



School of Music
University of Missouri

2020-2021 Series | Student Ensemble

Monday Mashup No. 2 Family Choral Concert

Featuring:

University Glee Club | University Women's Choir
Hitt Street Harmony | University Singers

Conductors:

Emily Edgington Andrews | Brandon A. Boyd
R. Paul Crabb | Michael Sauer

Graduate Teaching Assistants:

Nathan Lange | Amelia Lufkin
Daniel Shafer | Jeremy Wagner | Michael Sauer

September 21, 2020 | 7:00pm
Pre-Recorded Performance

PROGRAM

University Glee Club

Brandon A. Boyd, conductor

Nathan Lange, Daniel Shafer, Jeremy Wagner, graduate conductors

The Word Was God Rosephanye Powell
arr. William C. Powell

Written in almost the style of a contemporary spiritual, this work, *The Word was God*, is a sacred choral anthem for unaccompanied tenor-bass voices. The piece was originally written in 1996 for mixed voices and later arranged by William Powell for TB voices.

It is a setting of John 1:1-3: *In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not anything made that was made.*

As you listen, take note of the six iterations of “*in the beginning was the word, and the word was with God, and the word was God...*” – each time with increasing dynamic intensity, from piano to fortissimo. Symbolically, the 7th iteration is replaced by a rest (a rhythmic pause of music). Listeners will notice that each voice chases another around on the text – not just an ordinary, everyday “round,” but a 3-part canon with the bass part droning on perfect 5ths.

University Women’s Choir

This semester the women of Concert Chorale are exploring the theme of perseverance and what it means to withstand adversity. Our program honors those who overcame challenges and hardship, from the suffragettes who tirelessly fought for equal rights as in Dame Ethel Smyth’s “March of the Woman” to the survivors of cancer and other life threatening illnesses like in “Resilience” by Abbie Betinis. To continue to challenge antiquated societal ideology and barriers deeming certain groups as “lesser than,” more than half of this semester’s repertoire features under-represented composers, including those written by women and individuals of color. Today’s concert set features selections from the full program entitled “Perseverance” to be recorded later this fall and presented by each of the five chamber ensembles.

Ensemble D

Emily Edgington Andrews, conductor

March of the Women Ethel Smyth

Ensemble A

Emily Edgington Andrews, conductor
Maddie Jenkins, rehearsal accompanist

Var inte rädd för mörkret Karin Rehnqvist
(Do not fear the Darkness)

Ensemble C

Jeremy Wagner, conductor
McCade Gordon, accompanist

They May Tell You Andrea Ramsey

Ensemble B

Amelia Lufkin, conductor
Ross Dryer, guest accompanist

I'm on My Way Jeanine Tesori
arr. Anthony Hernandez

Ensemble E

Amelia Lufkin, conductor
Claire Parker, accompanist

Resilience Abbie Betinis

Hitt Street Harmony
Michael Sauer, conductor
McCade Gordon, accompanist

Voice of the Forgotten

The program this semester for Hitt Street Harmony was built to intentionally highlight music written by composers from marginalized groups, and to reflect upon different instances of oppression in our society and to call for change.

In his second of two settings of *O vos omnes*, composer Tomás Luis de Victoria (1548-1611) used captivating imitative phrases and suspensions to paint the pain and sorrow of the Israelites as they became the oppressed people under Babylonian rule. This is the second of two pieces in the program that tell the story of an oppressed people throughout humanity.

O vos omnes **Tomás Luis de Victoria**
(1548-1611)

O vos omnes,
O you all,

qui transitis per viam,
who pass along way,

attendite et videte
attend and see

si est dolor,
if there is sorrow,

sicut dolor meus.
like sorrow my.

Attendite universi populi,
Pay attention all people,

et videte dolorem meum,
and see sorrow of mine,

et videte dolorem meum.
and see sorrow of mine.

University Singers

R. Paul Crabb, director

Nathan Lange, Amelia Lufkin, Michael Sauer, Jeremy Wagner, graduate teaching assistants
Ross Dryer, accompanist

Choir: The Past

Amelia Lufkin, conductor

Josh Engle, Jack Grant, Truman Butler, readers

**Super flumina Babylonis Giovanni Pierluigi da Palestrina
(1525-1594)**

Super flumina Babylonis,
illic sedimus, et flevimus,
dum recordaremur tui, Sion.
In salicibus in medio ejus,
suspendimus organa nostra

By streams of Babylon,
there we sat and we wept
when we remembered you, Zion.
in midst of the willows
we hung our instruments.

Choir: The Journey

Michael Sauer, conductor | Kendra Franks, accompanist

Kendra Franks, Nathan Rotert, Nathan Le, Madi Myers, readers

**To Sit and Dream Rosephanye Powell
(b. 1962)**

Text adapted from *To You* - Langston Hughes (1902-1967)

To sit and dream. To sit and read.
To sit and learn about the world.
Outside our world of here and now.
Our problem world.
To dream of vast horizons of the soul,
Of dreams made whole.
unfettered, free. Help me!
All you who are dreamers too.
Help me make our world anew.
I reach out my hand to you.

Choir: The Now

Jeremy Wagner, conductor

Dani Major, Lauren Rankin, soloists | Emily Miclon, percussionist

Carson Gaddie, Lauren Rankin, Benjamin Roker, Morgan Jennings, readers

**Frè O..... arr. Sten Källman
(b. 1952)**

Frè O (Creole)
Frè O di nou, di maladia pa gaya
Na jwe na rele.
Ou malad mwen di yo.
Na jwe Papa Dambala eh!
Mape mande Dambala Wedo gade nou.
Nou tout chante Ayida Wedo men pitit ou yo!

O Brother (English)
O brother, you tell us your sickness will not be healed.
We are playing (the drums and singing) and weeping.
You are sick - I will tell the others.
We are playing the drums and singing to Papa Dambala!
We are asking Papa Dambala to look after us.
We all sing to Ayida Wedo: "See your children!"

Choir: The Future

R. Paul Crabb, conductor

Michelle Peters, Anthony Blatter, Cole Barton, Carli Rohlfing, readers

**City Called Heaven Leonard de Paur
(1914-1998)**

I am a po' pilgrim of sorrow,
I'm tossed in dis wide worl' alone.
No hope have I for tomorrow,
I've started to make Heav'n my home.
Sometimes I am "tossed" an' driven,
Sometimes I don' know where to roam,
I heard of a city called Heaven,
I started to make it my home.
My mother has reached that pure glory,
My father still walkin' in sin.
My brothers an' sisters won't own me,
Because I am try'n' to get in.
Sometimes I am "tossed" an' driven,
Sometimes I don' know where to roam,
I heard of a city called Heaven,
I've started to make it my home.

University Glee Club Personnel

Glee Club Choir 1

Tenor 1

Danny Singh
Benjamin Roker

Tenor 2

Andrew Brain
*Jonathan Edens
Jourdan Floures

Bass I/Baritone

Chad Humphrey
Jack Grant
**Nathan Lange

Bass 2

Jacob Laan
David Steiner

Glee Club Choir 2

Tenor 1

Robert Safley
**Daniel Shafer
Mitchell White

Tenor 2

Zachary Reinert
Jayson Musembi
Sam Varnon

Bass I/Baritone

Matt Ahn
Luke Twogood
Adam Routt

Bass 2

Alex Vanover
*Kyle Smith

Glee Club Choir 3

Tenor 1

*Cole Barton
Ricky Messner

Tenor 2

Nathan Le
Nick Kanatzar
Christian Martin
(accompanist)

Bass I/Baritone

*Yonny Astatke
Wesley Nichols
Jack Wheelhouse

Bass 2

**Jeremy Wagner
Andrew Goerlich

*section leader

**graduate assistant

Hitt Street Harmony Personnel

Soprano

*Victoria MacKoul
Claire Prather
Sophie Heimerl

Alto

Megan Lyon
Rachel Misner
*Olivia Jackson

Tenor

*Holden Franklin
Paul Hemingway
Hunter Chamberlain
McCade Gordon

Bass

*Nathan Lange
Carson Gaddie
Jeremy Wagner

*section leader

University Women's Choir Personnel

Ensemble A

Soprano 1
Gracye Allen
Sophie Heimerl
Felicity Story

Soprano 2
Kayli Lightner
Haley Mesz
Ginger Seawel

Alto 1
Sarah Gauger
Maddie Hogan
Olivia Jackson*

Alto 2
Sophia Leftwich
Emma Rowden
Emily Shaw

Ensemble D

Soprano 1
Breana Hoover
Chloe Prewett
Emma Wickland

Soprano 2
Megan Lyon
Kate Wyman
Zoë Tyler

Alto 1
Macey Hoover
Rachel Misner
Greta Sonnenberg*
Maddie Jenkins

Alto 2
Tara Boydston
Mary LePique
Madi Winfield

Ensemble B

Soprano 1
Annabel Carter*
Valerie Gehrs
Shannon Martin

Soprano 2
Reese Betts
Margaret Courtney
Rachel Schnelle

Alto
Brittany Badding
Maci Barnes
Madeline Hall
Shannon Worley

Ensemble E

Soprano 1
Cora Sadler
Allie Santini
Brooke Tvrdik

Soprano 2
Megan Joyce
Jessica Searce
Jenna Stalter

Alto
Grace Brown
Emily Rolands
Vivian Owens

Ensemble C

Soprano 1
Alexandra Bruns
Hannah Carter
Sarah Roberts

Soprano 2
Maddie Cook
Brooklynn Hendrix
Lisa Lantz
Ella Wille

Alto
Ellie Lin
Katie McCollum
Jane Wang*

*rehearsal assistant

University Singers Personnel

Choir: The Past

Soprano

Sophia Gerling
Amanda Obeso
Anna Yannessa

Alto

Emily Edgington
Miranda Frankenbach
Maddie Jenkins

Tenor

Truman Butler
Paul Hemingway
Quin Wilson

Bass

Josh Engle
Jack Grant

Choir: The Journey

Soprano

Mariah Dale
Kendra Franks* (accomp)
Madi Myers

Alto

Isabella Conley
Presley Davis
Olivia Jackson
Nichole Weibel

Tenor

Holden Franklin
Nathan Le
Joel Rodriguez

Bass

Keith Bodenhamer
Randall Johnson
Nathan Rotert

Choir: The Now

Soprano

Lauren Rankin
Dani Major
Megan Lyon

Alto

Morgan Jennings
Haley Miller
Emma Rowden

Tenor

Connor Lovelace*
Benjamin Roker
Eric Throm

Bass

Yonny Astatke
Connor Cochran
Carson Gaddie

Choir: The Future

Soprano

Michelle Peters
Carli Rohlfling
Emeline Yorty

Alto

Sam Barry*
Rachel Misner
Greta Sonnenberg

Tenor

Cole Barton
Jonathan Edens
Daniel Shafer*

Bass

Anthony Blatter
Nathan Lange*
Joseph Ragone

*conducting assistant

Upcoming Events in the School of Music:

M A S H U P

No. 3

**O
N
D
A
Y**

September 28 | 7:00 PM

Chamber Music Mashup

To watch visit: <http://bit.ly/musomlive>



School of Music
University of Missouri

M A S H U P

No. 4

**O
N
D
A
Y**

October 5 | 7:00 PM

Bands

- ✘ Concert Band
- ✘ Jazz Band

To watch visit: <http://bit.ly/musomlive>



School of Music
University of Missouri



School of Music
University of Missouri

2020-2021 Series | Student Ensemble

Monday Mashup No. 3 Chamber Music Sampler

featuring

Mizzou New Music Ensemble
University Percussion Ensemble
Mizzou Cello Choir
Joel Rodriguez, voice
Symonne Sparks, voice

September 28, 2020 | 7:00pm
Pre-Recorded Performance

Program

Construction (2019). Niko D. Schroeder
(b. 1994)

Mizzou New Music Ensemble
Stefan Freund, director
Yoshiaki Onishi, assistant director and conductor

Changing Tensions (1939). Franziska Boas
(1902-1988)

University Percussion Ensemble
Connor Stevens, director

Allegretto from Symphony No. 7 in A Major, Op. 92 Ludwig van Beethoven
(1770-1827)
arr. Diane Chaplin

Mizzou Cello Choir
with Mizzou Alumni and Special Guests
Eli Lara, director
David Myers, video production and audio engineering

Battle Hymn of the Republic. Julia Ward Howe, lyrics
(1819-1910)
William Steffe, music
(c. 1830-c. 1890)

Joel Rodriguez, voice

Lift Every Voice and Sing. James Weldon Johnson, lyrics
(1871-1938)
John Rosamond Johnson, music
(1873-1954)

Symonne Sparks, voice (alumna '17)
Preston Wilson, accompaniment

Program Notes

Construction (2019)

Construction was written with the architecture of the Sinquefield Music Center in mind. The building's opening has been awaited for years, and we eagerly watched the construction progress. Our anticipation grew as the center gained its remarkable features—the landscaping, balconies, and towering windows.

This piece dwells on our collective anticipation and portrays the ways in which our restless energy will inhabit the new center. The propulsive, bubbling musical figures fade into noise – a sonic representation of the boundless enthusiasm that each new class of students will bring to the construction.

