunsets I saw as a college student in the Red River Valley, and I drew inspiration from those moments as I wrote this piece.

“To be Young”

Composer Biography: As a Korean-born composer who was educated in Korea and the United States, **Jeeyoung Kim**'s music harmonizes the unique cultural aspects from Eastern and Western traditions. Her music has been critically acclaimed: “...Heroes for orchestra was an efficient and attractive calling card. The piece moved from gentle wind melodies through flowing string passages to end with rousing brass fanfares and clattering percussion,” Steve Smith, *The New York Times*; “...Miserere for SATB, [was] a powerful work, from the quiet opening with Tibetan bowls to create what is considered the sound of Heaven in Korea, to the two solos sung in a traditional style called Jeong-Ga, to the bold middle and ending sections,” *New York Classical Review*; and, when describing *Tryst*, written for Yo-Yo Ma and the Silk Road Ensemble, Joshua Kosman of *The San Francisco Chronicle* stated, “Even to the untrained ear, there was no mistaking the elegance and poignancy of this music.” Two pieces, *Tryst* and *Ancient Bell*, both were commissioned and toured worldwide by The Silk Road Ensemble led by Yo-Yo Ma. Her opera, *From My Mother's Mother* was commissioned and premiered in November 2012 by The Houston Grand Opera. Her orchestra piece, *Heroes*, was performed at the Yeo-Su EXPO in Korea and at Tanglewood in June, 2012. Ms. Kim was awarded the Bunting Fellowship from Harvard University, and in addition, has won awards and recognition from the National Endowment for the Arts (NEA), International Alliance for Women in Music (IAWM), National Association of Composers, USA (NACUSA), Meet the Composer, Dale Warland Singers New Music Competition, American Music Center, Seattle Creative Orchestra Competition, Jerome Foundation, Ellen Battell Stoeckel Fellowship at Yale University, Atlantic Center for the Arts, Aspen Music Festival, and Norfolk Chamber Music Festival.

She has received numerous commissions and her music has been performed by many chamber orchestras and ensembles in the United States, Europe, and Asia, including: the Korean Broadcasting System (KBS) Orchestra, Chanticleer, Czech National Symphony

Orchestra, the Seattle Symphony, Abilene Philharmonic Orchestra, KBS Korean Traditional Music Orchestra, Contemporary Gugak Orchestra, Su-Won Philharmonic Orchestra, Dae-Jeon Philharmonic Orchestra in Korea, Empire State Youth Orchestra, Dale Warland Singers, Su-Won Civic Choir, De ereprijs in the Netherlands, Music At the Anthology led by Philip Glass, Azure Ensemble, Ethos Percussion Group, the American Composers Forum, Wu Man, Dong-Suk Kang, Seoul Spring Festival, and Contemporary Music Ensemble of Korea. Ms. Kim studied composition in Yonsei University (B.M.) in Korea and Indiana University (M.M.). She received a Doctor of Musical Arts from Yale University. She was awarded the Bunting Fellowship at Harvard University, where she composed and researched Asian music and philosophy.

