

My work creates sonic spaces that explore and amplify the dimensions of marginalized humanity. I began composing to carry messages of hope and freedom, especially for children whose voices were silenced. Over time, that mission has grown into a larger pursuit: to tell the full narrative of human nature through the lens of the marginalized American citizen.

As a Black American composer, violinist, and mezzo-soprano, I write from the intersection of lived experience and artistic tradition. Every piece begins with a story. My music seeks to infiltrate perceived narratives, challenge what society deems “appropriate,” and inspire authenticity in their retelling. I aim to build collaborative soundscapes that awaken the senses — vast, thematic, and unflinching — where listeners encounter both the vitriol and compassion that define our shared human experience.

Influences from Pyotr Ilyich Tchaikovsky’s lyricism to the cinematic sweep of Hans Zimmer, Stephen Schwartz’s lyric-driven storytelling, and Lin-Manuel Miranda’s rhythmic theatricality shape the emotional scale of my work. Yet my commitment remains rooted in telling marginalized stories with clarity, empathy, and truth.

Composer David Ludwig (Juilliard School of Music) has described my work as “heartfelt and thoughtfully written, expressive and emotionally provocative, and sophisticated and elegant.” Conductor Robert Boardman (South Bend Youth Symphony Orchestra) writes: “Jessica’s sense of color, voicing, gesture, dramatic structure, and individual style are imbued with a universal appeal, beckoning both musicians and listeners into a sound world that becomes their own. Jessica’s music flies off the page with clarity and conviction.”

Through this work, I strive not only to create soundscapes of empathy and disruption but to expand the canon itself — making space for stories and voices too often silenced in our concert halls.