Niko D. Schroeder's compositions span a wide array of genres, from contemporary classical to punk rock. Regardless of venue and medium, collaboration and the communal aspects of music are central to his work. His projects often incorporate co-composition, multimedia, and direct response to the work of others. His collaborative spirit also informs his work as a bandleader and performer. He has toured with rock, jazz, and contemporary classical ensembles in many capacities, and he regularly performs with his polka outfit, the Bierkeller Boys Oompah Band. As manager of several chamber ensembles and as the sound engineer for the Grand Valley State University New Music Ensemble, he has facilitated the premieres of dozens of new works. Cherished past projects include several ensembles dedicated to co-composition, like indie-pop band The Lake Effects and folk/classical quintet Waiting for Niko. His music has also been performed by Sō Percussion, Roomful of Teeth, the Donald Sinta Quartet, invoke string quartet, the Grand Valley State University New Music Ensemble, and members of Fifth House Ensemble. Niko is a graduate assistant with the New Music Initiative at the University of Missouri, where he serves as both educator and sound engineer. He was the recipient of the 2019 Sinquefield Prize, the university's highest honor for a composer. Niko holds a Bachelor of Arts from Grand Valley State University, where he was named the 2015/16 and 16/17 Composer of the Year, won the 2017 Concerto Competition, and was awarded the Glenn A. Niemeyer Award—the highest distinction for student contributions to the university.

Mizzou New Music Ensemble

The Mizzou New Music Ensemble is dedicated to promoting new music at Mizzou through performances on and off campus. The Ensemble is the repertory group for the Mizzou New Music Initiative, working with faculty, students, and visiting composers, and giving public performances on campus and in the community. The Ensemble is comprised of seven University of Missouri graduate students under the direction of Stefan Freund, a cellist, composer, conductor, professor of composition, and artistic director of the Mizzou New Music Initiative.

Mizzou New Music Initiative

The Mizzou New Music Initiative brings together an array of programs intended to position the University of Missouri School of Music as a leading center in the areas of composition and new music. The Initiative is the direct result of the generous support of Dr. Jeanne and Mr. Rex Sinquefield, and the Sinquefield Charitable Foundation. The Sinquefields' vision is to create an incubator for the composition and performance of new music, and to position Missouri as a major center for the music of tomorrow.

Changing Tensions (1939)

Changing Tensions was composed, or at least committed to paper in a fixed form, in 1939 by Franziska Marie Boas. The work is scored for four percussionists in two movements. Boas was an American dancer, educator, and an improviser, composer, and interpreter of percussion music. She is credited as a pioneer of dance therapy and with founding the first interracial school of dance. Boas developed a unique improvisation-based dance style and pedagogy influenced by non-European cultures. Percussion playing was integrated with Boas' dance practice, primarily through improvisation based on predetermined musical motives related to the particular movement being explored, including an exercise titled *Varying Tensions*. She improvised, performed, and composed percussion music for her own choreography and for others, including teaching at the Bennington School of Dance in Vermont during the summers of 1937 and 1938. In 1939 the Bennington School of Dance was in residence at Mills College in Oakland, CA for the summer alongside members of the Cage Percussion Players: John Cage, Xenia Cage, William Russell, Mercier Cunningham, Ralph Gilbert, and Zoe Williams.

On July 27, 1939, the Cage Percussion Players presented a concert at Mills College entitled, *Modern American Percussion Music*, which including Boas' *Changing Tensions*, alongside works by Johanna Beyer, John Cage, Lou Harrison, and William Russell. It is surmised that *Changing Tensions* was first notated as a fixed composition by Boas for this concert with the Cage Percussion Players. Boas' daughter, Gertrud Michelson, wrote, "Franziskas music was really meant to be improvised with and could go on and on, it wasn't completely written out." This is supported by the fact that Boas' other eight titled percussion works all exist as incomplete sketches, suggesting that each is a set of motives to launch an improvisation in a certain direction with certain instruments.

Battle Hymn of the Republic and Lift Every Voice were filmed at Westminster College in Fulton, MO for the 2020 Hancock Symposium. The videos were part of a presentation given by Tim Riley, the Director for the National Churchill Museum on their campus. The presentation focused on the George Washington Carver building down the street from the Churchill museum, and was a call to action for symposium members and patrons abroad to create a movement to restore the school and create outreach for the local community.

Timothy Riley

During his 25-year career, Timothy Riley has served as an education and curatorial assistant at The Metropolitan Museum of Art in New York, and worked at Lawrence University in Appleton, Wisconsin, where he later served as the founding director of The Trout Museum of Art. As Director and Chief Curator at America's National Churchill Museum, Mr. Riley has expanded the Museum's reach, curating exhibitions aboard the Queen Mary in Long Beach, California, at the Society of Four Arts in Palm Beach, Florida and at Washington University in St. Louis, among others. The latter exhibition was hailed as "the most significant exhibition of Churchill's paintings in North America." He is the author or co-author of more than 20 articles on a variety of art, music and historical topics, including several essays about Winston Churchill. He is a contributing editor for *Finest Hour*, the journal of the International Churchill Society.

Personnel

Mizzou Cello Choir

Eli Lara, director

Maya Bell	Journalism '23
Sofia Copat	Biochemistry and Linguistics '21
Madison DeWeerd	Music Education '20
Dylan Enyart	Civil Engineering '23
Caden Gabel	Electrical Engineering '23
Emily Harrelson	Biochemistry '22
Nate Roberts	Music and Digital Storytelling '22
Paige Spencer	Biology and Music, '23
Cameron Tubbs	MM Cello Performance '20
Evan Watkins	MM Piano Performance '21
Sam Whitty	Music Composition '23
Zoe Wu	Journalism '22

Mizzou Alumni Guests

Liz Copeland	Music '13, MM Cello Performance '16
Rachel Czech	Music Education '13, MM Cello Performance '16
Dr. Aureo DeFreitas	Cello Performance '89; MM Cello Performance '92
Adrián Gómez	MM Cello Performance '18
Daniel Keeler	MM Cello Performance '18
Shannon Merciel	Cello Performance '16
Patrick Ordway	Music Education '18
Aimee (Fine) Veile	Cello Performance '01

Special Guests

Ryan Choe	Rock Bridge HS '20
Dr. Stefan Freund	Professor of Composition, MU
Hope Keithahn	Rock Bridge HS '20
Mary Manulik	Studio teacher, Columbia, MO
Nicole Parker	Hickman HS '22
Norah Stone	Hickman HS '22
Kirk Trevor	Director, Missouri Symphony Orchestra

Mizzou New Music Ensemble

Stefan Freund, director
Yoshiaki Onishi, assistant director and conductor

Tâmila Freitas De Souza, flute
Andrew Wiele, clarinet
Johanny Veiga Barbosa, violin
Andy Lewis, cello
Stephen Landy, percussion
Jordan Nielsen, percussion
Eve Werger, piano

University Percussion Ensemble

Connor Stevens, director

Zach Davis
Emory Garten
Jordan Murray
Savannah Wittman



Mizzou Cello Choir
Fall '19



Mizzou New Music Ensemble
Fall '19



Percussion Extravaganza
Fall '19



Convocation General Recital Program
October 8, 2020
SMC 132
University of Missouri

Selige Nacht

Joseph Marx
(1882-1964)

Tâmila Freitas, mezzo soprano
Ross Dryer, piano

Extase

Emmett Yoshioka
(b. 1944)

James Cookinham, trombone

Partita No. 3
I. Prelude
II. Loure

J.S. Bach
(1685-1750)

Alexandre Negrão, violin

Wings

Joan Tower
(b.1938)

Andrew Wiele, clarinet

Yesterday

John Lennon (1940-1980)
Paul McCartney (b. 1942)
Arr. Miyagawa

Alex Thomas, euphonium
Mackenzie Chosy, euphonium
Theo Learnard, tuba
Wyatt Moore, tuba



School of Music
University of Missouri

2020-2021 Series | Student Performances

Monday Mashup No. 6

featuring

University Glee Club

University Singers

Hitt Street Harmony

Trombone Choir

October 19, 2020 | 7:00pm
Pre-Recorded Performance

PROGRAM

University Glee Club

Dr. Brandon A. Boyd, conductor

Nathan Lange, Daniel Shafer, Jeremy Wagner, graduate conductors

Choir I

Carry Me Through arr. Adam Zrust & Brandon A. Boyd
(b. 1983) (b.1986)

Chad Humpreys, baritone

Danny Singh, piano | Chris Fusco, cajon | John Lane-Watson, electric bass

Nathan Lange, graduate conductor

Choir III

The Last Words of David Randall Thompson
(1899-1984)

Christian Martin, piano

Dr. Brandon A. Boyd, conductor

Choir II

Akekho Ofana No Jesu arr. Daniel Jackson
(b. 1957)

Mitchell White, tenor

Chris Fusco, djembe

Daniel Shafer, graduate conductor

University Singers

Dr. R. Paul Crabb, director

Nathan Lange, Amelia Lufkin, Michael Sauer, Jeremy Wagner, graduate teaching assistants
Ross Dryer, accompanist

Choir: The Past

Amelia Lufkin, conductor

Readers (in order of appearance): Anna Yannessa, Amanda Obeso,
Sophia Gerling, Quin Wilson

Prayer **Ysäye M. Barnwell**
(b. 1946)

Soloist: Anna Yannessa

Oh, Lord must I do unto others before they do unto me?
Must I arm myself to protect myself from harm and injury?
That is not the lesson that I learned on my Mother’s knee
when she told me to “do unto others only what I’d have them do unto me.”

Choir: The Journey

Kendra Franks, conductor

Readers (in order of appearance): Mariah Dale, Keith Bodenhamer,
Isabella Conley, Holden Franklin

Let Us Cheer The Weary Traveler **R. Nathaniel Dett**
(1882-1943)

Soloists: Mariah Dale, Olivia Jackson, Holden Franklin, Keith Bodenhamer

Let us cheer the weary traveler, cheer the weary traveler;
Let us cheer the weary traveler along the heavenly way.
I’ll take my gospel trumpet, and I’ll begin to blow,
and if my Savior helps me I’ll blow wherever I go.
And if you meet with crosses and trials on the way,
just keep your trust in Jesus, and don’t forget to pray.

Choir: The Now

Jeremy Wagner, conductor

Readers (in order of appearance): Yonny Astatke, Megan Lyon, Haley Miller, Connor Cochran

Ani Ma'amin **Robert Applebaum**
(b. 1941)

Ani ma'amin be'emunah sh'leimah, b'viat hamashiach. I firmly believe in the coming of the Messiah;
V'af al pi sheyitnameiah, and although he may tarry,
im kol zeh achakeh lo, b'chol yom, sheyavoh. I daily hope for his coming.

Choir: The Future

Dr. R. Paul Crabb, conductor

Readers (in order of appearance): Ross Dryer, Jonathan Edens,
Nathan Lange, Greta Sonnenberg

Lord, We Give Thanks to Thee **Undine Smith Moore**
(1904 - 1989)

Soloists: Samantha Barry, Michelle Peters

Lord, we give thanks to Thee for these, Thy servants.

Alleluia.

Then shalt Thou cause the trumpet to sound, the trumpet of the jubilee.

Alleluia.

Hitt Street Harmony
Michael Sauer, conductor
McCade Gordon, accompanist

Call to Action I

When Thunder Comes Mari Esabel Valverde
(b. 1987)

The poor and dispossessed take up the drums
For civil rights – freedoms to think and speak,
Petition, pray, and vote. When thunder comes,
The civil righteous are finished being meek.
Why Sylvia Mendez bet against long odds,
How Harvey Milk turned hatred on its head,
Why Helen Zia railed against tin gods,
How Freedom Summer’s soldiers faced the dread
Are tales of thunder that I hope to tell
From my thin bag of verse for you to hear
In miniature, like ringing a small bell,
And know a million bells can drown out fear.
For history was mute witness when such crimes
Discolored and discredited our times.

- *When Thunder Comes* - J. Patrick Lewis (b. 1942)

University of Missouri Trombone Choir
Dr. Timothy Howe, conductor

American Voices (2009) Jonathon Bailey Holland
(b. 1974)

- I. Marian Anderson
- II. Rosa Parks
- III. Shirley Chisholm
- IV. Coretta Scott King
- V. Barbara Jordan

Dr. Brandon A. Boyd, narrator

The Avengers from *The Avengers*. Alan Silvestri
(b. 1950)
arr. Christopher Bill

Program Notes

Hitt Street Harmony

This program for Hitt Street Harmony was built to intentionally highlight music written by composers from marginalized groups, and to reflect upon different instances of oppression in our society and to call for change.

Award winning composer Mari Esabel Valverde (b. 1987) crafted “When Thunder Comes” as a reflection and celebration of civil rights heroes from American history, and as an inspiration to continue to fight for the voices of those marginalized in our society.

Featured in the piece are: Sylvia Méndez, who at age eight was the focal point in the racial desegregation of public schools in California; Helen Zia, who has been an advocate for Asian-American and LGBTQ rights; Harvey Milk, who was the first openly gay elected official in California and a vocal advocate for gay rights; and Freedom Summer’s soldiers, those who served in the 1964 movement to register Black voters in Mississippi who were the targets of voter suppression tactics.

The drums, that represent the oncoming thunder, are also a symbol of an arriving patriotic grassroots movement. Many times the vocal melodies begin layered on top of one another, until finally aligning, creating a powerful representation of unity.

Trombone Choir

American Voices was commissioned and recorded by the University of Texas and Nathaniel Brickens in 2009. It highlights the lives and spirit of five iconic black American women: opera singer Marion Anderson, civil rights figure Rosa Parks, congressman and presidential candidate Shirley Chisholm, civil rights leader Coretta Scott King, and congressman Barbara Jordan. The narration provides commentary about or direct quotes from the five women and the trombone choir provides commentary on the character and essence of each person. It is a powerful testament to the impact and heroism of these five civil rights pioneers.

Jonathon Bailey Holland is a Black composer who draws inspiration from a wide variety of influences like classical, jazz, or hip-hop music. He is currently chair of the Composition department at Boston Conservatory at Berklee and in 2018-2019 served as the first ever Composer-in-Residence for the Cincinnati Symphony Orchestra.

