

EMBODIMENT: A MULTIMEDIA RECITAL

Exploring Emotion Across Mediums

PRESENTED BY

Emily Paul

OCT. 16
6PM

DAVIS HALL



Taylor Krull, photography

Preface

Thank you so much for coming to my recital! This project is the capstone of my undergraduate experience at UNI and represents the deepest integration of my academic, artistic, and personal growth as a musician. My project reimagines the traditional degree recital format by collaborating across departments to create a multimedia performance uniting psychology, music, visual art, dance, and creative writing.

The idea for this project was inspired by **Dr. Randall Harlow's** theory class that I took in the spring semester of 2024, called *Ecology of Musiking*. It helped me realize the limitless potential of music to engage an audience. Music almost always contains a multimedia aspect. My flute playing becomes more expressive when I assign "meaning" to the music. All of the traditional repertoire in my program, which also fulfills graduate school audition requirements, was written to fulfill commissions, some over 300 years ago, with spotty records of what originally inspired the composers. To create a deeper, more personal meaning for these works, I have commissioned original media for each piece and worked one-on-one with talented friends who are experts in their fields to find ways of creating art (dance, literature, and painting) in response to music. I am excited and curious to know how the audience will interact with these pieces with the added elements because people crave meaning in art.



Program



Flute Sonata in E Minor, BWV 1034

III. *Andante*

J.S. Bach
(1685-1750)

Dr. Mariko Morita, harpsichord

Matt Glascock, cello

Veronica Occeña, dancer

Sarah Seaba, choreographer

The Main Street Cat Suite: In Fur Movements

Playful Phoebe

Luna's Ballad

Winston Dreams

Here Comes MJ!

Rylee Scheel
(b. 2002)

The Calzone Quartet:

Abby Voshell, clarinet

Kate VanGorp, bassoon

Patrick Mooney, horn

INTERMISSION

Flute Concerto No. 1 in G Major, K. 313

I. *Allegro maestoso*

W.A. Mozart
(1756-1791)

Dr. Mariko Morita, piano

Erin Epperson, narrator

Tierney Copeland, author

Flute Sonata in D Major, op. 94

IV. *Allegro con brio*

Sergei Prokofiev
(1891-1953)

Sabrina Brooks, artist

Please stick around for a Chad's Pizza reception following the recital in the GBPAC Lounge, provided by Sigma Alpha Iota!

Biographies



Originally from Des Moines, Iowa, **Emily Paul** is an active performer and flutist in her final year of undergraduate studies at the University of Northern Iowa. She is pursuing a Bachelor of Music in Flute Performance under the tutelage of Dr. Hannah Porter Oceaña, alongside Bachelor of Arts degrees in Music History and Performing Arts Management. Her academic pursuits are further enriched by minors in Psychology and Sexuality, Women's, and Gender Studies.

While at UNI, Emily has performed with the Northern Iowa Symphony Orchestra, Wind Ensemble, Flute Choir, and various chamber ensembles. She has performed in masterclasses with distinguished flutists including Brandon Patrick George, Nicole Esposito, James Hall, Alison Brown Sincoff, Jonathan Borja, and Marco Granados. Emily has received numerous awards and recognitions from organizations including the Des Moines Women's Club, the Flute New Music Consortium, the Schubert Club, The Presser Foundation, Sigma Alpha Iota, and UNI. Her favorite memory at UNI has been performing Frank Martin's Ballade with the Northern Iowa Symphony, recognized as the 2023 UNI Concerto Competition winner. She has also performed internationally in Hungary, Austria, the Czech Republic, France, and Italy, and frequently gigs throughout the Cedar Valley and Des Moines areas.

Beyond the stage, Emily is a dedicated arts leader and educator. She was nominated for UNI Student Employee of the Year while serving as Librarian for the Northern Iowa Symphony Orchestra, Lead Peer Educator for the School of Music, and a Music Ambassador. She also works as the Music Librarian for the Waterloo-Cedar Falls Symphony Orchestra. Emily teaches group and private flute lessons and as an instructor for the UNI Community Music School. With over nine years of private teaching experience, she is committed to accessible, adaptive, and inclusive instruction for students of all ages and backgrounds.

