

University of Missouri School of Music

2020-2021 Series • Guest Recital

Tyler Nelson, tenor
Matthew Hoch, baritone
Ben Harris, piano

October 1, 2021 • 7:30pm

Sinquefield Music Center

Program

Earth and Air and Rain, op. 15 (1936) Gerald Finzi
(1901–1956)

- I. Summer Schemes
- II. When I Set Out for Lyonnesse
- III. Waiting Both
- IV. The Phantom
- V. So I Have Fared
- VI. Rollicum-Rorum
- VII. To Lizbie Browne
- VIII. The Clock of the Years
- IX. In a Churchyard
- X. Proud Songsters

PAUSE

A Young Man's Exhortation, op. 14 (1933) Gerald Finzi
(1901–1956)

- I. A Young Man's Exhortation
- II. Budmouth Dears
- III. Ditty
- IV. Her Temple
- V. The Comet at Yell'ham
- VI. Shortening Days
- VII. The Sigh
- VIII. Former Beauties
- IX. Transformations
- X. The Dance Continued

If you wish to visit with the performers, please do so in the lobby after the performance.

Performer Biographies

Tenor **Tyler Nelson** enjoys success in a wide variety of concert and operatic repertoire. Recent engagements have included performances with Opera Saratoga as Paul in *Rocking Horse Winner* and the Magician in *The Consul*, New Orleans Opera and Opera on the James as Don Ottavio in *Don Giovanni*, Dayton Opera as Belmonte in *Die Entführung aus dem Serail*, the Utah Symphony & Opera as Le théière/ Le petit vieillard in *L'enfant et les sortilèges*, Opera Naples as Alfred in *Die Fledermaus*, Opera Omaha as Trin in *La fanciulla del West*, Opera Tampa and Wide Open Opera in Ireland as Almaviva in *Il barbiere di Siviglia*, and in Handel's *Messiah* with Augustana College and the Mormon Tabernacle Choir, Tenor soloist in Britten's *War Requiem* with the Albany Symphony as well multiple performances with Le Festival Lyrique International de Belle-Île en Mer as Nemorino in *L'elisir d'amore*, Ferrando in *Così fan tutte* and as the tenor soloist in Beethoven's *Mass in C* and Mozart's *Vesperae solennes de confessore* and *Requiem*.

The 2018-2019 season saw him as Alfredo in *La Traviata* with Opera on the James, Elijah with Salt Lake Choral Artists, Tamino in *Die Zauberflöte* with Irish National Opera, and Arturo in *Lucia di Lammermoor* with the Festival Lyrique International de Belle-Île en Mer and Frederick in *The Pirates of Penzance* with Opera Tampa.

A frequent performer at the Castleton Festival, Mr. Nelson has performed Gonzalve in *L'heure espagnole*, and under the baton of Maestro Lorin Maazel: Male Chorus in *Rape of Lucretia*, Gherardo and Rinuccio in *Gianni Schicchi*, the Mayor in *Albert Herring*, Maese Pedro in *El retablo del Maese Pedro*, Father in *7 Deadly Sins*, La Rainette in *L'enfant et les sortilèges*, Don Ottavio in *Don Giovanni*, and Almaviva in *Il barbiere di Siviglia*, which he performed at the Castleton Festival and with the National Center for the Performing Arts in Beijing, China.

Matthew Hoch is professor of voice at Auburn University. He has appeared as a soloist with the Oregon Bach Festival, the Santa Fe Desert Chorale, the Vox Consort, Harmonie Universelle, the Hartford, Rome, and Nashua Symphony Orchestras, the Atlanta Baroque Orchestra, the Chattanooga Bach Choir, Griffin Choral Arts, and the United States Coast Guard Chamber Players. Hoch is the author, coauthor, or principal editor of eight books and peer-reviewed articles in over a dozen different professional and academic journals. Hoch is the 2016 winner of the Van L. Lawrence Award, presented jointly by the Voice Foundation and NATS. He holds a BM from Ithaca College, an MM from the Hartt School, a DMA from the New England Conservatory, and the Certificate in Vocology from the National Center for Voice and Speech. In 2018, he presented performances and master classes in the United Arab Emirates as was awarded the Auburn University College of Liberal Arts Teaching Excellence Award. In addition to his academic life, Hoch also serves as choirmaster and minister of music at Holy Trinity Episcopal Church in Auburn, Alabama.

Ben Harris studied piano at the Vienna Conservatory, Baylor University, Oklahoma Baptist University and Frank Phillips College. In addition to working with vocalists and instrumentalists, Harris has accompanied numerous university and symphony choirs, as well as serving on the faculty of the Up North Vocal Institute, Oklahoma Summer Arts Institute, American Institute of Musical Studies (AIMS) in Graz, Austria and Opera in the Ozarks. He has been heard as a chamber musician on National Public Radio's *Performance Today* program and performed at Carnegie Hall with soprano, Deborah Popham. Harris was formerly on faculty at Shorter University (2008-12) and Western Illinois University (2005-08). In the fall of 2012, he joined Vanderbilt University's Blair School of Music as a Senior Lecturer in Vocal Coaching. His other interests include German and French, aviation, foreign travel and homeschooling.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield Music Center, 573-884-2604, 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

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School of Music
University of Missouri

2021-2022 Series | Guest Ensemble

Alarm Will Sound

January 18, 2022 | 7:00pm
SMC 130

Program

T69 Collapse *^^	.....	Aphex Twin arr. Stefan Freund
Cabeza*^	.....	Lucretia Dalt
Through Thoughts of a Different Kind ^	.....	Igor Santos
Atomic Theory III: Electron Orbitals *^	.....	King Britt and Marcos Balter
Family Galaxy *^^	.....	Tim Exile arr. Oscar Bettison
Omgyjya Switch ^^	.....	Aphex Twin arr. Evan Hause
minipops 67 *^^	.....	Aphex Twin arr. Chris Thompson
Black Origami ^^	.....	Jlin arr. Texu Kim and Chris Thompson

**world premiere

*local premiere

^written for Alarm Will Sound

^^arranged for Alarm Will Sound

Program Notes

T69 Collapse

I was asked by Alan Pierson to create an arrangement of Aphex Twin's *T69 Collapse*, my second arrangement of music by Aphex Twin, following *Cock Ver/10*, which was released on AWS's original *Acoustica* album.

The arrangement begins with a chill tune passed around the winds with tones captured in the piano and strings to create a reverb effect. Muted drums and practice pad play light drum tracks in the background before a bassline emerges. A viola solo, colored by other instruments, introduces a second theme. This calm triadic figure alternates with active glissando gestures led by the strings. A wild breakdown makes up the middle section of the piece, featuring a sustained microtonal pyramid in the brass, wild descents in the upper winds, and violent crescendos in the percussion. The final section, which returns to a more relaxed character, includes a continuous funky bassline line and repeated keyboard progression. Short ostinato figures repeat in the other instruments, creating textures that come and go before freezing at the end.

