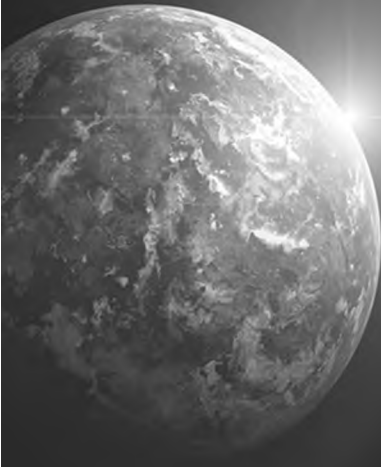


University of Missouri School of Music
Event No. 028 in the 2015-2016 Series • Student Ensemble

EARTH, HEAVEN, AND SPHERES



University Singers

R. Paul Crabb, conductor

Jenna Braaksma, accompanist

October 24, 2015 • 7:30 PM

First Baptist Church, 1112 E. Broadway

Program

Ave Regina caelorum **Tomás Luis de Victoria** (1548-1611)

Ave, Regina caelorum,
Ave, Domina Angelorum:
Salve, radix, salve
Ex qua mundo lux est orta:
Gaude, gloriosa,
Super omnes speciosa.
Vale, valde decora,
Et pro nobis Christum exora,
Semper Christum exora.

Hail, Queen of heaven,
Hail, Mistress of angels:
Hail, root
Which for the world light has risen.
Rejoice, glorious,
Above all most beautiful.
Farewell most gracious,
And for us pray to Christ,
Always pray to Christ.

The Spheres **Ola Gjeilo** (from *Sunrise Mass*) (contemporary)

“... in *The Spheres*, I used a kind of overlapping fade-in/fade-out effect, to give a sense of floating in space, in darkness and relative silence, surrounded by stars and planets light-years away.” (Ola Gjeilo)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

O Heiland Reiß die Himmel auf **Johannes Brahms** (1833-1897)

O Heiland, reiß die Himmel auf,
Herab, herauf vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloss und Riegel für.

O Savior tear the heavens open,
Downward, upward from heaven flow.
Tear off from heaven gate and door,
Tear off what lock and bar are for.

O Gott, ein' Tau vom Himmel gieß,
Im Tau herab o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.

O God a dew from heaven pour,
In the dew downward, o Savior flow,
Break, you clouds and rain down on
The King of Jacob's house.

O Erd, schlag aus, schlag aus o Erd,
Daß Berg und Tal grün alles werd,
O Erd, herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

O earth burst forth,
That mountain and valley become green.
O earth, bring forth this little flower,
O Savior, out of earth spring.

Hie leiden wir die größte Not,
Vor Augen steht der bittre Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.

Here suffer we the greatest distress,
Before your eyes stands bitter death,
Ah, come lead us with strong hand
From misery to the fatherland.

Da wollen wir all danken dir,
Unserm Erlöser für und für,
Da wollen wir all loben dich,
Je allzeit immer und ewiglich.
Amen.

Therefore want we all to thank you,
Our redeemer forever and ever.
Therefore want we all to praise you,
All the time and forever.
Amen.

Canticum calamitatis maritimae Jaako Mäntyjärvi
(contemporary)

Madelyn Munsell, soprano; Ian Meyer, tenor

“This work is dedicated to the memory of those who lost their lives in the shipwreck of the *Estonia* on September 28, 1994. Fragments of the work [are intended] . . . as a meditation involving three distinct elements: firstly, the individual aspect-- the ‘folk song’ soprano solo that begins and ends the work (and that can, but does not have to be, interpreted as the keening or lament of a sailor’s widow); secondly, the objective aspect -- the ‘precentor’ intoning the bare facts of the event in newsreader style; and thirdly, the collective aspect -- the extensive setting of the psalm text *Qui descendunt mare in navibus* (“They that go down to the sea in ships”). . . The tune (sung by soprano soloist in nonsense syllables) is in fact a highly corrupted version of *Nearer, My God, to Thee*, the hymn tune traditionally (though falsely), held to be the last tune played by the band of the the *Titanic*.”

– Jaako Mäntyjärvi

Text in latin :

Lux aeterna luceat eis, Domine,
Et lux perpetua luceat eis
Miserere Domine.
Plus octingenti homines vitam amiserunt calamitate
Navali in Mari Baltico septentrionali facta.
Navis traiectoria nomine Estonia,
cum Tallinno Stockholmiam
vesus navigaret, saeva tempestate orta eversa
et submersa est.
In navi circiter mille vectores erant.
Calamitate Estoniae nongenti decem
homines perierunt,
Centum undequadraginta sunt servati.
(*Nunti Latini*)*

Qui descendunt mare in navibus,
Facientes operationem in aquis multis;
Ipsi viderunt opera Domini,
Et mirabilia eius in profundo.
Dixit et stetit spiritus procellae
et exaltati sunt fluctus eius;
Ascendunt usque ad caelos,
Et descendunt usque ad abyssos.
Anima eorum in malis tabescebat;
Turbati sunt et moti sunt sicut ebrius,

English translation :

May the eternal light shine upon them, O Lord,
And may perpetual light shine upon them.
Have mercy, O Lord.
Over eight hundred people perished
In a shipwreck in the northern Baltic Sea.
The car ferry Estonia,
en route from Tallinn to Stockholm,
Was overturned in a severe storm
and sank.
There were about 1000 passengers on board.
In the wreck of the Estonia 910 people
lost their lives,
One hundred and thirty nine were saved.
(*Nuntii Latin*)

They that go down to the sea in ships,
That do business in great waters;
These see the works of the Lord,
And his wonders in the deep.
For he commandeth, and raiseth the
stormy wind, which lifteth up the waves;
They mount up to the heaven,
And they go down again to the depths.
Their soul is melted because of trouble;
They reel to and fro, and stagger like a drunken man,

Et omnis sapientia eorum devorata est.
Et clamaverunt ad Dominum cum tribularentur
Et de necessitatibus eorum eduxit eos,
Et statuit procellam eius;
In auram et siluerunt fluctus eius
Et laetati sunt quia siluerunt
Et deduxit eos in protum voluntatis eorum.
(Psalm 106, 23-30)
Requiem aeternam ...

And are at their wit's end.
Then they cry unto the Lord in their trouble,
And he bringeth them out of their distresses.
And He maketh the storm a calm,
So that the waves thereof are still.
And then are they glad because they be quiet;
And he bringeth them unto their desired haven.
(Psalm 107, 23-30)
Eternal peace ...

*Finnish news service that broadcasts in Latin

INTERMISSION

Northern Lights Ēriks Ešenvalds
(contemporary)

Andy Flanagan, tenor

Cik naksnīnas pret ziemeli,
Redzēj' kāvus karojam,
Karo kāvi pie debesu,
Vedīs karus mūs' zemē.

Whenever at night, far in the north,
I saw the Northern Lights (Kavis soldiers) fighting
Fighting in the sky, the Northern Lights
Bring wars to our land.

(Latvian Folk Song)

It was night, and I had gone on deck several times.
Iceberg was silent; I too was silent.
It was true dark and cold.
At nine o'clock I was below in my cabin,
when the captain hailed me with the words:
'Come above, Hall, at once! The world is on fire!'
I knew his meaning, and, quick as thought,
I rushed to the companion stairs.
In a moment I reached the deck,
and as the cabin door swung open,
a dazzling light, overpowering light burst upon my
startled senses!

– Charles Francis Hall
(1821-1871)

Oh, the whole sky was one glowing mass of
colored flames, so mighty, so brave!
Like a pathway of light the Northern Lights
seemed to draw us into the sky.
Yes, it was harp-music, wild storming in the
darkness; the strings trembled and sparkled in the
glow of the flames like a shower of fiery darts.
A fiery crown of auroral light cast a warm glow
across the arctic ice.
Again at times it was like softly playing, gently
rocking silvery waves, on which dreams travel into
unknown worlds.

– Fridtjof Nansen
(1861-1930)

In Memoriam **Pēteris Plakidis**
(contemporary)

All that is good flies heavenwards to gain a lasting home there.
Above your house the rain pours down above your flower-strewn home.
Warm, long-awaited rainstorm comes.
Birds soak in downy nests.
So still, so dry your earthy home.
Bitter jasmine 'neath your pillow.
And you no longer have the need for doorways or windows.
Above your flowery roof pure night, a bird sings on the grave-cross.
Soil of the homeland hums and cracks.
Light, lightning flashes, bridge of souls.

Two Unaccompanied Choruses **György Ligeti**
(1923-2006)

I. Éjszaka (Night)

Rengeteg tövis. Csönd!
Én csöndem.
Szívem dobogása.
Éjszaka.

Numerous thorns. Silent!
My silence.
My heart beats.
Night.

II. Reggel (Morning)

Már üti, üti már, a torony a hajnalban.
Az időt bemeszeli a korai kikeriki:
Reggel van! Szép reggel!

Already tolling, the tower at dawn.
The tower is whitewashed by the cock-a-doodle-do!
Morning stands! Beautiful morning!

