

University of Missouri School of Music

Community Music Program Honors Recital

December 11, 2011 • 1:00 PM

Whitmore Recital Hall

Program

Sarah Symonds, voice (with Cynthia Williams, piano)

I Don't Know How to Love Him
from Jesus Christ Superstar

T. Rice & A. L. Webber

Samantha Keeler, piano

My Sombrero

D. Alexander

Robin Zhang, piano

Old MacDonald Had a Song

Traditional

Ode to Joy

L. v. Beethoven
Arr. R. Faber

Christina Kim, piano

Jack and the Beanstalk

Arr. R. Faber

Square Dance

Arr. R. Faber

Grace Urban, piano

Miniature Sonatina

R. Faber

Deck the Halls

Arr. R. Bradley

Paige Pistono, piano

Santa Claus is Coming to Town

Arr. K. Olson

Claire Pistono, piano

Ode to Joy (duet with Paige Pistono)

Arr. T. Brown

Rudolph the Red Nosed Reindeer

Arr. K. Olson

Emmett Pottinger, piano

Russian Sailor Dance

Traditional
Arr. R. Faber

Augusta Nickolaus, piano

At the Park

Alfred

Walk to School

Alfred

Mackenzie Lynn, viola

For He's a Jolly Good Fellow

Traditional

Sidni Jones, piano

Cossack Ride

Russian Folk Song

Morning Has Broken

Gaelic Folk Song

Yourong Tang, piano

Enchanted

T. Swift

Elizabeth Swanson, alto saxophone

Evening Waltz

A. Gretchaninoff
Arr. H. Voxmand

Mary Park, violin

Meditation from *Thais*

J. Massenet

Veer Sangha, violin

Bouree from *Suite No. 3 in C major*

J. S. Bach

Aidan Cornelison, piano

Canon

J. Pachelbel

*Thank you to all the parents and family in
support of these students' musical endeavors.*

Upcoming School of Music Events

12/11/2011	MSP Recital	3:00 PM	Whitmore Recital Hall
12/14/2011	Saint Louis Symphony Holiday Concert	7:00 PM =	Jesse Auditorium
1/20/2012	Taylor Burkhardt, piano	7:00 PM	Whitmore Recital Hall
1/22/2012	Ravi Coltrane	3:30 PM & 7PM ✓	Murry's
1/24/2012	STOMP	7:00 PM =	Jesse Auditorium
1/25/2012	STOMP	7:00 PM =	Jesse Auditorium
1/28/2012	Nathan Ward, tenor and Rachel AuBuchon, piano	7:00 PM	Whitmore Recital Hall
1/29/2012	Monty Python's Spamalot	7:00 PM =	Jesse Auditorium
1/31/2012	Sesame St. Live: Elmo Makes Music	7:00 PM =	Jesse Auditorium
2/1/2012	Elvis Lives	7:00 PM =	Jesse Auditorium
2/2/2012	Lewis Black: In God We Rust	7:00 PM =	Missouri Theatre
2/3/2012	Baroque Virtuosi	7:00 PM ★	First Baptist Church
2/4/2012	MU/RBHS Jazz Festival		Rock Bridge High School
2/4/2012	Dean Southern, baritone and Jeff Brown, piano	8:00 PM ◇	Whitmore Recital Hall
2/5/2012	Guest Masterclass: Jeff Brown, piano	1:00 PM	Whitmore Recital Hall
2/5/2012	Guest Masterclass: Dean Southern, baritone	2:30 PM	Whitmore Recital Hall
2/6/2012	Alice Dade Del Campo, flute	8:00 PM ◇	Whitmore Recital Hall
2/9/2012	Pro Arte Quartet	7:00 PM =	Jesse Auditorium
2/10/2012	Anju Chandy, piano	7:00 PM	Whitmore Recital Hall
2/11/2012	Vox Lumiere: Phantom of the Opera	7:00 PM =	Jesse Auditorium
2/11/2012	Abby Rehard, percussion	8:30 PM	Whitmore Recital Hall
2/12/2012	Voice Area Recital with Fortepiano	3:00 PM	Whitmore Recital Hall
2/12/2012	Chucho Valdes & The Afro-Cuban Messengers	7:00 PM	Missouri Theatre
2/13/2012	Rodney Ackmann, bassoon	8:00 PM ◇	Whitmore Recital Hall
2/16/2012	Convocation: Victor Rosenbaum, piano	3:00 PM	Whitmore Recital Hall
2/17/2012	Victor Rosenbaum, piano	8:00 PM ◇	Whitmore Recital Hall
2/18/2012	Elysia Crecelius, flute	2:00 PM	Whitmore Recital Hall
2/18/2012	Stephanie Duff, soprano	8:30 PM	Whitmore Recital Hall
2/19/2012	Alison Robuck, oboe and Peter Miyamoto, piano	3:00 PM ◇	Whitmore Recital Hall
2/20/2012	Mizzou Music Day		
2/20/2012	Missouri Quintet	8:00 PM ◇	Whitmore Recital Hall
2/23/2012	Benny Green	7:00 PM	University Club Ballroom
2/24/2012	Chamber Soloists	8:00 PM •	Whitmore Recital Hall

◇ School of Music Faculty or Guest Recital
★ Odyssey Chamber Music Series

= University Concert Series Event
• Donations Accepted ; \$ Tickets

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

For up-to date information, please call 882-2604 or visit our web site: www.music.missouri.edu

For information about University Concert Series events please call 882-3875.



The University Singers
On Tour

R. Paul Crabb, conductor

January 11-15, 2012





The University Singers

Program

Selig sind die Toten **Heinrich Schütz**
(1585-1672)

Selig sind die Toten,
Die in dem Herren sterben von nun an
Ja, der Geist spricht:
Sie ruhen von ihrer Arbeit,
Und ihre Werke folgen ihnen nach.

Blessed are the dead,
Who in the Lord die from now on.
Yea, the Spirit speaks:
They rest from their labor
And their works follow after them.

Wenn wir in höchsten Nöten sein **Johannes Brahms**
(1833-1897)

Wenn wir in höchsten Nöten sein
Und wissen nicht, wo aus und ein,
Und finden weder Hilf noch Rat,
Ob wir gleich sorgen früh und spat,

When we are in intense misery
And know not what to do,
And find neither help nor counsel,
Although we care morning and night,

So ist das unser Trost allein,
Dass wir zusammen ingemein
Dich rufen an, o treurer Gott,
Um Rettung aus der Angst und Not.

Thus is this our consolation alone
That we together
Implore you, o faithful God,
For rescue from fear and misery

Sieh nicht an unser Sünden groß,
Sprich uns davon aus Gnaden los;
Steh un in unserm Elend bei,
Mach uns von aller Trübsal frei;

Look not at our sins great;
Absolve us from them with mercy,
Stand by us in our misery,
Make us from all sorrow free,

Auf daß von Herzen können wir
Nachmals mit Freuden danken dir,
Gehorsam sein nach deinem Wort,
Dich allzeit preisen hier und dort.

So that from [our] hearts can we
Afterwards with joy thank you,
Be obedient be to your word,
[And] at all times praise you everywhere.

Wie liegt die Stadt so wüst Rudolf Mauersberger
(1889-1971)

Written on Good Friday and Holy Saturday in 1945 following the destruction of Dresden during World War II. It premiered on August 4, 1945 in the ruins of the Kreuzkirche in Dresden.

[Text from the Lamentations of Jeremiah]

Wie liegt die Stadt so wüst,
Die voll Volks war.
Alle ihre Tore stehen öde.
Wie liegen die Steine des Heiligtums vorn
Auf allen Gassen zerstreut.