In addition to using several extended techniques that imitate the electronic sounds of the original, the arrangement calls upon members of the ensemble to sing, play auxiliary percussion instruments, and clap besides playing their own instruments.

–Stefan Freund

Cabeza

Cabeza is the result of close collaboration between Lucrecia Dalt and Alarm Will Sound. Lucrecia is especially grateful to Tim Leopold, Matt Smallcomb, Christa Robinson, Michael Harley, Elisabeth Stimpert, and John Orfe.

Through Thoughts of a Different Kind

“...what does it mean when some tune follows you occurs to you [...] in the middle of thoughts of a quite different kind?”

–Theodor Reik (1960)

Atomic Theory III: “Electron Orbitals”

The process of creating this collaborative work between AWS, electronic composer King Britt, and Brazilian composer Marcos Balter is as much part of the performance as the performance itself.

The original meeting of minds happened at a first workshop in NYC. Marcos planted the seed with small phrases for AWS to play, digitally dissected by King Britt, then used as source material for King's orchestration. His approach to building around Marcos' now-fragmented ideas was one of reconstruction and stardust. What would it sound like to float in stardust, adding more electronics and ideas to each section for Marcos to then add a last layer of magic?

The second workshop took place in Wisconsin and revealed the end result. Marcos's orchestration was the glue to hold it all together on the journey, enhancing and pushing the elements further into the cosmos.

Conductor Alan Pierson suggested King ‘electronically treat’ the entire orchestra from the control board.

So, what you are hearing is a multi-layered process of acoustic, electronic, stardust and magic, blurring the lines

between what is real and what is fantasy.

Omgjya Switch 7

Omgjya Switch 7 is incredibly dense, fast, and percussive. It was one of the last tracks on Alarm Will Sound's *Acoustica* project to be arranged, and I welcomed the challenge. At first, I thought it would have been better suited to a large percussion ensemble than a chamber orchestra. Indeed, my final version uses has three very busy percussionists, with other members of the ensemble playing percussion in addition to their own instruments. The wind and string instruments are often utilized in a percussive way as well.

My first approach to the track was to transform it into an original, 21st-century contemporary chamber orchestra piece. Alan Pierson opened the floodgates by pushing me to do more, encouraging me to write what I *really* heard as specifically as possible and not to be concerned with how the sound would be made, or with the technical challenges of making it.

The rehearsal phase was luxurious. I worked with the ensemble for a week, refining ideas day and night. The fruits of one day's experimentation would be turned into notated music the next morning. We exhausted every resource. I even wheeled a shopping cart down from an art classroom to demonstrate a percussive effect that eventually ended up unused. But other ideas I would never have thought of turned out to be ideal: we found a duck call and an engraving tool lying around which ended up being the best choices for the final raucous passage.

–Evan Hause

minipops 67 [120.2][source field mix]

Over three decades and hundreds of releases, the music of Richard D. James (a.k.a. Aphex Twin) has always raised perplexing questions, and *minipops 67 [120.2][source field mix]* is no exception. The track opens his 2014 album, *Syro*, Aphex Twin's first official release in over 10 years. It is known to be named after a piece of musical equipment that James used for the album: the Korg minipops drum machine. And the track raises the kinds of unanswered questions that make being an Aphex Twin fan such fun: what is that devilish voice saying and what processing was used to mask it? What gear and techniques did James employ to get such a luxuriously human feel and sound out of electronic machines? Fans obsess over these questions in countless internet chat boards. And the graphics of studio expenses and instruments that James includes in the album art offer almost no clear information, just adding to the fascinating ambiguity.

The imaginative challenges of arranging this music for acoustic instruments was a formative experience in the development of Alarm Will Sound as a band. Now it plays a big part in the inspiration for the Alarm System project, which utilizes those experiences as a toolbox for collaboration with new music creators working outside of new music's traditional methods. Not having been with the group at the time of the original Aphex Twin project, I was delighted to contribute this arrangement at a moment when James is suddenly releasing so much new music into the world once again.

–Chris Thompson

Acknowledgements

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Biographies

Alarm Will Sound

Alarm Will Sound is a 20-member band committed to innovative performances and recordings of today's music. They have established a reputation for performing demanding music with energetic skill. Their performances have been described as "equal parts exuberance, nonchalance, and virtuosity" by the *Financial Times of London* and as "a triumph of ensemble playing" by the *San Francisco Chronicle*. The *New York Times* says that Alarm Will Sound is "one of the most vital and original ensembles on the American music scene."

With classical skill and unlimited curiosity, Alarm Will Sound takes on music from a wide variety of styles. Its repertoire ranges from European to American works, from the arch-modernist to the pop-influenced. Alarm Will Sound has been associated since its inception with composers at the forefront of contemporary music, premiering pieces by John Adams, Steve Reich, David Lang, Michael Gordon, Aaron Jay Kernis, Augusta Read Thomas, Derek Bermel, Benedict Mason, and Wolfgang Rihm, among others. The group itself includes many composer-performers, which allows for an unusual degree of insight into the creation and performance of new work.

Alarm Will Sound is the resident ensemble at the Mizzou International Composers Festival. Held each July at the University of Missouri in Columbia, the festival features eight world premieres by early-career composers. During the weeklong festival, these composers work closely with Alarm Will Sound and two established guest composers to perform and record their new work.

Alarm Will Sound may be heard on fifteen recordings, including including *For George Lewis* | *Autoshchediasms*, their most recent release featuring music of Tyshawn Sorey; *Omnisphere*, with jazz trio *Medeski Martin & Wood*; a collaboration with Peabody Award-winning podcast *Meet the Composer* titled *Splitting Adams*; and the premiere recording of Steve Reich's *Radio Rewrite*. Their genre-bending, critically acclaimed *Acoustica* features live-performance arrangements of music by electronica guru Aphex Twin. This unique project taps the diverse talents within the group, from the many composers who made arrangements of the original tracks, to the experimental approaches developed by the performers.

In 2016, Alarm Will Sound in a co-production with Opera Theatre of St. Louis, presented the world premiere of the staged version of Donnacha Dennehy's *The Hunger* at the BAM Next Wave Festival and the Touhill Performing Arts Center. Featuring Iarla O'Lionárd (traditional Irish singer) and Katherine Manley (soprano) with direction by Tom Creed, *The Hunger* is punctuated by video commentary and profound early recordings of traditional Irish folk ballads mined from various archives including those of Alan Lomax.

In 2013-14, Alarm Will Sound served as artists-in-residence at The Metropolitan Museum of Art. During that season, the ensemble presented four large ensemble performances at the Met, including two site-specific

productions staged in museum galleries (*Twinned*, a collaboration with Dance Heginbotham and *I Was Here I Was I*, a new theatrical work by Kate Soper and Nigel Maister), as well as several smaller events in collaboration with the Museum's educational programs.

