



# PERSIST

ETHEL

featuring Allison Loggins-Hull, flute

## PERSIST

In celebration of the courage, patience and resilience displayed by people in times of great difficulty, ETHEL, the GRAMMY®-winning, genre-defying string quartet, joins forces with Allison Loggins-Hull, composer, flutist, producer, and Daniel R. Lewis Composer Fellow to the Cleveland Orchestra. Together, they have elicited new commissions from four brilliant early-career composers: Migiwa “Miggy” Miyajima, Xavier Muzik, Sam Wu, and 2022 Pulitzer Prize finalist, Leilehua Lanzilotti. Loggins-Hull herself contributed her own masterwork to the project. Passionate, committed, hopeful and inspiring, each piece contributes to an experience which surpasses the sum of its parts.

Taking its title from Loggins-Hull’s quintet, *Persist* marks the fifth iteration of HomeBaked, ETHEL’s commissioning program for early-career composers. The initiative, begun in 2010, has commissioned and debuted 20 works by 16 early-career artists. Loggins-Hull teamed with ETHEL to solicit, select, and collaborate with composers from historically underrepresented backgrounds. Supported by two NEA grants, the program was premiered in 2022 at Brooklyn Public Library, and tours in 2024/25.

|      |   |              |
|------|---|--------------|
| 1    | <b>Allison Loggins-Hull</b><br><i>Persist</i>                     | 11:14        |
| 2    | <b>Xavier Muzik</b><br><i>PillowTalk</i>                          | 13:27        |
| 3-6  | <b>Migiwa “Miggy” Miyajima</b><br><i>The Reconciliation Suite</i> |              |
|      | 1. <i>The Unknowns</i>  | 2:16         |
|      | 2. <i>Never Be the Same</i>                                       | 4:30         |
|      | 3. <i>Mr. Rubber Sole from the Digital World</i>                  | 2:51         |
|      | 4. <i>The Blooming Season</i>                                     | 4:12         |
| 7    | <b>Sam Wu</b><br><i>Terraria</i>                                  | 7:25         |
| 8-10 | <b>Leilehua Lanzilotti</b><br><i>we began this quilt there</i>    |              |
|      | i. <i>Uluhaimalama</i>  | 3:35         |
|      | ii. <i>Ku’u hae aloha</i>   | 1:00         |
|      | iii. <i>Paoakalani</i>  | 4:02         |
|      | <b>Total Time:</b>  | <b>54:39</b> |

## Allison Loggins-Hull

*Persist* (2022)

*Persist* is inspired by concepts of perseverance, motivation, and positive outlook. I often find myself thinking about the efforts of my relatives and ancestors, and what they went through so that I could be who I am today: a musician, a composer, an independent woman. I imagine what their lives could have been like had they not been subjected to disenfranchisement, segregation, or slavery. When I am having my most difficult days, I remember these ancestors for clarity and perspective. I feel extreme gratitude for the fire they've lit inside of me and for their spirit that lives through and within me. Their guidance is with me everyday.

*Persist* is in an A - B - A' - C - A'' - D - A''' form. The A theme is about dreaming and hoping for a better tomorrow. It is soulful and hopeful, while also melancholy. The B section embodies the sense of urgency and alarm that comes with escaping injustice or persecution. The C section tells the story of finally having the opportunity to build, and to pursue dreams and goals, and the D section celebrates strength, ability, and overcoming adversity.

## Xavier Muzik

*PillowTalk* (2022)

From the flute's opening 'once upon a time', *PillowTalk* takes us through a surreal journey that illustrates the nebulous emotions we feel when the sun is low as we bask in the morning glow with our partners – not quite awake, yet no longer asleep. In moments like these, who hasn't felt profound euphoria? In moments like these, who hasn't also felt profound fear?

*PillowTalk* imagines these emotions in three acts. The opening act gently lulls us into a space between dreams and reality. Here our experience is at its most intangible. What are we hearing? What are we feeling? We think it feels good, the high, but we can't help but feel a tinge of melancholy, too. The second act, much more energetic than the first, introduces us to unrelenting, maybe slightly unnerving, but joyfully electrifying hyper fixation. For a moment, nothing exists beyond the now. The energy quickly becomes too much to bear. So we crash, and sometimes that crash is hard. The third act, in many ways an echo of the first, illustrates this crash and explores the ensuing spiral of insecurity that follows. Still colored by the euphoria of the moment, but now encumbered by the black mass of dissociative self-recognition. And the self we recognize is so far from our ideal. Can we ever hope to be good enough for this person with whom we are sharing this moment? Sure we like to dream that someday maybe we can, but, honestly, we won't and that's ok. So with a Sisyphian tenacity, we grieve the death of that dream, only for it to be born anew tomorrow, come which we will grieve its death once again.