Alan Silvestri is an American composer of film and television scores. His noted credits include music for *Forrest Gump* and numerous *Marvel Universe* Films. This arrangement of the main theme from the *Marvel Universe* film *The Avengers* was created by YouTube trombone sensation Christopher Bill for trombone ensemble.

University Glee Club Personnel

Dr. Brandon A. Boyd, conductor

Nathan Lange, Daniel Shafer, Jeremy Wagner, graduate conductors

Choir I

Tenor 1

**Danny Singh
Benjamin Roker

Tenor 2

Andrew Brain
*Jonathan Edens
Jourdan Floures

Bass I/Baritone

Chad Humphrey
Jack Grant
Nathan Lange

Bass 2

Jacob Laan
David Steiner

Choir II

Tenor 1

Robert Safley
Daniel Shafer
Mitchell White

Tenor 2

Zachary Reinert
Jayson Musembi
Sam Varnon

Bass I/Baritone

Matt Ahn
Luke Twogood
Adam Routt

Bass 2

Alex Vanover
*Kyle Smith

Choir III

Tenor 1

*Cole Barton
Ricky Messner

Tenor 2

Nathan Le
Nick Kanatzar
**Christian Martin

Bass I/Baritone

*Yonny Astatke
Wesley Nichols
Jack Wheelhouse

Bass 2

Jeremy Wagner
Andrew Goerlich

*section leader

** accompanist

University Singers Personnel

Choir: The Past

Soprano

Sophia Gerling
Amanda Obeso
Anna Yannessa

Alto

Emily Edgington
Miranda Frankenbach
Maddie Jenkins

Tenor

Truman Butler
Paul Hemingway
Quin Wilson

Bass

Josh Engle
Jack Grant

Choir: The Journey

Soprano

Isabella Conley
Mariah Dale
Madi Myers

Alto

Presley Davis
Olivia Jackson
Nichole Weibel

Tenor

Holden Franklin
Nathan Le

Bass

Keith Bodenhamer
Randall Johnson
Nathan Rotert
Michael Sauer

Choir: The Now

Soprano

Lauren Rankin
Dani Major
Megan Lyon

Alto

Morgan Jennings
Haley Miller
Emma Rowden

Tenor

Connor Lovelace*
Benjamin Roker
Eric Throm

Bass

Yonny Astatke
Connor Cochran
Carson Gaddie

Choir: The Future

Soprano

Michelle Peters
Carli Rohlfing
Emeline Yorty

Alto

Sam Barry*
Rachel Misner
Greta Sonnenberg

Tenor

Cole Barton
Jonathan Edens
Daniel Shafer*

Bass

Jeremy Wagner
Nathan Lange*

*conducting assistant

Hitt Street Harmony Personnel

Soprano	Alto	Tenor	Bass
*Victoria MacKoul	Megan Lyon	*Holden Franklin	*Nathan Lange
Claire Prather	Rachel Misner	Paul Hemingway	Carson Gaddie
Sophie Heimerl	*Olivia Jackson	Hunter Chamberlain	Jeremy Wagner

*section leader

University of Missouri Trombone Choir Personnel

Josh Camp
James Cookinham
Robert Fears
Caleb Gilbert
Hunter Hamby
Calvin Haux
Patric Kane
Tyler Martindale
Ben Musgraves
Dominic Randazzo
Boden Ross
Clyde Silvey



School of Music
University of Missouri

2020-2021 Series | Student Ensembles

Monday Mashup No. 7

featuring

Mizzou Sax Ensemble

Tiger Pans

Bassoon Ensemble

Joel Rodriguez

October 26, 2020 | 7:00pm
Pre-Recorded Performance

Program

Toccatina in D minor, BWV 565J.S. Bach
(1685-1750)
arr. Nigel Wood

Bohemian Rhapsody (1975)Freddie Mercury
(1946-1991)
arr. C. Tomsett

In the Hall of the Mountain King (1875).....Edvard Grieg
from *Peer Gynt*, Suite No. 1, Op. 46 (1843-1907)
arr. Kayleigh Huelin

Mizzou Saxophone Ensemble

Leo Saguiguit, director

Cantina Band. John Williams
(b. 1932)
arr. Steve Sweigart

Jump Up. Chris Tanner

Tiger Pans

Dr. Julia Gaines, director

Superman and Other Heroes (2009)arr. Montgomery
(movie soundtrack medley)

Brief Speech

Readers (in script order): Cooper Williams, Elizabeth Ihrke, Beck Frazer, Jack Snelling

Mizzoonoween Medley (2020)arr. Jack Snelling & Oswald Huynh
(Avengers, X-men, Avatar: The Last Airbender, Black Panther)

Bassoon Ensemble

Shuo Li, director

“Out There” from Hunchback of Notre Dame (1999)..... Alan Menken
(b. 1949)

Joel Rodriguez, voice

Program Notes

Mizzou Saxophone Ensemble

Tonight's Halloween-inspired program features music to evoke the mood and imagery of the autumn holiday.

From hearing just first few notes of Bach's famous organ work ***Tocatta and Fugue in D minor***, the modern listener will immediately associate the opening motives to horror and suspense. Its popularity moved well beyond the classical realm after being set to numerous arrangements and used in the soundtracks of iconic films as *Dr. Jeckyl and Mr. Hyde* (1931), Disney's *Fantasia* (1940), *20,000 Leagues Under the Sea* (1954), and *Phantom of the Opera* (1962), to name a few. Despite the evocative nature of the music, Bach intended this work to be purely absolute music.

Bohemian Rhapsody is widely considered to be among rock music's greatest songs, with continuing popularity evidenced by over 160 billion downloads for the British rock band Queen's most famous work. An unusual song at the time for its structure and length, it epitomized the progressive rock genre by its use of symphonic, operatic, and through-composed elements that contrasted the prevailing verse-chorus structure of popular music of the day. Written by the Zanzibar-born Freddie Mercury (born Farrokh Bulsara), the narrative of his lyrics follow a man who has regretfully killed a man and faces a tribunal seeking redemption. With references to the demon Beelzebub and other characters such as Scaramouche, Figaro, and Galileo, this operatic confrontation leads to a catharsis where the protagonist must confront his fate. Although Mercury claims the lyrics to be nonsensical, many critics have attributed the words as a reflection of Mercury's own personal demons at the time.

Norwegian composer Edvard Grieg composed this symphonic work as part of his incidental music for Henrik Ibsen's play ***Peer Gynt***. The story of the play is about a young boy, Peer Gynt, who falls in love with a girl but is not allowed to marry her. He runs away to the mountains but is captured by trolls and taken to their king and a consort of gnomes and goblins. The music begins with the boy slowly tiptoeing his way to escape, eventually running, and then confronting the troll King and managing to escape. Much like Bach's *Tocatta and Fugue*, this music is easily recognized and heard frequently in popular culture.

Personnel

Mizzou Saxophone Ensemble

Soprano

Zachary Scamurra
Daniel Vega

Alto

Ayden Belille
Tyrome Jenkins
Andrea Lee
Katie O’Russa
Alex Trout

Tenor

Clayton Henning
Logan King
Alex McKinney
Ian Prinster

Baritone

Nate Beattie
Ben Harting
Will Hooton

Tiger Pans

Liz Fetzer, double seconds
Mac McPike, 6-bass
Emily Miclon, lead pan
Jordan Nielsen, quad cellos
Julia Gaines, double tenor (faculty)
Connor Stevens, drums (faculty)

Bassoon Ensemble

Oswald Huynh
Jack Snelling
Beck Frazer
Cooper Williams
Erich Unterschutz
Elizabeth Ihrke
Shuo Li (faculty)

Convocation General Recital Program
October 29, 2020
Whitmore Recital hall
University of Missouri

La Valse for Two Pianos

Maurice Ravel
(1875-1937)

Ross Dryer and Evan Watkins piano

Suite of Negro Spirituals
I. Deep River

Traditional
Arr. Markey

Ben Musgraves, bass trombone
Natalia Bolshakova, piano

The Return from Town

H. Leslie Adams
(b. 1932)

Dani Major, mezzo soprano
Ross Dryer, piano

Night

Florence Price
(1887-1953)

Rachel Misner, mezzo soprano
Ross Dryer, piano

Laue Sommernacht

Alma Schindler Mahler
(1879-1964)

Isabella Conley, mezzo soprano
Libby Roberts, piano

I Went to Heaven

George Walker
(1922-2018)

Yonny Astatke, baritone
Libby Roberts, piano

University of Missouri School of Music
Graduate Degree Recital

Ross Dryer, piano
Assisted by **Tâmila Freitas, Hans Heruth,**
Isabel Quintela and Samuel Wright

Saturday, November 7, 2020 at 3:00pm

Sinquefield Music Center Choir Hall

“Il pallor funesto, orrendo” from *Lucia di Lammermoor*

Gaetano Donizetti
(1797-1848)

Samuel Wright, baritone
Isabel Quintela, soprano

Métamorphoses, FP 121

Reine des mouettes
C'est ainsi que tu es
Paganini

Francis Poulenc
(1899-1963)

Isabel Quintela, soprano

Five Songs

Maienblüten
Ständchen
Selige Nacht
Nachtgebet
Nocturne

Joseph Marx
(1882-1964)

Tâmila Freitas, mezzo-soprano

Intermission

Excelsior (2011)

Story of Us
Waves
A Short History of the Rose
The Laughter of Women
Excelsior

Tom Cipullo
(b. 1956)

Hans Bridger Heruth, baritone

Ross Dryer is a student of Dr. Peter Miyamoto
This recital partially fulfills the requirements of
the Master of Music degree in collaborative piano performance

Clarinet in Quarantine: Music for Clarinet Alone

A non-degree concert by Andrew Wiele, clarinet

Sunday, November 8th, 3:30PM

In the Siquel Music Center Performance Hall

Program

For an Actor: Monologue for Clarinet in A (1978).....Shulamit Ran (b.1949)

Three Pieces for Clarinet Solo (1918).....Igor Stravinsky (1882-1971)

I.

II.

III.

Sonata for Clarinet (1972).....Edison Denisov (1929-1996)

Lento, poco rubato

Allegro giusto

Intermission

Double Life (2007).....Eric Mandat (b. 1957)

Double Life

Deep Thoughts

To Be Continued...

Wings (1981).....Joan Tower (b.1938)

Program Notes

Shulamit Ran is an Israeli-American composer who moved to New York City at the age of fourteen. She has led a long and successful career as a performer, including being the second woman to win the Pulitzer Prize for music in 1990 for her *Symphony*. Her works have been played by groups all over the world, and she has won many fellowships and commissions from several music groups and foundations, mostly in America.

Her works are a fairly even mix of chamber music, instrumental solo music, orchestral, and vocal/choral work. She has written several pieces for clarinet, including *Apprehensions* for Voice, Clarinet and Piano (1979), *A Prayer* for a modified quintet (1981), *Concerto da Camera 1* for Woodwind Quintet (1985), *Double Vision* for Woodwind Quintet, Brass Quintet, and Piano (1976), *Private Game* for Clarinet and Cello, *Two Scenes* for clarinet solo, and *The Show Goes On* for clarinet and orchestra.

For an Actor: Monologue for Clarinet was written in 1978 for Laura Flax of the Da Capo players. Ran credits Laura for the sound of her clarinet writing moving forward: "In all of my clarinet music Laura is present. The rich sound, blazing technique, the 'brain and guts' that she brought to her playing, and her remarkable person, have inspired me in so many ways during the four decades of our friendship and beyond." (Program Notes for *Spirit* by Shulamit Ran, 2018) *For an Actor* was also written in memory of Hazel Flax, Laura's mother. Ran describes the work this way in the program notes: "*For an Actor*... owes its inspiration in large part to the intensely personal ethos with which the clarinet is associated in my mind. To me, the instrument in its contemporary usage suggests an incredible gamut of gestures, dynamics, and

emotions. Accordingly, in *Monologue*, the player assumes the role of a virtuoso actor who, by purely musical means, goes through a kind of wordless 'monodrama'."

Igor Stravinsky is one of the most influential composers of the 20th century. His music is considered to be some of the finest in the Western Fine Art tradition, and he has helped shape multiple musical movements. A Russian-born composer, he first moved to France in 1920 and then to America in 1939. *Three Pieces*, written in 1918, falls within his first "Russian" period, shortly before his compositions turned neoclassical. Around the time the piece was written, Stravinsky was struggling financially due to royalty disputes. A philanthropist named Werner Reinhardt assisted Stravinsky in completing his latest work at the time, *L'Histoire du Soldat*. Stravinsky in return dedicated the work to Reinhart, gave him the original manuscript, and also dedicated the *Three Pieces* to Reinhart, who was an amateur clarinetist.

The first two movements of the piece are for Clarinet in A, and have a refined quality. The first movement is slow and beautiful, while the second is loud, soaring, and acrobatic. The third movement, however, is for Clarinet in Bb, and has a more irreverent and bombastic tone. It has been speculated that the third movement was heavily inspired by Sidney Bechet, a popular clarinetist and soprano saxophonist who played Jazz in Europe in the early 20th century, as the style of this third movement is heavily reminiscent of Bechet's style.

Edison Denisov was a Russian composer in the USSR during the second half of the twentieth century. He studied at the Moscow Conservatory from 1951-56, and would later go on to teach at the Conservatory. While he was a student, he studied

the music of Mahler, Debussy, Boulez and Stockhausen, carefully studying contemporary compositional techniques, and actively experimented as a composer. He was considered part of the "Underground" division of Soviet music at the time; in 1979 the Sixth Congress of the Union of Soviet Composers blacklisted him for unapproved participation of Western festivals of Soviet Music. Near the end of his life, Denisov led the Association for Contemporary Music once it had been reestablished in Moscow in 1990.

