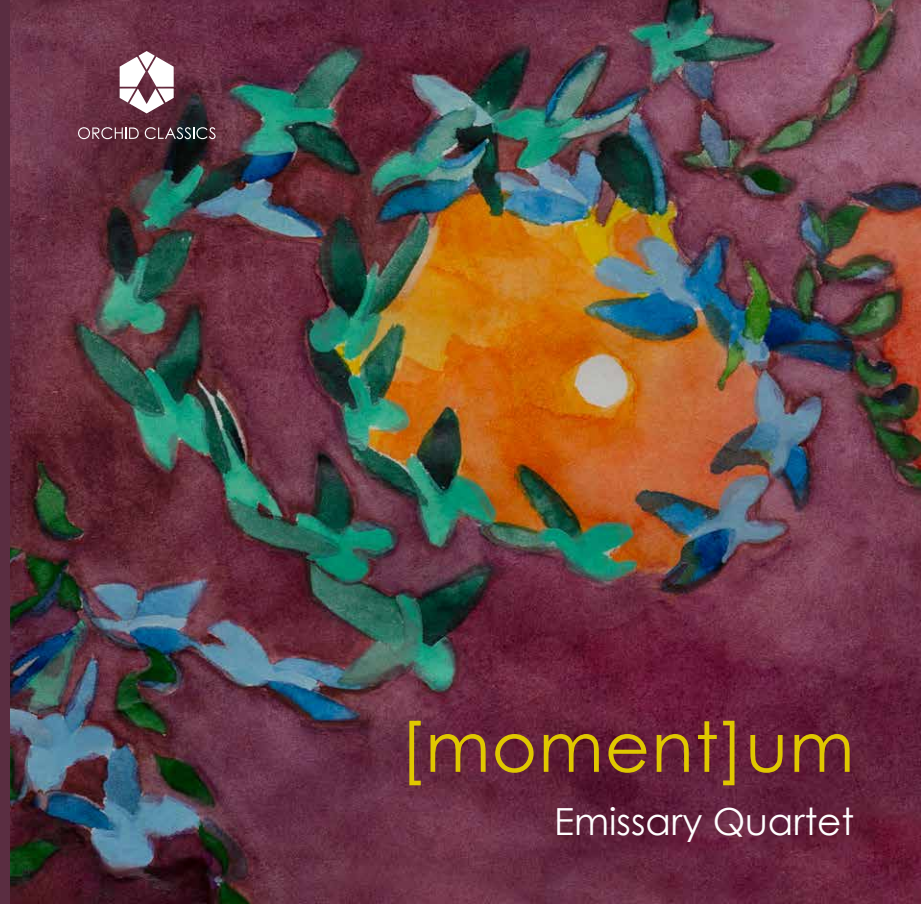




ORCHID CLASSICS



ORC100451

[moment]um

Emissary Quartet

[moment]um

Herman Beeffink (b.1953)

- | | | |
|---|---|------|
| 1 | Frequency | 6.16 |
| | Chelsea Tanner, <i>piccolo</i> & <i>C flute</i> | |
| | Sarah Shin, <i>C flute</i> | |
| | Kari Boyer, <i>alto flute</i> | |
| | Allison Asthana, <i>bass flute</i> | |

Sung-Hyun Yun

- | | | |
|---|---------------------------------|------|
| 2 | Recurrence | 7.34 |
| | Sarah Shin, <i>C flute</i> | |
| | Chelsea Tanner, <i>C flute</i> | |
| | Allison Asthana, <i>C flute</i> | |
| | Kari Boyer, <i>C flute</i> | |

Nicky Sohn (b.1992)

- | | | |
|---|--|------|
| | Left on Sweetleaf | |
| 3 | I Horizontal blue | 3.28 |
| 4 | II Lime thief | 3.30 |
| 5 | III Rainbow road | 3.35 |
| 6 | IV Sunday clean | 2.16 |
| | Allison Asthana, <i>piccolo</i> & <i>C flute</i> | |
| | Sarah Shin, <i>piccolo</i> & <i>C flute</i> | |
| | Kari Boyer, <i>C flute</i> | |
| | Chelsea Tanner, <i>C flute</i> & <i>alto flute</i> | |

Heike Beckmann (b.1959)

- | | | |
|---|-----------------------------------|------|
| 7 | Levada | 5.49 |
| | Allison Asthana, <i>C flute</i> | |
| | Sarah Shin, <i>C flute</i> | |
| | Chelsea Tanner, <i>alto flute</i> | |
| | Kari Boyer, <i>bass flute</i> | |

Jennifer Higdon (b. 1962)