How lies the city so desolate,
That was full of people.
All its gates stand deserted.
How lie the stones of the sanctuary
Before all the streets scattered.

Er hat ein Feuer aus der Höhe
In meine Gebeine gesandt
Und es lassen walten.

He has a fire from on high
Into my bones sent
And it prevails over me.

Ist das die Stadt, von der man sagt,
Sie sei die allerschönste,
Der sich das ganze Land freuet.
Sie hätte nicht gedacht,
Daß es ihr zuletzt so gehen würde;
Sie ist ja zu greulich herunter gestoßen
Und hat dazu niemand, der sie tröstet.

Is this the city of which one says
It is the most beautiful?
Over which the entire country rejoices?
It would not have thought
That it would end this way;
Its downfall was too horrible
And [it] has no one who can it comfort.

Darum ist unser Herz betrübt
Und unsre Augen sind finster geworden.
Warum willst du unser so gar vergessen
Und uns lebenslang so gar verlassen!
Bringe uns, Herr, wieder zu dir,
Dass wir wieder heim kommen!
Erneue unsere Tage wie vor alters.
Herr, siehe an mein Elend,
Ach Herr, siehe an mein Elend!
Siehe an mein Elend!

Therefore is our heart saddened
And our eyes have dark become.
Why do you want us to completely forget
And us life-long so completely forsake?
Bring us, Lord, back to you,
That we again come home!
Restore our days as in former times.
Lord, look on my sorrow,
Oh Lord, look on my sorrow!
Look on my sorrow!



What Stood Will Stand **Paul Halley**
(contemporary)

DJ Jordan, Laura Thompson and Robin Anderson or Catherine Sandstedt

[from Wendell Berry's "Sabbaths"]
What stood will stand, though all be fallen,
The good return that time has stolen.
Though creatures groan in misery,
Their flesh prefigures liberty
To end travail and bring to birth
Their new perfection in new earth.
At word of that enlivening
Let the trees of the wood all sing
And every field rejoice. Let praise
Rise up out of the ground like grass.
What stood, whole, in ev'ry piecemeal
Thing that stood, will stand though all fall.
Field and woods and all in them
Rejoin the primal Sabbath's hymn

[from Nicene Creed]
Et expecto resurrectionem motuorum.
(And I look for the resurrection of the dead,)
Et vitam venturi saeculi. Amen. Alleluia.
(And the life of the world to come. Amen. Alleluia.)

Alleluia **Ralph Manuel**
(contemporary)

Peace Like a River **arr. Ronald Staheli**
American Folk Hymn (contemporary)

Lead Me Home **Eric Barnum**
(contemporary)

Brandon Browning or Tyler Beck, soloist

Bound for Mt. Zion **arr. Robert L. Morris**
African American Religious Song (contemporary)

Now Our Meeting's Over **arr. Jocelyn Hagen**
American Folk Song (contemporary)

University Singers



Soprano I

Robin Anderson#
Melissa Baughman*
Anna Bridgman#
Kaitlin Foley
Mallory Harding
Rachel Kunce
Rachel Marschke

Soprano II

Erica Jackson
Mary Kettlewell
McKenzie Miller
Rebecca Preston*
Catherine Sandstedt
Sarah Sheldon

Alto I

Christina Adams
Jenna Ash^
Christina Casey
Melanie Hagen
Christine Jarquio
Hana Katsenes*^
Rachel Kohn
Mary-Kate Matthews

Alto II

Lauren Eggering
Jana Fox*^
Meaghan Linn
Dani Mann
Sarah McGrath
Laura Thompson

Tenor I

Evan Babel
Victor Lee
Todd Oberlin
Brian Parrish*^
Joel Smith
Nathan Ward

Tenor II

Tyler Beck
Tanner Boman
Tristan Frampton*
Brandon Jones
Jae-Hyun Kwon
Sam Reed
Tyler Tvrdy

Bass I

Kevin Botkin
Ryan Cooper
Drake Douglas
D.J. Jordan*
Scott Mayfield
Patrick Rawlings
Travis Sterrett
Max Vale

Bass II

Brandon Browning*#
Ben Donnelly-Strait
Andrew Feather
Zachary Gray
Patrick Logan
Nathan Park#
Ben Worley



*Section Leaders

#Officers

^Graduate Choral Teaching Assistants



R. Paul Crabb

R. Paul Crabb, Director of Choral Activities at the University of Missouri, earned degrees in Music Education, Vocal Performance, and received his Ph.D. in Choral Music Education from Florida State University. His ensembles have performed at state, regional and national conventions and have traveled extensively, performing in Mexico, Germany, Austria, Italy, Hungary, Slovakia, Czech Republic, Russia, Bulgaria and Australia. Crabb also served as assistant conductor at the Russian/American Choral Symposium for two years, where his choir was invited as the resident American choir at the Moscow Conservatory. He served for one year as a visiting professor in Salzburg, Austria, where he taught and worked with the choir of the Salzburg Cathedral. He has taught eighteenth-century music in London, England, and studied sixteenth-century polyphony in Italy with the renowned Peter Phillips. More recently he served as guest visiting choral professor at the Liszt Academy of Music in Budapest, Hungary – the first American selected for that position. In 2007 he became the first American conductor invited to lecture in the Choral Department at the University of Vienna's Universität für Musik und Darstellende Kunst, before performing and lecturing that same year in Italy and Taiwan. In 2008 Crabb accepted the position as resident guest conductor of the Baroque Orchestra of Domenico Cimarosa in Avellino, Italy, where he has conducted performances in the Naples and the Amalfi Coast region for the past several years and recently completed a recording project with the same ensemble. He also accepted a position as the resident conductor for the Dante Music and Arts Festival in Nagoya, Japan during March of 2010. Accepted invitations to conduct in 2011-2012 include California, Idaho, Illinois and New York, as well as Rome, Italy, Curitiba, Brazil and Vienna, Austria.

Crabb is active as a clinician and conductor for district, regional and all-state choirs. His published research has appeared in the MENC research journal *Update* and *Choral Journal*. He has also published editions of choral music with several major publishers in the U.S. He is the Artistic Director of the professional choral ensemble, *Voices of Prometheus* (vopmusic.org).



The University Singers

The most selective choral ensemble of the MU School of Music, the University Singers offer a proud tradition of excellence in choral singing. The repertoire is varied, including major works from all periods of music history. Their performances have captured the attention of audiences at national, regional, and state conventions. In November 2009, the University Singers performed by invitation at the national convention of the National Collegiate Choral Organization at Yale University. In May of 2010, they performed in some of the most prestigious venues in Milan, Bologna, Rome, and Salerno, Italy. This tour was sponsored by several institutions in these cities, as well as the office of the U. S. Consulate General in Naples. In January 2011 they performed at the Missouri Music Educators Association state convention, followed in March by a performance in Chicago at the national convention of the American Choral Directors Association during a session on eighteenth-century performance practice. Most recently this ensemble accepted an invitation to perform at the White House in December of 2011. In addition to annual regional tours and regular international tours, the University Singers perform a full concert and a major choral/orchestral work on campus each semester.

University Singers Highlights -

- Fall 2009 – Performance at the national convention of National Collegiate Choral Organization, Yale University (one of nine choirs selected nationally)
- May 2010 – Performance tour of Milan, Bologna, Rome and Salerno, Italy supported by various Italian government agencies, private companies and the US Consulate General's Office
- January 2011 – Performance at Missouri Music Educators Association convention
- March 2011 – Performance at national conference of American Choral Director's Association, Chicago (one of eleven university choirs selected nationally)
- April 2012 – Hosting residency of Peter Phillips, conductor the Tallis Scholars of London, England. Lectures, master classes and concert
- November 2012 – Hosting residency of Joseph Flummerfelt. Lectures, master classes and concert (*Lord Nelson Mass* by Joseph Haydn).