In 2011, at Carnegie Hall, the group presented *1969*, a multimedia event that uses music, images, text, and staging to tell the compelling story of great musicians—John Lennon, Karlheinz Stockhausen, Paul McCartney, Luciano Berio, Yoko Ono, and Leonard Bernstein—striving for a new music and a new world amidst the turmoil of the late 1960s. *1969*'s unconventional approach combining music, history, and ideas has been critically praised by the *New York Times* (“...a swirling, heady meditation on the intersection of experimental and commercial spheres, and of social and aesthetic agendas.”)

Alarm Will Sound has been presented by Carnegie Hall, Lincoln Center, (le) Poisson Rouge, Miller Theatre, Brooklyn Academy of Music, the Kitchen, the Bang on a Can Marathon, Disney Hall, Kimmel Center, Library of Congress, the Walker Arts Center, Cal Performances, Stanford Lively Arts, Duke Performances, and the Warhol Museum. International tours include the Holland Festival, Sacrum Profanum, Moscow's Art November, St. Petersburg's Pro Arte Festival, and the Barbican.

The members of the ensemble have also demonstrated our commitment to the education of young performers and composers through residency performances and activities at the Community Music School of Webster University, Cleveland State University, University of Colorado at Boulder, University of Missouri, Eastman School of Music, Dickinson College, Duke University, the Manhattan School of Music, Harvard University, New York University, and the Massachusetts Institute of Technology.

For more information and to join the mailing list, visit Alarm Will Sound's website at www.alarmwillsound.com

Alan Pierson

Alan Pierson has been praised as “a dynamic conductor and musical visionary” by the *New York Times*, “a young conductor of monstrous skill” by *Newsday*, “gifted and electrifying” by the *Boston Globe*, and “one of the most exciting figures in new music today” by *Fanfare*. In addition to his work as artistic director of Alarm Will Sound, he is Principal Conductor of the Dublin-based Crash Ensemble, has served as Artistic Director of the Brooklyn Philharmonic, and has guest conducted the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Hamburg Symphony Orchestra, the London Sinfonietta, the Orchestra of St. Luke's, the Steve Reich Ensemble, Carnegie Hall's Ensemble ACJW, the Tanglewood Music Center Orchestra, the New World Symphony, and the Silk Road Project, among other ensembles. He is Principal Conductor of the Dublin-based Crash Ensemble, co-director of the Northwestern University Contemporary Music Ensemble, and has been a visiting faculty conductor at the Indiana University Jacobs School of Music, the Eastman School of Music, and at the Banff Centre for the Arts and Creativity. Mr. Pierson has collaborated with major composers and performers, including Yo Yo Ma, Steve Reich, Dawn Upshaw, Osvaldo Golijov, John Adams, Augusta Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Wheeldon, Akram Khan and Elliot Feld. Mr. Pierson received bachelor's degrees in physics and music from the Massachusetts Institute of Technology, and a doctorate in conducting from the Eastman School of Music. He has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweetspot DVD.

Personnel

Erin Lesser, flute
Christa Robinson, oboe
Bill Kalinkos, clarinet and saxophone
Elisabeth Stimpert, clarinets
Adrian Morejon, bassoon
Cara Kizer, horn
Tim Leopold, trumpet
Michael Clayville, trombone
Chris Thompson, percussion
Matt Smallcomb, percussion
Megan Arns, percussion
John Orfe, piano
Courtney Orlando, violin
Patti Kilroy, violin
Matt Albert, viola
Eli Lara, cello
Christian Dillingham, bass
Ryan Ferreira, electric guitar
David Myers, Audio Engineer
Alan Pierson, conductor and Artistic Director

Gavin Chuck, Executive Director
Annie Toth, General Manager
Peter Ferry, Assistant Director of Artistic Planning
Jason Varvaro, Production Manager
Chihiro Shibayama, Librarian



School of Music
University of Missouri

2021-2022 Series | Guest Recital

The [Switch~ Ensemble]

Zach Sheets, flutes

Madison Greenstone, clarinets

Leo Saguiguit, saxophones

Lauren Cauley, violin

TJ Borden, cello

Megan Arns, percussion

Jason Thorpe Buchanan, conductor/electronics

February 13, 2022 • 2:00pm

George Caleb Bingham Art Gallery

Program

hānau ka ua (2021) **Leilehua Lanzilotti**
(b. 1983)

Among Arrows (2021) **Heather Stebbins**
(b. 1987)

Strata (2021) **Christopher Chandler**
(b. 1986)

Program Notes and Composer Biographies

Hānau ka ua

hānau ka ua is Hawaiian for “born is the rain.” The title of the work is taken from a collection of [Hawaiian rain names](#) published by Kamehameha Publishing. In ‘Ōlelo Hawai‘i, we have hundreds of words for rain—the time of day, color, intensity, and sound of a rain gave it a distinct quality that inspired this vocabulary. The existence of such a depth of language for natural forces such as wind and rain reflect the importance and understanding of nature in Native Hawaiian culture. For children growing up in this culture, learning these names also meant respecting their environment in order to observe the subtlety of difference in rain types. In fact, modern science confirms that Hawai‘i has one of the most diverse rainfall patterns in the world. (Giambelluca TW, et. al. 2011. [The Rainfall Atlas of Hawai‘i](#))

“... Thus the second aspect of language as culture is as an image-forming agent in the mind of a child... our capacity to confront the world creatively is dependent on how those images correspond or not to that reality, how they distort or clarify the reality of our struggles.” — Ngūgĩ wa Thiong’o, *Decolonizing the Mind*

However, in 1983—the year I was born—there were fewer than fifty speakers of Native Hawaiian under the age of eighteen ([Indigenous Language Revitalization in the Americas](#), ed. Serafin M. Coronel-Molina 2016). Through a dramatic [language immersion movement](#) over the [past few decades](#), Hawaiian is once again a vibrant living language. Writing this piece has been part of my own process of challenging inherited notions of the hierarchy of language. Through radical indigenous modernity—taking the instruments, sounds, and language of my Kanaka Maoli heritage as a starting point—the work explores Hawaiian language and perception through sound.

As with language revitalization, composing does not happen in a void. I would like to thank my *kaikaina nani*, Nāwāhineokala‘i Lanzilotti, for her help with *mo‘olelo*, *mele*, and field recording research for this piece. Mahalo nui loa to Kumu hula Coline Aiu for leading me in the right direction to discovering more of Lili‘uokalani’s songs, including the one quoted in the alto flute, “Malakapua” from The Queen’s Songbook. Thanks to Nina C. Young for developing the electronics for both the live and installation versions of this work. Thanks also to choreographer Wendell Gray II for his prompt/piece, “how do you carry home with you?” Finally, thanks to the MAP Fund for supporting the development and performance of *hānau ka ua* through a project grant.

