

University of Missouri School of Music

2021-2022 Series • Student Recital

NASM Student Recital

September 21, 2021 • 3:00PM

Sinquefield Music Center 132

Program

Concerto No. 3 in E-Flat Major for Horn and Orchestra Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

Annelise Miner, horn
Dr. Natalia Bolshakova, piano

Chips Off the Ol' Block Eric Mandat
(b. 1957)

Andrew Wiele, bass clarinet

Piano Sonata No. 7 in D Major, Op. 10, No. 3 Ludwig van Beethoven
(1770 – 1827)

I. Presto

Ryan Kee, piano

Louisiana Blues Strut: A Cakewalk Coleridge-Taylor Perkinson
(1932 – 2004)

Alexandre Negrao, violin

Che vecchio sospettoso!/Il vecchiotto cerca moglie. Gioacchino Rossini
from *Il Barbiere di Siviglia* (1792 – 1868)

Morgan Jennings, mezzo soprano
Nobuko Oba, piano

Ugetsu Cedar Walton
(1934 – 2013)

Layden Dukes, trumpet
Zach Scamurra, tenor saxophone
Greg Johnson, trombone
Andrew Wiele, piano
Luis Bezerra, bass
Colton Johnson, drumset

Student Performers

| Name | Class Rank | Degree Program |
|------------------|------------|----------------------------------|
| Annelise Miner | Junior | BM Horn Performance |
| Andrew Wiele | Graduate | MM Clarinet Performance (Piano) |
| Ryan Kee | Sophomore | BM Piano Performance |
| Alexandre Negrao | Senior | BM Violin Performance |
| Morgan Jennings | Junior | BM Music Education (Soprano) |
| Layden Dukes | Sophomore | BM Trumpet Performance |
| Zach Scamurra | Senior | BM Flute Performance (Saxophone) |
| Greg Johnson | Senior | BM Music Education (Trombone) |
| Luis Bezerra | Graduate | MM Music Composition (Bass) |
| Colton Johnson | Senior | BM Percussion Performance |

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield 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 | Student Recital

Songs with Fortepiano

A Collaborative Recital

October 17, 2021 | 3:00pm
Whitmore Recital Hall

Program

Lachen und Weinen **Franz Schubert**
(1797-1828)

Rebekah Beebe, soprano
Nobuko Oba, fortepiano

Bind auf dein Haar, die Mutter spricht **Franz Joseph Haydn**
(1732-1809)

Morgan Jennings, mezzo-soprano
Nobuko Oba, fortepiano

An die Geliebte **Ludwig van Beethoven**
(1770-1827)

Jourdan Flores, tenor
Jessalyn Caple, fortepiano

Nähe des Geliebten **Franz Schubert**

Sophie Heimerl, soprano
Danny Singh, fortepiano

Mein (from Die schöne Mülllerin) **Franz Schubert**

Sam Varnon, tenor
Bomi Kim, fortepiano

Wanderlied **Felix Mendelssohn**
(1809-1847)

Chloe Prewett, soprano
Bomi Kim, fortepiano

Bergeslust **Fanny Mendelssohn**
(1805-1847)

Caitlin Kenney, soprano
Christian Martin, fortepiano

An den Mond ("Geuss, lieber Mond") **Franz Schubert**

Trey Ringgold, tenor
Nobuko Oba, fortepiano

Der Doppelgänger **Franz Schubert**

Ethan Miller, bass-baritone
Bomi Kim, fortepiano

Gretchen am Spinnrade **Franz Schubert**

Haley Mesz, soprano
Nobuko Oba, fortepiano

Rastlose Liebe Franz Schubert

Jonathan Crader, bass-baritone
Nobuko Oba, fortepiano

Die Forelle Franz Schubert

Zachary Reinert, tenor
Zach Kierstead, fortepiano

Ganymed Franz Schubert

Amelia Lufkin, soprano
Zach Kierstead, fortepiano

The fortepiano used for this program is a reproduction of a Viennese instrument built by Anton Walter circa 1802.
It was created by Paul McNulty, an American working in the Czech Republic.

Translations

Schubert: Lachen und Weinen/ Laughter and Crying

Poem: Friedrich Rückert

Laughter and crying, at different hours,
Have such different reasons, when one is in love.
In the morning I laugh for joy;
and why do I cry now,
in the evening light?
I myself don't know.

Crying and laughter, at different hours
have such different reasons, when one is in love,
In the evening I cried for grief;
then how can you wake up
laughing in the morning?—
I must ask you, my heart.

Translation: Phillip Miller

Haydn: Bind auf dein Haar, die Mutter spricht/ My Mother Bids Me Bind my Hair

German text: unknown

My mother bids me bind my hair
With bands of rosy hue,
Tie up my sleeves with ribbons rare,
And lace my bodice blue.
For why, she cries, sit still and weep,
While others dance and play?
Alas! I scarce can go or creep,
While Lubin is away.

'Tis sad to think the days are gone,
When those we love were near;
I sit upon this mossy stone,
And sigh when none can hear.
And while I spin my flaxen thread,
And sing my simple lay,
The village seems asleep, or dead,
Now Lubin is away.

English: Anne Hunter

Beethoven: An die Geliebte/To the Beloved

Poem: Josef Stoll

Oh that from your silent eyes,
in their loving radiance,

I might drink the tears from your cheek
before the earth absorbs them!

They remain hesitantly on your cheek,
which they dedicate warmly to constancy.
Now, as I receive them in my kiss,
your sorrows, too, are mine.

Translation by: Richard Wigmore

Nähe des Geliebten/Near the Beloved

Poem: Wolfgang von Goethe

I think of you when sunlight
glints from the sea;
I think of you when the moon's glimmer
is reflected in streams.

I see you when, on distant roads,
dust rises;
in the depths of night, when on the narrow bridge
the traveller trembles.

I hear you when, with a dull roar,
the waves surge up.
I often go to listen in the tranquil grove
when all is silent.

I am with you, however far away you are.
You are close to me!
The sun sets, soon the stars will shine for me.
Would that you were here!

Translation: Richard Wigmore

Schubert: Mein/Mine from Die schöne Müllerin

Poem: Wilhelm Müller

Brook, cease your babbling!
Wheels, stop your roaring!
All you merry wood-birds
great and small,
end your warbling!
Throughout the wood,
within it and beyond,
let one rhyme alone ring out today:
my beloved, the maid of the mill, is mine!
Mine!
Spring, are these all of your flowers?
Sun, do you have no brighter light?

Ah, then I must remain all alone
with that blissful word of mine,
understood nowhere in the whole of creation.

Translation: Richard Wigmore

Felix Mendelssohn: Wanderlied/Traveling Song

Poem: Joseph Karl Benedikt

Balmy airs approach, blue and flowing,
Spring, spring it soon shall be!
Toward the woods horn sounds are aimed,
Proudly the lights of the eyes shimmer,
And that confusion, festive and colorful,
Becomes a magic wild river,
Into the pretty world below
The streams' greeting beckons you.

And I desire not my safety!
The wind drives me far from you,
I want to go on the stream,
Blessedly blinded by the radiance.
A thousand voices strongly beckoning,
Highly Aurora's flames sway:
Ever onward, I dare not ask
Where the journey will come to an end.

Translation: Rachel O'Connell

Fanny Mendelssohn: Bergeslust/Mountain Rapture

Poem: Joseph von Eichendorff

Ah, the joy of gazing from the mountain
Far over wood and stream,
With the blue, pellucid vault of heaven
Arching overhead!
Little birds and clouds
Fly swiftly from the mountain,
Thoughts skim past
The birds and the wind.
The clouds drift down,
The little bird plummets,
Thoughts and songs go winging on
Till they reach the kingdom of heaven.
Till they reach the kingdom of heaven.

Translation by Richard Stokes

Schubert: An den Mond/To the Moon

Poem: Ludwig Höltz

Beloved moon, shed your silver radiance
through these green beeches,
where fancies and dreamlike images
forever flit before me.

Unveil yourself, that I may find the spot
where my beloved sat, where often,
in the swaying branches of the beech and lime,
she forgot the gilded town.

Unveil yourself, that I may delight in the whispering
bushes that cooled her,
and lay a wreath on that meadow
where she listened to the brook.

Then, beloved moon, take your veil once more,
and mourn for your friend.
Weep down through the hazy clouds,
as the one you have forsaken weeps.

Translation: Richard Wigmore

Schubert: Der Doppelgänger/The Phantom Double from Schwanengesang

Poem: Heinrich Heine

Still is the night
o'er roof-tree and steeple;
Within this dwelling
lived my treasure rare.

Long since she left
this town and people,
But still stands the house
on the selfsame square.

Here stands, too, a man
toward heaven he gazes,
His hands he wringeth
in wildest despair;

I shudder!
when now his face he raises
The moonlight shows me mine
own self is there

O pale, sad creature,
My ghost and my double,

Why dost thou ape my passion's tears
That haunted me with cruel trouble,

So many a night
in olden years?

Translation: Arthur Westbrook

Schubert: Gretchen am Spinnrade/Gretchen at the Spinning Wheel

Poem: Johann Wolfgang von Goethe

My peace is gone,
My heart is heavy,
I will find it never
and never more.
Where I do not have him,
That is the grave,
The whole world
Is bitter to me.

My poor head
Is crazy to me,
My poor mind
Is torn apart.
My peace is gone,
My heart is heavy,
I will find it never
and never more.

For him only, I look
Out the window
Only for him do I go
Out of the house.
His tall walk,
His noble figure,
His mouth's smile,
His eyes' power,
And his mouth's
Magic flow,
His handclasp,
and ah! his kiss!

My peace is gone,
My heart is heavy,
I will find it never
and never more.
My bosom urges itself
toward him.
Ah, might I grasp
And hold him!

And kiss him,
As I would wish,
At his kisses
I should die!
My peace is gone,
My heart is heavy.

Translation: Aaron Green

Schubert: Rastlose Liebe/Restless Love

Poem: Johann Wolfgang von Goethe

Into the snow, the rain,
and the wind,
through steamy ravines,
through mists,
onwards, ever onwards!
Without respite!

I would sooner fight my way
through suffering
than endure so much
of life's joy.
This affection
of one heart for another,
ah, how strangely
it creates pain!

How shall I flee?
Into the forest?
It is all in vain!
Crown of life,
happiness without peace –
this, O love, is you!

Translation: Richard Wigmore

Schubert: Die Forelle/The Trout

Poem: Christian Schubart

In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.
I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook.
An angler with his rod
stood on the bank

cold-bloodedly watching
the fish's contortions.
As long as the water
is clear, I thought,
he won't catch the trout
with his rod.
But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature.

Translation: Richard Wigmore

Schubert: Ganymed

Poem: Wolfgang von Goethe

How your glow envelops me
in the morning radiance,
spring, my beloved!
With love's thousandfold joy
the hallowed sensation
of your eternal warmth
floods my heart,
infinite beauty!
O that I might clasp you
in my arms!

Ah, on your breast
I lie languishing,
and your flowers, your grass
press close to my heart.
You cool the burning
thirst within my breast,
sweet morning breeze,
as the nightingale calls
tenderly to me from the misty valley.
I come, I come!
But whither? Ah, whither?

Upwards! Strive upwards!
The clouds drift
down, yielding
to yearning love,
to me, to me!
In your lap,
upwards,

embracing and embraced!
Upwards to your bosom,
all-loving Father!

Translation: Richard Wigmore

Translation © Richard Stokes, author of *The Book of Lieder*, published by Faber, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

Translation © Richard Wigmore, author of *Schubert: The Complete Song Texts*, published by Schirmer Books, provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)



School of Music
University of Missouri

2021-2022 Series | Student Ensemble

Show-Me Opera

Christine Seitz, Director

Masked and Making a Scene

A Program of Opera Scenes

Anthony Hernandez and Nobuko Oba, pianists

David Myers, Audio and Video production

Joel M. Rodriguez, Lighting

Maddie Jenkins, Supertitle cueing

Friday, October 22 and Saturday, October 23, 2021 • 7:00pm

Sinquefield Music Center Choral Room

Program

***Iolanthe* (1882)..... W. S. Gilbert and Arthur Sullivan**
Act I Opening Scene (1836-1911) (1842-1900)

Queen – Ayanna Taylor (Chloee Rudolph (cover))
Iolanthe – Vaysia Knust (F) Rebekah Beebe (S)
Chorus of Fairies – Rebekah Beebe (F), Avery Campbell, Brenna Donnelly, Caitlin Kenney, Vaysia
Knust (S), Haley Mesz, Amanda Obeso, Chloee Rudolph, Jessica Searce, Kate Wyman

***Die Entführung aus dem Serail* (1772).....Wolfgang Amadeus Mozart**
Act II #9 Duet (1756-1791)

Blonde – Madison Myers
Osmin – Henry Braeske

***The Merry Wives of Windsor* (1849)Otto Nicolai**
Act II Quartet (1810-1849)

Anne – Kate Wyman (F) Amanda Obeso (S)
Fenton– Zachary Reinert (F) Nathan Le (S)
Slender – Sam Varnon (F) Jourdan Flores (S)
Dr. Caius – Jonathan Crader (F) Carrick Joseph O’Bleness (S)

***Hamlet* (1868)..... Ambroise Thomas**
Act III Trio (1811-1896)

Queen Gertrude – Tara Boydston
Ophélie – Madison Myers
Hamlet – Yonathan T. Astatke

***Così fan tutte* (1790).....W. A. Mozart**
Act I Sextet

Fiordiligi – L. Amelia Lufkin (F) Mariah Dale (S) (Amanda Obeso (cover))
Dorabella – Haley Miller (F) Rachel Misner (S) (Brenna Donnelly (cover))
Despina – Emeline Clay Yorty (F) Vaysia Knust (S)
Ferrando – Zachary Reinert (F) Joel M. Rodriguez (S) (Holden Franklin (cover))
Guglielmo – Connor Cochran (F) Jack Grant (S) (Yonathan T. Astatke (cover))
Don Alfonso – Anthony Blatter (Henry Braeske (cover))

INTERMISSION

***Albert Herring* (1947) Benjamin Britten**
Act I, scene i excerpt (1913-1976)

Lady Billows – L. Amelia Lufkin (F) Steffi Roche (S) (Mariah Dale (cover))
Florence – Haley Miller (F) Dani Major (S)
Miss Wordsworth – Emeline Clay Yorty (F) Caitlin Kenney (S) (Rebekah Beebe (cover))
Mayor Upfold – Zachary Reinert (F) Holden Franklin (S) (Joel M. Rodriguez (cover))
Vicar Gedge – Connor Cochran (F) Jordan Ulrich (S) (Jack Grant (cover))
Supt. Budd – Jonathan Crader (Henry Braeske (cover))

***Anything Goes* (1934) Cole Porter**
Act I “Friendship” (1891-1964)

Reno Sweeney – Averey Campbell (F) Ayanna Taylor (S)
Moonface Martin – Nathan Le (F) Anthony Blatter (S)

***Serse (Xerxes)* (1738).....George Frideric Handel**
Act III Recitative and #46 Trio (1685-1759)

Romilda – Haley Mesz (F) Jessica Searce (S)
Arsamene – Dani Major (F) Rachel Misner (S) (Brenna Donnelly (cover))

***Simon Boccanegra* (1857)Giuseppe Verdi**
Act I duet (1813-1901)

Amelia – Aubrey L. Smith (F) Mariah Dale (S)
Simon – Jordan Ulrich (F) Yonathan T. Astatke (S)

***Cavalleria Rusticana* (1890) Pietro Mascagni**
Scena e Preghiera (1863-1945)

Santuzza – Aubrey L. Smith (Mariah Dale (cover))
Solo Sextet – Amanda Obeso, Jessica Searce, Chloe Rudolph,
Holden Franklin, Jack Grant, Carrick Joseph O’Bleness

CHORUS – ALL CLASS MEMBERS

Thank you:
Peter Miyamoto
Lucy Urlacher

Cast Biographies

Ethiopian-American baritone **Yonathan T. Astatke** is from Kansas City, MO. Yonny is in his third year of Voice study at the University of Missouri-Columbia. He is the student of Professor Kyle Stegall. This past summer, he performed as Alex the Lion in *Madagascar: A Musical Adventure* with Larry D. Clark Summer Repertory Theatre at the University of Missouri. He sang the role of Ford in the Show-Me Opera's production of Verdi's *Falstaff* last spring. Yonny was slated to perform as Samuel in Gilbert and Sullivan's *Pirates of Penzance* with the Show-Me Opera in the spring of 2020. He has appeared in scenes with the Show-Me Opera from Heggie's *Moby Dick*, *L'amant anonyme*, *Le nozze di Figaro*, and *Don Giovanni*. He has received accolades in competition at both the local and national level. Yonny placed 3rd at Central Regional NATS in the Musical Theatre category in 2019. He was a semifinalist in Classical and he received 1st in Musical Theatre in 2020. Yonny was a semifinalist in the Musical Theatre category at the National NATS competition in 2021. Yonny is a member of the University of Missouri University Singers, and was the recipient of the University Singers Award in 2021. He also is a scholarship singer at Missouri United Methodist Church. He currently serves as the Music Director of the Zeta Chapter of Phi Mu Alpha Sinfonia at Mizzou, and has served in other leadership capacities within the chapter.

Rebekah Beebe, soprano, is from Liberty, Missouri and is now studying as a Freshman at the University of Missouri-Columbia. She is currently pursuing a Bachelor of Music in Vocal Performance and studying under Christine Seitz. In High School, she worked with Dr. Rika Heruth and was a section leader in Liberty High School's Chamber Choir and Concert Choir. She was also heavily involved in theatre at Liberty High School, featuring in several of the department's musicals.

Anthony Coleman Blatter, baritone, comes from St. Louis Missouri and is a senior at the University of Missouri-Columbia working towards a B.M. in vocal performance and a B.A. in theater performance by the spring of 2022. He studies voice with Professor Steven Tharp and is a proud member of the Show-Me Opera program on campus. He serves as the vice president for the School of Music inclusion, diversity and equity cohort. He is also a member of the Zeta chapter of Phi Mu Alpha Sinfonia, and a current member of the Alpha Zeta Delta Chapter of Alpha Psi Omega. Anthony recently played the role of Falstaff in Verdi's opera *Falstaff*. He also recently played the role of King Julien in *Madagascar: a Musical Adventure* through the Larry D. Clark Summer Repertory Theatre company.

Tara Boydston, mezzo soprano, is from Kansas City, Missouri. She is a Senior attending the University of Missouri-Columbia for Vocal Performance and Psychology, studying under Prof. Christine Seitz. She is also a past member of Mizzou's University Singers, with director Paul R. Crabb, as well as being in the Show-Me Opera program. She has sung many roles, including the Second Lady in Mozart's *The Magic Flute*, and Bradamante in Handel's *Alcina*. Tara has also done solo work including *Efteraaslied* by Hans Abrahmsen with the Mizzou New Music Ensemble, and Mozart's *Requiem* Movement IV: *Domine Jesu* performed at St. Stevens in Vienna, Austria. She also qualified as a semi-finalist in the NATS regional competition both her freshman and sophomore years. Tara served as Stage Manager in the Show-Me Opera's Spring 2021 production of Verdi's *Falstaff*.

Henry Braeske, bass, is a student in Chemical Engineering and Vocal Performance at the University of Missouri-Columbia who has been singing with Show-Me Opera for several years, performing the roles of Sarastro in *The Magic Flute*, the Sergeant at Arms in *The Pirates of Penzance*, and Pistola in *Falstaff*. He is currently studying voice under Kyle Stegall.

Avery Campbell, mezzo soprano, is from Saint Louis, Missouri. She is currently a senior at the University of Missouri-Columbia. She will graduate with a Bachelors of Arts in Theatre Performance and a minor in Music.

She primarily focuses on Musical Theatre performance, but has recently ventured outside of her comfort zone to explore classical music. Some of her notable credits include: Fiona in *Shrek the Musical*, Ensemble in *All the Spaces*, and Woman with Furs in *Marisol*. She also serves as Vice President of Alpha Psi Omega, a theatre fraternity that seeks to provide service for the community of Columbia.

Connor Cochran, high baritone, is from West Plains, Missouri. He is currently a fifth-year student at the University of Missouri-Columbia pursuing a Bachelor of Music in Vocal Performance. He is a proud voice student of Professor Steven Tharp. He has performed in multiple musical theatre productions including portraying Cornelius Hackl in *Hello Dolly*; Will Parker in *Oklahoma*; Judas in *Godspell*; Watson in the world premiere of Hans Bridger Heruth's chamber opera, *A Certain Madness*; the cover for Ruggiero in the Show Me Opera's production of *Alcina*; Marco in the Southern Illinois Music Festival's production of *Gianni Schicchi*; Papageno in the Show Me Opera's production of *The Magic Flute*; Ford in the Show Me Opera's production of *Falstaff*; and was to perform Major-General Stanley in the Show Me Opera's production of *The Pirates of Penzance*. Connor competes annually at the regional level of NATS and has placed 1st in Musical Theatre twice, 2nd in Musical Theatre, and 3rd in Classical. Recently, Connor competed in NATS at the national level and won first place in Musical Theatre. Connor is one of the founders and the President of Canticum Novum, Mizzou's Premier, Student-Led, Chamber Ensemble. Connor is also the President and co-founder of Mizzou's SNATS chapter as well as the Vice President of Mizzou's ACDA chapter. Recently, Connor helped co-found InterviewsWithMusicians.com which aims to provide a database of information regarding the world of classical music spoken directly from the professionals themselves.

Jonathan Crader, bass, is from Columbia, Missouri, and studies at the University of Missouri-Columbia. He is currently completing a double program in Information Technology and Music, while studying voice under Dr. Steven Baker Jepson. He is currently adding Operatic work to his repertoire in the MU Opera Workshop scenes production, where he will perform excerpts as Dr. Cajus in Nicolai's *Merry Wives of Windsor*, and Superintendent Budd in Britten's *Albert Herring*. He has performed frequently in the realm of musical theatre, appearing as Professor Callahan in 'Legally Blonde: The Musical', Edna Turnblad in 'Hairspray', among other roles. Jonathan has worked regularly in first-rate choral ensembles such as MU's University Singers for several years, and sings often in a choral setting. He will be competing in NATS under Dr. Jepson's direction, and further developing his work as a solo performer.

Mariah Dale, soprano, from Columbia, Mo, is currently a senior at the University of Missouri-Columbia, pursuing a Bachelor of Arts in voice performance under Christine Seitz. She is a member of Show-Me Opera and a past member of University Singers, has previously worked with the Missouri Symphony Society in their annual *Hot Summer Nights* concert series, and performed with Dr. R Paul Crabb's Bach Collegium Choir in February 2020. In her time at Mizzou, Mariah has studied and performed characters including Alice in Verdi's *Falstaff*, Edith from Gilbert and Sullivan's *The Pirates of Penzance*, First Lady and Pamina (cover) from Mozart's *The Magic Flute*, Susannah from Mozart's *Le nozze di Figaro* (scenes), Clorinda from Rossini's *La Cenerentola* (scenes), Blanche de la Force from Poulenc's *Dialogues des Carmélites* (scenes), and Donna Elvira from Mozart's *Don Giovanni* (scenes). Mariah was recently a finalist in the School of Music Emerging Artist Competition.

Brenna Donnelly, mezzo soprano, is from Wichita, Kansas. Currently a junior at the University of Missouri-Columbia, she is pursuing a double bachelor's degree in Journalism and Music. Brenna is studying voice with Steven Tharp, participating in MU's treble choir, and is a member of Show Me Opera under the direction of Christine Seitz. She has performed parts such as: Miles from *Turn of the Screw* and Suor Osmina from *Suor Angelica* in Opera Scenes 2020, as well as a policeman in a production of *The Pirates of Penzance*. She also played the role of Toffee in a high school production of *Zombie Prom*. Donnelly performed with the South-Central Kansas District Honor Choir for four years, as well as the Kansas State Honor Choir for two years during her time in high school.

Jourdan Flores, tenor, from Warrenton MO, is a junior at the University of Missouri-Columbia. He is pursuing a BM in Vocal Performance and is studying with Prof. Kyle Stegall. He is currently enrolled in The University Glee Club and Choral Union. Jourdan currently has no college level theatre experience, but he was in several performances during his high school years.

Holden Franklin, tenor, is from Perryville, Missouri and is currently studying music composition at the University of Missouri-Columbia. He is studying composition with Dr. Stephan Freund, and voice with Professor Steven Tharp. He is a member of the Show-Me Opera under the leadership of Professor Christine Seitz. He has performed in *The Magic Flute* and *The Pirates of Penzance* as a chorus member. He has also performed in Verdi's *Falstaff* as Bardolfo. He has composed for numerous prestigious ensembles such as The Saint Louis Symphony, Quatour Diotima, and the Khemia Ensemble.

Jack Grant, baritone, is a Sophomore at the University of Missouri-Columbia studying music education and vocal performance. He is currently a member of the University Singers and Mizzou Glee Club, directed by Dr. Paul Crabb and Dr. Brandon Boyd respectively, and was previously a member of the Fort Zumwalt South chamber choir led directed by Jason Martin and asst. Christopher Loftin. Over the course of his high school career, Jack was a member of the Metro 8 All-District Choir 3 times and has been a member of the Missouri All-State Choir twice. As well as being a member of those choirs, Jack has also received gold and silver ratings in both solo and ensemble categories at the Missouri State Solo & Ensemble Festival held at the University of Missouri. A dedicated member of his high school theatre program, Jack was the lead in both *Footloose* and *Once Upon a Mattress*, and also directed shows such as *The Complete Works of William Shakespeare, Abridged* and *I Hate Hamlet*. In college, Jack was in the chorus ensemble in the Show-me Opera's production of *Falstaff*.

Anthony Hernandez is a collaborative pianist, organist, composer, and teacher who earned his Bachelor of Music in Music Composition from the University of Missouri-Columbia in 2009. He has worked as music director, rehearsal accompanist, assistant music director, and/or pit keyboardist for over 20 musical productions with numerous production companies. He has performed extensively as a collaborative and solo pianist throughout Missouri, the Midwest, Southern California, and Brasília, Brazil. As a composer, he premiered orchestral works with the Columbia Civic Orchestra and the 9th Street Philharmonic Orchestra and continues to compose.

Hernandez was a regular on-staff collaborative pianist for Stephens College of the Performing Arts and Columbia College of Missouri. He was a ballet accompanist with Columbia Performing Arts Center, playing for their summer intensive programs from 2015 to 2018. He served as pianist and organist at First Church of Christ, Scientist of Columbia from 2012 to 2018, and at Missouri United Methodist Church for 11 years. Hernandez also has maintained a full piano studio, teaching students of all ages, all styles of music from pop and rock to classical, musical theatre, and jazz.

In the summer of 2018, Hernandez moved to Los Angeles, CA, where he was a piano and beginning violin instructor at Sunset Learning Studio in Manhattan Beach. He provided service music for the Twentieth Church of Christ, Scientist in Venice on Sunday mornings and was a piano accompanist for the Culver City Middle School choirs, and was a regular ballet pianist at the Pasadena Dance Theatre. Due to the global pandemic, he returned to Missouri, in St Louis, where he taught lessons virtually and has also returned to his alma mater to pursue graduate studies in Collaborative Piano.

Missouri native **Maddie Jenkins**, soprano, has been fascinated by music her entire life. As a vocal music education student at the University of Missouri-Columbia, she has had the pleasure of singing at conferences on a national scale and at music festivals abroad. Maddie had multiple roles in musicals when she was growing up featuring Mrs. Banks in *Mary Poppins* and Dolly Gallagher Levi in *Hello, Dolly!* and has been active in the Show-Me Opera program at Mizzou. Maddie just finished a year as the president of the University Singers at Mizzou and her first year as an accompanist for Columbia Youth Choirs. She has experience teaching both piano and voice lessons and has been praised for her hard work and reliability. Maddie is currently studying under the directions of Professor Kyle Stegall, Dr. Richard P. Crabb, Professor Emily Edgington-Andrews, and Professor Christine Seitz.

Caitlin Kenney, soprano, is from Kansas City, Missouri. She is a Junior at the University of Missouri-Columbia working towards her Bachelor of Arts in Music as well as a Bachelor of Education in Early Childhood Education. She is a vocal student studying under Professor Kyle Stegall. This is her third year as a member of the Show-Me Opera with roles including Flora in a scene from *The Turn of the Screw*, Beth in a scene from *Little Women*, Isabel in the *Pirates of Penzance*, and Augusta's friend in a scene from *The Ballad of Baby Doe*. Caitlin has also been in several choruses including one in last year's *Falstaff*.

Vaysia Knust, soprano, is originally from Kansas City, Missouri, but is now a freshman earning a Bachelor of Music in Vocal Performance and Music Education at the University of Missouri-Columbia. She is a proud Vocal student of Professor Christine Seitz. Vaysia is also a proud member of University Singers and is a volunteer for the Citizenship@Mizzou program. In high school Vaysia did many musical theatre performances with roles such as Brooke Wyndam in *Legally Blonde the Musical*, Madame De La Grande Bouche in *Beauty and the Beast*, and Rona Lisa Parette in *The 25th Annual Putnam County Spelling Bee*, and she hopes to continue her singing and acting with Show me Opera. Vaysia was also a Section Leader in Blue Springs South Chamber choir and would go on to be an All-State vocalist in MMEA choir as well as All-State Solo and Ensemble.

Nathan Le, tenor, is from Kansas City, Missouri and is currently a Junior at the University of Missouri-Columbia where he is pursuing a BM in Vocal Music Education. He currently studies with Kyle Stegall and is a member of the Show-Me Opera where he has performed the role of Bardolfo in *Falstaff* and a Pirate in *The Pirates of Penzance*. He has also performed roles such as Angel in *RENT*, Charlie Brown in *You're a Good Man, Charlie Brown* and The Baker in *Into the Woods*.

L. Amelia Lufkin, soprano, is from Knoxville, Tennessee. She is a current Graduate Student at the University of Missouri-Columbia with a completed Masters in Choral Conducting, and she will complete her Masters in Voice Performance in Spring 2022. Her previous studies were done at Middle Tennessee State University with a Bachelors in Voice Performance. Her collegiate voice instructors include Dr. Christine Isley-Farmer from 2015-2019 at MTSU, and she currently studies with Dr. Steven Jepson at the University of Missouri. Her previous operatic roles include: Mademoiselle Silberklang in *Der Schauspieldirektor*, Phyllis in *Iolanthe*, and she covered the role of Alice in *Falstaff*. She has also portrayed notable roles in scene works such as: Yum Yum in *The Mikado*, Fiordiligi in *Così fan tutte*, Susannah in *Susannah*, Rosalinda in *Die Fledermaus*, Ilia in *Idomeneo*, and Jeannette in *L'amant anonyme*. Amelia has placed third in NATS in the category of Senior Women in 2019 and recently placed first in MMTA in the category of Collegiate Voice-Graduate in 2020. Amelia aims to continue her musicianship by directing, teaching, and performing.

Dani Major, mezzo soprano, comes from Platte City, Missouri. They are a senior pursuing a Bachelor of Arts degree in vocal performance at the University of Missouri-Columbia. They study with Kyle Stegall and are a member of Mizzou's University Singers, Show-Me Opera, and Canticum Novum in addition to being a scholarship singer at Trinity Presbyterian Church. They have appeared as Emma Goldman in the Larry D. Clark Summer Repertory Theatre's production of *Ragtime* and as Mistress Quickly in Mizzou's production of *Falstaff* by Verdi.

Haley Mesz, soprano, is from Lee's Summit, Missouri and is currently a sophomore at the University of Missouri-Columbia pursuing a Bachelor of Music in Vocal Music Education. She is studying with Christine Seitz and is just starting out with the Show-Me Opera, being in the chorus of Verdi's *Falstaff* most recently. In high school, Haley performed in a few shows including portraying the role of Urleen in *Footloose*; Miss Phillips in *Chitty Chitty Bang Bang*; and was involved in the pit orchestra in *The Hunchback of Notre Dame*. Along with that, Haley sang in the soprano section for the Kansas City All-District Choir three years in a row. She also had the chance to intern and sing soprano in the Collegiate age Choral Scholars Choir at the Kantorei Summer Choir Institute of Kansas City.

Haley Miller, mezzo soprano, is from Saint Louis, Missouri, and is currently a junior at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in music and studying with Christine Seitz. She is currently a member of The University Singers and Choral Union, where she has performed ensemble parts in Bach's *Magnificat*. Additionally, she performed in the Show-Me Opera's production of *Falstaff* as part of the ensemble. In high school, Haley also performed with the Missouri All-State Choir during MMEA.

Rachel Misner, mezzo soprano, is from Chesterfield, Missouri, and is currently a junior at the University of Missouri-Columbia. She is pursuing a B.M. in Music Education, as well as a Minor in Musical Theatre. She studies voice with Professor Kyle Stegall, and under his guidance, received honorable mentions in both the Classical and Musical Theatre divisions in the NATS competition in 2020. She has participated in Show-Me Opera since her freshman year, but has also been a member of many other ensembles at Mizzou, including University Singers, Concert Chorale, Hitt Street Harmony, and Canticum Novum. This past summer, she was cast in Mizzou's Larry D. Clark Summer Repertory Theatre, her first musical theatre endeavor. Through this experience, she performed as Private and Mort in *Madagascar: A Musical Adventure*, as well as various roles in the *Blame It on the Summer Night Benefit Concert* in honor of Marcia Berry. In opera, she has had the opportunity to perform in the Fall Opera Scenes for three years, and she was a member of the chorus in *Pirates of Penzance*. She performed the role of Meg Page in *Falstaff* as a sophomore.

Madison Myers, soprano, comes from Troy, Missouri. She is pursuing a Bachelor's degree in Music (Vocal Performance) at the University of Missouri-Columbia, where she studied with Julia Bentley, and now with Christine Seitz. She is a member of Show-Me Opera and a past member of University Singers. In April 2021 she sang the role of Nannetta in Verdi's *Falstaff*. In spring 2020, she prepared the role of Mabel in *Pirates of Penzance* before the show was unfortunately cancelled due to Covid-19. She sang the role of Papagena in *The Magic Flute* in Spring 2019. She has sung many roles in opera scenes program like Gianetta, Constance, Eurydice and more. She was also in the chorus of *Carmen*, in a production for the Missouri Symphony's *Hot Summer Nights* Festival, directed by Christine Seitz.

Nobuko Oba, Collaborative pianist, has been Adjunct faculty with the MU School of Music MU since 2016. Originally from Mexico City, she started studying piano at the age of 5 in the Yamaha Academy, and began professional piano studies at the School of Music Vida y Movimiento Ollin Yolitzli with the pianist Manuel Gonzalez. She graduated with a degree in piano in 2004 from the Faculty of Music of the National University Autonomum of Mexico (UNAM), studying with Maria Teresa Frenk and Monique Rasetti, and earned the Gabino Barreda Medal (the most distinguished award conferred for graduated students of the generation every 4 years). She also studied piano from Irina Shishkina. Ms. Oba has participated in numerous master classes, with Jorge Federico Osorio and Bernard Flavigny (in Mexico and France), as well as Jorge Luis Prats and Naoya Seino.

As a soloist, she has also performed with the Filarmonic of UNAM (OFUNAM), Sinfonica Carlos Chavez, under the conducting of Zuohuag Chen and Juan Carlos Zuohuang Lomonaco, respectively, with the Concerto No.1 of Shostakovich, Animal Carnival for 2 pianos and orchestra by Saint-Saens and Concerto No.2 for piano and orchestra by Johannes Brahms. She has also collaborated with leading performers such as violist Mikhail Tolpygo, the string quartet Cuarteto de la Ciudad de Mexico, and with the voice coach and pianist Angel Rodríguez.

In Mexico City, Nobuko worked as accompanist at the Faculty of Music of UNAM during 8 years, collaborating with many voice faculty such as Alfredo Mendoza, Rufino Montero, Zulyamyr Lopezrios and Irasema Terrazas. With the professor Alfredo Mendoza she opened a new curriculum and optative elective for students in the singing degree: Russian vocal music. She took part of the edition of a Russian Anthology of Vocal music, the first edition of the Compilation of representative Russian Romances songs edited by the UNAM.

Amanda Obeso, soprano, is from Nixa, Missouri and is currently a junior studying at the University of Missouri-Columbia, pursuing a Bachelor of Music in Vocal Music Education. She proudly studies voice with Kyle Stegall and is Vice President of Mizzou's University Singers. She also performs in Hitt Street Harmony and

Show-Me Opera, and is an active member of ACDA. Amanda has held numerous roles in her college career, including Edith in *Pirates of Penzance*, Léontine in *L'amant anonyme*, Anne in *The Merry Wives of Windsor*, and cover for Fiordiligi in *Così fan tutte*. Additionally, her musical theatre experience includes playing Wednesday in *The Addams Family*, Baker's Wife in *Into the Woods*, and Rusty in *Footloose*. She holds the title of National Quarterfinalist in the 2021 NATS Competition in the Lower Treble Musical Theatre category.

Carrick Joseph O'Bleness, baritone, is from Kansas City, Missouri and has been participating in vocal music since his junior year of high school. Now a third-year student at the University of Missouri-Columbia, he is focusing on International Studies and Music. He has been a part of the University Singers, Hitt Street Harmony, and the Tenor-Bass Glee Club, as well as both large and chamber ensembles during high school. There, he sang Tenor in the premiere of Eugene Butler's *Two Teasdale Songs*. While currently a member of Phi Mu Alpha Sinfonia's Zeta Chapter, he hopes to become more involved in the School of Music through student-led ensembles, theatre productions, and vocal studio.

Zachary Reinert, tenor, is a trained vocalist with a background in Musical Theatre, currently pursuing a Bachelor of Music degree in Voice performance at the University of Missouri-Columbia. He has been involved in over 20 productions by the Robidoux Resident Theatre, as well as many leading roles throughout his High School acting career. The highlights of his endeavors include Sky Masterson in *Guys and Dolls*, William Bloom in *Big Fish*, and Lord Evelyn Oakley in *Anything Goes*. He has been a part of multiple district, state, and national level ensembles and has significant experience in speech and debate as well. He has participated in multiple Opera Scenes Programs and full opera productions with the Show-Me Opera Company. Last year Zachary sang the role of Dr. Caius in *Falstaff*, and in Spring 2020 he sang the role of Major General Stanley in *The Pirates of Penzance*. In 2018 he took first at the MTNA Vocal Contest Lower College TTB Classical division. In 2019 He attended his first young artist program at the University of Southern Illinois, Carbondale. Zachary won Third place in the Lower Undergraduate TTB Classical division at the Central Region NATS competition in 2019.

Steffi Roche, soprano, is from Grosse Pointe Shores, Michigan. Roche is currently a junior at the Missouri School of Journalism at the University of Missouri-Columbia pursuing a degree in Broadcast Journalism with a minor in Political Science. Roche is also MU's vocalist for the Concert Jazz Band and jazz combos. At age 10, Roche performed in five operas with the Michigan Opera Theatre, including *La Bohème*, *Pagliacci*, *H.M.S. Pinafore*, *The Nutcracker*, and *Carmina Burana*. Starting at age 10, Roche began performing at the Detroit International Jazz Festival, and at age 14, Roche was awarded the titles of "Youth Jazz Diva" and "Youth All-Star" for the DIJF. At age 12, Roche was the opening act for Regis Philbin in his nightclub show in Detroit.

Roche attended Detroit Country Day School in Beverly Hills, Michigan. At DCDS, Roche was the lead in many school productions, including portraying Vivienne in *Legally Blonde*, Hodel in *Fiddler on the Roof*, lead vocalist in *Ain't Misbehavin'*, Rosalind in *As You Like It*, Velma in *Hairspray*, Molly in *Peter and the Starcatcher*, and Janet in *The Drowsy Chaperone*. While in high school, for three years in a row, Roche was awarded Superior Medals at the Michigan Thespian Festival for Musical Theatre Solo, Duo, and Trio categories.

While a student at MU, Roche is a reporter and anchor for mid-Missouri's NBC affiliate station, KOMU 8 News.

Joel M. Rodriguez, lyric tenor, is from Kansas City, Missouri and is currently a senior at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in Music & Theatre Performance and a minor in Musical Theatre. He currently studies voice with Kyle Stegall. He is a member of Alpha Psi Omega Theatre Honor Society, Show-Me Opera, Phi Mu Alpha Sinfonia, National Association for the Advancement of Colored People (NAACP), and the IDE Student Collective. He is employed as a Lead Vocalist at Community United Methodist Church and also as a Production Assistant in the Recording Studio for the MU School of Music. Joel starred in this past summer's production of *Dolly Parton's 9 to 5* and *Roald Dahl's Willy Wonka* portraying the roles of Franklin Hart Jr. and The Candy Man with the Minot State University Summer Theatre Company.

Chloee Rudolph, mezzo soprano, is from St. Charles, Missouri. She is currently a freshman at the University of Missouri-Columbia working towards a degree in Vocal Music Education. She currently studies with Kyle Stegall, tenor. This is her debut in Show-Me Opera, but some of her significant previous roles include Kim Macafee in *Bye Bye Birdie*, Gabrielle in Rodgers and Hammerstein's *Cinderella*, and Mae Tuck in *Tuck Everlasting*. Chloee also has been a member of many choirs at different levels for ten years including District and Collegiate levels.

Jessica Searce is a soprano from Gower, MO. Currently she is a sophomore at the University of Missouri-Columbia, where she is pursuing a Bachelor of Science degree in Hospitality Management, as well as a Bachelor of Arts in Music. She is studying with Christine Seitz and is currently a member of the University Treble Choir. She is also in the Show-Me Opera, where she has performed in the chorus of *Falstaff* and the Fall 2020 scenes program. She also did several productions with the East Buchanan High School Theater, and performed in the Missouri All-State Choir during high school.

Christine Seitz, Stage Director, Teaching Professor of Music, joined the faculty at the University of Missouri-Columbia in the fall of 2008, where she is Director of Show-Me Opera. She was the Director of the Resident Opera Artist program with the Missouri Symphony from 2016 through 2019, directing productions of *Die Fledermaus*, *La Traviata*, *La Bohème*, and *Carmen*. She was a member of the stage directing staff for the Apprentice Artist Program at Des Moines Metro Opera 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 most recently appeared with the Des Moines Metro Opera, 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 MU Choral Union, 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 the past 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.

Aubrey L. Smith, soprano, comes from Springfield, Missouri. She has a Bachelor of Music Education-Vocal Emphasis from Drury University in Springfield, MO (2016). She recently completed a teaching assistantship in Choral Conducting with Dr. R. Paul Crabb at the University of Missouri-Columbia, and is continuing her graduate degree in Vocal Performance. She studies voice with Steven Tharp, head of voice faculty at MU. Most recently, she sang the role of Pamina in the Show-Me Opera production of Mozart's *The Magic Flute* and performed as the soprano soloist in Mozart's *Requiem*. Also while at MU, she sang the role of Madame Desroches in the world premiere performances of *A Certain Madness* by MU student composer Hans Bridger Heruth, and she sang the title role in Handel's *Alcina*. She has also played the roles of Erzulie in *Once On This Island*, Ger-

trude in *Seussical: The Musical*, the Narrator in *Children of Eden*, and Shelby Thorpe in *The Spitfire Grill*. She has been in the chorus of a number of musicals and one-act operas: the Rodgers and Hammerstein *Cinderella*, *Fiddler on the Roof*, a second production of *Children of Eden*, *Cats*, both *High School Musical* and *High School Musical 2*, and an annual production of *Amahl and the Night Visitors* (4 years). She also placed 1st and 2nd at both local and regional NATS competitions in 2012, 2013, and 2014. Miss Smith also received vocal scholarships at both Missouri State University and Drury University for her undergraduate education and has served as a paid soloist at both National Avenue Christian Church and Christ Episcopal Church in Springfield, MO for the last 8 years.

Ayanna Taylor, mezzo soprano, is from Saint Louis, Missouri and is currently a junior at the University of Missouri-Columbia pursuing a Bachelor of Arts and Science degree in Theater and Communication. She is currently a member of The Alpha Psi Omega Theatre Honor Society. She performed in many musical theater performances portraying Mrs. Luce in *Little Shop of Horrors*; Donkey in *Shrek the Musical*; Teen Ensemble/Dancer in *The Music Man* and Giant/Sleeping Beauty in *Into the Woods*, as well as a multitude of plays. In her freshman year, she was a member of her previous university's Chorale.

Baritone **Jordan Ulrich** graduated with his B.A. in Music from Columbia College, and recently graduated from University of Missouri-Columbia with an M.M. in Voice Performance, studying with Christine Seitz. Jordan recently won First place in the Missouri State MTNA Voice competition. A third prize winner of the 2018 NATS Central Region Graduate Classical competition, a 2019 National NATS national semi-finalist, and the winner of the MFMC McClure Vocal Award, Jordan has performed in several musicals and opera scenes, such as Dr. Craven in *The Secret Garden*, and Sparky from *Forever Plaid*. He has also performed as Alcindoro/Benoit in *La bohème* with the Missouri Symphony Society, as well as Papageno in *The Magic Flute* with Show-Me Opera. He recently prepared the role of Pirate King in *The Pirates of Penzance*, but did not perform due to COVID-19.

Sam Varnon, tenor, is from Cape Girardeau, Missouri. He is a current sophomore at the University of Missouri-Columbia, pursuing a Bachelor of Arts in Music and studying voice with Christine Seitz. As a member of Show-Me Opera, he has performed in scenes from *L'amant anonyme* and *Moby-Dick*, as well as in last year's production of *Falstaff*. He is also a member of University Singers, Hitt Street Harmony, and Canticum Novum.

Kate Wyman, soprano, is from Dexter, Missouri. She is currently a junior at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in Music in addition to a Bachelor of Journalism degree with a Strategic Communication emphasis. Kate is a proud voice student of Professor Kyle Stegall, and she is currently a member of University Singers and the Show-Me Opera workshop. In high school, she was a member of the Missouri All-State Choir and the Southeast Missouri All-District Choir, and was selected as Top Vocalist in her district by the National Federation of Music Clubs (NFMC) during her senior year. Kate has also been involved in a number of musical theater productions, including *High School Musical 2* at the Sikeston Little Theater, where she played the lead role of Gabriella Montez. Last year, Kate was named as a semi-finalist in the Mid-Missouri Central Region NATS competition in the art song category.