Emily is a passionate member of Sigma Alpha Iota, initiated into the Alpha Upsilon Chapter in 2021. She has served her chapter as Editor, President, and Treasurer, and chaired the Publicity, Archives, Fundraising, and Receptions Committees. She was awarded the Triennium Undergraduate Performance Scholarship in 2025, the Sword of Honor in 2024, and the Marilyn Grinwis Gray Memorial Undergraduate Scholarship in 2023. She is also a member of Pi Kappa Lambda and serves as Chair of the Music History Student Advisory Board for the UNI School of Music.

This spring, Emily will complete her thesis in Music History, which explores neurodivergence studies in connection with nineteenth to twentieth-century flute pedagogy. She plans to audition for graduate programs nationwide to pursue a Master of Music in Flute Performance.



Biographies



Mariko Morita is Assistant Adjunct Professor of Organ and Collaborative Piano at UNI, where she teaches applied organ lessons and serves as a collaborative pianist for the School of Music and UNI Children's Choir. She began organ studies at the age of five and grew up performing on the stage. At Nanzan Junior College in Nagoya as an English major, she decided to pursue more formal pipe organ studies in the US. After earning BM and MM degrees in Organ Performance from Seton Hill and Emory Universities, she was honored to be the first Japanese to receive a Doctor of Music degree in Organ Performance from the Indiana University Jacobs School of Music. Her teachers include Tokuko Yoshida, Edgar Highbarger, Timothy Albrecht, Larry Smith, Marilyn Keiser and Christopher Young.

Dr. Morita earned performers certificates at the International Summer Music Academy in Leipzig, Germany, a co-sponsored program of the Juilliard School and Hochschule für Musik und Theatre "Felix Mendelssohn Bartholdy," performing at J.S. Bach's St. Thomas Church. She was Music Intern at West End United Methodist Church, Nashville, Tennessee, playing an important role in their distinguished music program. As a Visiting Professor of Music at Texas A&M International University in Laredo, she initiated the Organ Recital Series, performing recitals of various kinds from solo to chamber music and concertos with the Laredo Philharmonic Orchestra on the Sharkey-Corrigan organ.

Morita has performed numerous recitals in the US, Germany, and Japan, competing at International Organ Competitions in Japan, USA, Denmark and Germany. Her on-going research about the first Japanese Organist, Eisaburo Kioka, was a featured article for *Organkenkyu*, the research journal of the Japan Organ Society. Over the last thirty years, she has served many churches of various denominations in Pennsylvania, Georgia, Indiana, Tennessee and New York and is currently the organist at Westminster Presbyterian Church in Waterloo. Her performances can be heard on American Public Media's nationally syndicated radio show *Pipedreams*. When not at the keyboards, she enjoys traveling and spending time with her husband and their 9 year old daughter.





Biographies

Matt Glascock: "My earliest recollection is the sound of a mourning dove cooing from atop the telephone wire outside my bedroom window.

I'm sure that prior to sensing the terrestrial wonder of sound I was thrilled for the better part of nine months with the 24 hour-a-day soundtrack of the rhythm of life. The human heartbeat and pulsation of that which gave me life until my own efforts joined the band. I am told that as barely a toddler I learned to start the record player after placing a certain lp on the turntable and would sit hour after hour and day after day listening to the music of Stravinsky - specifically The Firebird as presented by The Philadelphia Orchestra under a musical conjurer known as Eugene Ormandy. The music of Stravinsky continues to resonate with me in a special way to this day. This is all to say that music is naturally woven to us all. It connects us to that rhythm of life flowing through our bodies. And so we all compose the symphony of us with the continuous guidance of our own internal, metronomic conductor. Music lives in, and is given life by, the heart. This is why I know for sure that music is life."



Sarah Seaba is a choreographer and dance educator based in Cedar Falls, Iowa. She trained extensively in ballet, tap, jazz, lyrical, and musical theatre, and has performed with both the Iowa Central and University of Northern Iowa Dance Teams, earning recognition at the state and national levels.

Her professional experience includes teaching with the Universal Dance Association, where she worked with high school dance teams across the Midwest, and serving on the faculty at National Dance Academy, where she coaches and choreographs for the competition team. In addition to her

studio work, Sarah's choreography has also been featured in productions with Cedar Falls Community Theatre and Waterloo Community PlayhouseE.

Sarah loves creating work that blends strong technique with expressive storytelling and strives to make every performance meaningful for both dancers and audiences.