Jeeyoung Kim on “To Be Young”: To Be Young for Solo Piano (2024) was specially commissioned by the SALT project to honor the diverse dimensions of female artistry. When Young Kim approached me to create this piece, I aimed to intertwine her narrative as the weft with Korean historical and cultural influences serving as the warp. The initial movement, titled **"His Smile"**, draws inspiration from the intricate adornments found at the terminus of roof tiles, known as Shilla's smile. This subtle and naturally charming smile, a focal point in my creative exploration, beautifully mirrors the essence of Korean ethnicity, encapsulating a delicate and innocent quality within the composition. Young shared that the smile evokes memories of her late husband's gentle smile. Moving to the second movement, **"Their Heartbeats"**, I drew inspiration from the Korean traditional rhythmic pattern known as "Gut-Gori Jang-dan," often used to build excitement in musical performances or theatrical climaxes. Young's reminiscence of her youth, navigating cultural shock and exploring the academic realm at American universities, forms the thematic core. In the third movement, titled **"My Reflection"**, my inspiration stems from the ancient Korean painting "Four Seasons and Eight Scenarios" (1447) by Ahn Gyun. This artwork portrays the beauty of emptiness and the harmonious relationship between nature and humanity. The left hand in this movement mimics the sound of the Gayageum, a 12-stringed Korean zither, adding a distinct layer to the composition. The fourth movement, titled **"Our Resilience"**, encapsulates the essence of the Korean traditional rhythmic pattern known as "Ut-Mo-Ri Jang-Dan." This rhythmic motif is frequently employed in narratives to signify the emergence of extraordinary characters or events that catalyze a transformative shift in the storyline. In this movement, I envisioned Young and her daughter triumphing over adversity, demonstrating remarkable resilience as they rise above challenges and assert themselves. The final movement, entitled **"Your Dreams"**, serves as a triumphant anthem affirming Young's journey as a victorious individual, persisting and advancing despite the trials she has faced. It blends the lively ambiance of American jazz and Broadway music with the evocative tones of the Korean song *Spring in My Hometown* and the folk song *Arirang*, serving as a poignant symbol of her Korean heritage intertwined with her American experience. This musical fusion encapsulates her resilience and determination, painting a vivid portrait of her journey toward fulfillment and success. Beyond herself, Young hopes to pass this energy and strength on to her daughter and following generations, so they may also fulfill their dreams.

--Suzanne Maughan Spencer, Ph.D., Professor and Chair, Sociology Department

“Cassie Leaves Nebraska”

Composer Biography: (Farhad) Forrest Pierce, composer and poet, lives in Lawrence, Kansas. Originally from the Columbia Plateau of Washington state, he writes music of meditative stillness and ecstatic virtuosity rooted in a deep connection to the natural world. Guided by a love of mysticism across world traditions, he has written 200 or so compositions, which include solo vocal, chamber, and choral music in equal measure. Winner of the Barlow Prize, the Ortus and Avalon international competitions, as well the international choral competitions of the Boston Chamber Singers and Boston Choral Ensemble, his “otherworldly compositions” (Flutist Quarterly) have been praised as “marvelously appealing” (National Sawdust Log) for their “flowing legato lines” and “expansive depiction of Mother Earth” (I Care if You Listen), as “persistent and captivating...the most emotional experience of the evening’s program” (KCMetropolis), and simply, “glorious.” (San Francisco Classical Voice) His music is recorded on New Focus, Blue Griffin, Innova, and Meyer Media labels, and has been premiered by Volti, The Kansas City Chorale, the BBC Singers, the Esoterics, the Australian Voices, the Latvian Radio Chorus, and noted chamber musicians across the world. A former student of Dominick Argento, Don Freund, Stephen Paulus and Judith Lang Zaimont, Pierce inherited from his teachers a love of the vocal instrument and choral ensembles. A longtime member of the vividly convivial faculty of the Cortona Sessions for New Music and an indiscriminate enthusiast, he is Professor of Composition at the University of Kansas. Forrest teaches Sufism in the Inayati tradition, enjoys camping at high altitude, and leads zikr in his local community.

Forrest Pierce on “Cassie Leaves Nebraska”: The dust bowl years were ones of great hardship for people across the Great Plains. For my grandmother, in the still-wild Sand Hills of southern Nebraska, they were nearly unbearable. Her memoirs and farm journals tell, in curt language, of the grim statistics of those years of storm and cold, drought and illness. And yet, they also share deeply personal moments of great joy—the birth of her daughter, a particularly good applesauce cake, the arrival of her new piano.