Emeline Clay Yorty, soprano, is from West Plains, Missouri and a senior at the University of Missouri-Columbia pursuing a Bachelor of Music in Vocal Performance. She is honored to be a student of Professor Steven Tharp and is a member of Mizzou's University Singers as well as the Show-Me Opera Company. Last spring, she made her opera debut as Nannetta in the Show-Me Opera's performance of *Falstaff*. The year prior she was to portray Mabel in *The Pirates of Penzance*, before it was cancelled due to Covid-19. This past year, she received Honorable Mention in the Classical division of Regional NATS, and the year before placed third in both the Classical and Musical Theatre divisions. She has also received first place in the Classical division of Mid-Missouri NATS, second place in the Musical Theater division of Mid-Missouri NATS, and Honorable Mention in the MMTA competition. Emeline is the vice president and co-founder of Mizzou's SNATS chapter, treasurer of Canticum Novum, a scholarship singer at Sacred Heart Catholic Church, and was a Young Artist at

New York University's Classical Voice Intensive. She co-founded InterviewsWithMusicians.com in 2019, which is a platform that aims to create a unique forum exploring the perspectives of professional artists across the industry with the objective to assist in the musical development and growth of young musicians.

University of Missouri School of Music

Student Recital • 2021-2022 Series

Saxophone Studio Recital

Leo Saguiguit, Director

October 25, 2021 • 7:00pm • Siquel Music Center

Program

Caprice en forme de valse (1950) Paul Bonneau
(1918-1995)

Andrea Lee

Tango-Etude No. 4 (1990) Astor Piazzolla
(1921-1992)

Clayton Henning

Trois Pièces

Chant d'amour (Love Song) (1891) Isaac Albéniz
(1860-1909)

La fille aux cheveux de lin (The Girl with the Flaxen Hair) (1910) Claude Debussy
(1862-1918)

Le petit garçon (The Little Boy) (1909) Claude Debussy

Double Duet Quartet

Logan King, soprano

Anya Lewinski, alto

Jackson Huenefeldt, tenor

Clayton Greenlee, baritone

PAUSE

Millennium Train (2017) Andy Scott
(b. 1966)

Tchaikovskiana (2003) Yasuhide Ito
(b. 1960)

Lo Yisa Goy (2020) Stacy Garrop
(b. 1969)

SaxoBlues (2019) Tom Zinner

MIZZOU SAXOPHONE ENSEMBLE

MIZZOU SAXOPHONE ENSEMBLE

Leo Saguiguit, Director
Zachary Nenaber, Assistant Conductor

Sopranino

Leo Saguiguit

Soprano

Logan King
Andrea Lee
Zachary Nenaber

Alto

Shatya Intharaphet
Warren Lane
Brett Newberry
Ian Prinster
Alex Trout
Hayden Wiseman

Tenor

Alex Beattie
Jonathan Gowan
Jackson Huenefeldt
Anya Lewinski

Baritone

Breanna Derritt
Clayton Greenlee
Clayton Henning

Bass

Clayton Henning

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event.

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

University of Missouri Trombone Ensemble
Fall Concert
October 28, 2021
7:00 PM
Whitmore Recital Hall

Dr. Timothy Howe, Director

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| Tshotsholoza | Traditional South African Arr. Jeffery Ames Adapted by Howe |
| Fanfare for Four Trombones | Quinn Mason (b. 1996) |
| The Deputy | Frank Gulino (b. 1987) |
| Ozymandias | Evan Williams (b. 1988) |
| Sanctuary | Adrian Sims (b. 2000) |
| San Gabriel | David F. Wilborn (b. 1960) |
| Wade in the Water | Traditional Spiritual Arr. Rollo Dilworth Adapted by Howe |
| Procession of the Nobles from <i>Mlada</i> | Nicolai Rimsky-Korsakov (1844-1908) Arr. Kaucher |
| I'm Beginning to See the Light | Johnny Hodges/Duke Ellington/Harry James (1907-1970/1899-1974/1916-1983) Arr. Elkjer |
| Achieved Is a Glorious Work from <i>The Creation</i> | Franz Joseph Haydn (1732-1809) Arr. Miller |

University of Missouri Trombone Ensemble
Dr Timothy Howe , Director

Josh Camp
Robert Fears
Calvin Haux
Hunter Hamby
Greg Johnson
Patric Kane
Cale Lipinski
Tyler Martindale
Allie McLaughlin
Ben Musgraves
Eva Oelsner
Andrew Olds
Boden Ross
Samantha Woodard

Quinn Mason (b. 1996) is a composer and conductor based in Dallas, Texas. His orchestral music has received performances in the US by many major orchestras and professional wind bands. He has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, ASCAP, the Dallas Foundation, Dartmouth College Wind Ensemble, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra and the Arizona State University Symphony Orchestra. Quinn has studied composition with Dr. Lane Harder at the SMU Meadows School of the Arts, Dr. Winston Stone at University of Texas at Dallas. *Fanfare for Four Trombones* is a short energetic and celebratory fanfare composed when mason was only 16 years of age.

Drawing from inspirations as diverse as Medieval chant to contemporary pop, the music of composer and conductor **Evan Williams** (b. 1988) explores the thin lines between beauty and disquieting, joy and sorrow, and simple and complex, while often tackling important social and political issues. Williams' catalogue contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music. He has been commissioned by notable performers and ensembles including the Cincinnati and Toledo Symphony Orchestras, Urban Playground Chamber Orchestra, Quince Ensemble, and more, with further performances by members of the Detroit, Seattle, and National Symphonies, the International Contemporary Ensemble, American Brass Quintet, New Music Detroit, Fifth House Ensemble, Splinter Reeds, the Verb Ballets, and the Pacific Northwest Ballet. Williams has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, Fellowships from the Virginia Center for the Creative Arts was chosen as the Detroit Symphony's inaugural African-American Classical Roots Composer-in-Residence. Williams completed his Doctorate of Musical Arts in Composition with a cognate in Orchestral Conducting at the College-Conservatory of Music at the University of Cincinnati. Williams currently resides in Memphis, TN, and serves as Assistant Professor of Music and Director of Instrumental Activities at Rhodes College, where he teaches composition, music technology, and is music director of the Rhodes Orchestra. He previously held teaching positions at Lawrence University, Bennington College, and at The Walden School's Young Musicians Program. *Ozymandias* is a powerful piece inspired by a poem by Shelley which refers to a statue of an Egyptian Pharaoh found half submerged in the sands of the desert. The poem comments on the decline of rulers and their pretensions of greatness.

Ozymandias by Percy Shelley

I met a traveller from an antique land
Who said: "Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
My name is Ozymandias, king of kings;

Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away."

Adrian B. Sims (b. 2000), born in Seattle, Washington is an emerging composer, conductor, educator, and trombonist. Adrian graduated from Catonsville High School (class of 2018) located in Catonsville, Maryland. His music has been played at The Midwest Band and Orchestra Clinic and selected for the Bandworld Top 100 List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the Make Music Young Composers Contest. On many occasions, he has rehearsed and conducted his music in performances at schools across the state of Maryland. The composer describes *sanctuary* as "a lyrical work bringing the listener to a state of peace. The work serves as a reminder to all that it is important to maintain our health and well-being even in times of distress and unrest. If peace and safety do not exist in our world, we must create it ourselves."

David Wilborn is Associate Professor of Music at Texas A&M University in College Station, where he teaches the low brass studio and coordinates small ensembles, Wilborn studied composition with Donald Grantham and trombone with Donald Knaub and John Marcellus. He holds the Bachelor of Music degree from the University of Texas at Austin, the Master of Music degree from the Eastman School of Music, and the Doctor of Musical Arts degree from the University of Texas. Wilborn is the composer of several award-winning works for brass instruments. *San Gabriel* was commissioned by the Murray State trombone choir in 2015, and refers to a popular recreation river area in Texas.

Tshosholoza is a traditional miner's song, originally sung by groups of men from the Ndebele ethnic group that travelled by steam train from their homes in Zimbabwe to work in South Africa's diamond and gold mines. Some people argue that the song describes the journey to the mines in South Africa, while others say it describes the return to Zimbabwe.^[1] [Zulu](#) workers later took up the song to generate rhythm during group tasks and to alleviate boredom and stress.^[2] The song was sung by working miners in time with the rhythm of swinging their axes to dig. It was usually sung under hardship in [call and response](#) style (one man singing a solo line and the rest of the group responding by copying him). The late former South African President [Nelson Mandela](#) described how he sang Shosholoza as he worked during his imprisonment. He described it as "a song that compares the [apartheid](#) struggle to the motion of an oncoming train" and went on to explain that "the singing made the work lighter".^[3] The song was usually sung to express heartache over the hard work performed in the mines. The word *Shosholoza* or "tshotsholoza!" means *go forward* or *make way for the next man*, in [Ndebele](#).^[5] It is used as a term of encouragement and hope for the workers as a sign of solidarity.

Wade in the Water is a traditional spiritual with a text that refers to the Israelites crossing the Red Sea in their deliverance from Egypt. Deliverance and freedom are powerful images portrayed in the text. It is believed that Harriet Tubman used the song to warn escaping slaves to get off the trail and into the water to prevent the dogs used by slave catchers from finding them.

I'm Beginning to See the Light" is a popular song and jazz standard published in 1944 and made popular by Duke Ellington and Harry James in the 1940's.

University of Missouri School of Music

Degree Recital (MM) • 2021-2022 Series

Andrew Wiele, Clarinet
Natalia Bolshakova, piano

October 29, 2021 • 7:00PM • Sinsquefield Music Center 132

Program

Solo de Concours (1899).....André-Charles Messager
(1853-1929)

Vier Stücke, Op. 5 (1913)Alban Berg
(1885-1935)

Mäßig
Sehr langsam
Sehr rasch
Langsam

5 Bagatelles, Op. 23 (1938)Gerald Finzi
(1901-1956)

Prelude
Romance
Carol
Forlana
Fughetta

Sonata in E♭ major, Op. 120 no. 2 (1894)Johannes Brahms
(1833-1897)

Allegro amabile
Allegro appassionato
Andante con moto

Chips off the Ol' Block (1999)Eric Mandat
(b. 1957)

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Clarinet performance. Andrew Wiele is a student of Wesley Warnhoff.

Program Notes

André Messager was a French composer and conductor who worked through the late nineteenth century until his death in 1929. He is best known for his stage works, especially at the French Opéra-Comique, Paris Opéra, and the Royal Opera House. He wrote eight ballets, thirty opéra comiques, along with several songs and limited instrumental works. His ballet *Le Deux Pigeons* (1866) and opéra comique *Véronique* are still performed today.

Messager studied composition with Camille Saint-Saëns and Gabriel Fauré and spent his musical career in Paris and London. While his compositional output is prominently lighter works, he also conducted a wide range of operas, including those by Mozart, Strauss, and Wagner. The *Solo de Concours* was commissioned by the Paris Conservatory in 1899 and is Messager's only chamber work for a wind instrument. The only other chamber work aside from his art songs that includes more than piano is his *Trois Pieces* for violin and piano (1897).

Alban Berg joined Arnold Schoenberg and Anton Webern in the invention and advocacy of the twelve-tone or serial technique. This group, the self-proclaimed Second Viennese School, aimed to use every note equally in pieces using this technique. This is also known as “the liberation of dissonance”: ideas of rest and tension are rethought in ways that do not incorporate traditional western harmony. *Vier Stücke*, an early work of Berg, is not a serial piece, though it is atonal. Short but complex, the four miniatures offer structural relationships rather than a thematic melody.

Four Pieces for Clarinet and Piano, Op. 5, was written in 1913. Musicologists have placed the composition in the spring of 1913, but written evidence from Berg's wife suggest the piece was composed in June, the same month as a traumatic meeting with his former teacher Arnold Schoenberg. The teacher had criticized Berg's choice of compositions, urging him toward larger-scale instrumental works instead of small chamber works and art songs. Musicologist Brian Archibald states Schoenberg gave “strong criticism of Berg's recent work, and possibly even of his personality.” All of this may have been because of the Four Pieces. Regardless, the pieces were premiered at a Schoenberg Society for Private Musical Performances in 1919.

Gerald Finzi was a British composer in the 20th century most famous for his vocal works. He studied composition with Ernest Farrar and Edward Bairstow at York Minster and moved to London in 1926, where his career truly began. However, World War II put a halt to his career, as he was drafted into the Ministry of War Transport. His style greatly changed after the war, and in 1951, he was diagnosed with Hodgkin's disease. Despite his death in 1956, his broad catalog of music for choir and instrumental or vocal soloist helped him to be recognized as a popular 20th century British composer.

Three of the Five Bagatelles were written in 1938, and were created using “20-year-old bits and pieces” according to the composer. The fourth was written in 1942, and these four were premiered by Pauline Juler (clarinet) and Howard Ferguson (piano) in 1943. When discussing publishing with Leslie Boosey of Boosey & Hawkes, Boosey thought they should be printed separately. Finzi, however, convinced her to print them together, along with a fifth additional fast movement. The work quickly became Finzi's most popular piece, much to the composer's frustration. He called them “only trifles” and “not worth much, but got better notices than my decent stuff.” Their accessibility to musicians of all skill levels has cemented the Five Bagatelles in the clarinet repertoire and serve as an excellent introduction to his Clarinet Concerto (1948).

The story of **Johannes Brahms'** clarinet works is perhaps the most important story in the history of the clarinet, and one of the most touching in music. Born in Meiningen in 1856, Richard Mühlfeld was a self-taught musician. He first played violin under his father's tutelage, before turning to the clarinet as early as age ten. Richard Wagner himself complimented the clarinetist when he played Beethoven's Egmont in Bayreuth for Christmas 1878, saying, "Young friend, continue in this way and the whole world is open to you." The citizens and musicians around Mühlfeld quickly took note of the artistic mastery he possessed. Mühlfeld would become first clarinetist at the orchestra of Meiningen under the service of Duke Georg in 1881 and would remain there until his death.

By the time of their meeting, Brahms had put away his pen and retired from composing. When he visited Meiningen in March 1891, the orchestra's conductor drew Brahms's attention to the clarinetist. Mühlfeld played his entire repertoire for Brahms, including the Mozart Quintet and Weber Concertos. Brahms became enamored with Mühlfeld's artistry and told everyone he knew about the clarinetist. The two became very close friends, and Brahms set about writing clarinet chamber works immediately. By the end of the summer, the Trio and Quintet were completed and were performed by the end of the year. Two sonatas for clarinet came in 1894. Brahms wrote the sonatas for his own enjoyment, and in a letter to Clara Schumann called the sonatas the "first clever thing I'm publishing! (A little late, you are thinking!)" The two also toured and performed the new clarinet works often until the death of Brahms, and Mühlfeld performed Brahms' works frequently until his own death in 1907, over 645 times in 138 cities.

Eric Mandat has been on the cutting edge of clarinet extended techniques for the past three and a half decades. Born in 1957, Mandat studied with Richard Joiner, Lee Gibson, Keith Wilson, Stanley Hasty, and Charles Neidich. He currently teaches at Southern Illinois University as a Professor and Distinguished Scholar and continues to perform around the world. Mandat is also a member of Tone Road Rambles, a sextet that specializes in improvisation and experimental music.

Chips off the Ol' Block was commissioned by the International Clarinet Association in 1999. The following are his program notes: "The premise behind *Chips Off the Ol' Block* is quite simple: a little motive is introduced and begins to develop, but suddenly the development is either interrupted by or morphs into a new motive. After all the motives have had their solo moments, they begin to coalesce into one "super motive," at first retaining their original rhythmic and dynamic characteristics, but eventually dissolving into a fiery cauldron of reckless abandon. I premiered the piece on a faculty recital at Southern Illinois University Carbondale on April 14, 1999."

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Mizzou Horn Choir
2021-2022 Series • Student Ensemble

November 01, 2021
Sinquefield Music Center
University of Missouri
Amanda Collins, director

Chess Suite
I. Knight's Advance

David Baptist
(1946-2018)

“Intermezzo” from Cavalleria Rusticana

Pietro Mascagni
(1863-1945)
arr. M. Gibbs

Choir A and MIZ-Q

Danse Macabre

Camille Saint-Saëns
(1835-1921)

Frippery No. 19

Lowell E. Shaw
(b.1930)

Choir A

Hansel und Gretel, Vorspiel

Engelbert Humperdinck
(1854-1921)
arr. Ray Thompson

Theme from “Star Trek Voyager”

Jerry Goldsmith
(1929-2004)
arr. J. Framke

MIZ-Q

Summer Song

Felix Mendelssohn
(1809-1847)
arr. H Voxman

O Light of Life

Dimitri Bortniansky
(1751-1825)
arr. G.E. Holmes

“Autumn” from the Four Seasons

Antonio Vivaldi
(1678-1741)
arr. D. Burndrett

Choir B

“Hunting Scene” from The Moldau

Bedřich Smetana
(1824-1884)
arr. G.E. Holmes

“Feed the Birds” from Mary Poppins

Richard Sherman
(b. 1928)
Robert Sherman
(1925-2012)
arr. A. Collins

Jazz Suite for Brass Sextet
I. Little Bo Bee Bop

David Baptist
(1946-2018)

Choir A, Choir B and MIZ-Q

| Choir A | Choir B | MIZ-Q |
|---|---|--|
| Sarah Keely Sydney Hendrickson Emili Pezall Brandon Guillen Hayden Alley Kacey Kennedy | Jacob Shakleton Alex Jackson Alexis Waltrip Chloe Prewett Emma Reiser Shanley Silvey Taylor Owens Aidan McWilliams | Annelise Miner Jackson Witt Kayla Modlin Maddie Hogan Nathaniel Grindstaff Henry Albright |

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

University of Missouri School of Music

2021-2022 Series • Student Recital

Miyamoto Studio Piano Recital

November 2, 2021 • 7:00pm

Sinquefield Music Center Choir Hall

Program

Polonaise in A Major, Op. 40, No. 1..... Frédéric Chopin
(1810-1849)

McCade Gordon

Feuilles mortes (Dead Leaves) from *Preludes Book II*..... Claude Debussy
(1862-1918)

Daniel Fitzpatrick

Piano Sonata in G Major, Op. 14, No. 2 Ludwig van Beethoven
I. Allegro (1770-1827)

Mackenzie Harrington

The Cuckoo Howard Swanson
(1907-1978)

Lun Tong

Waltz Brillante in E-flat Major, Op. 18. Frédéric Chopin
(1810-1849)

Emma Stuck

Prelude in E-flat Major, Op. 23, No. 6. Sergei Rachmaninoff
(1873-1943)

Christian Martin

Piano Sonata in G Major, Op. 14, No. 2. Ludwig van Beethoven
III. Presto agitato

Lauren Huff

Concert Etude No. 3 in D-flat Major “Un Sospiro”..... Franz Liszt
(1811-1886)

Yasmeen Saadi

Ballade No. 3 in A-flat Major, Op. 47 Frédéric Chopin

Anthony Hernandez

Liebestraum No. 3 in A-flat Major Franz Liszt

Danny Singh

| | |
|---|-----------------------------|
| Piano Sonata in D Major, Op. 10, No. 3 | Ludwig van Beethoven |
| I. Presto | |
| | Ryan Kee |
| Mazurka in C-sharp Minor, Op. 50, No. 3 | Frédéric Chopin |
| | Camden Hernandez |
| Six Variations in G Major, WoO 77 | Ludwig van Beethoven |
| | Emily Shaw |
| Intermezzo in A Minor, Op. 116, No. 2 | Johannes Brahms |
| | (1833-1897) |
| | Santiago Beis |
| Piano Sonata in D Minor, Op. 31, No. 2 “Tempest” | Ludwig van Beethoven |
| I. Largo - Allegro | |
| | Graham Bond |
| Sixth Fanfare for the Uncommon Woman | Joan Tower |
| | (b.1938) |
| | Eve Werger |

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University of Missouri School of Music
Joint Elective Recital • 2020-2021 Series

Clayton Henning, saxophone

Meg Swords, clarinet

Katie O’Russa, saxophone

Ashley Harrington, piano

Danny Singh, piano

Anthony Hernandez, piano

Saturday, November 6th • 3:30 PM • Whitmore Recital Hall

Program

Clarinet Concerto No. 3 in B-flat Major Carl Philipp Stamitz
(1745-1801)

II. Romanze

III. Rondo

Accompanied by Ashley Harrington

Aria (1936) Eugene Bozza
(1905-1991)

Accompanied by Danny Singh

Three Smiles for Tracey (2003) Adolphus Hailstork
(b. 1941)

I. Swiftly

II. Gently

III. Sprightly

Rec(over)y (2017) Aaron Mencher
(b. 1996)

Tango Etude No. 4 (1987) Astor
Piazzolla

(1921-1992)

Adapted by Claude Delange

To the Summit
(2000).....Jon Schmidt
(b. 1966)

Featuring Katie O’Russa
Accompanied by Anthony Hernandez

Intermission

It Don’t Mean a ThingDuke Ellington
(1899-1974)

The Way You Look Tonight.....Jerome
Kern
(1885-1945)

The Girl with the Flaxen Hair..... Claude Debussy
(1862-1918)
Arr. David Marlatt/Clayton Henning

Chasing
Dreams.....Clayton
Henning
(b. 2000)

This recital is given as an elective performance for the BM in Music Education degree. Clayton Henning is a student of Prof. Leo Saguiguit. Meg Swords is a student of Dr. Wesley Warnhoff.

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University of Missouri School of Music
(Non-Degree) Recital • 2021-2022 Series

More Than 2 Mallets

Jordan Nielsen, keyboard percussion recital

November 6, 2021 • 8:30 PM • Squirefield Music Center 132

Program

Atalanta John Psathas

piano, vibraphone, and electronic accompaniment
Featuring: Eve Werger, piano

In the Fire of Conflict Christos Hatzis

marimba solo with electronic track

Falling Embers..... Ella Macens

vibraphone solo

Memory of the Woods..... Akemi Naito

solo for marimba

The Dictionary of Obscure Sorrows: ambedo Annika K. Socolofsky

percussion quartet
Featuring: Dr. Megan Arns, Jeremiah Ingram, and Emily Miclon

Kyoto... John Psathas

percussion quintet
Featuring: Emily Miclon, Stephen Landy, Jeremiah Ingram, and Liz Fetzner

This recital is a non-degree recital.

Jordan Nielsen is a student of Dr. Megan Arns and on the Master of Music Performance Degree path.

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

University of Missouri School of Music
Student Elective Recital • 2021-2022 Series

Greta K. Sonnenberg, mezzo-soprano
Maddie Jenkins, piano

November 7, 2021 • 2:00pm • Sinquefeld Music Center Choral Room

Program

"I Have Confidence" from *The Sound of Music*..... Richard Rodgers
(1902-1979)

Me voglio fà 'na casa [I Want to Build a House].....Gaetano Donizetti
(1797-1848)

Von ewiger Liebe [Eternal Love] Johannes Brahms
(1833-1897)

* * * * *

"Faites-lui mes aveux" from *Faust* Charles Gounod
(1818-1893)

"Far From the Home I Love" from *Fiddler on the Roof* Jerry Bock
(1928-2010)

INTERMISSION

"Et exultavit" from *Magnificat* Johann Sebastian Bach
(1685-1750)

"In the Beginning" from *Of Gods and Cats* Jake Heggie
(b. 1961)

La Solitaire Camille Saint-Saëns
(1835-1921)

* * * * *

"Cruda sorte!...Gia so per pratica" from *L'Italiana in Algeri*.....Gioachino Rossini
(1792-1868)

"The Wizard and I" from *Wicked*.....Stephen Schwartz
(b. 1948)

Greta K. Sonnenberg is a student of Professor Christine Seitz.

Texts and Translations

Me voglio fà 'na casa

*Me voglio fa 'na casa miez"o mare
fravecata de penne de pavune*

*d'oroe d'argiento li scaline fare
e de prete preziuse li barcune.*

*Quanno Nenella mia se va a affacciare
ognuno dice, mo'sponta lu sole!*
Anonymous

I want to build a house surrounded by the sea
made of the feathers of a peacock.

Of gold and silver I will make the stairs,
and of precious stones, the balconies.

When my Nanella leans out,
they will say "Here comes the sun!"
Translated by Laura Prichard

Von ewiger Liebe

*Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, non schweiget die Welt.*

*Nirgend noch Licht und nirgend noch Rauch,
Ja, und die Lerche sie schweiget nun auch.*

*Kommt aus dem Dorfe der Bursche heraus,
Gibt das Geleit der Geliebten nach Haus,*

*Führt sie am Weidengebüsche vorbei,
Redet so viel und so mancherlei:*

*"Leidest du Schmach und betrübtest du dich,
Leidest du Schmach von andern um mich,*

*Werde die Liebe getrennt so geschwind,
Schnell wie wir früher vereinigt sind.*

*Scheide mit Regen und schiede mit Wind,
Schnell wie wir früher vereinigt sind."*

*Spricht das Mädelein, Mädelein spricht:
"Unsere Liebe sie trennet sich nicht!*

*Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.*

*Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?*

*Eisen und Stahl, sie Können zergehn,
Unsere Liebe muß ewig bestehn!"*
August Heinrich Hoffman von Fallersleben

Dark, how dark in forest and field!
Evening already, and the world is silent.

Nowhere a light and nowhere smoke,
and even the lark is silent now too.

Out of the village there comes a lad,
Escorting his sweetheart home,

He leads her past the willow-copse,
Talking so much and of so many things:

"If you suffer sorrow and suffer shame,
Shame for what others think of me,

Then let our love be severed as swiftly,
As swiftly as once we two were plighted.

Let us depart in rain and depart in wind,
As swiftly as once we two were plighted."

The girl speaks, the girl says:
"Our love cannot be severed!

Iron and steel can both be reforged,
But our love is stronger by far!

Iron and steel can both be reforged,
But our love, who shall change it?

Iron and steel can be melted down,
Our love must endure forever!"
Translated by Richard Stokes

Faites-lui mes aveux

*Faites-lui mes aveux;
portez mes vœux!*

Greet her for me;
bear my wishes!

*Fleurs écloses près d'elle
dites-lui qu'elle est belle,
que mon coeur nuit est jour
languit d'amour!
Révélez à son âme,
le secret de ma flamme,
qu'il s'exhale avec vous
parfums plus doux!*

*Fanée! Hélas! ce sorcier,
que Dieu damne,
m'a porté malheur!
Je ne puis, sans qu'elle se fane,
toucher une fleur!
Si je trempais mes doigts
dans l'eau bénite!
C'est là, que chaque soir
vient prier Marguerite!
Voyons maintenant!
Voyons vite!
Elles se fanent?
Non!
Satan, je ris de toi!*

*C'est en vous que j'ai foi;
parlez pour moi!
Qu'elle puisse connaître
l'émoi qu'elle a fait naître,
et don't mon coeur troublé
n'a point parlé!
Si l'amour l'effarouche,
que la fleur sur sa bouche
sache au moins déposer
un doux baiser!
Libretto by Jules Barbier & Michel Carré*

Et exultavit

Et exultavit spiritus meus in Deo salutari meo.

In the Beginning

*In the beginning was the cat and the cat was
without purr,
the ethers stirred and there was milk,
and the cat saw that it was good;
a hand stretched forth across the milk
and scratched behind the cat's ears,
and it felt good;
then the firmament shook and there was
produced a paper bag,
and the cat went forth, into the bag
and seeing that it was good
she fell asleep, purring.*

Flowers in bloom close-by her
tell her that she is beautiful,
that my heart night and day
languishes from love!
Reveal to her soul
the secret of my passion,
that it may that it may give forth, with you,
fragrances more sweet.

Withered! Alas, that sorcerer
who God damns,
has brought me good luck!
I can't, without it withering,
touch a flower!
Let me dip my fingers
in the holy water!
It's there that every evening
Marguerite comes to pray!
Let's see now!
Let's see quickly!
Are they withering?
No!
Satan, I laugh at you!

It's in you that I have faith;
speak for me!
May she know
the emotion she caused to be born,
and of which my troubled heart
has not spoken at all!
If loves startles her,
may the flower upon her mouth
at least be able to place
a sweet kiss!
Translated by Martha Gerhart

And my spirit rejoices in God my savior.

La Solitaire

*Ô fier jeune homme,
ô tueur de gazelles,
cavalier pale au regard de velours,
sur ton cheval dont les pieds ond des ailes
emporte moi vers le ciel des amours.
J'ai bien souvent, la nuit, sur ma terrasse,
versé des pleurs en te tendant les bras.
Stérile effort! C'est l'ombre que j'embrasse,
et mes sanglots, tu ne les entends pas.*

*Pourtant le ciel m'a faite ardente et belle,
ma lèvre douce est comme un fruit vermeil;
j'ai dans la voix des chants de colombe,
sur les cheveux un rayon de soleil.
Mais enfermée et couverte de voiles,
dans un palais, je meurs loin du vrai bien.
Pourquoi des fleurs, et pourquoi des étoiles,
si mon coeur bat et si tu n'en sais rien?*

*Mon bien aimé, terribles sont tes armes,
ton long fusil, ta lance, ton poignard,
et plus que tout, tes yeux aux sombres charmes,
perçant un coeur avec un seul regard.
Ô fier jeune homme,
ô tueur de gazelles,
à leur destin mon sort est semblant.
Sur ton cheval dont les pieds ont des ailes,
joins mon coeur triste à ton butin sanglant.
Armand Renaud*

Cruda sorte!...Già so per pratica

*Cruda sorte! Amor tiranno!
Questo è il premio di mia fe':
non v'è orror, terror,
nè affanno
pari a quell ch'io provo in me.
Per te solo, o mio Lindoro,
io mi trovo in tal periglio;
da chi spero, oh Dio! consiglio?
Chi conforto mi darà?*

*Qua ci vuol disinvoltura;
non più smanie, nè paura:
di coraggio è tempo adesso...
or chi sono si vedrà.*

*Già so per pratica
qual sia l'effeto
d'un sguardo languido,*

Oh proud young man,
oh hunter of gazelles,
pale horseman with a velvety glance,
upon your steed with winged feet,
transport me to a heaven full of love.
I often, at night, on my terrace,
wept tears while reaching toward you.
Vain effort! It's merely a shadow that I embrace,
and my sobs, you can't hear them.

Yet the sky makes me feel passionate and
beautiful, my soft lips are cherry red;
my voice sounds like the cooing of doves,
my hair glows under the rays of the sun.
But imprisoned and veiled,
inside the palace, I die far from my true love.
I ask the flowers why, and why to the stars,
why does my heart still beat – don't you know?

My beloved, terrible are your weapons,
your long rifle, your lance, your dagger,
and worst of all, your dark, enchanting eyes
that can pierce a heart with a single glance.
Oh proud young man,
oh hunter of gazelles,
his destiny and mine are one and the same.
Upon your steed with winged feet,
toss in my sad heart among your bloody lot.
Translated by Laura Prichard

Cruel fate! Tyrannical love!
This is the reward for my faith:
there is neither horror, terror,
nor anguish
equal to that which I feel in me.
For you alone, oh my Lindoro,
I find myself in such peril:
from whom do I hope, oh God, for advice?
Who will give me comfort?

Here deftness is wanted;
no more frenzies or fear.
Now it's time for courage...
now they'll see who I am.

I already know through experience
what may be the effect
of a languid glance,

*d'un sospiretto.
So a domar gli uomini come si fa,
sì, so a domar gli uomini come si fa.
Sien dolci o ruvidi,
sien flemma o foco,
son tutti simili a presso a poco.
Tutti la chiedono,
tutti la bramano
da vaga femmina felicità.
Sì, sì...
Libretto by Angeli Anelli*

of a little sigh.
I know how men are tamed -
yes, I know how men are tamed.
Be they gentle or rough,
be they coolness or fire,
they are all the same, more or less.
They all ask for it,
they all desire it:
happiness from a lovely woman.
Yes, yes...
Translated by Martha Gerhart

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University of Missouri School of Music

2021-2022 Series • Student Recital

MIZZOUBA

Alex Thomas and Gregory Johnson, Euphonium
Wyatt Moore and Theo Learnard, Tuba

November 7, 2021 • 7:00pm
Sinquefield Music Center, 132

Program

Eine Kleine Nachtmusik **Wolfgang Amadeus Mozart**
(1756-91)
arr. by Aaron Booz

Puccini's Opera Arias **Giacomo Puccini**
(1858-1924)
arr. by Sawako Yamazato

A Girl at the Oasis with Three Wolves **Satoshi Yagisawa**
I. Two Mischievous Wolves b. 1975
II. The Girl at the Oasis
III. One Tricky Wolf

- Interval -

Fanfare with Fury **Daniel Eudy**

Dido's Lament **Henry Purcell**
(1659-95)
arr. by Peter Smalley

The Destruction **Akira Toda**
b. 1951

Golden Bear March **Joseph John Richards**
(1878-1956)
arr. by Chip Gray

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

Student Recital • 2021-2022 Series

Ashley Harrington, piano

Sunday, November 7, 2021

8:30 p.m.

Whitmore Recital Hall

Program

Allegro (Courante) in F Major, HWV 488

Georg Frideric Handel
(1685-1759)

Sonata in E Major, Op. 14 No. 1

Allegro

Allegretto

Rondo: Allegro comodo

Ludwig van Beethoven
(1770-1827)

short intermission

Four Ballades, Op. 10

I. Andante [“Edward”]

Johannes Brahms
(1833-1897)

Toccata (1932)

Aram Khachaturian
(1903-1978)

• • • •

Ashley Harrington is a student of Dr. Janice Wenger.

University of Missouri School of Music

2021-2022 Series • Student Recital

MU Tuba and Euphonium Ensemble

Dr. Angelo Manzo, Conductor

Mr. Kevin Botkin, Assistant Conductor

November 8, 2021 • 7:00pm

Sinquefield Music Center, 132

Program

Euphonium Tuba Quartet **Akira Toda**
b. 1951

Scandinavian Songs **Hiroki Takahashi**
b. 1979

Lux **Eric Whitacre**
b. 1970
Arr. by Kevin Botkin

Maidens' Three Dances **Hiroki Takahashi**
b. 1979

Chicago City **Satoshi Yagisawa**
b. 1975

Nightmare Before Christmas **Danny Elfman**
b. 1953

Fantasy on a Well-Known Folk Melody **Jeromir Vejvoda**
(1902-1988)
Arr. by Dave Kennedy

Brazil **Ari Barroso**
(1903-1964)
Arr. by Hans Weichselbaumer

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

Members

Tuba: *Theodore Learnard, Andrew Rice, Adam Johnston, Brandon Merritt, Ben Sexton, Doug Glasgow, Wyatt Moore, Bryson Crum, Elora Matthew, Emma Leto, Halee Holcomb, Jacob Viehmann, Brady Sohn*

Euphonium: *Alex Thomas, Brayden Farris, Jacob Presler, Mitchell Summers, Mackenzie Chosey, Brooke Lincoln, Maggie Howell, Kevin Botkin, Katherine Conaway, Reece Hinton*

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University of Missouri School of Music
Student Recital • 2021-2022 Series

MU Jazz Combo

Neil Wegrzyn, Guitar

Tucker Sargent, Drums

Connor Giffin, Trumpet

Rafael Nieves-Rosario, Bass/director

November 8, 2021 • 8:30pm • Whitmore Recital Hall

Program

Somethin' Cute Lee Morgan
(1938-1972)

Joy Spring..... Clifford Brown
(1930-1956)

Speak No Evil Wayne Shorter
(b. 1933)

Train..... Chris Potter
(b. 1971)

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University of Missouri School of Music

Non-Degree Recital • 2020-2021 Series

Isabella Conley, mezzo-soprano

Robert Fears, trombone

Christian Martin and Bomi Kim, piano

November 9th, 2021 • 7pm • Sinsquefield Music Center

Program

Crépuscule..... Jules Massenet
(1842-1912)

*Comme un rideau sous la blancheur
De leurs pétales rapprochées,
Les lys sont enfermé le coeur,
Les coccinelles sont couchées.
Et jusqu'au rayon matinal,
Au coeur même des lys cachées,
Comme en un rêve virginal,
Les coccinelles sont couchées.
Les lys ne dorment qu'un moment;
Veux-tu pas que têtes penchées,
Nous causions amoureusement?
Les coccinelles sont couchées.*

*Like a curtain beneath the whiteness
of their close-wrapped petals,
the lilies have closed in their hearts
and the ladybirds have gone to bed.
Until the morning light,
hidden like a virgin's dream
in the heart of the lilies,
the ladybirds have gone to bed.
The lilies only sleep for a moment.
Shall we not speak of love,
heads bent together?
The ladybirds have gone to bed.*

Auf Dem Meere..... Robert Franz
(1815-1892)

*An die bretterne Schiffswand,
Wo mein träumendes Haupt liegt,
Branden die Wellen, die wilden Wellen;
Sie rauschen und murmeln
Mir heimlich ins Ohr:
"Betörter Geselle!
Dein Arm ist kurz, und der Himmel so
weit
Und die Sterne da droben sind
festgenagelt
Mit goldenen Nägeln -
Vergebliches Sehnen, vergebliches
Seufzen,*

Das beste wäre, du schliefest ein."
*At the other side of the wooden wall of
the ship
where my dreaming head is lying
the waves are surging, the wild waves;
they are roaring and murmuring
secretly into my ear,
"You bewitched lad.
Your arm is short, the sky so wide
and the stars are fastened so securely up
there
with golden nails --
pointless longing, pointless sighing,
it would be best if you fell asleep."*

Llorad, corazón, que tenéis razón..... Enrique Granados
de *Canciones Amatorias* (1867-1916)

*Lloraba la niña
(y tenía razón)
la prolija ausencia
de su ingrato amor.
Dejola tan niña,
que apenas, creo yo
que tenía los años
que ha que la dejó.
Llorando la ausencia
del galán traidor,
la halla la Luna
y la deja el Sol,
añadiendo siempre
pasión a pasión,
memoria a memoria
dolor a dolor.
Llorad, Corazón,
que tenéis razón.*

*The girl was weeping
(and with reason)
over the prolonged absence
of her ungrateful lover.
He left her so young,
that she hardly believed it -
that it's been as many years since then
as her age when he left her.
Weeping over the absence
of her faithless lover,
she is found by the moon
and left by the sun.
Ever adding
suffering upon suffering,
memory upon memory,
anguish upon anguish.
Weep, heart,
for you have a reason.*

Как небеса, твой взор блистает..... Nikolai Rimsky-Korsakov
(1844-1908)

*Как небеса, твой взор блистает
Эмалью голубой,
Как поцелуй, звучит и тает
Твой голос молодой;
За звук один волшебной речи,
За твой единый взгляд,
Я рад отдать красавца сечи,
Грузинский мой булат;*

*Your glance is as radiant as the heavens
With its azure enamel;
Your youthful voice like a kiss
Vibrates and melts away.
Just for the sound of your magical
accents,
For your single gaze
I'd gladly give up the hero of the battle -
My Georgian dagger...*

You Have Become a Forest.....Melissa Dunphy
From *Four Poems of Nikita Gill* (b. 1980)

*One day when you wake up, you will find that you have become a Forest.
You have grown roots and found strength in them that no one thought you had.
You have become stronger and more beautiful, full of life giving qualities.
You have learned to take all that negativity around you and turn it into oxygen for easy breathing.
A host of wild creatures lives inside you, and you call them stories.
A variety of beautiful birds rest inside your mind and you call them memories.
You have become an incredible self-sustaining thing of epic proportions.
And you should be so proud of yourself, of how far you have come from the seeds of who you used
to be.*

Isabella Conley is a student of Professor Kyle Stegall. Recital is presented as a non-degree elective recital.

Intermission

**Fantasy (1985)Elizabeth Raum
(b. 1945)**

**Reflective Mood (1964).....Sammy Nestico
(1924-2021)**

**The Gondolier (1912).....Gardell Simons
(1878-1945)**

Robert Fears is a student of Dr. Timothy Howe. Recital is presented as a non-degree elective recital.

**Isabella Conley, mezzo-soprano
Robert Fears, trombone
Christian Martin, piano**

**Frühlingswonne.....Georg Goltermann
(1824-1898)**

*Der Frühling strahlt durch Feld und Au,
die Luft ist so warm und der Himmel so
blau;
die Vöglein singen in Feld und Hain:
o mögt es doch immer so wonnig sein!
Mai-blumen blühen am klaren Quell
und spiegeln sich frei in der silbernen Well,
sie nicken und blacken so freundlich hinein:
O mögt es doch immer so wonnig sein!
Einsam versteckt im grünen Moos,
vom Thau benetzt in der Mutter Schooss,
da duften die Veilchen im Sonnenschein:
O mögt es doch immer so wonnig sein!
Der Käfer schwirret im Sonnenstrahl;
es gleicht die Flur einem lustigen Saal;
drin spielen die Kinder in munteren
Reih'n:
O mögt es doch immer so wonig sein!*

*Fair spring is ringing through the meadows,
The air is so warm and the sky is so blue;
The birds sings loudly in the field and grove.
Oh, rapture of Spring! Could it last but for age!
May flowers blossom by the clear stream
And shine freely in the silver well
They nod and look so friendly inside
Oh, rapture of Spring! Could it last but for age!
Hiding away in mossy green nest,
From dew sprinkle in the earth's kind breast
The violet opens its tiny eye:
Oh rapture of Spring! Could it last but for age!
The beetle buzzes where the sunlight falls;
The bright meadow seems like the grandest of halls;
Where children may merrily play, laughing.
Oh, rapture of Spring! Could it last but for age!*

University of Missouri School of Music

Bachelor of Music Junior Recital • 2021-2021 Series

Zachary Reinert, tenor
Zachary Kierstead, piano

November 17 • 7:00pm • Squirefield Music Center 132

Program

Ciel e terra armi di sdegno (from *Tamerlano*) George Frideric Handel
(1685-1759)

Heidenröslein Franz Schubert
Wanderers Nachtlied II (1797-1828)
An den Mond
Die Forelle

Le plus doux chemin Gabriel Fauré
Nocturne (1844-1924)
Les Roses d'Isphan
Après un Rêve

Intermission

Ja, das Schreiben und das Lesen (from *Der Zigeunerbaron*) Johann Strauss II
(1825-1899)
Dein ist mein ganzes Herz (from *Das Land des Lächelns*) Franz Lehár
(1870-1948)

The Call (from *Five Mystical Songs*) Ralph Vaughan Williams
Silent Noon (from *The House of Life*) (1872-1958)
Fair and True Peter Warlock
Pretty Ring Time (1894-1930)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in
vocal performance. Zachary Reinert is a student of Steven Tharp.

TRANSLATIONS

Ciel e terra armi di sdegno from *Tamerlano*

Text: Nicola Francesco Haym

Ciel e terra armi di sdegno
Morrò invitto, e sarò forte.
Chi disprezza pace e regno
Non potrà temer la morte

Let him move heaven and earth in his anger.
I shall die unvanquished and strong.
He who can lose his peace and his kingdom
Will never fear death.

Heidenröslein

Text: Johann Wolfgang von Goethe

Sah ein Knab' ein Röslein stehen,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Knabe sprach: Ich breche dich,
Röslein auf der Heiden!
Röslein sprach: Ich steche dich,
Dass du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Und der wilde Knabe brach
'S Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihm doch kein Weh und Ach,
Musst es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Wild Rose

A boy saw a wild rose
growing in the heather;
it was so young, and as lovely as the morning.
He ran swiftly to look more closely,
looked on it with great joy.
Wild rose, wild rose, wild rose red,
wild rose in the heather.

Said the boy: I shall pluck you,
wild rose in the heather!
Said the rose: I shall prick you
so that you will always remember me.
And I will not suffer it.
Wild rose, wild rose, wild rose red,
wild rose in the heather.

And the impetuous boy plucked
the wild rose from the heather;
the rose defended herself and pricked him,
but her cries of pain were to no avail;
she simply had to suffer.
Wild rose, wild rose, wild rose red,
wild rose in the heather.

Wandrers Nachtlied II

Text: Johann Wolfgang von Goethe

Über allen Gipfeln
Ist Ruh',
In allen Wipfeln
Spürest du
Kaum einen Hauch;
Die Vögelein schweigen im Walde.
Warte nur, balde
Ruhest du auch.

Wanderer's Night Song II

Over every mountain-top
Lies peace,
In every tree-top
You scarcely feel
A breath of wind;
The little birds are hushed in the wood.
Wait, soon you too
Will be at peace.

An den Mond

Text: Johann Wolfgang von Goethe

Füllest wieder Busch und Tal
Still mit Nebelglanz,
Lösest endlich auch einmal
Meine Seele ganz.
Breitest über mein Gefild
Lindernd deinen Blick,
Wie des Freundes Auge, mild
Über mein Geschick.

To the moon

Once more you silently fill wood and vale
with your hazy gleam
and at last
set my soul quite free.
You cast your soothing gaze
over my fields;
with a friend's gentle eye
you watch over my fate.

Jeden Nachklang fühlt mein Herz
Froh- und trüber Zeit,
Wandle zwischen Freud und Schmerz
In der Einsamkeit.
Fliesse, fliesse, lieber Fluss!
Nimmer werd ich froh;
So verwechselt Scherz und Kuss,
Und die Treue so.

Selig, wer sich vor der Welt
Ohne Hass verschliesst,
Einen Freund am Busen hält
Und mit dem genießt,
Was, von Menschen nicht gewusst
Oder nicht bedacht,
Durch das Labyrinth der Brust
Wandelt in der Nacht.

Die Forelle

Text: Christian Schubart

In einem Bächlein helle,
Da schoß in froher Eil'
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand,
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogene an.

Le plus doux chemin

Text: Armand Silvestre

A mes pas le plus doux chemin
Mène à la porte de ma belle,
Et, bien qu'elle me soit rebelle,
J'y veux encor passer demain.

Il est tout fleuri de jasmin
Au temps de la saison nouvelle,
Et, bien qu'elle me soit cruelle
J'y passe, des fleurs à la main.

Pour toucher son cœur inhumain
Je chante ma peine cruelle,
Et, bien qu'elle me soit rebelle,
C'est pour moi le plus doux chemin.

My heart feels every echo
of times both glad and gloomy.
I hover between joy and sorrow
in my solitude.
Flow on, beloved river!
I shall never be happy:
thus have laughter and kisses rippled away,
and with them constancy.

Happy he who, without hatred,
shuts himself off from the world,
holds one friend to his heart,
and with him enjoys
That which, unknown to
and undreamt of by men,
wanders by night
through the labyrinth of the heart.

The Trout

In a limpid brook
the capricious trout
in joyous haste
darted by like an arrow.
I stood on the bank
in blissful peace, watching
the lively fish swim
in the clear brook.