## Migiwa “Miggy” Miyajima

*The Reconciliation Suite* (2022)

Having survived the 2011 Great East Japan Earthquake, I met ETHEL and Allison in 2021, on the 10th anniversary of the disaster. As New York City was in the midst of an exciting time of recovery from the pandemic, I naturally felt this passion to describe the transitional time of our community overcoming challenges through my composition. To achieve this, I first created fictional and non-fictional stories based on personal experiences of all musicians of the quintet during and after the pandemic, and I used them to create a 12-minute suite.

The first movement conveys the fear of encounter to the unknown, while the second expresses the mixed emotions of wanting to regain past happiness but realizing the future will never be the same. The third portrays a fictional performer venturing out in public for the first time after a lockdown, wearing noisy footwear, making the squeaky sound and feeling as if still at an online concert. The fourth movement vividly depicts the city coming to life with the sound of blooming flowers.

## Sam Wu

*Terraria* (2022)

*Terraria* is inspired by the myriad ways of terrarium-building: many are contained within glass, some hang in the air, others form miniature forests, still others focus on one tree or plant. Nevertheless, what terraria all share is the concept of a microcosm that is a (tiny) world unto itself—some terraria go so far to be a closed-loop ecosystem, complete with their own water and carbon cycles.

## Leilehua Lanzilotti

*we began this quilt there* (2021)

Drawing upon the playful colors and delicate embroidery of the Queen’s Quilt and the prison songs of Lili’uokalani, this work explores the kaona (hidden meanings) of the crafts and compositions created by Lili’uokalani during her imprisonment in ‘Iolani Palace.

The titles of the first two movements of *we began this quilt there* reference words within the Queen’s Quilt silkscreened on ribbons, likely brought to her in secret either as wrapping for flowers or hidden in baskets of fruit. The last movement title refers to her composition *Ku’u pua i Paoakalani*, the melody of which is woven throughout the last movement, and is thought to be an ode to her supporters at Uluhaimalama.

While she was able to publish a couple of her songs during her imprisonment, she was restricted in her communication with the outside world. Instead, she wove her undying love for her nation and her people into her compositions and the quilt itself.

In the center block of the quilt, there are four quadrants embroidered with the queen’s name, birth date, and ascension to the throne – followed by dates of her dethroning, abdication, and the uprising that followed. Finally, it records the dates of her imprisonment:

Her Majesty Queen  
Liliuokalani  
Imprisoned at Iolani Palace  
January 17th 1895

...

Released Sept 6th 1895  
*we began this quilt there*

## Allison Loggins-Hull

Celebrated as a musical “powerhouse” (*The Washington Post*), Allison Loggins-Hull is a composer, flutist, and producer whose work defies genre, from symphonic music to film scores, chamber and electronic music. Her music is often resonant with social and political themes, encompassing reflections on motherhood, Blackness, and identity.

Loggins-Hull’s signature compositional style is distinguished by its unique sonic effects that echo contemporary music production techniques. Her works are profoundly influenced by Black American music, creating a vibrant and kaleidoscopic sonic palette. Thematically, her compositions are deeply rooted in the experiences of community, culture, and life, offering a rich and evocative musical narrative. Her artistic reflections on Black stories, music, and experience, have led to works aligned with Afrofuturism, a movement that imagines alternate realities and a liberated future viewed through the lens of Black cultures.

Serving as The Cleveland Orchestra’s Daniel R. Lewis Composer Fellow from 2022-2025, Loggins-Hull’s work through programming, commissions, and community engagement, focused the narratives and history of Cleveland through the prism of one of the world’s great orchestras, culminating in three world premieres: *Can You See?* for full orchestra, *Legacy* for string sextet, and a new work for full orchestra. In a first for the Lewis Fellow’s quarter-century history, Loggins-Hull performed alongside TCO musicians throughout her tenure. In 2024 she was appointed Resident Artistic Partner with the New Jersey Symphony, where she created new works for orchestra and contributed her unique perspective and experiences to the orchestra’s programming and community engagement. Loggins-Hull performed with Lizzo at the 62nd GRAMMY® Awards Show and at the 2023 Met Gala, where she led an ensemble of flutists. As a performer on film scores, Loggins-Hull was co-principal flutist on the soundtracks for *Creed III* and Disney’s 2019 remake of *The Lion King*, working closely with Hans Zimmer. She was a co-producer of Nathalie

Joachim’s celebrated album *Fanm d’Ayiti*, which was nominated for a 2020 GRAMMY® for Best World Music Album.