Denisov's music consists mostly of chamber music, concertos for solo instrument and orchestra, and operas. His sound is reminiscent of the Second Viennese School. Mostly atonal in its sound, Denisov's voice reflects the struggle of composing new music under the USSR. The music is often rhythmically complex and motivically conceived. While Denisov wrote many pieces for clarinet, including a quintet, concerto, two sonatas, and many chamber works, their difficulty often prohibits even undergraduate performers from approaching the pieces. The *Sonata for Clarinet* was written while Denisov taught at the Moscow Conservatory with the cooperation of the student Lew Mikhailow.

Eric Mandat has been a pioneer of extended performance techniques and modern clarinet music for over thirty years. An American musician, Mandat graduated from the University of North Texas, and has graduate degrees both from Yale and Eastman Schools of Music. Until recently he actively performed and toured around the country, and served as faculty at Southern Illinois University, where he received a Distinguished Scholar award. He continues to compose new pieces

Mandat's compositions are focused mainly on the development of modern techniques on the clarinet. Most of his pieces include some form of microtones,

multiphonics, and other modern techniques to create new and interesting sounds on the clarinet. Mandat has also created an etude book, *Finger Food*, while not focused on modern techniques, is useful for finger technique.

Double Life is composed in honor of the clarinetist/composer William O. Smith, and highlights both sides of the composer's life. Mandat calls these two sides "Bill" and "William O." representing the Jazz and Fine Art sides of Smith's music. The first movement focuses on this duality by the use of two clarinets played by the performer simultaneously. The second movement focuses on William O., an expansive and meditative piece utilizing a PVC extension to give the clarinet lower notes. *To Be Continued...* the third movement, is "always moving forward, always energetic, just like Bill", utilizing microtones and circular breathing to create its soundscape.

Joan Tower is one of the most important and successful women composers, performers, conductors, and educators of the twentieth century, if not all time. Her works have been commissioned and performed by ensembles, orchestras, and performers all over the world. In 2020 she was given the Richard J. Bogomolny National Service Award by the *Chamber Music American*. Her works have been nominated for and won several Grammy awards. In 1970, she founded the Da Capo Chamber Players, and was their pianist for fifteen years. She currently is the Asher Edelman Professor of Music at Bard College, where she has taught since 1972.

Wings was written for Laura Flax, who played with Tower in Da Capo Chamber Players for many years. Flax premiered the piece at Merkin Hall in New York City on December 14, 1981. The following are Tower's words on the piece. "The image behind the piece is one of a large bird—perhaps a falcon—at times flying very high gliding along the thermal currents, barely moving. At other moments, the bird goes into

elaborate flight patterns that loop around, diving downwards, gaining tremendous speeds.”



School of Music
University of Missouri

2020-2021 Series | Student Ensembles

Monday Mashup No. 9

featuring

University Band

Symphonic Band

Concert Jazz Band

November 9, 2020 | 7:00pm
Pre-Recorded Performance

Program

Café 512 (2010/2020)..... Ryan George
(b. 1978)

Sheltering Sky (2012) John Mackey
(b. 1973)

University Band

Dr. Christian M. Noon, conductor
Joshua Boyer, guest conductor

Just Vibe! A Taste of Culture (2020) Chandler Wilson
(b. 1984)

A Hymn for Peace (for Flex Band) (2020)Kevin Day
(b. 1996)

Symphonic Band

Dr. Amy M. Knopps, conductor

Haven (2020)..... James Cookinham
(b. 1997)

Concert Jazz Band

Dr. Sam Griffith, conductor
Connor Giffin, Jack Snelling, and Greg Aker, soloists

Program Notes

Café 512

As I was beginning to brainstorm ideas for this piece I stumbled across the title of a piece by famed Argentinean composer Astor Piazzolla called “Café 1930”. I found the title immediately intriguing and in wanting to write a piece that tipped the hat heavily towards a specific style, the mood and intensity found within tango seemed to be the right fit. The similarities between Piazzolla’s work and the one I was looking to write pretty much end at the title. Whereas Piazzolla’s work is intimate, slow, and melancholy (as well as being a true tango), I wanted to write something more dance-like and energetic. The piece is built on a motivic phrase based on a 5+1+2 note grouping (512 being the area code for Austin TX) and is structured in A-B-A form.

“CAFÉ 512” was commissioned by Susan Glover and the West Ridge Middle School Band for their performance at the 2010 Midwest Band and Orchestra Clinic in Chicago, Illinois.

-Program note by Ryan George.

Sheltering Sky

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exist a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey’s *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts—a nostalgic portrait of time suspended.

The work itself has a folksong-like quality—intended by the composer—and through this an immediate sense of familiarity emerges. Certainly the repertoire has a long and proud tradition of weaving folk songs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger’s *Colonial Song* seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: *Australian Up-Country Tune* and *The Gum-Suckers March*). In reality, however, Grainger’s melody was entirely original—his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of *Danny Boy* and *Shenandoah* are perceptible), the tunes themselves are original to the work, imparting a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies—the call as a sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer’s trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extensions (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never

completely stops. The melodies themselves unfold and eventually dissipate until, at last, the serene introductory material returns—the opening chords finally coming to rest.

-Program note by Jake Wallace.

Just Vibe! A Taste of Culture

Just Vibe! represents a taste of the African American culture with ideas, such as musical licks similar to groups like Earth Wind and Fire/Heatwave, grooves heard in 1990's hip-hop, and even unique chordal structures from current artists like Anderson.Paak. Using a rhythmic ostinato set in the first two measures this work carries energy (hype/chill) from beginning to end. Sit back, enjoy, and *Just Vibe!*

-Program Note by Chandler Wilson

A Hymn for Peace (for Flex Band)

A Hymn for Peace was composed in 2017 and based on my piano composition *Breathe*. I wrote the composition during a very difficult period in my life. I was battling severe mental health issues, was struggling in university, and at that time my life seemed like it had no direction and I was losing myself. However, two individuals who were there to give me hope were Debbie and Mark Alenius. Through many different instances they helped me gain a sense of belonging and hope, and truly have been a blessing to me. This is why I have chosen to dedicate the piece to them.

A Hymn for Peace is literally what the title portrays. For anyone going through a difficult time, I hope that this work gives you the strength to continue and ultimate give you peace. There is light at the end of the tunnel.

-Program Note by Kevin Day

Composer Biographies

Chandler Wilson

Chandler Wilson is the Assistant Director of Athletic Bands and Assistant Professor of Music Education at Florida State University. His responsibilities with athletic bands include being a part of the creative team behind the Marching Chiefs and FSU's athletic pep band program, Seminole Sound, which primarily supports the men's basketball program, the women's basketball and volleyball programs. As a part of the wind band conducting and music education faculty, Dr. Wilson teaches courses in music education and conducts various concert ensembles. Dr. Wilson is a native of Miami, FL. He attended Florida A&M University (FAMU) where he earned his Bachelor of Science in Music Education. While a student at FAMU, he served as the University Band President and section leader of the saxophones. During his time at FAMU, he was selected as the student arranger and conductor for the marching and symphonic bands and was selected as one of the first student staff members for the "Marching 100". Dr. Wilson earned a Master of Arts in Wind Band Conducting from the Indiana University of Pennsylvania and his Ph.D. in Music Education with an emphasis in Wind Band Conducting from Florida State University.

Many compositions of Dr. Wilson have been premiered and performed on the concert band stage with All-County/District Honor Bands and All-State Bands. He has also had selections performed at the Music for All National Festival and the Midwest International Band and Orchestra Clinic. His selection, "Legends of the Galaxy (A Cosmic Fanfare)," was ranked in the Top 100 band compositions in the American Band College/Band World Magazine/Western International Band Clinic Literature List for 2016 and his most recent work Suite Forty-four was performed at the 2019 Midwest Band and Orchestra Clinic by the Hikarigaoka Girls' High School Wind Orchestra.

Prior to his arrival at Florida State University, Dr. Wilson served as Associate Director of Bands and Director of Athletic Bands at Eastern Michigan University. During his public school experience, he served as director of bands at Hollywood Hills High School and Cooper City High School. Dr. Wilson also served as the associate conductor of the Broward Symphonic Band under Neil Jenkins and the assistant conductor of the Music Ambassadors Europe Music Tour in the summers of 2010 and 2012. Dr. Wilson has studied conducting under the batons of Prof. Richard Clary, Dr. Jack Stamp, Dr. Julian White, Dr. Shelby Chipman, Dr. Roby George, and Maestro Raffaele Ponti.

He holds professional memberships in the College Band Directors National Association, National Association for Music Educators, Florida Music Educators Association, Florida Bandmasters Association, National Band Association, Kappa Kappa Psi National Honorary Band Fraternity, Pi Kappa Lambda National Music Honor Society, and is an honorary member "Friend of the Arts" of Sigma Alpha Iota and Tau Beta Sigma. Dr. Wilson is a recipient of the Florida Bandmasters Association "Tom Bishop Award" and is also a member of ASCAP (American Society of Composers, Authors, and Publishers.) Dr. Wilson has also been recognized and honored by Who's Who Among America's Teachers.

Kevin Day

An American composer whose music has been "characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia

and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s, and his mother was a sought-after gospel singer, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day currently serves as the Composer-In-Residence of the Mesquite Symphony Orchestra.

A winner of the BMI Student Composer Award and several other honors, Day has composed over 150 works, and has had numerous performances throughout the United States, Austria, Australia, Taiwan, and South Africa. His works have also been performed at Carnegie Hall, The Midwest Clinic, TMEA, and other major conferences and clinics. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like The Boston Symphony Orchestra Low Brass Section, Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has worked with and has been mentored by distinguished composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is currently getting his Master of Music in Composition Degree at the University of Georgia, where he studies with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspach. His works are published with Murphy Music Press, Cimarron Music, and Kevin Day Music. Day currently serves as a board member for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Conductor Biography

Amy M. Knopps is the Associate Director of Bands and Director of Athletic Bands at the University of Missouri where she directs Marching Mizzou, Mini Mizzou, Symphonic Band, and teaches courses in the music education curriculum of the School of Music. Prior to her appointment in the fall of 2017, Dr. Knopps served for seven years as Associate Professor of Music, Associate Director of Bands, and Director of Ath Symphonic Band Athletic Bands in the School of Music and Dance at Eastern Michigan University. While at Eastern Michigan she was a Faculty Spotlight Recipient, the Eastern Michigan University Thank-A-Teacher Inaugural Recipient, and featured in a historic exhibition titled, "In Her Shoes: Forging Paths at EMU" as she was the first woman to direct the Eastern Michigan University Marching Band and serve as Associate Director of Bands.

Dr. Knopps earned degrees from The University of Georgia (DMA), the University of Kansas (MM), and the University of Missouri (BS, Ed.) where her principal conducting teachers were Dr. John P. Lynch and Dr. Dale J. Lonis. While at Georgia and Kansas she held conducting associate positions that involved conducting both concert and athletic bands as well as teaching courses in the music curriculum. During her time at The University of Georgia, Dr. Knopps received the Hugh Hodgson School of Music Director's Excellence Award and at the University of Kansas she received the Russell L. Wiley Graduate Conducting Award.

Additional teaching experience includes numerous years as Director of Bands at Center High School and Center Middle School in her hometown of Kansas City, Missouri where she guided all aspects of the diverse and award-winning band program. While in the Center School District, Dr. Knopps received the 2003 Missouri Fine Arts Outstanding Teacher Award and the 2004 You Make the Difference Award for her dedication and commitment to excellence in education. As an advocate for new wind music she solely commissioned and premiered Jonathan Newman's *1861* for concert band in 2003 and continues her commitment to contributing to the wind band repertoire through additional commissions for Symphonic Band at the University of Missouri.

Dr. Knopps continues to be an active conductor, clinician, and adjudicator across the United States and internationally having worked and performed throughout Asia, Australia, Canada, Europe, and South America. Each summer she serves as a clinician/instructor at the Smith-Walbridge Clinics held in Charleston, Illinois working with high school and collegiate drum majors from across the country. Dr. Knopps is also known for her published contributions as she has authored several articles for *School Band and Orchestra Magazine* and has contributed to eight volumes of the *Teaching Music Through Performance in Band* series. In addition to her published articles she has completed extensive research on American-Sponsored overseas secondary band programs in the People's Republic of China.

Dr. Knopps maintains professional affiliations with the College Band Directors National Association (CBDNA), currently serving on the CBDNA Athletic Bands Committee, World Association for Symphonic Bands and Ensembles (WASBE), the National Association for Music Education (NAfME), National Band Association (NBA), Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, currently serving as the sponsor for the Eta Upsilon chapter, the Griffiths Leadership Society for Women, currently serving on the Executive Committee, and QEBH, the oldest of six secret honor societies at the University of Missouri. She currently resides in Columbia, Missouri with her two cats Buddy and Rocky.