The West Lake **Chen Yi**

WORLD PREMIERE - Commissioned by Sinquefield Charitable
Foundation through the New Music Initiative for the University of Wisconsin

Introduction by Dr. Chen Yi, composer

The brimming waves delight the eye on sunny days,
The dimming hills give a rare view in rainy haze.
The West Lake looks like the fair lady at her best,
Whether she is richly adorned or plainly dressed.

– Su Dong-po
(1036-1101)

Danjungan Sanctuary **Anders Paulsson**
(contemporary)

Instrumentalists: Dr. Arthur White, saxophone; Sam Copeland, bass;

Danjungan Island is one of the last remaining wildlife refuges in the Philippine Visayan group of islands. It is home to thousands of rare and exotic plant and animal species. In 1995, Coral Cay Conservation's volunteers joined forces with the Philippine Reef and Rainforest Conservation Foundation to carry out a program to help protect Danjungan's fragile natural resources and to provide local fisherfolk with a sustainable source of income. Danjungan Island is now a marine reserve and wildlife sanctuary.

– Anders Paulsson

Hear my pray'r for Danjungan;
Help me heal this wounded earth!
Let this be our quiet refuge,
Our reefs and forests of
Life, home to a sacred sea shoals of angels rest.
On its sky flies a lonely king
Guarding paradise with a cry every sunrise!
Let this rouse your soul with a quest
Not for man to lose this island,
But for humans and nature to be one.

– Gerry A. Grey

Nyon, Nyon **Jake Runestad**
(contemporary)

Dr. Chen Yi

Lorena Searcy Cravens/ Millsap/ Missouri Distinguished Professor of Composition,
University of Missouri, Kansas City

As a prolific composer who blends Chinese and Western traditions, transcending cultural and musical boundaries, Dr. Chen Yi is the recipient of the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She is the Cravens/Millsap/Missouri Distinguished Professor at the Conservatory of Music and Dance at the University of Missouri-Kansas City, and winner of the UMKC Kauffman Award in Faculty Service (2012). She was elected to the American Academy of Arts & Sciences in 2005.

Born in China, Chen Yi has received bachelor and master degrees in music composition from the Central Conservatory in Beijing, and Doctor of Musical Arts degree from Columbia University, New York, NY. Her composition teachers have included Wu Zu-qiang, Chou Wen-chung, Mario Davidovsky, and Alexander Goehr. She has served as Composer-in-Residence for the Women's Philharmonic, the vocal ensemble Chanticleer, & Aptos Creative Arts Center (93-96) supported by Meet The Composer, and as a member of the composition faculty at Peabody Conservatory of Johns Hopkins University (1996-98).

Fellowships and commissioning awards have been received from Guggenheim Foundation, American Academy of Arts and Letters, Fromm Foundation at Harvard University, Koussevitzky Music Foundation at the Library of Congress, and National Endowment for the Arts in the United States. Honors include a first prize from the Chinese

National Composition Competition, the Lili Boulanger Award, the NYU Sorel Medal Award, the CalArts/Alpert Award, the UT Eddie Medora King Composition Prize, the ASCAP Concert Music Award, the Elise Stoeger Award from Chamber Music Society of Lincoln Center, the Friendship Ambassador Award from Edgar Snow Fund, Honorary Doctorates from Lawrence University, Baldwin-Wallace College, University of Portland, The New School University. She has been appointed by the China Ministry of Education to the prestigious Cheung Kong Scholar Visiting Professor at the Beijing Central Conservatory of Music in 2006, and Thousand Talents Distinguished Visiting Professor at the Tianjin Conservatory of Music.

Her music is published by Theodore Presser Company, performed worldwide, and recorded on many of the most prominent recording labels.

University Singers

Soprano I	Alto I	Tenor I	Baritone
Gal, Cassandra	Allen, Martha	Clark, Devin+	Graham, Patrick
Hoerchler, Erin	Jones, Bria#	Cox, Jordan#	Harris, Austin
Munsell, Madelyn+	Lombardo, Madison	Fansher, Andrew	Heruth, Hans
Page, Maddie	Ramos, Alma+	Flanagin, Andy	Richey, Paden#
Sandstedt, Catherine#	Wilkerson, Bailey	Harrison, EJ#*	Scholl, Jacob
Schlabach, Erin	Yerganian, Jennifer	Meyer, Ian+	Smith, Patrick
	Wrigley, Lauren	Skinner, Holt	Wright, Sam
Soprano II	Alto II	Tenor II	Bass
Acton, Lee	Coleman, Darneisha	Fratzke, Nathan#*	Becker, Coulton
Baker, Pax+	Holleman, Kristen	Hayes, Savon	Crader, Jonathan
Braaksma, Jenna	Kitchel, Laura#*	Kindle, Chris#*	Knott, Colin#*
Kettlewell, Mary#	Phillips, Rachel	Otake, Topher	Layton, Ryan
Meeds, Abby	Stokes, Samantha	Peng, George	Roth, Christian
O'Meara, Madeline	Wakefield, Paige	Thorp, Joshua	Wagner, Jeremy+
Schulte, Sarah	Walker, Samantha	Walker, Jordan*	Worley, Ben

+Officers

#Section Leader

* Graduate Teaching &
Research Assistant

Upcoming Musical Events

10/26/15	Faculty Chamber Recital: Esterhazy Quartet and Missouri Quintet	7:30 PM	✧\$	Missouri Theatre
10/29/15	Student Ensemble: Jazz Combos	7:30 PM	\$	The Bridge
10/30/15	Student Ensemble: Show-Me Opera Scenes	7:30 PM	\$	Missouri Theatre
10/31/15	Student Ensemble: Show-Me Opera Scenes	7:30 PM	\$	Missouri Theatre
11/1/15	Student Ensemble: Tuba Euphonium Ensemble	2:00 PM		Whitmore Recital Hall
11/1/15	Student Recital: Music at the Art Museum - Graduate String Quartet	3:00 PM		Museum of Art, Mizzou North
11/1/15	Student Ensemble: Mizzou Horn Choir	4:00 PM		Whitmore Recital Hall
11/1/15	Faculty Recital: New Muse Piano Duo	7:30 PM	✧\$	Whitmore Recital Hall
11/2/15	Guest Artist Masterclass: Ariana String Quartet	10:00 AM		Whitmore Recital Hall
11/3/15	Student Recital: Miyamoto Studio Recital	8:30 PM		Whitmore Recital Hall

✧ SOM Faculty or Guest Recital

\$ Tickets

Requests for accommodations related to disability need to be made to Dan Willett, 135 Fine Arts Building, 882-0933, at least seven days in advance of the event. Events are subject to change.

For up-to date information, please visit our web site: www.music.missouri.edu

Please consider visiting our partner organizations:

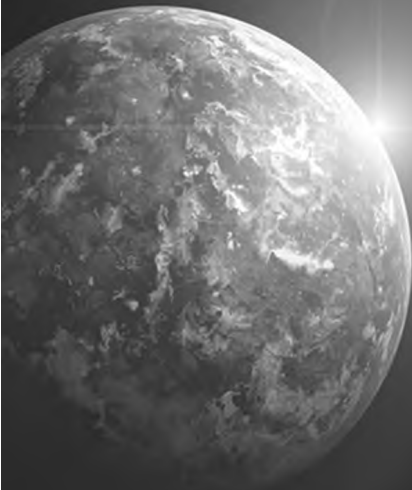
University Concert Series • www.concertseries.org | Odyssey Chamber Music Series • www.odysseymissouri.org

Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

Columbia Chorale • www.ColumbiaChorale.com

University of Missouri School of Music

EARTH, HEAVEN, AND SPHERES



University Singers

R. Paul Crabb, conductor

Jenna Braaksma, accompanist

On Tour, January 13-16, 2016

Program

Ave Regina caelorum **Tomás Luis de Victoria** (1548-1611)

Ave, Regina caelorum,
Ave, Domina Angelorum:
Salve, radix, salve
Ex qua mundo lux est orta:
Gaude, gloriosa,
Super omnes speciosa.
Vale, valde decora,
Et pro nobis Christum exora,
Semper Christum exora.

Hail, Queen of heaven,
Hail, Mistress of angels:
Hail, root
Which for the world light has risen.
Rejoice, glorious,
Above all most beautiful.
Farewell most gracious,
And for us pray to Christ,
Always pray to Christ.

The Spheres **Ola Gjeilo** (from *Sunrise Mass*) (contemporary)

“... in *The Spheres*, I used a kind of overlapping fade-in/fade-out effect, to give a sense of floating in space, in darkness and relative silence, surrounded by stars and planets light-years away.” (Ola Gjeilo)

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

O Heiland Reiß die Himmel auf **Johannes Brahms** (1833-1897)

O Heiland, reiß die Himmel auf,
Herab, herauf vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, was Schloss und Riegel für.

O Savior tear the heavens open,
Downward, upward from heaven flow.
Tear off from heaven gate and door,
Tear off what lock and bar are for.

O Gott, ein' Tau vom Himmel gieß,
Im Tau herab o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.

O God a dew from heaven pour,
In the dew downward, o Savior flow,
Break, you clouds and rain down on
The King of Jacob's house.

O Erd, schlag aus, schlag aus o Erd,
Daß Berg und Tal grün alles werd,
O Erd, herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

O earth burst forth,
That mountain and valley become green.
O earth, bring forth this little flower,
O Savior, out of earth spring.