University Singers 2012 Tour Schedule

- January 11 Marshall High School
Lee's Summit Christian Church
- January 12 Lee's Summit North High School
Lee's Summit West High School
Blue Springs, High School
- January 13 Blue Springs South High School
Liberty High School/Liberty North High School
Fort Osage High School
- January 14 Lee's Summit First Presbyterian Church
Concert with Lee's Summit High School Concert Choir
- January 15 Grace and Holy Trinity Cathedral (10:15 service)



University of Missouri School of Music
140 Fine Arts Building
Columbia, MO 65211

music.missouri.edu

choralmusic.missouri.edu

University Wind Ensemble

Dr. Brad Snow, conductor

Dr. John Freeman and
Tom Smyth, guest conductors

John Mackey, visiting composer

Dr. Julia Gaines, percussion soloist

May 1, 2012 • 8:00 PM
Whitmore Recital Hall

Program

Rocky Point Holiday (1969)Ron Nelson
(b. 1929)

Chester Leaps In (1994) Steven Bryant
(b. 1972)

Tom Smyth, guest conductor

Hymn to a Blue Hour (2010) John Mackey
(b.1973)

Dr. John Freeman, guest conductor

Drum Music: Concerto for Percussion and Wind Ensemble (2011) John Mackey
(b. 1973)

Dr. Julia Gaines, percussion

Program Notes

Rocky Point Holiday

Ron Nelson's *Rocky Point Holiday* was commissioned by and composed for the University of Minnesota Concert Band. The composition is an exciting virtuoso work representative of a great number of American compositions which unite elements of jazz and classical construction into a new indigenous American style. Rocky Point is a wind-blown seaside resort on the coast of Rhode Island.

—Norman Smith

Chester Leaps In

Chester Leaps In is intended as a humorous, cartoonish piece, constructed from the juxtaposition of two divergent musical ideas: a chromatic, angular melodic motive, repeatedly interrupted by the harmonic simplicity of William Billings' well-known hymn tune, "Chester."

This is the original incarnation of the piece, scored for two marimbas and piano, and was created in 1994 while I was a graduate student at the University of North Texas. I remember

walking around the campus with the first fragment of "Chester" incessantly repeating in my head. At first it was just below the level of consciousness, but eventually I could no longer ignore it, and knew I had to exorcise it in some fashion.

At the same time, I was playing with a silly-sounding motive (which is now the opening of the piece) - one of those many fragments of music that I toy with, never intending to let anyone else hear it. These ideas are the equivalent of doodling with pencil and paper while talking on the phone - not intended as Anything of Significance. Sometimes, however, that's the best way to let the subconscious do its work without impedance from the internal critic of the trained, conscious mind. In this case, I was stuck on another piece (which eventually became *Loose Id* for brass quintet and percussion), and needed something fun as a diversion. Over the course of five consecutive afternoons, *Chester Leaps In* was born in its entirety, almost completely by accident. It wasn't until the fourth day or so that I admitted to myself this was actually going to be a complete piece of music, and that I would let others hear it. A few months later the piece

was premiered, but it wasn't until the following year, while at Juilliard, that my friend and fellow composer Eric Whitacre suggested transcribing it for band. In retrospect, this seems an obvious evolution of the piece, given the familiarity of the original tune in the band community.

—Steve Bryant

Hymn to a Blue Hour

Commissioned by Mesa State College, Calvin Hofer, Director of Wind Studies. Dedicated to Stephen Boelter. World premiere on December 3, 2010. Conducted by Calvin Hofer.

The blue hour is an oft-poeticized moment of the day - a lingering twilight that halos the sky after sundown but before complete darkness sets in. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence. This is the same essence that inhabits the sonic world of John Mackey's Hymn to a Blue Hour.

Programmatic content aside, the title itself contains two strongly suggestive implications - first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color blue, which has an inexorable tie to American music. Certainly Hymn to a Blue Hour is not directly influenced by the blues, per se, but there is frequently throughout the piece a sense of nostalgic remorse and longing - an overwhelming sadness that is the same as the typically morose jazz form. Blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece - perhaps a result of Mackey using what was, for him, an unconventional compositional method:

"I almost never write music 'at the piano' because I don't have any piano technique. I can find chords, but I play piano like a bad typist types: badly. If I write the music using an instrument where I can barely get by, the result will be very different than if I sit at the computer and just throw a zillion notes at my sample library, all of which will be executed perfectly and at any dynamic level I ask. We spent the summer at an apartment in New York that had a nice upright piano. I don't have a piano at home in Austin - only a digital keyboard - and it was very different to sit and write at a real piano with real

pedals and a real action, and to do so in the middle of one of the most exciting and energetic (and loud) cities in America. The result - partially thanks to my lack of piano technique, and partially, I suspect, from a subconscious need to balance the noise and relentless energy of the city surrounding me at the time - is much simpler and lyrical music than I typically write."

Though not composed as a companion work to his earlier *Aurora Awakes*, *Hymn to a Blue Hour* strikes at many of the same chords, only in a sort of programmatic inversion. While *Aurora Awakes* deals with the emergence of light from darkness, *Hymn to a Blue Hour* is thematically linked to the moments just after sundown - perhaps even representing the same moment a half a world away. The opening slow section of *Aurora Awakes* does share some similar harmonic content, and the yearning within the melodic brushstrokes seem to be cast in the same light.

The piece is composed largely from three recurring motives - first, a cascade of falling thirds; second, a stepwise descent that provides a musical sigh; and third, the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium - creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise "blue" emotive context - a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

—Jake Wallace

Drum Music

John Mackey is no newcomer to percussion writing. His *Concerto for Percussion and Orchestra*, written in 2000, was so popular that he kept getting requests to transcribe it for

wind ensemble so more players could perform it. He was never thrilled with this idea and was excited when the chance came around to write a piece specifically for wind ensemble and percussion soloist. The original commission was for an 8-10" mini-concerto or percussion concertino. The final three-movement work is a full percussion concerto lasting 16 minutes. This piece was premiered on October 11, 2011 at Tennessee Tech University with Eric Willie as the percussion soloist and Joseph Hermann conducting the wind ensemble.

The three movements are Infiltrate, Incubate, and Incinerate. The first movement is primarily performed on marimba with a few quick moves over to the vibraphone. A short jembe/hi-hat

groove is placed in the middle as well. The second movement begins on the vibraphone with a beautiful, haunting melody performed with mallets and a bow. The movement concludes after the soloist travels back to the bass drum to interject impact notes and transitions into a short cadenza that leads into the third movement. The final movement takes place behind the ensemble due to balance issues as the soloist plays on six tom-toms and four cymbals. In Mackey's own words, "After countless percussion concertos have worked so hard to prove that drummers should be seen as more than just rock stars, I'm pleased to report that the last movement of my piece is going to ruin it for everybody."