Cassie's story, told in her own words, is not a one of epic heroism, of ordinary people overcoming incredible odds; rather, it's a story of the perfectly quotidian heroism of the women who kept the houses and farms of the prairies. Chickens and cows, laundry and shotguns, ice cutting and dish washing, marital discord—it was mostly just hard work. Then, when drought came, and winds blew, even the work wasn't quite enough. Hot wind, cold wind, burnt crops, hens too cold to lay.

My Grandmother, like many, fled west. This piece is dedicated to her memory, and the steely tenderness of her character. In my mind's eye, she is cutting grass with that old bent scythe, and whistling her favorite hymn.

This work was originally commissioned for the 175th anniversary of Westport, Missouri, and then re-commissioned by Sharon O'Connell Campbell, Suna Gunther, Young Kim, Anne Jennifer Nash, and Sylvia Stoner (SALT) in this rewritten, larger version.

Emily Feld on "Common Place": I returned to the idea of perpetual motion, using a repetitive, rippling eighth-note pattern in the piano accompaniment as the foundation for this final movement as a way to tie this set of pieces together. It was important to me that this set of three short pieces each sounded unique and could potentially be performed as stand-alone works, while still being grounded in sounds and ideas that complement each other when performed as a set.

Musician Biographies:

Student Quartet:

Madeleine Smith is a mezzo-soprano from Portland, Oregon, pursuing a Masters in Vocal Performance with Dr. Aidan Soder at the University of Missouri-Kansas City Conservatory. Madeleine received her Bachelor of Music from Texas Tech University in Lubbock, Texas, and an Associate of Arts degree from Cottey College in Nevada, Missouri. Ms. Smith has had the privilege of performing as Marcellina in Mozart's *Le nozze di Figaro*, Sally in Barber's *A Hand of Bridge*, La Badessa and La Zia Principessa in Puccini's *Suor Angelica*, Charlotte in Stephen Sondheim's *A Little Night Music*, Annio in Mozart's *La Clemenza di Tito*, and Olga Olsen in Kurt Weill's *Street Scene*.

Madelin Cain is an active performer in the Kansas City metro, having performed previously with Lawrence Opera Theater, the Overland Park Orchestra, and Opera on Tap. In the spring, she will also make her debut performance with the Lyric Opera of Kansas City chorus in their production of *Turandot*. She earned her M.M. in Voice from the UMKC Conservatory in the spring of 2023, and she is currently in the final semester of an Artist's Certificate at the same institution, where she studies with Dr. Maria Kanyova. Previous roles performed with UMKC Opera include Marcellina (*Le Nozze di Figaro*), Zita (*Gianni Schicchi*), and the title role in Massenet's *Cherubin*. Other credits include Nerone (*L'Incoronazione di Poppea*), Tisbe (*La Cenerentola*), and the Mother (*Amahl and the Night Visitors*). Madelin earned her Bachelor's in Voice from Georgia Southern University.

Liza Mos soprano, is a second-year master's student at the University of Missouri Kansas City where she studies voice with Dr. Aidan Soder. Liza holds a Bachelor of Music in vocal performance from the Cleveland Institute of Music. Recent credits include Rosalinde in *Die Fledermaus* with Stafford Opera Troupe and La Fée in Viardot's *Cendrillon* with Nightingale Opera Theater. At UMKC she has sung La contessa in *Le nozze di Figaro*, La zelatrice in *Suor Angelica*, and covered Pamina in *Die Zauberflöte*. Liza has also performed with Music on Site Inc., Utah Vocal Arts Academy, and the CIM Opera Theater.

Miren Gabiola is a first-year master's student in Vocal Performance at the UMKC Conservatory. She is currently studying with Dr. Raymond Feener. In May 2024, she graduated with her undergraduate degrees in Music Education and Vocal Performance at Idaho State University where she studied with Dr. Diana Livingston Friedley. In December 2024, Miren sang as a soloist for Vivaldi's GLORIA with the Kansas City Chamber Orchestra. She is looking forward to performing in the UMKC production of Pauline Viardot's Cendrillon as stepsister Maguelonne. Most recently, Miren sang as the soprano soloist for the Mozart *Vesperae solennes de confessore* for the UMKC Conservatory Master Works concert. Miren is passionate about performing contemporary works and is excited to be a part of this production of SALT.