Hie leiden wir die größte Not,
Vor Augen steht der bittere Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.

Here suffer we the greatest distress,
Before your eyes stands bitter death,
Ah, come lead us with strong hand
From misery to the fatherland.

Da wollen wir all danken dir,
Unserm Erlöser für und für,
Da wollen wir all loben dich,
Je allzeit immer und ewiglich.
Amen.

Therefore want we all to thank you,
Our redeemer forever and ever.
Therefore want we all to praise you,
All the time and forever.
Amen.

Canticum calamitatis maritimae **Jaako Mäntyjärvi**
(contemporary)

Madelyn Munsell, soprano; Ian Meyer, tenor

“This work is dedicated to the memory of those who lost their lives in the shipwreck of the *Estonia* on September 28, 1994. Fragments of the work [are intended] . . . as a meditation involving three distinct elements: firstly, the individual aspect-- the ‘folk song’ soprano solo that begins and ends the work (and that can, but does not have to be, interpreted as the keening or lament of a sailor’s widow); secondly, the objective aspect -- the ‘precentor’ intoning the bare facts of the event in newsreader style; and thirdly, the collective aspect -- the extensive setting of the psalm text *Qui descendunt mare in navibus* (“They that go down to the sea in ships”). . . The tune (sung by soprano soloist in nonsense syllables) is in fact a highly corrupted version of *Nearer, My God, to Thee*, the hymn tune traditionally (though falsely), held to be the last tune played by the band of the the *Titanic*.”

– Jaako Mäntyjärvi

Text in latin :

Lux aeterna luceat eis, Domine,
Et lux perpetua luceat eis
Miserere Domine.
Plus octingenti homines vitam amiserunt calamitate
Navali in Mari Baltico septentrionali facta.
Navis traiectoria nomine Estonia,
cum Tallinno Stockholmiam
vesus navigaret, saeva tempestate orta eversa
et submersa est.
In navi circiter mille vectores erant.
Calamitate Estoniae nongenti decem
homines perierunt,
Centum undequadragesima sunt servati.
(*Nunti Latini*)*

Qui descendunt mare in navibus,
Facientes operationem in aquis multis;
Ipsi viderunt opera Domini,
Et mirabilia eius in profundo.
Dixit et stetit spiritus procellae
et exaltati sunt fluctus eius;

English translation :

May the eternal light shine upon them, O Lord,
And may perpetual light shine upon them.
Have mercy, O Lord.
Over eight hundred people perished
In a shipwreck in the northern Baltic Sea.
The car ferry Estonia,
en route from Tallinn to Stockholm,
Was overturned in a severe storm
and sank.
There were about 1000 passengers on board.
In the wreck of the Estonia 910 people
lost their lives,
One hundred and thirty nine were saved.
(*Nuntii Latini*)

They that go down to the sea in ships,
That do business in great waters;
These see the works of the Lord,
And his wonders in the deep.
For he commandeth, and raiseth the
stormy wind, which lifteth up the waves;

Ascendunt usque ad caelos,
Et descendunt usque ad abyssos.
Anima eorum in malis tabescebat;
Turbati sunt et moti sunt sicut ebrius,

Et omnis sapientia eorum devorata est.
Et clamaverunt ad Dominum cum tribularentur
Et de necessitatibus eorum eduxit eos,
Et statuit procellam eius;
In auram et siluerunt fluctus eius
Et laetati sunt quia siluerunt
Et deduxit eos in protum voluntatis eorum.
(*Psalm 106, 23-30*)
Requiem aeternam ...

They mount up to the heaven,
And they go down again to the depths.
Their soul is melted because of trouble;
They reel to and fro, and stagger like a drunken man,

And are at their wit's end.
Then they cry unto the Lord in their trouble,
And he bringeth them out of their distresses.
And He maketh the storm a calm,
So that the waves thereof are still.
And then are they glad because they be quiet;
And he bringeth them unto their desired haven.
(*Psalm 107, 23-30*)
Eternal peace ...

*Finnish news service that broadcasts in Latin

INTERMISSION

Northern Lights **Ēriks Ešenvalds**
(contemporary)

Andy Flanagan, tenor

Cik naksnīnas pret ziemeļi,
Redzēj' kāvus karojam,
Karo kāvi pie debesu,
Vedīs karus mūs' zemē.

Whenever at night, far in the north,
I saw the Northern Lights (Kavis soldiers) fighting
Fighting in the sky, the Northern Lights
Bring wars to our land.

(Latvian Folk Song)

It was night, and I had gone on deck several times.
Iceberg was silent; I too was silent.
It was true dark and cold.
At nine o'clock I was below in my cabin,
when the captain hailed me with the words:
'Come above, Hall, at once! The world is on fire!'
I knew his meaning, and, quick as thought,
I rushed to the companion stairs.
In a moment I reached the deck,
and as the cabin door swung open,
a dazzling light, overpowering light burst upon my
startled senses!

– Charles Francis Hall (1821-1871)

Oh, the whole sky was one glowing mass of
colored flames, so mighty, so brave!
Like a pathway of light the Northern Lights
seemed to draw us into the sky.
Yes, it was harp-music, wild storming in the
darkness; the strings trembled and sparkled in the
glow of the flames like a shower of fiery darts.
A fiery crown of auroral light cast a warm glow
across the arctic ice.
Again at times it was like softly playing, gently
rocking silvery waves, on which dreams travel into
unknown worlds.

– Fridtjof Nansen (1861-1930)

In Memoriam **Pēteris Plakidis**
(contemporary)

All that is good flies heavenwards to gain a lasting home there.
Above your house the rain pours down above your flower-strewn home.
Warm, long-awaited rainstorm comes.
Birds soak in downy nests.
So still, so dry your earthy home.
Bitter jasmine 'neath your pillow.
And you no longer have the need for doorways or windows.
Above your flowery roof pure night, a bird sings on the grave-cross.
Soil of the homeland hums and cracks.
Light, lightning flashes, bridge of souls.

– Bronislava Martuževa (contemporary)

Two Unaccompanied Choruses **György Ligeti**
(1923-2006)

I. Éjszaka (Night)

Rengeteg tövis. Csönd!
Én csöndem.
Szívem dobogása.
Éjszaka.

Numerous thorns. Silent!
My silence.
My heart beats.
Night.

II. Reggel (Morning)

Már üti, üti már, a torony a hajnalban.
Az időt bemeszeli a korai kikeriki:
Reggel van! Szép reggel!

Already tolling, the tower at dawn.
The tower is whitewashed by the cock-a-doodle-do!
Morning stands! Beautiful morning!

The Beautiful West Lake **Chen Yi**

*Commissioned by Sinquefield Charitable Foundation
through the New Music Initiative for the University Singers*

The brimming waves delight the eye on sunny days,
The dimming hills give a rare view in rainy haze.
The West Lake looks like the fair lady at her best,
Whether she is richly adorned or plainly dressed.

– Su Dong-po (1036-1101)

Nyon, Nyon **Jake Runestad**
(contemporary)



University Singers

Soprano I

Gal, Cassandra
 Hoerchler, Erin
 Munsell, Madelyn+
 Page, Maddie
 Sandstedt, Catherine#
 Schlabach, Erin

Alto I

Allen, Martha
 Jones, Bria#
 Lombardo, Madison
 Wilkerson, Bailey
 Yerganian, Jennifer
 Wrigley, Lauren

Tenor I

Clark, Devin+
 Cox, Jordan#
 Fansher, Andrew
 Flanagan, Andy
 Harrison, EJ#*
 Meyer, Ian+
 Skinner, Holt

Baritone

Graham, Patrick
 Harris, Austin
 Heruth, Hans
 Richey, Paden#
 Scholl, Jacob
 Smith, Patrick
 Wright, Sam

Soprano II

Acton, Lee
 Baker, Pax+
 Braaksma, Jenna
 Kettlewell, Mary#
 Meeds, Abby
 O'Meara, Madeline
 Schulte, Sarah

Alto II

Coleman, Darneisha
 Holleman, Kristen
 Kitchel, Laura#*
 Phillips, Rachel
 Stokes, Samantha
 Wakefield, Paige
 Walker, Samantha

Tenor II

Fratzke, Nathan#*
 Hayes, Savon
 Kindle, Chris#*
 Otake, Topher
 Peng, George
 Walker, Jordan*

Bass

Becker, Coulton
 Crader, Jonathan
 Knoth, Colin#*
 Layton, Ryan
 Roth, Christian
 Wagner, Jeremy+
 Worley, Ben

+Officers #Section Leader * Graduate Teaching & Research Assistant

The University Singers is the most selective choral ensemble at the MU School of Music, comprised of undergraduate and graduate students. They sing a varied repertoire that includes major works from all periods of music history and prepare a major work with orchestra each semester. They have recently been recognized nationally and internationally through invitations to national, regional and state conventions as well as international tours:

- One of nine choirs in the U. S. invited to perform at the national convention of the National Collegiate Choral Organization at Yale University.
- One of eleven choirs from U.S. chosen to sing at the national convention of the American Choral Directors Association in Chicago (2011).
- Invited to sing at the White House (2011)
- Missouri Music Educators (2007, 2011, 2013)
- Austria and Hungary (2006, 2014)
- Italy (2010)
- China (2016, May)

The MU Choral Area has hosted many internationally recognized conductors and composers:

- Peter Phillips of the Tallis Scholars (Great Britain)
- Milan Kolena (Slovakia)
- Wolfgang Reisinger (Austria)
- Roberto Maggio (Italy)
- Chen Yi. Pulitzer Prize-winning composer commissioned by University Singers who premiered her new work, *The Beautiful West Lake*.
- William Averitt (new commission to premiere in 2017)
- Waldemar Górski (Poland, 2016)
- Lena Ekman Frisk (Sweden, 2017)
- Joseph Flummerfelt (New York)
- Kent Tritle (New York)
- Charles Bruffy, Brad Holmes, Timothy Stalter, Scott Ferguson, Lee Nelson (2016) [Missouri, Iowa, Illinois]

The University of Missouri School of Music prepares students to make meaningful contributions in the world as performers, composers, teachers, and scholars. Its notable alumni include Grammy award-winning singer/songwriter Sheryl Crow, Canadian Brass founder Eugene Watts, and opera stars Ryan MacPherson and Caroline Worra, as well as members of major orchestras, arts administrators, and leaders in the field of music education.