An angler with his rod
stood on the bank
cold-bloodedly watching
the fish's contortions.
As long as the water
is clear, I thought,
he won't catch the trout
with his rod.

But at length the thief
grew impatient. Cunningly
he made the brook cloudy,
and in an instant
his rod quivered,
and the fish struggled on it.
And I, my blood boiling,
looked on at the cheated creature.

The Sweetest Path

To my footsteps the sweetest path
leads to the door of my love,
and, though she rejects me,
I still want to return tomorrow.

It is covered in jasmine flowers
at the time of the new season,
and, though she is cruel to me
I pass there, flowers in hand.

To touch her inhuman heart
I sing of my cruel pain,
and, though she rejects me,
it is for me the sweetest path.

Nocturne

Text: Villiers de L'Isle-Adam

La nuit, sur le grand mystère,
Entrouvre ses écrins bleus:
Autant de fleurs sur la terre,
Que d'étoiles dans les cieux!

On voit ses ombres dormantes
S'éclairer, à tous moments,
Autant par les fleurs charmantes
Que par les astres charmants.

Moi, ma nuit au sombre voile
N'a, pour charme et pour clarté,
Qu'une fleur et qu'une étoile:
Mon amour et ta beauté!

Les roses d'Ispahan

Text: Charles-Marie-René Leconte de Lisle

Les roses d'Ispahan dans leur gaine de mousse,
Les jasmins de Mossoul, les fleurs de l'oranger
Ont un parfum moins frais, ont une odeur moins
douce,
Ô blanche Leïlah! que ton souffle léger.

Ta lèvre est de corail, et ton rire léger
Sonne mieux que l'eau vive et d'une voix plus douce,
Mieux que le vent joyeux qui berce l'oranger,
Mieux que l'oiseau qui chante au bord d'un nid de
mousse ...

Ô Leïlah! depuis que de leur vol léger
Tous les baisers ont fui de ta lèvre si douce,
Il n'est plus de parfum dans le pâle oranger,
Ni de céleste arôme aux roses dans leur mousse ...

Oh! que ton jeune amour, ce papillon léger,
Reviens vers mon cœur d'une aile prompte et
douce,
Et qu'il parfume encor les fleurs de l'oranger,
Les roses d'Ispahan dans leur gaine de mousse!

Après un rêve

Text: Romain Bussine

Dans un sommeil que charmaient ton image
Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux, ta voix pure et sonore,
Tu rayonnais comme un ciel éclairé par l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,
Les cieux pour nous entr'ouvraient leurs nues,
Splendeurs inconnues, lueurs divines entrevues.

Hélas! hélas, triste réveil des songes,
Je t'appelle, ô nuit, rends-moi tes mensonges;
Reviens, reviens, radieuse,
Reviens, ô nuit mystérieuse!

Nocturne

The night, above the great mystery,
half opens its blue jewel caskets:
as many flowers on earth
as stars in the heavens!

One sees its sleeping shadows
light up, at every moment,
as much by the charming flowers
as by the charming stars.

As for me, my night with its dark veil
has, for charm and for brightness,
but one flower and one star:
my love and your beauty!

The roses of Isfahan

The roses of Isfahan in their mossy sheaths,
The jasmines of Mosul, the orange blossom
Have a fragrance less fresh and a scent less sweet,
O pale Leilah, than your soft breath!

Your lips are of coral and your light laughter
Rings brighter and sweeter than running water,
Than the blithe wind rocking the orange-tree
boughs,
Than the singing bird by its mossy nest ...

O Leilah, ever since on light wings
All kisses have flown from your sweet lips,
The pale orange-tree fragrance is spent,
And the heavenly scent of moss-clad roses ...

Oh! may your young love, that airy butterfly,
Wing swiftly and gently to my heart once more,
To scent again the orange blossom,
The roses of Isfahan in their mossy sheaths!

After a Dream

In sleep made sweet by a vision of you
I dreamed of happiness, fervent illusion,
Your eyes were softer, your voice pure and ringing,
You shone like a sky that was lit by the dawn;

You called me and I departed the earth
To flee with you toward the light,
The heavens parted their clouds for us,
We glimpsed unknown splendours, celestial fires.

Alas, alas, sad awakening from dreams!
I call you, O night, give me back your delusions;
Return, return in radiance,
Return, O mysterious night!

Ja, das Schreiben und das Lesen
(Zsupán's aria from Der Zigeunerbaron)
Text: Ignaz Schnitzer

Hier bin ich, und was soll ich hier?
Vom Schreiben hab' ich, mit Vergunst,
Nicht einen blauen Dunst!

Ja, das Schreiben und das Lesen,
Ist nie mein Fach gewesen,
Denn schon von Kindesbeinen
Befasst' ich mich mit Schweinen,
Auch war ich nie ein Dichter,
Potz Donnerwetter Parapluie!
Nur immer Schweinezüchter,
Poetisch war ich nie!
Ja, mein idealer Lebenszweck
Ist Borstenvieh, ist Schweinespeck.

Ja! auf das Schweinemästen
Versteh' ich mich am besten,
Auf meinem ganzen Lager
Ist auch nicht eines mager -
Fünftausend kerngesunde.
Hab' ich, hübsch kugelrunde,
So weit man sucht fern und nah',
Man keine schön'ren sah.
Wie ihr mich seht - im ganzen Land
Weit und breit bin ich wohl bekannt -
Schweinefürst werd' ich nur genannt!

Doch das Schreiben und das Lesen, usw.

Dein ist mein ganzes Herz!

text: L. Herzer, F. Löhner-Beda

Dein ist mein ganzes Herz!
Wo du nicht bist, kann ich nicht sein.
So, wie die Blume welkt,
wenn sie nicht küsst der Sonnenschein!
Dein ist mein schönstes Lied,
weil es allein aus der Liebe erblüht.
Sag mir noch einmal, mein einzig Lieb,
Oh sag noch einmal mir:
Ich hab dich lieb!

Wohin ich immer gehe,
ich fühle deine Nähe.
Ich möchte deinen Atem trinken
und betend dir zu Füßen sinken,
dir, dir allein! Wie wunderbar
ist dein leuchtendes Haar!
Traumschön und sehnsuchtsbang
ist dein strahlender Blick.
Hör ich der Stimme Klang,
ist es so wie Musik.

Dein ist mein ganzes Herz, usw.

Writing and Reading

Here I am, and what am I here for?
Of writing, by your leave, I have
Not the foggiest idea!

Yes, writing and reading
Were never my trade,
Because since I was in short pants
I've been busying myself with pigs,
Nor was I ever a poet -
Ye Gods and little fishes!
Always just a pig-breeder;
Poetry-minded I never was.
Yes, my ideal aim in life
Is bristle pig and bacon.

Yes, for pig fattening
I am the best qualified.
In my whole sty
There isn't a single skinny one.
Five thousand sound to the core,
Pretty and round as hoops, I've got.
However far and wide you looked,
You wouldn't find lovelier ones.
Just as you see me, throughout the country
Near and far I'm well known
And called the King of the Swine!

Yes, writing and reading, etc.

My heart is yours alone!

My heart is yours alone!
I cannot be without you.
Like a flower that wilts
when unkissed by the sun!
My most beautiful song is yours,
for it is created out of love.
Tell me once more, my one and only,
oh, tell me once more:
I love you!

Wherever I am
I feel you are near.
I want to drink your breath
and kneel adoringly at your feet,
yours, yours alone! How wonderful
is your shining hair!
Dreamy and full of longing
is your radiant gaze.
Your voice is
music to my ears.

My heart is yours alone, etc.

Translations © Richard Stokes, author of The Book of Lieder, published by Faber, provided courtesy of Oxford Lieder
(www.oxfordlieder.co.uk)

Translations © Richard Wigmore, author of Schubert: The Complete Song Texts, published by Schirmer Books,
provided courtesy of Oxford Lieder (www.oxfordlieder.co.uk)

Alex McKinney, saxophone

November 29, 2021 • 8:30 pm • Whitmore Recital Hall

Program

Skin (2016) **Gemma Peacocke**
(b. 1984)

Crystal Lake (2016) **Christian Dubeau**
(b. 1989)

Night Bird (1997) **Karen Tanaka**
(b. 1961)

Naima (1959)..... **John Coltrane**
(1926-1967)
arr. Fabio Marziali

Havoc (2021)..... **Alex McKinney**
(b. 1999)

World Premiere

Mortal Psyche (2021) **Alex McKinney**
(b. 1999)

World Premiere

*This recital is given in partial fulfillment of the requirements for the Bachelor of Arts degree in music.
Alex McKinney is a student of Leo Saguiguit.*

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, 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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Columbia Civic Orchestra • cco.missouri.org | We Always Swing Jazz Series • www.wealwaysswing.org

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

Community Music Program Recital

December 11, 2021 • 12:30pm • Whitmore Recital Hall

The Winter's Passed Wayne Barlow

Molly Johnson, oboe | Kara Donnelly, instructor

**Mary had a little lamb, Dancing with Frankenstein,..... Songs for little players
Are you Sleeping?**

Chloe Song, piano | Lun Tong, instructor

Minuet in G major No. 1 Mozart

Janelly Lasanta-Palacios, piano | Lun Tong, instructor

Choral..... Martin Luther

Archer Dudenhoffer, tuba | Wyatt Moore, instructor

Alouette, Old Macdonald, Santa's Coming Songs for little players

Emery Awazu, violin | Johanny Veiga Barbosa, instructor

Hunting Song & Trumpet Tune Ryan Nowlin/Jeremiah Clarke

Fox Bybee, trumpet | Rochelle M. Parker (M.D), accompanist | Carlot Dorve, instructor

The Good Life..... Ryan Nowlin

Akiva Trachtenberg, trumpet | Rochelle M. Parker (M.D), accompanist | Carlot Dorve, instructor

Waltz in A minor Chopin

Riley Dodson, piano | Lauren Huff, instructor

Little Drummer Boy..... Katherine Davis, Henry Onorati, Harry Simeone

Arnav Edara, piano | Meghan Speed, instructor

Für Elise Ludwig van Beethoven

Lizzie Traub, piano | Meghan Speed, instructor

Dance of the Irish Nancy and Randall Faber

John Traub, piano | Meghan Speed, instructor

Jingle Bells J. Pierpont

Prajna Poudel, piano | Meghan Speed, instructor

Down by the Bay Traditional

Titus Birt, piano | Meghan Speed, instructor

The Milky Way Nancy and Randall Faber

Micah Birt, piano | Meghan Speed, instructor

Jingle Bells J. Pierpont

Ezra Birt, piano | Meghan Speed, instructor

Piano Man Billy Joel

Elizabeth Chang, piano | Meghan Speed, instructor

Mr. McGill's Boop Sha-Bop! Nancy and Randall Faber

Reem Aljubori, piano | Meghan Speed, instructor

Monster's Midnight March Nancy Faber

Phoenix Jackson, piano | Meghan Speed, instructor

Jingle Bells J. Pierpont

Genevieve Mulders, piano | Meghan Speed, instructor

I've Got Music Nancy and Randall Faber

Paridhee Dhakal, piano | Meghan Speed, instructor

Deck the Halls Traditional

Tommy Hillenbrand, piano | Meghan Speed, instructor

Pyramids at Night Nancy and Randall Faber

Caris Clary, piano | Meghan Speed, instructor

I'm a Fine Musician Traditional

Nora Clary, piano | Meghan Speed, instructor

Sleeping Beauty Waltz Tchaikovsky

Sophie Lemus, piano | Meghan Speed, instructor

The Good Life Ryan Nowlin

Tobias White, trumpet | Sophia White, accompanist | Carlot Dorve, instructor

Three Blues Pieces for Piano Nancy Faber
1: New Orleans 1928, 2: Kansas City 1928

Sophia White, piano | Eve Werger, instructor

Party Song Nancy & Randall Faber

Myles Kajulo, piano | Eve Werger, instructor

Community Music Program Recital

December 11, 2021 • 1:30pm • Whitmore Recital Hall

Humble Heart.....Larry Clark

Suah Lee, violin | Amy Welsh, instructor

Whirling LeavesNancy and Randall Faber

Moo Paw, piano | Eve Werger, instructor

Over the RainbowHarold Arlen

Heap Hser, piano | Eve Werger, instructor

San Francisco TrolleyNancy and Randall Faber

Victor Long, piano | Eve Werger, instructor

First Boogie.....Sam Holland

Bella Long, piano | Eve Werger, instructor

Brisk Waltz.....Sam Holland

Lewis Hunter, piano | Eve Werger, instructor

GhiribizzoN. Paganini

Adelheid Derendinger, guitar | Briana Bennett, instructor

Take Me Out to the Ball Game..... Albert von Tilzer

Chloe Lee, piano | Amy Crousore, instructor

This Little Light of MineSpiritual

Audrey Guissou, piano | Amy Crousore, instructor

I Just Can't Wait to be King..... Elton John

Harper Matheson-LaVigne, piano | Amy Crousore, instructor

La Cinquantine Gabriel Marie

Alyx Sanders, piano | Amy Crousore, instructor

Simple Gifts Shaker tune

Maggie Shi, piano | Amy Crousore, instructor

Firefly Faber & Faber

Mina Hansen, piano | Amy Crousore, instructor

Polannaise in A Major Chopin

Connor McNamee, piano | Amy Crousore, instructor

Have Yourself a Merry Little Christmas..... Traditional

Khupno Mawia, piano | Amy Crousore, instructor

| | |
|---|--|
| Theme from Batman..... | Neal Hefti |
| Brianna Doebelin, piano Amy Crousore, instructor | |
| Prelude in Db Major..... | Chopin |
| Molly Johnson, piano Amy Crousore, instructor | |
| The Black Hammock | Kirk Gay |
| Joe Hall, percussion Emily Miclon, instructor | |
| The Queen's Royal Entrance | Crystal Bowman, Nancy and Randall Faber |
| Shoshana Trachtenberg, piano Meghan Speed, instructor | |
| Carol of the Bells..... | M. Leontovich |
| Carmen Daniels-Teixeiro, piano Meghan Speed, instructor | |
| Dance of the Sugar Plum Fairy..... | Tchaikovsky |
| Caden Baskar, piano Meghan Speed, instructor | |
| Hava Nagila | Hebrew Folk Song |
| Gabby Whorley, piano Meghan Speed, instructor | |
| Whispers of the Wind | Randall Faber |
| Joe Whorley, piano Meghan Speed, instructor | |
| Jack and the Beanstalk..... | Nancy and Randall Faber |
| Naomi Cizin, piano Meghan Speed, instructor | |
| Square Dance..... | Nancy and Randall Faber |
| Alex Daniel, piano Meghan Speed, instructor | |
| Presto, from Classic Sonatina | Nancy Faber |
| Jane Radcliffe, piano Meghan Speed, instructor | |
| Graduation Party | Nancy and Randall Faber |
| Cody Nguyen, piano Meghan Speed, instructor | |
| The Farewell, Op. 100 no. 12 | Burgmüller |
| Mia Anderson, piano Meghan Speed, instructor | |
| Yankee Doodle, Featuring Bugle Boys..... | Traditional American |
| Logan Ludwig, piano Meghan Speed, instructor | |
| Etude 23: Andante | Cyrille Rose |
| Dylan Torales-Berta, clarinet Andrew Wiele, instructor | |

Program Notes
L. Amelia Lufkin Graduate Recital
Accompanist Zach Kierstead
Spring 2022

Ned Rorem is an American composer and writer who was born in Richmond, Indiana in 1923. He is most well known for his art songs that include more than 500 works. Rorem links poets' words with his music. Time Magazine has called him, "the world's best composer of art songs".

Stopping By Woods On A Snowy Evening

1947

*Whose woods these are I think I know,
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.*

*My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.*

*He gives the harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.*

*The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.*

- Robert Frost

See How They Love Me

1958

*See how they love me - Green leaf, gold grass,
Swearing my blue wrists Tick and are timeless.*

*See how it woos me - Old sea, blue sea,
Curving a half-moon Round to surround me.*

*See how it wants me - High sky, blue sky,
Letting the light be kindled to warm me.*

Yet you rebuke me, O love

love I Only pursue.

See How they love me.

- Howard Moss

A Birthday

1976

*My heart is like a singing bird
Whose nest is in a watered shoot;*

*My heart is like an apple tree
Whose boughs are bent with thickset fruit:*

*My heart is like a rainbow shell
That paddles in a halcyon sea;*

*My heart is gladder than all these
Because my love is come to me.*

Raise me a dais of silk and down;

Hang it with vair and purple dyes;

*Carve it in doves and pomegranates,
And peacocks with a hundred eyes;*

*Work it in gold and silver grapes,
In leaves and silver fleurs-de-lys,*

*Because the birthday of my life is come,
My love is come to me.*

- Christina Georgina Rossetti

Alleluia

1946

Alleluia

Marcel Delannoy (1898-1962) was a popular 20th century French composer but is now rarely known. Throughout his career, critics described Delannoy as innovative. His approach was not as sophisticated nor followed the atonal tendencies of the Second Viennese School. Delannoy's approach came from his use of French folk music, ranging from early Renaissance to common folk tunes. His work includes modern harmonic rules, like those found in jazz.

Cinq Quatrains de Francis Jammes

1934-1935

Francis Jammes (1868-1938) was a French poet and novelist who had a simple and rustic writing style in contrast to the French literature at that time. His poetry followed the trend known as Naturism which is a return to nature. His texts tend to incorporate a childlike simplicity, a joy in the little things. The texts for *Cinq Quatrains de Francis Jammes* come from *Les Quatrains*, written in four volumes from 1923-1925. Because of Jammes' particular style, Delannoy was one of the first composers to write for Jammes' poetry.

Résurrection

Vous m'avez introduit ches un peuple robuste
Dont par d'Etchegoyen j'hérite mon sang.
Et l'on me couchera dans cette terre fruste
Où les morts seront plus beaux,
Plus beaux que les vivants.

Resurrection

*You have introduced me to a robust people
whom by Etchegoyan I inherit my blood.
And it lies with me in the rough land
where the dead will be more beautiful,
more beautiful than the living.*

La Joueuse

Comme un chèvrefeuille qui s'élance au-dessus du mur,
Et que balance le cent, o Belle comme le jour,
Sans te poser à terre tu cours.

The player

*As a honeysuckle that soars above the wall,
And that sways, o beautiful as the day,
Without touching the ground, you run.*

Morphée et la Muse

Sommes-nous donc si loin?
Te demandai-je en songe et tu me répondis:
Nous sommes arrivés aux lieux de ta jeunesse et
l'ombre qui s'allonge
Est celle de la ferme où tu venais rêver.

Morpheus and the Muse

*Are we so far? (Are we now so far away?)
I asked of you in a dream and you answered me:
We are arrived at the places of your youth, and the
shadow which extends
Is that of the farm where you'd just been dreaming.*

Colombine

Frêle petite fille O rose dans le fange
Du cirque piétinée avant que de t'ouvrir
Dieu ne t'avait-il pas faite à l'image des anges
Et pour que le printemps parfumât tes soupirs.

Columbine

*Frail little girl, O rose in the mire,
In a shambles, trampled before you opened,
Didn't God make you in the image of angels
And so that Spring perfumed your sighs?*

Reprise

Déchirons la tristesse ainsi que le soleil partage un
banc de brume au flanc de la montagne,
Et nous ne verrons plus que l'espoir qui nous gagne
Et la verte prairie et les rosiers vermeils

Reprise

Let us tear the sadness just as the sun splits a
bank of mist on the slope of the mountain,
And we will no longer see anything but the hope
that overtakes us and the green prairie and scarlet
roses.

- Translations by Steven B. Jepson, with the assistance from Stephanie Kupfer

Giacomo Puccini (1858-1924) was an Italian composer who was famous for his operatic realism. The main feature of Puccini's dramatic style is his ability to identify himself with his subject; each opera has its distinctive ambience. He had an unfailing instinct for balanced dramatic structure, and knew that an opera is not all action, movement, and conflict; it must also contain moments of repose, contemplation, and lyricism.

Quando me'n vo When I go out

From Act II of *La Bohème* 1896
Setting: Paris, c. 1830; the Latin Quarter; Café Momus; Christmas Eve
Character: Musetta

Musetta is a coquette and a café singer. Though she enters the Café Momus on Christmas Eve with an aging admirer in tow, she bursts into song to force the attention of her old lover, Marcello.

Quando me'n vo soletta per la via
La fente sosta e mire...
e la bellezza mia tutta ricerca in me
da capo a piè.
Ed sapporo allow la bramosia sottil
che do gl'occhi traspira;
e dai palesi vezzi intender so
alle oculte beltà.
Così l'effluvio del desio
tutta m'aggira;
felice mi fa!
E tu che sai, che momori
e ti struggi,
da me tanto rifuggi?
So ben: le angoscie tue
non le vuoi dir;
so ben,
ma ti senti morir!

When I go out alone in the street
people stop and stare...
and they all study in me my beauty
from head to foot.
And then I savor the subtle longing
that comes from their eye;
they know how to appreciate, beneath
obvious charms, all the hidden beauty.
Thus the flow of desire
completely surrounds me;
it makes me happy!
And you who know, who remember
and are melting with passion—
you avoid me so?
I know well: your sufferings—
you don't want to tell ;
I know well,
but you feel like you're dying!

- Aria Text Editor and Translator: Martha Gerhart

Intermission

Vincenzo Bellini (1801-1835) was an Italian operatic composer who created sensuous melodies and expressive vocal lines. His fame was closely bound with the *bel canto* style of the great singers of his day. The vocalists in his operas were given the responsibility for dramatic expression and interpretation. The individual charm and elegance of his luminous vocal melody is why Bellini is remembered.

Oh! Quante volte Oh! how often

From Act I of *I Capuleti e i Montecchi* 1830
Setting: Verona, the 13th century
Character: Giulietta

Romeo's proposed marriage to Giulietta, which would unite their rival houses, has been rejected, and Giulietta is betrothed to Tybalt. Giulietta is tortured by her love for Romeo and the certainty that responding to his advances will cause her and her family pain and tragedy.

Eccomi in lieta vesta...Eccomi adorna...
come vittima all'ara. Oh! almen potessi
qual vittima cader dell'ara al piede!
O nuziali tede,
abborrite così, così fatali,
siate, ah! siate per me faci ferali.
Ardo...una campà, un foco
tutta me strugge. Un refrigerio at venti
io chiedo invano! Ove sei tu, Romeo?
In qual terra t'aggiri?
Dove, dove inviarti, dove i miei sospiri?

Oh! quante volet, oh! quante
ti chido al ciel piangendo!
Con quale ardor t'attendo,
e inganno il mio desir!
Raggio del tuo sembiante,
ah! parmi il brillar del giorno:
ah! L'aura che spira intorno
mi sembra un tuo sospir.

Here I am, dressed brilliantly...Here I am, adorned...
like a victim at the altar. Oh! if only I could
fall like a sacrifice at the base of the altar!
O nuptial flames,
so horrid to me, so fateful,
may you ah! may you be my funeral torches.
I burn...a blaze, a furnace
completely engulfs me. A cooling breeze
I see vainly! Where are you, Romeo?
To what land have you gone?
Where, where shall I send you my yearning cries?

Oh! how often, oh! very often
I call for you crying to heaven!
With what ardor I look for you,
and mislead my desire!
A vision of your face,
ah! the sunlight seems to me:
ah! the winds that drift round me
seem to me to be your breath.

- Libretto by Felice Romani

George Friederic Handel (1685-1759) was a German-born English composer during the Baroque era and is noted particularly for his operas, oratorios, and instrumental compositions. His music is well suited for the voice and effective in creating a character in both his operas and oratorios. Handel is also remembered for his dramatic writing particularly in his oratorios which are most often performed on a stage rather than a church.

The *Messiah* is arguably one of Handel's most popular oratorios. It premiered in Dublin in 1742 at Easter as opposed to Christmas as it is frequently performed today. The verses and text used for *Messiah* were drawn from the three parts of the Bible: Old Testament which prophecies of the Messiah's birth; New Testament the story of the birth, death, and resurrection of Christ; and verses relating to Judgment Day, with the final chorus text pulled from the Book of Revelation.

From *Messiah*, HWV 56, 1741

I Know That My Redeemer Liveth

*I know that my Redeemer liveth,
and that he shall stand at the latter day upon the earth.
And though worms destroy this body,
yet in my flesh shall I see God.
For now is Christ risen from the dead,
the first fruits of them that Sleep.*

Rejoice Greatly

*Rejoice greatly,
O daughter of Zion Shout,
O daughter of Jerusalem!
behold, thy King cometh unto thee!
He is the righteous Saviour,
and He shall speak peace unto the heathen.*

Hugo Wolf (1860-1903) was an Austrian composer who is considered one of the greatest late romantic lied composers. He initially wanted his works to be lengthy like that of his mentors but he found beauty in the smaller scale and art songs proved an ideal creative outlet for his musical expression.

From *Italienisches Liederbuch* 1892-1896

Gesegnet sei das Grün und wer es trinkt!

Gesegnet sei das Grün und wer es trinkt!
Ein grünes Kleid will ich mir machen lassen.

Ein grünes Kleid trinkt auch die Frühlingsaue,

Blessed be green and those who wear it!

*Blessed be green and those who wear it!
I shall have a green dress made for me.*

The spring meadow also is clothed in green,

Grün kleidet sich der Liebling meiner Augen.

the darling of my eye clothes himself in green.

In Grün sich kleiden ist der Jäger Brauch,
Ein grünes Kleid trakt mein Geliebter ach;

*It is the hunter's custom to be clothed in green,
and my beloved also wears green clothing;*

Das Grün steht allen Dingen lieblich an,
Aus Grün wächst jede schöne Frucht heran.

*green becomes all things so well,
every beautiful fruit springs from green.*

Schweig' einmal still

Be quiet! you wretched babbler!

Schweig' einmal still, du garst'ger Schwätzer dort
Zum Ekel ist mir dein verwünschtes Singen.

*Be quiet! you wretched babbler!
Your damned singing disgusts me.*

Und triebst du es bis morgen früh so fort,
doch würde dir kein schmuckes Lied gelingen.

*And even if you keep it up until tomorrow morning,
you will not succeed in come up with an attractive
song.*

Schwieg' einmal still un lege dich aufs Ohr!
Das Ständchen eines Esels zög' ich vor.

*Be quiet! and go to bed!
I would prefer a donkey's serenade!*

Ich hab' in Penna einen Liebsten wohnen

I have a lover in Penna

Ich hab' in Penna einen Liebsten wohnen,
In der Marammeneb'ne einen andern,
Einen im schönen Hafen von Ancona,
Zum vierten muss ich nach Viterbo wandern;

*I have a lover in Penna,
another in the plain of Maremma,
one in the beautiful port of Ancona,
for the fourth, I must go to viterbo;*

Ein andrer wohnt in Casentino dort,
Der nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fatta, zehn in Castiglione.

*another lives there, in Casentino,
the next lives with me in the same town,
and I yet another in Magione,
four in La Fratta, ten in Castiglione!*

Miyamoto Studio Piano Recital

Underrepresented Composer Piano Pieces

Friday, February 11, 2022 at 7:00pm

Sheryl Crow Hall, Squirefield Music Center

Jupiter's Moons
2. Europa

McCade Gordon

Judith Lang Zaimont
(b.1945)

In the Bottoms Suite
3. Honey: Humoresque

Lauren Huff

Nathaniel Dett
(1882-1943)

Romance in A Minor, Without Opus Number

Emily Shaw

Clara Wieck-Schumann
(1819-1896)

Ufie III

Mackenzie Harrington

Christian Onyeji
(b. 1967)

The Cuckoo

Lun Tong

Howard Swanson
(1907-1978)

Hermit Thrush at Morn, Op. 92, No. 2

Graham Bond

Amy Beach
(1867-1944)

Song Without Words in B Minor, Op. 8, No. 1

Ryan Kee

Fanny Henselt-Mendelssohn
(1805-1847)

Three Visions
2. Summerland

Christian Martin

William Grant Still
(1895-1978)

Eight Memories in Watercolors
2. Staccato Beans
3. Herdboy's Song
4. Blue Nun
5. Blue Wilderness
8. Sun Rain

Emma Stuck

Tan Dun
(b.1957)

In the Bottoms Suite
5. Juba Dance

Yasmeen Saadi

Nathaniel Dett

Graduate Recital

Alex Thomas, *euphonium*
Dr. Natalia Bolshakova, *piano*

Saturday, February 12, 2022

3:30pm

Sheryl Crow Hall

Program

Concerto for Oboe

- I. Introduzione
- II. Allegro
- III. Siciliana
- IV. Allegro Guisto

Domenico Cimarosa
(1749-1801)
arr. by Patrick Stuckemeyer

In League with Extraordinary Gentlemen

- I. The Time Traveler
- II. The Final Problem
- III. The Great Race

Peter Graham
b. 1958

- Interval -

Hungarian Melodies

Vincent Bach
(1890-1976)
ed. by Harold T. Brasch

Élégie in C minor

Gabriel Fauré
(1845-1924)
ed. by Adam Frey

Wheep!

Daniel Hall
b. 1996

**Alex would like to give a special thank-you to his family for all their love and support
throughout the years.**

Mr. Thomas is a student of Dr. Angelo Manzo. This recital is presented in partial fulfillment
for the degree Master of Music in Euphonium Performance.

University of Missouri School of Music

MM Recital • 2021-2022 Series

Stephen Landy, Percussion

February 26 • 12pm • Sheryl Crow Music Hall

Program

Three Moves..... Paul Lansky
(b. 1944)

II. Turn
I. Hop (2)

Wavelengths..... Joe W. Moore III
(b. 1986)

I Dream of the Moon Keeghan Fountain

Space
Lunar Landing
Alien Encounter
The Dark Side of the Moon
A Beautiful View

Shell Emma O'Halloran

(with Liz Fetzer, Colton Johnson, and Emily Miclon)

Sympathy Evan Chapman

(with Liz Fetzer)

Shady Run Stephen Landy
(b. 1996)

Stephen Landy is a student of Dr. Megan Arns. This recital is given in partial fulfillment of the requirements for the Master of Music degree in Percussion Performance.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinsquefield Music Center, 573-884-1604, 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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CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org

University of Missouri School of Music

Degree Recital (BM) • 2021-2022 Series

Junior Recital

Mitchell Sidden, clarinet
featuring
Natalia Bolshakova, piano

2.26.2022 • 3:30 PM • Sheryl Crow Hall

Program

Sonata No. 1 in G Minor for Solo Violin, BWV 1001 (1720) Johann Sebastian Bach
IV. Presto (1685-1750)
Arranged by H.L. Leroy

Rhapsody for Clarinet (1958) Willson Osborne
(1906-1979)

Sonata for Clarinet and Piano, Op. 167 (1921).....Camille Saint-Saëns
Allegretto (1835-1921)
Allegro animato
Lento
Molto allegro

Intermission

Concerto for Clarinet and String Orchestra (1948)Aaron Copland
(1900-1990)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Clarinet performance. Mitchell Sidden is a student of Wesley Warnhoff.

University of Missouri School of Music

Junior Degree Recital • 2021-2022 Series

Liz Fetzer, Percussion

March 4, 2022 • 7:00pm • Sheryl Crow Music Hall

Program

The Endings of Things from a Distance (2018) Matt Curlee

for marimba and tape

text by Wendy Eisenberg

tape by Mandy Elliot and Matt Curlee

Obbligato Snare Drum Music No. 1: "The Power of Love" (2020) Thomas Kotcheff

for solo snare drum and playback

SHELL (2019) Emma O'Halloran

for reverb-drenched marimba quartet

with Colton Johnson, Stephen Landy, and Emily Miclon

Triptych Boom (2014) Chad Floyd

for solo snare drum with audio accompaniment

Concerto for Vibraphone (1999/2017) Emmanuel Séjourné

Movement 1 with electronics

track by Alejandro Coello

SYMPATHY (2019) Evan Chapman

for percussion duo

with Stephen Landy

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in percussion performance. Liz Fetzer is a student of Dr. Megan Arns.

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Program Notes

The Endings of Things from a Distance..... Matt Curlee

From the composer:

"Endings can be dramatic, but most are elusive. Remaining time slips like sand through fingers, too quickly to feel what is there to be felt, leaving only a fading, shrinking image. When Michael Burritt commissioned the piece, I asked musician and poet Wendy Eisenberg to write a meditation on this idea. Wendy's words not only capture, but trigger a feeling of intangibility, seeming to glide past the horizon even as they are spoken. This poetry and the surrounding textures are delivered by my old friend and collaborator Mandy Elliot, whose haunting and malleable voice constitutes the whole of the tape part, except for a bit of percussion played on the desk in my studio."

-Matt Curlee

*To look at the statistics and decide whether article "an" is gendered,
To name one before another,
The armies of sleet looked at the icicles like how dogs look in a mirror hematopoietically, in
millimeters. Does a spoon, denied its place at the table, hunch cave or vex? I look
at the lay of the land and "hmm" to myself, like two scientists in love, deciding
whether to get married, one to another, knowing how so often it ends, questioning the motivations,
creating, periodically, a curse that even scientists can believe in.*

-Wendy Eisenberg

As a teacher, performer, and educator, Matt Curlee wears many hats. Since 2007, he has worked in the department of music theory at the Eastman School of Music. Curlee has a strong fascination with improvisational music, which can be seen in many of his compositions and research. A native of Greensboro, North Carolina, Curlee has lived in Rochester, New York since 1994, and holds two degrees and a performer's certificate from the Eastman School of Music.

Obbligato Snare Drum Music No. 1: "The Power of Love"Thomas Kotcheff

This work pays tribute to one of Kotcheff's favorite songs, "The Power of Love." Filled with an abundance of polyrhythmic ideas and fast mixed meters, Kotcheff creates an atmosphere that can feel unsettling at times. Centered around the idea of love, Kotcheff explores the consequences that can result from loving something too much. Through abrupt manipulation of the source material, Kotcheff shows how easy it is to smother that which you love and ultimately destroy it in the process.

Based in Los Angeles, Thomas Kotcheff is a prominent composer and pianist. His works have been performed by the Seattle Symphony, Sandbox Percussion, The Oberlin Contemporary Music Ensemble among many others. As a performer, Kotcheff enjoys commissioning and premiering new piano works. In addition to composing and solo performing, Kotcheff is the

pianist and founding member of the Los Angeles based piano duo HOCKET and currently serves on the music theory and ear training faculty at the Colburn School and is a faculty member of the Los Angeles Philharmonic's Composer Fellowship Program.

SHELL..... Emma O'Halloran

Commissioned by X4 Percussion Quartet: *SHELL*, is simple yet thought provoking work that aims to highlight the work of photojournalist Seph Lawless. Particularly focusing on Lawless's time capturing photos of abandoned shopping malls in the United States, O'Halloran creates an auditory space that, aided by the live addition of reverb, allows the audience to feel a sense of emptiness and decay.

An Irish composer and vocalist, Emma O'Halloran has found her niche in combining acoustic and electronic music. With a focus on human experience, O'Halloran's music is undeniably emotionally complex and thought provoking. Along with composition, O'Halloran, founded The Creative Lab with fellow composer Amanda Feery. In collaboration with the Irish National Concert Hall, The Creative Lab provides mentorship to a wide range of young composers who are traditionally underrepresented.

Triptych Boom..... Chad Floyd

Originally scored with percussion accompaniment, this electro-acoustic arrangement of *Triptych Boom* allows the performer to experiment in a more isolated environment. Apart from the interesting sounds and textures one will hear in the backing track, the performer is asked to use many different elements to explore lots of different sounds on the drum. Through the blending of these two mediums, Floyd creates an original solo that is hard to not groove along with.

Currently serving as Associate Professor of Percussion at Campbellsville University, Chad Floyd is a prominent percussion artist, educator, and composer. Floyd has performed throughout many different countries, which allows him a very diverse performance background. Additionally, he currently serves as Director of Steel Appeal, a steel drum academy comprised of over a hundred students from central Kentucky.

Concerto for Vibraphone Emmanuel Séjourné

Concerto for Vibraphone was commissioned by the Orchestre d'Auvergne as part of the International Vibraphone Competition. Often composing from a place of improvisation, Emmanuel Séjourné explores many moving and melodic ideas within this work. Originally performed by Séjourné himself, this piece is a perfect example of his composition style. Staying consistent with the original solo part, the track by Alejandro Coello only adds to the improvisational nature of the piece and highlights all the melodic ideas originally portrayed by Séjourné.

As a percussionist, composer, and educator Emmanuel Séjourné has quite the reputation in the percussion world. His music is rhythmic, romantic, energetic, inspired both by the Western classical tradition and by popular culture. Additionally, Séjourné serves as Head

Teacher of Percussion Department at the Strasbourg Superior Academy of Music & arts and Associate Professor at HEMU Lausanne.

Alejandro Coello Calvo is a Spanish percussionist and composer who utilizes a delicate style and explores many diverse genres. His works have been premiered both in Carnegie Hall in New York and the Berliner Philharmonie.

SYMPATHY.....Evan Chapman

Commissioned by a consortium led by CoDa Percussion Duo, this piece utilizes two players each equipped with a vibraphone, kick drum, and microphone. Each microphone is connected to a separate speaker that is strategically placed behind a snare drum to, as the name suggests, utilize sympathetic vibrations to make the snares of the drum resonate. As the players intertwine their hypnotic rhythms, the kick drum acts as a place of unity. In three movements, this piece allows for a lot of exploration that continues to highlight the unique effect that the microphone supplies.

Evan Chapman is a percussionist, composer, and filmmaker based in Philadelphia, PA. He received his BM in Classical Percussion Performance from the Indiana University Jacobs School of Music. There, he met his fellow quartet members of the renowned Square Peg Round Hole. Evan Chapman is also a talented film maker and stays busy with production products through his company Four/Ten media.

University of Missouri School of Music

MM Degree Recital • 2021-2022 Series

Andrew Lewis, cello
Natalia Bolshakova, piano

March 5, 2022 • 2:00 PM • Sheryl Crow Hall, Sinefield Music Center

Program

***Trois Impressions* (1926)Henriëtte Bosmans**
(1895-1952)

- I. *Cortège*: Moderato assai
- II. *Nuit Calme*: Très lent
- III. *En Espagne*: Allegro con brio

Natalia Bolshakova, piano

***Desert Call for Solo Cello* (2001) Dalit Hadass Warshaw**
(b. 1974)

***Mariel for Marimba and Cello* (1999) Osvaldo Golijov**
(b. 1960)

Jordan Nielsen, marimba

Intermission

***Sonata for Piano and Cello in G minor, Op. 19* (1901)Sergei Rachmaninoff**
(1873-1943)

- I. Lento – Allegro moderato
- II. Allegro scherzando
- III. Andante
- IV. Allegro mosso

Natalia Bolshakova, piano

This recital is given in partial fulfillment of the requirements for the Master of Music degree in cello performance. Andrew Lewis is a student of Eli Lara.

Program Notes

Henriëtte Bosmans was a Dutch composer and pianist from Amsterdam. She came from a strong musical lineage and established her performing career as a concert pianist by the early 1920s. She appeared as soloist with notable European conductors performing major Classical and Romantic works by Mozart, Beethoven, Brahms, Grieg, and Rachmaninoff. She was also a frequent collaborator in chamber ensembles. These experiences influenced her compositional style, characterized by romantic, flowing, lyrical lines. After 1927, however, her music more closely resembled impressionist forms that Debussy and Ravel explored. World War II halted her career, however, as she was banned from performing in public in 1942 due to Nazi influences and her partially Jewish lineage. She supported herself through underground house concerts and financial aid until she regained her freedom in 1945.

In *Trois Impressions* (Three Impressions) for cello and piano (1926), Bosmans primarily implements romantic influences while foreshadowing some interest in impressionism. The first piece, *Cortège* (Processional), is characterized by long, lyrical lines from the cello over a constant ostinato, repeated rhythmic figure, in the piano. *Nuit Calme* (Calm Night), is slower and contains lush cello melodies, while the piano makes full use of harmonic and registral changes to establish a serene atmosphere. *En Espagne* (In Spain) is the most energetic of them all with a fast, explosive opening and a gradual buildup to the climax.

Dalit Hadass Warshaw is a composer, pianist, thereminist, and music professor based in New York. She previously worked at the Boston Conservatory from 2004-2014 and now serves on the composition faculties for Brooklyn College and the Juilliard School. While she has become a successful contemporary music composer, she still appreciates influences from previous generations.

In her notes on *Desert Call* (2001), Warshaw wrote: "I value the cello as one of the most expressive, versatile, and 'human' of instruments. I am certainly not the first to be drawn toward this instrument because of its dramatic capabilities, and the compositional process of *Desert Call* was thus an especially pleasurable experience. Particularly when writing for a solo instrument, it is important to take into account the instrument's physical characteristics and limitations, and to employ them to maximum effect in ways that allow the playing (and the hearing!) of the music to be as fulfilling as possible. Thus, I wrote a work that revolves very strongly around the note C, and its dominant (G), the two lowest – and, therefore, most resonant – open strings of the cello. Particular musical influences were the solo cello suites of J.S. Bach (who remains unbeatable in this genre, as in many others!), the E minor Nocturne for piano by Chopin (which, as a pianist, I was playing incessantly around the time of the piece's composition), and the interval of the augmented 2nd, which features prominently in both Jewish and Mediterranean musical cultures. The title of the work is inspired by this last modal presence."

Born in La Plata, Argentina, **Oswaldo Golijov** is currently a music professor at College of the Holy Cross in Worcester, Massachusetts and has collaborated with many prominent musicians, such as the Kronos Quartet and Yo-Yo Ma. With a style characterized by seamless voice leading and blending genres, he has written for many different instrument combinations, including the somewhat unusual cello-marimba duo.

In 1999, Golijov wrote *Mariel* for cello and marimba in memory of his friend Mariel Sturbin. In his notes, he stated that his goal was “to capture that short instance before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one’s memory and which reverberates through the piece, among the waves of and echoes of the Brazilian music that Mariel loved.” Throughout this piece, the marimba and cello exchange the leading role with repeated melodies.

Sergei Rachmaninoff was born in Oneg, Russia and went on to become not only a prominent Romantic composer, but also one of the most recognized virtuoso pianists of his generation. He graduated from the Moscow Conservatory at age 19 and gained popularity through pieces like *Prelude in C-sharp Minor* (1892). His initial success was short-lived, however, because the dreadful premiere of his *Symphony No. 1* (1897) led him to writer’s block for the next few years.

Although his *Sonata for Piano and Cello in G minor* was one of the first few pieces he completed after recovering, it was overshadowed by his landmark *Piano Concerto No. 2* which premiered only a month earlier. The Sonata was written for Anatoliy Brandukov, who was both his good friend and a prominent Russian cellist. With Brandukov on cello and the composer himself on the notoriously difficult piano part, the pair delivered a successful premiere on December 2, 1901 in Moscow. Throughout its four movements, Rachmaninoff intended the two instruments to be equals and thus preferred to not call it a cello sonata, but a sonata for cello and piano.

The first movement contains a dynamic interaction between the two instruments where the piano establishes a theme and the cello expands upon it. The scherzo quickly moves between distinct motives of starkly contrasting characters, ranging from foreboding to dreamy. In the andante, Rachmaninoff often employed rubato to create a beautiful, elegant flow. In the final movement, the two main themes, which appear both at the beginning and ending, have thick textures that help create a triumphant, celebratory close to the sonata.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event.

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University of Missouri School of Music

2021-2022 Series • Student Ensemble

KGJR EUPHONIUM QUARTET

**Kevin Botkin
Gregory Johnson
Jacob Presler
Reece Hinton**

March 6, 2022 • 7:00pm

Sheryl Crow Hall

Program

***A Super Hero Suite* Ben Hackett**
 I. *Opening Battle*
 II. *Love Story*
 III. *Party!!!*

Army of the Nile..... **Kenneth Alford**
Arr. by Robert Wilkinson

Go Mike Forbes

Interval

Little English Girl D. Delle Cese
Arr. by Robert Wilkinson

Bohemian Rhapsody.....Freddy Mercury

Blaze.....Jim Fieldhouse

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

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield 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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MU School of Music's Show-Me Opera Presents

Le nozze di Figaro (The Marriage of Figaro)

Music by Wolfgang Amadeus Mozart (1756-1791)

Libretto by Lorenzo da Ponte

First performed at the Burgtheater, Vienna, 1786

7 PM, SATURDAY, MARCH 12

2 PM, SUNDAY, MARCH 13

Missouri Theatre



The University Concert Series believes strongly in the value the performing arts holds for our community and its citizens.

Because of this, we have made it our mission to bring the highest-quality performances to mid-Missouri.