-- Leilehua Lanzilotti

Leilehua Lanzilotti

is a Kanaka Maoli musician dedicated to the arts of our time. A “leading composer-performer” (*The New York Times*), Lanzilotti’s “conceptually potent” work is characterized by explorations of timbre and an interest in translating everyday sounds to concert instruments using nontraditional techniques. Her musical voice is grounded in experimental practices, both through influences from the Wandelweiser collective, and her own explorations into radical indigenous contemporaneity. “Lanzilotti’s score brings us together across the world in remembrance, through the commitment of shared sonic gestures.” (*Cities & Health*)

As a composer, Lanzilotti has written for ensembles such as [the GRAMMY-winning ensemble Roomful of Teeth](#), Argus Quartet, and Chamber Music Hawai‘i. Her works have been performed at international festivals such as Ars Electronica (Austria), Thailand International Composition Festival, and Dots+Loops—Australia’s post-genre music and arts series. Lanzilotti is the recipient of a 2020 [Native Launchpad Artist Award](#), a [National Performance Network \(NPN\) Creation Fund Award](#), 2021 [McKnight Visiting Composer Residency](#), and 2022 [First Peoples Fund Artist in Business Leadership Fellow](#).

Lanzilotti has collaborated with The Noguchi Museum on several commissions, writing compositions honoring Noguchi sculptures in conjunction with installations. These projects include [birth, death](#) (2017), for Noguchi's obsidian *Sounding Stones* and ensemble; [Postcards II: Akari](#) (2018), for flute, viola, harp (or guitar), and fixed media based on the sounds of Akari; and [beyond the accident of time](#) (2019), for percussion and voices, inspired by Noguchi's never-fully-realized *Bell Tower for Hiroshima* (1951). A new work coming this spring and presented by the City & County of Honolulu honors Noguchi's [Sky Gate](#), one of the most prominent sculptures on the City Civic Center grounds.

As a [recording artist](#), Lanzilotti has played on albums from Björk's *Vulnicura Live* and Joan Osborne's *Love and Hate*, to Dai Fujikura's *Chance Monsoon* and David Lang's *anatomy theater*. Lanzilotti's upcoming solo performance projects include *Wayfinder*—a [new viola concerto by Dai Fujikura](#) inspired by Polynesian wayfinding. *in manus tuas*—Lanzilotti's solo viola album debut—was featured in Steve Smith's [Log Journal Playlist \(Live life out Loud\)](#), Bandcamp's [Best Contemporary Classical Albums of 2019](#), and [The Boston Globe's Top 10 classical albums of 2019](#), and was called “an entrancing new album” by *The New Yorker's* [Alex Ross](#). To reach new audiences and share contemporary music, Lanzilotti has [published](#) articles in *Music & Literature* and *Neue Zeitschrift für Musik*, and written program notes for the London Symphony Orchestra. Lanzilotti's dissertation is an analysis of Andrew Norman's *The Companion Guide to Rome* showing the influence of architecture and visual art on the work. As an extension of the research, she created [Shaken Not Stuttered](#), a free online resource demonstrating extended techniques for strings. Lanzilotti has also worked as a producer and curator, recently as the [Curator of Music](#) at EMPAC. Upcoming publications include a contribution to *Tuning Calder's Clouds*, edited by Vic Brooks and Jennifer Burris, which will be published in fall 2022 in a collaboration between EMPAC at Rensselaer, the Calder Foundation, and Athénée Press. It is the first book to explore the artistic, technological, and political intersections of Alexander Calder's sculptural *Acoustic Ceiling*.

As an educator, Lanzilotti has been on the faculty at New York University, University of Northern Colorado (where she was also the director of the contemporary music ensemble), Casalmaggiore International Music Festival, and Point CounterPoint Music Festival. Lanzilotti is currently a lecturer in both Composition & Viola at the [University of Hawai'i, Mānoa](#).

Dr. Lanzilotti studied at Oberlin Conservatory of Music, Yale School of Music, and Manhattan School of Music. In addition, Lanzilotti was an orchestral fellow in the Rundfunk-Sinfonieorchester Berlin and the New World Symphony. She participated in the Lucerne Festival Academy under Pierre Boulez and was the original violist in the Lucerne Festival Alumni Ensemble. Her mentors include Hiroko Primrose, Peter Slowik, Jesse Levine, Martin Bresnick, Wilfried Strehle, Karen Ritscher, and Reiko Fütting.

Heather Stebbins

Heather Stebbins is a composer of acoustic and electroacoustic music that highlights her fascination with the kinetic and emotive properties of sound. Her music has been performed in North America, South America, Australia, Asia, and Europe by ensembles such as loadbang, Ensemble U:, the JACK Quartet, Dal Niente, Sound Icon, Transient Canvas, Ensemble L'Arsenale, eighth blackbird, and the Riot Ensemble. She has worked closely with performers Carlos Cordeiro, Will Lang, Andrew Kozar, Adam Vidiksis, and Sam Kelder to create highly personal pieces for solo instrument and electronics.

You Are Not Stone, an EP released on Not Art Records, features works for viola and interactive electronics. Other recordings have been released on the New Focus, SEAMUS, and Coviello labels.

Stebbins was the recipient of a Fulbright Fellowship and holds degrees from Boston University and the University of Richmond. Her principal teachers include Benjamin Broening, Joshua Fineberg, and Helena Tulve.

Stebbins joined the faculty at George Washington University as an Assistant Professor of Music in 2019.

In addition to composing and teaching, Heather enjoys exploring new places and spaces with her partner Mike, their sons Elliott and Ezra, and their four-legged companion, Rowan.

Strata

Drawn from the field of geology and referring to layers of rock or soil, the title *Strata* alludes to the compositional process used for this work. At the beginning of our collaboration, I gave the musicians of the [Switch~ Ensemble] various prompts of sounds, techniques, and gestures to record, which I then used to construct the electronics. The musicians then recorded solo improvisations alongside these electronics, and finally, we held telematic group improvisation sessions with these materials.

I find that this multi-part asynchronous collaborative process that draws on recording, listening, reflecting, and improvising, both independently and in response to others, connects in interesting ways to the geological concept of strata. The initial electronics I composed became a kind of landscape upon which external forces act through the musicians' improvisational responses. The landscape changed, gaining new texture, features, and depth, with each successive improvisation. My role at the end of this process became like a geologist or archaeologist, sifting through various layers to uncover and highlight novel features. The end result is a composite of music from different times and situations. It has been a rewarding way to connect and make music together in these distanced times, and I am deeply grateful for the artistry that Madison, Lauren, Megan, and T.J. brought to this project.

--Christopher Chandler

Christopher Chandler

Christopher Chandler is a composer, sound artist, and a co-founder of the [Switch~ Ensemble]. He serves as Assistant Professor of Music at Union College in Schenectady, NY where he teaches courses in music theory, composition, and technology. His acoustic and electroacoustic work draws on field recordings, found sound objects, and custom generative software. His music has been performed across the United States, Canada, and France by leading ensembles including Eighth Blackbird, the American Wild Ensemble, the Oberlin Contemporary Music Ensemble, the Cleveland Chamber Symphony, and Le Nouvel Ensemble Moderne.