The School of Music offers professionally oriented bachelor's and master's degrees in performance (brass, classical guitar, percussion, piano, strings, voice, and woodwinds), composition, music education, music history, and music theory. Master's degrees are also available in conducting (choral, orchestral, and wind ensemble), jazz performance and pedagogy, collaborative piano, and piano pedagogy, and the Ph.D. is offered in music education. Undergraduate music majors can further enrich their studies by pursuing a certificate in jazz studies, and a graduate certificate in jazz studies is available either as an add-on or freestanding credential. The School of Music also offers the Bachelor of Arts in music, a degree program attracting numerous double majors, students who combine study in music and another field, drawing from the numerous academic options available on the Mizzou campus.

Major ensembles include the University Philharmonic, University Wind Ensemble, Symphonic Band, University Band, Marching Mizzou, Concert Jazz Band, Studio Jazz Band, University Singers, Concert Chorale, Women's Chorale, Choral Union, and Show-Me Opera, and

these are augmented by numerous chamber and studio ensembles. The Mizzou New Music Initiative brings together a full-scholarship undergraduate composition program; a graduate-assistantship-based new music ensemble, serving as a laboratory for composition students; a major summer festival for composers; and the Creating Original Music Project (COMP), an outreach program directed at composers in grades K-12.

Over 290 music majors and numerous music minors enjoy extensive interaction with the School of Music's distinguished faculty, comprising 41 full-time and 17 part-time members. Hundreds of non-music majors also participate in School of Music activities—everything from courses such as “Jazz, Pop, and Rock” to Marching Mizzou. The School of Music is also home to several community programs serving Columbia and the mid-Missouri region, including the Community Music Program, the Missouri String Project, and several summer camps. For more information, visit music.missouri.edu.

Voice Faculty:

Christine Seitz (chair), Ann Harrell, Steven Tharp, Steven Jepson, Darrell J. Jordan

Music Education:

Wendy Sims, Brian Silvey, Emily Edgington Andrews

Choral Ensembles and Opera at MU:

University Singers, Concert Chorale, Women's Chorale, Hitt Street Harmony, Choral Union, Show-Me Opera

University Singers 2016 Tour Schedule

Wednesday, January 13

9:05-10:00 AM Timberland High School
559 East Hwy N, Wentzville, MO 63385

11:30 AM - 1:00 PM Kirkwood High School
801 W Essex Ave, Kirkwood, MO 63122

2:00 - 3:00 PM Waterloo High School
505 E. Bulldog, Waterloo, IL 62298

7:30 PM Concert at Missouri Baptist University
One College Park Dr, St. Louis, MO 63141

Thursday, January 14

9:15 - 10:45 AM Parkway Central High School
369 N Woods Mill Rd, Chesterfield, MO 63017

11:45 AM - 12:15 PM Parkway North High School
12860 Fee Fee Rd, St. Louis, MO 63146

12:45 - 1:35 PM Parkway West High School
14653 Clayton Rd, Ballwin, MO 63011

Friday, January 15

8:40 - 9:45 AM Fox High School
751 Jeffco Blvd, Arnold, MO 63010

11:45 AM - 2:15 PM Jackson High School
315 S Missouri St, Jackson, MO 63755

7:30 PM Concert at St. Paul Lutheran Church
223 W Adams St, Jackson, MO 63755

Saturday, January 16

12:30 PM Concert at First United Methodist Church
500 N. Main St, Poplar Bluff, MO 63901



University of Missouri School of Music
140 Fine Arts Building • Columbia MO 65211
Phone: 573-882-2604 • music.missouri.edu



Trumpet Ensemble

Dr. Iskander Akhmadullin, director

April 23, 2016 • 3:30 PM • Whitmore Recital Hall

Program

A Festival of Trumpets Eric Ewazen
(b. 1954)

Three Medieval Sets for Five trumpets Anonymous
1. Andante arr. Nigel Coombes
3. Allegro

3:15 Trumpet Crew

Wachet Auf from Cantata 140 Johann Sebastian Bach
(1685-1750)
arr. David Marlatt

MU Trumpet Sextet

Granada from Suite Española Isaac Albéniz
(1860-1909)
arr. D. Marlatt

Compressionism Mike D'Ambrosio
(b. 1974)

Octet for Trumpets David Uber
(1921-2007)

Fanfare pour 5 Trompettes Jacques Petit
(b. 1946)

3:15 Trumpet Crew

Dürrenhorn Passage Kevin McKee
(b.1980)

MU Trumpet Sextet

University of Missouri School of Music
Event No. 171 in the 2015-2016 Series • Student Ensemble

University Band

**Steve Eubanks and Gretchen Pohlman,
doctoral student conductors**

May 3, 2016 • 7:30 PM

Missouri Theatre, 203 S. Ninth Street

Program

<i>The Dark Knight Suite (2008)</i>	Hans Zimmer & James Newton Howard (b. 1957, b. 1951)
Suite from <i>Man of Steel</i> (2014)	Ralph Ford (b. 1963)
<i>Crystals</i> (1985).....	Thomas Duffy (b. 1955)
<i>Americans We</i> (1929)	Henry Fillmore (1881-1956)

Program Notes

The Dark Knight Suite

Internationally celebrated arranger Victor Lopez brings one of the greatest super heroes to life for concert bands with his scoring of musical selections from one of the most anticipated movie sequels of all time. Themes from the movie score include: *Harvey Two-Face, Introduce A Little Anarchy and Like A Dog Chasing Cars.*

Suite from *Man of Steel*

Arranger Ralph Ford has captured the essence of the mega-blockbuster with a musical score as powerful as the super hero himself. Capturing all the emotions of this powerful film are: *Look to the Stars; DNA; Goodbye, My Son; Launch; Krypton's Last; If You Love These People; Flight* and *What Are You Going to Do When You Are Not Saving the World?* This super medley will make each of its listeners a super fan! Watch out Batman!!

Crystals

Premiered in 1985, *Crystals* is a one-movement tone poem which is divided into four sections. Each section musically represents a type of crystal. Thus each section is a vignette with its own title and style, as follows. The first, Dark Ice, combines

water sounds with quartal harmonies and a modal melody to suggest the mystery and terrible majesty of glaciers, icebergs, and things in and under them. The second, Underwater Rubies, again uses water sounds to suggest beams of sunlight ricocheting off gems spilling from a sunken treasure chest. The third section, Cyanide, is of a violent and percussive spirit, which, by its brevity, mimics the horrible potency of its namesake. Finally, Monolith aspires to images of huge piles of stone and granite, either natural promontories or manmade, such as perhaps Stonehenge or the Big Ben's tower. Though impressionistically blurred and buried, throughout this section one can hear the chiming of Big Ben's hourly bells, sounding from the granite tower high above London.

Americans We

Henry Fillmore wrote over 250 compositions, including 16 famous marches of which *Americans We* is one of the best known. Written in 1929, this march, dedicated to "all of us" is an example of the exuberance in his music which was also in the composer. Fillmore's goal in this march, as in all his music was to make people happy.