Cast: **(in order of vocal appearance)**

| Role | Saturday | Sunday |
|------------------------|-------------------------|----------------------|
| Figaro | Anthony Coleman Blatter | Henry Braeske |
| Susanna | L. Amelia Lufkin | Emmeline Clay Yorty |
| Bartolo | Jonathan Crader | Jonathan Crader |
| Marcellina | Tara Boydston | Haley Miller |
| Cherubino | Dani Major | Rachel Misner |
| Count Almaviva | Yonathan T. Astatke | Connor Cochran |
| Basilio | Joel M. Rodriguez | Nathan Le |
| Countess Almaviva | Aubrey L. Smith | Mariah Dale |
| Antonio | Jack Grant | Ethan Miller |
| Don Curzio | Samuel Varnon | Jordan Flores |
| Barbarina | Amanda Obeso | Caitlin Kenney |
| Due Donne (Two Ladies) | Maddie Jenkins | Kate Wyman |
| | Haley Mesz | Brenna Donnelly |
| Chorus | Rebekah Beebe | Vaysia Knust |
| | Brenna Donnelly | Shannon Martin |
| | Jourdan Flores (Sat.) | Haley Mesz |
| | Evan Gagliardo | Ethan Miller (Sat.) |
| | Sophia Gerling | Carrick O'Bleness |
| | Jack Grant (Sun.) | Jessica Searce |
| | Jayden Hayes | Samuel Varnon (Sun.) |
| | Sophie Heimerl | Kate Wyman |
| | Maddie Jenkins | |

Production Staff

| | |
|--------------------------------------|--|
| Stage Director, Production Manager | Christine Seitz |
| Conductor | Stephen Rogers Radcliffe |
| Chorus Master | Brandon Brown |
| Continuo | Anthony Hernandez |
| Rehearsal Pianists | Anthony Hernandez, Nobuko Oba |
| Scenic Design | Thomas Bumblauskas |
| Lighting Design | Michelle Harvey |
| Costumes | Richard Walsh, for Southwest Costumes |
| Stage Manager | Denise Weigand |
| Technical Staff & Crew | University Concert Series |
| Supertitle Translation & Formatting | Christine Seitz |
| Supertitle Cueing | Madison Myers, Zachary Reinert |
| Photos | Rebecca Allen |
| Production Video | David Myers, Niko Schroeder, Eliza Brooks, Joel Rodriguez |
| Publicity Liaison | Joanna Griffith |
| Set, Props, Costume and Makeup Crews | Entire Cast |

University of Missouri Opera Orchestra

| | | | |
|------------|--------------------------|----------|---------------------------|
| Flute 1 | Valentina Arango Sanchez | Violin 1 | Alexandre da Silva Negrao |
| Flute 2 | Kaitlyn Grubbs | | (Concertmaster) |
| | | | Johanny Veiga Barbosa |
| Oboe 1 | Kara Donnelly | | Wendy Kleintank |
| Oboe 2 | Matthew Barnes | | |
| | | Violin 2 | Amy Welsh |
| Clarinet 1 | James Langen | | Evan Wilde |
| Clarinet 2 | Mitchell Sidden | | Sam Li |
| | | | Maya Anand |
| Bassoon 1 | Jack Snelling | | |
| Bassoon 2 | David Frith | Viola | Preston Roberts |
| | | | Kylie Groh |
| Horn 1 | Maddie Hogan | | |
| Horn 2 | Annelise Miner | Cello | Andrew Lewis |
| | | | Nate Roberts |
| Trumpet 1 | Alex Weinzierl | | |
| Trumpet 2 | Calvin Banks | Bass | Samantha Asel |
| | | | Kelsey Atteberry |
| Timpani | Colton Johnson | | |

SYNOPSIS

There will be one 15-minute intermission after Act II.

Act I: Mozart's popular opera with a libretto by Lorenzo da Ponte opens on the wedding day of the infamous barber, Figaro, as he measures the size of his rooms for a new bed. Figaro is to marry Susanna, handmaiden to the Countess Almaviva, and he plans to have the bed chambers ready for her on their wedding night. As Figaro and Susanna work together to prepare for the wedding, Figaro discovers that the Count Almaviva, notoriously unfaithful to the Countess and feudal in ruling his estate, has attempted to seduce Figaro's soon-to-be bride. Figaro determines to take revenge on the Count for his indiscretion. Another complication arises to foil his plans when Marcellina, another lady in the house, produces a contract to force Figaro to marry her if he does not repay the debt he owes her. Susanna argues with Marcellina over Figaro and the contract and then returns to her rooms. Susanna is joined by Cherubino, page to the Count, and he tells Susanna of his love for all the women in the house, including his love for the Countess. The Count arrives and attempts once more to seduce Susanna, and Cherubino hides from his master. Another acquaintance in the house, Susanna's music teacher, Basilio, enters, causing the Count to hide as well. Basilio informs Susanna that Cherubino is infatuated with the Countess, angering the Count. The Count steps forward and discovers Cherubino also hiding in the

room. He is outraged to find his page in Susanna's quarters, and knowing Cherubino has overheard his advances to Susanna, he chases the page from the room. They encounter Figaro in the main hall of the house as the servants sing the Count's praises at Figaro's bidding. The Count is forced to bless Figaro's and Susanna's marriage. Out of anger and spite, he then orders Cherubino to join the army to remove him from the house and silence him from sharing the scene he witnessed and to keep him away from the Countess. Afterward Figaro gives Cherubino a sendoff to prepare him for the life of a soldier.

Act 2: Countess Almaviva, Rosina, is in her chambers lamenting the state of her marriage. She remembers the love between herself and the Count at the beginning of their relationship, but is all too aware of his infidelity. When approached by Figaro and Susanna with a plan to trap the Count, she readily agrees. The three of them plot to catch the Count in an act of seduction. The Count will receive an anonymous note accusing the Countess of being unfaithful. They plan to send Cherubino disguised as Susanna into the gardens for a rendezvous with the Count. Susanna goes into the next room, and while the Countess and Cherubino are alone together, the Count interrupts them, banging on the locked door. Cherubino hides in the dressing cabinet, and the Countess lets the Count into the room. He searches for the man he believes is hiding there, while Susanna comes back, but stays hidden. The Countess convinces him to leave her rooms, and they exit and lock the door. Susanna realizes that she and Cherubino are trapped inside the room. The only way to save Cherubino from being found is for him to leap from the window. The Count and Countess then return to find that Susanna emerges from the cabinet instead of Cherubino. They are both astonished, and the Countess is relieved. She pretends that she and Susanna have only been teasing him. Figaro arrives once more to begin the wedding, but he is delayed by the Count who questions him about the note he received. Figaro evades the Count until Antonio, the gardener, enters the room with a tale about a young boy seen jumping from the Countess' window earlier that day. Figaro pretends it was he that Antonio saw, feigning an injured foot. Antonio leaves as Marcellina, Basilio, and Bartolo appear and implore the Count to honor the contract of marriage between Marcellina and Figaro. The Count is elated in thwarting Figaro and orders him to honor his agreement to Marcellina.

Act 3: Later the same day, as planned with Figaro and the Countess, Susanna flirts with the Count and promises a rendezvous in the evening. The Count overhears a conversation between Susanna and Figaro about the plot against him, and he vows revenge. Marcellina, with the aid of lawyer Don Curzio, demands that Figaro pay his debts or accept her in marriage. Figaro makes the excuse that he cannot marry her without permission from his parents, whom he has lost since he was a child abducted from home. He reveals the birthmark on his arm that may help him find his parents, and Marcellina realizes she is in fact his mother and Bartolo his father. When Figaro embraces his mother, Susanna sees and believes her fiancé has betrayed her with another woman. She quickly learns the truth, and all is well. The Countess is alone and reminisces about the love and happiness that is now gone from her life. She makes the decision to go through with the plot to trap her husband. She dictates a letter to Susanna detailing the rendezvous between Susanna and the Count that evening, and the note is sealed with a pin. Cherubino, dressed as a woman,

arrives to interrupt them along with Barbarina, daughter to Antonio the gardener, and all the ladies from the estate. Antonio also arrives with Cherubino's lost hat and reveals him to those present. The Count is angered that Cherubino has evaded his attempts to send him off to war. Barbarina uses the Count's promise to her to save Cherubino. To honor his promise to do anything Barbarina asks in payment for his seduction, he grants Barbarina and Cherubino his blessing to marry. The house gathers to celebrate the wedding of Figaro and Susanna. Susanna dances with the Count and gives him the note, confirming their meeting that night.

Act 4: Barbarina laments that she has lost the pin, which had sealed Susanna's note to the Count. She is supposed to return it to Susanna to confirm the Count had received the letter. Figaro and Marcellina enter and Barbarina tells them about the arranged meeting between the Count and Susanna. Marcellina pleads with Figaro to stay calm, figuring that there must be more to the story than Figaro knows. Marcellina decides that she should help Susanna through this situation, because all women should help each other when men are so unkind to them. Figaro believes Susanna is unfaithful and curses the fickle nature of all women. Figaro hides when the Countess and Susanna enter the garden dressed in each other's clothes. Susanna, alone in the garden, sings a song of love to invite her lover to come to her. She is aware of Figaro hiding in the trees and enjoys making him think that she is truly waiting to meet the Count. She conceals herself when Cherubino enters the garden and tries to seduce the Countess whom he believes to be Susanna. The Count chases Cherubino away when he arrives for his meeting with Susanna. Figaro then realizes what is going on and joins in the joke, passionately declaring his love for Susanna in her disguise as the Countess. When the Count returns to find Figaro with Susanna whom he believes is the Countess, he is enraged. The Countess finally steps forward to reveal her identity. The Count is ashamed and asks the Countess for her forgiveness, which she gives. The entire house celebrates the happy resolution. - L. Amelia Lufkin and Aubrey L. Smith

PROGRAM NOTES

Wolfgang Amadeus Mozart was an Austrian composer who was born in 1756 and died in 1791. He was an influential composer and was among the greatest composers in Western Classical music. Mozart, unlike most, excelled in composing in multiple genres. He became a universal composer and had a talent for accommodating to the specific tastes of his audiences.

Lorenzo Da Ponte was an Italian poet and librettist who is best known for his collaborations with Mozart. He was born in Italy in 1749 and died in the United States in 1838. While in Vienna Da Ponte had become the official court poet for Emperor Joseph II. As court poet he had written numerous successful librettos for musicians, Mozart being one of them. (Mozart was seeking appropriate Italian librettos to gratify the Emperor, who had preferred Italian opera at the time.) Da Ponte and Mozart created three masterpieces in a short amount of time - *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790). Da Ponte's talent derived from his ability to infuse borrowed themes with new life as well as combine comic and tragic elements into his work.

Le nozze di Figaro (The Marriage of Figaro) is a four-act Italian comic opera. The opera premiered in Vienna at the Burgtheater on May 1, 1786. The opera's plot is based on a French play by Pierre Beaumarchais, *Le Mariage de Figaro*, a stage comedy that premiered in 1784 and the sequel to Beaumarchais's earlier play, *Le Barbier de Séville* (1775; *The Barber of Seville*), which had become a great success. Beaumarchais had intended to translate *Le Mariage de Figaro* into German and had also intended to perform his work in Vienna. However, Emperor Joseph II refused permission to stage the work due to its controversial political content. It was banned from the stage throughout Germany and Austria because of its portrayal of the nobility (Figaro, the servant, gets the better of the Count in the end).

In note of this, Lorenzo Da Ponte removed much of the more political content, and translated the work into Italian as well. With these changes, the Emperor allowed the project to move forward. With the opera's colorful characters and a hilarious, heartbreaking plot, Mozart's and Da Ponte's work eventually became a huge success. The music, although elegant, still exploits the constant tension among the social classes as well as the sexes. *Le nozze di Figaro* showcases some of Mozart's finest musical genius.

- L. Amelia Lufkin and Aubrey L. Smith

DIRECTOR'S NOTES

I feel humbled and privileged to be able to direct this production of Mozart's *Le nozze di Figaro*. Every time I work on this masterful score, I am amazed at the incredible unity of musical and dramatic detail. I also find that the character portrayals created by Da Ponte's text and Mozart's music are timeless and undeniably human. The opera has a message of social justice at its heart, and, even more importantly to me these days, the resounding message that women can succeed if they work together, regardless of social barriers.

Once again, Thomas Bumblauskas has contributed a beautiful and stylish set design for this production. This makes the sixteenth production I have done with Thom, who most recently designed our set for *Falstaff*. I appreciate Thom's eye for mood and style in his settings, and our students learn an enormous amount building and painting the set pieces under Thom's guidance. I am thrilled to be working again with Michelle Harvey, with her wonderful eye for mood and dramatic transitions. Michelle provided the Lighting Design for our previous production of *Le nozze di Figaro* (2016) along with past productions of *The Crucible* (2014), *The Merry Widow* (2011) and *The Magic Flute* (2009). This year, we are all excited to have Maestro Stephen Rogers Radcliffe on the podium. His musical insights have added an immense amount to our understanding of this great work. Many, many thanks for the efforts of the Missouri Theatre technical staff, assisting on this production.

Special Thanks To:

Friends of Music: Peter Miyamoto, Nancy Lamb & Timothy Oyen

MU Voice Faculty: Steven Jepson, Christine Seitz, Kyle Stegall & Steve Tharp

MU Voice Area Graduate Assistant: Aubrey Smith

MU School of Music: Dr. Julia Gaines, Director

Staff: Brooke Danielsén, Patricia Garmon, Joanna Griffith, Ben Harting, David Myers, Lucy Urlacher & Susan Worstell

Creative Team Biographies:

Brandon Brown, Chorus Master, has a passion for music that shines throughout his performances. He has performed with the Celestial Evangel Choir in Kumasi and Accra, Ghana, and Prague. In addition to opera roles, Mr. Brown has performed the baritone solos in Beethoven's *9th Symphony* and *Mass in C Major*, Parker's *A Sermon from the Mountain*, Verdi's *Requiem*, Brahms' *Requiem*, Dubois' *Seven Last Words*, Handel's *Messiah*, Mendelssohn's *Elijah*, Linda Twine's *Changed My Name*, and Fauré's *Requiem*. Brandon has performed with the Beloit Janesville Symphony Orchestra, the Chicago Modern Orchestra Project, College of DuPage, the South Shore Opera Company of Chicago, American Chamber Opera, Main Street Opera, and Katydid Opera Productions. He served as the Music Director and Project Manager of the Chicago Community Chorus, and is currently President of the Chicago Music Association, Br. No. 1 of the National Association of Negro Musicians, Secretary of the United Church of Christ Musicians' Association, and Music Coordinator at Columbia United Church of Christ. Brandon has studied and coached with Jonita Lattimore, David Holloway, Scott Gilmore, Dana Brown, and Giulio Favario. Brandon is currently pursuing a Master's in Choral Conducting from the University of Missouri. He earned his degree as a Bachelor of Music in Vocal Performance from Eastern Illinois University and his Master's in Voice Performance from CCPA at Roosevelt University. He is also a member of Phi Mu Alpha Sinfonia.

Thomas Bumblauskas, Scenic Designer, currently resides in Las Vegas NV. He has been the scenic designer for many of Show-Me Opera's recent productions, including *Falstaff*, *The Pirates of Penzance*, *Suor Angelica* and *Gianni Schicchi*, *The Crucible*, *Così fan tutte*, *La Cenerentola*, *The Merry Widow* and *The Magic Flute*. He has designed for Walnut Street Theatre (PA), Fargo-Moorehead Opera (ND), The Media Theatre (PA), Act II Playhouse (PA), the Philadelphia Opera (PA), Maine State Music Theatre, North Shore Music Theatre (MA), American Southwest Theatre Company (NM), Alpine Theatre Project (MT), UNLV Opera Theatre (NV), Theatre IV (VA) Light Opera Oklahoma (OK), and the Peabody Institute (MD). A few unusual projects include Donald Trump's 50th Birthday Party at the Taj Mahal Resort in Atlantic City, and designing scenic elements for Costa & Princess Cruise Lines, as well as assisting on the Miss America Competition. Thomas' work also includes the films *The Sixth Sense*, *Signs*, *Unbreakable*, *Annapolis*, and *Igby Goes Down*, and he is the production designer for *Christina Cooks* (PBS) and *Christina Cooks Live at Wholefoods* (CN8). Thomas also guest lectures at North Dakota State University, University of Las Vegas Nevada, and St. Joseph's University (PA). Thomas was the Director of Production and Resident Scenic Designer for Opera Vivente (MD). Thomas is one of the founders of Clay Arts Vegas, one of leading ceramic galleries in the United States, as well as a working pottery studio.

Michelle Harvey, Lighting Designer, is currently the Assistant Professor of Lighting Design at the Univ of Nebraska-Lincoln. LOCAL: *ShakesFear*, *Our Town April 2022* (Nebraska Repertory Theatre) REGIONAL: *Stillwater*, *Fire in Dreamland*, *Lot's Wife*, *What Would Crazy Horse Do?*, *Unreliable* (Kansas City Repertory Theatre) *The Magic Flute*, *The Merry Widow* (Show-Me Opera) NATIONAL: *Limitless* (Mirage Theatre, Las Vegas) *Guys & Dolls*, *Little Shop of Horrors*, *Hairspray*, *Singin' in the Rain*, *The King & I*, *The Sound of Music* (Signature Productions) 1776, *5 Guys Named Moe*, *The Music Man*, *How to Succeed in Business*, *West Side Story*, *Ain't Misbehavin'* (Super Summer Theatre) *The Importance of Being Earnest* (Nevada Conservatory Theatre) She recently relocated from Kansas City as the Lighting & Video Supervisor at the KC Rep. Michelle received her MFA in Lighting Design at the University of Nevada-Las Vegas, after completing her undergraduate work at the University

of Nebraska-Lincoln. Her work has also been seen at the Forestburgh Playhouse, the New London Barn Playhouse, and the Santa Fe Opera.

Since his Lincoln Center conducting debut in 1986, **Stephen Rogers Radcliffe** has been recognized for his electrifying, musically acute performances, his passionate dedication to the nurturing of young talent and his innovative approach to audience development and artistic enrichment in the musical institutions with which he has served. He joined the faculty at the University of Missouri-Columbia in Fall 2021, and serves as the Director of Orchestral Activities there. For over a decade Maestro Radcliffe was Director of the Seattle Conservatory of Music and Music Director of both the Marrowstone Music Festival and the Seattle Youth Symphony Orchestra; America's largest youth orchestra training program. An artist, educator and scholar, Maestro Radcliffe was the Harry and Mildred Bemis Endowed Fellow in Musicology at Brandeis University, Director of Orchestra and Opera Programs at the University of Massachusetts, and Staff Conductor of the Boston Lyric Opera, Seattle Opera and Pacific Northwest Ballet. His work with the Seattle Opera includes three world premiere performances as part of the company's "Our Earth" commissioning project and, in 2017, he returned to the Seattle Opera for performances of Aaron Copland's "The Tender Land." He has conducted the major operatic works of Puccini and Verdi and has led "Opera in the Park" performances for thousands of music lovers in New York City. His Albany Records CD of operatic works by Gian Carlo Menotti, Douglas Moore and Paul Hindemith has been acclaimed in *Gramophone* and the *American Record Guide*. The roster of internationally acclaimed artists appearing in concert with Maestro Radcliffe is both distinguished and varied. Recent collaborations include performances with pianists Van Cliburn and Andre Watts; Metropolitan Opera stars Frederica von Stade, Dawn Upshaw, Susan Graham and Veronika Kincses, and pops artists the Moody Blues, Blood Sweat and Tears and P.D.Q. Bach. A prize winner of the 1988 Arturo Toscanini International Conductor's Competition, Stephen Rogers Radcliffe was a student of Leonard Bernstein, Franco Ferrara and Gustav Meier.

Christine Seitz, Stage Director, is Teaching Professor of Music and joined the faculty at the University of Missouri-Columbia in the fall of 2008, where she is Director of Show-Me Opera. She was the Director of the Resident Opera Artist program with the Missouri Symphony from 2016 through 2019, directing productions of *Die Fledermaus*, *La Traviata*, *La Bohème*, and *Carmen*. She was a member of the stage directing staff for the Apprentice Artist Program at Des Moines Metro Opera 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 most recently appeared with the Des Moines Metro Opera, 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 MU Choral Union, 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 the past 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.

For cast biographies, scan this QR code:



CAST BIOGRAPHIES

Ethiopian-American baritone **Yonathan T. Astatke** is from Kansas City, MO. Yonny is in his third year of Voice study at the University of Missouri. He is the student of Professor Kyle Stegall. This past summer, he performed the role of Alex the Lion in *Madagascar: A Musical Adventure* with Larry D. Clark Summer Repertory Theatre at the University of Missouri. He sang the role of Ford in the Show-Me Opera's production of Verdi's *Falstaff* last spring. Yonny was slated to perform as Samuel in Gilbert and Sullivan's *Pirates of Penzance* with the Show-Me Opera in the spring of 2020. He has appeared in scenes with the Show-Me Opera from Thomas's *Hamlet*, *Simon Boccanegra*, Heggie's *Moby Dick*, *L'amant anonyme*, *Le nozze di Figaro*, and *Don Giovanni*. He was selected as the cover for the Fall 2021 University of Missouri Choral Union concert. He has received accolades in competition at both the local and national level. Yonny was a semifinalist in the Musical Theatre category at the National NATS competition in 2021, and he was a semifinalist in Classical and he received 1st in Musical Theatre in 2020. He received an honorable mention in the Upper College Classical category at CRNATS in Fall 2021. Yonny is a member of the University of Missouri University Singers, and was the recipient of the University Singers Award in 2021. He also is a scholarship singer at Missouri United Methodist Church. Yonny was also chosen to perform with the Bach Collegium Choir under the direction of Dr. R. Paul Crabb in February 2022. He currently serves as the Music Director of the Zeta Chapter of Phi Mu Alpha Sinfonia at Mizzou, and has served in other leadership capacities within the chapter.

Anthony Coleman Blatter, baritone, comes from St. Louis Missouri and is a senior at the University of Missouri-Columbia working towards a B.M. in vocal performance and a B.A. in theater performance by the spring of 2022. He studies voice with Professor Steven Tharp and is a proud member of the Show-Me Opera program on campus. He serves as the vice president for the School of Music inclusion, diversity and equity cohort. He is also a member of the Zeta chapter of Phi Mu Alpha Sinfonia, and a current member of the Alpha Zeta Delta Chapter of Alpha Psi Omega. Anthony recently played the role of Falstaff in Verdi's opera *Falstaff*. He also recently played the role of King Julien in *Madagascar: a Musical Adventure* through the Larry D. Clark Summer Repertory Theatre company.

Tara Boydston, mezzo soprano, is from Kansas City, Missouri. She is a Senior attending the University of Missouri-Columbia for Vocal Performance and Psychology, studying under Prof. Christine Seitz. She is also a past member of Mizzou's University Singers, with director Paul R. Crabb, as well as being in the Show-Me Opera program. She has sung many roles, including the Second Lady in Mozart's *The Magic Flute* and Bradamante in Handel's *Alcina*. Tara has also done solo work including *Efteraalslied* by Hans Abrahamsen with the Mizzou New Music Ensemble, and Mozart's *Requiem* Movement IV: *Domine Jesu* performed at St. Stevens in Vienna, Austria. She also qualified as a semi-finalist in the NATS regional competition both her freshman and sophomore years. Tara served as Stage Manager in the Show-Me Opera's Spring 2021 production of Verdi's *Falstaff*.

Henry Braeske, bass, is a student in Chemical Engineering and Vocal Performance at the University of Missouri-Columbia who has been singing with Show-Me Opera for several years, performing the roles of Sarastro in *The Magic Flute*, the Sergeant at Arms in *The Pirates of Penzance*, and Pistola in *Falstaff*. He is currently studying voice under Kyle Stegall.

Connor Cochran, high baritone, is from West Plains, Missouri. He is currently a fifth-year student at the University of Missouri-Columbia pursuing a Bachelor of Music in Vocal Performance. He is a proud voice student of Professor Steven Tharp. He has performed in multiple musical theatre productions including portraying Cornelius Hackl in *Hello Dolly*; Will Parker in *Oklahoma*; Judas in *Godspell*; Watson in the world premiere of Hans Bridger Heruth's chamber opera, *A Certain Madness*; the cover for Ruggiero in the Show Me Opera's production of *Alcina*; Marco in the Southern Illinois Music Festival's production of *Gianni Schicchi*; Papageno in the Show Me Opera's production of *The Magic Flute*; Ford in the Show Me Opera's production

of *Falstaff*, and was to perform Major-General Stanley in the Show Me Opera's production of *The Pirates of Penzance*. Connor competes annually at the regional level of NATS and has placed 1st in Musical Theatre twice, 2nd in Musical Theatre, and 3rd in Classical. Recently, Connor competed in NATS at the national level and won first place in Musical Theatre. Connor is one of the founders and the President of Canticum Novum, Mizzou's Premier, Student-Led, Chamber Ensemble. Connor is also the President and co-founder of Mizzou's SNATS chapter as well as the Vice President of Mizzou's ACDA chapter. Recently, Connor helped co-found InterviewsWithMusicians.com which aims to provide a database of information regarding the world of classical music spoken directly from the professionals themselves.

Jonathan Crader, bass, is from Columbia, Missouri, and studies at the University of Missouri-Columbia. He is currently completing a double program in Information Technology and Music, while studying voice under Dr. Steven Baker Jepson. He recently added Operatic work to his repertoire in the MU Opera Workshop scenes production, performing excerpts as Dr. Cajus in Nicolai's *Merry Wives of Windsor*, and Superintendent Budd in Britten's *Albert Herring*. He has performed frequently in the realm of musical theatre, appearing as Professor Callahan in 'Legally Blonde: The Musical', Edna Turnblad in 'Hairspray', among other roles. Jonathan has worked regularly in first-rate choral ensembles such as MU's University Singers for several years, and sings often in a choral setting. He will be competing in NATS under Dr. Jepson's direction, and further developing his work as a solo performer.

Mariah Dale, of Columbia Missouri, is a soprano currently pursuing a vocal music degree and theatre minor from the University of Missouri. She studies with Christine Seitz and has been a member of the Show-Me Opera program since the fall of 2017. In her time at Mizzou, she has also sung in the University's Women's Choir and Concert Chorale directed by Emily Edgington Andrews and Dr. Brandon Boyd, Hitt Street vocal jazz ensemble directed by Daniel Schaefer, and was both a four-year member and featured soloist of the University Singers, directed by R. Paul Crabb. Mariah competed in the semi-finals of the Central Regional NATS Vocal Competition in 2017, 2018, and 2019 and was a finalist in the University of Missouri School of Music's Emerging Artist competition in 2021. Last fall she was awarded 1st place in the upper college voice level of the Missouri Music Teachers Association Collegiate Honors Auditions. Mariah has performed in choruses of Handel's *Alcina* with the Show-Me Opera in 2018, as well as Giacomo Puccini's *La Bohème* in 2018 and Georges Bizet's *Carmen* in 2019 with the Missouri Symphony Society, led by Maestro Kirk Trevor. With the Show-Me Opera she has performed the roles of First Lady and Pamina (cover) in W.A. Mozart's *The Magic Flute* in 2019, Alice Ford in Giuseppe Verdi's *Falstaff* in 2021, and was set to perform Edith in Gilbert and Sullivan's *The Pirates of Penzance* in 2020 before the production was cancelled due to the COVID-19 pandemic. In scene work she has portrayed a variety of characters from different eras and composers, but some of her favorites include Blanche de la Force from Francis Poulenc's *Dialogues des Carmélites*, Donna Elvira from Mozart's *Don Giovanni*, the title character of Puccini's *Suor Angelica*, and most recently, Fiordiligi in Mozart's *Così fan Tutte* and Amelia Grimaldi in Verdi's *Simon Boccanegra*. She has been a scholarship singer and section leader for the choir at First Baptist Church of Columbia since August 2020 under the direction of Amy Johns. Mariah is also a founding member and intermediary for the School of Music's Inclusion, Diversity and Equity committee, which aims to celebrate the diverse identities of musicians within campus spaces and the broader Columbia community, and to invite all musical people within and outside of the School of Music to dismantle the exclusivity of our musical world. Developing the role of Countess Rosina Almaviva has been a joy like no other, and she couldn't be more excited to share this funny, chaotic, and touching story with our community.

Brenna Donnelly, mezzo soprano, is from Wichita, Kansas. Currently a junior at the University of Missouri-Columbia, she is pursuing a double bachelor's degree in Journalism and Music. Brenna is studying voice with Steven Tharp, participating in MU's treble choir, and is a member of Show-Me Opera under the direction of Christine Seitz. She has performed parts such as: Miles from *Turn of the Screw* and Suor Osmina from *Suor Angelica* in Opera Scenes 2020, as well as a policeman in a production of *The Pirates of Penzance*. She also

played the role of Toffee in a high school production of *Zombie Prom*. Donnelly performed with the South-Central Kansas District Honor Choir for four years, as well as the Kansas State Honor Choir for two years during her time in high school.

Jourdan Flores, tenor, from Warrenton MO, is a junior at the University of Missouri, Columbia. He is pursuing a BM in Vocal Performance and is studying with Prof. Kyle Stegall. He is currently enrolled in The University Glee Club and Choral Union. Jourdan's only college level theater experience was Opera Scenes during the Fall 2021 semester. He was also in several performances during his high school years.

Jack Grant, baritone, is a Sophomore at the University of Missouri-Columbia studying music education and vocal performance. He is currently a member of the University Singers and Mizzou Glee Club, directed by Dr. Paul Crabb and Dr. Brandon Boyd respectively, and was previously a member of the Fort Zumwalt South chamber choir led directed by Jason Martin and asst. Christopher Loftin. Over the course of his high school career, Jack was a member of the Metro 8 All-District Choir 3 times and has been a member of the Missouri All-State Choir twice. As well as being a member of those choirs, Jack has also received gold and silver ratings in both solo and ensemble categories at the Missouri State Solo & Ensemble Festival held at the University of Missouri. A dedicated member of his high school theatre program, Jack was the lead in both *Footloose* and *Once Upon a Mattress*, and also directed shows such as *The Complete Works of William Shakespeare, Abridged* and *I Hate Hamlet*. In college, Jack was in the chorus ensemble in the Show-Me Opera's production of *Falstaff*.

Anthony Hernandez is a collaborative pianist, organist, composer, and teacher who earned his Bachelor of Music in Music Composition from the University of Missouri-Columbia in 2009. He has worked as music director, rehearsal accompanist, assistant music director, and/or pit keyboardist for over 20 musical productions with numerous production companies. He has performed extensively as a collaborative and solo pianist throughout Missouri, the Midwest, Southern California, and Brasília, Brazil. As a composer, he premiered orchestral works with the Columbia Civic Orchestra and the 9th Street Philharmonic Orchestra and continues to compose. Hernandez was a regular on-staff collaborative pianist for Stephens College of the Performing Arts and Columbia College of Missouri. He was a ballet accompanist with Columbia Performing Arts Center, playing for their summer intensive programs from 2015 to 2018. He served as pianist and organist at First Church of Christ, Scientist of Columbia from 2012 to 2018, and at Missouri United Methodist Church for 11 years. Hernandez also has maintained a full piano studio, teaching students of all ages, all styles of music from pop and rock to classical, musical theatre, and jazz. In the summer of 2018, Hernandez moved to Los Angeles, CA, where he was a piano and beginning violin instructor at Sunset Learning Studio in Manhattan Beach. He provided service music for the Twentieth Church of Christ, Scientist in Venice on Sunday mornings and was a piano accompanist for the Culver City Middle School choirs, and was a regular ballet pianist at the Pasadena Dance Theatre. Due to the global pandemic, he returned to Missouri, in St Louis, where he taught lessons virtually and has also returned to his alma mater to pursue graduate studies in Collaborative Piano.

Missouri native **Maddie Jenkins**, soprano, has been fascinated by music her entire life. As a vocal music education student at the University of Missouri, she has had the pleasure of singing at conferences on a national scale and at music festivals abroad. Maddie had multiple roles in musicals when she was growing up featuring Mrs. Banks in *Mary Poppins* and Dolly Gallagher Levi in *Hello, Dolly!* and has been active in the Show-Me Opera program at Mizzou. You can find Maddie teaching voice and piano lessons at Palen Music Center along with accompanying Columbia Youth Choirs and singing in the Sacred Heart Church Choir. Maddie is currently studying under the directions of Professor Kyle Stegall, Dr. R. Paul Crabb, Professor Emily Edgington-Andrews, and Professor Christine Seitz.

Caitlin Kenney, soprano, is from Kansas City, Missouri. She is a Junior at the University of Missouri-Columbia working towards earning her Bachelor of Arts in Music as well as Minors in Education and Human Development and Family Sciences. She is a vocal student studying under Professor Kyle Stegall. This is her third year

as a member of the Show-Me Opera with roles including Miss Wordsworth in a scene from *Albert Herring*, Flora in a scene from *The Turn of the Screw*, Beth in a scene from *Little Women*, Isabel in *The Pirates of Penzance*, and Augusta's friend in a scene from *The Ballad of Baby Doe*. Caitlin has also been in several choruses including one in last year's *Falstaff*.

Nathan Le, tenor, is from Kansas City, Missouri and is currently a Junior at the University of Missouri-Columbia where he is pursuing a BM in Vocal Music Education. He currently studies with Kyle Stegall and is a member of the Show-Me Opera where he has performed the role of Bardolfo in *Falstaff* and a Pirate in *The Pirates of Penzance*. He has also performed roles such as Angel in *RENT*, Charlie Brown in *You're a Good Man, Charlie Brown* and The Baker in *Into the Woods*.

L. Amelia Lufkin, soprano, is from Knoxville, Tennessee. She is a current Graduate Student at the University of Missouri with a completed Masters in Choral Conducting and will complete her Masters in Voice Performance in Spring 2022. Her previous studies were done at Middle Tennessee State University with a Bachelors in Voice Performance. Her collegiate voice instructors include Dr. Christine Isley-Farmer from 2015-2019 at MTSU and she currently studies with Dr. Steven Jepson at the University of Missouri. Amelia worked and studied as a Graduate Teaching Assistant at the University of Missouri under Dr. R. Paul Crabb and Professor Emily Edgington-Andrews. She helped organize and direct in University Singers, University Treble choir, and Concert Chorale. As a Scholarship student at Missouri United Methodist Church, she often solos and assists in rehearsals as a section leader and assistant director. She currently teaches private voice through the Community Music Program (CMP). Her previous operatic roles include: Mademoiselle Silberklang in *Der Schauspieldirektor*, Phyllis in *Iolanthe*, and she covered the role of Alice in *Falstaff*. She has also portrayed notable roles in scene works such as: Yum Yum in *The Mikado*, Fiordiligi in *Così fan tutte*, the title role in *Susannah*, Rosalinda in *Die Fledermaus*, Ilia in *Idomeneo*, and Jeannette in *L'amant anonyme*. Amelia has placed third in NATS under the category of Senior Women in 2019 and placed in Semi-finals for Regional NATS 2021 under the category of Advanced Classical Treble. Amelia has placed first in MMTA under the category of Collegiate Voice-Graduate in 2020. In the Fall of 2021, she placed first as Missouri's MTNA state winner and was the overall runner-up in the competition. Amelia aims to continue her musicianship by directing, teaching, and performing.

Dani Major, mezzo soprano, comes from Platte City, Missouri. They are a senior pursuing a Bachelor of Arts degree in vocal performance at the University of Missouri-Columbia studying with Kyle Stegall. Dani is a member of Mizzou's University Singers, Show-Me Opera, and Canticum Novum in addition to being a scholarship singer at Trinity Presbyterian Church. They have appeared as Emma Goldman in the Larry D. Clark Summer Repertory Theatre's production of *Ragtime*, Mistress Quickly in Show-Me Opera's production of *Falstaff* by Verdi, and Maureen Johnson in Mizzou Theatre's production of *Rent*.

Haley Mesz, soprano, is from Lee's Summit, Missouri and is currently a sophomore at the University of Missouri-Columbia pursuing a Bachelor of Arts in Music and a Bachelor of Science in Business Administration. She is studying voice with Christine Seitz and is just starting out with the Show-Me Opera, with the role of Romilda from Handel's *Serse*, along with being in the chorus of *Iolanthe* by Gilbert and Sullivan, and the chorus of Verdi's *Falstaff*. In high school, Haley performed in a few shows including portraying the role of Urleen in *Footloose*; Miss Phillips in *Chitty Chitty Bang Bang*; and was involved in the pit orchestra in *The Hunchback of Notre Dame*. Along with that, Haley sang soprano in the Kansas City All-District Choir three years in a row. She also had the chance to intern and sing soprano in the Collegiate Choral Scholars Choir at the Kantorei Summer Choir Institute of Kansas City. Haley competed in the NATS competition this past fall, receiving honorable mention, and is involved in ensembles here at Mizzou including singing alto in Dr. R. Paul Crabb's University Singers and singing soprano in Nathan Lang's Ars Nova ensemble.

Ethan Miller, bass-baritone, is locally raised in Columbia Missouri. He is currently a Junior working towards

a BM in vocal performance with a minor in Health Wellness at the University of Missouri-Columbia. This will be the second Show-Me Opera production he will be taking part in. He was involved in the chorus of *Falstaff*, and he has been in the University Glee Club for many semesters. He has studied under Dr. Steven Jepson for the bulk of his semesters at Mizzou. Ethan was a hardworking member of his high school's music program. He was part of his school's show choir ensemble Battalion, the men's ensemble Apollo, and the student formed acapella group Odyssey.

Haley Miller, mezzo soprano, is from Saint Louis, Missouri, and is currently a junior at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in music and studying with Christine Seitz. She is currently a member of The University Singers and Choral Union, where she has performed ensemble parts in Bach's *Magnificat*. Additionally, she performed in the Show-Me Opera's production of *Falstaff* as part of the ensemble. In high school, Haley also performed with the Missouri All-State Choir during MMEA.

Rachel Misner, mezzo-soprano, is from Chesterfield, Missouri, and is currently a junior at the University of Missouri. She is pursuing a B.M. in Music Education and will be graduating in May 2023. She has studied voice with Professor Kyle Stegall, and under his guidance, received Honorable Mentions in both the Classical and Musical Theatre divisions of Regional NATS in 2020. This year, she is studying with Professor Steven Tharp. She has participated in Show-Me Opera since her freshman year but has also been a member of many other ensembles at Mizzou, including University Singers, Concert Chorale, Hitt Street Harmony, Ars Nova, and Canticum Novum. She has worked as a Scholarship Singer at Trinity Presbyterian Church since Summer 2021. During that same summer, she was cast in Mizzou's Larry D. Clark Summer Repertory Theatre, her first musical theatre endeavor. Through this experience, she performed as Private and Mort in *Madagascar: A Musical Adventure*, as well as various roles in the *Blame It On the Summer Night Benefit Concert* in honor of Marcia Berry. In opera, she has had the opportunity to perform in the Fall Opera Scenes for three years, was a member of the chorus in *Pirates of Penzance*, and performed the role of Meg Page in *Falstaff* as a sophomore. She is honored to perform the role of Cherubino this year, and has grown to have a deep appreciation for this character and the rest of her cast in the process.

Nobuko Oba, Collaborative pianist, has been Adjunct faculty with the MU School of Music (2016-2020). Originally from Mexico City, she began professional piano studies at the School of Music Vida y Movimiento Ollin Yolitzli with the pianist Manuel Gonzalez. Graduated with a degree in piano in 2004 from the Faculty of Music of the National University Autonomum of Mexico (UNAM), with Maria Teresa Frenk and Monique Rasetti, and earned the Gabino Barreda Medal (the most distinguished award conferred for graduated students of the generation every 4 years). She also studied piano from Irina Shishkina and master degree with Kristina Deli. Ms. Oba has participated in numerous master classes, constantly with Jorge Federico Osorio and Bernard Flavigny (in Mexico and France), as well as Jorge Luis Prats and Naoya Seino. As a soloist, she has also performed with the Filarmonic of UNAM (OFUNAM) and the Sinfonica Carlos Chavez. She has also collaborated in chamber music with leading performers such as violist Mikhail Tolpygo, string quartet "Cuarteto de la Ciudad de México", and with the voice coach and pianist Angel Rodríguez. Nobuko worked as accompanist at the Faculty of Music of UNAM during 8 years (2008-2016), collaborating with many voice faculty (Alfredo Mendoza, Rufino Montero, Zulyamyr Lopezrios and Irasema Terrazas). With the professor Mendoza she opened a new curriculum and optative elective for students in the singing degree: Russian vocal music (2015). She took part of the edition of a Russian Anthology of Vocal music, the first edition of the Compilation of representative Russian Romances songs edited by the UNAM.

Amanda Obeso, soprano, is from Nixa, Missouri and is currently a junior studying at the University of Missouri-Columbia, pursuing a Bachelor of Music in Vocal Music Education. She proudly studies voice with Kyle Stegall and is Vice President of Mizzou's University Singers. She also performs in Hitt Street Harmony and Show-Me Opera, and is an active member of ACDA. Amanda has held numerous roles in her college career, including Edith in *Pirates of Penzance*, Léontine in *L'amant anonyme*, Anne in *The Merry Wives of*

Windsor, and cover for Fiordiligi in *Così fan tutte*. Additionally, her musical theatre experience includes playing Wednesday in *The Addams Family*, Baker's Wife in *Into the Woods*, and Rusty in *Footloose*. She holds the title of National Quarterfinalist in the 2021 NATS Competition in the Lower Treble Musical Theatre category.

Joel M. Rodriguez, lyric tenor, is from Kansas City, Missouri and is currently a senior at the University of Missouri-Columbia pursuing two Bachelor of Arts degrees, one in Music and one in Theatre Performance, with a minor in Musical Theatre. He is a member of Alpha Psi Omega Theatre Honor Society, Show-Me Opera, Phi Mu Alpha Sinfonia, National Association for the Advancement of Colored People (NAACP), and the Inclusion, Diversity, Equity Student Collective. He is employed as Lead Vocalist at Community United Methodist Church and also as a Production Assistant in the Recording Studio for the University's School of Music. Recently, Joel performed as a featured vocalist for the Symphony of Toys concert hosted and performed by the Missouri Symphony. Joel also starred in this past summer's production of *Dolly Parton's 9 to 5* and *Roald Dahl's Willy Wonka* portraying the roles of Franklin Hart Jr. and The Candy Man with the Minot State University Summer Theatre Company. In Columbia, Joel has performed with the Larry D. Clark Summer Repertory Theatre Company and Mizzou Theatre as Tateh in *Ragtime The Musical* and The Wiz in *The Wiz: A Super Soul Musical*. He is also very grateful to have received the opportunity to originate the role of Bryce Kincaid in *All The Spaces: A New Musical* by Murphy Ward & Shawn Campanini. In the Show-Me Opera scenes program, Joel has portrayed the roles Ferrando from *Così fan tutte* (Mozart), Don Curzio from *Le nozze di Figaro* (Mozart), along with many others. Most recently, he performed the role of Dr. Caius in the Spring 2021 production of *Falstaff* (Verdi). Joel currently studies voice with Kyle Stegall.

Aubrey L. Smith, soprano, comes from Springfield, Missouri. She has a Bachelor of Music Education-Vocal Emphasis from Drury University in Springfield, MO (2016). She recently completed a teaching assistantship in Choral Conducting with Dr. R. Paul Crabb at the University of Missouri-Columbia, and is continuing her graduate degree in Vocal Performance. She studies voice with Steven Tharp, head of voice faculty at MU. Most recently, she sang the role of Pamina in the Show-Me Opera production of Mozart's *The Magic Flute* and performed as the soprano soloist in Mozart's *Requiem*. Also while at MU, she sang the role of Madame Desroches in the world premiere performances of *A Certain Madness* by MU student composer Hans Bridger Heruth, and she sang the title role in Handel's *Alcina*. She has also played the roles of Erzulie in *Once On This Island*, Gertrude in *Seussical: The Musical*, the Narrator in *Children of Eden*, and Shelby Thorpe in *The Spitfire Grill*. She has been in the chorus of a number of musicals and one-act operas: the Rodgers and Hammerstein *Cinderella*, *Fiddler on the Roof*, a second production of *Children of Eden*, *Cats*, both *High School Musical* and *High School Musical 2*, and an annual production of *Amahl and the Night Visitors* (4 years). She also placed 1st and 2nd at both local and regional NATS competitions in 2012, 2013, and 2014. Miss Smith also received vocal scholarships at both Missouri State University and Drury University for her undergraduate education and has served as a paid soloist at both National Avenue Christian Church and Christ Episcopal Church in Springfield, MO for the last 8 years.

Sam Varnon, tenor, is from Cape Girardeau, Missouri. He is a current sophomore at the University of Missouri, pursuing a Bachelor of Arts in Music and studying voice with Christine Seitz. As a member of Show-Me Opera, he has sung the roles of Slender in *The Merry Wives of Windsor* and Colin in *L'amant anonyme* in opera scenes programs, and he sang in the chorus in last year's production of *Falstaff*. He is also a member of University Singers, Hitt Street Harmony, and Canticum Novum. Recently, he was a semifinalist in the 2021 Central Region NATS lower classical division and winner of the 2021 MMTA voice competition in the undergraduate lower category.

Kate Wyman, soprano, is from Dexter, Missouri. She is currently a junior at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in Music in addition to a Bachelor of Journalism degree with a Strategic Communication emphasis. Kate is a proud voice student of Professor Kyle Stegall, and she is currently

a member of University Singers and the Show-Me Opera workshop. In high school, she was a member of the Missouri All-State Choir and the Southeast Missouri All-District Choir, and was selected as Top Vocalist in her district by the National Federation of Music Clubs (NFMC) during her senior year. Kate has also been involved in a number of musical theater productions, including *High School Musical 2* at the Sikeston Little Theater, where she played the lead role of Gabriella Montez. Last year, Kate was named as a semi-finalist in the Mid-Missouri Central Region NATS competition in the art song category.

Emeline Clay Yorty, soprano, is from West Plains, Missouri and a senior at the University of Missouri pursuing a Bachelor of Music in Vocal Performance. She is honored to be a student of Professor Steven Tharp and is a member of Mizzou's University Singers as well as the Show-Me Opera Company. With the Show-Me Opera Company she has portrayed Nannetta in *Falstaff*, was to portray Mabel in *The Pirates of Penzance*, and is so excited to perform as Susanna in *Le nozze di Figaro* tonight. In the Fall of 2021, she was a soloist in Fauré's *Requiem* with the Choral Union and the University of Missouri Concert Series. In 2020, she received Honorable Mention in the Classical division of Regional NATS, and the year before placed third in both the Classical and Musical Theatre divisions. She has also received first place in the Classical division of Mid-Missouri NATS, second place in the Musical Theater division of Mid-Missouri NATS, and Honorable Mention in the MMTA competition. Emeline is a scholarship singer at Sacred Heart Catholic Church, co-founded *InterviewswithMusicians.com*, and was a Young Artist at New York University's Classical Voice Intensive.