His music has received recognition and awards for his music including a BMI Student Composer Award, an ASCAP/SEAMUS Commission, two first prizes from the Austin Peay State University Young Composer's Award, winner of the American Modern Ensemble's Annual Composition Competition, and the Nadia Boulanger Composition Prize from the American Conservatory in Fontainebleau, France. Christopher received a Ph.D. in composition from the Eastman School of Music, an M.M. in composition from Bowling Green State University, and a B.A. in composition and theory from the University of Richmond.

The [Switch~ Ensemble]

A new music ensemble for the 21st Century, the [Switch~ Ensemble] is dedicated to the creation of new works for chamber ensemble: we bring bold new acoustic, electroacoustic, and multimedia projects to life. At the core of each performance is our commitment to the total integration of technology and live musicians. We strive for compelling artistry achieved through the seamless creation, production, and execution of new music, and believe that working directly with composers—in a medium where the score is a point of departure rather than a finish line—allows for new and thrilling musical possibilities.

[Switch~] contributes to the future of the genre by strongly advocating for and commissioning the music of a

new generation of emerging young composers. We have enjoyed fruitful collaborations with both emerging and established composers. Recent engagements include performances and residencies at Cornell, Bard College, the University of Chicago, Ithaca College, Buffalo State University, UC Berkeley, the VIPA Festival (Spain), Eastman School of Music, and Avaloch Farms Music Institute, as well as concerts at the Image/Sound Festival, San Francisco Center for New Music, MATA Interval Series, NYCEMF, Vanguard New Music Series at Kent State University, the Queens New Music Festival, the CD release of Christopher Chandler's *Smoke and Mirrors* on the SEAMUS label, CD releases with composers Juraj Kojs and Stephen Yip, and more.

Based in New York City and founded in 2012 at the Eastman School of Music in Rochester, the [Switch~ Ensemble] looks toward the future of contemporary music. Dedicated to performing high-level chamber music integrated with cutting-edge technology and supporting emerging and early career composers, we are passionate about helping to build a diverse canon of 21st century works that leaves space for all voices—especially those that have historically been excluded from our field. Upcoming engagements include premieres of new commissions from Kelley Sheehan, Forbes Graham, Anna-Louise Walton, Santiago Diez-Fischer, Leilehua Lanzilotti, and Sam Pluta in New York City, and residencies at the University of Missouri, Colby College, and the University at Buffalo. Our 2021-22 season has been made possible with support from the Amphion Foundation, New Music USA, the MAP Fund, Pro Helvetia, the Copland Fund, and the friendly support of the Ernst von Siemens Musikstiftung. www.switchensemble.com

Mizzou New Music Initiative

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School of Music
University of Missouri

2021-2022 Series | Guest Recital

The [Switch~ Ensemble]

Zach Sheets, flutes

Madison Greenstone, clarinets

Leo Saguiguit, saxophones

Lauren Cauley, violin

TJ Borden, cello

Megan Arns, percussion

Wei-Han Wu, piano/conductor

Jason Thorpe Buchanan, conductor/electronics

February 15, 2022 | 7:30pm

Sheryl Crow Hall

Program

- Wings (2007-08)** **Cathy van Eck**
(b. 1979)
- Black Petal (2021)**.....**Oswald Huynh**
(b. 1998)
- Uttered (2020)**.....**Anna-Louise Walton**
(b. 1991)
- Invisible Heritage (2021)**.....**Luis Hermano Bezerra**
(b. 1996)
- soliloquios del viento (2017)**.....**Jason Thorpe Buchanan**
(b. 1986)

Program Notes and Composer Biographies

Wings

One loudspeaker and three microphones are placed opposite each other. The volume is turned up, and acoustic feedback occurs between the microphones and speaker. Three performers manipulate the feedback by shifting foam-board panels around, creating new spaces with every movement and therefore also changing the space, in which the feedback can resonate. Depending on the placement of the shields and of the pitches of the feedback, the sound is processed differently by the compute

-- Cathy van Eck

Cathy van Eck

Cathy van Eck is a composer, sound artist, and researcher in the arts. She focuses on composing relationships between everyday objects, human performers, and sound. Her artistic work includes performances with live-electronics and installations with sound objects which she often designs herself. She is interested in setting her gestures into relationships with sounds, mainly by electronic means. The result could be called “performative sound art”, since it combines elements from performance art, electronic music, and visual arts. Her work transcends genres and is presented at occasions as diverse as experimental or electronic music concerts, open air festivals, sound art gallery venues, digital art events, or performance art festivals. She is a member of [iii \(instrument inventors initiative\)](#), **an artist run, community platform supporting new interdisciplinary practices linking performance, technology and the human senses.**

Cathy has a permanent teaching position at the [Department for Sound Arts of the University of the Arts in Bern, Switzerland](#). **She is a regular guest lecturer at other art and music universities. In her PhD-research *Between Air and Electricity* (supervisors Richard Barrett, Marcel Cobussen and Frans de Ruiter; accepted in 2013 by the University of Leiden, The Netherlands), she investigated the use of microphones and loudspeakers as musical instruments. Her book [Between Air and Electricity – Microphones and Loudspeakers as Musical Instruments](#) has been published in 2017 and she writes regularly on [www.microphonesandloudspeakers.com](#).**

Black Petal

Black Petal is inspired a poem of the same title by Li-Young Lee from his book, *Book of My Nights*. My aim was to translate the poem into music and to interpret the emotion and themes into a meditative soundscape. For the purposes of this composition, I divide the poem into three sections that align with the work’s three movements.

The poem begins with a character who reminisces about their dead brother, “I keep him under my pillow, a dear wish / that colors my laughing and crying.” In this first section, the persona speaks of the absence that their brother’s passing has left in their life. It acts as a reminder of the inevitability of death and, in a larger scope, the brevity of life: “He died too young to learn his name. / Now he answers to Vacant Boat, / Burning Wing, My Black Petal.”

The second section is a dialogue between the two in which the brother answers the persona’s questions. This acts as a continuation of the first movement’s themes of death, but the replies lay a foundation for acceptance and reconciliation. “Does someone want to know the way to spring? /” the character asks. “He’ll remind you / the flower was never meant to survive / the fruit’s triumph.”

The final section begins with a sentiment of memory: “He says an apple’s most secret cargo / is the enduring odor of a human childhood.” So long as we allow people to live on in our memories, they are never truly absent; the past, in essence, gives comfort and hope to the present. The character also learns to recognize the cycle of generations that is inherent to existence, which provides a reason to look towards the future. “His voice / weighs nothing / but the far years between / stars in their massive dying, / and I grow quiet hearing / how many of both

of our tomorrows / lie waiting inside it to be born.”

In the last few years, I have become comfortable with the idea of death, and I do not desire a legacy or memoir. Knowing I will live on in the memories of the people I care about has always been enough. In writing *Black Petal*, perhaps I am counteracting this philosophy, but I hope that this piece offers an introspective experience.