University Band

Piccolo

Kait Garrison

Flute

*Shirin Felfeli

Jade McCouch

Erin McCann

Jasmine Pool

Kylie Kollmeier

Shelbi Swacker

Brianna Fletchall

Christine Gruber

Maddi Hirsch

Emily Young

Sam Smith

Cassandra Mais

Clarinet

*Breanna Perkins

Sherry Faucheux

Ashley Trueblood

Faith Ordonio

Mikayla Stupps

Haley Heil

Mariah Cox

Bass Clarinet

Angie Connelly

Alto Saxophone

*Ronnie Myers

Bailey Dawson

Erik Bowers

Pete Grigsby

Josh McEwen

Max Boyd

Emma Bannister

Sara Russo

Alexus Dieckmann

Joshua Wilkerson

Tenor Saxophone

*Christopher Kraus

Laura Henry

Baritone Saxophone

*Luis Guevara

Joseph Hayden

French Horn

*Katie Buelow

Katie Kraus

Ashleigh Schuh

Alexander Eisenschmied

Emily Comish

Thomas Prickitt

Alexander Mansfield

Trumpet

*Nicholas Funke

Zachary Shupe

Rayna Sims

Matthew Newton

Scott Nash

David Adair

Alex Foster

Andrew Holsell

John Lanworthy

Troy D'Sousa

Josy Eastman

Carly Heil

Levi Good

Ryan Doppeit

Trombone

*Lindsey Anderson

Daniel Wieder

Connor Sosnoff

Gabe Truby

Joe Trammel

Zach DeJoode

Drew Kenkel

Makenzie Mueller

Euphonium

*Nick Blue

Luke Henderson

Mark Sweany

Courtney Barker

Sam Fessehay

Kendra Cowart

Tuba

*Justin Spasovski

Matt Malinski

Alexander Muñoz

Percussion

*Andrew Countryman

Cori Mead

Terrence Carver

Shane Wacker

Katie Kraus

Sam Mohler

*-denotes principal

Gretchen L. Pohlman (M.M., conducting, Missouri State University; B.M.E, Southwest Missouri State University) is in her second year of studies at the University of Missouri as a PhD student in Music Education. While at Missouri State University Ms. Pohlman served as principal hornist in the University Wind Ensemble, University Wind Symphony, Symphonic Band and University Symphony Orchestra, as well as holding membership and leadership positions in the PRIDE

Marching Band. As a member of these ensembles, she had the opportunity to perform many times at the state, national and international levels.

Ms. Pohlman has previously taught in public education throughout the state of Missouri for eight years. As director of bands for seven of those eight years, she oversaw the developmental, creative and musical growth of hundreds of students from grades 5 to 12 through participation in successful concert,

jazz, and marching band programs. Ms. Pohlman is an alumni member of Phantom Regiment Drum & Bugle Corps and has previously served as mellophone technician and Brass Caption Head for GOLD Drum & Bugle. Her primary teachers in music education and performance have been Dr. Belva Worthen Prather, Jerry Hoover, Johnny Woody, and J.D Shaw.

Ms. Pohlman is an active adjudicator for the Missouri Bandmasters Association, as well as the Missouri State High School Activities Association. She holds professional memberships in the following organizations: Missouri Bandmasters Association, Missouri Music Educators Association, the National Association for Music Educators, Mu Phi Epsilon, and Kappa Kappa Psi.

Steve Eubanks is completing his third year as a doctoral student at the University of Missouri. A native of Aurora, Missouri, Mr. Eubanks received his Bachelor of Science Degree from Missouri Southern and his Masters Degree from the University of Missouri.

Mr. Eubanks is a retired public school teacher with over 30 years of teaching experience in the Missouri public schools, including 3 years in Alton, 2 years in Carthage, 13 years as assistant director of bands and 12 years as director of bands and music department chairman in Jefferson City.

During his career at Jefferson City High School as assistant director and director of bands, the Marching 'Jay' Band performed in the Tournament of Roses Parade, the Alamo Bowl, the Fiesta Bowl, the Freedom Bowl, had two appearances at the Citrus Bowl and Orange Bowl Parades respectively, and in his retirement year performed at the Gator Bowl Parade. Under his leadership, the Jefferson City High School music department was a consistent Sweepstakes winner with the Heritage Festivals organization. During his 12 years as Director of Bands at Jefferson City High School, Mr. Eubanks' symphonic band was selected to perform for the Missouri Music Educators Association on 3 separate occasions.

Mr. Eubanks is an active adjudicator for the Missouri State High School Activities Association. He holds professional memberships in the Missouri Music Educators Association, the Missouri Bandmasters Association, the National Association for Music Education, Phi Beta Mu, and Phi Mu Alpha Sinfonia. He resides in Jefferson City where he is a member of both the Jefferson City Host Lions Club and the Church of Jesus Christ of Latter-day Saints.

Mr. Eubanks will assume teaching duties at the University of Nevada in Reno, beginning in July of 2016, where he will serve as assistant director of bands and music education lecturer.

Upcoming Musical Events

05/04/16	Student Ensemble: Opera Staged Arias	7:30 PM	Missouri Theatre
05/08/16	Special Event: MSP/MYO concert	3:00 PM	Whitmore Recital Hall

✧ SOM Faculty or Guest Recital

\$ Tickets

Requests for accommodations related to disability need to be made to Dan Willett, 135 Fine Arts Building, 882-0933, at least seven days in advance of the event. Events are subject to change.

For up-to date information, please visit our web site: www.music.missouri.edu

Show-Me Opera

Presents

Staged Arias and Duets

and

the World Premiere performance of

Hatrack

Music by Trey Makler

Libretto by Katie Kull

With Exit 128 Chamber Ensemble

Travis Herd, conductor

May 5, 2016 • 7:30 PM

Missouri Theatre, 203 S. Ninth Street

PROGRAM

(Characters in each scene are listed in order of appearance)

Duetto buffo di due gatti (1825) attributed to **Gioacchino Rossini**
Anonymous Text (1792-1868)

Secondo Gatto – Samantha Walker
Primo Gatto – Madison Lombardo
Liyue Yin, pianist

On stage in an opera house, present day

The Secondo Gatto finds the stage empty, and proceeds to claim “primo” status. The Primo Gatto enters, and at first seems to be bored, but eventually the two engage in a vocal duel.

Ariodante (1735) **George Friedrich Handel**
Libretto by Antonio Salvi (1685-1759)

Aria – “Spero per voi, sì, sì!”

Polinesso – Martha Allen
Holly Quist, pianist

Super: Dalinda – Madison Page

Polinesso plans to deceive Ariodante, who loves Ginevra. Polinesso will bring Ariodante to Ginevra’s room, and ‘discover’ Ginevra (Dalinda in disguise) in the arms of another man. Polinesso seduces Dalinda, who is head-over-heels in love with him, and convinces her to disguise herself as Ginevra, so his plot can go forward.

Così fan tutte (1790) **Wolfgang Amadeus Mozart**
Libretto by Lorenzo da Ponte (1756 -1791)

Aria – “Una donna quindic’anni”

Despina – Madison Page
Holly Quist, pianist

Supers: Fiordiligi – Jennifer Yerganian
Dorabella – Martha Allen

Despina, Fiordiligi and Dorabella’s maid, lectures the two moping young ladies about how to capture a man. Fiordiligi does not listen, but Dorabella is very intrigued by Despina’s way of looking at things.

L’elisir d’amore (1832) **Gaetano Donizetti**
Libretto by Felice Romani (1797-1848)

Aria – “Quanto è bella”

Nemorino – Andrew Flanagin
Holly Quist, pianist

Super: Adina – Cassandra Gal

Nemorino comes into the town square and sees Adina reading a book. Overcome by her beauty and his own shyness, he wonders what he will have to do to win her love.

Die Fledermaus (1874)..... Johann Strauss Jr.
Libretto by Carl Haffner and Richard Gelée (1825-1899)

Aria – “Mein Herr, Marquis”

Adele – Jennifer Yerganian
Holly Quist, pianist

Super: Eisenstein – Hans Bridger Heruth

At a ball in Prince Orlofsky’s mansion in Vienna

Adele has ‘borrowed’ one of her mistress’ ball gowns, and gone to Prince Orlofsky’s ball. There she has encountered her boss, Eisenstein, who has just accused her of being his chambermaid. She sings this aria to prove to him and the crowd that she is a high-class woman who couldn’t possibly be a maid.

Les Troyens (1863)Hector Berlioz
Libretto by Hector Berlioz (1803-1869)

Aria – “Ah! Je vais mourir!... Adieu, fière cite”

Didon – Darneisha Coleman
Liyue Yin, pianist

Didon, Queen of Carthage, has fallen in love with Aeneas, who landed on the shores of her country after he escaped from the Trojan War. She has just discovered that Aeneas has sailed away in the night, without saying goodbye. She comes to the conclusion that there is nothing left for her, and that she will die on a funeral pyre on the shore, so that he can see the flames from his ship. She remembers their love, and she says goodbye to her country and her people.

Hamlet (1868)..... Ambroise Thomas
Libretto by Michel Carré and Jules Barbier (1811-1896)

Duet – “Monseigneur! Ophélie!”

Ophélie – Hannah Zizza
Hamlet – Paden Richey
Liyue Yin, pianist

Ophélie finds Hamlet brooding. She has heard that he is leaving the court, and she thinks that he has fallen out of love for her. He convinces her, for the moment, that he truly loves her, and is only happy when he is with her.

Aria – “O vin, dissipe la tristesse”

Hamlet – Paden Richey
Liyue Yin, pianist

Supers: Entire Cast

Hamlet knows that his uncle murdered his father, and Hamlet seeks vengeance. He arranges for the entire court to see a performance of the play “The Murder of Gonzago,” hoping that seeing a play about a murder by poison will prompt a confession from the king and queen. In order to not arouse any suspicion, he pretends to be drunk and sings this aria, praising the virtues of wine.

Alcina (1735)..... George Frederic Handel
Libretto by Antonio Marchi

Aria – “Ah, Ruggiero, crudel!... Ombre pallide”

Alcina – Cassandra Gal
Holly Quist, pianist

The sorceress Alcina has lost the love of her latest conquest, Ruggiero. She is heart-broken, and she tries to weave a great spell to enchant him to be her lover again.