University of Missouri School of Music

BA Capstone Recital • 2021-2022 Series

Franklin Clark, oboe
Natalia Bolshakova, piano

Assisted by

Kara Donnelly, oboe

Matthew Barnes, English horn

Sunday, March 13 • 7:00 p.m. • Sheryl Crow Hall

Program

Concerto in F Major, F. VII No. 2..... Antonio Vivaldi
(1678-1741)

Allegro giusto

Grave

Allegro

Three Romances, Op. 91 Robert Schumann
(1810-56)

I. Nicht schnell (Moderato)

Incantation and Dance..... William Grant Still
(1895-1978)

Moderately slow-much faster

Parable No. 3 for Solo Oboe, Opus 109 Vincent Persichetti
(1915-87)

Fugue from *Le Tombeau de Couperin*..... Maurice Ravel
(1875-1937)

Arranged by William Schmidt

Kara Donnelly, oboe

Matthew Barnes, English horn

*This recital is given in partial fulfillment of the requirements for the Bachelor of Arts
Degree in Music. Frank is a student of Dan Willett*

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, 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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University of Missouri School of Music

2021-2022 Series • Student Ensemble

Mizzou Cello Choir

March 14, 2022 • 7:00pm • Sheryl Crow Hall

Program

Ukrainian National anthem: *Shche ne vmerla Ukraina* Mykhailo Verbytsky
(1815-1870)
transc. Jack Snelling

Saint Anthony Chorale Franz J. Haydn
(1732-1809)
arr. Nick Halsey

rises the moon Liana Flores
(b. 1999)
arr. Morima Yerby

Hidden Path Ethan Forte
(b. 1998)

Sarabande from Suite No. 6 in D Major J.S. Bach
(1685-1750)
arr. Colin Hampton

Danse Macabre Camille Saint-Saëns
(1835-1921)
arr. Diane Chaplin

Mizzou Cello Choir

Eli Lara, director

Syd Bolden
Abby Dickinson
Megan Espeland
Emily Harrelson

Terry Jones
Andrew Lewis
Jennifer Lochhead
Mason Murphy

Nathan Roberts
Kathryn Wenger
Sam Whitty
Morima Yerby

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University of Missouri School of Music
Graduate Recital
Jeremiah Ingram, Percussion
March 18, 2022 • 7 PM
Sheryl Crow Hall

Prelude and Fugue No. 21 in Bb Major, BWV 865 J.S. Bach
(1685-1750)

Rebonds B..... Iannis Xenakis
(1922-2001)

*Ear plugs recommended

Over the Rainbow Harold Arlen
(1905-1986)
Robert Oetomo

As One Gene Koshinski
(b. 1980)
with Jordan Nielsen, percussion

Complexus Paul Rennick
*Ear plugs recommended

Spitfire Nathan Daughtrey
(b. 1975)
with Alex Thomas, euphonium

Eight on 3 and Nine on 2 Robert Marino
*Ear plugs recommended
with Stephen Landy, percussion

Jeremiah Ingram is a student of Dr. Megan Arns. This recital is given in partial fulfillment of the requirements for the Master of Music degree in Percussion Performance.

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Program Notes

No. 21: Prelude and Fugue in Bb Major BWV 865 – J.S. Bach

Johann Sebastian Bach has become synonymous with Baroque music. *The Well-Tempered Clavier*, BWV 846-893, is a collection of 48 preludes and fugue and is regarded as one of the most influential works for solo keyboard written during the Baroque era. It is comprised of two books that are both comprised of a prelude and fugue written in all major and minor keys.

Rebonds B – Iannis Xenakis

Rebonds, by Greek Composer Iannis Xenakis, has become a staple in the world of percussion literature. It is written in two parts marked *Rebonds A* and *Rebonds B*. Many of his works combine both of his loves, engineering and music. Xenakis's interest in architecture can be seen in the construction of *Rebonds*. The work presents an assorted list of challenges to the performer. Some of these include polyrhythmic accuracy, hand independence, and musical interpretation. The work also requires the performer to push the boundaries of the instrument while challenging their playing abilities.

Over the Rainbow – Harold Arlen(arr. Robert Oetomo)

This arrangement is Robert Oetomo's interpretation of the Harold Arlen's classic, *Over the Rainbow*, made famous by Judy Garland's performance of it in "The Wizard of Oz." Oetomo uses jazz influences like common chord extensions and utilizes ornaments and flourishes that are idiomatic of the marimba. He creates a thicker, more rich harmonic setting while not detracting from the iconic melody.

As One – Gene Koshinski

As One is arguably one of Koshinski's most popular early works. It involves two performers with identical multi-percussion setups and a shared 5-octave marimba. It requires two performers each playing half of the percussion material and half of the marimba material creating an interesting musical symbiotic relationship.

Complexus – Paul Rennick

In architectural design, a complex is a grouping of buildings within one overall plan, using similar materials and forms, but showing varied and differing views depending on your perspective as you move through the space. *Complexus* takes its name from this architectural context: the rhythmic motive is the building material arranged to provide different vantage points, display appropriately for each varying part of the structure. Time and form, in music, can be analogous to space in the world, and traveling between each area creates a changing experience of the motive, within a unified complex.

-note by composer

***Spitfire* – Nathan Daughtrey**

Spitfire was inspired by the British fighter planes of the same name used by the Royal Air Force and several other countries during World War II. Designed as a short-range, high-performance interceptor aircraft, the Supermarine Spitfire was one of the fastest planes in service during the war. The quick moto perpetuo nature of the composition was an attempt to capture the speed and excitement of this historic plane. The word spitfire is also used to describe a quick-tempered or highly excitable person, which is also appropriate.

Spitfire was written for Dr. Brian Meixner for performance at the Southeast and Northeast Regional Tuba and Euphonium Conferences (SERTEC & NERTEC). Dr. Meixner and the composer performed the world premiere of the work on March 15, 2013 at the University of North Florida in Jacksonville, FL as part of SERTEC. A commercial recording may be found on Brian and Nathan's CD "Praxis" (available from Potenza Music).

-note by composer

***Eight on 3 and Nine on 2* – Robert Marino**

Eight on 3 and Nine on 2 by Robert Marino is a multi-percussion duet like no other. Written for eight pitched tom toms, 2 rototoms, 2 bongos, and a bass drum, this piece tests percussionists' abilities to split rhythms. Two players perform the piece facing each other, sharing instruments just as they share in playing almost every rhythm in the piece. The listener is engaged aurally and visually as both performers sound like one in an exciting and captivating percussive showcase.

Written in 2007 for George Clements's senior recital at the Eastman School of Music, the piece's unique name comes from unique experience. Robert Marino played 3rd bass drum for the Cadets Drum and Bugle Corps' eighth DCI World Championship in 2000, and George played 2nd bass drum in the Cadets for their ninth DCI World Championship in 2005. The piece was written with the goal of combining drum corps elements into a formal recital piece that would challenge any percussionist, regardless of his or her level of experience.

-note by composer

University of Missouri School of Music
M.M. Degree Recital • 2021-2022 Series

Luminous Cycles

Jordan Nielsen, Percussion

March 19, 2022 • 12:30 PM • Sinefield Music Center • Sheryl Crow Hall

Program

Gravity..... Marc Mellits

percussion quintet

Featuring: Riley Berens, Liz Fetzner, Darren Long, and Emily Miclon

Aphasia Mark Applebaum

for singer and tape

As One..... Gene Koshinski

percussion duo

Featuring: Jeremiah Ingram

The Spiral on Your Back..... José Martínez

for percussion, creative performer, and live electronics

Luminosity..... Tomasz Goliński

Mvt. 1

Mvt. 2

solo marimba

Branches..... David Ibbett

marimba and bass clarinet duo with electronic tracks

Featuring: Dr. Yoshiaki Onishi

This recital is given in partial fulfillment of the requirements for the Master of Music Performance degree in percussion performance. Jordan Nielsen is a student of Dr. Megan Arns.

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Luminous Cycles

MM Percussion Recital

March 19, 2022, 12:30 PM | Sinquefield Music Center | Sheryl Crow Hall

THE PROGRAM

Gravity by Marc Mellits

Commissioned in 2013, *Gravity* is a keyboard percussion quartet (2 vibraphones and 2 marimbas) with the option of an additional bass marimba part. In Oliver Neil Molina's thesis, "The Percussion Music of Marc Mellits: 1996-2016" he describes Mellits' own portrayal of the work "as having different textures that fall, combine, and get increasingly faster; these textures produce a 'gravitational pull in the music.'" Listeners can expect to be quickly engaged by the wall of sound produced by the performers in unison rhythm and pitch. This line then begins to shift into ascending and descending arpeggiated chord progressions that seem to bounce around the ensemble and return to unison. As is characteristic of Mellits' music, the piece progresses with sudden shifts in tempi and pushes to the end.

- Jordan Nielsen

Aphasia by Mark Applebaum

Aphasia, conceived originally for singer and two-channel tape, was commissioned by the Groupe de Recherches Musicales in Paris, and composed for virtuoso singer Nicholas Isherwood. The tape, an idiosyncratic explosion of warped and mangled sounds, is made up exclusively of vocal samples—all sung by Isherwood and subsequently transformed digitally. Against the backdrop of this audio narrative, the singer performs an elaborate set of hand gestures, and assiduously choreographed sign language of sorts. Each gesture is fastidiously synchronized to the tape in tight rhythmic coordination.

The eccentricity of the hand gestures is perhaps upstaged only by the observation that the singer, however extraordinary, produces no sound in concert. (In fact, the role of the "singer" may be taken by any performer of suitably enthusiastic inclination and conviction.) In that regard, *Aphasia* may be the first piece in the vocal canon that can be performed even when the singer has laryngitis.

Isherwood deemed the piece's rigid synchronization impossible (except perhaps for a dancer) and instead championed a looser, more improvised version I call *Aphasia—Dialect*. (He also included an excerpt from the score in his seminal book *The Techniques of Singing*, Bärenreiter Verlag, 2013.)

Considering his pronouncement a challenge, I learned the piece (it took me four months of constant work to memorize it) and made a video of my performance. The video subsequently attracted dozens of performers—mostly intrepid percussionists—to learn the piece. Ironically it has become my most performed recent piece: I know of some 58 players who champion it and have played it in 17 countries in nearly 200 performances since 2011.

Beginning first with the "Isopangram" movement of *Straitjacket* and then with *Aphasia*, the hand gestures have since been used in several subsequent pieces. They now constitute what I think of as a nonsense sign language of more than 200 gestures. These are catalogued by various qualities such as height; one- versus two-handedness; and whether the gesture lends itself to a static pose, variable rhythmic articulation, or a continuous motion.

- Mark Applebaum

As One by Gene Koshinski

Multiple percussion duo scored for 5.0-octave marimba, 2 sets of bongos, 2 congas, 2 toms, 1 concert bass drum, and 2 splash cymbals. Both performers have identical set-ups and work "as one" by complementing each

other with complex hocketed music played on marimba (shared: one player on each side) and multiple percussion.

- Gene Koshinski

The Spiral on Your Back by José Martínez

This piece is at the same time many pieces. It is about the idea of resignifying an object by changing its context. With this in mind, one could say this piece consists of two components: a fixed part – the one that is notated – created by the composer, and a flexible part – five loops – created by the performer. The type of loop the performer creates, will completely resignify the perception of the music I wrote; thus, he has the power to create a new interaction between the parts, creating a new piece every time it is performed.

How is this related to a trip and Suitcase Commissions? The whole idea came up to me after my first travel to Europe. When we travel we usually have a point of departure and a point of arrival but there are always many possible paths to reach our final destination. One Could take path A, B or C and still arrive to the same place. Path A could be a rocky mountain, B a flat valley and C a highway. In this piece the destination is set but the performer gets to choose the path to take.

- José Martínez

Luminosity by Tomasz Goliński

Luminosity consists of two movements. The first movement shows a mysterious and dark climate which is reflected in the choral and contrasting rhythmical sections. The second movement contains many virtuosic, fast and furious sections which can be a challenge for any marimba performer. It shows new technical ideas such as repeated extremely fast single or double notes creating the background for the melodic material which is gradually building up in combination with rhythmical irregularities. This piece won the first prize of the Universal Marimba Composition Competition 2010 in Belgium and it has been selected as a set-piece of the same competition in 2013.

- note from the publisher

Branches by David Ibbett

I began collaborating with Transient Canvas in early 2015 and was immediately drawn to the many deft and detailed rhythms that emerged organically from clarinet slaps and stabs marimba tones and resonator clangs. I was excited to combine these sounds in complex layers, and thus began a process of electronic sampling and experimentation – *Branches* is the result. Over the course of the piece, contrasting grooves branch out from a central trunk, interweaving lyrical melodies with dance rhythms in an expanding world of sound.”

- David Ibbett

THE PERFORMERS

Jordan Nielsen

As a percussionist, Jordan Nielsen’s ‘sharp focus and intense attention’ has created many musical opportunities for a young professional. Early on he was captivated with percussionist Lynn Vartan’s album *Dancing on the Head of Pin*. Jordan attended Southern Utah University and was able to study with the percussionist, Dr. Lynn Vartan. After graduating from SUU with his BM and as the ‘Outstanding Graduate in Music’ he was awarded a Teaching Assistantship at the University of Missouri-Columbia for the position as a percussionist in the school’s New Music Ensemble. This ensemble has allowed him to record and/or premiere for a variety of composers, most notably including Daniel Vega, Daniel Fitzpatrick, Niko



Schroeder, and Yoshiaki Onishi. At MU he is currently studying with Dr. Megan Arns, pursuing his Master of Music Performance and an Arts Entrepreneurship Certificate.

He quickly realized a love for teaching, specifically in private studio settings along his undergraduate degree path. While at SUU he taught many lessons to students ranging from 5-to 70 years of age. He has taught all areas of percussion and beginning piano. Currently, in the Columbia, MO area, he maintains a private teaching studio; JN Percussion. He is also the Front Ensemble Technician for the Hickman High School Marching Band and is the current Percussion Coach for the Missouri Symphony Conservatory. Under his leadership, the HHS front ensemble has achieved many high rankings in competitive marching events including the title “Best Percussion Section.”

As a regularly gigging percussionist, Jordan performed with the Missouri Symphony during their summer festival “Hot Summer Nights” and their annual holiday special “Symphony of Toys.” His timpani playing has been heard in the opera *Die Fledermaus*, the cantata *Carmina Burana*, and several orchestral settings including the Orchestra of Southern Utah. As a lover of musicals, his drumset/percussion has been heard in runs of *Little Shop of Horrors* (a personal favorite of his), *Fun Home* (Jordan’s all-time favorite musical memory), *Mamma Mia!*, *A Funny Thing Happened on the Way to the Forum*, *Fiddler on the Roof*, and *42nd Street*. In addition, he premiered and arranged the percussion ensemble arrangement of Robert Oetomo’s concerto for marimba *Soar*, in 2019. In competition, he has been awarded 1st place in the Chamber Music category (2015 Utah Day of Percussion), 1st place in the College Timpani Solo category (2017 UDP), 2nd place in the College Keyboard Solo Category (2019 UDP), and achieved a “Superior” rating in the Collegiate Marimba Category at the 2020 Mid-Missouri Percussive Arts Trophy.

Jordan currently is interning as the assistant to the Director of Education and Outreach at the Missouri Symphony. In the upcoming summer and fall seasons, Jordan manages the tours and performs with Heartland Marimba. Jordan has also worked as an audio engineer for the Heritage Center Theater, and Simon Fest Theater Company, and on a special occasion with M.A.R.S. (Mobile Audio Recording Services) on the record *Lou Harrison: Works for Percussion, Violin, and Piano* through Albany Records. He has also worked in the visual arts field as the Graphic Designer and Marketing Specialist for A.P.E.X. Events. More about him and his work can be found at his website: jnpercussion.com.



Riley Berens

Riley Berens is a Junior at the University of Missouri pursuing a Bachelor’s Degree in Music Education. He attended Lafayette High school in west county St. Louis, Missouri under the direction of Jay Long and Brad Balog. During his high school career, he was recognized both on the district and state level for solo performances and received the John Philip Sousa award for outstanding musicianship as a senior. Riley was also a very involved and active member of the marching arts, which started in the Lafayette Lancer Regiment and ultimately fostered a love for playing keyboard percussion. From there, he went on to perform in award-winning organizations like Freedom Percussion, Shadow Drum and Bugle Corps, and the Blue Stars Drum and Bugle Corps all before coming to Mizzou.

At the University of Missouri-Columbia, Riley stays very involved playing in many of our university’s music ensembles, such as the University Percussion Ensemble, the University of Missouri Symphonic Band and Wind Ensemble, and the Laboratory Ensemble to stay on top of his music education duties of learning secondary instruments and conducting large ensemble rehearsals. Outside of practicing for ensembles and preparing for lessons, Riley loves to grow and learn about many different varieties of houseplants. His primary educator at the university is the wonderful and inspiring Dr. Megan Arns, whom he takes private lessons under to prepare for juries and a senior recital soon. He will have his student teaching semester in the Fall of 2023 and is incredibly excited to go on to teach secondary music education.



Liz Fetzer

Liz Fetzer is a Junior at the University of Missouri pursuing a Bachelor's Degree in Music in Percussion Performance. She attended Kickapoo High school in Springfield, Missouri where she was avidly involved in the Kickapoo Golden Arrow Band and Winter Drumline. She was recognized both on the district and state level during her high school career and performed at MMEA with the Springfield Youth Symphony and Missouri All-State Band.

At the University of Missouri, Liz is very involved and finds herself playing in many ensembles. Although her time has been spent among many groups, she especially loves her time spent with the University Percussion Ensemble, Tiger Pans, and World Percussion Ensemble. Additionally, she enjoys her time participating in the University of Missouri Wind Ensemble and currently works as the Percussion Coordinator for the Columbia Civic Orchestra. Her primary teachers are Dr. Megan Arns and Dr. Troy Hall. Liz hopes to continue her musical education by pursuing a graduate degree in Percussion Performance.

Jeremiah Ingram

Jeremiah Ingram grew up in Opelika, Alabama. He graduated from Auburn University in 2019 with degrees in percussion performance and music education. While at Auburn, he was under the instruction of Dr. Doug Rosener. As a member of the Auburn University Marching Band (2014-2019), his playing experiences include being a member of the front ensemble for two years and the battery for three years. Mr. Ingram was a tech for the Central High School Drumline (2016) and the Smiths Station High School Drumline (2019) for their summer band camps. Mr. Ingram was also the percussion clinician for the Middle School Symphonic Band Camp at Auburn University (2016) and the percussion instructor for the Auburn University Youth Orchestra (2016-2019).



Darren Long

Darren Long is a percussionist and music educator from Branson, Missouri. He received his Bachelor of Music in Music Education from the University of Missouri - Columbia, where he studied under Dr. Megan Arns and Mr. William James. Darren has taught with several ensembles in Missouri including the Blue Springs, Battle, and Rockbridge High School Marching Bands. He was a member of Gateway Indoor Percussion during their 2016 season, marched two years as a snare drummer with Marching Mizzou, and spent two tours with the Madison Scouts Drum and Bugle Corps (2018, 2019), where he aged out as section leader and center marimba. Darren currently teaches K-5 music at Cedar Ridge Elementary in Columbia, Missouri, and teaches with River City Rhythm Drum and Bugle Corps in Anoka, Minnesota during the summers.

Emily Miclon

Emily Miclon is an active and passionate percussion performer and educator based in Columbia, Missouri. Growing up in Enfield, Connecticut, Emily attended Eastern Connecticut State University for her undergraduate degree in Music Performance. She was an active participant in music ensembles and a selected performer for the New England Intercollegiate Band Festival in 2018 2019.



Emily has taken a large interest in pedagogy and musicology research, presenting at the National Conference on Undergraduate Research in 2018 and 2019. Her musicology research focused on Debussy and nature received awards such as the ECSU Exceptional Thesis Award and the J. Eugene Smith Library Research Award.

Emily has taught at high school programs in Connecticut and Massachusetts and continues her teaching in Columbia, Missouri where she is currently pursuing her Master of Music in Percussion Performance at the University of Missouri. At Mizzou, Emily serves as the Graduate Teaching Assistant in Percussion and is a member of university ensembles such as the Wind Ensemble, University Percussion Ensemble, World Percussion Ensemble, and Steel Band. Emily's primary teachers include Dr. Megan Arns and Dr. Jeff Calissi.



Yoshiaki Onishi

Japanese-American composer, conductor, and clarinetist Yoshiaki Onishi received his doctorate in music composition from Columbia University in New York in 2015. He is currently the Postdoctoral Fellow in Music Composition at the University of Missouri School of Music. As a composer, he is interested in exploring a wide range of instrumental timbres and finding ways to incorporate them in musical syntaxes and forms that disrupt the sense of expectation. Noted by a New York Times critic Anthony Tommasini for its "varied, eerily alluring sounds," Onishi's music has been performed worldwide by organizations such as New Japan Philharmonic, Asko|Schönberg Ensemble, Klangforum Wien, Nieuw Ensemble, Distractfold Ensemble, Ensemble Intercontemporain, Quatuor Diotima and JACK Quartet. With his 2010 work *Départ dans...*, Onishi became the laureate of the Gaudeamus Prize 2011. He is named a 2018 Guggenheim Fellow. Other recent honors include the Fromm Commission in 2018 and an artistic residency fellowship from Civitella

Ranieri Foundation in Umbertide, Italy. His works are published by Edition Gravis in Berlin, Germany.

As a conductor deeply engaged in promoting the music of today, Onishi currently serves as Director to the Mizzou New Music Ensemble at the University of Missouri. Recent conducting engagements include a portrait concert of Makoto Shinohara at Tokyo Opera City in July 2021. He was one of the founding members of Ensemble Exophonie Tokyo and served as its Artistic Director/Conductor/Composer Associate, as well as a member of IKTUS+, a collective of musicians initiated by Iktus Percussion Ensemble of New York. Onishi has conducted Nieuw Ensemble, ECCE Ensemble, Talea Ensemble, Wet Ink Ensemble, Yale Philharmonia, Ekmeles Vocal Ensemble, working closely with composers of his generation.

Increasingly active as a re-emerged clarinetist and improviser in recent years, Onishi has collaborated with composers George Lewis, Carolina Heredia, Oswald Huynh, Bret Bohman, and Andrew Crossley. Together with Santiago Beis, he plays in the Onishi-Beis Duo, an improvisation duo with live electronics.

LinkTree: <https://linktr.ee/YoshiakiOnishi>

University of Missouri School of Music

Junior Recital • 2021-2022 Series

Matthew Barnes, oboe
Natalia Bolshakova, piano

Assisted by

Johanny Barbosa, violin

Preston Roberts, viola

Jennifer Lochhead, violoncello

Saturday, March 19, 2022

3:30 p.m.

Sheryl Crow Hall

Program

Concerto in C Minor Benedetto Marcello
(1686-1739)

Allegro moderato

Adagio

Allegro

Solo de Concert, Op. 74 Stanislas Verroust
(1814-63)

Andante

Mosso moderato

Intermission

***Taxidi* for Unaccompanied Oboe (2020) Rodrigo Herrera**
(b. 1981)

Quartet in F, K. 370 Wolfgang Amadeus Mozart
(1756-91)

Allegro

Adagio

Rondo

Johanny Barbosa, violin

Preston Roberts, viola

Jennifer Lochhead, violoncello

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music
Degree in Oboe Performance. Matthew is a student of Dan Willett.*

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University of Missouri School of Music
Junior Recital (BM) 2021-2022 Series

Meghan Brown, clarinet
featuring
Natalia Bolshakova, piano

Saturday, March 19, 2022 • 7:00PM • Sheryl Crow Hall

Program

Première Rhapsodie (1910)..... Claude Debussy
(1862-1918)

Sonata in Eb Major Op. 120, No. 2 (1894) Johannes Brahms
Allegro amabile (1833-1897)
Allegro appassionato
Andante con moto-Allegro

Intermission

Three Pieces for Solo Clarinet (1919).....Igor Stravinsky
(1882-1971)

Sonata for Clarinet and Piano (1962)..... Francis Poulenc
Allegro tristamente (1899-1963)
Romanza
Allegro con fuoco

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in clarinet performance. Meghan Brown is a student of Dr. Wesley Warnhoff.

**Mizzou Horn Choir
Featuring KJAM
2021-2022 Series • Student Ensemble**

March 20, 2022
12:30PM

Sheryl Crow Hall
Sinquefeld Music Center
University of Missouri

Amanda Collins, director
Kevin Botkin, guest conductor

March Brisk

Milton Dieterich
(1902-1977)

When The Party's Over

Finneas O'Connor
(b.1997)
arr. F. Starobin

Sonatina No. 2

Joseph Forestier
(1815-1882)
arr. F. Cofield

Choir B

Suite for Four Horns in F
I. Prelude
II. La Chasse

Eugene Bozza
(1905-1991)

Modlin Horn Quartet

Entry Of The Gladiators

Julius Fučík
(1872-1916)
arr. S. Brown

(Is This The Way To) Amarillo

Tony Christie
(b. 1943)
arr. A. Ralphson

View Halloo!

Paul Koepke
(1918-2000)

Choir A

Benediction

John Stevens
(b.1951)

Euphoniums Parfait
I. Gelato Con Caffè

Ito Yasuhide
(b. 1960)

KJAM Euphonium Quartet

Adagio For 12 Horns

Sean A. Brown
(b.1988)

Choir A

| Choir A | Choir B | Modlin Quartet | KJAM Quartet |
|--|---|--|--|
| Annelise Miner Brandon Guillen Colman Jones Emili Pezall Hayden Alley Jackson Witt Kayla Modlin Maddie Hogan Nathaniel Grindstaff Sarah Keely Sydney Hendrickson | Abby Oreskovich Alex Jackson Alexis Waltrip Brandon Guillen Chloe Prewett Colman Jones Hayden Alley Jacob Shackleton Taylor Owens | Kayla Modlin Annelise Miner Sydney Hendrickson Jackson Witt | Kevin Botkin Maggie Howell Jacob Pressler Alex Thomas |

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

University of Missouri School of Music

Student Recital • 2021-2022 Series

Alex Weinzierl, trumpet

Dr. Natalia Bolshakova, piano

with the

MU Student Brass Quintet

March 20 • 2PM • Whitmore Recital Hall

Program

Four Miniatures..... Joseph Turrin
(b. 1947)

- I. Fanfare
- II. Intermezzo
- III. Canto
- IV. Tarantella

Oliver's Birthday..... Bruce Broughton
(b. 1945)

Meditation Adolphus Hailstork
(b. 1941)

Interval

Invasion of Clowns Dosia Mckay
(b. 1971)

Iron Horse..... Kevin Mckee
(b. 1980)

- I. The Blue Goose
- II. Highball on White Pass

Alex Weinzierl is a student of Dr. Iskander Akhmadullin.

For Program Notes, scan this QR code:

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A Festival of Living Composers

Alex Weinzierl, trumpet
Natalia Bolshakova, piano
with the
MU Student Brass Quintet

March 20, 2022 | 2PM • Whitmore Recital Hall

Program Notes

MU Student Brass Quintet

The MU Student Brass Quintet is a new ensemble at the University of Missouri. Started in the Fall of 2021, its purpose is to provide an enriching musical experience for University of Missouri students through rehearsals and performance opportunities for the brass quintet medium. This ensemble meets once a week and aims to perform at a variety of performances throughout the academic year including recitals, convocations, weddings, and other events.

Personnel, 2021-22

Faith Hall, Trumpet

- Faith Hall is a graduate student currently pursuing a PhD in Music Education.

Annelise Miner, Horn

- Annelise Miner is a junior currently pursuing a Bachelor of Music in Horn Performance.

Wyatt Moore, Tuba

- Wyatt Moore is a junior currently pursuing a Bachelor of Music in Music Education.

Alex Thomas, Euphonium

- Alex Thomas is a graduate student currently pursuing a master's degree in Euphonium Performance.

Alex Weinzierl, Trumpet

- Alex Weinzierl is a fourth-year senior currently pursuing a Bachelor of Music in Music Education.

Four Miniatures (2000)

Joseph Turrin is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. As a composer, he has produced works in many genres, including film, theater, opera, orchestral, wind ensemble, chamber music, electronic, jazz and dance. He continues to maintain a busy schedule and is on the composition faculty of Rutgers University, Montclair State University and Kean University.

Four Miniatures was commissioned in 2000 by Robert Sullivan (Associate Principal Trumpet of the New York Phil-harmonic) for a CD entitled “Kaleidoscope” on the Summit Record label (Summit 317). I wanted to write a collection of short movements all very distinct yet tied together in various ways. The first movement *Fanfare* mixes the elements of a trumpet fanfare with a more lyrical quality. Haunting echoes and short repeated phrases are interspersed throughout. *Intermezzo* is always with running eighth notes in the piano over which the trumpet sings a long sensual melody. *Canto* is rather free in form with much dialogue between both instruments. There’s a lofty transparent quality in this movement that reminds me of the Chopin Nocturnes for piano. *Tarantella* is a quick six-eight romp that passes ideas between the two players and brings the suite to a joyful conclusion.

- Program note by composer

Oliver’s Birthday (1998)

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound* adventures and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg’s *Tiny Toon Adventures* and *Dinosaurs*. His scores for television range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O* and *How the West Was Won*. With 24 nominations, Broughton has won a record 10 Emmy awards. His music has accompanied many of the Disney theme park attractions throughout the world.

Bruce Broughton’s music is notable for its wonderfully rich harmonic language, flowing melodies, and especially for its rhythmic interest and vitality. *Oliver’s Birthday* is a wonderfully lively and simplistic melody written in 1998 that spins off into a flurry of mixed metered and tonalities, named after his son, Oliver.

Meditation (1983)

Beloved for his melodic vocal music and gratifying instrumental works, Hailstork combines both of these gifts in this graceful contemplative work. Hailstork asks the listener to think on what is

true, honest, and noble in this piece. *Meditation* was originally composed for baritone horn, though it is commonly adapted for flugelhorn and piano.

Adolphus Hailstork is an American composer who has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. He resides in Virginia Beach Virginia and is Professor of Music and Eminent Scholar at Old Dominion. Dr. Hailstork's music emerges naturally from 1940s American populism and has developed into a rich documentation of certain aspects of American life, particularly the African American experience. This said, this is not the limit of Hailstork's cultural and political awareness; for example, he has also acknowledged the Jewish Holocaust in his compositions. Hailstork's music is generally rhythmically engaging and flies through easily identifiable themes.

Invasion of Clowns (2006)

Dosia McKay is an American composer of music for concert stage, film, and modern dance. A versatile sound colorist, McKay fluently weaves elements of classical harmony, avant-garde, ambient soundscapes, and her own visual art into the fabric of her compositions. Her portfolio includes works for symphony orchestra, chamber ensembles, choir, soloists, as well as electro-acoustic installations. Her music has been performed throughout the United States, including New York, Washington, D.C., and in Poland, France, Spain, China, and others.

She is also a painter concentrating on portraiture and abstract expressionist imagery. She has published a collection of poems, short stories, and essays on her blog *Music Well*. Recently she has released her debut novel, a psychological thriller, *The Flow*.

Invasion of Clowns was not a piece planned in advance. Rather, it was one that imposed itself at an inconvenient time. While I was busy completing an altogether more "serious" piece, the peculiar circus theme invaded my mind and demanded attention. Although prankish in nature, the Quintet is an allegory of life as a circus and the demands placed on us by others.

- Program note by composer

Iron Horse (2019)

Kevin McKee is an American composer and trumpeter. He was born and raised in Yreka, a little mountain town in Northern California. He earned two degrees in trumpet performance; a BM from Sacramento State, where he studied with Gary Dilworth, and a MM from the University of Maryland, under Chris Gekker. He was inspired to try his hand at composition after spending a month working with composer/trumpet Anthony DiLorenzo at the 2006 MMCK summer music festival in Japan. McKee's first piece, a brass quintet work entitled *Escape*, was declared "...destined to become a standard" by the International Trumpet Guild Journal. Since that time McKee has continued to add to his catalogue. His music has been performed on six continents and can be heard on over 20 recordings. He has contributed to the ITG Journal and is a member of ASCAP. In addition to composing McKee is an active trumpet performer and teacher in the Washington DC area, where he lives with his wife, two daughters, dog, cat, and bird.

I. The Blue Goose

In my hometown, Yreka, CA, there used to be a beautiful steam engine called the Blue Goose that took visitors on a slow excursion through Shasta Valley. Picture a vast valley of rolling hills surrounded by snowcapped mountains (not too unlike the Rohan realm from the Lord of the Rings). During many summers of my childhood my father and a friend of his used to go down to the depot with their guitars and entertain Blue Goose passengers with old-timey songs. I'd often tag along and watch as the train pulled out of the station. To this day there are few things that will set my imagination off as much as train tracks disappearing around a bend.

The Blue Goose was my starting point for this pastoral first movement. It opens with the listener (or passenger, rather) being slowly awoken by the morning light and the faint sound of a train chugging along. A glance out the window reveals the beautiful valley and the rest of the movement attempts to accompany the ride. While the music I've written would seem overly dramatic as a soundtrack to the actual Blue Goose excursion (it was a slow train), it is very much in the spirit of my memory of those times and my feelings toward that place.

II. Highball on White Pass

By contrast, this movement is a dark, balls-to-the-wall thrill ride. White Pass is an Alaskan train route that is noted for its epic scenery, cliff-hanging turns and steep grades. This movement opens mysteriously on a dark and snowy night as a beast of an engine, shrouded in steam, awaits the highball (train lingo for "all clear to go"). The ball is raised and the massive iron horse blows a whistle and pulls out - excruciatingly slow at first but gradually gathering speed. Before long it's blazing ahead at a dangerously fast clip along epic ravines, over chasms, around crazy turns...you get the picture!

- Program note by composer

Student Recital

Ryan Kee, piano

Sunday, March 20, 2022 at 3:30pm

Sheryl Crow Hall, Squirefield Music Center

Prelude and Fugue in D Major, BWV 874
from *The Well-Tempered Clavier II*

Johann Sebastian Bach
(1685-1750)

Piano Sonata No. 7 in D Major, Op. 10, No. 3
Presto
Largo e Mesto
Menuetto: Allegro
Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

Intermission

Après une lecture du Dante: Fantasia quasi Sonata
From *Années de pèlerinage II*

Franz Liszt
(1811-1886)

Jeux d'eau

Maurice Ravel
(1875-1937)

Mardi Gras from *The Enchanted Garden* (Preludes Book I)

Richard Danielpour
(b. 1956)

Ryan Kee is a student of Dr. Peter Miyamoto
pursuing the BM in piano performance

University of Missouri School of Music
2021-2022 Series

Infinite Color: Original Music by Andrew Wiele

Andrew Wiele, clarinets and piano

March 21, 2022 • 7 PM • Sheryl Crow Hall

Program

Infinite Color

- I. Red
- II. Orange
- III. Yellow
- IV. Green
- V. Blue
- VI. Purple

Intermission

Layabout

The Doldrums

Isaac Foley, bass

Miss

Emma Smallen, drums

Leafy Greens

Zach Scammura, saxophone

On The Brink

Carlot Dorve, trumpet

About Infinite Color:

Infinite Color is a project I have been working on since August of 2021 in conjunction with Dr. Yoshiaki Onishi. Each movement explores a different aspect of the interaction between clarinet and live electronics. All of the movements are performed through Max MSP, though I also used Reaper, a digital audio workstation, and SPEAR, a soundwave editing software, to create sounds. For each movement, a MIDI pedal is used to trigger cues which execute different commands within the MAX patch.

Red uses clips made from bass clarinet and bowed cymbal sounds edited in SPEAR. SPEAR lets the user edit the waveform of a sound, elongating, shortening, changing the pitch or certain parts of a sound. The program is powerful in the options available. Each cue plays one of these clips, which have been edited for reverb and other effects in Reaper.

Orange's main track consists mostly of home-made percussion. Sounds such as drawers closing, doors shutting, zippers, and various taps and bangs have been put together in REAPER to form a percussion track for the bass clarinet. While the bass clarinet is playing, they use the MIDI pedal to record sound bites 2 beats long, to be used near the end. After the B section, the bass clarinet improvises over a loop, while random selections from the track as well as the recorded sounds during the performance play. The improviser interacts with this sound until they are ready to move on.

Yellow uses concatenative synthesis to create a soundscape alongside a track filled with nature sounds. Concatenative synthesis takes a sound file and divides it based on the attacks. The snippets are then played in random order. The clarinetist is given many different motives to improvise on and the concatenative playbacks are added and removed as the piece progresses.

Green uses a live response program called Sigmund to generate tones based on the pitch, partials and amplitude of what it hears. Combined with a live reverb generator, this creates eerie soundscapes. Alongside this, more snippets based off the *Yellow* motives have been edited in Reaper and are played in a similar style to the *Red* movement.

Blue focuses on MIDI, and the building of chords at random times with random instruments. The program has been designed to build a chord in random ways, the only controlled parameters being the pitches to be sound, the starting and stopping point. *Blue* explores the different possibilities this offers, including letting a chaotic sound take over.

Purple draws similarities from Steve Reich's *New York Counterpoint*. In it, the clarinetist must record several tracks beforehand, to be played alongside them in the performance. This is the simplest piece to perform, but the hardest for the performer to prepare.

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University of Missouri School of Music
Senior Recital • 2021-2022 Series

Joel M. Rodríguez, tenor
Bomi Kim, piano

April 5th, 2022 • 8:30PM • Sheryl Crow Hall, Sinefield Music Center

Program

“Care pupille belle” W. A. Mozart
(1756-1791)

From *La finta giardiniera*, K.196

“Je sais monter” Georges Bizet
(1838-1875)

From *Le docteur Miracle*

L’heure exquise Reynaldo Hahn
(1874-1947)

Sole e amore Giacomo Puccini
(1858-1924)

“Der Mond” Felix Mendelssohn
(1809-1847)

From *Six Gesaenge*, Op. 86

Der Musensohn Op. 92 No. 1 Franz Schubert
(1797-1828)

“Adieu” Gabriel Fauré
(1845-1924)

From *Poème d’un jour*, Op. 21

INTERMISSION

“Proud of Your Boy” Alan Menken
(b. 1949)

From *Aladdin The Musical*

lyrics by: Howard Ashman

“Time” Chris Miller
(b. 1983)

From *Tuck Everlasting*

“Dust and Ashes” Dave Malloy
(b. 1976)

From *Natasha, Pierre, and the Great Comet of 1812*

“Giants in the Sky” Stephen Sondheim
(1930-2021)

From *Into the Woods*

“What Is It About Her?” Andrew Lipka
(b. 1964)

From *The Wild Party*

“At the Fountain” Marvin Hamlisch
(1944-2012)

From *The Sweet Smell of Success*

lyrics by: Craig Carnelia

“Wait ‘Til You See What’s Next” Jason Robert Brown
(b. 1970)

From *How We React and How We Recover*

arr. Larry Blank

This recital is given in partial fulfillment of the requirements for the Bachelor of Arts degree in Voice Performance. Joel M. Rodriguez is a student of Professor Kyle Stegall.

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University of Missouri School of Music

2021-2022 Series • Student Ensemble

University of Missouri Trombone Ensemble

Dr. Timothy Howe, director

April 7, 2022 • 7:00pm

Whitmore Recital Hall

Program

Leviathan.....Jack Wilds
(b.1986)

Ecce veniet dies illa. Giovanni pier Luigi Palestrina
(1525-1594)

Slide Dance Robert Matchett

Aaron Holloway, Mike McDuell, Samantha Woodard, Tim Howe

On a Hymnsong of Philip Bliss.....David Holsinger
(b.1945)
Trans. Harbinson

Now Is the Month of Maying..... Thomas Morley
(1557-1603)

Two Bagatelles for Four Trombones Alfred Reed
(1921-2005)
1. Cantando
2. Scherzando

Hunter Hamby, Conductor

Mein junges leben hat ein End Jan Pieterszoon Sweelinck
(1562-1621)
Arr. Verhelst

Robert Fears, Tyler Martindale, Eva Oelsner, Hunter Hamby

August Michael Davis
(b. 1961)

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

Personnel

Josh Camp
Robert Fears
Calvin Haux
Hunter Hamby
Greg Johnson
Patric Kane
Cale Lipinski
Tyler Martindale
Ben Musgraves
Eva Oelsner
Andrew Olds
Boden Ross
Samantha Woodard
Aaron Holloway
Mike McDuell

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University of Missouri School of Music
Capstone Composition Recital • 2021-2022 Series

Jack Snelling, keyboards/compositions

assisted by:

Luis Hermano Bezerra, electric bass

Emma Smallen, drum set

Alex Jones, saxophones

Zach Scamurra, woodwinds

Connor Giffin, trumpets

Reade Snelling, trombone

4/8/2022 • 7:00p • Sheryl Crow Recital Hall

Program

The Drop Jack Snelling
(2021)

Frozen Duck Jack Snelling
(2020)

City Lights (from a moonlit highway) Jack Snelling
(2020)

Matthew Ahn, acoustic guitar
Samantha Asel, acoustic bass

Summer Tune Jack Snelling
(2019)

Woodstock Walk Jack Snelling
(2021)

— intermission —

Interlude R. T. B. Jack Snelling
(2022)

Ozark Autumn Jack Snelling
(2021, arr. 2022)

Circumference Fifty-Seven Jack Snelling
(2021)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Composition. Jack is a student of Stefan Freund and Tom Andes.

Jack Snelling (b. 2000) is an American composer, pianist, and bassoonist, whose influences span many genres from Oscar Peterson and Lili Boulanger to Earth, Wind, and Fire and Ben Folds. His music is commonly characterized by emphasizing improvisation and creativity within interesting parameters. It is not easy to fit Jack's works into one or two boxes, either; he describes his style as a meshing of all the different artists and performers that inspire him, regardless of their backgrounds or genres.

Jack hails from the St. Louis area, where he was fortunate to participate in a number of educational programs that he directly attributes to his success. In particular, he credits the St. Louis Symphony Youth Orchestra and Jazz St. Louis' JazzU program for their support in his growth as a musician. He also credits the Mizzou New Music Initiative's Creating Original Music Project for fostering his love of composition through high school.

Jack is currently in his fourth year of study towards bachelor's degrees in Composition and Geography at the University of Missouri-Columbia, where he currently serves as the pianist of Mizzou's Concert Jazz Band and the principal bassoonist in both the University Wind Ensemble and the University Philharmonic Orchestra. As a composer, he is a recipient of the MNMI Composition Scholarship, and his works have been played by a variety of groups in both the classical and jazz scenes, including the 442's, Quatuor Diotima, Khemia Ensemble, Tesla Quartet, Matt Wilson, the Mizzou New Music Ensemble, and more. His future projects include the commissioning of a piece for the Mizzou Wind Ensemble. Outside of school, Jack plays in several extracurricular musical groups in the community, and was formerly a founding member of professional Columbia-based jazz quartet Sharp the Nine.

His other passions within music include concert programming and planning, and in 2021 he collaborated with the University Concert Series and the Zeta Chapter of Phi Mu Alpha Sinfonia (of which Jack is the current president) to produce that year's 1322: Music in America concert. A memorial to School of Music professor emeritus Dr. Michael Budds, the concert featured several Mizzou ensembles performing American music and occurred in Jesse Hall in April 2021. Jack coordinated the program, wrote program notes, played on some of the performances and emceed the concert. It was one of the first live concerts at Mizzou since the beginning of the COVID-19 pandemic.

After his graduation in 2023, Jack plans to attend graduate school and pursue a degree that allows him to continue to get experience as a composer and as a performing jazz musician. He would like to thank his family and friends for their continued support, and the numerous teachers over the years who continue to inspire him today, including but not limited to Kevin Cole, Carolbeth True, Ken Kehner, Dr. Leigh Muñoz, Dr. Carolina Heredia, and Dr. Yoshiaki Onishi. He also thanks Dr. Jeanne and Rex Sinquefield for their continued support of his musical career. Jack currently studies composition with Dr. Stefan Freund, piano with Tom Andes, and bassoon with Austin Way.

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University of Missouri School of Music
Student Recital • 2021-2022 Series

Alexandre Negrão, piano
Claire Parker, piano

April 9, 2022 • 12:30 pm • Whitmore Recital Hall

Program

Prelude in G Major, BWV 860 **J. S. Bach**
from *The Well-Tempered Clavier*, Book I (1685-1750)

Sonatina in F Major, WoO Anh. 5 **Ludwig van Beethoven**
Allegro assai (1770-1827)
Rondo: Allegro

O Polichinello **Heitor Villa-Lobos**
from *A Próle do Bêbé* [Baby's Family] (1887-1959)

Alexandre Negrão

Brief Intermission

Gigue **George Frideric Handel**
from Suite in D Minor, HWV 437 (1685-1759)

Sonata in G Major, Op. 79 **Ludwig van Beethoven**
I. Presto alla tedesca
II. Andante

25 Etudes, Op. 50 **Louise Farrenc**
10. Andante espressivo (1804-1875)
15. Movement de Valse: Vivo

Arabesque No. 2, CD 74 **Claude Debussy**
(1862-1918)

Claire Parker

Claire and Alexandre are students of Dr. Janice Wenger

If you wish to greet the performers, please do so in the lobby following the recital.

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University of Missouri School of Music

Joint Recital • 2021-2022 Series

Isabelle Borchardt, violin & Sam Whitty, cello

Bomi Kim, piano

Natalia Bolshakova, piano

April 9th 2022 • 3:30pm • Sheryl Crow Hall

Program

Sonatina in G Major for violin and piano, op.100 Antonin Dvorak
(1841-1904)

I. Allegro risoluto
II. Larghetto
III. Scherzo & Trio

Fantasia in F Major for violin solo, TWV 40:24 Georg Philipp Telemann
(1681-1767)

I. Un poco vivace

Sonata in A Major for cello and piano..... César Franck
(1822-1890)
arr. Jules Delsart

I. Allegretto ben moderato
II. Allegro

Suite for Solo Cello Gaspar Cassadó
(1897-1966)

I. Preludio-Fantasia
III. Intermezzo e Danza Finale

Duo for Violin and Cello (2015)..... Jessie Montgomery
(b.1981)

III. Presto

Isabelle Borchardt is a student of Eva Szekeley

Sam Whitty is a student of Eli Lara

University of Missouri School of Music

2021-2022 Series

The Freshman Flute Quartet

Kathryn Heddens-Kocher, piano

April 10 2022 • 12:30pm • Sheryl Crow Hall

Program

Suite de Trois Morceaux Benjamin Godard
(1849-1895)

Allegretto
Idylle
Valse

Jillian Russell

Nel Cor Piu Theme and Variations Theobald Boehm
(1794-1881)

Intro
Theme
Variation 1
Variation 2

Lexie Cheek

Piece for solo flute Jacques Ibert
(1890-1962)

Nadia Lake

Tango Etude 3 for solo flute.....Astor Piazzolla
(1921-1992)

Nadia Lake

No. 2 from Twenty-Four Kleine Capricen, Op. 37 Joachim Anderson
(1847-1909)

Gabrielle Taffe

Coloratura for Flute Quartet Satoshi Yagisawa
(b.1975)

Gabrielle Taffe, Lexie Cheek, Nadia Lake, and Jillian Russell

Gabrielle Taffe, Lexie Cheek, Nadia Lake, and Jillian Russell are a students of Professor Alice Dade.