Kylie Schuster is a Kansas City-based soprano studying at UMKC. I am currently a first year pursuing a Master's degree in Vocal Performance. I am a member of a Kansas City based professional choir called Cardinals and previous engagements include performing as a chorus member in the Boston Camerata's Kansas City performance of *Dido and Aeneas* and 1st Knitter in Seymour Barab's *A Game of Chance*.

SALT Quintet and Guest Artists:

Sharon O'Connell Campbell, mezzo-soprano, is at home in opera, concert, and recital repertoire. Her solo appearances include Beethoven's Mass in C, Handel's Messiah, Bach's St. Matthew Passion, Vivaldi's Gloria and Beethoven's Symphony No. 9. She sings such operatic roles as the Third Lady (*Die Zauberflöte*), Baba (*The Medium*), The Princess (*Sister Angelica*), Zita (*Gianni Schicchi*), Florence Pike (*Albert Herring*), Mistress Quickly (*Falstaff*), The Witch (*Hansel and Gretel*), and Mme. Du Croissy (*Dialogue of the Carmelites*). She frequently performs (often premiering) newly composed works.

Dr. Campbell is a graduate of the University of Kansas, where she earned the Doctor of Musical Arts degree in Vocal Performance. She holds the M.M. from the Conservatory of the University of Missouri-Kansas City and B.M. from the University of New Mexico. She is a Professor of Music at the University of Nebraska at Kearney and chairs the Department of Music, Theatre, and Dance.

Mezzo-soprano **Madeline Friesen** is an apprentice artist with the Lyric Opera of Kansas City. Her recent performances include Clear String in *The Haberdasher Prince* with the LOKC, Cherubino in *Le nozze di Figaro* at both the University of Missouri-Kansas City and the University of North Texas, and *Le Prince Charmant* in Massenet's *Cendrillon* at UNT. She also appeared as the alto soloist in the world premiere of Milčžinsky's Oratorium with the UNT Fantasmis ensemble on a tour of the Czech Republic and in Mozart's *Vesperae solennes de confessore* with UMKC choirs. This summer, she will perform as the Baker's Wife in *Into the Woods* with Opera in the Ozarks. Madeline is a native of Olathe, Kansas and received her bachelor's degree in voice performance from the University of North Texas, studying with Professor Molly Fillmore. She is currently pursuing a master's degree in voice performance at the University of Missouri-Kansas City under the tutelage of Dr. Aidan Soder.

Dr. **Suna Gunther** is an Assistant Professor in the Voice and Jazz areas of University of Nebraska-Lincoln's Glenn Korff School of Music. She previously served as Coordinator of Voice at the College of Saint Rose, Instructor of Musical Theatre at University of North Dakota, and Instructor of Voice at Berea College. Outside the classroom, she is an active performer and stage director, coordinator of Soo Opera Theatre's Summer Apprentice Program, and served on the 2023 faculty of the Brancaloneoni International Music Festival in Piobbico, Italy. Dr. Gunther was a 2019 NATS Intern and currently serves as Vice President of the Nebraska chapter. She holds degrees from Northwestern University and Indiana University Jacobs School of Music.

Pianist **Young Kim**, a Steinway Artist, has performed internationally as a soloist in recitals and with orchestras, in addition to appearing numerous times as a chamber musician. A native of South Korea, Kim performed in major concert venues in Korea including the Seoul Arts Center. In Russia, she appeared as a soloist with the Saint Petersburg State Capella Symphony Orchestra, performing Beethoven's "Emperor" Concerto to great acclaim. Since moving to the Capital District of NY in 2000, she appeared as a soloist with Schenectady Symphony Orchestra and Glens Falls Symphony Orchestra several times and performed solos and chamber music actively in the area.