Il barbiere di Siviglia (1816) **Gioacchino Rossini**
Libretto by Cesare Sterbini (1792-1868)

Duet “Ma bravi! Ma benone!... Dunque io son”

Figaro – Steven Groth
Rosina – Júlia Coelho
Liyue Yin, pianist

Figaro has overheard Rosina’s guardian, Bartolo, making plans to marry her and take over her fortune. He tells Rosina, who is much more interested in hearing about the young man she saw from her window that morning. When Figaro tells her that young man loves her, she is overjoyed.

INTERMISSION

Hatrack (2016) World Premiere..... **Trey Makler**
Libretto by Katie Kull (b. 1994)

Hatrack – Madelyn Munsell
Preacher – Samuel Wright
John – Ian Meyer

Chorus

Martha Allen
Coulton Becker
Darneisha Coleman
Andrew Flanagan
Cassandra Gal
Savon Hayes
Hans Bridger Heruth
Madison Lombardo
Madison Page
George Peng
McKenna Ranfeld
Paden Richey
Ben Worley
Hannah Zizza

Exit 128 Personnel:

Erin Spencer, flute/piccolo
Prof. Dan Willett, oboe
Devin Kaveler, clarinet
Anthony Hasek, bassoon
Jaron Lester, horn
Adam Matejek, trumpet
Tyler Beville, trombone
Xiaoxiao Du, violin
James Shemwell, violin
Andrew Monson, viola
Rachel Czech, cello
Luke Henderson, bass
Travis Herd, conductor

Hatrack Program notes and Synopsis:

Author and journalist Herbert Asbury was born in Farmington, Missouri in 1889. His most famous works include *Gangs of New York: An Informal History of the Underworld* and *The Barbary Coast: An Informal History of the San Francisco Underworld*. In 1926, while he was working as a reporter, Asbury submitted a chapter of one of his unfinished works about his boyhood home to H.L. Mencken’s *American Mercury* magazine. The controversial chapter about the town’s prostitute, Hatrack, ran in the April issue and caused the publisher to be arrested. The entire book, including the Hatrack chapter, was eventually published as a commentary on religious bigotry, hatred and hypocrisy.

Today, the horses and buggies that occupied the streets of Farmington during Asbury’s childhood have been replaced with cars and the comforts of 21st-century America. But religious tensions still linger in the condemning billboards lining the highway and the bible-thumpers preaching their gospel in the streets. *Hatrack* is a sentiment to how the bigotry continues — the way intolerance can still find its way into the hearts and minds of those who consider themselves most holy. In a world of religious extremism and unrest, the quest for compassion in the wake of oppression makes itself known through the wars and silent cries of those who suffer.

Hatrack is comprised of three scenes. In the first, the audience meets Hatrack in her place of business for prostitution — the graveyard. She tells them of her dream to move to St. Louis to become a model. In the second, the audience sees the congregation of a Methodist church in Farmington. It is there that the audience learns about the culture of the town and the misguided understanding of the people in it. The last scene shows Hatrack meeting a new face in the graveyard. He is also searching for some kind of fulfillment in what is otherwise an empty place.

Musically, the entire work is organized as an arc, but it could also be considered a circle. The first and third scenes are closely related, featuring similar textures and motivic ideas, and the close of the third scene takes everything back to square one. The middle scene is heavily rhythmic and aggressive as it sets a fiery excerpt from Revelation. Motives come and go throughout the entire work, but almost all of the material is derived in some way from the popular hymn, “Amazing Grace.” The tune was the most popular hymn during the era, but has transcended time and still well known today. The common tune also gives audience a familiar element to allow them to enjoy and understand a piece of modern music they have never heard before.

Production Staff

Stage Director, Production Manager	Christine Seitz
Graduate Assistant	Ben Worley
Missouri Theatre Technical Director	Chris Cullen
Lighting Design, Board Operator	Vincent Williams
Stage Crew	Katie Blake
Supertitle Translation and Formatting	Christine Seitz
Supertitle Cueing	Hannah Robertson, Sydney Robertson

Performer Bios

Martha Allen, mezzo-soprano, is a sophomore at the University of Missouri. She is a double major, pursuing a Bachelor of Science in Secondary English Education and a Bachelor of Arts in Music. She studies voice with Professor Tharp and is a second year member of the University Singers. This is also her second year in the Mizzou Show-Me-Opera. She recently sang the role of Marcellina in Mozart's *Le nozze di Figaro*. Last year she performed as The Mistress of the Novices in Puccini's *Suor Angelica*, and loved every second of it. She is originally from Springfield, Missouri and participated in State and District solo and ensemble competition, district and state choirs, and other ensembles throughout her childhood. She can't wait to continue her journey with music!

Júlia Coelho, soprano, hails from Portugal. She is currently pursuing two master degrees in Vocal Performance and Musicology at the University of Missouri, where she studies with Prof. Tharp and is music theory and voice graduate teaching assistant.

After an exchange program in Italy, Salerno, she began working towards her first MM at the Conservatory D. Cimarosa in Avellino, Italy, in *Canto Lirico* (2013; vocal performance with focus on music history), with a final research paper and performance on G. F. Handel's *Messiah*, recently published in Italy. She has a BA in Philosophy at the University of Lisbon (2010), where she added foreign languages to her studies. She has publications related to music and philosophy in Portugal and Italy, as well as poetry.

With a major focus from Early Music to early-Romantic period, she has performed in several choirs and as soloist in many concerts and recitals in Italy, and Portugal. In Italy she participated in Early Music, Opera, and Art Song masterclasses/workshops. In 2011 she won the 2nd and 3rd prizes in the Opera contest "Città di Eboli" and "XVI concorso Campi Flegrei," and in 2014 and 2015 she received an honorable mention and was placed 2nd in the competition MMTA, Graduate Division. On stage in Italy she has performed scenes of Susanna in Mozart's *Le Nozze di Figaro*, and Belinda in Purcell's *Dido and Aeneas*. In Missouri, Columbia, she was a member of the University Singers directed by Dr. Paul Crabb, and through Mizzou's Show-Me-Opera production, directed by Prof. Christine Seitz, she participated since 2014 in *The Crucible* (chorus), and performed in staged scenes Cleopatra in Händel's *Giulio Cesare*, Fortuna in Monteverdi's *Poppea*, Donna Anna in Mozart's *Don Giovanni*, Zabel in Keil's *A Serrana*, and Amina in Bellini's *La Sonnambula*. She performed the role of Suor Genevieffa in Puccini's *Suor Angelica*, and covered the role of Susanna in Mozart's *Le Nozze di Figaro*.

Darneisha Coleman, mezzo-soprano, is a junior at the University of Missouri who is pursuing a Bachelor of Arts Degree in Music/Voice Performance. Coleman, who is from Belleville, Illinois, studies voice with Christine Seitz. At Mizzou, Coleman is also

a member of the University Singers, the Jazz Ensemble, Legion of Black Collegians Gospel Choir, and Sigma Alpha Iota. Past opera credits include: Marcellina in *Le nozze di Figaro*, The Abbess in Puccini's *Suor Angelica* (she was also the understudy for Principessa), and Zita in Puccini's *Gianni Schicchi*, Mistress Quickly from *Falstaff* (scenes), the Witch from *Hansel and Gretel* (scenes), Maddalena from Verdi's *Rigoletto* (scenes), and Robert Ward's *The Crucible* (ensemble). Past theatre credits include: *Caroline or Change*, *South Pacific*, *A Midsummer Night's Dream*, *Beanie & the Bamboozling Book Machine*, *Les Misérables*, *Cyrano de Bergerac*, *Xanadu*, and *Anything Goes*.

Exit 128 Chamber Orchestra is a student-run ensemble at the University of Missouri currently in its second season. Devoted mainly to presenting the works of underperformed composers, Exit 128 has so far given eight world premieres of works for chamber orchestra. In March 2016, Exit 128 was awarded a Phi Mu Alpha Zeta Chapter Men of Music Grant to support the commission of *graveyards*, a concerto for clarinets and chamber orchestra by composer Nick Omiccioli. In addition to premiering new works, the ensemble has also devoted a large portion of its programs to performing preexisting works by living composers. After putting out a call for scores and receiving over 200 submitted scores, four pieces were selected for inclusion on concerts during Exit 128's 2015-16 season. One of the primary goals of this ensemble was to fill a gap in the curriculum; with 14 core instrumentalists plus a conductor, Exit 128 bridges the divide between chamber music groups and conducted large ensembles, allowing its members—mostly undergraduates—a chance to perform 20th and 21st century music. In January 2016, Exit 128 performed at the *Oh My Ears!* New Music Marathon in Phoenix, AZ as well as at the University of Colorado and the University of Oklahoma. Recently, Exit 128 was invited to perform the opening concert of the 2016 New Horizons Music Festival.