- | | | |
|---|---------------------------------|------|
| 8 | Steeley Pause | 4.05 |
| | Sarah Shin, <i>C flute</i> | |
| | Allison Asthana, <i>C flute</i> | |
| | Kari Boyer, <i>C flute</i> | |
| | Chelsea Tanner, <i>C flute</i> | |

Kai-Young Chan (b.1989)

- | | | |
|---|---------------------------------|------|
| 9 | Jo-Ha-Kyu | 5.38 |
| | Kari Boyer, <i>piccolo</i> | |
| | Allison Asthana, <i>C flute</i> | |
| | Chelsea Tanner, <i>C flute</i> | |
| | Sarah Shin, <i>alto flute</i> | |

Total time

42.13

Emissary Quartet:
Allison Asthana
Kari Boyer
Sarah Shin
Chelsea Tanner

Thank you for listening to our debut album, *[moment]um*. Based on Kai-Young Chan's piece *Jo-Ha-Kyu*, which draws on a Japanese concept meaning 'beginning, break, rapid,' we augment the structure of the piece to extend across the album. Starting slowly (jo), quickening through a middle phase (ha), and culminating in a swift conclusion (kyū), the accelerated rhythm of movement and modulation is used in various traditional Japanese arts such as martial arts, music, and theatre. We find this idea particularly inspiring as it relates to the steady momentum that builds and breaks throughout our lives and work together as a chamber ensemble.

Jo-Ha-Kyu was the winner of Emissary Quartet's Call for Scores Competition in 2017 and has since become a staple in our repertoire. Each piece on this album was chosen to highlight a living composer and ordered to convey a steady build of momentum and energy, starting with Beeftink's calm and meditative *Frequency* and accelerating into the unrelenting intensity of Higdon's *Steeley Pause*. We conclude with *Jo-Ha-Kyu* to culminate the experience of the album.



Frequency

FREQUENCY's setting is the serene depths of the universe. We begin our meditation with the stars and galaxies, exploring our emotional connection to the forces of truth and beauty of our universe. As we experience this journey, our emotions are present in the melodic lines and harmonies of the four flutes. As we travel further and further away, we start feeling lonely, isolated from human life on Earth—so we send a radio signal home. Indeed, as human beings, we are able to connect through sound waves in speech and music. Even across literally astronomical distances, we can use radio frequencies to communicate with our Planet Earth. Throughout the piece, we play a repeating echo-like note like

a radio ping, to represent the frequency that connects us all throughout the universe. – Herman Beeftink

Recurrence

RECURRENCE represents an effort to demonstrate the whole and complete potential of one motive. The single motive (or thought) recurs throughout the piece, the entire composition being an exploration of its different variables and permutations. – Sung-Hyun Yun

Left on Sweetleaf

LEFT ON SWEETLEAF is inspired by my first six months living in Orange County, California. When Emissary Quartet approached me for a piece, they shared that their first album's theme would be 'momentum.' In a world full of change, uncertainty, and, in many ways, fear, I believe it's more important than ever to cherish and celebrate the small moments of peace we find at home.

Moving to Orange County was a significant shift for me—I had never lived in the suburbs before. At first, the quiet lifestyle felt unfamiliar, but over time, I began to notice the subtle momentum in my daily routines. The repetition of simple actions created a rhythm that shaped my days. These seemingly small moments built on each other, forming a steady motion that brought both comfort and creativity. Achieving a sense of domestic bliss takes effort and care, yet its importance and the happiness it brings are often overlooked.

Each movement of this piece reflects these everyday moments, highlighting the quiet yet persistent motion within them. Though they may seem fleeting, each action carries its own energy, propelling life forward in its own way. Not a single moment is insignificant—every experience has its own momentum. – Nicky Sohn

Levada

Levadas are centuries-old irrigation channels on the island of Madeira. Spring water from the mountains is guided along steeply sliding slopes, through valleys,

canyons, and forests, almost at sea level, usually to irrigate banana plantations and gardens created there, but also to provide drinking water. The levadas can be followed on foot, and a levada hike leads from the first source drop to small rivers through fascinating landscapes that are not accessible or difficult to reach by car or even on foot. This composition traces such a migration, starting at the first trickle and following the never-ending flow of water in the midst of a changing environment. *LEVADA* utilizes the percussive capabilities of the flute. In addition to the melodious sound qualities, the four flutes are each assigned characteristic percussive sounds which combine to evoke the function of drums and bass in popular music. – Heike Beckmann