University Band Personnel
Dr. Christian M. Noon, conductor
Joshua Boyer, guest conductor

Flute

Alison Clay
Kathryn Heddens-Kocher
Shannon Martin
Haley Nilsen
Avery Shultz

Clarinet

Luke Lindberg
Curtis Mecey
Ryan Utterson
Teresa Voss

Bass Clarinet

Tyrome Jenkins

Alto Saxophone

Caleb Lawlis

Tenor Saxophone

Andrew Tait

Baritone Saxophone

Erin Clay

Bassoon

Elizabeth Ihrke

Trumpet

Robert Schalk

F Horn

Alex Jackson
Emily Pezall
Jacob Shackelton

Trombone

Michael McDuell

Euphonium

Alex Sohl

Tuba

Emily Kirkham

Percussion

Meg Swords
Ethan Welker

Piano

Danny Singh

Concert Jazz Band Personnel

Dr. Sam Griffith, conductor
Greg Aker, guest soloist

Saxophone

Zach Scamurra
Mark Doss
Logan King
Ian Prinster
Will Hooten

Trombone

James Cookinham
Hunter Hamby
Dominick Randazzo
Robert Fears

Trumpet

Carlot Dorve
Layden Dukes
Connor Giffin
Piper Stow
Quinn Morris

Piano

Jack Snelling

Bass

John Lane-Watson

Drums

Christopher Fusco

Symphonic Band Personnel
Dr. Amy M. Knopps, conductor

Symphonic Band A

Flute

*Nicole Tinsley
Kaitlyn Grubbs
Lauren Marino
Abbey Laws

Oboe

Katie Kangas

Bassoon

Sarah Grant

Clarinet

*Brendan Hoffman
Elizabeth Ganey
Alicen Dietrich
Aubree Johnson

Alto Saxophone

Clayton Henning

Horn

*Henry Albright
Brandon Guillen
Jack Wheelhouse

Trumpet

*Emily Gilley
Ethan Price

Trombone

Patric Kane
Josh Camp

Euphonium

Jacob Presler

Tuba

Brandon Merritt

Percussion

*Riley Berens
Ethan Welker
Lane Oakes
Jordan Murray

Symphonic Band B

Flute

*Emily Schlittler
Kendra Slaughter
Robyne Sieh

Bassoon

Erich Unterschutz

Clarinet

*Joy Mazur
Emily Kirkham
Emma Pierce

Alto Saxophone

*Andrea Lee
Ayden Belille

Horn

*Abby Hynes
Alexis Waltrip
Sarah Keely

Trumpet

Samuel Kwon

Trombone

*Eva Oelsner
Patric Kane
Ben Musgraves

Euphonium

*Mitchell Summers
Brayden Farris

Tuba

Adam Johnston

Percussion

*Riley Berens
Ethan Welker
Lane Oakes
Jordan Murray

* Principal player

Convocation General Recital Program
November 12, 2020
SMC 132
University of Missouri

Odessa

Matthew Larrick

Riley Berens, marimba

Lemuria

Csaba Zoltán Marján
(b. 1983)

Jordan Nielsen and Mac McPike, Marimbas

University of Missouri School of Music
Student Recital

Miyamoto Studio Piano Recital

Juan Santiago Beis, Graham Bond, Daniel Fitzpatrick, McCade Gordon, Ryan Kee,
Christian Martin, Emily Shaw, Danny Singh, Piper Stow, Evan Watkins and Eve Werger, piano

Friday, November 13, 2020 8:30pm Sinquefield Music Center Choir Hall

- | | |
|---|--|
| Suite No. 1 in D Minor
I. Prelude
II. Allemande | Élisabeth-Claude Jacquet de la Guerre
(c.1664-1729) |
| | Eve Werger |
| Piano Sonata in F Major, K.533/494
III. Allegretto | Wolfgang Amadeus Mozart
(1756-1791) |
| | Juan Santiago Beis |
| Ballade No. 2 in F Major, Op. 38 | Frédéric Chopin
(1810-1849) |
| | Ryan Kee |
| Impromptu in G-flat Major, D.899, No. 3 | Franz Schubert
(1797-1828) |
| | Piper Stow |
| Piano Sonata No. 5 in C Minor, Op. 10, No. 1
I. Allegro molto e con brio | Ludwig van Beethoven
(1770-1827) |
| | Graham Bond |
| Piano Sonata in E Minor, HOB.XVI:34
I. Presto | Franz Joseph Haydn
(1732-1809) |
| | Emily Shaw |
| Fantaisie-Impromptu, Op. 66 | Frédéric Chopin |
| | Danny Singh |
| Variations on an Egyptian Folksong | Gamal Abdel-Rahim
(1924-1988) |
| | Daniel Fitzpatrick |
| Waldszenen, Op. 82
IX. Abschied (Farewell) | Robert Schumann
(1810-1856) |
| | McCade Gordon |
| Ballade No. 3 in A-flat Major, Op. 47 | Frédéric Chopin |
| | Christian Martin |
| Basso Ostinato | Rodion Shchedrin
(b.1932) |
| | Evan Watkins |

**Tâmila Freitas, Mezzo-soprano
& Ross Dryer, Piano
Alexandre Negrão, Violin**

November 14th, 2020 – 2:00pm – Sinquefield Music Center Choral Hall

Program

Erbarme dich, mein Gott
from *Matthäus-Passion*

Johann Sebastian Bach
(1685-1750)

Selections by Joseph Marx
Nachtgebet
Selige Nacht
Nocturne

Joseph Marx
(1882-1964)

Selections by Samuel Barber
The Monk and His Cat
O Boundless, Boundless Evening
The Crucifixion

Samuel Barber
(1910-1981)

~ *Intermission* ~

Una voce poco fa
from *Il barbiere di Siviglia*

Gioachino Rossini
(1792-1868)

Trois Poèmes de Stéphane Mallarmé
1. Soupir
2. Placet futile
3. Sourgi de la croupe et du bonde

Maurice Ravel
(1875-1937)

Selections by Heitor Villa-Lobos
Canção do Carreiro
Abril
Redondilha

Heitor Villa-Lobos
(1887-1959)

*This recital is given in partial fulfillment of the requirements for the Master of Music degree in Voice Performance.
Tâmila is a student of Christine Seitz.*

Texts and Translations

Erbarne dich, mein Gott

Libretto by Christian Friedrich Henrici (Picander)

Erbarne dich, mein Gott,
Um meiner Zähren Willen!
Schaue hier, Herz und Auge
Weint vor dir bitterlich.
Erbarne dich, erbarme dich!

Have mercy, my God,
for the sake of my tears!
Look here, heart and eyes
weep bitterly before You.
Have mercy, have mercy!

Translation by Stephan Balkan

Nachtgebet

Ernst Heinz Hess

O sähst du mich jetzt beten
zu deinen Augen,
die fragend zu mir flehten
wie nach Liebe,
du schlössest deine tiefen Augen,
daß ich nicht drein
wie in Liebe.
O sähst du, wie ich bete
zu deiner kinderfrohen Seele,
es schwiege deine Kinderseele,
daß sie nicht untergehe
in meiner Liebe.

Night Prayer

Oh, if you could see me worship now
your sacred deep eyes,
who beseechingly question me
as if for love;
you would close your deep eyes,
so that I wouldn't drown
in your love.
Oh, if you could see me worship now
your innocent soul,
your innocent soul would remain silent
so that it wouldn't drown
In my love.

Selige Nacht

Otto Erich Hartleben

Im Arm der Liebe schliefen wir selig ein.
Am offenen Fenster lauschte der Sommerwind,
und unsrer Atemzüge Frieden
trug er hinaus in die helle Mondnacht.
Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches
– so reich an Sehnsucht!

Blissful Night

In love's arms we fell blissfully asleep.
The summer wind listened at the open window,
and carried the peace of our breathing
– out into the moon-bright night. –
And from the garden a scent of roses
came timidly to our bed of love
and gave us wonderful dreams,
ecstatic dreams
– so rich in longing!

Nocturne

Otto Erich Hartleben

Süß duftende Lindenblüthe
in quellender Juninacht.
Eine Wonne aus meinem Gemüthe
ist mir in Sinnen erwacht.
Als klänge vor meinen Ohren
leise das Lied vom Glück,
als töne, die lange verloren,
die Jugend leise zurück.
Süß duftende Lindenblüthe

Nocturne

Sweet fragrance of linden blossom
In halcyon summer night,
That awakeneth now in my bosom
Mem'ry of bygone delight.
As though on my ears there sounded
Softly of joy the song,
As though once again I had found it,
My youth, Ah! that is lost so long.
Sweet fragrance of linden blossom

in quellender Juninacht.
Eine Wonne aus meinem Gemüthe
ist mir zu Schmerzen erwacht.

In halcyon summer night,
That awakeneth now in my bosom
Sadness of bygone delight.

Translations by Richard Stokes
The Book of Lieder (Faber, 2005)

The Monk and His Cat

Text from the 8th or 9th century

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me, study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
Without tedium and envy.
Pangur, white Pangur,
How happy we are,
Alone together, Scholar and cat.

O boundless, boundless evening

Christopher Middleton (from the German of George Heym)

O boundless, boundless evening. Soon the glow
Of long hills on the skyline will be gone,
Like clear dream country now, rich-hued by sun.
O boundless evening where the cornfields throw
The scattered daylight back in an aureole.
Swallows high up are singing, very small.
On every meadow glitters their swift flight,
In woods of rushes and where tall masts stand
In brilliant bays. Yet in ravines beyond
Between the hills already nests the night.

The Crucifixion

From *The Speckled Book*, 12th century

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

Una voce poco fa

Libretto by Cesare Sterbini

Una voce poco fa
qui nel cor mi risuonò;
il mio cor ferito è già,
e Lindoro fu che il piagò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò. (bis)
Il tutor ricuserà,
io l'ingegno aguzzerò.
Alla fin s'accheterà
e contenta io resterò.
Sì, Lindoro mio sarà;
lo giurai, la vincerò.
Sì, Lindoro mio sarà;
lo giurai, sì.
Io sono docile, son rispettosa,
sono obbediente, dolce, amorosa;
mi lascio reggere, mi fo guidar.
Ma, se mi toccano dov'è il mio debole
sarò una vipera, sarò
e cento trappole prima di cedere farò giocar.

A voice a while back
echoes here in my heart;
already my heart has been pierced
and Lindoro inflicted the wound.
Yes, Lindoro shall be mine;
I swear it, I will win. (bis)
My guardian will refuse me;
I shall sharpen all my wits.
In the end he will be calmed
and I shall rest content...
Yes, Lindoro shall be mine;
I swear it, I will win.
Yes, Lindoro shall be mine;
I swear it, yes.
I am docile, I'm respectful,
I'm obedient, gentle, loving;
I let myself be ruled, I let myself be guided.
But if they touch me on my weak spot,
I'll be a viper, I will!
and a hundred tricks I'll play before I yield.

Translation by Gabriel Huaroc

Trois Poèmes de Stéphane Mallarmé

1. Soupir

Mon âme vers ton front
où rêve, ô calme sœur,
Un automne jonché de taches de rousseur,
Et vers le ciel errant de ton œil angelique
Monte, comme dans un jardin mélancolique,
Fidèle, un blanc jet d'eau soupire vers l'Azur !
-- Vers l'azur attendri d'octobre pâle et pur

Qui mire aux grands bassins sa langueur infinie
Et laisse, sur l'eau morte où la fauve agonie
Des feuilles erre au vent et creuse un froid sillon,
Se trainer le soleil jaune d'un long rayon.

2. Placet futile

Princesse ! à jalouser le destin d'une Hébé
Qui poind sur cette tasse au baiser de vos lèvres,
J'use mes feux mais n'ai rang discret que d'abbé

Et ne figurerai même nu sur le Sèvres.
Comme je ne suis pas ton bichon emparbé,
Ni la pastille ni du rouge, ni Jeux mièvres
Et que sur moi je sais ton regard clos tombé,

Three Poems by Stéphane Mallarmé

1. Sigh

My soul rises towards your brow
where there lies dreaming o calm sister,
An autumn strewn with russet freckles,
And towards the restless sky of your angelic eye,
As in a melancholy garden,
A white fountain faithfully sighs towards the Azure!
Towards the compassionate azure
of pale and pure October,

Which mirrors its infinite languor in the great pools
And, on the stagnant water where the tawny agony
Of the leaves stirs in the wind and digs a cold furrow,
Lets the yellow sun drag itself out in a long ray.

2. Futile Petition

Princess! in envying the fate of a Hebe,
Who appears on this cup at the kiss of your lips,
I use up my ardor, but my modest station
is only that of abbé
And I won't even appear nude on the Sèvres porcelain.
Since I am not your bewhiskered lapdog,
Nor lozenge, nor rouge, nor affected games,
And since I know that you look on me

Blonde dont les coiffeurs divins sont des orfèvres!
Nommez-nous... toi de qui tant de ris framboisés
Se joignent en troupeau d'agneaux apprivoisés
Chez tous broutant les vœux et bêlant aux délires,
Nommez-nous... pour qu'Amour ailé d'un éventail
M'y peigne flûte aux doigts endormant ce bercail,
Princesse, nommez-nous berger de vos sourires.

3. Surgi de la croupe et du bond

Surgi de la croupe et du bond
D'une verrerie éphémère
Sans fleurir la veillée amère
Le col ignoré s'interrompt.
Je crois bien que deux bouches n'ont
Bu, ni son amant ni ma mère,
Jamais à la même chimère,
Moi, sylphe de ce froid plafond!
Le pur vase d'aucun breuvage
Que l'inexhaustible veuvage
Agonise mais ne consent,
Naïf baiser des plus funèbres!
À rien expirer annonçant
Une rose dans les ténèbres.

Canção do Carreiro

(Sobre themes salvages dos
boiadeiros e carreros, entre
os indios e mamelucos
do Brazil.)

Vem de longe, dois carreiros
a mágoa sentimental
da canção dos boiadeiros
que doçura nos carreiros
ocultos no matagal!

Num recôncavo da praia,
soturno, soluça o mar.
Soluça...
A tarde desmaia
e o mar no lenço da praia
limpa os olhos a chorar...

Abril

Ribeiro Couto

Depois da chuvarada súbita
Que inundou os campos e os morros
O ceu azul
Chovem nuvens

with indifferent eyes
Blonde whose divine hairdressers are goldsmiths!
Appoint me ... you whose many raspberried laughs
Are gathered into flocks of docile lambs,
Nibbling at all vows and bleating deliriously,
Appoint me ... in order that Love, with a fan as his wings,
May paint me fingering a flute and lulling this sheepfold,
Princess, appoint me shepherd of your smiles.