--Oswald Huynh

Oswald Huynh

Oswald Huynh is a composer and bassoonist from Portland, Oregon. His works navigate Vietnamese aesthetics and tradition, the fragility of the natural world, and the relationship between heritage and identity. Huynh writes music extensively for instrumental forces to create evocative soundscapes that convey underlying narratives and emotions. His orchestral work *Gia Đình* calls to this by exploring the impact of intergenerational trauma, cultural inheritance, and what is lost between eras.

As a composer, Huynh has collaborated with artists such as the Tacet(i) Ensemble, Fear No Music, St. Louis Symphony Orchestra, Del Sol String Quartet, [Switch~ Ensemble], deaf rabbit duo, Akropolis Reed Quintet, percussionist Payton MacDonald, and composer and clarinetist Yoshiaki Onishi. His music has been performed internationally at the Thailand New Music and Arts Symposium, Bangkok Art and Culture Centre, Ear Taxi Festival, Constellation Chicago, Arts Letters & Numbers, Oregon Bach Festival, Northwestern University New Music Conference, and The Sheldon Concert Hall, among others. Additionally, Huynh has been a fellow at the International Composition Institute of Thailand and is a 2022 resident composer for the Mizzou International Composers Festival.

Huynh holds a Bachelor of Arts from Lewis & Clark College and is currently pursuing a Master of Music at the University of Missouri. Huynh's past studies with distinguished composers have included Narong Prangharen, Emily Koh, George Lewis, Reiko Fütting, Daron Hagen, and Gilda Lyons. During his time at Lewis & Clark, Huynh was presented the Rena J. Ratte Memorial Award, the highest academic honor given to students, for his compositional work at the college. His principal teachers include Stefan Freund, Carolina Heredia, Texu Kim, and Michael Johanson. www.oswaldhuynh.com

Uttered

Many of the gestures in this piece are based on the rhythms and cadence of speech. The piano “speaks” the most clearly, guiding the dialogue. The clarinet and cello at times orchestrate the piano, transforming the trio into one instrument, and at other times they imitate or even contradict the piano's utterances

--Anna-Louise Walton

Anna-Louise Walton

Anna-Louise Walton is an American composer of chamber and electronic music. In her music, she explores concepts of limited development, the notation of improvisatory rhythms, and utilization of found objects. She draws inspiration from natural spaces as well as the sounds and rhythms of everyday life.

Her works have been performed by ensembles such as TAK Ensemble, the Bergamot Quartet, Talea Ensemble, Trio Catch, Fonema Consort, Quatuor Diotima, Mivos Quartet, Surplus Ensemble, Ecce Ensemble, Switch~ Ensemble, and Versipel Collective. Her music has also been featured at MATA Festival, IRCAM's ManiFeste, Darmstadt International Summer Course, Heidelberger Frühling Festival, Schloss Summer Academy, impuls Festival, VIPA Festival, Electric LaTeX Festival, New Music on the Bayou, and highSCORE Festival. In 2019, she was awarded a BMI Student Composer Award. In 2020, she served as a mentor for young composers in MATA Jr. Current projects include a new piece for Ekmeles and a commission from [Switch~ Ensemble] with a grant awarded from New Music USA.

Though Walton did not start composing formally until her junior year at Scripps College, where she received a B.A. in music studying under Tom Flaherty, she grew up playing the piano and singing from a young age. She then went on to study composition at Kunstuniversität Graz with Beat Furrer. Walton received an M.A. in music composition from Tulane University in 2018, where she studied with Rick Snow. She then went on to study Sonology at The Royal Conservatory in The Hague. She is currently pursuing a DMA in composition at Columbia University.

Invisible Heritage

Regarded as a heavy influence on the origin of many Brazilian music styles, Jongo is essentially a rural cultural dance directly associated with the African culture in Brazil. This tradition, a form of expression using singing, dancing, and singing, was brought to the country by Bantus. These people resisted the labor they were forced to endure thanks to the strength of their tradition and of a culture that the distance from their homeland was not able to erase. In the new land, the African cultural identity fits in with a new way of life. Associations and groups of Brazilian artists have begun to reconsider this expression of ancient traditions to keep Brazilian folklore alive. As time went by, some traditions gained a “popular” dimension. The Jongo—an ancient dance—was put aside. Put aside, but not extinct.

--Luis Hermano Bezerra

Luis Hermano Bezerra

Luis Hermano Bezerra is a Brazilian composer, bassist, and arranger primarily focused on mixing his Brazilian roots with the classical legacy. His compositions, which are profoundly influenced by popular dances and musical genres, present a variety of traditional musical expressions from his country of origin. As a bassist, he has recorded and toured with many groups and ensembles in Brazil, namely the Northeast Popular Orchestra and the State University of Ceara Symphony Orchestra.

As an educator in Brazil, he worked as an instructor at the Alberto Nepomuceno Music Conservatory teaching theory, aural training, and bass. In the United States, Luis has been working as a Lab Assistant for the Missouri Summer Composition Institute at the University of Missouri in Columbia. In this same institution, he is also a graduate teaching assistant with the Mizzou New Music Initiative working as an instructor of theory and computer technology.

As a composer, Bezerra's music has been commissioned and performed by ensembles and organizations, namely the [Switch~ Ensemble], Sheldon Arts Foundation in St. Louis, Mizzou Brass Quintet, Mizzou Wind Ensemble, and the Mizzou New Music Ensemble, in Columbia, MO.

Luis is a graduate student for the M.M in the composition program at the School of Music of the University of Missouri, where he was awarded the 2022 Sinefield Prize. He has been studying under the mentorship of Dr. Stefan Freund, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi.

soliloquios del viento

soliloquios del viento was commissioned by Royaumont Académie Voix Nouvelles, written in August 2016 and premiered by the Talea Ensemble & EXAUDI, conducted by James Baker. This fourteen-minute work is a meditation on eight poems of Pablo Neruda, reflecting love and distance. Six vocalists are set against eight instrumentalists whose fragile and often voiceless sonorities gently color and obscure the murmuring of the text and pointillistic vocal material. The Spanish text is predominantly unintelligible, with the content of Neruda's words instead conjured by the composite texture. He writes of two lovers, their romance characterized by abrasion – a rendezvous between two scorched, ascetic souls, who consume and destroy one another, entangled yet divided by both sublime transfiguration and inexorable chaos. The revised version for sextet and electronics was completed in May 2017 for Ensemble Interface's premiere at the VIPA Festival in Spain, redistributing

vocal, viola, and saxophone parts to the electronics and ensemble.