Biographies



Rylee Scheel graduated from UNI in December 2024 with a Bachelor's degree in Music Composition/Theory. While at UNI, she studied trumpet under Dr. Randy Grabowski, and composition under Dr. Jonathan Schwabe and Dr. Daniel Swilley. She participated in the Wind Ensemble, Northern Iowa Symphony Orchestra, New

Music Ensemble, Symphonic Band, Jazz Band III, and the Panther Marching Band. Originally from Garrison, IA, she now lives in Marengo, IA, taking on composition projects and furthering her individual studies from home, additionally working part-time at the FedEx warehouse. She plans to write music for her high school band next, as well as for the UNI New Music Ensemble.

Abby Voshell is in her fourth year of studies at the University of Northern Iowa, pursuing a Bachelor's Degree in Music Education. She is currently involved in numerous ensembles, including the Northern Iowa Symphony Orchestra, UNI Wind Ensemble, Clarinet Choir, and the Calzone woodwind quintet. She is also the current Parliamentarian of Tau Beta Sigma. Previously, Abby has performed with the UNI Symphonic Band, Panther Marching Band, and various other chamber ensembles. Abby is a student of Dr. Amanda McCandless.



Biographies



Kate VanGorp is a junior pursuing a B.M. in Music Education and Bassoon Performance. She has participated in numerous ensembles at UNI including Wind Ensemble, NISO, PMB and chamber ensembles.



Kate currently serves as a drum major for the PMB, on the executive board for SAI, as music director for Spectrum Project, and as bassoon instructor for the UNI Community School.

Originally from Bettendorf, IA, **Patrick Mooney** is a fourth-year undergraduate student at the University of Northern Iowa studying instrumental music education and horn performance with Assistant Professor of Instruction in Horn, Dr. Maddy Tarantelli.

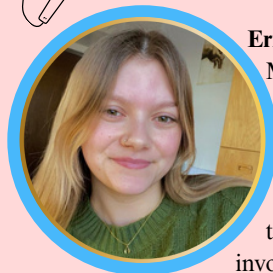
While at UNI, Patrick has performed with the UNI Wind Ensemble, Northern Iowa Symphony Orchestra,

Waterloo-Cedar Falls Symphony Orchestra, UNI Symphonic Band, UNI Jazz Band III, Panther Marching Band, UNI Horn Choir, UNI Community Horn Choir, and the Guild of Carillonneurs. He is also a member of the Beta Nu Chapter of Phi Mu Alpha Sinfonia and helps organize the annual Tallcorn Jazz Festival.





Biographies



Erin Epperson is a third-year Choral Music Education major at the University of Northern Iowa. In addition to music, she also has a passion for theatre and is pursuing a minor in communication and theatre teaching. At UNI, Erin is involved with Concert Chorale (Event Planning Committee), Cantorei, Opera Ensemble, Sigma Alpha Iota Alpha Upsilon (Music Director), TheatreUNI, and the Gallagher-Bluedorn Performing Arts Center, where she works as a stagehand.

From Pella, Iowa, **Tierney Copeland** graduated from UNI in 2023 with her BA in English Literature with a minor in creative writing. She currently resides in Pella but has dreams of moving to Des Moines within the next year. Tierney enjoys reading in her spare time and is an avid writer. Her favorite form of poetry to write is free verse.

The piece she wrote for today pairs with Mozart's Flute Concerto in G Major, which, to her, felt like a call and response between a mother and daughter. She hopes the audience enjoys the piece and would like to thank Emily for asking her to be a part of this performance.



Biographies



Sabrina Brooks graduated from the University of Northern Iowa with a Bachelor's in Art Education with an emphasis in sculpture. She currently teaches art at Waterloo West High School, mainly specializing in drawing and painting. She enjoys creating in a variety of mediums, including oil pastels, watercolors, oil paint, and pen. When she's not sketching, Sabrina enjoys drinking tea, playing games, and spending time with her wife and two cats.

Meet the cats!

Phoebe (PP) was born on May 27th, 2020. She was rescued by Furry Friends in West Des Moines in late September of 2021 and a few days later, adopted by college sophomore, Emily Paul, who had been on the search for an ESA for months. This Gemini Diva demands attention and a full food bowl at all times in exchange for not getting into trouble. Some of her proudest accomplishments include ripping an entire 12-pack of toilet paper to shreds while her mom was asleep and eating through a music history textbook. Phoebe loves galloping down the hallway, talking to birds, “uppies,” and especially butt scratches.