Steeley Pause

STEELEY PAUSE first came to me while I was thinking about creating intensity in music and about the challenge of writing a piece that is full of tension. "Steeley" is from the metal steel, which implies intensity. "Pause" carries two meanings in the context of the piece. In the first, it represents the moments of silence in the piece, which, because of all the musical activity occurring around them, are within themselves intense. And secondly, "Pause" means to take a moment, which is about the duration of this work, since the longer intensity goes on, the less intense it becomes. – Jennifer Higdon

Jo-Ha-Kyu

JO-HA-KYU was originally written for saxophone quartet in 2014 and later arranged for flute quartet, which then received the top prize in Emissary Quartet's 2017 Call for Scores. "Jo-ha-kyū" (序破急), meaning "beginning, break, rapid," is a Japanese concept of modulation and movement applied in various traditional arts, including martial arts, Noh theatre, and gagaku music, signifying a progression from slow to fast. Jo (序) represents the "beginning" or "opening" phase, characterized by a slow, measured tempo and a sense of calm and preparation. Ha (破) signifies the "break" or "progression" phase, where the tempo increases



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and the action becomes more intense and dynamic. Kyū (急) indicates the “rapid” or “climax” phase, characterized by a swift and energetic conclusion.

Emissary Quartet (EQ) is committed to cultivating connection and opportunity through dynamic performances and residencies that empower musicians and foster community. Unconstrained by geographical boundaries, EQ members Allison Asthana, Kari Boyer, Sarah Shin, and Chelsea Tanner live across the United States and regularly convene for performance and teaching residencies. EQ has performed and taught in Utah, Iowa, Washington, Pennsylvania, Massachusetts, Texas, New York, and beyond. The quartet has presented at the National Flute Association Convention, the Mid-Atlantic Flute Convention, for the New Jersey and Utah flute societies, and has been an Ensemble in Residence at Avaloch Farm Music Institute. In May 2016, EQ competed at the live quarterfinal round of the Fischhoff Competition, one of few flute ensembles to do so in the history of the competition.

Emissary Quartet has been the recipient of numerous grants and honors, including those from New Music USA, the Friends of Flutes Foundation, the Seattle Office of Arts and Culture, the Fromm Foundation at Harvard University, and the Brooklyn Arts Council.

The quartet continues to curate a catalog of new works that fully exploit the dynamic expressive capabilities of four flutes together. After holding an International Call for Scores throughout the 2016-2017 season which received over 190 submissions from composers across the globe, three winning works were performed and recorded in New York City. Two of these works, *Recurrence* and *Jo-Ha-Kyu*, are featured on EQ's debut album, *[moment]um*. Also featured on the album, *Left on Sweetleaf* by Nicky Sohn was commissioned by the quartet in 2025 with funding from the Houston Arts Alliance. Additional commissions in EQ's repertoire include works by Annika Socolofsky, Tanner Porter, and Peter Kramer. Emissary Quartet continues to develop fruitful collaborative relationships with

composers to further the music of their generation and make flute quartet music a significant part of the sound landscape of today.

Emissary Quartet's passion for collaboration extends beyond the bounds of music alone. In 2023, EQ presented Emissary Artists, an event of live art and music at Box13 ArtSpace in Houston, TX. Four visual artists created works in real time in response to EQ's program of music inspired by nature. In the same year, EQ commissioned *Utility Spaces* by Owen Eddy; the world premiere was given at The Blue Building in NYC as part of a performance titled *UTILITY*, co-produced with Synchronous movement collective. Emissary Quartet presented a lecture at the 2024 National Flute Association Convention entitled *Reaching Out: Making Interdisciplinary Connections*. EQ and Synchronous co-produced a second show, *HARBOR*, in 2025 with performances at Ki Smith Gallery and The Blue Building in NYC.

Founded in 2009 by students of Jeanne Baxtresser and Alberto Almarza, Emissary Quartet (then under the name Con Brio Flutes), was featured at a 2010 Convocation at the Carnegie Mellon School of Music, with hundreds of students in attendance. EQ was also invited to perform at the 2010 Festival de Musica de Santa Catarina in Brazil. In the years since, the quartet has continued their serious commitment to expand the flute quartet repertoire, to share this music with new audiences in person and online, and to inspire young musicians and flutists.

Thank Yous

We extend our sincere gratitude to everyone whose expertise and dedication contributed to the creation of this album. To our engineers and creative partners: thank you for your professionalism, skill, and commitment throughout this process. To our family, mentors, and colleagues: your encouragement and confidence in this project have been invaluable. Thank you, Orchid Classics, for believing in our album and helping us share it with the world. We are equally grateful to the listeners whose continued support makes this work worthwhile. This album reflects the collective effort of many, and we are honored to share it with you.

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Manish & Namita Asthana

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Chungyeol & Youngsook Shin

Judith R. Thoyer

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