

ABOUT

Soliloquy is an eight-movement work for Solo Cello + Cello Quartet. It is approximately 38 minutes long.

I composed *Soliloquy* on and off from 2016 to 2022. In 2016, my mother, Dr. Kathy Bundock Moore, was already a triple cancer survivor. At that time she was going through the second recurrence of her second cancer decided not to do another round of chemo, but she smiled through it each and every day. She was a brilliant harpist and theorist, with dual undergraduate degrees and a Master's from the Eastman School of Music, and a Doctorate from Michigan State University.

Soliloquy is concerned with the slow evaporation of memories. I establish patterns and then slowly change them, merge them, or even audibly delete them until a new pattern emerges. The audience should be more or less unaware that the pattern has changed. The Solo Cello's starting C is a note to which it will struggle to return or, at other times, try to avoid.

The Cello Quartet represents the inner monologue of the soliloquy. Often they provide a blanket of sound that smears material from the Solo Cello across time. Sometimes they help the Solo Cello along, sometimes they are indifferent, sometimes they trap the Solo Cello as it tries to flee, or even bombard it with sound while it plays its own line, unaffected.

FORM

Soliloquy has eight sections, four two-movement pairs.

Clear Lake | Chemical Fires
Little Things | Gypsy Moths
Paths | Furthest Thing
Hear You There | Automne

Their titles are taken from music or text that had lodged itself into my mind at the time. However, no musical material is derived from anything referenced except for the direct transcription of "*Automne*," my mom's favorite piece for harp (by my grandmother's harp teacher). In "Hear You There" I also quote my mom's *Elegy*, a small little work in 3/4 written after her own mother passed away from cancer.

"Sleight of hand / jump off the end
Into a clear lake / no one around."
—Radiohead

"Chemical fires / will signal we're dead.
Chemical fires / will signal we're dead / gone."
--Karnivool

"A house on fire / burning all the past away.
And what defines us, well / it's the little things that slip away."
--How to Destroy Angels

"I like gypsy moths / and radio talk
Cuz it doesn't remind me / of anything."
--Audioslave

After the Violin Concerto, op. 23 "Concentric Paths"
Mvt II: Paths
--Thomas Adès

"The furthest thing from perfect
Like everyone I know." —Drake

"Deep asleep. I heard you in my deep sleep.
There is no sleep so deep I would not hear you there."
--Samuel Beckett

Automne for Harp — Marcel Grandjany

PREMIERE

The premiere took place September 22, 2022 in Napa, CA and it fulfilled a generous grant from the Napa Valley Arts Council. It was produced in part with the help of an anonymous donation.

Solo Cello: Eric Moore

Cello Quartet: Megan Chartier, Emanuel Evans, James Jaffe, Natalie Raney

ABOUT THE ARTS COUNCIL NAPA VALLEY COMMUNITY FUND

Made possible through the support of a multi year grant from The William and Flora Hewlett Foundation. The re-granting program funds \$40,000 each year to small nonprofits, individual artists and groups of individuals to support creative works and programs that are publicly accessible within Napa County to grow and deepen the general community's relationship to arts and culture through greater access, engagement and culturally relevant opportunities.

ABOUT ARTS COUNCIL NAPA VALLEY

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