-Dr. Julia Gaines

Personnel

Flute

*split principal

Erin Miller* (BSEd, Music Education), Parker, CO
Katie Smyth* (MM, Flute Performance), Salem, MO
Rebecca Vassel (BHS, Speech Pathology), St. Louis, MO
Sarah Wilson (BA, Psychology), St. Louis, MO

Oboe

Melissa Morrow, principal (MM, Oboe Performance/Music Theory), Bloomington, IL
Shawn Nemati (BM, Oboe Performance/Pre-Med), Kansas City, MO
Emily Riekhof (BM, Oboe Performance/BA, Spanish), Franklin, MO

Clarinet

Jeff Martini, principal (MM, Clarinet Performance), Pinconning, MI
Ryan Iadanza (BA, Music), Boonville, MO
Sarah Regan (BA, Music), St. Louis, MO
Julia Bush (BJ, Journalism), Keller, TX
Cheryl Martini (MM, Conducting/MEd, Music Education), Midland, MI
Jia Ru (MM, Clarinet Performance), China
Luis Udulutch (BS, Atmospheric Science), Camdenton, MO
Kristin Cash, bass (BSEd, Music Education), St. Louis, MO
Tyler Edwards, bass (MM, Wind Conducting), Kansas City, MO

Saxophone

Jessica Knopf, alto (MM-Saxophone Performance), St. Louis, MO
Jim Scheffer, alto (BA, Music), St. Charles, MO
Michael E. Anderson, tenor (BM, Music Composition), Platte City, MO
Caleb Shannon, baritone (BM, Saxophone Performance), Bowling Green, MO

Bassoon

Lucas Boyd (BM, Bassoon Performance), Grandview, MO
Zack Mertens, contrabassoon (BSEd, Music Education), St. Louis, MO
Cynthia Graeler (BSEd, Music Education), St. Louis, MO

Trumpet

Jason Mathews, principal (BSEd, Music Education), Columbia, MO
Alex Higgins (BSEd, Music Education), Linn, MO
David Boullion (BM, Music Composition), Columbia, MO
Anne Linders (BM, Music Education), St. Louis, MO
Tom Smyth (MM, Wind Conducting), St. Louis, MO
Eric Bryda (BSEd, Music Education), Columbia, MO

Horn

Jon Gannon, principal (BS, Chemical Engineering/BA, Horn Performance), St. Louis, MO
Alex Taylor (BS, Biochemistry/BA, Horn Performance), Columbia, MO
Chris Higgins (BSEd, Music Education), Linn, MO
Mark Harris (MM, Horn Performance), London, AR

Trombone

David Witter, principal (MM, Composition), Holts Summit, MO
Nick Lloyd (BSEd, Music Education), St. Charles, MO
Ethan Jain-Washburn (BS, Biochemistry/BA, Music), Independence, MO
Sam Reed, bass (BA, Music), St. Louis, MO

Euphonium

Alex Franklin, principal (BSEd, Music Education), Fulton, MO
Sean Navarro (BA, Music), Lenexa, KS

Tuba

Dan Lang, principal (BSEd, Music Education), Eureka, MO
Taylor Chandler (BSEd, Music Education), Warrensburg, MO

Percussion

Erich Spaeth, principal (MM, Percussion Performance), Harrah, OK
Derek Wintemberg (BA, Music), St. Charles, MO
Taylor Starks (BSEd, Music Education), Blue Springs, MO
Nate Miller (BA, Music/BA, English), Kansas City, MO
Kyle Bauche (BM, Percussion Performance), Farmington, MO
Keegan Ruebling (BSEd, Music Education), Columbia, MO

String Bass

Sam Copeland (BM, Bass Performance), Billings, MT

Harp

Maria Duhova Trevor, Columbia, MO

Piano

Anju Marie Chandy (BM, Piano Performance), Bakersfield, CA

Biographies

Dr. Brad Snow joined the faculty of the University of Missouri as Director of Athletics Bands and Director of Marching Mizzou in 2010. Dr. Snow holds a Bachelor of Science in Music Education from the University of Missouri, a Master of Music in Performance from the University of Southern Mississippi and a Doctor of Musical Arts in conducting from the same university. In addition to directing the Symphonic Wind Ensemble and Marching Mizzou, Dr. Snow also directs Mini Mizzou and administers all other aspects of the athletics bands program. His teaching duties include the instruction of marching band techniques, conducting the University Band, and teaching basic conducting. Additionally, Dr. Snow serves as the School of Music liaison to the Missouri State High School Activities Association.

Prior to joining the faculty at the University of Missouri, Dr. Snow served as Associate Director of Bands at Oklahoma State University where his primary responsibilities included serving as director of the nearly 300-member Cowboy Marching Band, conductor of the Oklahoma State University Concert Band, director of the Oklahoma State University Spirit Bands, and supervisor of all wind and percussion instrumental music education majors. Before serving at Oklahoma State, Snow held the title of Assistant Director of Bands at the University of Southern Mississippi where his duties included directing the Pride of Mississippi marching band, the Golden Eagle basketball pep bands, and conductor of the University Concert Band.

Dr. Snow has also performed as a member of the United States Marine Band at Quantico, Virginia as the band's principal trumpet player and cornet soloist. As leader of the Marine Corps's premier brass quintet, he led performances in Northern Ireland that aired live over the BBC. During his Marine Band tenure, Snow also served as assistant conductor of the concert band and ceremonial band. Snow was the recipient of numerous military honors and awards, including being a finalist for the Marine Corps Non-Commissioned Officer of the Year award and two-time recipient of the Navy and Marine Corps Achievement Medal.

Snow is in demand as guest conductor, clinician, adjudicator, and trumpet player throughout the United States. Notable performances have included performing as part of the opening

ceremonies of the International Trumpet Guild conference in Manchester, England, guest conductor of La banda dell'esercito, the Italian Army Band, in Rome, Italy, guest conductor of the Italian town bands of Sacrofano, Matera, and Trecastagni, Sicily. He has also served as the executive administrator of the National Band Association, the world's largest organization for bands, where he was responsible for the daily operation of the national office.

Dr. Julia Gaines joined the faculty of the School of Music at the University of Missouri in 1996 and is currently an Associate Professor and Director of Percussion Studies. She conducts the University Percussion Ensemble, the World Percussion Ensemble, coaches the Graduate Percussion Ensemble, and applied percussion lessons for approximately 16-18 music majors. She is also the Faculty Advisor to the MU Percussion Society – a student organization that promotes percussion performance and education on the MU campus and throughout the mid-Missouri region. Dr. Gaines received her D.M.A degree from the University of Oklahoma, her Master's degree as well as a Performer's Certificate from the Eastman School of Music, and her Bachelor's degree from the Lawrence Conservatory of Music in Appleton, Wisconsin. She has performed in the percussion sections of the Missouri Chamber Orchestra, the Oklahoma City Philharmonic Orchestra, the Fox Valley Symphony, and the Green Bay Symphony Orchestra. She also has a history in drum corps culminating as a member of the 1989 Santa Clara Vanguard front ensemble.

She was selected to perform at PASIC 2004 in Nashville, the 2005 International Hawaiian Conference on Arts & Humanities held in Honolulu, and the 12th Annual Puerto Rico Percussion Festival held in San Juan in August of 2005. She gave her solo debut in Carnegie Hall's Weill Recital Hall in March of 2007 performing a work she commissioned for marimba and electronic sounds. In the summer of 2008, she spent two weeks in Londrina, Brazil teaching at the 28th Festival of Music. Her current research focuses on the objective grading of four-mallet marimba literature and she has received several grants from MU to develop this project and study the literature. She has presented some of the results of this research at the 2008 Percussive Arts Society International Convention and the 2009 and 2011 National Conference on

Percussion Pedagogy.