On the small screen, Loggins-Hull has been featured in an internationally broadcast ESPN Super Bowl commercial, as well as the 62nd annual GRAMMY® Awards Show and the *Black Girls Rock!* Awards Show. Continuing her work in film, Loggins-Hull composed the score for *Bring Them Back*, a 2019 award-winning documentary about the legendary dancer Maurice Hines, directed by Jon Carluccio and executive produced by Debbie Allen.

Flutronix, Allison’s duo with Nathalie Joachim, founded in 2008, was praised by *The Wall Street Journal* for its capacity “to redefine the instrument” and by MTV for “redefining the flute and modernizing its sound by hauling it squarely into the world of popular music.” Flutronix has released two full studio albums (*Flutronix* and *2.0*), as well as a live album (*Live From the Attucks Theatre*), and an EP (*City of Breath*).

Loggins-Hull is a former faculty member of The Juilliard School’s Music Advancement Program and teaching artist at The Juilliard School’s Global Ventures. From 2018-2022, she served on the flute faculty of The John J. Cali School of Music at Montclair State University. Born in Chicago, she lives with her family in Montclair, New Jersey.  
[www.allisonloggins.com](http://www.allisonloggins.com)  
[@alogginshull](https://www.instagram.com/alogginshull)



## Xavier Muzik

Xavier Muzik, a composer and producer, explores how individuals assign essence and purpose to people, places, and things, particularly delving into the fluidity of race's essence as a Black, multiracial man. He perceives race as deeply ingrained in American social order and examines this concept in his music, dissecting and redefining his identity through an ongoing, deliberate process. Initially, Xavier focused on deconstructing race's essentialism and reshaping his identity on his own terms. This iterative process has continuously shaped his evolving sense of self. Beyond race, he has expanded this exploration into realms such as community, spiritualism, and love, employing familiar musical conventions in innovative ways to reflect on these themes.

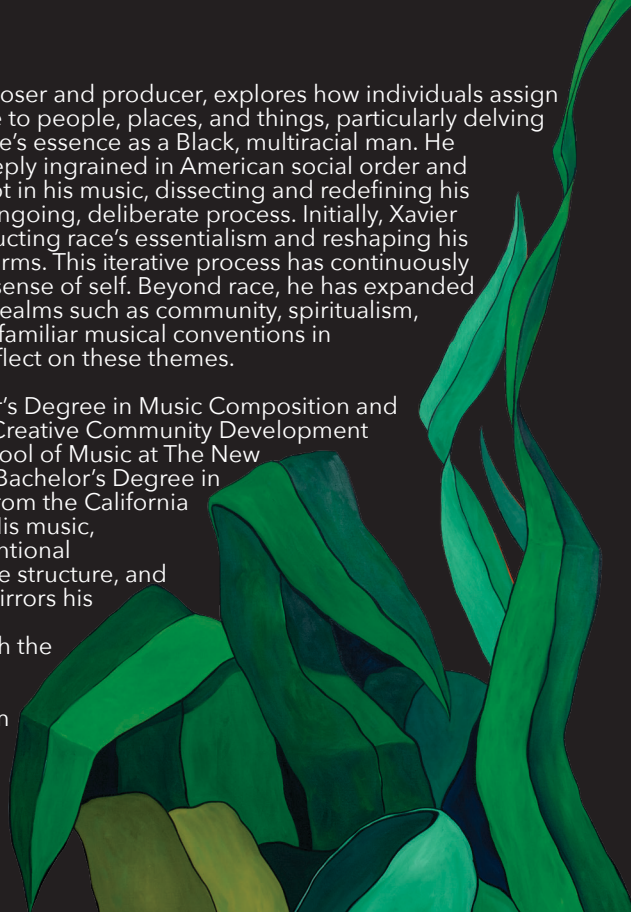
Xavier holds a Master's Degree in Music Composition and a graduate minor in Creative Community Development from the Mannes School of Music at The New School, along with a Bachelor's Degree in Music Composition from the California Institute of the Arts. His music, characterized by intentional organization, narrative structure, and harmonic richness, mirrors his ongoing journey of self-discovery through the deconstruction of essence.  
[www.xaviermuzik.com](http://www.xaviermuzik.com)  
[@xaviermuzik](https://twitter.com/xaviermuzik)