Andrew Flanagan, tenor, comes from Columbia, Missouri. He is a senior pursuing a Bachelor of Music degree in Vocal Performance at the University of Missouri. He is currently studying voice with Ann Harrell. He is a member of University Singers under the direction of Dr. R. Paul Crabb and Show-Me Opera under the direction of Christine Seitz. He has performed the roles of Basilio in Mozart's *Le nozze di Figaro*, Rinuccio in Puccini's *Gianni Schicchi* and Reverend Samuel Parris in Robert Ward's *The Crucible*, and in scenes he has appeared as Fenton in Verdi's *Falstaff*, Don Basilio in Mozart's *Le nozze di Figaro*, Jaquino in Beethoven's *Fidelio*, and Hawthorne in Thomas Arne's *Love in A Village*. He has also covered the roles (in scenes) of Rodolfo in Puccini's *La bohème*, Gastone in Verdi's *La traviata*, Pedrillo in Mozart's *Die Entführung aus dem Serail*, and Prunier in Puccini's *La rondine*. Last year, Andrew received Honorable Mention at the NATS State Competition. Andrew is also a chorister at Parkade Baptist Church.

Cassandra Gal, soprano, is a senior pursuing a Bachelor of Arts degree with an emphasis in Vocal Performance at the University of Missouri. Her current teacher is Professor Steven Tharp. She was recently selected to the Bel Canto Young Artists Program at the 2016 Caramoor Festival in New York. Cassandra has been performing with the Show-Me Opera since 2012. Her performances include the role of Lauretta in last spring's production of Puccini's *Gianni Schicchi*, and scene appearances as Nannetta in *Falstaff*, Miss Jessel in Britten's *The Turn of the Screw* and Gilda in Verdi's *Rigoletto*. She was recently the understudy for the role of the Countess in Mozart's *Le nozze di Figaro*. In the 2014 spring opera she performed the role of Ruth Putnam and was understudy for Abigail Williams in Robert Ward's *The Crucible*. She then went on to perform Susanna from Mozart's *Le nozze di Figaro* in the Staged Arias concert. She has performed in the 2012 and 2013 fall scenes program as Euridice from *Orfeo ed Euridice* by Gluck and Servillia in *La clemenza di Tito* by Mozart. She was awarded Honorable Mention in last fall's Music Teacher's National Association Competition. She won 1st place in the Women's Collegiate Voice at Missouri Federation of Music Clubs in 2012 and 2014. She won 1st place in her division at Missouri Music Teachers Association Collegiate competition in both 2012 and 2013, and was awarded Honorable Mention at National Association of Teachers of Singing competition in both 2012 and 2013. She plans to graduate in the fall of 2016 and pursue a master's degree in Opera Performance.

Steven Groth, baritone, hails from Delafield WI. He holds two bachelor's degrees from the University of Wisconsin-Madison: one in choral music education and the other in French. Currently he is pursuing masters' degrees in vocal performance and collaborative piano at Mizzou, where he studies voice with Christine Seitz and piano with Janice Wenger. He has been a NATS semi-finalist four times and he won the graduate voice division of MMTA in fall 2014. Previous stage roles include Count Almaviva in Mozart's *Le nozze di Figaro*, Betto in Puccini's *Gianni Schicchi*, Dandini from *La Cenerentola* (scenes program), Rigoletto (scenes program), and Florian in Gilbert and Sullivan's *Princess Ida*.

Travis Herd, conductor, seeks to find balance between the traditional symphonic orchestra and the realm of new music. Herd currently serves as conductor and artistic director of Exit 128 Chamber Orchestra at the University of Missouri, where he is pursuing a Bachelor of Music degree in Clarinet Performance. Stepping comfortably between these two worlds, he feels deeply connected to the music of today as well as the music of the past.

As a guest conductor, Travis has led the Mizzou New Music Ensemble in works by Mischa Zupko, Jennifer Higdon, and Andrew Norman as well as in the premiere of Trey Makler's *Sonnete an Orpheus* with guest baritone Samuel Wright. He has also guest conducted Copland's *Fanfare for the Common Man* and the Overture to Mozart's *Die Zauberflöte* with Columbia Civic Orchestra.

As founding conductor of Exit 128 Chamber Orchestra, Herd has led the group in multiple performances of 20th and 21st century music at the University of Missouri. In December 2015, Exit 128 was joined in Missouri Theatre by the rock band Feral States for a performance of composer Joe Meland's *FAUVE*. Herd led the group to Phoenix, Arizona for a performance in the *Oh My Ears!* New Music Marathon in January 2016. During that trip, Exit 128 also gave performances at the University of Colorado and at the University of Oklahoma.

Herd has studied conducting and music direction with Maestro Edward Dolbashian, Dr. Stefan Freund, and Dr. Brian Silvey.

Katie Kull, librettist for *Hatrack*, is a writer, dreamer, truth-seeker and thinker from St. Charles, Illinois. She brings a fervent passion into life and work, and she strives to change the world by shining light into the places that need it most. Katie currently attends the University of Missouri where she is studying Journalism and Political Science. She works for the *Columbia Missourian* as an Assistant City Editor, and looks forward to continuing to learn about education reporting this summer at an internship at an online-only publication called *Chalkbeat* in Memphis, Tennessee. She has won awards for her journalism, including receiving top 20 honors in the Hearst Enterprise Writing competition for 2015.

When she's not reporting, Katie loves creative writing and music. She played clarinet in the MU Wind Ensemble for two years, and she still plays with the clarinet studio from time to time. As an avid music lover, Katie infuses musical references and ideas into all of her creative writing projects.

Madison Lombardo, soprano, is a freshman at the University of Missouri and is from Springfield, MO. Ms. Lombardo is a double major, pursuing a Bachelor of Arts in Vocal Performance and a Bachelor of Science in Psychology. In high school, she participated in solo and small ensemble competitions at the state and district level, as well as competed in NATS. She was a member of the chorus in Evangel University's *Hello, Dolly!* as well as the University of Missouri Show-Me-Opera's production of *Le nozze di Figaro*. Ms. Lombardo is currently studying voice with Darrell J. Jordan and is a member of the University Singers.

The music of composer **Trey Makler** (b. 1994) explores vibrant colors and the organic development of sound and texture through blurred rhythms, lush harmonies, and angular gestures. Makler has received commissions from the Sheldon Concert Hall, the Charlotte New Music Festival, and the Mizzou New Music Initiative, and his music has been performed by members of the St. Louis Symphony. His work, *die Sonette an Orpheus*, was the 2015 winner of the annual Boston New Music Initiative Young Composers Competition and was performed at the Arlington Center for the Arts in April 2016.

An avid collaborator and oboist, Makler has worked with dancers, writers, and visual artists on multiple collaborative projects and regularly performs with various ensembles in the Columbia area, including the Exit 128 contemporary chamber orchestra, of which he is a founding member. He has also served as a production coordinator for the Mizzou International Composers Festival, assisting in logistical planning and event management for the duration of the festival.

Makler is currently a student at the University of Missouri where he studies composition with Drs. W. Thomas McKenney, Stefan Freund, and William J. Lackey, and oboe with Dan Willett. His upcoming projects include a new work for Alarm Will Sound, set to premiere July 2016 at the Mizzou International Composers Festival, and a new work for Vox Nova with text by Marshall Reid, set to premiere in September 2016.

Ian Meyer, tenor, comes from Columbia, Missouri. He is pursuing a Bachelor of Science at the University of Missouri in Vocal Music Education, where he has studied voice with Mark McCrory, and continues his study under Steven Tharp. He also has studied piano with Dr. Janice Wenger and Dr. Natalia Bolshakova. He is a member of the University Singers and the Show-Me Opera. With the Show-Me Opera, he has performed the roles of Basilio in Mozart's *Le nozze di Figaro* and Rinuccio in Puccini's *Gianni Schicchi*. He was also a chorus member in Show-Me Opera's production of Ward's *The Crucible*, and has performed scenes

from Mozart's *Don Giovanni*, *Bastien und Bastienne*, Verdi's *Falstaff*, and Copland's *The Tender Land*. Mr. Meyer is a Worship Leader on staff at Woodcrest Chapel, and has served as a band clinician at First Assembly Church. He also teaches Piano and Voice at the Columbia Academy of Music and the Community Music Program. Mr. Meyer enjoys membership of the professional ensemble Vox Nova and St. Louis-based Early Music Specialists, Pro-Arte. Mr. Meyer also participated in the Small Ensemble Intensive Summer Program as part of the Amherst Early Music Festival in New London, Connecticut.

Madelyn Munsell, soprano, is studying voice with Christine Seitz at the University of Missouri. From Waterloo, IL, Munsell grew to love classical music at an early age and in high school started pursuing opera and classical voice more seriously. Winning the Opera Theatre of St. Louis's Artists in Training Scholarship competition, Munsell committed to Mizzou. Since then, she has won 1st place in NATS in 2015, 3rd place in NATS in 2013, and 1st place in the MMTA Upper Voice Collegiate Division in 2014. In March 2016, she sang the role of Barbarina in the Show-Me Opera production of Mozart's *Le nozze di Figaro*. In Fall 2015 she sang the role of Gretel in scenes from *Hansel and Gretel* with the Show-Me Opera. Recently Munsell performed as the soprano soloist in an outreach performance of *Carmina Burana* by Orff with the Columbia Chorale. In addition to studying classical music, Munsell pursues recording and audio technology, and writes pop music under the name "madelyniris." Most recently, Munsell studied production under the direction of Daniel Moll and Matt Malpass of Marigolds+Monsters Studio in Atlanta, GA.