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University of Missouri School of Music

Junior Recital

Ethan Miller, Bass-Baritone

Bomi Kim, Piano

Sunday, April 10th, 2022, 3:30 PM

Sheryl Crow Recital Hall, Sinquefeld Music Center

Mamma, A Rainbow

From *Minnie's Boys*

Lyrics by Hal Hackady

Music by Larry Grossman

From *Schwanengesang*

Franz Schubert

(1797-1828)

Die Taubenpost

In Der Ferne

Der Doppelgänger

Aufenthalt

Ho capito, Signor si!

From *Don Giovanni*

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

Ombra Mai Fù

From *Xerxes*

George Frideric Handel

(1685-1759)

Chansons de Don Quichotte

Jacques Ibert

(1890-1962)

Chanson du Départ

Chanson à Dulcinee

Chanson du Duc

Chanson De La Mort de Don Quichotte

Selection of Standards a'la Sinatra

Come Fly With Me

Lyrics by Sammy Cahn

Music by Jimmy Van Heusen

All of Me

Lyrics by Seymour Simons

Music by Gerald Marks

Fly Me to the Moon

Bart Howard

(1915-2004)

This recital in partial fulfillment of the requirements for the bachelor's degree in Vocal Performance.

Ethan Miller is a student of Dr. Steven B. Jepson.

University of Missouri School of Music

Junior Recital • 2021-2022 Series

Jourdan Flores, Tenor
Ryan Kee and Lauren Huff, Piano

April 12th • 7:00pm • Sheryl Crow Hall

Program

Songs of the British Isles

The Salley Gardens.....John Ireland
1879-1962

Autumn Song.....Frederick Delius
1862-1934

Under the Greenwood Tree.....Ivor Gurney
1890-1937

The Shepherd.....Arthur Somervell
1863-1937

The Basket of Eggs.....Ralph Vaughan Williams
1872-1958

Beethoven Lieder.....**Ludwig Van Beethoven**
1770-1827

- I. *Als Die Geliebte Sich Trennen Wollte*
- II. *An Die Geliebte*
- III. *Das Geheimnis*
- IV. *Klage*
- V. *Sehnsucht*

Intermission

Melodies of Faure Gabriel Faure
1845-1924

- I. *En Priere*
- II. *Les Matelots*
- III. *Seule!*
- IV. *Le Secret*
- V. *Lydia*

Italian Arias Martin y Soler
1754-1806

- I. *Qual Piacer* from L'arbore di Diana
- II. *Ho I Fini Lavori* from Il Burbero di Buon Cuore
- III. *Piu Bianca di Giglio* from Una Cosa Rara

English Aria Arthur Sullivan
1842-1900

- I. *Is Life a Boon?* From The Yeoman of the Guard

This recital is given in partial fulfillment of the requirements for the Bachelors of Music in Vocal Performance degree. Jourdan Flores is a student of Kyle Stegall.

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University of Missouri School of Music
BA Capstone Lecture-Recital • 2021-2022 Series

Osman Noueiry, flute

Tuesday, April 12th, 2022 • 8:30 p.m • Sheryl Crow Hall

Program

Partita in A minor, BWV 1013

I. AllemandeJ.S. Bach

(1685-1750)

Density 21.5 **Edgard Varèse**

(1883-1965)

Flute in a Computer..... **Osman Noueiry**

(b. 2000)

Flute Funk..... **Osman Noueiry**

(b. 2000)

This recital is given in partial fulfillment of the requirements for the Bachelors of Art degree in Music. Osman Noueiry is a student of Alice Dade.

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University of Missouri School of Music

Senior Recital • 2021-2022 Series

Nate Roberts, cello

"Director's Cut"

Natalia Bolshakova, piano

April 15th, 2022 • 7:00 p.m. • Sheryl Crow Hall

Program

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

String Quartet No. 14 in D Minor, “Death and the Maiden” Franz Schubert
(1797-1828)

II. Andante con moto

Alexandre Negrao, Sam Li - violins
Aidan Clark - viola

Brief Intermission

Sonata for Cello and Piano in D Minor, Op. 40..... Dmitri Shostakovich
(1906-1975)

I. Allegro non troppo
II. Allegro
III. Largo
IV. Allegro

*This recital is given in partial fulfillment of the requirements for the Bachelor of Arts Degree in Music.
Nate Roberts is a student of Dr. Eli Lara. Quartet was coached by Professor Eva Szekeley.*

Program Notes

Robert Schumann's *Adagio and Allegro* is a chamber music piece written in 1849 for horn and piano. The piece was originally intended to be called "*Romance and Allegro*", but Schumann eventually decided against it. The piece embodies a range of emotions, starting with a deep and lyrical Adagio, followed by a passionate and lively Allegro. Schumann wrote the piece as a response to the early development of the *Ventilhorn*, which was one of the distant relatives to the modern-day French horn. However, the success of Schumann's composition proceeded as he wrote arrangements of the piece for violin and cello, respectively.

String Quartet No. 14 in D Minor, known as *Death and the Maiden*, has been known to be one of the pillars of chamber music repertoire. Franz Schubert composed this work in 1824. The piece was named after theme in the second movement, taken from the melody of "*Der Tod und das Mädchen*", a *lied* that he wrote in 1817. The story of this piece is told with a woman laying on her deathbed, confronted by death. Death is supposed to be this terrifying figure, however, in this piece, death is comforting this woman, telling her to not be afraid, but proud of the things that she's done in her life, and content that she will no longer be suffering from her horrible illness. This second movement starts in G minor and is comprised of a theme with five variations. The theme is a bleak and sorrowful melody, like a death march. Schubert never breaks away from the harmonic structure, but each variation expresses a different emotion. The first and second variations are calm, but it is not until the third variation that takes you by surprise with a sudden fortissimo. The piece ends with a G major chord, representing death comforting the woman as she passes away. The piece was not published until 1831, three years after Schubert's death.

Dmitri Shostakovich's Sonata for Cello and Piano was written in 1934, a crucial time in the development in Soviet cultural history. It was composed before his first denunciation by Joseph Stalin. During his brief divorce, Shostakovich wrote the sonata for his friend, Viktor Kubatsky and premiered the piece with Kubatsky in December, 1934.

"It is about as lyrical as Shostakovich will ever get." –Jonathan Ruck, University of Oklahoma.

The first movement is in sonata form, and begins with a beautiful and lyrical melody, which was very uncommon for his style. The movement is filled with drastic tempo changes and unexpected modulations, and it ends with a bleak and desolate return of the opening melody. The second movement is a dance containing strenuous glissandos with the melodies frequently exchanged between the cello and piano. The third movement is slow and dark; however, unlike the *largo* at the end of the first movement, it is lyrical. If Shostakovich were to grieve his marriage in this piece, it would be in the third movement. The finale is another dance with a rigorous theme. The sonata would later be recorded by renowned Russian cellist Mstislav Rostropovich and the British composer and pianist Benjamin Britten.

A word from Nate Roberts

As we are all well aware of the atrocity going on in Ukraine, we must not let the actions of Vladimir Putin dictate what we perform, what we discuss, and what we create. Putin does not, and will never, represent the historical Russian composers and artists from years ago that have constructed masterpieces that will be remembered for generations to come.

Artist Biographies

A Columbia native, **Nate Roberts** has been around the University of Missouri for 17 years. Before his collegiate career, he studied under Kirk Trevor at the Missouri Symphony Conservatory. Roberts competed at State Solo and Ensemble and earned several ratings of superior. He was part of the Conservatory of music for 6 years. Roberts stayed in his hometown to pursue a double Bachelor of Arts with degrees in Digital Storytelling and Music. Roberts has studied with Dr. Eli Lara for four years. He has been assistant principal cellist of the University Philharmonic, performed with the Missouri Symphony, MU Camerata, Chamber Soloists, various string quartets, played upright bass in jazz combos and has been a part of the award winning Leme Ensemble. He has also performed in various albums and singles by Joel Rodriguez and Samuel William. Roberts has been teaching all throughout college, having worked with students from Columbia, Marshall and Sedalia. This January, Roberts was selected to be part of the Missouri Music Educators Association (MMEA) All-Collegiate Orchestra directed by Dr. Christopher Lees, and was named assistant principal cellist. After graduating, Roberts plans on pursuing a master's degree in music while continuing his passion for the cinematic arts.

Aidan Clark is a junior history major at the University of Missouri. She is from Lee's Summit, a suburb of Kansas City, Missouri. In addition to her history studies, she is a viola student under the instruction of Professor Leslie Perna and is assistant principal violist in the University Philharmonic Orchestra. She started playing the viola in fourth grade and began formal studies with instructor Monty Carter during her high school years. Upon graduating college, Aidan plans to attend law school to study environmental law and policy. Along with her history major, Aidan has minors in Spanish and sociology, and certificates in sustainability, constitutional democracy, and multicultural studies.

Sam Li is currently a sophomore at the University of Missouri majoring in music. He grew up in Houston, Texas, and recently moved to Columbia to continue his music career. Li is currently a violin student studying under Professor Julie Rosenfeld. While in Houston, he performed in the Region 23 Orchestra and received superior ratings in the All-State Solo and Ensemble competition. During his collegiate career, Li has been the assistant principal second violinist in the Mozart's Marriage of Figaro pit orchestra, as well as principal second violinist in the Columbia Civic Orchestra. After completing his undergraduate degree, he plans to pursue his master's in music performance.

Originally from Brazil, **Alexandre Negrao** was born and raised in Belem, the capital of the state of Pará. He started his studies on violin at the age of 7 at the Fundação Amazônica de Música, an organization providing access to music education for underserved communities. His first mentors were Antônio de Pádua Batista followed by Paulo Keuffer, and then Serguei Firsanov. Alexandre is a former member of the Theatro da Paz Symphony Orchestra, where he served as acting concertmaster from 2014 to 2016. Spring of 2016 Alexandre was invited to study in a special international string program at the University Southern Louisiana under the direction of violinist James Alexander. After completing the program Alexandre auditioned and was admitted as a scholarship student at the University of Missouri School of Music. He is currently in his senior year of the BM degree in violin performance in the class of Professor Eva Szekey. Alexandre has served as concertmaster of the MU Philharmonic, strings coach and assistant conductor with the Mid-Missouri Community Orchestra and has maintained a leading role with the Columbia Civic Orchestra. Alexandre was winner of the MMTA Collegiate Honors Auditions in 2019 and won the MU School of Music Concerto Competition in Spring 2021.

University of Missouri School of Music
Studio Recital • 2021-2022 Series

Mizzou Trumpet Ensemble

April 16, 2022 • 12:30 pm • Whitmore Recital Hall

Program

The Amazing Spider-Man2: Main Theme (2014)..... Hans Zimmer
(b. 1957)
arr. Robert Whitfield

Rondeau from *Suites de Symphonies* (1729) Jean-Joseph Mouret
(1682-1738))
arr. James Olcott

Prelude..... Johann Sebastian Bach
(1685-1750)
arr. Guillame Balay
Eric Kvam, Emily Gilley, Calvin Banks

Lux Aurumque (2000) Eric Whitacre
(b. 1970)
arr. Alan Wenger
Alex Weinzierl, conductor

Gilded Fanfare (2011)..... James Stephenson
(b. 1969)
Alex Weinzierl, conductor

Misty (1954).....Erroll Garner
(1921-1977)
arr. Michael Raepour
Layden Dukes, trumpet solo
Emily Gilley, conductor

La Forza del Destino (1861)Giuseppe Verdi
(1813-1901)
arr. Andrew Anderson
William Strozier, conductor

Calvin Banks
Zach Beran
Layden Dukes
Emily Gilley
Eric Kvam
Audrey Shaw
William Stroier
Alex Weinzierl

Dr. Iskander Akhmadullin, director

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Student Recital

Eve Werger, piano

Saturday, April 16, 2022 at 2:00pm

Sheryl Crow Hall, Sinefield Music Center

Prelude in B Minor

Johann Sebastian Bach/Arr. Alexander Siloti
(1685-1750)/(1863-1945)

Sonata No. 3 in E Major

Marianne Martin Martinez
(1745-1812)

Allegro

Andante

Allegro

Sixth Fanfare for the Uncommon Woman

Joan Tower
(b.1938)

Intermission

Piano Concerto No. 2 in G Minor, Op. 22

Camille Saint-Saëns
(1835-1921)

Andante sostenuto

Allegro scherzando

Presto

Peter Miyamoto, orchestral reduction

Eve Werger is a student of Dr. Peter Miyamoto
This recital partially fulfills the requirements of
The Master of Music in Piano Performance Degree

University of Missouri School of Music

Graduate Recital • 2021-2022 Series

Kara Donnelly, oboe
Natalia Bolshakova, piano

Assisted by
Valentina Arango Sanchez, flute

Saturday, April 16, 2022 • 3:30 p.m. • Sheryl Crow Hall

Program

Sonata in B-flat Major..... Georg Frideric Handel
Allegro (1685-1759)
Grave Ornamented by Kara Donnelly
Allegro

First Concertino (1883)..... Georges Gilhaud
Moderato; Andante; Allegretto (1851-1889)

Intermission

Sonate für Oboe und Klavier (1938) Paul Hindemith
Munter (1895-1963)
Sehr langsam; Lebhaft

Trio for Flute, Oboe, and Piano (1968) Madeline Dring
Allegro con brio (1923-1977)
Andante semplice
Allegro giocoso

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Oboe Performance. Ms. Donnelly is a student of Dan Willett

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School of Music
University of Missouri

2021-2022 Series | Special Event

MU School of Music presents
Show-Me Opera

A Program of Staged Arias

Christine Seitz, Stage Director,
Production Manager, and Supertitle Translation
Anthony Hernandez and Nobuko Oba, Pianists
David Myers, Audio and Video production
Joel Rodriguez, Lighting Design
Eliza Brooks, Lighting Assistant
Jessica Searce, Supertitle cueing

Saturday, April 16, 2022 | 7:00pm
Sheryl Crow Hall

PROGRAM

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

***Mass (1971)* Leonard Bernstein**

Text by Leonard Bernstein with additional text and lyrics by Stephen Schwartz (1918-1990)

Aria – “Simple Song”

Celebrant – Jack Grant

Congregation – All singers in the program

In the opening song of this ground-breaking staged oratorio, the Celebrant calls his congregation and encourages them to worship in their own way, and in peace and harmony.

***Orfeo ed Euridice (1762)* Christoph Willibald Gluck**

Libretto by Ranieri de' Calzabigi (1714-1787)

Aria and Scene – “Che fiero momento”

Euridice – Kate Wyman

Orfeo – Haley Mesz

The gods have allowed Orfeo to bring Euridice out of Hades and back to earth, but he must not look at her before they reach the surface. Eurydice, newly restored to life, asks desperately for Orfeo to turn to look at her. Not understanding his reticence to do so, she sings of her desperation, and wishes to die again.

***Il burbero di buon cuore (The Good-Hearted Curmudgeon) (1786)* Vincente Martin y Soler**

Libretto by Lorenzo da Ponte (1754-1806)

Aria – “Ho finì i lavori”

Valerio – Jourdan Flores

Ferrando – Samuel Varnon

Valerio, a young man of means, sings to the old curmudgeon Ferrando, describing the worth of all his possessions, including the jewels he buys and sells. However, he is eager to win the hand of his beloved, Angelica (Ferrando's niece), who he describes as the most beautiful jewel in Peru.

***The Ballad of Baby Doe (1956)* Douglas Moore**

Libretto by John Latouche (1893-1969)

Aria – Willow Song

Baby Doe – Vaysia Knust

Horace Tabor – Zachary Reinert

Baby Doe has just arrived in Leadville, Colorado, after leaving her first husband, Harvey Doe. She sings this song in the lobby of the Tabor Hotel, knowing that Horace Tabor is sitting just outside.

***Bastien und Bastienne* (1768)Wolfgang Amadeus Mozart**
Libretto by Friedrich Wilhelm Weiskern (1756-1791)

Aria – “Grossen Dank”
Bastien – Samuel Varnon
Colas – Jourdan Flores

Bastien has enlisted the help of the magician and soothsayer, Colas, to concoct a plan to get Bastienne to love him again. At this point, Bastien thinks the plan is working, and enthusiastically thanks Colas for his help.

***Linda di Chamounix* (1842)Gaetano Donizetti**
Libretto by Gaetano Rossi (1797-1848)

Aria – “O luce di quest’anima”
Linda – Wendy Kleintank

Linda has arrived to keep a rendezvous with her beloved Carlo, an impoverished artist. She is too late, but finds a bouquet of flowers that he has left for her. She sings ecstatically of her love and her hope for a happy future with him.

***Le docteur Miracle* (1857) Georges Bizet**
Libretto by Léon Battu and Ludovic Halévy (1838-1875)

Aria – “Je sais monter”
Pasquin (also Capitaine Silvio/Docteur Miracle)
The Mayor – Zachary Reinert
Laurette – Madison Myers

Captain Silvio is in love with the Mayor’s daughter, Laurette, but her father has an aversion for anything or anyone military. Silvio disguises himself and arrives as Pasquin, man of all trades, to assist in the household. The Mayor is impressed with Pasquin’s talents, and hires him on the spot.

***Un ballo in Maschera* (1859).....Giuseppe Verdi**
Libretto by Antonio Somma (1813-1901)

Aria – “Saper vorreste”
Oscar – Rebekah Beebe
Renato – Carrick O’Bleness
Partygoers – All singers in the program

Renato, the king’s Prime Minister and a secret conspirator against the government, is trying to find the king so he can assassinate him. Oscar, the king’s page, knows nothing of the plot, and is having a great time at the masked ball. When Renato asks Oscar what costume the king is wearing, Oscar sassily tells him he cannot reveal the secret.

INTERMISSION

***La Périhole (1868)* Jacques Offenbach**
Libretto by Henri Meilhac and Ludovic Halévy (1819-1880)

Aria – “Ah! quel diner!”

La Périhole – Brenna Donnelly

The Three Cousins

Guadalena – Vaysia Knust

Berginella – Rebekah Beebe

Mastrilla – Denise Weigand

First Notary – Zachary Reinert

Second Notary – Nathan Le

Don Pedro de Hinoyosa (Mayor of Lima) – Carrick O’Bleness

Don Andrès de Ribera (Viceroy of Peru) – Jack Grant

Wedding Guests – All singers in the program

The Viceroy, enchanted by Périhole’s beauty, has offered her a position as a Lady-in-Waiting in his court. She has agreed, even though she suspects his ulterior motive. As the law states that all Ladies-in-Waiting must be married, a marriage ceremony is quickly organized. All the hangers-on in the court gather for the wedding, saying they wish to be entertained (and not have to pay for their drinks). The two notaries enter with great pomp, and everyone waits for the bride to appear. Périhole enters, completely tipsy (having been plied with drink by the Viceroy).

***A Midsummer Night’s Dream (1960)* Benjamin Britten**
Libretto by the composer and Peter Pears, after Shakespeare (1913-1976)

Aria – “Asleep, my love?”

Thisbe (Flute, a bellows-mender) – Nathan Le

Pyramus (Bottom, a weaver) – Carrick O’Bleness

The play-within-a-play, *Pyramus and Thisbe*, is part of the wedding celebration for the marriage of Duke Theseus of Athens to Hyppolyta, Queen of the Amazons. The local tradesmen have re-written the story and created their own costumes, props, etc. In this aria, Thisbe arrives, and discovers her lover, Pyramus, already dead, and so kills herself.

***È morta (1842)* Gaetano Donizetti**
Text by Carlo Guaita

Song – “È morta”

Soprano – Haley Mesz

This song is a short, dramatic scene. The singer describes their grief at losing their beloved. “Yesterday she was there, her eyes flashing. Today she is dead, and heaven has gained a new angel.”

***Le nozze di Figaro (1786)* W. A. Mozart**
Libretto by Lorenzo da Ponte

Aria – “Se vuol ballare”

Figaro – Carrick O’Bleness

Figaro has just learned from his fiancée, Susanna, that Count Almaviva desires to make her his secret mistress. Figaro declares that he will teach the Count how to dance to Figaro's tune.

Mignon (1866) **Ambroise Thomas**
Libretto by Jules Barbier and Michel Carré (1811-1896)
Based on Goethe's *Wilhelm Meisters Lehrjahre*

Aria – “Adieu, Mignon”
Wilhelm Meister – Zachary Reinert
Mignon – Kate Wyman

Mignon has come to this German village with a band of gypsies, who have taken her from her family and homeland. Wilhelm has been exceedingly kind to Mignon, and she in turn, has begun to truly love him. Wilhelm has decided to leave the village with Philine, a traveling actress, and he says good-bye to a tearful Mignon.

Peter Grimes (1947) **Benjamin Britten**
Libretto by Montagu Slater (1714-1787)

Aria – “Embroidery”
Ellen Orford – Denise Weigand

Ellen Orford is one of the only people in the seaside village who is kind to the fisherman Peter Grimes. Grimes takes on young boys to apprentice with him, and the previous one has recently died at sea. The townspeople suspect Grimes of cruelty and mistreatment. Ellen has assisted in getting him a new apprentice, and she has helped provide clothing for the boy, including an embroidered sweater she made. On this morning, Ellen discovers the sweater washed up on the shore, and she knows the boy is dead.

Hamlet (1868) **Ambroise Thomas**
Libretto by Michel Carré and Jules Barbier

Aria – “À vos jeux, mes amis... Partagez-vous, mes fleurs”
Ophelia – Madison Myers

Ophelia, having gone mad after Hamlet spurned her, lives out a fantasy scene and ends by drowning herself.

Special Thanks To:

Nancy Lamb
Lucy Urlacher
Peter Miyamoto

MU Voice Faculty:
Steven Jepson
Christine Seitz
Kyle Stegall
Steve Tharp

MU School of Music
Dr. Julia Gaines, Director

Staff:
Brooke Danielsen
Patricia Garmon
Joanna Griffith
Ben Harting
David Myers

CAST BIOGRAPHIES

Rebekah Beebe, soprano, is from Liberty, Missouri and is now studying as a Freshman at the University of Missouri-Columbia. She is currently pursuing a Bachelor of Music in Vocal Performance and studying under Christine Seitz. In high school, she worked with Dr. Rika Heruth and was a section leader in Liberty High School's Chamber Choir and Concert Choir. She was also heavily involved in theatre at Liberty High School, featuring in several of the department's musicals. Rebekah recently sang in the chorus in Show-Me Opera's production of *Le nozze di Figaro*.

Brenna Donnelly, mezzo soprano, is from Wichita, Kansas. Currently a junior at the University of Missouri-Columbia, she is pursuing a double bachelor's degree in Journalism and Music. Brenna is studying voice with Steven Tharp, participating in MU's treble choir, and is a member of Show-Me Opera under the direction of Christine Seitz. She has performed parts such as: Miles from *Turn of the Screw* and Suor Osmina from *Suor Angelica* in Opera Scenes 2020, as well as a policeman in a production of *The Pirates of Penzance*. She also played the role of Toffee in a high school production of *Zombie Prom*. Donnelly performed with the South-Central Kansas District Honor Choir for four years, as well as the Kansas State Honor Choir for two years during her time in high school. Brenna recently sang the role of Second Woman in Show-Me Opera's production of *Le nozze di Figaro*.

Jourdan Flores, tenor, from Warrenton MO, is a junior at the University of Missouri-Columbia. He is pursuing a BM in Vocal Performance and is studying with Prof. Kyle Stegall. He is currently enrolled in The University Glee Club and Choral Union. Jourdan's only college level theater experience was Opera Scenes during the Fall 2021 semester. He was also in several performances during his high school years. Jourdan recently sang the role Don Curzio in Show-Me Opera's production of *Le nozze di Figaro*.

Jack Grant, baritone, is a Sophomore at the University of Missouri-Columbia studying music education and vocal performance. He is currently a member of the University Singers and Mizzou Glee Club, directed by Dr. Paul Crabb and Dr. Brandon Boyd respectively, and was previously a member of the Fort Zumwalt South chamber choir led directed by Jason Martin and asst. Christopher Loftin. Over the course of his high school career, Jack was a member of the Metro 8 All-District Choir 3 times and has been a member of the Missouri All-State Choir twice. As well as being a member of those choirs, Jack has also received gold and silver ratings in both solo and ensemble categories at the Missouri State Solo & Ensemble Festival held at the University of Missouri. A dedicated member of his high school theatre program, Jack was the lead in both *Footloose* and *Once Upon a Mattress*, and also directed shows such as *The Complete Works of William Shakespeare, Abridged* and *I Hate Hamlet*. In college, Jack sang the role of Antonio in Show-Me Opera's production of *Le nozze di Figaro*, and he was in the chorus ensemble in the Show-Me Opera's production of *Falstaff*.

Anthony Hernandez is a collaborative pianist, organist, composer, and teacher who earned his Bachelor of Music in Music Composition from the University of Missouri-Columbia in 2009. He has worked as music director, rehearsal accompanist, assistant music director, and/or pit keyboardist for over 20 musical productions with numerous production companies. He has performed extensively as a collaborative and solo pianist throughout Missouri, the Midwest, Southern California, and Brasília, Brazil. As a composer, he premiered orchestral works with the Columbia Civic Orchestra and the 9th Street Philharmonic Orchestra and continues to compose. Hernandez was a regular on-staff collaborative pianist for Stephens College of the Performing Arts and Columbia College of Missouri. He was a ballet accompanist with Columbia Performing Arts Center, playing for their summer intensive programs from 2015 to 2018. He served as pianist and organist at First Church of Christ, Scientist of Columbia from 2012 to 2018, and at Missouri United Methodist Church for 11 years. Hernandez also has maintained a full piano studio, teaching students of all ages, all styles of music from pop and rock to classical, musical theatre, and jazz. In the summer of 2018, Hernandez moved to Los Angeles, CA, where he was a piano and beginning violin instructor at Sunset Learning Studio in Manhattan Beach. He provided service

music for the Twentieth Church of Christ, Scientist in Venice on Sunday mornings and was a piano accompanist for the Culver City Middle School choirs, and was a regular ballet pianist at the Pasadena Dance Theatre. Due to the global pandemic, he returned to Missouri, in St Louis, where he taught lessons virtually and has also returned to his alma mater to pursue graduate studies in Collaborative Piano.

Wendy Kleintank, soprano, is originally from North Manchester, Indiana, and her current home is in Sedalia, Missouri. She has been playing the violin for 14 years and started taking vocal lessons in her last two years of high school. She is currently pursuing a Bachelor of Music degree in violin and voice at the University of Missouri-Columbia, where she studies violin with Eva Szekely and voice with Christine Seitz. She is currently a member of the University Philharmonic under the direction of Stephen Rogers Radcliffe, and she is also a member of the University Singers, under the direction of R. Paul Crabb. At age 12 Wendy joined the Manchester University Orchestra in North Manchester, Indiana, and three years later, she joined the Huntington University Orchestra in Huntington, Indiana. After attending the Esterhazy String Quartet Seminar for two years, she was offered the opportunity to study with Eva Szekely. At 16 Wendy started studying at the University of Missouri, taking violin lessons with Eva Szekely, participating in studio class, taking chamber music, and becoming a member of the Mizzou University Philharmonic Orchestra. She has performed with the Mizzou University Philharmonic Orchestra at the Kauffman Center for the Performing Arts, has presented a solo recital at The Honeywell House, and her string quartet has participated in a masterclass with Michael Stern at the Kauffman Center for the Performing Arts. She has also won first place for the senior strings division at the MMTA State Competition, and she has performed with many orchestras and ensembles including the Missouri Symphony Orchestra, The Columbia Civic Orchestra, and The Chamber Soloists. Wendy founded the Alainn Ceol Quartet, which has performed at various locations in Sedalia. In the summer of 2021, she was accepted to the National Youth Orchestra, playing concerts with them at Carnegie Hall.

Vaysia Knust, soprano, is originally from Kansas City, Missouri, but is now a freshman earning a Bachelor of Music in Vocal Performance at the University of Missouri-Columbia. She is a proud Vocal student of Professor Christine Seitz. Vaysia is also a proud Member of University Singers and is a volunteer for the Citizenship@Mizzou program. In high school Vaysia did many Musical theatre performances with roles such as Brooke Wyndham in *Legally Blonde the Musical*, Madame De La Grande Bouche in *Beauty and the Beast*, and Rona Lisa Piretti in *the 25th Annual Putnam County Spelling Bee*, and she hopes to continue her singing and acting with Show-Me Opera. Vaysia was also a Section Leader in Blue Springs South Chamber choir and would go on to be an All-State vocalist in MMEA choir as well as All-State Solo and Ensemble. Vaysia recently sang in the chorus in Show-Me Opera's production of *Le nozze di Figaro*.

Nathan Le, tenor, is from Kansas City, Missouri and is currently a Junior at the University of Missouri-Columbia where he is pursuing a BM in Vocal Music Education. He currently studies with Kyle Stegall and is a member of the Show-Me Opera where he has performed the roles of Basilio in *Le nozze di Figaro*, Bardolfo in *Falstaff*, and a Pirate in *The Pirates of Penzance*. He has also performed roles such as Angel in *RENT*, Charlie Brown in *You're a Good Man, Charlie Brown* and The Baker in *Into the Woods*.

Haley Mesz, soprano, is from Lee's Summit, Missouri and is currently a sophomore at the University of Missouri-Columbia pursuing a Bachelor of Arts in Music and a Bachelor of Science in Business Administration. She is studying voice with Christine Seitz and has appeared with the Show-Me Opera, singing the role of Romilda from Handel's *Serse*, along with being in the chorus of *Iolanthe* by Gilbert and Sullivan, and the chorus of Verdi's *Falstaff*. In high school, Haley performed in a few shows including portraying the role of Urleen in *Footloose*; Miss Phillips in *Chitty Chitty Bang Bang*; and was involved in the pit orchestra in *The Hunchback of Notre Dame*. Along with that, Haley sang soprano in the Kansas City All-District Choir three years in a row. She also had the chance to intern and sing soprano in the Collegiate Choral Scholars Choir at the Kantorei Summer Choir Institute of Kansas City. Haley competed in the NATS competition this past fall, receiving honorable mention, and is involved in ensembles here at Mizzou including singing alto in Dr. R. Paul Crabb's Universi-

ty Singers and singing soprano in Nathan Lang's Ars Nova ensemble. Haley recently sang the role of Second Woman in Show-Me Opera's production of *Le nozze di Figaro*.

Madison Myers, soprano, comes from Troy, Missouri. She is pursuing a bachelor's degree in Music (Vocal Performance) at the University of Missouri-Columbia, where she studied with Julia Bentley, and now with Christine Seitz. She is a member of Show-Me Opera and a past member of University Singers. In April 2021 she sang the role of Nannetta in Verdi's *Falstaff*. In spring 2020, she prepared the role of Mabel in *Pirates of Penzance* before the show was unfortunately cancelled due to Covid-19. She sang the role of Papagena in *The Magic Flute* in Spring 2019. She has sung many roles in opera scenes program like Gianetta, Constance, Eurydice and more. She was also in the chorus of *Carmen*, in a production for the Missouri Symphony's *Hot Summer Nights* Festival, directed by Christine Seitz.

Nobuko Oba, Collaborative pianist, has been Adjunct faculty with the MU School of Music (2016-2020). Originally from Mexico City, she began professional piano studies at the School of Music Vida y Movimiento Ollin Yolitzli with the pianist Manuel Gonzalez. Graduated with a degree in piano in 2004 from the Faculty of Music of the National University Autonomum of Mexico (UNAM), with Maria Teresa Frenk and Monique Rasetti, and earned the Gabino Barrera Medal (the most distinguished award conferred for graduated students of the generation every 4 years). She also studied piano from Irina Shishkina and master degree with Kristina Deli. Ms. Oba has participated in numerous master classes, constantly with Jorge Federico Osorio and Bernard Flavigny (in Mexico and France), as well as Jorge Luis Prats and Naoya Seino. As a soloist, she has also performed with the Filarmonic of UNAM (OFUNAM) and the Sinfonica Carlos Chavez. She has also collaborated in chamber music with leading performers such as violist Mikhail Tolpygo, string quartet "Cuarteto de la Ciudad de México", and with the voice coach and pianist Angel Rodríguez. Nobuko worked as accompanist at the Faculty of Music of UNAM during 8 years (2008-2016), collaborating with many voice faculty (Alfredo Mendoza, Rufino Montero, Zulyamyr Lopezrios and Irasema Terrazas). With the professor Mendoza she opened a new curriculum and optative elective for students in the singing degree: Russian vocal music (2015). She took part of the edition of a Russian Anthology of Vocal music, the first edition of the Compilation of representative Russian Romances songs edited by the UNAM.

Zachary Reinert, tenor, is a trained vocalist with a background in Musical Theatre, currently pursuing a Bachelor of Music degree in Voice Performance at the University of Missouri-Columbia. He has been involved in over 20 productions by the Robidoux Resident Theatre, as well as many leading roles throughout his high school acting career. The highlights of his endeavors include Sky Masterson in *Guys and Dolls*, William Bloom in *Big Fish*, and Lord Evelyn Oakley in *Anything Goes*. He has been a part of multiple district, state, and national level ensembles and has significant experience in speech and debate as well. He has participated in multiple Opera Scenes Programs and full opera productions with the Show-Me Opera Company. Last year Zachary sang the role of Dr. Caius in *Falstaff*, and in Spring 2020 he sang the role of Major General Stanley in *The Pirates of Penzance*. In 2018 he took first at the MTNA Vocal Contest Lower College TTB Classical division. In 2019 He attended his first young artist program at the University of Southern Illinois, Carbondale. Zachary won Third place in the Lower Undergraduate TTB Classical division at the Central Region NATS competition in 2019.

Joel M. Rodriguez, lyric tenor, is from Kansas City, Missouri and is currently a senior at the University of Missouri-Columbia pursuing two Bachelor of Arts degrees, one in Music and one in Theatre Performance, with a minor in Musical Theatre. He is a member of Alpha Psi Omega Theatre Honor Society, Show-Me Opera, Phi Mu Alpha Sinfonia, National Association for the Advancement of Colored People (NAACP), and the Inclusion, Diversity, Equity Student Collective. He is employed as Lead Vocalist at Community United Methodist Church and also as a Production Assistant in the Recording Studio for the University's School of Music. Recently, Joel performed as a featured vocalist for the Symphony of Toys concert hosted and performed by the Missouri Symphony. Joel also starred in this past summer's production of *Dolly Parton's 9 to 5* and *Roald Dahl's Willy Wonka* portraying the roles of Franklin Hart Jr. and The Candy Man with the Minot State University Summer

Theatre Company. In Columbia, Joel has performed with the Larry D. Clark Summer Repertory Theatre Company and Mizzou Theatre as Tateh in *Ragtime The Musical* and The Wiz in *The Wiz: A Super Soul Musical*. He is also very grateful to have received the opportunity to originate the role of Bryce Kincaid in *All The Spaces: A New Musical* by Murphy Ward & Shawn Campanini. In the Show-Me Opera scenes program, Joel has portrayed the roles Ferrando from *Così fan tutte* (Mozart), Don Curzio from *Le nozze di Figaro* (Mozart), along with many others. Most recently, he performed the role of Basilio in the Spring 2022 production of *Le nozze di Figaro* (Mozart), and he sang Dr. Caius in the Spring 2021 production of *Falstaff* (Verdi) as well. Joel currently studies voice with Kyle Stegall.

Samuel Varnon, tenor, is from Cape Girardeau, Missouri. He is a current sophomore at the University of Missouri-Columbia, pursuing a Bachelor of Arts in Music and studying voice with Christine Seitz. As a member of Show-Me Opera, he has sung the roles of Slender in *The Merry Wives of Windsor* and Colin in *L'amant anonyme* in opera scenes programs, and he sang in the chorus in last year's production of *Falstaff*. He is also a member of University Singers, Hitt Street Harmony, and Canticum Novum. Recently, he was a semifinalist in the 2021 Central Region NATS lower classical division and winner of the 2021 MMTA voice competition in the undergraduate lower category. Sam recently sang the role Don Curzio in Show-Me Opera's production of *Le nozze di Figaro*.

Denise Weigand, soprano, is from Winston, Missouri. She is currently a student at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in Music studying voice with Prof. Christine Seitz. She has previously received a Bachelor of Science in Physics from Central Methodist University. She is a past member of the University Singers and current member of Show-Me Opera. She sang the role of First Lady in *The Magic Flute*, and she has been in the chorus of *La bohème*, *Alcina*, *H.M.S. Pinafore*, *Die Zauberflöte*, and many other past operetta productions. Denise recently covered the role of the Countess and served as Stage Manager in Show-Me Opera's production of *Le nozze di Figaro*.

Kate Wyman, soprano, is from Dexter, Missouri. She is currently a junior at the University of Missouri-Columbia pursuing a Bachelor of Arts degree in Music in addition to a Bachelor of Journalism degree with a Strategic Communication emphasis. Kate is a proud voice student of Professor Kyle Stegall, and she is currently a member of University Singers and the Show-Me Opera workshop. In high school, she was a member of the Missouri All-State Choir and the Southeast Missouri All-District Choir, and was selected as Top Vocalist in her district by the National Federation of Music Clubs (NFMC) during her senior year. Kate has also been involved in a number of musical theater productions, including *High School Musical 2* at the Sikeston Little Theater, where she played the lead role of Gabriella Montez. Last year, Kate was named as a semi-finalist in the Mid-Missouri Central Region NATS competition in the art song category. Kate recently sang the role of First Woman in Show-Me Opera's production of *Le nozze di Figaro*.

MU School of Music

Senior Capstone Recital

Joseph Belmore, tenor
Bomi Kim, Piano

Sunday, April 17, 2022
5:00 P.M.

Program

| | |
|---|---------------------------------------|
| Anch'io pagnar saprò, from <i>Partenope</i> | George Frideric Handel (1685-1759) |
| Tu lo sai | Giuseppe Torelli (1658-1709) |
| The Sigh | Gerald Finzi (1901-1956) |
| Scheidend | Felix Mendelssohn (1809-1847) |
| Au bord de l'eau | Gabriel Fauré (1845-1924) |

-Brief Pause-

| | |
|---|-----------------------------|
| The Games I Play, from <i>Falsettos</i> | William Finn (b. 1952) |
| Unexpressed, from <i>It's Only Life</i> | John Bucchino (b. 1952) |
| Without a Believer | Sara Bareilles (b. 1979) |
| The Lady Must Be Mad, from <i>Illyria</i> | Peter Mills (b. 1975) |
| Johnny's Song, from <i>Johnny Johnson</i> | Kurt Weill (1900-1950) |

*This recital is given in partial fulfillment of the Bachelor of Arts in Music Degree.
Joseph Belmore is a student of Steven Tharp.*

Elective Student Recital

Graham Bond, piano

Tuesday, April 19, 2022 at 7:00pm

Sheryl Crow Hall, Sinsquefield Music Center

Piano Sonata in D Minor, Op. 31, No. 2 “Tempest”

Largo - Allegro

Adagio

Allegretto

Ludwig van Beethoven

(1770-1827)

Ballade, Op. 46

Samuel Barber

(1910-1981)

Sonata in A Major, K.24/L495

Domenico Scarlatti

(1685-1757)

Variations Sérieuses, Op. 54

Felix Mendelssohn

(1809-1847)

Graham Bond is a piano student of Dr. Peter Miyamoto

University of Missouri School of Music

Senior Recital • 2021-2022 Series

Alexandre Negrão, violin
Natalia Bolshakova, piano

April 22 • 8:30pm • Sheryl Crow Hall

Program

Sonata in G minor, D.408.....Franz Schubert
(1797-1828)

Allegro giusto
Andante
Allegro vivace
Allegro moderato

Rhapsody no. 1, Sz. 86.....Béla Bartok
(1881-1945)

Prima parte: "Lassú"
Seconda parte: "Friss"

INTERMISSION

Sonata in A Major (1886).....César Franck
(1822-1890)

Allegretto ben moderato
Allegro
Ben moderato: Recitativo-Fantasia
Allegretto poco mosso

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Violin Performance. Alexandre Negrão is a student of Professor Eva Szekely.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event.

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

University of Missouri School of Music

Master's Recital • 2021-2022 Series

Hunter C. Hamby, Trombone

Assisted by

Zachary Kierstead, Piano

Dr. Derek Bromme, Trombone

April 23rd, 2022 • 7pm • Sheryl Crow Hall

Program

Concerto for Trombone Ida Gorkovsky
(b. 1933)

- I. Lyrique
- II. Dolcissimo
- III. Final

Conditions of a Solitary Bird Lawrence Borden
(b. 1951)

- I. The first, that it flies to that which is highest
- II. The second, that it does not suffer companionship, even of its own kind
- IV. The fourth, that it does not have a definite color
- V. The fifth, that it sings sweetly

“Recondita” from Tosca Giacomo Puccini
(1858-1924)

Intermission

Lock Horns..... Steven Verhelst
(b. 1981)

Dr. Derek Bromme, Tenor Trombone

Suite of Negro Spirituals arr. James Markey
(b. 1975)

- I. Deep River
- II. Swing Low, Sweet Chariot
- III. Go, Tell it on the Mountain

Spain..... David Fetter
(b. 1938)

Soundtrack..... Brian Sadler

Thank You

This recital would not have been possible without the amazing support system that I have been fortunate to have throughout my life. My family has been an incredible pillar of encouragement and aid throughout my career. Specifically, Angela and Garren Hamby, my mom and dad, who have been my biggest supporters since day one. They encouraged me to follow my passions and dreams and, even though it certainly did not make sense at the time, did everything they could to allow me the opportunity to be successful and switch to trombone from saxophone my senior year of high school. Hopefully, after putting on two college recitals and many trombone performances and gigs, they see that this change was the right choice. And it would be remiss of me to not acknowledge my brother and sister, Caleb and Kiersten, who have been my siblings, enemies, and most recently and importantly friends and biggest supporters in my life. Hopefully, this shoutout is better than my undergrad one...

Thank you to all the friends and colleagues I have had the great fortune to meet during my time here at Mizzou. There is no way I can thank all of you in an appropriate way and not have this be the length of a full-length novel. I hope you all know how much I truly appreciate each and every one of you.

And finally, I would like to thank Dr. Howe, Dr. Griffith, and Dr. Bromme. These three trombonists and educators have helped to shape me into the performer I am today, in addition to the educator I hope to be. Though he was my undergraduate trombone professor, Dr. Bromme has become one of my biggest supporters and friends in both my music career and personal life. I could not be more thankful to have his guidance over the last six years. Dr. Howe and Dr. Griffith have both become role models and helped me take my abilities to a new level. Being a jazz novice, Dr. Griffith took the challenge of teaching me how to be comfortable in a jazz setting and at the end of the day, "just hear it" and learn "it's just the blues". Dr. Howe, through the last two years, helped to show me my potential as a trombone player and academic writer. Through many trombone lessons and drafts of research papers, he stuck with me and made sure I continued to expect the absolute best from myself. For all the time and energy each of these professors have spent helping me, a simple thank you will never be enough, but I hope they each know they have all impacted my life in truly significant ways.

This recital is given in partial fulfillment of the requirements for the Master's degree in trombone performance. Hunter C. Hamby is a student of Dr. Tim Howe.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefeld Music Center, 573-884-1604, 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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CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org

Program Notes

Ida Gotkovsky is a world-renowned composer and prominent figure for women composers of the 20th century. Born into a musical family in Calais, France, Gotkovsky began composing at the age of eight and entered the National Conservatory of Music in Paris to study composition. Some of her teachers included Noël Gallon, Olivier Messiaen, and Nadia Boulanger. After her studies, she entered numerous competitions for composition and won several prestigious awards including the Prix Blumenthal, the Prix Padeloup, the Prix de Composition International de Divonne les Bains, and the Medaille de la Ville de Paris to name a few.¹ Her works range from chamber to symphonic music, instrumental and vocal solo works, and even an opera and are seen as a representation of French Culture. Gotkovsky's inspiration, according to her website, uses the notion of "infinity" and "evolution of musical heritage" to create her unique compositions, stating, "To create a universal work and to ensure by a contemporary language, with vigorous structures, the unity of musical expression throughout all times."² To me, this means that Gotkovsky is trying to use the infinite possibilities of music composition with differing notes, rhythms, and styles while also trying to relate it to the long history of music.

The *Concerto for Trombone* is in three movements and features modal scales, blues influences, and technical sixteenth note passages. In the first movement, there is an agitated and tumultuous interjection of the trombone in the beginning of the entire work. The first arpeggio is an E diminished chord with an added major seventh that sets the tone of the movement as dark, pleading, lyrical, and yet still hopeful with the addition of the major seventh. The much more technical section of the first movement plays with modal scales based on the note D that quickly transitions into arpeggios. There is also a declamatory cadenza before recapping motifs from the beginning of the movement. The second movement demonstrates the blues and jazz influences that many French Conservatory composers implemented in the twentieth century. This movement is reminiscent of a jazz ballad. The final movement is a technical challenge of long passages of sixteenth notes that constantly move forward towards a bombastic ending. There is slight relief from the technical challenge in the middle of the movement, however, with a quasi-cadenza and an expressive lyrical line before finally ending. The listener feel a sense of relief from the beginning of the first movement to the end of the third movement.

Lawrence Borden is a composer, educator, and trombonist based in Tennessee. Formerly the principal trombonist at the Nashville Symphony Orchestra and Associate Professor of Trombone at Vanderbilt University, Borden wrote a contemporary piece of music while working in Veracruz, Mexico as principal trombone of the Xalapa Symphony Orchestra. He dedicated his composition to his teachers, trombonists Ardash Marderosian and Frank Crisafulli.

Conditions of a Solitary Bird is a piece based on the writings of San Juan del la Cruz, a sixteenth century Spanish Catholic mystic. The poem is as follows;

"The Conditions of a Solitary Bird are five.
The first, that it flies to that which is highest;
The second, that it does not suffer companionship, even of its own kind;
The third, that it points its beak towards the sky;
The fourth, that it does not have a definite color;
The fifth, that it sings very sweetly."

San Juan de la Cruz (1542-91)

Translated by Lawrence Borden and Alan Harzman

¹ "Ida Gotkovsky," Wind Repertory Project, July 24, 2021, https://www.windrep.org/Ida_Gotkovsky.

² Ida Gotkovsky, "Ida Gotkovsky - Biography," Ida Gotkovsky - Biographie d'une artiste, accessed March 1, 2022, http://www.gotkovsky.com/textes_versionFR/txt_biographie-Ida_Gotkovsky.html.