## Migiwa "Miggy" Miyajima

Believing in music's transformative power, Miguiwa "Miggy" Miyajima, a GRAMMY®-nominated producer, composer, pianist, and leader of both the 17-piece Miggy Augmented Orchestra and the four-piece KYMN, creates works that resonate with human souls. Her goal is to unite deeply through music that sings life's joys and sorrows. Her compositions, characterized by contemporary jazz languages and nuances of her Japanese heritage, embody her signature across diverse genres including classical music, pop, and soul. Showcasing the boundless gifts of her featured musicians by her signature ensemble music, she seeks to highlight the unique colors that all human beings contribute to society.

After surviving the 2011 Great East Japan Earthquake, Miyajima received a Japanese government grant and a Japan-U.S. Friendship Commission Fellowship, and relocated to the United States. The Miggy Augmented Orchestra released its ArtistShare debut album *Colorful* in 2018. In March 2021, Miyajima released a book with accompanying music entitled *Your Future Story* as a first product of her year-long *Unbreakable Hope and Resilience* project, based on the real stories of survivors and volunteers of the 2011 Great East Japan Earthquake.

Miyajima's dedication is underscored by works with leading artists such as The Vanguard Jazz Orchestra, Mike Holober, and NEA Jazz Master the late Slide Hampton. She has been honored with prestigious awards such as the 2019 Jerome Hill Artist Fellowship, the 2020 NYC Women's Fund for Media, Music and Theatre, and a 2023 MacDowell Fellowship.  
[www.miggymigiwa.net](http://www.miggymigiwa.net)  
[@miggymigwa](https://twitter.com/miggymigwa)



## Sam Wu

Sam Wu's music deals with the beauty in blurred boundaries. Many of his works center around extra-musical themes: architecture and urban planning, climate science, and the search for exoplanets that harbor life. Selected for the American Composers Orchestra's EarShot readings and the Tasmanian Symphony's Australian Composers' School, winner of an ASCAP Morton Gould Young Composer Award and First Prize at the Washington International Competition, Sam Wu also received Harvard's Robert Levin Prize and Juilliard's Palmer Dixon Prize. Sam's collaborations span five continents, most notably with the orchestras of Philadelphia, New Jersey, Minnesota, Sarasota, Melbourne, Tasmania, and Shanghai; the New York City Ballet, The Kennedy Center, National Center for the Performing Arts in Beijing, Sydney International Piano Competition; the Lontano, Parker, Argus, and Icarus Quartets; conductors Osmo Vänskä, Case Scaglione, and Benjamin Northey; violinist Johan Dalene, and sheng virtuoso Wu Wei. Sam has been featured on the National Geographic Channel, Business Insider, Harvard Crimson, Sydney Morning Herald, Asahi Shimbun, People's Daily, CCTV, among others. From Melbourne, Australia, Sam attended Harvard University (AB in Music and East Asian Studies), The Juilliard School (MM in Composition), and Rice University's Shepherd School of Music (DMA in Composition). His teachers include Tan Dun, Anthony Brandt, Pierre Jalbert, Chaya Czernowin, and Richard Beaudoin. [www.samwumusic.com](http://www.samwumusic.com)  
@samwuuhoo

## Leilehua Lanzilotti

Leilehua Lanzilotti is a Kanaka Maoli composer / sound artist. A "leading composer-performer" (New York Times), Lanzilotti's work is characterized by expansive explorations of timbre. Lanzilotti's practice explores radical indigenous contemporaneity, integrating community engagement into the heart of projects. By world-building through multimedia installation works and nontraditional concert experiences/musical interventions, Lanzilotti's works activate imagination around new paths forward in language sovereignty, water sovereignty, land stewardship, and respect. Uplifting others by crafting projects that support both local communities and economy, the work inspires hope to continue. Lanzilotti was honored to be a finalist for the 2022 Pulitzer Prize in Music for *with eyes the color of time* (string orchestra), which the Pulitzer committee called, "a vibrant composition . . . that distinctly combines experimental string textures and episodes of melting lyricism."  
[leilehualanzilotti.com](http://leilehualanzilotti.com)  
@annezilotti





## ETHEL

"In the hands of ETHEL, American music is alive and well."  
(*The Washington Post*)