Dr. Gaines has been a member of the Percussive Arts Society (PAS) for over twenty years. She has been the Vice President and President of the Missouri Chapter of PAS and hosted the MOPAS Day Of Percussion in 2003. She is scheduled to host again in 2012. She served one and a half terms on the International Board of Directors before accepting a position as Secretary on the Executive Committee beginning January of 2009. Near the end of that term, she became an Associate Editor for *Percussive Notes*, the scholarly journal of PAS, with the primary responsibility of Review Editor.

Her interest in commissioning new, intermediate four-mallet marimba music as well as her passion for helping teachers recently led her to another stage in her career. In 2007, she began the process of creating a matrix from which to objectively analyze the technical and musical attributes of a four-mallet marimba piece. After three years of revising this matrix, she now has a large number of pieces organized into ten pedagogically sequential levels for the beginning marimbist through the professional player. *Sequential Studies for Four-Mallet Marimba – Level 1* is Dr. Gaines' first book to be published as a result of this research. It is her hope that this is the first of a ten-volume method series. More information about this research can be found at www.marimbalevels.com.

Dr. Gaines and MU proudly endorse Vic Firth Mallets and Sticks, Pearl/Adams Drums and Percussion, Evans Drumheads, and Sabian Cymbals.

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the

Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi. As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the US Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score, "Damn.") John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

In February 2003, the Brooklyn Philharmonic premiered John's work "Redline Tango" at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and again in 2006 with the Bergen Philharmonic of Norway. Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 250 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American

Bandmasters Association, making John the youngest composer to receive the honor. John again received the ABA/Ostwald Award - as well as the National Band Association's William D. Revelli Award - in 2009 for "Aurora Awakes."

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer In Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, and Composer In Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Georgia, Georgia State University, James Madison University, Kansas State University, University of Kansas, University of Florida, University of Alabama, University of Arizona, University of Michigan, Ohio State, Michigan State University, Texas Tech, Ball State, University of Oklahoma, Arizona State, Oklahoma State University, University of Washington, University of Southern California, University of Texas, and many others. Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003, and he taught at Cal State Long Beach in 2008-2009. To entertain himself while procrastinating on commissions, John is a photography enthusiast.

Dr. John W. Freeman is the Assistant Director of Athletic Bands and Conductor of the University Band at the University of Missouri. He holds a Doctor of Musical Arts from the University of Memphis in Conducting. As a Graduate Assistant in the Wind Studies area, he was involved in teaching undergraduate conducting and conducted with the Wind Ensemble, Symphonic Band, University Band, Chamber Winds and the Mighty Sound of the South Marching Band. He also served as producer and recording engineer for commercial recordings by the Wind Ensemble (Albany Records and

Mark Records) and the Mighty Sound of the South Marching Band (BlueT.O.M. Records).

Prior to his time at Memphis, he taught in the public schools of Southern California concluding with an appearance in the Washington D.C. National Memorial Day Parade in the spring of 2007. His prior position as Director of Instrumental Music at Canyon High School involved overseeing a comprehensive band program marked by consistent high achieving program in concert, marching and jazz performances and teaching AP Music Theory.

Dr. Freeman holds a Bachelors of Music Degree in Music Education from San Diego State University and a Masters of Music Degree in Instrumental Conducting from Northern Arizona University. He also holds membership in the College Band Directors National Association, World Association for Symphonic Bands and Wind Ensembles, MENC and Phi Mu Alpha Sinfonia.

Tom Smyth is currently in his first year as a graduate student studying wind conducting at the University of Missouri. Previously, he served five years as Assistant Band Director at Mehlville High School in St. Louis, Missouri. During his tenure at Mehlville, Mr. Smyth taught at both middle and high school levels, conducted the concert band and was co-conductor of the symphonic band. He also arranged music and participated in the design process for the marching band.

Mr. Smyth is a native of the St. Louis area and graduated from Francis Howell High School. He received his Bachelor of Music Education from Missouri State University, and studied trumpet with Dr. Grant Peters. In the summers of 2000 and 2001, Mr. Smyth was a member of the Southwind and Madison Scouts Drum and Bugle Corps; he maintains affiliations with the Missouri Bandmasters Association and MENC.

Upcoming Musical Events

5/1/12	Graduate Quartet Recital	8:30 PM	Whitmore Recital Hall
5/4/12	Tzigane Unleashed	7:00 PM	○ First Baptist Church
5/5/12	Missoula Children's Theatre	3:00 PM	= Jesse Auditorium
5/5/12	Missoula Children's Theatre	6:00 PM	= Jesse Auditorium
5/6/12	MSP Recital	3:00 PM	Hickman High School Auditorium

2012 ITG Conference
Columbus State University, Columbus, GA



University of Missouri
Trumpet Ensemble

Dr. Iskander Akhmadullin, director

May 26, 2012

Prelude: Studio Theatre, 9 am

Tower Music: Columbus Convention
and Trade Center, 10 am



Fanfare for 9 Trumpets **Mikhail Ippolitov-Ivanov**
(1859-1935)

Verano Porteño (Tango) (1965) **Ástor Pantaleón Piazzolla**
(1921-1992)
arr. James Ackley & Alexandra M. Signor

Iskander Akhmadullin, solo trumpet
Brad Snow, conductor

Welcome to the Black Parade (2006) **My Chemical Romance**
arr. Alexandra M. Signor

Personnel:

David Boullion, Columbia, MO
Eric Bryda, Columbia, MO
Brian Cooper, Heber Springs, AR
Gunnar Grantham, Camdenton, MO
Sean Hayes, St. Louis, MO
Alex Higgins, Linn, MO

Craig Ingram, Clarksville, TX
Anne Linders, St. Louis, MO
Lexie Signor, Mackinaw City, MI
Sean Sweany, Portage Des Sioux, MO
Dr. Brad Snow

The **University of Missouri Trumpet Ensemble** under the direction of Dr. Iskander Akhmadullin is an integral part of the Trumpet Studio. It provides students the opportunity to explore the vast and interesting literature for trumpet ensemble, and the excerpts from the orchestral trumpet section repertoire. Comprised of both graduate and undergraduate trumpet students, various combinations of players are used, from 3 up to 12, to provide a diverse spectrum of playing situations. In addition, throughout the literature performed, every instrument of the trumpet family is used, from Piccolo Trumpet down to Flugelhorn and Alto Trumpet, in order to provide an expanded timbre and range within the compositions and original arrangements.

The group participated in the National Trumpet Competition and performed at the Midwest Trumpet Festival and International Trumpet Guild Conferences. The Trumpet Ensemble regularly performs the opening fanfares for the annual Columbia Public Schools Band Extravaganza, as well as the University of Missouri functions.

The Trumpet Ensemble meetings are also used for clinics and master-classes of the guest artists, such as Håkan Hardenberger, Michael Sachs, Vincent DiMartino, Leonard Candelaria, Susan Slaughter, Wolfgang Guggenberger, Bert Truax, Joshua MacCluer, Victor Silverstone, and others.

Iskander Akhmadullin, Associate Professor of Trumpet at the University of Missouri holds degrees from the Kazan Music College, the Moscow State Conservatory, and the University of North Texas. His major teachers were Abbas Slashkin, Vadim Novikov, Leonard Candelaria, and Keith Johnson.

Dr. Akhmadullin has performed in several professional orchestras in Russia and the United States and can be heard on the Marco Polo, Naxos, Hugo, Klavier, and Delos labels. He is a co-principal trumpet of the Missouri Symphony Orchestra.

Iskander Akhmadullin has performed as a soloist and as a member of various groups in the United States, Russia, Australia, Japan, Austria and Germany. Active as both a recitalist and a chamber musician, he has premiered a number of solo and chamber works and is continuously introducing new trumpet pieces by American composers to Russian audiences, while also presenting the American premieres of the works from the Russian trumpet repertoire. Mr. Akhmadullin was among the first Russian trumpet players to perform on the baroque trumpet.