Madison Page, soprano, is from Lee's Summit, Missouri and is currently a freshman at the University of Missouri pursuing a Bachelor of Music degree in voice performance. She currently studies voice with Steven Tharp, and she is a member of the University Singers. She recently sang the role of Laurie in a scene from Copland's *The Tender Land* in the fall scenes program, and she was a member of the chorus in the production of Mozart's *Le nozze di Figaro*. She sang in the chorus in several productions at Lee's Summit High School including *Guys and Dolls*, *9 to 5: The Musical*, and played Mrs. Snoring Man in *White Christmas*.

Holly Quist, piano, has played piano since the age of five. In 2013, she won second place in the Grand Rapids Bach Festival Collegiate Youth Keyboard Competition and was a finalist in the Western Michigan University Concerto Competition. In 2015, she was recognized as Runner Up in the Missouri Music Teachers Association (MMTA) Graduate Honors Competition held in Cape Girardeau Missouri. Holly studied piano and chamber music at the Bay View Summer Music Festival and the Interharmony International Music Festival in Arcidosso Italy. At Western Michigan University, Holly Quist studied under Lori Sims where she received her Bachelor of Music degree in keyboard performance. She has also studied with Yu-Lien The, Edisher Savitski, and Inesa Sinkevych. She currently studies under Dr. Peter Miyamoto at the University of Missouri where she is pursuing a Master of Music degree in piano performance and holds a graduate assistantship.

Paden Richey, baritone, comes from Lee's Summit, Missouri. He is currently pursuing a Degree in Music Education from the University of Missouri and studies voice with Steven Tharp. He is a member of University Singers and the Show-Me Opera. With the Show-Me Opera, Paden performed the roles of Marco in Puccini's *Gianni Schicchi* and Thomas Putnam in *The Crucible* and covered the role of John Proctor. He has also been a soloist for University of Missouri's Summer Singers when they performed Schütz's *Musikalische Exequien*.

Christine Seitz, Director of Show-Me Opera, joined the faculty at the University of Missouri in the fall of 2008, where she is Associate Teaching Professor of Music and Voice Area Coordinator. In Summer 2016 she will direct a production of *Die Fledermaus* as part of the Missouri Symphony Hot Summer Nights 2016 season. She was on the staff at Des Moines Metro Opera as a stage director for the Apprentice Artist Program from 2006 through 2013, and she was the founding Opera Director for the Pine Mountain Music Festival in Michigan's Upper Peninsula, directing and producing operas there from 1992 through 2002. She has been a guest director for the University of Kentucky Opera Theatre, the Florentine Opera of Milwaukee (educational outreach productions), the University of Wisconsin-Madison and Luther College. She has created original translations and supertitles for productions at the Florentine Opera of Milwaukee, the Pine Mountain Music Festival, the University of Wisconsin-Madison, the Dubuque Symphony and the University of Nevada Las Vegas.

Christine Seitz is an established dramatic soprano, and she recently appeared with the MU Choral Union, singing the soprano solos in Verdi's *Requiem*. She appeared with the Des Moines Metro Opera in their 2012 season, singing the role of Madame Larina in Tchaikovsky's *Eugene Onegin*. She has also sung operatic roles with the Seattle Opera, the Dallas Opera, Madison Opera, the Los Angeles Opera, the Toledo Opera, Kentucky Opera, the Florentine Opera of Milwaukee, Central City Opera, and in Europe with the Wuppertaler Bühnen and the Stadttheater Bern. She sang the leading role of Anna Clemenc in the world premiere of *The Children of the Keweenaw*, by composer Paul Seitz and librettist Kathleen Masterson, at the 2001 Pine Mountain Music Festival. She has also sung in concert with the Waukesha Symphony, the Greater Lansing Symphony Orchestra, the Caramoor Festival, the Germanfest Symphony in Milwaukee, the Cincinnati May Festival and the Las Vegas Philharmonic. She has sung in numerous recitals in New York City and throughout the Midwest, collaborating with pianists Steven Blier and Jessica Paul, and she has presented voice workshops and master classes in Houghton, Michigan, and the University of California-Irvine.

Professor Seitz is currently the Central Region Governor of the National Opera Association. She received B.Mus. degrees in both applied voice and music education and an M.Mus. in applied voice from the University of Wisconsin, Madison. A native of Madison, Wisconsin, she was a two-time winner of the Eastern Wisconsin Metropolitan Opera District Auditions.

Samantha Walker, mezzo-soprano, is from Smithville, Missouri and is currently a freshman at the University of Missouri pursuing a Bachelor of Music degree in Music Education. She currently studies voice with Steven Jepson, and she is a member of the University Singers and Hitt Street Harmony. While in high school, she was awarded 1st prize at NATS and MMTA for her age group. She also starred as the lead in various productions at Smithville such as *You're A Good Man Charlie Brown*, *Zombie Prom* and *Urinetown*. She would like to thank her voice coaches, music teachers, friends, and family for their endless support and their encouragement to keep pursuing her dream.

Samuel Wright, baritone, hails from St. Louis, Missouri and is a senior pursuing a Bachelor of Arts in Music from the University of Missouri. He is studying voice with Steven Tharp. Wright recently performed in his second season with Opera in the Ozarks, portraying the role of Giorgio Germont in Verdi's *La traviata*, having previously performed in productions of *Gianni Schicchi* and *Così fan tutte* in his first season with OIO. In January 2015, Wright made his professional debut with Cedar Rapids

Opera Theatre performing the role of Masetto in *Don Giovanni*. In the past few years Wright has performed with Show-Me Opera including the roles of Count Almaviva in Mozart's *Le nozze di Figaro*, Guglielmo in Mozart's *Così fan tutte*, John Proctor in Ward's *The Crucible*, King Melchior in Menotti's *Amahl and the Night Visitors*, the title role in Puccini's *Gianni Schicchi*, and he recently sang the role of Thorfinn in the world premiere of *The Outlaw*, by MU graduate composer Justin Pounds. His other role study includes Ford from *Falstaff*, Marcello from *La bohème*, the title role from *Rigoletto*, Figaro from *Il barbiere di Siviglia*, Sulpice from *La fille du régiment*, Escamillo from *Carmen*, John Sorel from *The Consul*, Baron Douphol from *La traviata*, Count Rodolfo from *La sonnambula*, and Rodrigo from *Don Carlo*. Other solo performances include the works of such composers as Mozart, Purcell, Schütz, and Orfe. He recently won first place in the Senior Men Division at the 2014 Missouri State NATS Competition and he took 2nd place at the 2013 NATS Central Regional competition in the Junior Men Division. He is also the Bass Scholarship Singer at the Missouri United Methodist Church.

Jennifer Yerganian, soprano, hails from Lee's Summit, Missouri and is a senior currently pursuing a Bachelor's degree in Communication Science and Disorders with a Minor in Music at the University of Missouri. She studies voice with Steven Groth. Jennifer has participated in several recent performances with the Show-Me Opera program including A Young Lady in Mozart's *Le nozze di Figaro*, The Monitor in *Suor Angelica*, First Lady in *Die Zauberflöte* (scenes), Clorinda in *La Cenerentola* (scenes), Pitti-Sing in *The Mikado* (scenes), and Susanna Walcott and Rebecca Nurse (cover) in *The Crucible*.

Liyue Yin, piano, was born in Yanji, China. She began studying the piano at the age of eight and eventually entered the Music Department of Yanbian University, an elementary school within the College of Arts. She moved to Beijing for high school and studied piano with Professor Changxin Guan from the China Conservatory.

Ms. Yin came to the United States in 2010 to pursue a Bachelor of Music degree in Piano Performance from Kent State University under Dr. Jerry Wong. Ms. Yin has been the recipient of several scholarship awards, including the Schoettler Award, the Agnew Fowler Scholarship sponsored by the Ohio Federation of Music Clubs and the Kent United Church of Christ International Student Award. She has also received scholarships to participate in the New York Summer Music Festival, Brevard Summer Music Festival, and Miami Summer Music Festival. She has performed in master classes for Julio Elizalde, Jennifer Hayghe and Gerardo Teissonnière. In 2014, as a winner of the Kent State University

Concerto Competition, she performed with the KSU Orchestra. She is currently pursuing a master's degree in piano performance with Dr. Peter Miyamoto at the University of Missouri where she holds a graduate assistantship, acting as rehearsal pianist for the Show-Me-Opera productions and accompanying the MU Concert Chorale.

Hannah Zizza, soprano, is from Kansas City, Missouri. She is currently a sophomore pursuing a Bachelor of Music with a double major in Voice Performance as well as Flute Performance. She studies voice at Mizzou with Steven B. Jepson and flute with Alice K. Dade, and is a member of the Concert Chorale and Symphonic Band. Hannah sang the role of the novice in Puccini's *Suor Angelica*, and in scenes programs, she sang the role of First Lady from *Die Zauberflöte* and the Sandman from *Hansel and Gretel*. She also sang the role of Pamina from *The Magic Flute* in the Staged Arias and Duets program. Hannah has previously worked on several music theatre shows including *Hello Dolly!*, *Meet Me in St. Louis*, *Cinderella*, and *Rent*.

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