Neruda's texts evoke not only the conflict between darkness and light in both persons, but through this lens, the experience of being confronted with the subjectivity of another's consciousness. That otherness is manifest in lurid, destructive passions, revealing mutual incoherence, frailty, and sophism beyond endurance. Each poem seems to present discrete, parallel scenarios, some in which each person is awoken by their confrontation rather than destroyed – in others suffering to the point of intolerable anguish and desolation. Eroticism and sunderance run throughout Neruda's powerful imagery, his lover depicted as an enemy with whom he pleads for voice – who has disgraced their love. For the poet, love is the sole means with which two people may “weather” one another. A source of both euphoria and utter devastation, there is a vastness that is evoked in his texts, an attempt to span immeasurable time and distance. Each braves the other, an intimacy and corrosive embrace that both breaks and absolves each person.

--Jason Thorpe Buchanan

Jason Thorpe Buchanan

Jason Thorpe Buchanan's works explore multiplicity, causality, behavior, and the integration of live performance with technology. A tri-continently active American composer, Jason is Artistic Director of the [Switch~ Ensemble], Chair of Composition, Theory, and Electroacoustic Music at the College of Music, Mahidol University (Thailand), and Interim Managing Director of the Mizzou New Music Initiative at the University of Missouri. Jason is the recipient of a 2010-11 Fulbright Fellowship (Germany), nomination for the 2015 Gaudeamus Prize, an American-Scandinavian Foundation Grant, two ASCAP Morton Gould Awards, the Howard Hanson Orchestral Prize, fellowships and commissions from Royaumont (2016 & 2017), the Mizzou Int'l Composers Festival, MATA, Int'l Horn Society, Eklekto, the Earle Brown Music Foundation, winner of Iron Composer, 2015 AiR at USF Verftet (Norway), and 2018 AiR at the Embassy of Foreign Artists (Switzerland). Commissions have included collaborations with Alarm Will Sound, Talea, Interface (DE), Nikel (Israel), EXAUDI (UK), Slagwerk Den Haag (NL), Eklekto (CH), Iktus Percussion, wild Up, Eastman Musica Nova Ensemble, TACETi, the Blue Water Chamber Orchestra, Académie Voix Nouvelles Ensemble (FR), and the HKNME. Scenes from his multimedia opera *Hunger* received performances at Darmstadt, The Industry's FIRST TAKE (L.A.), and MATA (NYC). He holds a Ph.D. from the Eastman School of Music and has served as Visiting Lecturer in Composition & Interim Director of the Electronic Music Studios (UTEMS) at the Butler School of Music, UT Austin, Executive Director of the VIPA Festival (Spain), Curator for the San Francisco Center for New Music, and Director of the Academy for Young Composers at TICF (Thailand). He is widely sought as a guest composer at institutions such as the University of Chicago, Stanford, TRANSIT (Belgium), MATA, YST Conservatory (Singapore), Chamber Music Campania (Italy), the Bangkok Metropolitan Orchestra, the Bergen Center for Elektronisk Kunst (Norway), and dozens of Universities throughout the United States. www.jasonthorpebuchanan.com

The [Switch~ Ensemble]

A new music ensemble for the 21st Century, the [Switch~ Ensemble] is dedicated to the creation of new works for chamber ensemble: we bring bold new acoustic, electroacoustic, and multimedia projects to life. At the core of each performance is our commitment to the total integration of technology and live musicians. We strive for compelling artistry achieved through the seamless creation, production, and execution of new music, and believe that working directly with composers—in a medium where the score is a point of departure rather than a finish line—allows for new and thrilling musical possibilities.

[Switch~] contributes to the future of the genre by strongly advocating for and commissioning the music of a new generation of emerging young composers. We have enjoyed fruitful collaborations with both emerging and established composers. Recent engagements include performances and residencies at Cornell, Bard College,

the University of Chicago, Ithaca College, Buffalo State University, UC Berkeley, the VIPA Festival (Spain), Eastman School of Music, and Avaloch Farms Music Institute, as well as concerts at the Image/Sound Festival, San Francisco Center for New Music, MATA Interval Series, NYCEMF, Vanguard New Music Series at Kent State University, the Queens New Music Festival, the CD release of Christopher Chandler's *Smoke and Mirrors* on the SEAMUS label, CD releases with composers Juraj Kojcs and Stephen Yip, and more.

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University of Missouri School of Music

2021-2022 Series • Guest Recital

Dr. Gail Robertson, euphonium
Dr. Natalia Bolshakova, piano

February 27, 2022 • 3:00pm

Whitmore Recital Hall

Program

- Suite for Euphonium and Piano** **Charles Booker**
I. Swing! b. 1952
II. Adagio
III. Bossa
IV. Allegro con moto
- Maske for Solo Euphonium** **Alessio Manega**
I. Funk b. 1990
- “Pearl of the Ocean” Fantasia** **C. Otterer**
arr. Theodor Hoch

Interval

- Sonata for Euphonium** **Eric Ewazen**
I. Allegro Energico b. 1990
II. Andante Expressivo
III. Allegro Molto
- A Caged Bird** **Barbara York**
1949-2020
- Bitcoin’s Bull Run** **Benjamin Dean Taylor**
b. 1983

If you wish to visit with the performers, please do so in the lobby after the performance.

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CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org

University of Missouri School of Music

2021-2022 Series • Guest Recital

Jonathan Ruck, cello
Hyejin Cho, piano

March 12, 2022 • 3:00pm

Sheryl Crow Hall

Program

Adagio and Allegro, Op. 70 (1849).....Robert Schumann
(1810-1856)

Sonata for Cello and Piano No. 5 in D Major, Op. 102 No. 2 (1815)...Ludwig van Beethoven
I. Allegro con brio (1770-1827)
II. Adagio con molto sentimento d'affetto
III. Allegro

INTERMISSION

Sonata for Cello and Piano in G Minor, Op. 65 (1846)Frédéric Chopin
I. Allegro moderato (1810-1849)
II. Scherzo
III. Largo
IV. Finale. Allegro

If you wish to visit with the performers, please do so in the lobby after the performance.

Biographies

JONATHAN RUCK, CELLO

American cellist Jonathan Ruck maintains a multifaceted career as a soloist, chamber musician, orchestral musician, and pedagogue. Praised for his “virtuosic command” and “full-bodied tone,” he has performed throughout North America, Europe, Australia, and the Caribbean. Festival appearances include recent engagements at the Oregon Bach Festival, Sanibel Island Festival, OK Mozart, Unruly Music, and as principal cellist of the International Chamber Orchestra of Puerto Rico. Jonathan currently serves as the principal cellist of the Oklahoma City Philharmonic.

An avid chamber musician, Jonathan Ruck is a core member of Brightmusic, Oklahoma City’s resident chamber music ensemble. He has performed as a guest cellist with the American Chamber Players and Penderecki String Quartet and given recent world-premiere performances of chamber works by Christopher Theofanidis and Sydney Corbett. As a founding member of the Dubinsky String Quartet, Jonathan was a prizewinner in the Fischhoff and Coleman national chamber music competitions.