Professor Akhmadullin has been a member of the National Trumpet Competition and the Midwest Trumpet Festival faculties; he has performed at numerous festivals and conferences, including the Moscow Autumn Festivals, ABA, CBDNA, WASBE, Texas and Missouri Music Educators Associations conventions, Russian Trumpet Guild and the International Trumpet Guild Conferences.

Prior to joining the University of Missouri faculty, Iskander Akhmadullin taught at Southeastern Oklahoma State University. He is an Artist-Clinician for Edwards Trumpets.

D. Bradley Snow (DMA, University of Southern Mississippi, MM, University of Southern Mississippi, BSed, University of Missouri) serves the University of Missouri as Director of Athletics Bands and Director of Marching Mizzou. In addition to directing Marching Mizzou, Dr. Snow also directs Mini Mizzou and administers all other aspects of the athletics bands program. Dr. Snow also conducts the University Wind Ensemble and teaches basic conducting, marching band techniques, and graduate conducting. Additionally, Dr. Snow serves as the School of Music liaison to the Missouri State High School Activities Association.

Prior to joining the faculty at the University of Missouri, Dr. Snow served as Associate Director of Bands at Oklahoma State University and Assistant Director of Bands at the University of Southern Mississippi. Dr. Snow has also performed as a member of the United States Marine Band at Quantico, Virginia as the band's principal trumpet player and cornet soloist. As leader of the Marine Corps's premier brass quintet, he led performances in Northern Ireland that aired live over the BBC. During his Marine Band tenure, Dr. Snow also served as assistant conductor of the concert band and ceremonial band. Dr. Snow was the recipient of numerous military honors and awards, including being a finalist for the Marine Corps Non-Commissioned Officer of the Year award and two-time recipient of the Navy and Marine Corps Achievement Medal.

Dr. Snow has also enjoyed success as a public school band director. Under his direction, his high school bands received superior ratings at the local, state, and national levels. Snow is in demand as guest conductor, clinician, adjudicator, and trumpet player throughout the United States. Notable performances have included performing as part of the opening ceremonies of the International Trumpet Guild conference in Manchester, England, guest conductor of La banda dell'esercito, the Italian Army Band, in Rome, Italy, guest conductor of the Italian town bands of Sacrofano, Matera, and Trecastagni, Sicily. He has also served as the executive administrator of the National Band Association (NBA), the world's largest organization for bands, where he was responsible for the daily operation of the national office. Dr. Snow currently serves as the chair of the Southwestern Division of the NBA where he resides over Missouri, Kansas, Colorado, Arkansas, Oklahoma, New Mexico, and Texas. His professional memberships include the Music Educators National Conference, College Band Directors National Association, National Band Association, Missouri Bandmasters Association, College Music Society, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Tau Beta Sigma, and World Association for Symphonic Bands and Ensembles.

University of Missouri School of Music

Presents

**2012 Esterhazy String
Quartet Seminar**

Masterclass

**Wednesday, June 21 • 4:00 pm
Whitmore Recital Hall**

Program

Concerto in C Major , Op. 48

Dmitri Kabalevsky
(1904-1987)

I. Allegro molto and con brio

Matthew Rho, violin

Sonata in G minor for Violin solo, BWV 1001

J. S. Bach
(1685-1750)

I. Adagio

II. Fuga: Allegro

Priscilla Liow, violin

Trauermusik for Viola and Strings (1936)

Paul Hindemith
(1895-1963)

Sam Koeppe, viola

Concerto in A minor, Op. 53 (1879)

Antonin Dvorak
(1841-1904)

I. Allegro ma non troppo

Anthony Su, violin

University of Missouri School of Music

Presents

**2012 Esterhazy String
Quartet Seminar**

Gala Concert

**Sunday, June 24 • 1:00 pm
Whitmore Recital Hall**

Program

Quintet in C Major, MH 187

Michael Haydn
(1737-1806)

Allegro spiritoso
Adagio cantabile
Menuetto & Trio: Allegretto
Allegro molto

Maggie An, violin
Matthew Rho, violin
Jonathan Shields, viola
Daniel Larson, viola
Patrick Ordway, cello

Quartet in in D minor. Op. 42

Franz Joseph Haydn
(1732-1809)

Andante ed Innocentemente
Menuetto: Allegretto
Adagio e cantabile
Finale

Andy Yuan, violin
Emily Figge, violin
Andrew Monson, viola
Josie Martin, cello

Quartet in C Major, Op. 76 No. 3, “Emperor”

F. J. Haydn

Allegro
Poco adagio, cantabile
Menuetto
Finale: Allegro

Shauna Kaske, violin
Brandon Yuan, violin
Carolyn Pjecha, viola
Kevin High, cello

Quartet in G Major, Op. 77 No. 1

F. J. Haydn

Allegro moderato
Adagio
Menuetto
Presto

Anthony Su, violin
Priscilla Liow, violin
Samuel Koeppe, viola
Shannon Merciel, cello

The Esterhazy Quartet

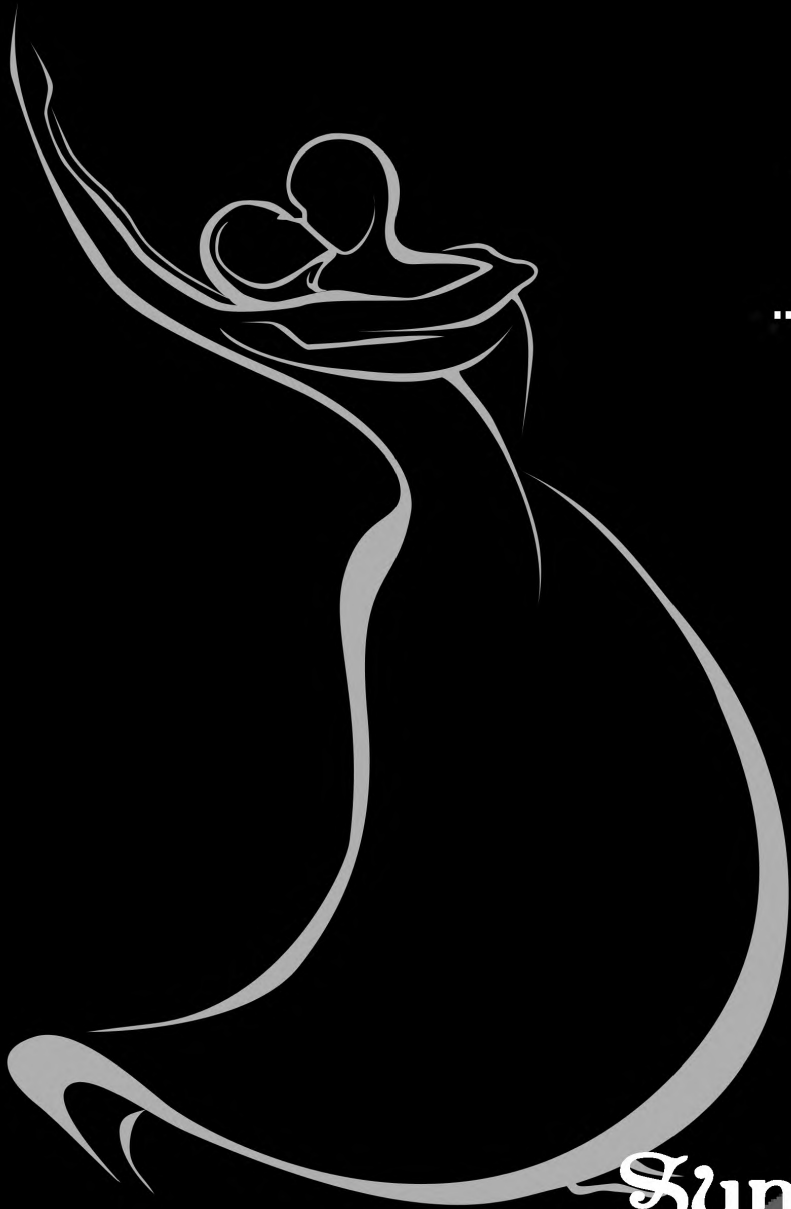
Throughout its distinguished career the Esterhazy Quartet has delighted audiences on three continents, performing at venues such as the Haydn Festspiele in Austria, the Banff Centre for the Arts in Canada and the Beethoven Society in Santiago de Chile. The Esterhazy Quartet has garnered international accolades from critics, who have praised the Quartet for its intelligence, refinement and “velvety palette of tonal colors” (La Segunda, Santiago de Chile).