Established in New York City in 1998, ETHEL celebrates over 25 years of setting the standard for contemporary concert music: "indefatigable and eclectic" (*The New York Times*), "vital and brilliant" (*The New Yorker*), and "infectiously visceral" (*Pitchfork*). This irrepressible foursome of composer-performers – Ralph Farris (viola), Kip Jones (violin), Dorothy Lawson (cello), and Corin Lee (violin) – blends uptown panache with downtown genre mashup. Since its inception, ETHEL has released over 15 feature recordings; performed as guests on 50+ albums; won a GRAMMY® with jazz legend Kurt Elling; and toured internationally with rock icons Todd Rundgren and Joe Jackson. The quartet has performed across the United States and worldwide – from the Library of Congress to the Venice Biennale, from the Royal Concertgebouw to the Sydney Opera House.

ETHEL has premiered over 250 works, many of them commissioned by the quartet. As a collective of composers themselves, the ensemble has received commissions from The John and Mable Ringling Museum of Art, Brooklyn Academy of Music, Georgia Tech's School of Architecture, and the NEA. The group regularly performs music by such celebrated – and active – composers as Julia Wolfe, Jerod Impichchaachaaha' Tate, Jessie Montgomery, Andy Akiho, and Marcelo Zarvos. ETHEL champions the music of today, forging human connections across sound and style.

At the heart of ETHEL is a collaborative ethos – a quest for common creative expression, forged in listening and community. The quartet has worked with luminaries spanning the wide world of arts disciplines. Collaborators from classical, contemporary, jazz and Broadway include Daniel Bernard Roumain, Jason Robert Brown, Bang on a Can All-Stars, Ensemble Modern, Iva Bittová, and Vijay Iyer. Collaborators from indigenous, folk, indie and rock include Sheryl Crow, Jake Shimabukuro,

Raven Chacon, Stewart Copeland, Thomas Dolby, and David Byrne. Collaborators from dance, film, theatre, and multi-media design include Jehane Noujaim, Annie-B Parson, Gina Gibney, Grant McDonald, Steve Cosson, and Annie Dorsen.

Recent recordings include *Joe Jackson & Todd Rundgren, Featuring Ethel* [Purple Pyramid] – memorializing the sextet's celebrated 2005 tour; Layale Chaker's masterwork *Vigil* [In a Circle Records]; the music of legendary percussionist Bob Becker (percussion ensemble NEXUS) with Emmalie Tello, bass clarinet (Art Beyond the Ink), and Mark Dover, clarinet (Imani Winds); and *The Wheel of Life*, with Taiwanese supergroup A Moving Sound [ARC Music].

ETHEL has given master classes and workshops at The Juilliard School, Eastman School of Music, Berklee College of Music, and the Tasmanian Youth Orchestra. The quartet was a 2019-2020 Creative-in-Residence at Brooklyn Public Library; a 2019 Levi Family Distinguished Visiting Artist at The Peabody Institute of Johns Hopkins University; and for 10 years, Quartet-in-Residence of the Grand Canyon Music Festival's Native American Composer Apprentice Project. The group is currently Ensemble-in-Residence at Denison University, where, in 2017, the members were awarded Doctorates of Humane Letters, honoris causa.

ETHEL has been featured on Conan O'Brien, ABC Radio Australia, SiriusXM, John Schaefer's New Sounds, Fred Child's Performance Today, Randy Cohen's Person Place Thing, NPR's Weekend Edition, the soundtracks of Dan In Real Life and HBO's Deadwood, and at several TED conferences. ETHEL is Resident Ensemble at The Metropolitan Museum of Art's Balcony Bar from Home, a virtual series hosted on The Metropolitan Museum's Facebook page which has garnered nearly 2 million views. [www.ethelcentral.org](http://www.ethelcentral.org)  
[@ethelcentral](https://twitter.com/ethelcentral)

## Publishing

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Council on  
the Arts



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## ETHEL

Ralph Farris, viola  
Kip Jones, violin  
Dorothy Lawson, cello  
Corin Lee, violin

## With Very Special Guest

Allison Loggins-Hull, flute

**Executive Producer:** Karen Jenkins

**Recording Producer:** Elaine Martone, Sonarc Music

**Recording, Editing and Mixing:** Daniel Shores

**Additional Engineering:** Jeremy Delaney

**Additional Editing:** Corin Lee

**Mastering:** Daniel Shores

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[sonoluminus.com](http://sonoluminus.com) • [info@sonoluminus.com](mailto:info@sonoluminus.com)

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