3. Rising up from its bulge and stem

Rising up from its bulge and stem
of fragile glassware
- with no flowers to crown its bitter vigil -
the vase's neglected neck stops short.
I do believe the mouths
of my mother and her lover
never drank from the same love-cup
(I, sylph of this cold ceiling).
The vase untouched by any drink
except eternal widowhood
is dying yet never consents
- oh naïve funereal kiss! -
to breathe out anything that might herald
a rose in the darkness.

Translations by Nicolas Gounin

Song of the Carreiro

(About wild themes of Cowboys and carters,
in between the Indians and Mamelukes
from Brazil).

Come from afar, two paths
the sentimental hurt
of the song of the cowboys
what sweetness in the paths
hidden in the undergrowth!

In a hollow of the beach,
sullen, sob the sea.
Hiccup ...
Afternoon faints
and the sea on the beach scarf
wipe your eyes crying ...

April

After the sudden rain
That flooded the fields and the hills
The blue sky
Rain clouds

Vem das verdes matas molhadas
Uma frescura acariciante
A frescura das bocas húmidas

Comes from the green wet woods
A caressing freshness
The freshness of moist mouths

E docemente sobre a vila
A tarde cai em tons de rosa
Como um anúncio de bom tempo

And sweetly about the village
The afternoon falls in shades of pink
Like a good time announcement

Redondilha

Dante Milano

A vida fingida me chama,
Me beija, me foge, me engana
Eu amo, eu sofro,
Eu fujo, eu volto,
Eu choro depois me revolt
Eu penso, eu ando,
Eu bebo, eu esqueço.

Pretended life calls me,
Kiss me, run away, fool me
I love, I suffer,
I run away, I come back,
I cry then I revolt
I think, I walk,
I drink, I forget.

Translations by Tâmila Freitas

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

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

University of Missouri School of Music

Convocation General Recital Program
December 3, 2020
SMC 132
University of Missouri

The Volunteer

Gardell Simons
(1878-1945)

Hunter Hamby, trombone
Natalia Bolshakova, piano

“Leave Me Loathsome Light” from *Semele*

George Frideric Handel
(1685-1759)

Henry Braeske, bass
Hans Bridger Heruth, piano

Nocturne pour violon et piano

Lili Boulanger
(1893-1918)

Osman Noueiry, flute
Emily Shaw, piano

Juchhe

Johannes Brahms
(1833-1897)

Kate Wyman, soprano
Daniel Fitzpatrick, piano

In the Bottoms

R. Nathaniel Dett
(1882-1943)

1. Prelude: Night
3. Honey: Humoresque
5. Dance : Juba

Meghan Speed, piano

Voice Recital

Matthew Ahn, Baritone
Nobuko Oba, Piano

Saturday , December 5 , 2020 - 6:00 p.m
Choral Hall – Sinquefield Music Center

Is Not His Word Like A Fire
from *Elijah*

Felix Mendelssohn
(1809 – 1847)

Non più andrai
from *Le nozze di Figaro*
Come Paride Vezzoso
from *L'elisir d'amore*

Wolfgang Amadeus Mozart
(1756 – 1791)
Gaetano Donizetti
(1797 – 1848)

Abendempfindung
Der Vogelfänger Bin Ich Ja
from *Die Zauberflöte*
Nimm sie hin denn, diese Lieder
from *An die ferne Geliebte*

Wolfgang Amadeus Mozart
(1756 – 1791)
Ludwig Van Beethoven
(1770 – 1827)

Nuit d'Etoiles
Paysage sentimental
Romance

Claude Debussy
(1862 – 1918)

Now Sleeps The Crimson Petal

Roger Quilter
(1877 – 1953)

Some Enchanted Evening
from *South Pacific*
But Beautiful

Oscar Hammerstein
(1895 – 1960)
Jimmy Van Heusen
(1913 – 1990)
Matthew Ahn
(b. 1999)

Through Thick and Thin

*This recital is presented as a Capstone Project for the Bachelor of Arts Degree in Music (Voice).
Mr. Ahn is a student of Dr. Steven B. Jepson.*

Program Notes

Felix Mendelssohn's *Elijah* is one of the esteemed composer's most remarkable works. The oratorio tells the story of the prophet Elijah through the books of 1st Kings and 2nd Kings from the Old Testament. With Julius Schubring (1839 - 1914) providing the libretto, Mendelssohn brings the text of this story to life through his brilliant use of intense orchestral motions accompanying captivating vocal melodies.

Is Not His Word Like A Fire is an aria sung by Elijah, decreeing to the people of Israel that they have ignored the word of God. Elijah's words deliver a warning of consequences for ignoring the word of the lord in an effort to save the people of Israel. This piece holds immense passion and energy, both expressed vocally and emotionally. Because of this reasoning I wanted to start my recital with this piece.

Is Not His Word Like A Fire

Is not His word like a fire,
and like a hammer that breaketh the rock into pieces?
For God is angry with the wicked every day;
and if the wicked turn not,
the Lord will whet His sword;
and He hath bent His bow,
and made it ready.

Wolfgang Amadeus Mozart, one of the most legendary composers of music history, is responsible for bringing the world of fine art to new peaks of greatness throughout the classical era. In his thirty years of composing he wrote over 600 works including 41 symphonies, 22 operas, and 38 concertos. While many other composers wrote in the same genres as him, Mozart was a revolutionary, changing the world of Opera by taking the focus away from the distant divine subjects of previous operas, and towards portrayals of life and subject matter that people of his era would find more relatable.

Le nozze di Figaro is one of Mozart's most famous and highly regarded Operas. Mozart takes the text of librettist Lorenzo da Ponte (1749-1838) and utilizes his harmonic and melodic genius to breathe life and immense passion into his story. **Non più andrai** is an aria sung by Figaro, a close friend of the page Cherubino. In Act 1, Cherubino has been caught by Count Almaviva for hiding in Susanna's quarters, a woman whom both are drawn to. As punishment Cherubino is sent away by the Count to serve in the military. Figaro, upon finding this information, teases his dear friend about the trouble he has now found himself in, telling of both the glory of being a soldier as well as the dread and terror that comes with the duty. When I first started taking vocal lessons in high school, my voice teacher gave me mostly Italian arias. Because of this, these arias hold a special place in my heart and I felt they were best suited towards the beginning of my recital, just as these arias were at the beginning of my vocal journey.

Non più andrai

Non più andrai, farfallone amoroso,
Notte e giorno d'intorno girando,
Delle belle turbando il riposo,

You Won't Go Any more

You won't go any more, amorous butterfly,
Fluttering around inside night and day
Disturbing the sleep of beauties,

Narcisetto, Adoncino d'amor.

A little Narcissus and Adonis of love.

Non più avrai questi bei pennacchini,
Quel cappello leggiere e galante,
Quella chioma, quell'aria brillante,
Quel vermiglio donnesco color!

You won't have those fine feathers any more,
That light and jaunty hat,
That hair, that shining aspect,
That feminine red color (in your face),

Fra guerrieri, poffar Bacco!
Gran mustacchi, stretto sacco,
Schioppo in spalla, sciabla al fianco,
Collo dritto, muso franco,
Un gran casco, o un gran turbante,
Molto onor, poco contante.

Among soldiers, by Bacchus!
A huge moustache, a little knapsack,
Gun on your back, sword at your side,
Your neck straight, your nose exposed,
A big helmet, or a big turban,
A lot of honour, very little pay.

Ed in vece del fandango
Una marcia per il fango.

And in place of the dance
A march through the mud.

Per montagne, per valloni,
Con le nevi, e i solioni,
Al concerto di tromboni,
Di bombarde, di cannoni,
Che le palle in tutti i tuoni,
All'orecchio fan fischiar.

Over mountains, through valleys,
With snow, and heat-stroke,
To the music of trumpets,
Of bombards, and of cannons,
Which, at every boom,
Will make bullets whistle past your ear.

Cherubino, alla vittoria!
Alla gloria militar!

Cherubino, go to victory!
To military glory!

- Translation by Aaron Green

Gaetano Donizetti is an Italian composer who is best known for leading the creation of the Bel Canto Operatic style. Characteristics of Bel Canto include its emphasis of the voice matching register and tonal quality to the subject matter of text, heavy use of accent and emphasis, gestures

as a tool for enhancing vocal delivery, and *messa di voce*, a singing technique involving the sustaining of a pitch while increasing volume over time followed by softening the note, as the principle utilization for artistic expression. In his lifetime Donizetti was responsible for the composition of nearly 70 operas.

Donizetti's *L'elisir d'amore* is an opera made in collaboration with librettist Felice Romani (1788 - 1865) which tells the story of Nemorino, a peasant who is deeply in love with a gorgeous landowner named Adina, whom he is saddened by her indifference to him. **Come Paride Vezzoso** is an aria sung by Belcore, a selfish, cocky sergeant who is also interested in Adina. In this piece Belcore declares his adoration for Adina and asks her to take his hand, for he feels the only one who can match his excellence is someone of her beauty. I had the wonderful opportunity to perform this piece for last spring's Staged Arias program. Getting into the character of this piece was an astoundingly enjoyable experience and I desperately wanted to live the role once more in this recital.

Come Paride Vezzoso

Come Paride vezzoso

porse il pomo alla più bella,

mia diletta villanella,

io ti porgo questi fior.

Ma di lui più glorioso,

più di lui felice io sono,

As Charming Paris

As charming Paris

gave the apple to the most beautiful,

my darling rustic girl,

I give you this flower.

But more glorious than he,

I am happier than he,

poiché in premio del mio dono	because as a reward for my gift
ne riporto il tuo bel cor.	I carry off your lovely heart.
Veggio chiaro in quel visino	I see clearly in that little face
ch'io fo breccia nel tuo petto.	that I've reduced you to smithereens.
Non è cosa sorprendente;	It's not anything surprising,
son galante, son sergente;	I am gallant, I'm a sergeant;
non v'ha bella che resista	there is no beauty who can resist
alla vista d'un cimiero;	the sight of military uniform;
cede a Marte iddio guerriero,	to Mars, the god of war,
fin la madre dell'amor.	even the mother of love yielded.

-Translation by Ann Feeney

Abendempfindung is a quiescent composition by the great Wolfgang Amadeus Mozart. Set to the text of poet Joachim Heinrich Campe (1746 – 1818), this piece tells of a dying man who has made peace with his circumstance. With fear of his mortality now surpassed, the final concern is for the loved ones of this man, whom he wishes to be just as much at peace as he is. Mozart utilizes changes from the major and minor mode to symbolize the difficult emotions that come with one's end as well as the serenity that comes with accepting the inevitable and the rest that follows one's death. This was the first piece I had ever performed as a student of the school of music for the 2017 Fortepiano Recital. I found that nothing would make more sense than to reprise the first piece I have ever performed in the school of music in my final recital at the University of Missouri.

Abendempfindung

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entflieh'n des Lebens schönste Stunden,
Flieh'n vorüber wie im Tanz!

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab.
Aus ist unser Spiel! Des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht mir weht, wie Westwind leise,
Eine stille Ahnung zu –
Schließ' ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh'.

Werdet ihr dann an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen
Und will Himmel auf euch weh'n.

Schenk' auch du ein Tränchen mir
Und pflücke mir ein Veilchen auf mein Grab;
Und mit deinem seelenvollen Blicke
Sieh' dann sanft auf mich herab.

Evening Thoughts

It is evening, the sun has vanished,
And the moon sheds its silver light;
So life's sweetest hours speed by,
Flit by as in a dance!

Soon life's bright pageant will be over,
And the curtain will fall.
Our play is ended! Tears wept by a friend
Flow already on our grave.

Soon perhaps, like a gentle zephyr,
A silent presentiment will reach me,
And I shall end this earthly pilgrimage,
Fly to the land of rest.

If you then weep by my grave
And gaze mourning on my ashes,
Then, dear friends, I shall appear to you
Bringing a breath of heaven.

May you too shed a tear for me
And pluck a violet for my grave;
And let your compassionate gaze
Look tenderly down on me.

Weih mir eine Träne, und ach!
Schäme dich nur nicht, sie mir zu weih'n,
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein.

Consecrate a tear to me and ah!
Be not ashamed to do so;
In my diadem it shall become
The fairest pearl of all.

-Translation by Richard Stokes

Die Zauberflöte, or *The Magic Flute*, is considered an operatic masterpiece of Mozart's musical genius. Set to the text of Emanuel Schikaneder (1751 - 1812), the opera tells the tale of Prince Tamino, who has been convinced by the evil Queen of the Night to rescue her daughter Pamina from the high priest Sarastro. Upon learning of Sarastro's ideals, Tamino realizes that it is the Queen of the Night who is the enemy of all that is good, not Sarastro. Tamino, his companion Papageno, and Pamina then face adversity through trials of initiation in order to defeat the Queen and her subjects. **Der Vogelfänger Bin Ich Ja** is a comedic introductory piece of Papageno, who reveals himself to Tamino complaining that despite his prowess and skill in his occupation as a birdcatcher, he is left frustrated in his failed attempts to "catch" a girlfriend or wife. What I love about the piece is its light hearted comedic spirit. Compared to the other pieces of the program I felt that this piece provides great contrast from the tone of the others as well as adding some needed comedic material into an relatively somber section of the recital.

Der Vogelfänger Bin Ich Ja

Der Vogelfänger bin ich ja,
Stets lustig, heissa, hopsassa!
Ich Vogelfänger bin bekannt
Bei alt und jung im ganzen Land.

I Am The Birdcatcher

I am the birdcatcher,
Always bright and merry, tra la!
I the birdcatcher am well known
To young and old throughout the land.