Dr. Kim has been frequently invited to present lectures, recitals, and piano master classes in colleges and universities in Asia, Europe and in the US. In October 2019, she was inducted into the Steinway & Sons Teacher Hall of Fame. She was the recipient of the 2016 Thomas A. Manion Distinguished Faculty Award at the College of Saint Rose, where she was a Professor of Piano from 2002-2021. She holds a Doctor of Musical Arts from the University of Minnesota, an Artist Diploma from Yale University, a M.M. from The Juilliard School, and BM from Seoul National University. Dr. Kim is currently a Senior Artist-in-Residence at Skidmore College in Saratoga Springs, NY.

Soprano **Jennifer Townsley** Originating from the state of New York, Dr. Jen Townsley is an instructor of voice, language diction and opera workshop at Jewell. Townsley has a Doctor of Musical Arts degree from the University of Missouri Kansas City Conservatory of Music, where she was awarded the Harriette Yeckel Award, the William L. and Caroline M. French Award and was also named the UMKC Conservatory Superior Graduate Teaching Assistant. Her doctoral research includes LGBTQIA+ inclusion in collegiate voice studies, opera curriculum development, contemporary singing styles in music education, and novel research on French composer Charles Koechlin and his Shéhérazade songs.

Prior to joining the voice faculty at William Jewell, Dr. Townsley was a voice instructor at Grand Prairie Fine Arts Academy in Dallas-Fort Worth metro area. She specializes in vocal pedagogy and stagecraft to ensure that her students can become creative, expressive and healthy singing artists. Recent directing credits include Jewell's opera production of "Songs, Scenes and One Acts" (director), Scheherazade Music Festival's children opera "The Three Little Pigs" (director), Atlantic Music Festival's "Dido and Aeneas" (assistant director) and selected opera scenes (director), and Cedar Rapids Opera Theater's production of Menotti's "The Telephone" (director, and Lucy).

As a soprano, Townsley has performed as a featured artist and soloist with Scheherazade Music Festival and Atlantic Music Festival. She was recently featured on KPR's Live Performance studio performing award-winning composer Laurent Courbier's "From The Chrysalis." Recent dramatic roles include the Queen of the Night in Mozart's "Die Zauberflöte," L'Ensollethead in Massenet's "Chérubin," and Mariann Paroo in the musical "The Music Man."

Sylvia Stoner has performed across the country in opera and theater. Regional opera credits include the Des Moines Metro Opera, Shreveport Opera, Opera Omaha, Union Avenue Opera, Kentucky Opera, Mobile Opera, Lake George Opera, and the Lyric Opera of Kansas City. Favorite roles include Mimi in *La Bohème*, Countess in *Figaro*, Tatiana in *Eugene Onegin*, and Marguerite in *Faust*. A proud member of Actor's Equity, she toured nationally in Terence McNally's "Maria Callas: Masterclass" in the role of opera singer Sharon Graham. Internationally, she performed in Italy with Orvieto Musica and the InterHarmony International Music Festival. Recent soloist engagements include the Schenectady Symphony, Saratoga Voices, the Battenkill Chorale, the Northern Berkshire Chorale, and the Skidmore Orchestra.

Dr. Stoner co-created "Sister--Show me Eternity" based upon the life of Emily Dickinson and her sisters. This unique staging of art song and narrative celebrates the artist-teacher, as the production included a student chorus at each performance. There are now over 40 students nationally who have appeared in this work at various colleges and universities on the East coast and in the Midwest. Her next collective endeavor includes co-commissioning and touring new operas based on the stories of past generations called "A Mosaic of Motherhood." She obtained her Doctorate of Musical Arts Degree with honors in Voice at the University of Kansas and is currently the Senior Artist-in-Residence in Voice at Skidmore College.