Jonathan Ruck joined the University of Oklahoma School of Music in 2006 as one of the youngest faculty appointees in the school’s history. Previous appointments include serving as the teaching assistant to both Janos Starker and Tsuyoshi Tsutsumi at the Indiana University Jacobs School of Music and a visiting professorship at the Depauw University School of Music. During the summer, he has enjoyed teaching on the faculties of the Fresno Summer Orchestra and Opera Academy (FOOSA), the Zodiac Festival in Southern France and the Indiana University Summer String Academy. In 2018, he founded the University of Oklahoma Summer String Academy and continues as its director. Jonathan Ruck’s students can be found in prominent graduate programs, orchestras, and on college and pre-college faculties throughout the country.

Jonathan Ruck currently lives in Norman, Oklahoma with his wife, violinist Katrin Statmatis, and their two daughters, Arianna and Galia.

HYEJIN CHO, PIANO

Pianist Hyejin Cho is a highly active performer with recent concerts across the U.S.A., Germany, Italy, Austria, England, Japan and Korea. Her enthusiasm for Robert Schumann led her to develop the concert series of piano works by Robert Schumann, a project that she has established in seven different states in the US. The Schumann project has been supported by the Missouri Arts Council, Kate Neal Kinley Memorial Fellowship (University of Illinois), University of Michigan Research Grant, and OMF Music Resources. Her Schumann performances and interviews on the project have been broadcast, including live streaming of her performance on the Dame Myra Hess Concert Series on WFMT 98.7FM and Wheaton College Artist Series. Furthermore, she published an article “What makes Robert Schumann Schumann: Schumann’s creation of fantasy borrowed

from literature, especially E. T. A. Hoffmann's novel *The Life and Opinions of Tomcar Murr* (OMF Music Resources).” Other than the Schumann project, Cho has been featured as a concerto soloist with orchestras, the most recent was with the Northern Illinois Chamber Orchestra under the baton of Jun-Hee Han, playing the Mozart Concertos K. 451 and K. 488 in five cities in northern Illinois.

Along with her solo career, Cho is very passionate about chamber music, having had extensive collaborative performance experiences. She is a founding member of the American Prize winner Koinonia Piano Trio, a performing and teaching ensemble that has performed in New York, Florida, Illinois, Michigan, Missouri, Minnesota, Alaska and 5 cities in Europe as a part of a tour in Austria, Germany and Italy. In addition, she has frequently been invited as a duo performer with artists, including David Halen (Concertmaster of St. Louis Symphony Orchestra) and Yizhak Schotten (Professor at the University of Michigan) among others. Her passion for collaboration also brought her to numerous music festivals, including the Innsbrook Institute, Maui Classical Music Festival, Anchorage Chamber Music Festival, and Center Stage Strings.

Cho is a graduate of University of Michigan (DMA), Indiana University (MM, AD) and Ewha Women's University in Korea (BM, Valedictorian).

Cho is on the piano faculty of Wheaton College Conservatory of Music. <https://www.hyejinchopianist.com/>

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University of Missouri School of Music

2021-2022 Series • Guest Artist Recital

Leigh Muñoz, bassoon
Jeffrey Savage, piano

April 18, 2022 • 7:30pm

Sheryl Crow Hall

Program

Tango Americano (rev. 2019) Carolina Heredia

Lenses (2022)* Jack Snelling

Prophecy

Fate

Pause

Lament (Chaconne) (2020) John Steinmetz

Miphadventures (2017) Stefan Freund

**World Premiere*

If you wish to visit with the performers, please do so in the lobby after the performance.

Biographies

Leigh Muñoz is Assistant Professor of Bassoon at the [Conservatory at University of Missouri-Kansas City](#) and is also on the faculty for the Bassoon Intensive at Interlochen Arts Camp. Prior to her appointment at UMKC, she has held bassoon teaching positions at Middle Tennessee State University, University of Missouri, Washburn University and Missouri State University.

Leigh is second bassoon of the Symphony of Northwest Arkansas (SoNA) and a regular substitute bassoonist and contrabassoonist with the Kansas City Symphony, Lyric Opera, and Kansas City Ballet. Leigh has performed as concerto soloist with the University of Missouri Wind Ensemble and Orchestra, University of Kansas Wind Ensemble, University of Kansas Symphony Orchestra, Ottawa University Symphony Orchestra and Ohio University Symphony Orchestra.

Leigh owned [GoBassoon Reeds](#), a reed business that provided bassoon and contrabassoon reeds to performers around the country for over a decade. Additionally, she has both performed and given clinics at multiple international and regional conferences including International Double Reed Society, Meg Quigley Vivaldi Symposium, Midwest Double Reed Society, and International Women in the Arts. Leigh is currently the online contrabassoon fingerings editor for [IDRS](#) and vendor coordinator for [Meg Quigley](#). She has also served as Treasurer and Web Editor for the Midwest Double Reed Society.

Leigh holds degrees from University of Kansas, Ohio University, Oberlin Conservatory, and a Performance Diploma from New England Conservatory. Her principal teachers include George Sakakeeny, Eric Stomberg, and Richard Svoboda.

Jeffrey Savage is active internationally as both soloist and chamber musician and has been praised as “fearless” (*Straits Times*, Singapore), “joyful and inspiring” (*American Record Guide*), and “breathtaking” (Navona/PARMA). Recent performances include China’s Wuhan Conservatory (Liszt’s *Totentanz*), premieres of Daniel Ott’s *Fantasy on a Falling Line* in New York and Vietnam, and broadcasts on national NPR stations.

His piano duo 88SQUARED recorded the complete two-piano works of Daniel Ott (Navona/PARMA) and Lowell Liebermann (Albany Records), produced by the composers. Jeffrey has also worked with Tania León, Laura Schwendinger, John Corigliano, Charles Argersinger, Eric Ewazen, and Alex Shapiro, among others.

Savage has performed in Alice Tully Hall, Carnegie’s Weill Hall, at festivals across the United States, and with orchestras in New York, Pennsylvania, Louisiana and in the Pacific Northwest. He has given performances and master classes nationally and at major conservatories throughout Asia, including China,

Singapore, Vietnam, Thailand, Malaysia, Japan, and India. Jeffrey has won top prizes and been recognized in national and international competitions, including the Missouri Southern International, Fort Collins, Wideman Competitions, Ellis Piano Duo Competition, the Abild Prize in American Music, and second prize and a Special Mention Prize at Concours Grieg International Piano Competition (Oslo).

Students of Jeffrey Savage have been accepted at prestigious festivals and programs across North America and Europe, awarded Fulbright fellowships, and presented at national MTNA and Collegiate Piano Pedagogy Symposium conferences. Previously, Dr. Savage was professor and keyboard area coordinator at Washington State University and in both the college and pre-college divisions at Juilliard. He holds master's and doctorate degrees from The Juilliard School and a Bachelor of Music from the University of Colorado. His major teachers include Angela Cheng, Yoheved Kaplinsky, Robert Spillman, Martin Canin, and Rudolph Barta. He frequently presents workshops, and adjudicates at regional and national festivals and competitions.

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