Weiß mit dem Locken umzugehn
Und mich aufs Pfeifen zu verstehn.
Drum kann ich froh und lustig sein,
Denn alle Vögel sind ja mein.

Der Vogelfänger bin ich ja,
Stets lustig, heissa, hopsassa!
Ich Vogelfänger bin bekannt
Bei alt und jung im ganzen Land.
Ein Netz für Mädchen möchte ich,
Ich fing' sie dutzendweis für mich!
Dann sperrte ich sie bei mir ein,
Und alle Mädchen wären mein.

Wenn alle Mädchen wären mein,
So tauschte ich brav Zucker ein:
Die, welche mir am liebsten wär,
Der gäb' ich gleich den Zucker her.
Und küsste sie mich zärtlich dann,
Wär' sie mein Weib und ich ihr Mann.
Sie schlief' an meiner Seite ein,
Ich wiegte wie ein Kind sie ein.

I know how to set traps,
And know how to play my pipes.
That's why I can be happy and merry,
For all these birds belong to me.

I am the birdcatcher,
Always bright and merry, tra la!
I the birdcatcher am well known
To young and old throughout the land.
I'd like a net for catching girls,
I'd catch them by the dozen for me!
Then I'd lock them up in my house,
And all the girls would belong to me.

If all the girls belonged to me,
I'd barter them for sugar,
And give that sugar straightaway
To the one who pleased me most.
And if she were to give me a tender kiss,
She'd be my wife and I her husband.
She'd fall asleep by my side,
I'd cradle her like a child.

-Translation by Richard Stokes

Ludwig Van Beethoven has been immortalized as one of the biggest revolutionaries in the musical world. Through his unique approach to composition, he is the impelling animator of the inception of the Romantic Era. From his unusual choice of keys, his take on variation, as well as veering from the compositional common practice of the Classical Era with his emphasis of the endings of works, he paved the way for the musical evolution of the 19th century.

Beethoven's song cycle *An die derne Geliebte* is set to the text of poet Alois Jeitteles (1794 - 1858). This cycle deals with the death of a loved one and the struggle to cope with the disappearance of one's better half. The final piece of the cycle, **Nimm Sie Hin Denn, Diese Lieder**, gives an insight to the ending of the sufferers journey in finding closure of the death of his beloved, following all the tears and strife, finally there is acceptance and gratitude for the time they had shared. This is one of my favorite pieces out of my university repertoire, performing this piece has always been a pleasure.

Nimm sie hin denn, diese Lieder

Accept, Then, These Songs

Nimm sie hin denn, diese Lieder,

Accept, then, these songs

Die ich dir, Geliebte, sang,

I sang for you, beloved;

Singe sie dann abends wieder

Sing them again at evening

Zu der Laute süßem Klang!

To the lute's sweet sound!

Wenn das Dämmerungsrot dann ziehet

As the red light of evening draws

Nach dem stillen blauen See,

Towards the calm blue lake,

Und sein letzter Strahl verglühet

And its last rays fade

Hinter jener Bergeshöh;

Behind those mountain heights;

Und du singst, was ich gesungen,

And you sing what I sang

Was mir aus der vollen Brust

From a full heart

Ohne Kunstgepräng erklingen,

With no display of art,

Nur der Sehnsucht sich bewußt:
Dann vor diesen Liedern weicht
Was geschieden uns so weit,
Und ein liebend Herz erreicht
Was ein liebend Herz geweiht!

Aware only of longing:
Then, at these songs,
The distance that parted us shall recede,
And a loving heart be reached
By what a loving heart has hallowed!

-Translation by Richard Stokes

Claude Debussy has cemented himself as the face of the musical impressionist movement. Influenced by the works of Frédéric Chopin and Pyotr Ilyich Tchaikovsky, Debussy takes complex harmony with rich extended chords and takes these principles to new dimensions with his unique approach to music theory. With the rise of the popularity of Debussy's music, he paved the way for future musicians to explore the potential of harmonic explorations left mostly untouched by musicians before him. What makes me so drawn to his works is that due to his unconventional harmony in his word painting, his pieces take the listener to ethereal, magical, and unfamiliar places other composers simply do not.

Nuit d'Etoiles, french for "Night of Stars", takes a familiar trope of Romantic Era music, the mourning of the death of a significant other, and brings a refreshing sound to the theme with Debussy's rich harmony as a means of painting a soundscape that takes the listener to far mystical places. Poet Théodore Faullin de Banville (1823 - 1891) describes a nocturnal fantasy world where our main character goes off in his dreams to see his lost love. Using arpeggiations in the upper register of the piano, Debussy paints the night sky for the listener as we follow the singer exploring this melancholic realm. When I began taking lessons with Dr. Jepson asked me to bring up any

pieces I wanted to do, Debussy, being one of my favorite composers, was an obvious choice. I was loaned a book of Debussy's works and so I instantly began to dive into his compositions.

Nuit d'Etoiles

Nuit d'étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre
Qui soupire,
Je rêve aux amours défunts.

La sereine mélancolie
Vient éclore au fond de mon cœur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

Nuit d'étoiles ...

Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.
Nuit d'étoiles ...

Night of stars

Night of stars,
Beneath your veils,
beneath your breeze and fragrance,
Sad lyre
That sighs,
I dream of bygone loves.

Serene melancholy
Now blooms deep in my heart,
And I hear the soul of my love
Quiver in the dreaming woods.

Night of stars...

Once more at our fountain I see
Your eyes as blue as the sky;
This rose is your breath
And these stars are your eyes.
Night of stars...

-Translation by Richard Stokes

Paysage sentimental is yet again another glimpse in the love of a man who has lost his significant other. I wanted to do this piece as a continuation of where **Nuit d’Etoiles** left off. The title of the piece translates to “Sentimental Landscape”, a title that certainly fits its subject matter. The poet Paul Bourget (1852 - 1935) delivers a lucid image of winter time, comparing life after the death of a loved one to the cold, quiet wintertime environment devoid of color or vibrancy. Debussy uses twinkling melodic lines and short durations of the higher keys of the piano to paint the picture of the snow falling from the sky as our narrator keeps walking throughout this landscape.

Paysage sentimental

Le ciel d'hiver, si doux, si triste, si dormant,
Où le soleil errait parmi des vapeurs blanches,
Était pareil au doux, au profond sentiment
Qui nous rendait heureux mélancoliquement
Par cette après-midi de rêves sous les branches.

Branches mortes qu'aucun souffle ne remuait,
Branches noires avec quelque feuille fanée,
-- Ah! que mon âme s'est à ton âme donnée
Plus tendrement encor dans ce grand bois muet,
Et dans cette langueur de la mort de l'année !

La mort de tout, sinon de toi que j'aime tant,
Et sinon du bonheur dont mon âme est comblée,
Bonheur qui dort au fond de cette âme isolée,
Mystérieux, paisible et frais comme l'étang

Sentimental Landscape

The winter sky, so sweet, so sad, so slumbrous,
where the sun wandered among pale mists,
was like the sweet, deep feeling
that made us happy in a melancholy way
on that afternoon of kisses under the branches,

dead branches not stirred by any breeze,
black branches with a few withered leaves.
Ah, how your lips were given to my lips
more tenderly still in this great, mute woods
and in this languor of the year's death,

the death of everything except that I love you,
and except for the happiness filling my soul,
happiness that rests deep in this isolated soul,
mysterious, peaceful and cool, like the pond

Qui pâissait au fond de la pâle vallée.

that grew pale at the bottom of the pale valley.

-Translation by Richard Stokes

The text of **Romance** is written by Paul Bourget (1852 - 1935), the same poet as **Paysage sentimentale**. The piece describes the remnants of the lost lover, collected as lilies from the divine garden of her thoughts. As time has passed the winds have blown these lilies away far and wide. I wanted this piece to represent the end of the story told by the previous two pieces which are also composed by Debussy. With what remains being blown away to fly across the earth, there is left a clear sign that peace and rest can finally come after such a long emotional journey. With what remains of the past gone away, there is nowhere to move but forward.

Romance

L'âme évaporée et souffrante,

L'âme douce, l'âme odorante

Des lis divins que j'ai cueillis

Dans le jardin de ta pensée,

Où donc les vents l'ont-ils chassée,

Cette âme adorable des lis?

N'est-il plus un parfum qui reste

De la suavité céleste

Des jours où tu m'enveloppais

D'une vapeur surnaturelle,

Faite d'espoir, d'amour fidèle,

De béatitude et de paix?

Romance

The spent and suffering soul,

The sweet soul, the soul steeped

In the divine lilies I gathered

In the garden of your thoughts,

Where have the winds dispersed it,

This adorable lilies' soul?

Does not a single scent remain

Of the heavenly softness

Of the days when you enclosed me

In a supernatural mist,

Made of hope, of faithful love,

Of bliss and of peace?

-Translated by Richard Stokes

Roger Quilter is an English composer known for his art songs. His songs, despite his German training, were indisputably English, according to his colleagues. As far as his inspirations, many of Quilter's inspirations were poets such as Shakespeare, Shelly, and Herrick.

Now Sleeps The Crimson Petal, set by Quilter to a poem by Alfred Lord Tennyson (1850 - 1892) describes a man with his significant other walking through an enchanted naturalistic landscape. The poem describes the night time with lilies receding back into the depths of the lakes in which they reside, the narrator romantically insists for his lover to recede into his caring comfort just as the lilies rest into the water. This piece means a lot to me as this was my audition piece for admission into the School of Music at the University of Missouri. I felt there could be nothing more fitting than to perform it one last time for my recital as I graduate from this University.

Now Sleeps The Crimson Petal

Now sleeps the crimson petal, now the white;
Nor waves the cypress in the palace walk;
Nor winks the gold fin in the porphyry font.
The firefly wakens; waken thou with me.

Now folds the lily all her sweetness up,
And slips into the bosom of the lake.
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

Richard Rogers and Oscar Hammerstein II are one of the most famous duos in musical theater. With Rogers working as the composer and Hammerstein serving as lyricist-dramatist the two became an unstoppable creative force. Throughout the 1940's and 50's they created some of

the most iconic Broadway productions such as *Carousel*, *Oklahoma!*, *South Pacific*, *The King and I*, and *The Sound of Music*.

Some Enchanted Evening hails from their 1949 work *South Pacific*. This play is based on James Michener's 1947 book *Tales of The South Pacific* and tells the story of Emile de Becque, a middle aged French plantation owner residing on a South Pacific island during the second World War. Emile meets an American nurse stationed on the same island named Nellie Forbush, whom he falls in love with. While both are in love with each other, Nellie, due to her conservative Arkansas upbringing, has issues accepting that Emile has mixed race children. The story deals with love, racism, troubling times, and facing adversity in the name of what means the most to you. In the piece **Some Enchanted Evening**, Emile professes his love for Nellie, stating the presence of an unexplainable feeling that they are meant to be together. I am and always have been a sucker for love songs. Being such a big fan of this piece, frequently listening to performances of this from Frank Sinatra, I couldn't help but choose to do this song.

Some Enchanted Evening

Some enchanted evening, you may see a stranger,
You may see a stranger across a crowded room,
And somehow you know, you know even then,
That somehow you'll see here again and again.

Some enchanted evening, someone may be laughing,
You may hear her laughing across a crowded room,
And night after night, as strange as it seems,
The sound of her laughter will sing in your dreams.

Who can explain it, who can tell you why?

Fools give you reasons, wise men never try.

Some enchanted evening, when you find your true love,

When you hear her call you across a crowded room,

Then fly to her side and make her your own,

Or all through your life you may dream all alone.

Once you have found her, never let her go!

Jimmy Van Heusen is an award winning American composer who has written music for several films, television shows, as well as theater. Heusen, born in New York began composing at the young age of 16 and began to make a name for himself. Through his reputation he began working for a number of Tin Pan Alley publishers which led to a boom of success in his career. He would soon find himself becoming a sought after songwriter for films and television. In his career he earned himself an Emmy, as well as four Academy Awards for Best Original Song.

But Beautiful was composed by Heusen in 1947 with lyrics provided by Johnny Burke (1908 - 1964) a frequent collaborator of his. The song was written for the 1947 Paramount Pictures film *Road to Rio*. The song speaks poetically of the process of falling in love. With falling in love there is immense passion but fear, for you will either spend the rest of your life with someone who means the world to you, or your journey will end in heartbreak. **But Beautiful** is about accepting these risks, for with something as meaningful as love, there is no price too high for its pursuit. When I was in high school I found myself captivated by Bill Evans and Tony Bennett's rendition of this work. If I had to pick my favorite jazz pieces, **But Beautiful** is easily a stand out choice for me.

But Beautiful

Love is funny, or it's sad

Or it's quiet, or it's mad

It's a good thing or it's bad

But beautiful

Beautiful to take a chance

And if you fall you fall

And I'm thinking I wouldn't mind at all

Love is tearful, or it's gay

It's a problem or it's play

It's a heartache either way

But beautiful

And I'm thinking if you were mine

I'd never let you go

And that would be but beautiful I know

But beautiful

And I'm thinking if you were mine

I'd never let you go

And that would be but beautiful I know

To end my recital, I wanted it to reflect who I am as a musician. College has been such a meaningful experience to me and the memories I have made are priceless. I think about how fast the years have passed me by, and how I never thought I would make it this far. Early in my years at university, I was dealing with major mental health issues due to the drastic change in my life circumstances. Through this time I was constantly scared, worried, and worn down and it was the people in my life who gave me the love I needed to keep going. This song which I have titled

Through Thick and Thin is a tribute to all of those who have been in my life and have supported me, held me up, and believed in me even when I didn't myself. To everyone in this room, I love you and I am forever grateful that you were in my life.