The original poem is based on advice de la Cruz would give to nuns at convents during confessions and to aide in their own spiritual journey. These “conditions” were meant to reflect the lonely lives of nuns and other religiously righteous people yet offer solace with the knowledge that they were living in the light of their God. Borden’s writing reflects this, using extended techniques like playing into a piano during the First and Fifth movements and multiphonics and quarter tones in the Fourth movement. These extended techniques help to create a sound that reflects the lines of the poem. The First movement being reminiscent of the challenge of aiming to the highest point a bird can, the Second a harrowingly sweet melody to reflect on the nature of being solitary, the Fourth creating sounds that leave the listener wondering what “color” it might be, and the Fifth a sweet and singing melody to reflect that, though solitary, one must still share their talents with the world.³

Giacomo Puccini was one of the most influential Italian opera composers of the late-nineteenth and early-twentieth centuries. His operas were primarily written in a sub-genre of opera known as “verismo”, or a story based on real life. Rather than operas from the great composers of Verdi and Wagner that base stories on mythology or of gods, Puccini chose to write stories that were grounded in the struggles of everyday people. Though different in their stories, Puccini was inspired by the compositional styles of Verdi and Wagner, specifically Wagner’s use of leitmotifs to denote characters or ideas. He is also known for pushing societal norms of the time through opera as he wrote a revolutionary work, *Suor Angelica*, that featured only female roles. His other significant operas that are frequently performed are *La bohème*, *Tosca*, and *Madama Butterfly*.⁴

Puccini’s opera, *Tosca*, features star-crossed lovers, an evil head of secret police, and the lengths people will go for loved ones. The tenor aria, “Recondita” occurs in Act I and is sung by the character Mario Cavaradossi, a painter and man in love with a singer, Floria Tosca. Cavaradossi is singing about his love for his one true love, Tosca, while he is painting a portrait of Mary Magdalene.⁵ He sings about Tosca and how she is the only one he thinks about, pleading for her to be his.

Steven Verhelst is an accomplished bass trombonist and composer from Belgium. He attended the Royal Flemish Conservatory in Antwerp, majoring in bass trombone. From there he attended the Rotterdam Conservatory, studying with prominent trombonists like Ben van Dijk, Jörgen van Rijen, Henrik-Jan Renes, Pierre Volders, and George Wiegel. While maintaining a busy performing schedule with groups such as World Brass, the Netherlands Wind Ensemble, and the Belgian Copper Offensive, Verhelst has had much success in composing works for bands, trombone ensembles, and low brass solos. Perhaps his most significant works have been in response to recent disasters, a massive tsunami that hit Japan in 2011 and the COVID-19 pandemic. These pieces were entitled “A Song for Japan”, and “Song for Health”. These pieces are for solo, small group, or large ensemble and aim to help the impacted groups associated with each tragedy.⁶

Lock Horns is a tenor and bass trombone duet that was originally written for Ben van Dijk and José Milton Vieira. The initial triplets passed down between the tenor to the bass trombone create a dramatic entrance and start the initial conversation between the two instruments. The rest of the introduction continues the idea of the two voices working together and leads to a waltz section with some Latin influences. Through the waltz, however, each voice starts to insist on their own melodies and eventually leads to each voice trying to outdo the other. As the composer puts it, “in the end, they agree to disagree”.⁷

3 Lawrence Borden, *Conditions of a Solitary Bird* (Coventry, England: Warwick Music, 1996).

4 “Giacomo Puccini: Composer,” English National Opera, accessed March 1, 2022, <https://www.eno.org/composers/giacomo-puccini/>.

5 Ibid.

6 “Steven Verhelst,” Wind Repertory Project, accessed March 1, 2022, https://www.windrep.org/Steven_Verhelst.

7 Steven Verhelst, “Lock Horns – Trombone Duet (Ttrbn + Btrbn),” Steven Verhelst, accessed March 1, 2022, <https://www.stevenverhelst.com/product/lock-horns/>.

James Markey is the bass trombonist of the Boston Symphony Orchestra and an international soloist and educator. Markey was originally a tenor trombonist studying with Joe Alessi at Julliard and becoming the associate principal of the New York Philharmonic and recorded a solo album entitled *Offroad*. While he had achieved a significant level of professional success, Markey discovered a love for the bass trombone that quickly became the focus of his professional life. After returning to Julliard for bass trombone and winning a position with the Boston Symphony Orchestra, he recorded his next album “On Base” and debuted his arrangement of these classic spirituals.

There are three movements and three spirituals that are featured within this *Suite*. The first being “Deep River”, the second “Swing Low, Sweet Chariot”, and the third being “Go, Tell it on the Mountain”. Here are the lyrics to each:

Deep River

“Deep river, my home is over Jordan.
Deep river, Lord, I want to cross over into campground.
Oh, don’t you want to go to that gospel feast?
That promised land, where all is peace?”

Swing Low, Sweet Chariot

“Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home

I looked over Jordan and what did I see
Coming for to carry me home
A band of angels coming after me
Coming for to carry me home

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home

If you get there before I do
Coming for to carry me home
Tell all my friends I’m coming too
Coming for to carry me home

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home”

Go, Tell it on the Mountain

“Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born

While shepherds kept their watching

O'er silent flocks by night
Behold throughout the heavens
There shone a Holy light

Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born

The shepherds feared and trembled
When, lo! Above the Earth
Rang out the angel chorus
That hailed our Savior's birth

Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born

Down in a lowly manger
Our humble Christ was born
And brought us all salvation
That blessed Christmas morn

Go, tell it on the mountain
Over the hills and everywhere
Go, tell it on the mountain
That Jesus Christ is born
That Jesus Christ is born"

The first movement is meant to give time to reflect on our current times and features a cadenza with harmon mute to create a sound not typically heard or associated with bass trombones. The second movement is a dance with the initial statement of the melody in a traditional way that changes to a 7/8 dancing feel in the middle. And finally, the last movement is a celebration of all the achievements and progress made with uplifting melodies and jazz style. These songs are called "Negro Spirituals" and are some of the most significant forms of the American folksong. African Americans who were enslaved in the United States often came together in informal gatherings to sing, chant, and dance to combat the brutality of the conditions they were put in. These songs were also a way to express Black American's Christian faith and describe the parallels of Biblical figures like Daniel and Moses to their own suffering at the hands of white slave-owners. While these songs are derived from sorrowful stories, there is always hope and longing within each one for a better, a more just, and more peaceful future where discrimination and hatred are things of the past.⁸

David Fetter is a composer, conductor, trombonist, and educator that has performed with professional groups internationally. He taught trombone at the Peabody Conservatory in addition to being a trombonist in the Cleveland Orchestra and the Baltimore Symphony Orchestra. His conducting engagements include conducting the Baltimore Symphony Orchestra, the Peabody Brass Ensemble, and the brass ensemble of the Baltimore Choral Arts Society in addition to other performing groups.

⁸ "African American Spirituals," The Library of Congress, accessed March 7, 2022, <https://www.loc.gov/item/ihas.200197495/>.

His arrangements and original compositions have become staples in the modern brass repertoire and specifically for trombones.⁹

“Spain” is a movement from a larger work by Fetter called *Bass Lines*, which consists of four etude-like solo pieces of varying styles and challenges. “Spain” can best be summarized by visualizing a *matador* in a bull fight featuring extravagant colors of the matador costume, the bull in the stadium, and traditional Spanish sounds and styles. The piece opens with an assertive statement and sets up octave jumps that are featured throughout the first part. The second part is slower and is reminiscent of a romantic matador calling out to their true love. And the final part is much lower and more technically challenging, symbolizing the back and forth between the matador and the bull. Only at the end will one triumph.

Brian Sadler is a Musician First Class and trombonist and arranger in the US Navy Fleet Band. Beginning his service in 2001, Sadler has toured and performed internationally with the Navy Fleet Band and found his interest in composing and arranging for various groups and instruments. Most notably, his compositions for low brass, with several original works for solo tuba, trombone, bass trombone, and contrabass trombone, have won many awards including an *Excellence in Composition* in 2008 from the International Brass Music Festival and the winner of the Dallas Winds Brass Fanfare Contest in 2008 and 2015.¹⁰

Soundtrack for Trombone is a piece that brings Sadler’s love of movie and videogame music while simultaneously showcasing a performer’s ability on trombone or tuba. The piece opens with an exciting orchestral backing track that continues throughout the work. The trombone enters as the “main character” and allows the story to officially begin. While the main theme allows the performer to show off their abilities in the introduction, the cadenza that follows allows for the character to reflect and sets up the more lyrical section that is perhaps the character building up their own power to prepare for the upcoming battle. Once ready, the battle commences with sudden triplets and intensity that continue to the end of the piece. The character comes out on top and the ending features all the work the character had done throughout the story with quick scales, octave jumps, and low note galore.

9 David Fetter, “Biography - Teaching Philosophy,” David Fetter Music For Brass, accessed March 8, 2022, <http://www.fetterbrass.com/biography-teaching-philosophy/>.

10 Brian Sadler, “Bio,” Brian Sadler, Composer, accessed March 8, 2022, <https://briansadler.org/bio>.

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University of Missouri School of Music

2021-2022 Series • Studio Recital

Szekely Studio Recital

April 23, 2022 • 8:30pm

Sheryl Crow Hall

Program

The Girl from Ipanema **Antonio Carlos Jobim**
(1927-1994)

Scherzino, op. 25. **Carl Mikuli**
(1821-1897)

Wave **Antonio Carlos Jobim**
(1927-1994)

From 44 Duos for Two Violins **Béla Bartók**
(1881-1945)

Teasing Song I
Maypole Dance
Menuetto
Play Song
Ruthenian Song
Pillow Dance
Limping Dance
Teasing Song II

La Bella Cubana **Jose White Lafitte**
(1836-1918)

Feira de Mangaio **Sivuca (Severino Dias de Oliveira)**
(1930-2006)

Violin Ensemble

Maya Anand
Johanny Veiga Barbosa
Isabelle Borchardt
Samantha Duke
Andrea Lin
Alexandre Negrão
Matthew Newkirk
Sydney Trueb

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

University of Missouri School of Music
Graduate Recital • 2021-2022 Series

Zachary Kierstead, Piano

Sunday, April 24, 2022 • 3:30 pm • Whitmore Recital Hall

French Suite in E Major, BWV 817

Johann Sebastian Bach

Allemande

(1685-1750)

Courante

Sarabande

Gavotte

Polonaise

Menuet

Bourrée

Gigue

Fantaisie in F Minor, Op. 49

Frédéric Chopin

(1810-1849)

Intermission

Sonata in B Minor, Hob. XVI:32

Franz Joseph Haydn

Allegro moderato

(1732-1809)

Tempo di Menuetto

Presto

Prelude in D Major, Op. 23 No. 4

Sergei Rachmaninov

(1873-1943)

Allegro Barbaro, Sz. 49 (1911)

Béla Bartók

(1881-1945)

• • • • •

*Recital presented in partial fulfillment of the requirements for
the Master of Music in Piano Performance.*

Zachary is a student of Dr. Janice Wenger

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University of Missouri School of Music

2021-2022 Series • Student Ensemble

MU Tuba and Euphonium Ensemble

Dr. Angelo Manzo, Conductor

Mr. Kevin Botkin, Assistant Conductor

April 24, 2022 • 7:00pm

Sheryl Crow Hall

Program

Acropolis **Hayato Hirose**
b. 1975

St. Vincent **Amir Zaheri**
b. 1979

Angle East **Zach Collins**

Nobilmente **Hiroki Takahashi**
b. 1979

Sonata in F **Benedetto Marcello**
(1686-1939)

I. *Adagio*

II. *Allegro*

Wyatt More, Soloist

Brooksie Collins, Guest Conductor

The Purple Carnival March **Harry Alfordi**
(1879-1939)

Suite Fruits **Itaru Sakai**
b. 1970

II. *The Peaches March*

IV. *The Apples Express*

Ho-Ho-Hoedown **James Garrett**
(1937-1998)

Tuba Sauce **Peter Smalley**

I. *Ketchup*

II. *Gravy*

IV. *Custard*

Every True Son/Fight Tiger **arr. George C. Wilson**
(1908-2001)

Brooksie Collins, Guest Conductor

We would like to give a special thank you to Brooke Lincoln, Kevin Botkin, and Bryson Crumb for all of thier hard work, dedication, and service to the University of Missouri, the School of Music, and especially the MU Tuba and Euphonium Studio. We wish them all the best in their future endeavors.

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

Personnel

Tuba

Theodore Learnard

Andrew Rice

Adam Johnston

Brandon Merritt

Ben Sexton

Doug Glasgow

Wyatt Moore

Bryson Crum

Elora Matthew

Halee Holcomb

Brady Sohn

Martin Leija

Euphonium

Alex Thomas

Brayden Farris

Jacob Presler

Brooke Lincoln

Maggie Howell

Kevin Botkin

Katherine Conaway

Reece Hinton

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University of Missouri School of Music
Student Recital • 2021-2022 Series

Saxophone Studio Recital

Leo Saguiguit, director

April 25, 2022 • 7:00 p.m. • Whitmore Recital Hall

Program

Prelude XII **Michael Pagán**
Fugue VI (b. 1958)
from *12 Preludes & Fugues* (2008)

Sax Evasion

Logan King, soprano
Andrea Lee, alto
Clayton Greenlee, tenor
Jackson Huenefeldt, baritone

Blue Caprice (1997) **Victor Morosco**
(b. 1936)

Breanna Derritt

Improvisation et Caprice..... **Eugène Bozza**
(b. 1905-1981)

Jackson Huenefeldt

Ku Ku (1997)..... **Barry Cockcroft**
(b. 1972)

Zachary Nenaber

Blow Down (2017) **Barry Cockcroft**

Ben Harting
Leo Saguiguit

INTERMISSION

Mizzou Saxophone Ensemble

Romany Beck (2005) **Lucy Pankhurst**
(b. 1981)

The Cascades (1904) **Scott Joplin**
(b. 1868-1917)

arr. S. Dalle Luche

Danzón No. 2 (1994)..... **Arturo Marquez**
(b. 1950)
arr. K. Veen/N. Wood

Aria (1936) **Eugène Bozza**
(b. 1905-1981)
arr. Saguiguit

Ben Harting, soloist

Children of Sanchez (1978) **Chuck Mangione**
(b. 1940)
arr. J. van der Linden

Mizzou Saxophone Ensemble

Sopranino: Ben Harting

Soprano: Warren Lane, Zachary Nenaber, Katie O’Russa

Alto: Amanda Arbuckle, Breanna Derriott, Ben Harting, Andrea Lee, Kimberly Moeller, Brett Newberry

Tenor: Jon Gowan, Clayton Greenlee, Logan King, Alex Trout

Baritone: Jackson Huenefeldt, Matthew Whittington, Hayden Wiseman

Bass: Matthew Whittington

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

Student Recital

Chamber Music Recital

Sunday, May 1, 2022 at 12:30pm

Sheryl Crow Hall, Squirefield Music Center

Sonata No. 7 in C Minor for Piano and Violin, Op. 30, No. 2
III. Scherzo: Allegro
IV. Finale: Allegro

Ludwig van Beethoven
(1770-1827)

Evan Wilde, violin
Zachary Kierstead, piano

Quartet in D minor, D. 810 "Death and the Maiden"
I. Allegro
II. Andante con moto

Franz Schubert
(1797-1828)

Alexandre Negrão, violin
Sam Li, violin
Aidan Clark, viola
Nate Roberts, cello

Limestone & Felt (2012)

Caroline Shaw
(b.1982)

Jordan Nielsen, marimba
Andrew Lewis, cello

The Beethoven Violin Sonata was coached by Prof. Julie Rosenfeld and Dr. Janice Wenger
The Schubert Quartet was coached by Prof. Eva Szekeley
The Shaw Duet was coached by Dr. Eli Lara



School of Music
University of Missouri

2021-2022 Series | Student Recital

Emerging Artists Gala Recital

May 2, 2022 | 7:00pm
Sheryl Crow Hall

Program

Luminosity **Tomasz Golinski**
Movements 1 and 2 (b. 1986)

The Spiral on Your Back **José Martinez**
(b. 1985)
Jordan Nielsen, Percussion

“Quando me’n vo” from *La Bohème* **Giacomo Puccini**
(1858-1924)

From “Italienisches Liederbuch” **Hugo Wolf**
Gesegnet sei das Grun (1860 - 1903)
Schweig’ einmal still!
Ich hab’ in Penna einen Liebsten wohnen

Cinq Quatrains de Francis Jammes **Marcel Delannoy**
(1898-1962)
1. *Résurrection*
2. *La Joueuse*
3. *Morphée et la Muse*
4. *Colombine*
5. *Reprise*

Amelia Lufkin, Soprano | Zachary Kierstead, Piano

In League with Extraordinary Gentlemen **Peter Graham**
(b. 1958)
I. The Time Traveler
II. The Final Problem
III. The Great Race

Alex Thomas, Euphonium | Natalia Bolshakova, Piano

- Short Intermission -

Concerto No. 1 for Flute and Orchestra in G Major, K. 313 **W.A. Mozart**
III. Rondo: Tempo di Menuetto (1756 – 1791)

Concerto for Flute and Orchestra **Carl Nielsen**
I. Allegro Moderato (1865-1931)

Valentina Arango Sánchez, Flute | Natalia Bolshakova, Piano

From *Twelve Poems of Emily Dickinson* **Aaron Copland**
(1900-1990)
“Nature, the gentlest mother”
“Why do they shut me out of Heaven?”
“Heart, we will forget him!”

“Il est doux, il est bon” from *Hérodiade* **Jules Massenet**
(1842-1912)

Aubrey L. Smith, Soprano | Anthony Hernandez, Piano

Après une lecture du Dante: *Fantasia quasi Sonata* **Franz Liszt**
From *Années de pèlerinage II* (1811-1886)

Ryan Kee, Piano

Emerging Artists 2022 Texts and Translations

Quando me'n vo

From Act II of *La Bohème*

Quando me'n vo soletta per la via
La fente sosta e mire...
e la bellezza mia tutta ricerca in me
da capo a piè.
Ed sapporo allow la bramosia sottìl
che do gl'occhi traspira;
e dai palesi vezzi intender so
alle oculte beltà.
Così l'effluvio del desio
tutta m'aggira;
felice mi fa!
E tu che sai, che momori
e ti struggi,
da me tanto rifuggi?
So ben: le angoscie tue
non le vuoi dir;
so ben,
ma ti senti morir!

When I go out

(Musetta's Waltz)

When I go out alone in the street
people stop and stare...
and they all study in me my beauty
from head to foot.
And then I savor the subtle longing
that comes from their eye;
they know how to appreciate, beneath
obvious charms, all the hidden beauty.
Thus the flow of desire
completely surrounds me;
it makes me happy!
And you who know, who remember
and are melting with passion—
you avoid me so?
I know well: your sufferings—
you don't want to tell;
I know well,
but you feel like you're dying!

(Aria Text Editor and Translator: Martha Gerhart)

From *Italienisches Liederbuch*

Gesegnet sei das Grün und wer es trakt!

Gesegnet sei das Grün und wer es trakt!
Ein grünes Kleid will ich mir machen lassen.

Ein grünes Kleid trakt auch die Frühlingsaue,
Grün kleidet sich der Liebling meiner Augen.

In Grün sich kleiden ist der Jäger Brauch,
Ein grünes Kleid trakt mein Geliebter ach;

Das Grün steht allen Dingen lieblich an,
Aus Grün wächst jede schöne Frucht heran.

Blessed be green and those who wear it!

*Blessed be green and those who wear it!
I shall have a green dress made for me.*

*The spring meadow also is clothed in green,
the darling of my eye clothes himself in green.*

*It is the hunter's custom to be clothed in green,
and my beloved also wears green clothing;*

*green becomes all things so well,
every beautiful fruit springs from green.*

Schweig' einmal still!

Schweig' einmal still, du garst'ger Schwätzer dort
Zum Ekel ist mir dein verwünschtes Singen.

Und triebst du es bis morgen früh so fort,
doch würde dir kein schmuckes Lied gelingen.

Be quiet! you wretched babbler!

*Be quiet! you wretched babbler!
Your damned singing disgusts me.*

*And even if you keep it up until tomorrow morning,
you will not succeed in come up with an attractive*

Schwieg' einmal still un lege dich aufs Ohr!
Das Ständchen eines Esels zög' ich vor.

Ich hab' in Penna einen Liebsten wohnen

Ich hab' in Penna einen Liebsten wohnen,
In der Marammeneb'ne einen andern,
Einen im schönen Hafen von Ancona,
Zum vierten muss ich nach Viterbo wandern;

Ein andrer wohnt in Casentino dort,
Der nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fatta, zehn in Castiglione.

(Translations by IPA source)

Résurrection

Vous m'avez introduit ches un peuple robuste
Dont par d'Etchegoyen j'hérite mon sang.
Et l'on me couchera dans cette terre fruste
Où les morts seront plus beaux,
Plus beaux que les vivants.

La Joueuse

Comme un chèvrefeuille qui s'élance au-dessus du mur,
Et que balance le cent, o Belle comme le jour,
Sans te poser à terre tu cours.

Morphée et la Muse

Sommes-nous donc si loin?
Te demandai-je en songe et tu me répondis:
Nous sommes arrivés aux lieux de ta jeunesse et
l'ombre qui s'allonge
Est celle de la ferme où tu venais rêver.

Colombine

Frêle petite fille O rose dans le fange
Du cirque piétinée avant que de t'ouvrir
Dieu ne t'avait-il pas faite à l'image des anges
Et pour que le printemps parfumât tes soupirs.

Reprise

Déchirons la tristesse ainsi que le soleil partage un
banc de brume au flanc de lan montagne,

song.

*Be quiet! and go to bed!
I would prefer a donkey's serenade!*

I have a lover in Penna

*I have a lover in Penna,
another in the plain of Maremma,
one in the beautiful port of Ancona,
for the fourth, I must go to viterbo;*

*another lives there, in Casentino,
the next lives with me in the same town,
and I yet another in Magione,
four in La Fratta, ten in Castiglione!*

Resurrection

*You have introduced me to a robust people
whom by Etchegoyan I inherit my blood.
And it lies with me in the rough land
where the dead will be more beautiful,
more beautiful than the living.*

The player

*As a honeysuckle that soars above the wall,
And that sways, o beautiful as the day,
Without touching the ground, you run.*

Morpheus and the Muse

*Are we so far? (Are we now so far away?)
I asked of you in a dream and you answered me:
We are arrived at the places of your youth, and the
shadow which extends
Is that of the farm where you'd just been dreaming.*

Columbine

*Frail little girl, O rose in the mire,
In a shambles, trampled before you opened,
Didn't God make you in the image of angels
And so that Spring perfumed your sighs?*

Reprise

Let us tear the sadness just as the sun splits a
bank of mist on the slope of the mountain,

Et nous ne verrons plus que l'espoir qui nous gagne
Et la verte prairie et les rosiers vermeils

And we will no longer see anything but the hope
that overtakes us and the green prairie and scarlet
roses.

(Translations by Steven B. Jepson, with the assistance from Stephanie Kupfer)

Nature, the gentlest mother

by Emily Dickinson

Nature, the gentlest mother
Impatient of no child,
The feeblest or the waywardest,—
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.
How fair her conversation,
A summer afternoon,—
Her household, her assembly;
And when the sun goes down

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky,

With infinite affection
And infiniter care,
Her golden finger on her lip,
Wills silence everywhere.

Why do they shut Me out of Heaven?

by Emily Dickinson

Why do they shut Me out of Heaven?
Did I sing too loud?
But I can say a little "Minor"
Timid as a Bird!

Wouldn't the Angels try me
Just once more
Just see if I troubled them
But don't shut the door!

Oh, if I were the Gentleman
In the "White Robe"
And they were the little Hand that knocked
Would I forbid?

[Why do they shut Me out of Heaven?
Did I sing too loud?]

Heart, we will forget him
by Emily Dickinson

Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

Il est doux, il est bon

Celui dont la parole efface toutes peines
le Prophète est ici!
C'est ver lui que je vais!

Il est doux, il est bon, sa parole est sereine;
Il parle... tout se tait;...
plus léger sur la plaine
l'air attentive passe sans bruit;
il parle!

Ah! quand reviendra-t-il?
quand pourrai-je l'entendre?
Je souffrais,
j'étais seule et mon cœur s'est calmé
en écoutant sa voix
mélodieuse et tendre,
mon cœur s'est calmé!

He is gentle, he is good

The one whose speech erases all pains,
the prophet is here!
It is to him that I go!

He is gentle, he is good, his speech is calm:
he speaks... all fall silent;...
more lightly over the plain
the air attentive passes without noise;
he speaks!

Ah! When will he return?
when can I hear him?
I suffered,
I was alone and my heart was calmed
By listening to him voice,
melodious and tender,
my heart was calmed!

Prophète bien aimé, puis-je vivre sans toi!
Prophète bien aimé, puis-je vivre,
vivre sans toi!

C'est là!
dans ce désert où la foule étonnée
avait suivi ses pas,
qu'il m'accueillit un jour,
enfant abandonnée!
Et qu'il m'ouvrit ses bras!

Prophet well loved, can I live without you?!
Prophet well loved, can I live,
live without you?!

It is there!
in this desert where the crowd astonished
had followed his steps,
that he received me one day,
a child abandoned!
And where he opened to me his arms!

(Literal translation © 2007 by Brad Suverkrop-IPA Source, LLC)

Biographies

Jordan Nielsen is a percussionist who has performed in musicals, opera, and new music chamber ensembles and has competed in several different categories. His student groups have achieved high ratings in marching competitions and individual competitive categories through his teaching endeavors. Nielsen's 'sharp focus and intense attention' have allowed him to find detailed music in his past and current projects. He is currently in the final year of his Master of Music Performance at the University of Missouri – Columbia under the instruction of Dr. Megan Arns. He is the assistant to the directors of both the Heartland Marimba organization and the Missouri Symphony Conservatory. Find out more at jnpercussion.com.

L. Amelia Lufkin, soprano, is from Knoxville, Tennessee. Currently a graduate student at the University of Missouri, studying with Dr. Steven Jepson, she completed a Masters in Choral Conducting, and she will receive her Masters in Voice Performance in Spring 2022. Amelia received a Bachelors in Voice Performance at Middle Tennessee State University under Dr. Christine Isley-Farmer. Her operatic roles include Mademoiselle Silberklang in *Der Schauspieldirektor*, Phyllis in *Iolanthe*, and most recently the role of Susanna in *Le nozze di Figaro*. In the Fall of 2021, Amelia won first place as Missouri's MTNA state winner in Graduate Voice and was the overall runner-up in the regional competition. Amelia placed first in MMTA under the category of Collegiate Voice-Graduate in 2020 and was a semifinalist at the Regional NATS Competition in 2021. This summer she will be attending the Vocal Academy of Opera program in Bodrum, Turkey, where she will play Micäela in Bizet's *Carmen*.

Raised in Waynesville, Missouri, **Alex Thomas** is a second-year graduate student pursuing his Masters degree in euphonium performance at the University of Missouri under Professor Angelo Manzo. Mr. Thomas earned his Bachelor of Music degree from The University of Alabama where he studied under Dr. Jeremy Crawford. Alex has competed in numerous competitions and was named the honorable mention in the 2018 Huxford Concerto Competition, invited with the members of the LKA Quartet to the final round of the 2020 SERTEC Quartet Competition, and most recently was a finalist for the U.S. Air Force Band of the Midwest euphonium audition.

A native of Medellin, Colombia, **Valentina Arango Sánchez** received her undergraduate degree at the University of Antioquia as well as at the Conservatoire Royal de Mons, Belgium. Her primary professors have included Hugo Espinosa, Elizabeth Osorio, and Marc Grauwels. Valentina has performed as an additional musician with the Philharmonic Orchestra of Medellin and has participated in festivals such as Medellin Festicámara, Cartagena Music Festival, and Medellin Entre la Flauta. She has also performed in masterclasses with esteemed flutists such as Josephine Olech, Vincent Lucas, Toon Fret, Denis Pierre Gustin, Julie Thornton, and Juliette Hurel. Presently, Valentina is pursuing her master's degree at the University of Missouri with Professor Alice Dade. She performs with the University Philharmonic Orchestra as well as the MU New Music Ensemble.

Aubrey L. Smith, soprano, hails from Springfield, Missouri, where she earned a Bachelor of Music Education - Vocal Emphasis from Drury University in 2016. She recently completed a teaching assistantship in Choral Conducting with Dr. R. Paul Crabb at the University of Missouri and is continuing her graduate degree in Vocal Performance under the guidance of Professor Steven Tharp. She most recently sang the role of Countess Almaviva in Mozart's *Le Nozze di Figaro* this past March and has been awarded a spot this summer at the Vocal Academy of Opera young artist program in Bodrum, Turkey as Micaela in Bizet's *Carmen*. She also performed the role of Pamina in Mozart's *The Magic Flute* in 2019 and was the soprano soloist in Mozart's *Requiem*. While at MU, she sang the role of Madame Desroches in the world premiere performances of *A Certain Madness* by Hans Bridger Heruth and sang the title role in Handel's *Alcina*. She also placed 1st and 2nd at both local and regional NATS competitions in 2012, 2013, and 2014.

Ryan Kee is a sophomore piano major at the University of Missouri, studying with Dr. Peter Miyamoto. He was previously a student of Eunsil Stevenson in St. Louis. He is winner of the 2022 of the McClure Piano Award and the 2021 Nelson Piano Scholarship, both sponsored by the Missouri Federation of Music Clubs (MFMC), and winner of the 2020 Missouri Music Teachers Associations (MMTA) Collegiate Honors Auditions. He also received Honorable Mention in the 2021 Music Teachers National Association (MTNA) Young Artist Competition and won third prize and was a two-time finalist in the Steinway Competition. In 2021 Ryan was chosen by the World Piano Teachers Association (WPTA) to present a full-length recital, and he has performed multiple times on the Odyssey Chamber Music Series.

Originally from Kirkwood, Missouri, **Zachary Kierstead** holds the Bachelor of Music degree from Central Methodist University and is pursuing the Master of Music in Piano Performance at the University of Missouri under the direction of Dr. Janice Wenger. As a Graduate Teaching Assistant, he teaches group piano, individual students, and serves as a studio class accompanist for several of MU's vocal faculty and pursues collaborative opportunities such as working with numerous vocal and instrumental students, playing for undergraduate and graduate degree recitals, and supporting students and faculty in performances and competitions. Zachary was accepted to the InterHarmony International Music Festival in Summer 2021 where he studied for two weeks in Italy, and he plans to attend additional festivals this coming summer.

Pianist **Natalia Bolshakova** has been an indispensable member of the MU School of Music faculty since 2004, where she has appeared as a collaborative pianist on innumerable faculty and student recitals, coached chamber ensembles and taught applied piano lessons. Her 2018 MSR Classics recording of *Russian Trumpet Sonatas* with Iskander Akhmadullin includes seven World Premieres. Dr. Bolshakova holds degrees from the University of North Texas, the Moscow State Conservatory and the Ippolito-Ivanov College in Moscow and is a laureate of the New Orleans International Piano Competition and the Ima Hogg Young Artist International Competition, among others.

Anthony Hernandez is a collaborative pianist, organist, composer, and teacher who earned his Bachelor of Music in composition from the University of Missouri in 2009. He subsequently enjoyed regular on-staff collaborative pianist positions for Stephens College of the Performing Arts and Columbia College of Missouri and served in various positions on- and backstage for over twenty musical productions. Relocating in 2018, he moved to Los Angeles, where he freelanced his craft throughout Southern California. Hernandez is pursuing his Masters in collaborative piano at the MU School of Music under the guidance of Dr. Peter Miyamoto.

University of Missouri School of Music
Senior Recital • 2021-2022 Series

Zachary Scamurra, flute

with

Jack Snelling, piano & bassoon

Luis Hermano Bezerra, bass

Jeremiah Ingram, drums

May 6th, 2022 • 1:00 pm • Sheryl Crow Hall

Program

Caprice No. 30, Chaconne, op. 107..... Sigfird Karg-Elert
(1877-1933)

Sonata in E Minor, BWV 1034..... Johann Sebastian Bach
(1685-1750)

Adagio ma non tanto

Allegro

Andante

Allegro

Jack Snelling, bassoon

Danza de la Mariposa Valerie Coleman
(b. 1970)

Intermission

All the Things You Are Jerome Kern
(1885-1945)

Un Poquito Zachary Scamurra
(b. 2000)

On Goodbyes Zachary Scamurra
(b. 2000)

Jumpy..... Zachary Scamurra
(b. 2000)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in flute performance. Zachary Scamurra is a student of Alice Dade.

Sigfrid Karg-Elert's book of 30 Caprices was written to fill a gap that he saw between the existing educational literature and the increasingly complicated orchestral parts of the late 19th and early 20th centuries. The book is laid out in progressive fashion, starting with the simplest etude and finishing with the most complex, the *Chaconne*. It was Karg-Elert's belief that composers should not—and would not—limit themselves to the scope of what was technically facile on the instruments they were writing for, and that it is the responsibility of the performer to adapt to new playing techniques and complicated technical passages. It goes without saying that Karg-Elert went above and beyond the technical demands of the works of his time with the difficulty of the *Chaconne*, but as he wrote in his own preface to the work, "The 'difficult' will always grow easy by overcoming the 'more difficult'."

Bach's *Sonata for flute in E Minor* fits the standard style of a four-movement solo work opening with a slow movement that was popular during his time in Cöthen. Unlike the standard of the genre, which was set entirely in the same key, the third movement of this work is set in the relative G major. The works of Bach are often hard to source, and the *Sonata in E Minor* is no exception. The Sonata does stand out, however, in that there are at least six surviving, varying sources from Bach's lifetime. Because of this, it is unknown exactly when this piece was written, but it most likely originates from the Cöthen era. Originally written for flute and basso continuo—a written out bassline with figures that imply intervals and implied harmonies to be improvised by the right hand of a keyboard player, that is traditionally played by a bass instrument and the aforementioned keyboard player—the Sonata will be performed today pared down to just the flute and bass for a more intimate setting that exemplifies the beauty of Bach's contrapuntal writing.

From composer **Valerie Coleman's** program notes, "*Danza de la Mariposa* is a rhythmic and melodic tone poem giving the listener a tour of South America, inspired by the various species of butterflies that inhabit the continent. Full of rich and unique colors, butterflies dance and weave in syncopated rhythms within the work, while alternating between the feel of 3 over 4 throughout. The slower sections pay homage to the beautiful and sorrowful sounds in the style of Yaravi, a Peruvian lament song. The melodies and rhythm eventually begin to evolve into the spirit and syncopation of Argentinean concert tango, and the end returns to the feel of Yaravi."

All the Things You Are was originally a showtune written by Jerome Kern, with lyrics by Oscar Hammerstein II, for the 1939 musical *Very Warm for May*. Its chorus quickly became a jazz standard, which has been performed and recorded countless times. I first heard on the jazz at Massey Hall recording, featuring Charlie Parker, Dizzy Gillespie, Bud Powell, Max Roach, and Charles Mingus. It holds a special significance to me as the first tune I learned entirely by ear.

Un Poquito is a tune that I wrote recently reflecting on my recent attempts to learn Spanish. The title comes from the funny and all-too-frequent exchange in which I mention that I am learning Spanish to a Spanish-speaker, and they respond by switching into a rapid-fire version of the language I can't begin to comprehend. It's at this point that I must confess, "*no entiendo*." They quickly respond, "but you're speaking Spanish!" to which I then respond, "*hablo un poquito*."

On Goodbyes exists as a meditation on one of my least favorite experiences on this Earth: saying goodbye. This being my final year at the University, it is something that I've spent a great deal thinking about. And yet, my thoughts are still mostly confused and unknowable, a state I've come to term "nostalgia for the present." The opening four notes of this ballad come from the soundtrack of

the animated TV show, *Avatar: The Last Airbender*, a show that represents a great deal of childhood nostalgia for me. As the tune progresses for there, it cycles through a progression of chords that lack a clear sense of direction, reflecting my own directionless feelings of nostalgia and loss. It culminates in a bridge that grounds itself more solidly in the key of Ab, before falling suddenly back into the wandering aimlessness of the original section.

Jumpy serves as a sort of foil for the previous tune. The upbeat melody got stuck in my head on a warm spring day last year as I was walking across campus in the morning, enjoying the fresh air, the plants in full bloom, the squirrels heckling each other over acorns, and everything else life had to offer.

Community Music Program Recital

May 7, 2022 • 12:30pm • Whitmore Recital Hall

Looking Glass RiverFaber and Faber

Woo Jin Shin, piano | Amy Crousore, instructor

New World Symphony Theme..... Antonin Dvorak (arr. Faber)

Sola Lee, piano | Amy Crousore, instructor

Happy Red..... Nancy Faber

Audrey Guissou, piano | Amy Crousore, instructor

San Francisco Trolley..... Nancy Faber

Khupno Mawia, piano | Amy Crousore, instructor

Prelude in Db..... Frederic Chopin

Molly Johnson, piano | Amy Crousore, instructor

The Juggler.....Mauro Giullani

Jayce Savage, piano | Amy Crousore, instructor

Fiesta Espana Nancy Faber

Fnu (Albert) Huboqi, piano | Amy Crousore, instructor

Supercalifragilisticexpialidocious.....Sherman and Sherman (arr. Nancy Faber)

Harper LaVigne, piano | Amy Crousore, instructor

Wet Hands from Minecraft..... Daniel Rosenfield

Abhinav Telugu, piano | Amy Crousore, instructor

Distant Bells..... J.L. Screabelg

Maggie Shi, piano | Amy Crousore, instructor

Beauty and the beast..... Menken and Ashman (arr. Faber)

Mina Hansen, piano | Amy Crousore, instructor

Minuet IBach, J.S.

Rachele DeWitt-Monroy, violin | Priscila Honorio, instructor

Go Tell Aunt Rhody..... Folk Song

Devin (Ziggy) Fergus, violin | Priscila Honorio, instructor

Lightly Row Folk Song

Lilian Smith, violin | Priscila Honorio, instructor

HumoresqueDvorak, A.

Shirish Arora, viola | Priscila Honorio, instructor

| | |
|--|--------------------------------|
| Gavotte in D major | Bach, J. S. |
| Jack Servey, violin Priscila Honorio, instructor | |
| Minuet I | Bach, J.S. |
| Zachary Salazar, violin Priscila Honorio, instructor | |
| Gavotte in G minor | Bach, J. S |
| Evi Micheas, viola Priscila Honorio, instructor | |
| Violin Concerto No. 3 in G major | Mozart, W. A. |
| Sola Lee, violin Priscila Honorio, instructor | |
| Springtime in the Alps..... | Jon George |
| Bella Long, piano Eve Werger, instructor | |
| Mr. McGill..... | Nancy and Randall Faber |
| Victor Long, piano Eve Werger, instructor | |
| My Invention | Nancy and Randall Faber |
| Russell Long, piano Eve Werger, instructor | |
| Blues Train | Nancy and Randall Faber |
| Moo Paw, piano Eve Werger, instructor | |
| Jazz Blast | Nancy and Randall Faber |
| Myles Kajulo, piano Eve Werger, instructor | |
| Russian Sailor Dance/500 Year Old Melody | Traditional |
| Yiqing Song, piano Lun Tong, instructor | |
| Mary Had a Little Lamb..... | Traditional |
| Delaney Kitley, flute Zachary Scamurra, instructor | |
| Last Chance Blues..... | Martha Mier |
| Mia Anderson, piano Meghan Speed, instructor | |
| Trumpet Concerto | Faber and Faber |
| Tommy Hillenbrand, piano Meghan Speed, instructor | |
| Ode to Joy..... | Faber and Faber |
| Arnav Edara, piano Meghan Speed, instructor | |
| Snowflake Rag..... | Faber and Faber |
| Caden Baskar, piano Meghan Speed, instructor | |

Community Music Program Recital

May 7, 2022 • 2:00pm • Whitmore Recital Hall

Misty Mountains (From *The Hobbit: An Unexpected Journey*) . . . Howard Shore (arr. Carol Matz)

Lewis Hunter, piano | Eve Werger, instructor

Poetic Theme and Variations..... Nancy Faber

Sophia White, piano | Eve Werger, instructor

Kinda Blue.....

Heap Hser, piano | Eve Werger, instructor

Trumpet voluntaryFaber and Faber

Akiva Trachtenberg, trumpet | Carlot Dorve, instructor | Rochelle Parker, accompanist

Trumpeter's LullabyLeroy Anderson

Fox Bybee, trumpet | Carlot Dorve, instructor | Rochelle Parker, accompanist

So What.....Miles Davis

Fox Bybee, trumpet | Carlot Dorve, instructor

Sonata for Flute and Piano, Mvt. I..... Poulenc

Laura Ridenour, flute | Kaitlyn Grubbs, instructor | Anthony Hernandez, accompanist

Emperor's Hymn Solo..... Haydn

Tobias White, trumpet | Carlot Dorve, instructor | Sophia White, accompanist

GOPAK..... Edward Gregson

Tobias White, trumpet | Carlot Dorve, instructor | Sophia White, accompanist

Wind in the Trees.....Faber and Faber

Bella Lemus, piano | Meghan Speed, instructor

Mr. Brahms Famous LullabyFaber and Faber

Sophie Lemus, piano | Meghan Speed, instructor

Miniature Sonatina.....Faber and Faber

Caris Clary, piano | Meghan Speed, instructor

Miniature Sonatina.....Faber and Faber

Nora Clary, piano | Meghan Speed, instructor

Dragon Hunt.....Faber and Faber

Shoshana Trachtenberg, piano | Meghan Speed, instructor

Persian Market.....Faber and Faber

Jane Radcliffe, piano | Meghan Speed, instructor

Twinkle twinkle variations.....Suzuki

Emery Awazu, violin | Johanny Veiga Barbosa, instructor

Etude in G Major/Minuet 1 in G Major Suzuki

Doojin Hwang, violin | Alexandre Negrão, instructor

Mid-Missouri Community Orchestra
Spring Concert
May 7th, 2022
Sheryl Crow Hall

1

Program and Performance Notes

Brandenburg Concerto, No. 2 (BWV 1047)

J. S. Bach (1685 – 1750)

I. First Movement (abridged)

Arr. Merle J. Issac

According to the Netherlands Bach Society: “In March 1721, Bach sent a manuscript from Köthen to Berlin entitled ‘Six concertos with several instruments,’ dedicated to Christian Ludwig (1677-1734), Margrave of Brandenburg-Schwedt. In the preface, Bach stated that he had played for the margrave ‘a couple of years ago’ and had promised to send him ‘some of his compositions.’” The piece, as intended by Bach, is for chamber orchestra (small orchestra, only 2-3 players per part) and four soloists: violin, flute, oboe, and trumpet. The trumpet solo is notoriously difficult, and is seldomly performed. This arrangement of the first movement features just the orchestra parts and requires nuance in the Baroque style.

Inishowen

Sarah Siegler

I. Lough Foyle View

Soloist: Gabriella Lacey

II. The Three Murphys Jig

Program notes provided by the composer: “*Inishowen*’ is a piece inspired by the beautiful scenery of Inishowen, a peninsula in County Donegal, Ireland. The first movement is slow and lyrical, depicting the beauty of standing on the shore looking at the sea. The second movement is a fun jig, portraying a group of sheep dogs playing in the fields – and according to the local farm boy, ‘all the dogs are named Murphy.’ In the last section, the theme from the first movement combines with the second movement for a powerful finish.”

Andante and Allegro

W. A. Mozart (1756 – 1791)

I. Andante

Arr. Merle J. Issac

II. Allegro

Palladio

Karl Jenkins (b. 1944)

I. Allegretto

Soloists: Alexandre de Negrão (Violin I) and Rachel Griffin (Violin II)

This three-movement piece was written by Jenkins as a commemorative piece for Renaissance Italian architect Andrea Palladio (1508–1580) who is “arguably the most influential architect in the Western world” (according to the Smithsonian).

Locust Street Rag

Carold Nunez (1929 – 2015)

Program notes provided by the composer: “*Locust Street Rag* is named for a thoroughfare which runs on the East side of the county courthouse in Denton, TX, my home. Historically significant, the Locust Street side of the square is the final resting place of John B. Denton, early settler and Methodist preacher. Also, for many years every Saturday and first Monday of the month were trade days on the square for farmers to sell, trade, and barter their vegetables and livestock. In later years, Locust Street developed into an important North – South artery, a parade route for homecoming and national holidays, and a site for street dances at the courthouse square.”

Mid-Missouri Community Orchestra
Spring Concert
May 7th, 2022
Sheryl Crow Hall

2

Performers: (listed alphabetically)

Violin

Sydney Brooks
Alexandre de Negrão*, **
Juvenal Escobar
Shannon Francis
Catherine Gordon

Rachel Griffin**
Breanna Henderson
Shelbie Kelly
Taek Kyu Kim
Gabriella Lacey**

Brittany Proffitt
Marsha Richins
Mary Ruth Taylor
Breanna Tuhlei

Viola

Keara Allen
Cecilia Hagedorn
Ray Visser

Cello

Tina Fox
Jay Nahm
Mary Schaeffer
Esther Tarley
Dan Vinson
Nancy Zguta

Bass

Evan Wilde*

* String Section Leader
** Soloist

Director: Amy Welsh

University of Missouri School of Music
Student Recital • 2021-2022 Series

Meghan Speed, piano

June 11, 2022 • 3:30 PM • Whitmore Recital Hall

Program

Sonata in C Minor, K. 115 **Domenico Scarlatti**
Sonata in C Major, K. 330 (1685-1757)

Sonata in D Major, K. 576 **Wolfgang Amadeus Mozart**
Allegro (1756-1791)
Adagio
Allegretto

interval

The Tides of Manaunaun **Henry Cowell**
from *Three Irish Legends* (1897-1965)

Fantasiestücke, Op. 12 **Robert Schumann**
3. Warum? (1810-1856)
2. Aufschwung

In the Bottoms **Robert Nathaniel Dett**
Prelude (Night) (1882-1943)
His Song
Honey (Humoresque)
Barcarolle (Morning)
Dance (Juba)

• • • • •

Meghan Speed is a student of Dr. Janice Wenger.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event.