Taking its name from Prince Nikolaus Esterhazy, the patron of composer Joseph Haydn, who is considered the “father” of the string quartet, the Esterhazy Quartet has appeared at several important music festivals in the United States and abroad, including the Western Arts Festival, the Classical Music Seminar in Eisenstadt, Austria, and the International Music Festival of Pará in Belém, Brazil. Frequently throughout the last four decades the Esterhazy Quartet has performed live on National Public Radio, including a recent appearance on WGBH Boston’s Classical Performances.

Formed in 1968 as the ensemble-in-residence of the University of Missouri, the Esterhazy Quartet is widely recognized for its commitment to performing and promoting the music of our time, especially modern music of the Americas. The Esterhazy Quartet maintains one of the largest collections of Latin American string quartets in the United States, and is responsible for the commission, world premiere and recording of several new American string quartets.

Recent recordings by the Esterhazy Quartet include the complete string quartets of James Willey, available on Albany and New World Records/CRI. David DeBoor Canfield, of *Fanfare* magazine raves, “The coruscating playing of the Esterhazy Quartet can scarcely be over-praised. Any composer would be gratified to have his work presented in such stellar fashion.” An upcoming release on Naxos Records features music of Samuel Adler, including String Quartet No. 9, written for the Esterhazy Quartet for its Fortieth Anniversary Celebration in 2008.

In addition to collaborating with contemporary composers, the Esterhazy Quartet actively promotes the advancement of the string quartet art form through master classes, seminars and workshops for young performers and composers, including its annual residency for composers at the Berklee College of Music in Boston and a yearly summer chamber music seminar for talented high school string players at the University of Missouri.



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Summer Singers

PROGRAM

The texts are adaptations of Russian, Polish and Hungarian folk songs translated into German by G. F. Daumer collected for his book of poems, *Polydora*.

Liebeslieder, Op. 52

No. 1

Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen;
Willst du, eine überfromme,
Rasten ohne traute Wonne,
Oder willst du, daß ich komme?

Rasten ohne traute Wonne–
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüßen!

No. 2

Am Gesteine rauscht die Flut,
Heftig angetrieben;
Wer da nicht zu seufzen weiß,
Lernt es unter'm Lieben.

No. 3

O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen!

No. 4

Wie des Abends schöne Röte
Möcht'ich arme Dirne glüh'n,
Einem, Einem zu gefallen,
Sonder Ende Wonne sprüh'n.

Love-songs

Speak, dearest maiden,
you whose glance has hurled
into my cool heart
these wild, passionate feelings!

Don't you want to soften your heart?
Do you want, you overly pious one,
to rest without true delight?
Or do you want me to come?

Rest without true delight–
I do not want to suffer so bitterly.
Do come, you dark-eyed maid,
Come when the stars appear!

Upon the rocks the high tide breaks,
hurled by a mighty force.
The one who knows not how to sigh
learns it by loving.

Oh women, oh women,
how they do delight!
I would have become a monk long ago
Were it not for women!

Like the evening's beautiful sunset,
I, poor maid, would like to glow;
I would like to please one and one alone,
to shower him with endless delight.

No. 5

Die grüne Hopfenranke,
 Sie schlängelt auf der Erde hin–
 Die junge, schöne Dirne,
 So traurig ist ihr Sinn!

Du höre, grüne Ranke!
 Was hebst du dich nicht himmelwärts?
 Du höre, schöne Dirne!
 Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
 Der keine Stütze Kraft verleiht?
 Wie wäre die Dirne fröhlich,
 Wenn ihr der Liebste weit?

No. 6

Ein kleiner, hübscher Vogel nahm den Flug
 Zum Garten hin, da gab es Obst genug.
 Wenn ich ein hübscher, kleiner Vogel wär',
 Ich säumte nicht, ich täte so wie der.

Leimruten-Arglist lauert' an dem Ort;
 Der arme Vogel konnte nicht mehr fort.
 Wenn ich ein hübscher, kleiner Vogel wär',
 Ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
 Da tat es ihm, dem Glücklichen, nicht an.
 Wenn ich ein hübscher, kleiner Vogel wär'
 Ich säumte nicht, ich täte doch wie der,

No. 7

Wohl schön bewand
 War es vorehe
 Mit meinem Leben,
 Mit meiner Liebe;
 Durch eine Wand,
 Ja, durch zehn Wände,
 Erkannte mich
 Des Freundes Sehe;
 Doch jetzo, wehe,
 Wenn ich dem Kalten
 Auch noch so dicht
 Vor'm Auge stehe,
 Es merkt's sein Auge,
 Sein Herze nicht.

The green hop-vine
 creeps toward the ground.
 The beautiful young maiden–
 so sorrowful is her heart!

Listen, green vine,
 why don't you climb toward the heavens?
 Listen, beautiful maiden,
 why is your heart so heavy?

How can a vine climb
 that has no support for strength?
 How could the maiden be happy
 if her lover is far away?

A pretty little bird flew
 to the garden where fruit was plentiful.
 If I were a pretty little bird.
 I would not delay; I would do just as he did.

Treacherous, sticky sap lies in ambush;
 the poor bird could not escape.
 If I were a pretty little bird,
 I would definitely delay; I would not do as he did.

The bird was freed by a lovely hand;
 no harm came to the happy little bird.
 If I were a pretty little bird,
 I would not delay; I would certainly do as he did.

How very pleasant
 it used to be,
 both with my life
 and with my love;
 through a wall,
 even through ten walls,
 my friend's eye
 noticed me.
 Yet now, alas,
 even if I stand
 right in front
 of the cold one's eye,
 his eye, his heart
 notice me not.

No. 8

Wenn so lind dein Auge mir
 und so lieblich schauet–
 Jede letzte Trübe flieht
 Welche mich umgrauet.

Dieser Liebe schöne Glut,
 Laß sie nicht verstieben!
 Nimmer wird, wie ich, so treu
 Dich ein Andrer lieben.

No. 9

Am Donaustrande, da steht ein Haus,
 Da schaut ein rosiges Mädchen aus.
 Das Mädchen, es ist wohl gut gehegt,
 Zehn eiserne Riegel sind vor die Türe gelegt.
 Zehn eiserne Riegel–das ist ein Spaß;
 Die spreng' ich, als wären sie nur von Glas

No. 10

O wie sanft die Quelle sich
 Durch die Wiese windet:
 O wie schön, wenn Liebe sich,
 Zu der Liebe findet!