Luna (Lu, Du, Luna-Baboona) was found as a kitten in a dumpster in May of 2022. Mysterious, ominous, curious, and shy, Miss Luna is Sophia Kudej's adventurous and introverted ESA. Known for her whisper quiet meows and don't care attitude, Luna has enchanted the hearts of many, only to disregard any attention from anyone but her mom, unless (of course), she is absolutely desperate. Luna enjoys open cups of water, straws, ear scratches, tube treats, lizard YouTube videos, and staying away from everyone (again, unless she is absolutely desperate).



Meet the cats!



Born in summer 2013, **Winston** quickly found his forever home with Zoe, and they've been inseparable ever since. An official ESA since 2021, he even lived the college life, where he met his best friends Emily and David (though he's still not a fan of Phoebe or MJ). Now an old man at heart, Winston spends his days

sleeping, dreaming of chasing little creatures, scratching recliner chairs, and clicking across the hardwood with his claws. Between enjoying his favorite chowder, wet mouth sounds, and the occasional ambush from MJ, his favorite place will always be cuddled up and purring next to Mom.

MJ is a feisty three-year-old garage cat from Minnesota with about twelve different personalities. One moment she's the sweetest, happiest kitty in the world; the next, she's chasing the other cats like her life depends on it. She loves to cuddle, but only on her own terms, and strictly with her parents, David Meinecke and Zoe Meyer. Food is her true passion, and she makes sure everyone knows it. Every morning, she starts her day by screaming at her parents as if she's moments away from starving (despite weighing a solid 15 pounds). Her favorite hobbies include sleeping, scratching cardboard, chasing Winston, and collecting treats for the rare occasion when she's being a "good" cat.



Notes on the Program

J.S. Bach, Flute Sonata in E Minor, BWV 1034:

I am so lucky to be able to perform a movement of this piece close to the historical traditional format of the composition, with harpsichord and cello on the continuo part. It has been so much fun to put this together. I also wanted to feature dance in this recital because it's inevitable for someone to feel some sort of sense of motion while listening to music. Music and movement have a fundamental relationship that is crucial in music's ability to create meaning. As I personally move a lot when I play, I experience a whole different kind of perception when I watch dance performances. When people see physical movement in performances, it may help them feel a sense of movement for themselves, and hearing the movement in music is essential to hearing the music. It's been a pleasure to work with choreographer **Sarah Seaba** on this project who intentionally uses storytelling as an artistic motivator for providing "meaning" in the dancers' perspectives. We thought there was no one better to help tell this story than the incredibly gifted and hardworking, **Veronica Occeña**, one of Sarah's students and the oldest daughter of my flute professor.

Notes on the Program

Rylee Scheel's "The Main Street Cat Suite

In Fur Movements":

This is the premier performance of this brand new composition by my good friend, **Rylee Scheel**. The inspiration for this composition came a couple years ago while my former roommate **Zoe Meyer** and I were talking about how the four cats we lived with at the time were all so unique and quirky in their own ways. We lived in a big beautiful rental house on Main Street, Cedar Falls for two years with two of our other friends and the four of us each had our own cat. Both Zoe and I being deep into our music theory curriculums at UNI, we instantly started thinking of ways music could embody each of the cats.

We started a shared note and wrote down tons of ideas: what key represents each cat? What rhythms? Dynamics? Meters? Contour? Extended techniques that mimic their sounds? It had to be a quartet, each cat having their own movement. A wind quartet would be perfect as the flute, clarinet, bassoon, and horn are also all unique and quirky in their own ways. And they just so happen to each match with one of the cats quite well. After hours of brainstorming, I said "Zoe, I know we don't have the time to compose this piece right now but please promise me we will make it happen someday." Living with these cats for 2-4 years has seriously been the highlight of my college experience. A year later, my good friend and colleague Rylee Scheel, was getting ready to put on her senior composition recital at UNI and **the Calzones** played one of her works at her recital. Me and her got to talking about what was next for her and long story short, I shared the shared note with her, she came over to meet the cats, I sent her an album of 10,000 videos and pictures of our babies, and she got to work. I have LOVED getting to work with Rylee over the past few months as she writes this incredible piece. She is so amazing to collaborate with and is genuinely passionate about honoring our initial vision and bringing it to life. I encourage you to read the bios of the cats and see if you can pick out their individual personalities and habits in the music.