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University of Missouri School of Music

Camp Recital • 2021-2022 Series

Summer COMP Final Recital

Saturday, June 18, 2022 • 11:00 AM • Sheryl Crow Hall

Fantasy of an Adolescent.....Yoell Tewolde
(b. 2005)

'orkMila Perez
(b. 2007)

Slippery Dream.....Ishya Bhavsar
(b. 2006)

Lost in the 4th DimensionGarrett Peterman
(b. 2005)

Symfo-nator 2000..... Nathan Crutchley
(b. 2007)

I. 'oon

II. 'ife

What The Wind Carries.....Daithi Sellens
(b. 2006)

I. Turbulent Dream

II. Former Joy

III. Warring Mind

IV. Revelation Together

The 5 Stages of Grief and a Minute for My ThoughtsLucy Gray Hamilton
(b. 2007)

I. Denial

II. Anger

III. Bargaining

IV. Depression

V. Acceptance

Make This Place Your Home.....Samir Shaik
(b. 2007)

Dan Willett, oboe
Bill Kalinkos, clarinet
Wei-Han Wu, piano

Dr. Yoshiaki Onishi and Dr. Bonnie McLarty, faculty

~Brief Intermission~

Stravinski-esqueAtticus Schlegel
(b. 2002)

The Nature of Time Kayley Coney
(b. 2005)

Regression to the Mean Thomas Libbert
(b. 2003)

The Peace and The Storm..... Ve Carrender
(b. 2004)

Pride Goeth Sofia Fiorino
(b. 2003)

Journey to the 4th Dimension Jacob Assouad
(b. 2005)

Compass Cecelia Schmitz-Hoepker
(b. 2005)

Pezzo de Danza Ethan Sanders
(b. 2005)

Madison Greenstone. clarinet
John Popham, cello
Megan Arns, marimba

Dr. Stefan Freund and Dr. Carolina Heredia, faculty

Biographies and Program Notes

Yoell Tewolde, 16, is an incoming senior at Rock Bridge High School in Columbia, Missouri. He got into music through piano lessons, which he started at the age of 6. While he remembers writing down melodies as a kid, Tewolde began seriously composing at the age of 14. Tewolde earned 2nd place at the MU COMP's composition contest with his original jazz combo, titled *None of It*. Tewolde likes hanging out with friends and family, learning languages, listening to music, and composing music. Tewolde has created several unreleased songs, which he hopes to release in the future through various music streaming platforms.

Fantasy of an Adolescent depicts many of the warped perspectives that Tewolde had of various stages of his life as an adolescent. The opening section, detached yet flowy and lyrical, symbolizes a perspective that Tewolde assumes of his youth and its relative ease and simplicity amid its challenges. The middle section returns to a detached, dissonant nature, symbolizing Tewolde's view of his adolescence – as a teen, Tewolde acknowledges that the challenges he faces seem so much bigger because of their freshness. The ending section's feel consistently changes, symbolizing a quote from Holden Franklin, one of his COMP camp RA's, on moving out of adolescence; "[it's] a little scary at times, but...it's the beginning of freedom...[and] everything is gonna be ok."

Mila Perez started playing the piano in the 3rd grade. She started composing in the 5th grade and won 2nd in a composing competition in the 6th grade. Mila is going to be a Freshman at Hallsville High School. She has never notated her songs until now, plays songs from memory, and she can't read notes.

'ork is Mila's first notated piece she has ever written and it is inspired by a broken fork.

Ishya Bhavsar is a fifteen-year-old from Prairie Village, Kansas. She wrote her first song at the age of eight and has been composing music ever since. In addition to composing, Ishya plays the piano, the viola, and the harmonium. She has placed in composition contests including the National PTA Reflections Contest and Missouri COMP.

Slippery Dream commemorates all the dreams people have at night that are promptly forgotten in the morning. The song does not stick to one key, one time signature, or one motif, which is reminiscent of dreams, which are frequently nonsensical. Long chains of sixteenth notes represent ambitious dreams. *Slippery Dream* is refreshing and energizing - just like a good night's sleep.

Garett Peterman started learning piano at the age of 6. He was never really interested in writing music until about a year ago. He joined band freshman year in high school and it was a fun experience. It was somewhat difficult to learn how to be in percussion but

Garett learned very quickly. The past year he's been writing and recording orchestral pieces. He then got very interested in writing different styles of music.

Lost in the 4th Dimension is composed of mysterious/dark music with a flair of intensity. Jacob's *Journey to the 4th Dimension* (the prequel to this piece, performed later in the concert) is epic and bizarre, but finally comes the arrival. The c minor and f minor keys bring dark tones to this piece. The fourth dimension is intense/mysterious and might be impossible to get to. Once arrived, there is no turning back.

Nathan Crutchley is from Fenton, Missouri and attends Fox Senior High School. He has been playing piano since 1st grade and guitar since 4th grade. He recently joined his school's band as a percussionist. He wrote his first composition in 7th grade as an entry into the Mizzou Creating Original Music Project contest and received an honorable mention. His second composition, also entered into the COMP contest, won 1st place.

Symfo-nator 2000 has 2 movements, "oon" and "ife." The name of the piece was inspired by Dr. Doofenshmirtz's -inators. Nathan struggles with naming his pieces, but he was inspired by a fellow composer for the name of the two movements.

Daithi Sellens has been an active composer for 2 years, beginning in the spring of 7th grade year with the quarantine. A clarinetist and member of the Golden Regiment, he is very passionate about music.

The four movements of ***What The Wind Carries*** each represent memory and the shifting wind between. For every change in the wind, the story is furthered. In "Turbulent Dream," the listener is caught in a reluctant dream. As the piano fades into the background, the clarinet takes center and begins a haunting, fearful song. "Former Joy" begins as the wind changes and a happy yet wistful tune from the oboe gradually turns sour with the fading memory. Piano takes over in "Warring Mind" with a fast, metallic baseline, before the dark oboe faces off against the hopeful, optimistic clarinet. Finally, in "Revelation Together", returning melodies combine to form a complete, resolved storyline, before the piece fades with the wind.

Growing up in a family of art and music, **Lucy Hamilton** was inspired at a young age to start playing. She started violin at the age of seven, and started writing songs even younger. Along with music she really enjoys volleyball and painting. When she got her ukulele at the age of 9 her songwriting blossomed.

The 5 Stages of Grief and a Minute For My Thoughts takes you through the feelings of grief we've all been through. The piece first takes you through "Denial." You'll hear happy notes upon sad chords representing the denial. Abruptly, you'll hear denial quickly change into "Anger." Loud and unsatisfied, the piano clearly shows you its indignation. After what

feels like forever, but really after only a few seconds, the anger dies down into “Bargaining.” “Depression” sets in subtly, but grows out of control. My thoughts during “Acceptance” seep in and leave you unsatisfied.

Atticus Schlegel is a composer, tubist, and pianist (the tuba being the primary instrument). He has attended Mizzou’s composition camp in previous years, this being his third time participating in this camp. His father (a talented musician) is inspiration to his own musical pursuits, including his pursuit of composition at Mizzou.

As the title of *Stravinsky-esque* suggests, the music of Igor Stravinsky has a considerable influence on this composition. The piece contains many compositional techniques and aesthetics Stravinsky himself employed and innovated in his music. An example of this includes the use of “blocks of sound,” musical phrases which heavily contrast each other in texture and mood. Exploration of texture was an important motivation for this piece, primarily explored using harmonics in the cello (a method of playing that creates pitches with a ghostly texture), which frequently appear.

Samir Shaik didn’t come from a family of musicians, but rather a family that loves music. He learned to play the piano at age eight and has harbored a love for composition ever since then. Samir loves to incorporate stories and journeys into his music, and he also likes to convey complex feelings and emotions with them. He frequently takes inspiration from scores for film and TV, particularly from the works of Hans Zimmer, John Williams, Hildur Gudnadottir, and Ludwig Goransson. He is also an avid enjoyer of the Romantic period of classical music and its composers, with special emphasis on Chopin, Mendelssohn, and Tchaikovsky. Outside of music, Samir loves to play tennis, run, and spend quality time with friends and family.

Make This Place Your Home

Change can be the scariest thing in the world, if we choose to let it do so.

Kayley Coney is a senior (age 17) at Grain Valley High School. She started her musical journey around the age of 9 when she began learning piano, which later transitioned into percussion beginning in 5th grade (age 11). Kayley has been greatly involved in percussion, specifically marimba for 7 years and won State Champion with the marimba solo, Pure Imagination. Her first time fully putting music to paper was at the age of 15, about two and a half years ago. Kayley’s drive for performance and music in general comes from the ideal of bringing light into the lives of others, and sharing the happiness that music has made her feel through performing and writing different pieces of music.

The Nature of Time is about how nature changes over time and the effects that surroundings have on nature, whether that be people, animals, plants, buildings, etc. Throughout the piece, there are a variety of instrumentations and notations that represent the sound of rain, the ocean, birds, and many other sounds to create the feel of

being attached to and in nature. Overall, there is a happier and brighter tone that builds into a futuristic and bold section, showing the intense moment where nature takes over and breaks through all the dark parts of life.

Three years ago, **Thomas Libbert** purchased recording equipment, turned his tiny room into a studio, and started building his discography. He has recorded two full albums, with his newest alternative album, *Fire Falls*, having dropped in April. His musical influences include bands like Green Day, twenty-one pilots, the Strokes, and Dirty Nil, and he loves playing guitar. He has also placed first in the MOCOP competition for his first ever choir piece, a notated version of his song *Fire Doesn't Always Have to Burn*.

Regression to the Mean drew inspiration from several sources. Aspects such as the low cello notes and cello/clarinet riffs come from Polyphia's "O.D.," while the chords at the end were inspired by Dirty Nil's "Evil Side." The clarinet solo, described as "nasty like Kenny G's sax," is one of the focal points of the piece. The various quick sections are meant to reflect the composer's indifference, dismay, or even acceptance about falling into averageness.

Ve Carrender (18) is a composer, musician, and semi-songwriter from Blue Springs, Missouri. They primarily play trumpet and French horn, but also dabble in piano and guitar. Music plays a large part in their life, with no genre, symphony or mixtape going unappreciated. With their music taste being extremely eclectic, several sounds and stylings appear in their own writing. They would like to thank the performers, faculty, and sponsors that made this amazing experience possible.

The Peace and The Storm

The storm approaches with its dark afflicting shadow,
Scratching and begging at your brightest days,
Advancing towards to swallow.
With a fleeting moment of peace,
Once more unto the breach,
Prepared or unprepared for the destruction that follows.

Sofia Fiorino has been creating original music since she was old enough to know the difference between speech and song, but she composed her first legible score in her early teens. Her senior year (2021) was spent in four hours daily of fine arts classes, and the following gap year was spent convincing herself she should not study music. Miraculously, her nature won out and Sofia applied for the Sinquefeld Scholarship at the University of Missouri in Columbia—and was accepted! She looks forward to studying composition at Mizzou this fall.

"Pride Goeth before a fall." The piece divides into three sections: "pride goeth," "before," and a "fall." The first section features the clarinet swaggering around the staff, epitomizing the "goings" of pride. In the second section, the marimba drives the piece into a percussive tension, the expectant pressure of "before." The final section is marked by a sweeping glissando as the cello "falls" and mourns the tragedy of failure.

Jacob Assouad started playing piano at 5. After 4 years of lessons, he stopped taking lessons and started learning on his own. When faced with the choice of which instrument to play in the band, he decided to play percussion because of his background with piano. He has been learning piano and playing percussion since, but only started writing music in 2020. Jacob mainly writes for piano and voice but enjoys composing for ensembles as well.

Journey to the 4th Dimension was inspired by a bus ride conversation of what the 4th dimension would be like. It is the prequel to Garrett's *Lost in the 4th Dimension*. After a peaceful departure, venturing into the unknown becomes more and more tense. The switch to 6/8 time represents crossing the boundary, which is amazing at first, but the ending represents the realization that there is no way back.

Cecelia Schmitz-Hoepker is a composer, percussionist, and pianist currently attending Blue Springs Highschool in Blue Springs, Missouri. They have been composing for five years, their pieces being swayed by an assortment of different musical influences, including genres like jazz, rock, and classical, and their close friends and family, who are all involved in the music scene. Throughout their time of learning and listening to music, they have been inspired by listening to and performing with a variety of instruments.

Starting patiently with a cello solo, ***Compass*** opens with an introspective visage of being lost at sea. As a direction is found, doubt slips away and is replaced by excitement and action, finding the way through the waves and reaching land.

Ethan Sanders only began to take interest in music at a relatively later age, around 12 or 13. Around two years later, he began composing music for fun. Over the next few years, he began to listen to more music and develop his own post-romantic and modernist style.

Pezzo de Danza ('dance piece' in Italian) contains many elements of Ethan's compositional style. Although the piece is without strict form, themes and motives do appear multiple times in many different contexts. The relatively simple title masks the sometimes frantic energy of the music, which seeks to express how someone feels as they dance through the difficulties that life may present.

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinefield Music Center, 573-884-1604, at least seven days in advance of the event.

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School of Music
University of Missouri

Graduate Collaborative Piano Degree Recital

Anthony Hernandez, piano
with sopranos Aubrey Smith and L. Amelia Lufkin
and tenor Zachary Reinert

Saturday, June 18, 2022 at 7:00pm

Sheryl Crow Hall, Sinquefeld Music Center

“Ah Ruggiero Crudel ... Ombre Pallide” from *Alcina* (1735)

George Frederic Handel
(1685-1759)

with Aubrey Smith, soprano

Dichterliebe, Op. 48 (1840)

Robert Schumann
(1810-1856)

1. Im wunderschönen Monat Mai
2. Aus meinen Tränen sprießen
3. Die Rose, die Lilie, die Taube, die Sonne
4. Wenn ich in deine Augen seh'
5. Ich will meine Seele tauchen
6. Im Rhein, im heiligen Strome
7. Ich grolle nicht
16. Die alten, bösen Lieder

with Zachary Reinert, tenor

Short Intermission

Cinq Quatrains de Francis Jammes (1934)

Marcel Delannoy
(1898 – 1962)

1. Résurrection
2. La Joueuse
3. Morphée et la Muse
4. Colombine
5. Reprise

“Sempre Libera” from *La Traviata* (1853)

Giuseppe Verdi
(1813-1901)

with L. Amelia Lufkin, soprano

Twelve Poems of Emily Dickinson (1950)

Aaron Copland
(1900-1990)

1. Nature, the gentlest mother
3. Why do they shut me out of Heaven
4. The world feels dusty
5. Heart, we will forget him
10. I've heard an organ talk sometimes
12. The Chariot

with Aubrey Smith, soprano

*Anthony Hernandez is a student of Dr. Peter Miyamoto.
This recital partially fulfills the requirements for the
Master of Music in Piano Performance.*

Translations & Texts

"Ah Ruggiero Crudel...Ombre Pallide"

recitative and aria, Act 2 from *Alcina*, HWV 34 (1735)

Ah! Ruggiero crudel, tu no mi amasti!
Ah! che fingesti ancor, e m'ingannasti!
E pur ti adora ancor fido mio core.
Ah! Ruggiero cruel! Sei traditore!
Del pallido Acheronte spiriti abitanti,
e della notte ministri di vendetta,
cieche figlie crudeli, a me venite!

Secondate i miei voti,
perché Ruggiero amato
non fugga da me ingrato.
Guarda d'intorno, sospesa.
Ma ohimè! misera! e quale insolita tardanza?
eh! non m'udite? Vi cerco, e vi ascondete?
Vi comando, e tacete?
Evvi inganno? evvi frode?
La mia verga fatal non ha possanza?
Vinta, delusa Alcina, e che ti avanza?

Ombre pallide, lo so, mi udite;
d'intorno errate, e vi celate,
sorde da me: perché? perché?
Fugge il mio bene; voi lo fermate
deh! per pietate, se in questa verga,
ch'ora disprezzo, e voglio frangere, forza non è.

George Frideric Handel (1685 – 1759)

libretto by Riccardo Broschi (1698 – 1756)

*Ah! Ruggiero cruel, you did not love me!
Ah! that you pretended still, and I deceived you!
And yet you still adore my heart.
Ah! Ruggiero cruel! You're a traitor!
Of pale Acheron inhabitant spirits,
the night ministers of revenge,
blind cruel daughters, come to me!*

*Second, my votes, because Ruggiero loved
do not run away from me ungrateful.
Look around, suspended.
But oh! poor! And what unusual delay?
Eh! can't you hear me?
I look for you, and do you listen?
I command you, and do not you?
Evoke deception? Evoke fraud?
Does my fatal rod have no power?
Won, disappointed Alcina, and who advances?*

*Pale shadows, I know, you hear me;
around wrong, and you hide,
deaf from me: why? Why?
My good escapes; you stop him
Deh! for pity, if in this rod,
that scorn, and I want to break up, strength is not.*

Dichterliebe, op. 48 (1840)

1) Im wunderschönen Monat Mai
Als alle Knospen sprangen, Da ist in meinem Herzen
die Liebe aufgegangen. Im wunderschönen Monat Mai,
Als alle Vögel sangen, Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

2) Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor.
Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

3) Die Rose, die Lilie, die Taube, die Sonne
Die lieb' ich einst alle in Liebeswonne.
Ich lieb' sie nicht mehr, ich liebe alleine
Die Kleine, die Feine, die Reine, die Eine;
Sie selber, aller Liebe Wonne,
Ist Rose und Lilie und Taube und Sonne.

4) Wenn ich in deine Augen seh
So schwindet all' mein Leid und Weh';
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.
Wenn ich mich lehn' an deine Brust,
Kommst's über mich wie Himmelslust;
Doch wenn du sprichst: ich liebe dich!
So muss ich weinen bitterlich.

Robert Schumann (1810-1856)

poetry by Heinrich Heine (1797-1856)

1) *In the wondrous month of May
When all the buds burst into bloom,
Then it was that in my heart Love began to burgeon.
In the wondrous month of May, When all the birds were singing,
Then it was I confessed to her My longing and desire.*

2) *From my tears there will spring
Many blossoming flowers,
And my sighs shall become
A chorus of nightingales.
And if you love me, child,
I'll give you all the flowers,
And at your window shall sound
The nightingale's song*

3) *Rose, Lily, Dove, Sun
I loved them all once in the bliss of love.
I love them no more, I only love
She who is small, fine, pure, rare;
She, most blissful of all loves,
Is rose and lily and dove and sun.*

4) *When I look into your eyes,
All my pain and sorrow vanish;
But when I kiss your lips,
Then I am wholly healed.
When I lay my head against your breast,
Heavenly bliss steals over me;
But when you say:
I love you! I must weep bitter tears.*

Translations & Texts

5) Ich will meine Seele tauchen in den
Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.
Das Lied soll schauern und beben,
Wie der Kuss von ihrem Mund,
Den sie mir einst gegeben in wunderbar süsser Stund'.

6) Im Rhein,
im heiligen Strome
Da spiegelt sich in den
Well'n mit seinem grossen Dome,
Das grosse, heilige Köln.
Im Dom da steht ein Bildnis,
Auf gold'nem Leder gemalt;
In meines Lebens Wildnis
Hat's freundlich hineingestrahlt.
Es schweben Blumen und Eng'lein
Um unsre liebe Frau;
Die Augen, die Lippen, die Wäng'lein,
Die gleichen der Liebsten genau.

7) Ich grolle nicht,
und wenn das Herz auch bricht,
Ewig verlornes Lieb! ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.
Das weiss ich längst. Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens Raume,
Und sah die Schlang', die dir am Herzen frisst,
Ich sah, mein Lieb, wie sehr du elend bist.
Ich grolle nicht.

16) Die alten, bösen Lieder
Die Träume böse und arg,
Die lasst uns jetzt begraben,
Holt einen grossen Sarg.
Hinein leg' ich gar manches,
Doch sag' ich noch nicht was;
Der Sarg muss sein noch grösser,
wie's Heidelberger Fass.
Und holt eine Totenbahre
und Bretter fest und dick;
Auch muss sie sein noch länger,
als wie zu Mainz die Brück'.
Und holt mir auch zwölf Riesen,
die müssen noch stärker sein
Als wie der starke Christoph
im Dom zu Köln am Rhein.
Die sollen den Sarg forttragen,
und senken ins Meer hinab;
Denn solchem grossen Sarge
gebührt ein grosses Grab.
Wisst ihr, warum der Sarg wohl
so gross und schwer mag sein?
Ich senkt' auch meine Liebe
und meinen Schmerz hinein.

5) Let me bathe my soul
in the lily's chalice;
The lily shall resound
with a song of my beloved.
The songs shall tremble
and quiver like the kiss that her lips
Once gave me in a wondrously sweet hour

6) In the Rhine,
in the holy river
Mirrored in its waves,
with its great cathedral,
Stands great and holy Cologne.
In the cathedral hangs a picture,
Painted on gilded leather;
Into my life's wilderness
It has cast its friendly rays.
Flowers and cherubs hover
Around Our beloved Lady;
Her eyes, her lips, her cheeks
Are the image of my love's.

7) I bear no grudge,
though my heart is breaking,
O love forever lost! I bear no grudge.
However you gleam in diamond splendour,
No ray falls in the night of your heart.
I've known that long. For I saw you in my dreams,
And saw the night within your heart,
And saw the serpent gnawing at your heart;
I saw, my love, how pitiful you are.
I bear no grudge.

16) The bad, old songs
The bad and bitter dreams,
Let us now bury them.
Fetch me a large coffin.
I have much to put in it,
Though what, I won't yet say;
The coffin must be even larger
than the vat at Heidelberg.
And fetch a bier made
of firm thick timber:
And it must be even longer
than the bridge at Mainz.
And fetch for me twelve giants;
They must be even stronger
Than Saint Christopher the Strong
in Cologne Cathedral on the Rhine,
They shall bear the coffin away,
and sink it deep into the sea;
For such a large coffin
deserves a large grave.
Do you know why the coffin
must be so large and heavy?
I'd like to bury there
my love and my sorrow too.

Cinq Quatrains de Francis Jammes (1934)

1) Résurrection
Vous m'avez introduit chez un peuple robuste
Dont par d'Etchegoyen j'hérite mon sang
Et l'on me couchera dans cette terre fruste
Où les morts se refont plus beaux que les vivants

Marcel Delannoy (1898-1962) poetry by Francis Jammes (1868-1938)

1) Resurrection
You introduced me to a robust people
From which by Etchegoyen I inherit my blood
And they will lay me down in this barren land
Where the dead make themselves more beautiful than the living

2) La Joueuse
Comme un chèvrefeuille qui s'élance au dessus du mur
Et que balance le vent, O Belle comme le jour
Sans te poser à terre, Tu cours

3) Morphée et la Muse
Sommes nous donc si loin?
Te demandaije en songe Et tu me répondis:
Nous sommes arrivés aux lieux de ta jeunesse
Et homme qui s'allonge
Est celle de la ferme où tu venais rêver.

4) Colombine
Frêle petite fille, O rose dans la fange du cirque
Piétinée avant que de t'ouvrir
Dieune t'avait-il faite à l'image des anges
Et pour que le printemps parfumât tes soupirs

5) Reprise
Déchirons la tristesse ainsi que le soleil
Partagé un banc de brume au flanc de la montagne
Et nous ne verrons plus que l'espoir qui nous gagne
Et la verte prairie et les rosiers vermeils

2) The Player
*Like a honeysuckle soaring over the wall
And let the wind sway, O beautiful as the day
Without landing on the ground, you run*

3) Morpheus and the Muse
*Are we so far away?
I asked you in a dream And you answered me:
We have arrived to the places of your youth
And a man who lies down is of the farm
where you came to dream.*

4) Columbine
*Frail little girl, O rose in the mire of the circus
Trampled before you open
Did God make you like angels
And so that spring perfumes your sighs?*

5) Reprise
*Let's tear apart the sadness and the sun
Shared a mist bank on the mountainside
And we will only see the hope that wins us over
And the green meadow and the vermilion rose*

“Sempre Libera” from *La Traviata* (1853)

È strano! È strano!
in core scolpiti ho quegli accenti!
Saria per me sventura un serio amore?
Che risolvi, o turbata anima mia?
Null'uomo ancora t'accendeva.
Oh, gioia ch'io non conobbi
esser amata amando! E sdegnarla poss'io
per l'aride follie dei viver mio?

Ah, fors'è lui che l'anima
solinga ne' tumulti godea sovente pingere de' suoi colori
occulti. Lui, che modesto e vigile all'egre soglie ascese,
e nuova febbre accese
destandomi all'amor! A quell'amor ch'è palpito
dell'universo intero misterioso, altero croce e delizia al cor.
Follie! Delirio vano è questo!
Povera donna, sola, abbandonata
in questo popoloso deserto
che appellano Parigi, che spero or'più?
Che far degg'io? Gioire!
Di voluttà ne' vortici perir! Gioir!

Sempre libera degg'io folleggiare di gioia in gioia
vo' che scorra il viver mio pei sentieri del piacer nasca il
giorno, o il giorno muoia sempre lieta ne' ritrovi
a diletta sempre nuovi dee volare il mio pensier
Follie! Follie delirio vano è questo!
Povera donna, sola, abbandonata in questo popoloso
deserto che appellano Parigi,
che spero or' più? che far degg'io!
Gioire! Di voluttà nei vortici perire.

Giuseppe Verdi (1813-1901)

libretto by Francesco Maria Piave (1810-1876)

*How strange! How strange!
I have these words engraved in my heart!
Would a serious love be a misfortune for me?
What's your decision, oh troubled soul of mine?
No man has set you on fire before
Oh what joy, I didn't know being loved, loving!
And could I reject it
out of the barren insanity of my living?*

*Ah, maybe he's the one who often rejoiced painting my soul
alone amid excitements with his occult colours
How modest and vigilant he climbed the sad doorsteps
and lit up a new fever arousing my love!
Such a love that makes the whole universe palpitate
mysterious and lofty crucifixion and delight for my heart
Madness! This is a futile delirium!
Poor woman, alone, abandoned
in this crowded desert that's called Paris
what do I hope for now on?
What must I do? Have fun!
Perish in the vortices of pleasure! Have fun!*

*I must stay always free cavorting from joy to joy
I want my living to run through paths of pleasure day in and
day out always happy in hangouts among
always new delights my thoughts should fly,
Madness! This is madness, a futile delirium! Poor woman,
alone, abandoned in this crowded desert that's called
Paris, what do I hope for now on?
What must I do?
Have fun! Perish in the vortices of pleasure!*

Twelve Poems of Emily Dickinson (1950)

1) Nature, the gentlest mother
Impatient of no child,
The feeblest or the waywardest, -
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.

How fair her conversation,
A summer afternoon, -
Her household, her assembly;
And when the sun goes down

3) Why do they shut me out of Heaven?
Did I sing — too loud?
But — I can sing a little minor,
Timid as a Bird!
Wouldn't the Angels try me —
Just — once — more —
Just — see if I troubled them —
But don't shut the door!
Oh, if I — were the Gentleman
In the White Robes —
And they — were the little Hand
that knocked, Could — I — forbid...?
(song dedicated to Ingolf Dahl)

4) The world feels dusty,
when we stop to die...
We want the dew then
Honors taste dry...
Flags vex a dying face
But the least fan
stirred by a friend's hand
Cools like the rain

Mine be the ministry
when thy thirst comes...
Dews of thyself to fetch
and holy balms.
(song dedicated to Alexei Haieff)

5) Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.
When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!
(song dedicated to Marcelle de Manziarly)

Aaron Copland (1900 – 1990)
poetry by Emily Dickinson (1830 – 1886)

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky,

With infinite affection
And infiniter care,
Her golden finger on her lip,
Wills silence everywhere.

(song dedicated to David Diamond)

10) I've heard an organ talk sometimes
In a Cathedral Aisle
And understood no word it said —
Yet held my breath, the while —
And risen up — and gone away,
A more Berdardine Girl —
And — know not what was done to me
In that old Hallowed Aisle.

(song dedicated to Alberto Ginastera)

12) The Chariot
Because I could not stop for Death,
He kindly stopped for me —
The Carriage held but just Ourselves —
And Immortality.
We slowly drove — He knew no haste
And I had put away
My labor and my leisure too,
For His Civility —
We passed the School, where Children played
Their lessons scarcely done
We passed the Fields of Gazing Grain —
We passed the Setting Sun —
We paused before a House that seemed
A Swelling of the Ground —
The Roof was scarcely visible—
The Cornice but a mound —
Since then — 'tis Centuries — but each
Feels shorter than the Day,
I first surmised. The Horses' Heads
Were toward Eternity...
(song dedicated to Arthur Berger)

MU School of Music presents
Anthony Coleman Blatter, bass-baritone
Senior Recital

with
Bomi Kim, piano & Jack Snelling, piano
June 26, 2022, 7:00 pm, Whitmore Recital Hall

“Aprite un po’ quegli occhi”W. A. Mozart (1756-1791)
From *Le nozze di Figaro*

Aprite un po’ quegli occhi

Tutto è disposto:
L'ora dovrebbe esser vicina;
Io sento gente...è dessa!
Non è alcun;
Buia è la notte...
Ed io comincio omai a fare
Il scimunito mestiere di marito...
Ingrata!
Nel memento della mia cerimonia
Ei godeva leggendo:
E nel vederlo io rideva
Di me senza saperlo.
Oh Susanna! Susanna!
Quanta pena mi costi!
Con quell'ingenua faccia,
Con quegli occhi innocenti,
Chi creduto l'avria? Ah!
Che il fidarse a donna, è ognor follia.

Aprite un po' quegli occhi,
Uomini incauti e sciocchi,
Guardate queste femmine,
Guardate cosa son!
Queste chiamate dee
Dagli ingannati sensi,
A cui tributa incensi
La debole ragion.
Son streghe che incantano
Per farci penar,
Sirene che cantano
Per farci affogar,
Civette che allettano
Per trarci le piume,
Comete che brillano
Per toglierci il lume.
Son rose spinose
Son volpi vezzose;
Son orse benigne,
Colombe maligne,
Maestre d'inganni,
Amiche d'affanni,
Che fingono, mentono,

Open your eyes

Everything is set:
the hour should be near;
I can hear people... it is her!
It's nobody;
The night is dark...
and I am just beginning to practice
the stupid work of being a husband...
You ungrateful!
While remembering my ceremony
he was enjoying in reading:
And while I was seeing it I was laughing
at me without knowing it.
Oh, Susanna! Susanna!
What a great suffering you cost me!
With your ingenuous face,
with your innocent eyes,
who would imagine it? Ah,
that it's foul to trust in a woman.

Open your eyes,
you incautious and stupid men
Look at these women
Look what they are!
These you call goddesses
with deceived senses,
to whom the weak reason
tributes incenses.
They are witches who enchant
only to make us pain,
Sirens who sing
to draw us,
Owls who attract
to take out our feathers
Comets who shine
to take our light away,
they're thorny roses
they're charming foxes
they're benign bears,
malign doves,
masters in cheating
friends of worries
who pretend, lie,

Amore non senton,
Non senton pietà ,
No, no, no, no no!
Il resto no dico,
Già ognuno lo sa.

don't feel any love,
don't feel any pity,
no, no, no, no, no!
I don't tell all the rest,
anybody knows that.

Le nozze di Figaro is a *commedia per musica* in four acts composed in 1786. The libretto was written by Lorenzo Da Ponte and it premiered at the Burgtheater in Vienna on May 1st, 1786. This opera is considered one of the greatest operas written and is a cornerstone of the classical repertoire. *Aprite un po' quegli occhi* is Figaro's final aria in the fourth act. Figaro addresses the audience directly for the first time in the show. He's finally fed up with the women and their shenanigans and lets loose on stage.

Text by: Lorenzo Da Ponte; Translation by: <https://www.opera-arias.com>

“L’Absence”Hector Berlioz (1803-1869)

From *Les nuits d’été* Op. 7

L’absence

Reviens, reviens, me bien-aimée;
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!
Entre nos cœurs quelle distance!
Tant d’espace entre nos baisers!
Ô sort amer! ô dure absence!
Ô grands désirs inapaisés!
Reviens, reviens, ma bien-aimée.
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!
D’ici là-bas, que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
À lasser le pied des chevaux.
Reviens, reviens, ma bien-aimée.
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!

Absence

Return, return, my sweetest love!
Like a flower far from the sun,
The flower of my life is closed
Far from your crimson smile!
Such a distance between our hearts!
So great a gulf between our kisses!
O bitter fate! O harsh absence!
O great unassuaged desires!
Return, return, my sweetest love!
Like a flower far from the sun,
The flower of my life is closed
Far from your crimson smile!
So many intervening plains,
So many towns and hamlets,
So many valleys and mountains
To weary the horses’ hooves.
Return, return, my sweetest love!
Like a flower far from the sun,
The flower of my life is closed
Far from your crimson smile!

Berlioz composed his song cycle *Les nuits d’été* in 1841. Originally for voice and piano, Berlioz orchestrated the songs two years later, and published them as his opus 7. The rhetorical L’absence” pleads for the return of a beloved partner. This is a beautiful strophic song that always comes back to the main focus of longing. The main character in this poem is always calling for the return of the partner and how incomplete they feel without them.

Text by: Théophile Gautier; Translation by: Richard Stokes

Sur Les Lagunes

From *Les nuits d'été Op. 7*

Sur les Lagunes

Ma belle amie est morte:
Je pleurerai toujours;
Sous la tombe elle emporte
Mon âme et mes amours.
Dans le ciel, sans m'attendre,
Elle s'en retourna;
L'ange qui l'emmena
Ne voulut pas me prendre.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!
Le blanche créature
Est chouchée au cercueil.
Comme dans la nature
Tout me paraît en deuil!
La colombe oubliée
Pleure et songe à l'absent;
Mon âme pleure et sent
Qu'elle est dépareillée.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!
Sur moi la nuit immense
S'étend comme un linceul;
Je chante ma romance
Que le ciel entend seul.
Ah! comme elle était belle,
Et comme je l'aimais!
Je n'aimerai jamais
Une femme autant qu'elle.
Que mon sort est amer!
Ah! sans amour, s'en aller sur la mer!

On the lagoons

My dearest love is dead:
I shall weep for evermore;
To the tomb she takes with her
My soul and all my love.
Without waiting for me
She has returned to Heaven;
The angel who took her away
Did not wish to take me.
How bitter is my fate!
Alas! to set sail loveless across the sea!
The pure white being
Lies in her coffin.
How everything in nature
Seems to mourn!
The forsaken dove
Weeps, dreaming of its absent mate;
My soul weeps and feels
Itself adrift.
How bitter is my fate!
Alas! to set sail loveless across the sea!
The immense night above me
Is spread like a shroud;
I sing my song
Which heaven alone can hear.
Ah! how beautiful she was,
And how I loved her!
I shall never love a woman
As I loved her.
How bitter is my fate!
Alas! to set sail loveless across the sea!

Sur les lagunes with its somber harmonies is diffused with melancholy. The surging accompaniment suggests the movement of waves which, again, touches on the theme of love and being lost at sea. But this is a metaphorical sea. This boatman is sailing through a loveless sea in search for the one true person who can fulfill his broken heart.
Text by: Théophile Gautier; Translation by: Richard Stokes

L'île Inconnue

From *Les nuits d'été Op. 7*

L'île inconnue

Dites, le jeune belle,
Où voulez-vous aller?
La voile ouvre son aile,
La brise va souffler!
L'aviron est d'ivoire,
Le pavillon de moire,

The unknowable isle

Tell me, pretty young maid,
Where is it you would go?
The sail is billowing,
The breeze about to blow!
The oar is of ivory,
The pennant of watered silk,

Le gouvernail d'or fin;
 J'ai pour lest une orange,
 Pour voile une aile d'ange,
 Pour mousse un séraphin.
 Dites, le jeune belle,
 Où voulez-vous aller?
 La voile ouvre son aile,
 La brise va souffler!
 Est-ce dans la Baltique
 Dans la mer Pacifique,
 Dans l'île de Java?
 Ou bien est-ce en Norvège,
 Cueillir la fleur de neige
 Ou la fleur d'Angsoka?
 Dites, le jeune belle,
 Où voulez-vous aller?
 Menez-moi, dit la belle,
 À la rive fidèle
 Où l'on aime toujours.
 – Cette rive, ma chère,
 On ne la connaît guère
 Au pays des amours.
 Où voulez-vous aller?
 La brise va souffler.

The rudder of finest gold;
 For ballast I've an orange,
 For sail an angel's wing,
 For cabin-boy a seraph.
 Tell me, pretty young maid,
 Where is it you would go?
 The sail is billowing,
 The breeze about to blow!
 Perhaps the Baltic,
 Or the Pacific
 Or the Isle of Java?
 Or else to Norway,
 To pluck the snow flower
 Or the flower of Angsoka?
 Tell me, pretty young maid,
 Where is it you would go?
 Take me, said the pretty maid,
 To the shore of faithfulness
 Where love endures forever.
 – That shore, my sweet,
 Is scarce known
 In the realm of love.
 Where is it you would go?
 The breeze is about to blow!

L'île inconnue hints at the unattainable. Again, love is at the center here, but instead of love being lost, it is more about how love can be eternal. This song has a beautiful swing to it towards the middle that I love so much. It hints at the waters surrounding this island of love and how rocky they sometimes can be.
 Text by: Théophile Gautier; Translation by: Richard Stokes

“Nicht Wiedersehen.....Gustav Mahler (1860 – 1911)

From *Lieder und Gesänge aus der Jugendzeit*

Nicht Wiedersehen

Und nun ade, mein herzallerliebster Schatz,
 Jetzt muß ich wohl scheiden von dir,
 Bis auf den andern Sommer,
 Dann komm ich wieder zu dir! Ade!

Und als der junge Knab heimkam,
 Von seiner Liebsten fing er an:
 „Wo ist meine Herzallerliebste,
 Die ich verlassen hab?“

Auf dem Kirchhof liegt sie begraben,
 Heut ists der dritte Tag.
 Das Trauern und das Weinen
 Hat sie zum Tod gebracht.“

Jetzt will ich auf den Kirchhof gehen,
 Will suchen meiner Liebsten Grab,
 Will ihr all'weile rufen,
 Bis daß sie mir Antwort gab!

Never to meet again!

And now farewell, my dearest love!
 Now must I be parted from you,
 Till summer comes again,
 When I'll return to you! Farewell!

And when the young man came home again,
 He enquired after his love:
 ‘Where is my dearest love,
 She whom I left behind?’

‘In the churchyard she lies buried,
 Today is the third day!
 The mourning and the weeping
 Brought about her death.’

Then I'll go to the churchyard,
 To look for my beloved's grave,
 And I'll never cease calling her,
 Until she answers me!

Ei du mein allerherzliebster Schatz,
Mach auf dein tiefes Grab!
Du hörst kein Glöcklein läuten,
Du hörst kein Vöglein pfeifen,
Du siehst weder Sonne noch Mond!
Ade, mein herzallerliebster Schatz! Ade!

O you, my dearest love,
Open up your deep grave!
You cannot hear the bells ringing,
You cannot hear the birds singing,
You can see neither sun nor moon!
Farewell, my dearest love! Farewell!

I am in love with this early and relatively unknown song! *Nicht Wiedersehen* flips back and fourth from two perspectives. The first is the narrator who is describing the scenario from a birds-eye view. The second point of view is from the main character of the poem who is grieving over a lost loved one at her grave. The initial farewell at the beginning of the art song is a physical one. The man has to be away from his partner for an extended period of time and simply bids farewell. However, once he has returned from his voyage, he finds that his partner has died and cannot handle the grief of not being with her. He end this poem with a final farewell as he leaves the churchyard.
Translation by: Richard Stokes

Um Mitternacht

From *Rückert-Lieder*

Um Mitternacht

Um Mitternacht
Hab' ich gewacht
Und aufgeblickt zum Himmel;
Kein Stern vom Sterngewimmel
Hat mir gelacht
Um Mitternacht.

Um Mitternacht
Hab' ich gedacht
Hinaus in dunkle Schranken.
Es hat kein Lichtgedanken
Mir Trost gebracht
Um Mitternacht.

Um Mitternacht
Nahm ich in acht
Die Schläge meines Herzens;
Ein einz'ger Puls des Schmerzes
War angefacht
Um Mitternacht.

Um Mitternacht
Kämpft' ich die Schlacht,
O Menschheit, deiner Leiden;
Nicht konnt' ich sie entscheiden
Mit meiner Macht
Um Mitternacht.

Um Mitternacht
Hab' ich die Macht
In deine Hand gegeben!
Herr! über Tod und Leben
Du hältst die Wacht
Um Mitternacht!

At Midnight

At midnight
I kept watch
And looked up to heaven;
Not a star in the galaxy
Smiled on me
At midnight.

At midnight
My thoughts went out
To the dark reaches of space;
No shining thought
Brought me comfort
At midnight.

At midnight
I paid heed
To the beating of my heart;
A single pulse of pain
Was set alight
At midnight.

At midnight
I fought the battle,
O Mankind, of your afflictions;
I could not gain victory
By my own strength
At midnight.

At midnight
I gave my strength
Into Thy hands!
Lord over life and death,
Thou keepest watch
At midnight.

Um Mitternacht has become one of my favorite Gustav Mahler pieces. There is so much pain and angst throughout this six minute song that seems to finally get washed away in the closing minute and a half. This song recounts the poet's battle with darkness in both its literal and figurative sense which is in sharp contrast to the transcendent moment towards the end of the piece where everything seems to come to magnificent fruition.
Text by: Friedrich Rückert; Translation by: Richard Stokes

Lob des hohen Verstandes

From *Des Knaben Wunderhorn*

Lob des hohen Verstandes

Einstmals in einem tiefen Tal
Kukuk und Nachtigall
Täten ein Wett anschlagen:
Zu singen um das Meisterstück:
„Gewinn es Kunst, gewinn es Glück,
Dank soll er davon tragen.“

Der Kukuk sprach: So dir's gefällt,
Hab ich den Richter wählt,
Und tät gleich den Esel ernennen.
Denn weil er hat zwei Ohren groß,
So kann er hören desto bos,
Und was recht ist, kennen.

Sie flogen vor den Richter bald.
Wie dem die Sache ward erzählt,
Schuf er, sie sollten singen.

Die Nachtigall sang lieblich aus,
Der Esel sprach, du machst mir's kraus.
Du machst mir's kraus! Ija! Ija!
Ich kanns in Kopf nicht bringen.

Der Kukuk drauf fing an geschwind
Sein Sang durch Terz und Quart und Quint.
Dem Esel gfiels, er sprach nur: Wart!
Dein Urteil will ich sprechen.
Wohl sungen hast du Nachtigall,
Aber Kukuk singst gut Choral,
Und hältst den Takt fein innen;
Das sprech ich nach mein' hohn Verstand,
Und kost es gleich ein ganzes Land,
So laß ichs dich gewinnen.
Kukuk, Kukuk, Ija!

In Praise of High Intellect

Once upon a time in a deep valley
The cuckoo and the nightingale
Between them made a wager:
Whoever sang the finer song,
Whoever won by skill or luck,
Should carry off the prize.

The cuckoo said: I have, so please you,
Already chosen the judge.
And named the donkey straight away,
Because with his two large ears
He'll hear much clearer what is bad,
And also know what's good.

So soon they flew before the judge,
When he was told how matters stood,
He commanded them to sing.

The nightingale sang beautifully,
The donkey said, you're confusing me.
You're confusing me. Hee-haw! Hee-haw!
I just can't understand it.

Whereat the cuckoo quickly sang
His song through thirds and fourths and fifths.
The donkey liked it, merely said: wait,
Wait while I give my verdict.
Nightingale, you sang well,
But you, cuckoo, sing a fine hymn
And keep the strictest measure;
My high intellect pronounces this,
And though it cost a whole country,
I declare you now the winner.
Cuckoo, cuckoo, hee-haw!

I don't think there is a better way to end a German set than with the singing battle of a cuckoo bird and a nightingale being judged by a donkey. *Lob des hohen Verstandes* is just that. The poem involves a narrator describing the battle of two birds singing for a donkey judge. It is a fun patter piece that truly twists the tongue around.
Translation by: Richard Stokes

INTERMISSION

The second half of this recital is a list of favorites. It is filled with my most favorite genres/styles of singing and songs that I've just fallen in love with over the past couple of years. We are starting back in 1846 towards the end of Felix Mendelssohn's life with an oratorio from the biblical masterpiece *Elijah*, and finishing in 2008 in a swamp with *Who I'd Be* from "Shrek the Musical". I hope you all enjoy!

"Lord God of Abraham"Felix Mendelssohn (1809 – 1847)

From *Elijah*, Op. 70

Elijah is Felix Mendelssohn's oratorio that follows the biblical story and depicts events in the life of the prophet Elijah. *Lord God of Abraham* plants us in the latter half of the first movement as Elijah is calling upon God to show the people that he is lord. It is a beautiful piece that I've grown to love due to its incredible orchestration and legato line.

"Were you there"H.T. Burleigh (1866 – 1949)

Were you there is a spiritual that I've grown up with and it hasn't left my side once. I started my music school journey with this being one of the first songs I ever sang. I've loved H.T. Burleigh ever since. There is no technique with these songs. They are truly from the soul.

"Ethiopia Saluting the Colors"

An art song with interesting text that H.T. Burleigh took and truly made his own. Walt Whitman's poem describes the pains of an African slave being taken from their home. This gut-wrenching piece doesn't shy away from the hard truth of our past.

"Fly me to the moon"Bart Howard (1915 – 2004)

"Misty".....Errol Garner (1921 – 1977)

"Moonlight in Vermont".....Karl Suessdorf (1911 – 1982)

"That's Life"Dean Kay & Kelly Gordon

Jazz! How can this recital be complete without some jazz? These four songs are tunes that I've grown up on my entire life. If it was Ella, Nina, Frank, Sarah Vaughan, or Nat King Cole, I always had jazz on at some point in the day. Again, these songs don't require a lot of technical thinking because they're just so fun. I'd like to thank Jack Snelling for making some music with me on this set. Our paths will cross soon enough. <3

"Funny".....Cy Coleman (1929 – 2004)

From *City of Angels*

Stine is facing the collapse of his real and fictive worlds and his inner emotions finally come out. A genuinely funny character's wit turns bitter as he boils over into anger.

"What more can I say".....William Finn (b. 1952)

From *Falsettos*

Falsettos has become one of my favorite shows because of how musically intricate it is. This song is all about love and how difficult it can be.

“Who I’d Be”.....Jeanine Tesori (b. 1961)

From *Shrek the Musical*

Who are we when we take off are masks and unapologetically be ourselves? That is the question that this song wrestles with. I think this concept of a “disguise” is something that we all wrestle with during our time in college. I end my recital with this song to say that it is ok to wear a veil for a little while. From personal experience, its comfortable. BUT, the process of taking off the mask and being yourself is something that needs to be worked towards every day. Be you and no one can stop you

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Voice Performance. Anthony Coleman Blatter is a student of Professor Steven Tharp.

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