No. 11

Nein, es ist nicht auszukommen
 Mit den Leuten
 Alles wissen sie so giftig
 Auszudeuten

Bin ich heiter, hegen soll ich
 Lose Triebe;
 Bin ich still, so heißt's, ich ware
 Irr aus Liebe.

No. 12

Schlosser auf, und mache Schlösser,
 Schlösser ohne Zahl!
 Denn die bösen Mäuler will ich
 Schließen allzumal.

No. 13

Vögelein durchrauscht die Luft,
 Sucht nach einem Aste;
 Und das Herz, ein Herz begehrt's
 Wo es selig raste.

When your eyes so gently
 and so fondly gaze on me,
 every last sorrow flees
 that once had troubled me.

This beautiful glow of our love–
 do not let it die!
 Never will another love you
 as faithfully as I.

On the Danube's bank there stands a house,
 and there a rosy maiden gazes out.
 The maiden is quite well protected;
 ten iron bars block her door.
 Ten iron bars–that's a joke!
 I will break them as if they were only glass.

Oh how gently the stream
 winds through the meadow!
 Oh how beautiful when one love
 finds itself another!

No, it is impossible to get along
 with such people;
 they know how to interpret everything
 so maliciously!

If I am merry, I am said to have
 frivolous desires;
 if I am silent, then supposedly I'm
 mad with love.

Locksmith, come and make locks,
 innumerable locks,
 because I want to close their evil mouths
 once and for all!

A little bird rushes through the air
 looking for a branch;
 and the heart–it yearns for a heart
 where it may blissfully rest.

No.14

Sieh, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder!

See how the waves are clear
when the moon gazes down!
You who are my love,
love me again!

No. 15

Nachtigall, sie singt so schön,
Wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
Küsse mich im Dunkeln!

The nightingale sings so beautifully
when the stars twinkle.
Love me, dear heart;
kiss me in the darkness!

No. 16

Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Bronnen;
Da fiel ich hinein, ich Armer,
Kann weder hören, noch seh'n.
Nur denken an meine Wonnen,
Nur stöhnen in meinen Weh'n.

Love is a dark pit,
a far too dangerous well,
and poor me, I fell into it.
Now I can neither hear nor see;
I can only remember my delight,
only groan in my misery.

No. 17

Nicht wandle, mein Licht, dort außen
Im Flurbereich!
Die Füße würden dir, die zarten,
Zu naß, zu weich.

Don't wander, my light,
over there in the fields!
Your dainty feet would become
too wet, too soft.

All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich trante dorten
Das Auge mir.

All the roads are flooded there,
all your paths—
so profuse were the tears
that flowed from my eyes.

No. 18

Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vögelein.
In gleicher Art erbebet
Die Seele mir, erschüttert
Von Liebe, Lust, und Leide,
Gedenkt sie dein.

The bushes tremble,
brushed during the flight
of a little bird.
In the same way
my soul trembles; shaken
by love, joy, and sorrow,
it thinks of you.

Fünf Gesänge, Op. 104

Nachtwache I, Op. 104

Poet: Friedrich Rückert

Leise Töne der Brust
geweckt vom Odem der Liebe
Hauchet zitternd hinaus,
ob sich euch öffnen ein Ohr,
Öffnen ein liebendes Herz,
und wenn sich keines euch öffnet,
Trag ein Nachtwind euch
seufzend in meines zurück.

Nachtwache II, Op. 104

Poet: Friedrich Rückert

“Ruhn sie?“ ruft das Horn
des Wächters drüben aus Westen,
Und aus Osten das Horn
ruft entgegen: “sie ruhn!”

Hörst du, zagendes Herz,
die flüsternden Stimmen der Engel?
Lösche die Lampe getrost,
hülle in Frieden dich ein.

Letztes Glück, Op. 104

Poet: Max Kalbeck

Leblos gleitet Blatt um Blatt
Still und traurig von den Bäumen;
Seines Hoffens nimmer satt,
Lebt das Herz in Frühlingsträumen.

Noch verweilt ein Sonnenblick
Bei den späten Hagerosen–
Wie bei einem letzten Glück,
Einem süßen, hoffnungslosen

Five Songs

Night Watch I

Soft music of the heart,
awakened by the breath of love,
whisper tremulously
if an ear opens to you,
or a loving heart;
and if none should open,
let a night wind bear you,
sighing, back into mine.

Night Watch II

“Do they rest?“ calls the horn
of the watchman from the west;
and from the east the horn
answers back: “they rest!”

Do you hear, timorous heart,
the whispering voices of the angels?
May you extinguish your lamp in consolation
and wrap yourself in peace.

Last Happiness

Leaf after leaf lifelessly glides
quietly and sadly from the trees;
its hopes never fulfilled,
the heart lives in dreams of spring.

A sunbeam still lingers
on the late wild rose–
as on a last happiness,
sweet and hopeless.

Verlorene Jugend, Op. 104

Brausten alle Berge,
Sauste rings der Wald–
Meine jungen Tage,
Wo sind sie so bald?

Jugend, teure Jugend,
Flohest mir dahin;
O du holde Jugend,
Achtlos war mein Sinn!

Ich verlor dich leider,
Wie wenn einen Stein
Jemand von sich schleudert
In die Flut hinein.

Wendet sich der Stein auch
Um in tiefer Flut,
Weiß ich, dass die Jugend
Doch kein Gleiches tut.

Im Herbst, Op. 104

Poet: Klaus Groth

Ernst ist der Herbst,
Und wenn die Blätter fallen,
Sinkt auch das Herz zu trübem Weh herab.
Still ist die Flur,
Und nach dem Süden wallen
Die Säng' er stumm, wie nach dem Grab.

Bleich ist der Tag,
Und blasse Nebel schleiern
Die Sonne wie die Herzen ein.
Früh kommt die Nacht:
Denn alle Kräfte feiern,
Und tief verschlossen ruht das Sein.

Sanft wird der Mensch
Er sieht die Sonne sinken.
Er ahnt des Lebens wie des Jahres Schluß.
Feucht wird das Aug,
Doch in der Träne Blinken,
Entströmt des Herzens seligster Erguß.

Lost Youth

They raged on the mountains,
stormed around the forest–
days of my youth,
where have they gone so soon?

Youth, precious youth,
has fled away.
O sweet youth,
how careless I was!

I lost you, unfortunately,
like a stone
someone tosses away
into the torrent.

Even though the stone
may turn around in the deep stream,
I know that youth
does not do the same.

In Autumn

Somber is the autumn,
and when the leaves fall,
the heart also sinks into melancholy woe.
Quiet is the field,
and southward travel
the silent songsters, as if going to the grave.

Pale is the day,
and pallid mists veil
the sun as well as the hearts.
The night comes early;
then all vigor lies fallow
and our being, enfolded deeply inward, rests.

People become meek;
they see the sun setting and
they foresee the end of life, as well as of the year.
Their eyes become moist,
but in the glistening of their tears
streams the heart's most blissful outpouring.

Personnel

Pax Baker

Melissa Baughman

Matthew Billings

Anna Bridgman

Eric Bryda

Andrew Camp

Christina Casey

Ben Donnelly-Strait

Drake Douglas

Kaitlin Foley

Melanie Hagen

Christine Jarquio

DJ Jordan

Rachel Kunce

Patrick Logan

Dani Mann

Rachel Marschke

Scott Mayfield

Elizabeth McFarland

Rebecca Preston

Catherine Sandstedt

Katherine Shay

Sarah Sheldon

Joey Smith

Symonne Sparks

Max Vale

Katie Wieberg

David Witter

Phil Woodmore