Notes on the Program

W.A. Mozart, *Flute Concerto No. 1 in G Major, K. 313*:

For those that don't know, this piece is a standard in the flute repertoire and it will be in my back pocket for the rest of my performance career, as it's requested in 99% of the professional auditions I will take. In all honesty, the motivation for putting this piece to a poem and performing it tonight was so I could connect it with a much more personal meaning to me and think about that every time I play it. I hope I can think of this beautiful poem and how special this process was to connect with one of my best friends, **Tierney Copland**, during this process. When I asked her if she was willing to write it, there was no question on her end and instantly was enthusiastic about the project. We didn't know what the story was going to be about but with our two brains put together, we were able to think of something that took so much emotional vulnerability to put into words. We listened to the piece about a hundred times trying to connect with the music and wrote down all these emotions it made us feel. We used the form of the movement (sonata form with a double exposition) to come up with these metaphors between the form and the plot of the story. Basically, the flute immediately re-plays the exposition that the piano plays by itself at the beginning, and Tierney and I related this to something young women in society are too familiar with: "masking." If you don't know what this term means, according to Wikipedia, "In psychology and sociology, "masking," also known as social camouflaging, is a defensive behavior in which an individual conceals their natural personality or behavior in response to social pressures." This can also be done by mimicking the behavior of those around you to be socially accepted. We took this main idea and used the form of the music some more to come up with a plot. We took the development of this movement to represent someone that typically masks getting out of their comfort zone and beginning to be themselves. It's new and somewhat uncomfortable. So then, following the sonata form, we return to the recapitulation, a persona that we know all too well because we question whether being our authentic selves is worth the societal criticism. Masking is a safety net and defence mechanism to be accepted in society. Then, we have the flashy cadenza at the end that contains some main themes from the piece, but it's "Emily Paul-ified." I took some of my favorite parts from the movement and enhanced them with elaborate embellishments and new transitions. It's unapologetically flashy and filled with different emotions. This journey of a cadenza represents self-actualization (the process of realizing one's full potential and becoming the best version of oneself). Tierney noticed that throughout the entire movement, the piano and flute parts mimic each other, making it very conversation-like. She wrote this with the vision of alternating thoughts between a mother and her daughter with a realization that you can take on traits from others (specifically the woman who raised you) but still be your own person. I hope you enjoy this performance, narrated by **Erin Epperson!**

Notes on the Program

Mothered.

Be it by nature or by nurture,

Girls are taught to be women and women are told to be ladies.

Ladies, who experience an excessive amount of extenuating circumstances leading us to need guidance.

So we turn to our mothers. Believing Her word as law.

Undeniable against scrutiny, and unrelenting in her love,

We — as daughters — are convinced she knows all.

Thus the cycle of repetition begins. Her phrases, her expressions, her values.

It is hard to detect when her words are leaving our lips.

Yet, there is comfort in her relation. Her struggles become ours and vice versa.

We value her knowledge. Calling on her to vent, to judge, to reassure.

Her position is unique thanks to her individual experience, even if her title remains common.

In the beginning, her opinion is the only one we truly trust.

Her teachings — the ones we follow.

Blindly.

At least for a time.

She wants what is best for us.

So we see, we hear, and do as she does.

Must we tho?

Girls, carry no guilt for growth. It is beautiful and necessary in life.

Fear is natural.

Ignore negativity.

Her guidance only leads so far.

Ultimately, Your accomplishments are yours alone.

We can take steps in our own shoes while her shadow lays behind us.

-Tierney Copeland

Notes on the Program

Prokofiev, Flute Sonata in D Major, op. 94:

Visual art is something I knew for sure I wanted to feature in this recital. Prokofiev's flute sonata is one of the most demanding works in the flute repertoire with the potential of so many contrasting tone colors and nuances and I'm so lucky to get to work on it with **Dr. Hannah Porter Occeña**, the co-editor of the Urtext edition, as I prepare it for grad school auditions. I have commissioned a painting to go along with it, painted by my dear talented friend, **Sabrina Brooks**. While Sabrina often combines her love of music with her artwork, creating a painting based on a specific piece of music was new to her, but we developed an interesting methodology that involves identifying elements in the music such as articulation contrasts, tone color, tempo, dynamics, musical texture, and the contour of the melodies that embody spatial patterns, pigmentation, textures, emotions, images, and patterns in painting techniques. This particular piece, being in rondo form, requiring so many layers and contrasts, was quite the challenge but Sabrina ended up creating a true masterpiece and I'm so grateful to have her in my life and for her artwork to be featured in this recital. Please feel free to take a closer look at the magnificent painting after the recital.