Through Thick and Thin

Twenty-one years gone by

On the outside, I look fine

My friends all say hi

They all love me, I don't know why

Seems like they knew that I'd need it

They show such love and I can see it

So if there's something that your needing

I'll be right there just wait where your being

I'm so lucky to have you

For believing in me when I didn't

For loving me when I couldn't

For telling me that I shouldn't

give up on myself because you said you wouldn't

And though life just gets so hard

I thank my friends for getting me so far

Clouds and storms couldn't care about rain

When I got them and they got me the same

Twenty-one years gone by

On the inside I could cry

my family came by

They all love me, I don't know why

Dad works so hard and mom does too

Can't believe they put up with what I put them through
Brother please look after our sister
hope to god she knows that I miss her
I'm so lucky to have you
For believing in me when I didn't
For loving me when I couldn't
For telling me that I shouldn't
give up on myself because you said you wouldn't
Called my mom up on the phone
and for one quick second I didn't feel so alone
Talked to my dad up on the line
Hope he's doing good cause he's been for me every time
Brother, it's been a pleasure growing up with you
Sister, words can't express my care
They'd say I'd see
What they see in me
I swear I'll try
I'll try
Lost then, trapped in time
Til you came in my life
Moments collide
Never seen such warmth in this heart of mine
I will always have the utmost gratitude
Because of all of you

Junior Recital – 2020-2021 Series

**Mariah Dale, Soprano
& Kendra Franks, Piano**
Assisted by Andrew Wiele, Clarinet

December 10, 2020 – 7:00pm – Siquel Music Center Choral Hall

Program

Der Hirt auf dem Felsen

Franz Schubert
(1797-1828)

Ma vie a son secret
Guitare
L'esprit saint

Georges Bizet
(1838-1875)

~ *Intermission* ~

Selections from **Chanting to Paradise**
Bind Me – I Still Can Sing
In This Short Life
By A Departing Light

Libby Larsen
(born 1950)

Quattro rispetti
Quando ti vidi a quell canto apparire
O guarda, guarda quell nobile augello
Angiolo delicato fresco e bello
Sia benedetto chi fece lo mondo

Ermanno Wolf Ferrari
(1876-1948)

In uomini! In soldati
from *Così fan tutte*

W.A. Mozart
(1756-1791)

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree
in Voice Performance.
Mariah is a student of Christine Seitz.*

Texts and Translations

Der Hirt auf dem Felsen

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe,

Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

Mein Liebchen wohnt so weit von mir,
Drum seh'n' ich mich so heiß nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

By Wilhelm Müller

Ma vie a son secret

Ma vie a son secret, mon âme a son mystère:
Un amour éternel en un moment conçu:
Le mal est sans remède, aussi j'ai dû le taire,
Et celle qui l'a fait n'en a jamais rien su.

Ainsi j'aurai passé près d'elle inaperçu,
Toujours à ses côtés et toujours solitaire,
Et j'aurai jusqu'au bout, fait mon temps sur la terre,
N'osant rien demander et n'ayant rien reçu.

Pour elle, que le ciel a faite douce et tendre,
Elle suit son chemin, distraite et sans entendre
La murmure d'amour élevé sur ses pas.

À l'austère devoir pieusement fidèle,
Elle dira, lisant ces vers tout remplis d'elle;
"Quelle est donc cette femme?" et ne comprendra pas!

Based on text by Félix Arvers

The Shepherd on the Rock

When I stand on the highest rock,
Look down into the deep valley,
And sing,

From far away in the deep dark valley
The echo from the ravines
Rises up.

The further my voice carries,
The clearer it echoes back to me
From below.

My sweetheart lives so far from me,
Therefore I long so to be with her
Over there.

Deep grief consumes me,
My joy has fled,
All earthly hope has vanished,
I am so lonely here.

The song rang out so longingly through the woods,
Rang out so longingly through the night,
That it draws hearts to heaven
With wondrous power.

Spring is coming,
Spring, my joy,
I shall now make ready
To travel.

My life has its secret

My life has its secret, my soul has its mystery:
An eternal love conceived in one moment:
The illness is without remedy, so I had to silence it,
And she who caused it never knew anything about it.

Thus I will have passed near her unperceived,
Ever at her side – and ever solitary,
And up to the end of my time on the earth,
I will never have dared to ask anything and will have
received nothing.

As for her, whom Heaven has made sweet and tender,
She follows her path, preoccupied and without hearing
The murmur of love arising from her footsteps.

To her austere duty piously faithful,
She will say, reading these verses full of her:
"Who is this woman then?" – and will not understand.

Translation by Emily Ezust

Guitare

Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils?
– Ramez, disaient-elles.

Comment, disaient-ils,
Oublier querelles,
Misère et périls?
– Dormez, disaient-elles.

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
– Aimez, disaient-elles.

By Victor Hugo

L'esprit saint

Quel feu s'allume dans mon coeur!
Quel Dieu vient habiter mon âme!
A son aspect consolateur,
Et je m'éclaire et je m'enflamme!
Ah! viens-je t'adore!
Esprit créateur!
Un jour plus pur luit à mes yeux,
Dieu de clarté, je t'en rends grâce!
Un jour plus pur luit à mes yeux!
Je vois fuir l'esprit ténébreux;
La foi dans mon coeur prend sa place:
Tous mes désirs sont pour les cieux!

Je vois mille ennemis divers
Conjurer ma perte éternelle;
J'entends tous leurs complots pervers:
Dieu, romps leur trame criminelle;
Qu'ils retombent dans les enfers!
Règne à jamais, O Dieu d'amour!
Sur ce coeur qui devient ton temple!
Oui, sur mon coeur, règne à jamais!
Que je t'honore dès ce jour:
Que mon oeil charmé te contemple
Dans l'éclat du divin séjour!

Anonymous text

Selections from **Chanting to Paradise**

Bind Me- I Still Can Sing

Bind me – I still can sing –
Banish – my mandolin
Strikes true within –

Slay – and my Soul shall rise
Chanting to Paradise –
Still thine.

By Emily Dickinson

Guitar

How, said the men,
with our small craft,
can we flee the alguazils?
– Row, said the women.

How said the men,
can we forget feuds,
poverty and peril?
– Sleep, said the women.

How, said the men,
can we bewitch the fair
without rare potions?
– Love said the women.

Translation by Richard Stokes

The Holy Spirit

What a fire is kindling in my heart!
What God comes to inhabit my soul!
To His consoling aspect,
And I light up and I am inflamed!
Ah! come, I adore you!
Creative Spirit!
A day more pure shines in my eyes,
God of clarity, I thank you!
A day more pure shines in my eyes,
I see the dark spirit fleeing;
Faith takes its place in my heart:
All my desires are for heaven!

I see a thousand different enemies
Conjuring my eternal loss;
I hear all their perverted plots;
God, break their criminal web;
Let them fall back into hell!
Reign forever, O God of love!
On this heart which becomes your temple!
Yes, over my heart, reign forever!
May I honor you from this day:
May my charmed eye contemplate you
In the radiance of divine existence!

Translation by Mariah Dale

In This Short Life

In this short Life
That only lasts an hour
How much – how little – is
Within our power

By Emily Dickinson

By a Departing Light

By a departing light
We see acuter, quite,
Than by a wick that stays.
There's something in the flight
That clarifies the sight
And decks the rays.

By Emily Dickinson

Quattro Rispetti

Quando ti vidi a quell canto apparire

Quando ti vidi a quel canto apparire
Ti assomigliai alla sfera del sole.
Abbassai gli occhi e non seppi che dire:
Allora incominciava il nostro amore.
Ora che il nostro amor è cominciato
Vogliami un po' di ben giovin garbato.

O guarda, guarda quell nobile augelo

O guarda, guarda quel nobile augello
Che va per l'aria e lo ricopre il sole!
E così fate voi giovane bello
Quando di casa vostra escite fuore,
Quando di casa vostra fuori andate
L'aria e la terra di fior seminate.
Quando di casa vostra fuora uscite
L'aria e la terra di bei fior coprite!

Angiolo delicato fresco e bello

Angiolo delicato fresco e bello
Quanto vi seppe vostra mamma fare!
Nascesse mille voi siete il più bello,
Fiorisce l'erba do' avete a passare.
Dove avete a passar fiorisce il grano.
Bello, nasceste colle rose in mano.
Dove avete a passar fiorisce il giglio.
Bello, nasceste colle rose in collo.
Dove avete a passar fiorisce il lino.
Bello, nasceste con un gelsomino.

Sia Benedetto chi fece lo mondo

Sia benedetto chi fece lo mondo!
Lo seppe tanto bene accomodare!
Fece lo mare e non vi fece fondo,
Fece le navi per poter passare.
Fece le navi e fece il paradiso
E fece le bellezze al vostro viso.

When I saw you appear at that song

When I saw you appear at that song
You seemed like a ray of sun.
I lowered my gaze and didn't know what to say;
There our love began.
Now that our love has begun,
Wish me a little bit of good, polite boy.

O look, look at that noble bird

O look, look at that noble bird
Who flies in the air and covers the sun!
And so do you, young handsome man
When you go out of your house,
When you go out of your house
The air and the land are strewn with flowers.
When you go out of your house,
The air and the land are covered with beautiful flowers!

As delicate as an angel, fresh and beautiful

As delicate as an angel, fresh and beautiful
That's how your mother made you!
Of a thousand born, you are the most beautiful,
Even the grass blooms when you walk by
Where you pass by the grain blossoms.
Beautiful, you were born with roses in your hand.
Where you pass by the lilies blossom,
Beautiful, you were born with roses around your neck
Where you pass by the flax flourishes,
Beautiful, you were born with a jasmine.

Blessed is he who made the world

Blessed is he who made the world!
He knew so well how to create it!
He made the sea and didn't make its bottom,
He made the ships to be able to pass through,
He made the boats and made paradise
And he made all the beauty of your face.

Folksong texts

In uomini! In soldati

In uomini! In soldati,
sperare fedeltà?
Non vi fate sentir, per carità!
Di pasta simile son tutti quanti:
le fronde mobile, l'aure incostanti
han più degli uomini stabilità.
Mentite lagrime, fallaci sguardi,
voci ingannevoli, vezzi bugiardi
son le primarie lor qualità.
In noi non amano che il lor diletto,
poi ci dispregiano, ne ganci affetto,
né val da' barbari chieder pietà.
Paghiam, o femmine, d'ugual moneta
questa malefica razza indiscrete;
amiam per commodo, per vanità.

Libretto by Lorenzo da Ponte

In men! In soldiers
you look for fidelity?
Don't let anyone hear you, for pity's sake!
They're all made the same;
the leaves, the breezes
are more stable than men are.
Lying tears, duplicitous looks,
deceitful voices, fake caresses;
These are their tools of the trade.
They love us only for their own pleasure,
then they despise us for falling for them;
it's no use to beg mercy from such barbarians.
Let's pay them back in the same coin,
this evil, indiscreet race;
Let's love for our own pleasure, for our own vanity.

Translation by Christine Seitz

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University of Missouri School of Music

Junior Recital – 2020-2021 Series

**Madison Myers, Soprano
& Ross Dryer, Piano**

December 11, 2020 – 7:00pm – Sinquefield Music Center Choral Hall

Program

Se tutti i mali miei **W.A. Mozart**
(1756-1791)

An die Nachtigall **Franz Schubert**
Rastlose Liebe (1797-1828)

Aurore **Gabriel Fauré**
En prière (1845-1924)
Le secret
Prison

Chacun le sait **Gaetano Donizetti**
from Le Fille du Regiment (1797-1848)

~ *Intermission* ~

Frühlingsstimmen **Johann Strauss II**
(1825-1899)

Selections from *Eve-Song* **Jake Heggie**
My Name (b. 1961)
Snake
Woe to Man

Poor Wand'ring One **W. S. Gilbert & Arthur Sullivan**
from The Pirates of Penzance (1836-1911) (1842-1900)

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree
in Voice Performance.
Madison is a student of Christine Seitz.*

Texts and Translations

Se tutti i mali miei

Pietro Metastasio

Se tutti i mali miei
Io ti potessi dir,
Divider ti farei
Per tenerezza il cor.
In questo amaro passo
Si giusto è il mio martir
Che, se tu fossi un sasso,
Ne piangeresti ancor.

If all my ills
I could tell you,
They would tear apart
Your tender heart.
In this bitter moment
My suffering is so just
That, if you were a stone,
You would cry again.

Translation by Madison Myers and Christine Seitz

An die Nachtigall

Johann Heinrich Voss

Er liegt und schläft an meinem Herzen,
Mein guter Schutzgeist sang ihn ein;
Und ich kann fröhlich sein und scherzen,
Kann jeder Blum' und jedes Blatts mich freun.
Nachtigall, ach! Nachtigall, ach!
Sing mir den Amor nicht wach!

He lies sleeping upon my heart;
my kind tutelary spirit sang him to sleep.
And I can be merry and jest,
delight in every flower and leaf.
Nightingale, ah, nightingale,
do not awaken my love with your singing!

English Translation by Richard Wigmore

Rastlose Liebe

Johann Wolfgang von Goethe

Dem Schnee, dem Regen,
Dem Wind entgegen,
Im Dampf der Klüfte,
Durch Nebeldüfte,
Immer zu! Immer zu!
Ohne Rast und Ruh!

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

Lieber durch Leiden
Wollt' ich mich schlagen,
Als so viel Freuden
Des Lebens ertragen.
Alle das Neigen
Von Herzen zu Herzen,
Ach, wie so eigen
Schaffet es Schmerzen!

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!

Wie soll ich flieh'n?
Wälderwärts zieh'n?
Alles vergebens!
Krone des Lebens,
Glück ohne Ruh,
Liebe, bist du!

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

English Translation by Richard Wigmore

Aurore

Armand Silvestre

Des jardins de la nuit s'envolent les étoiles,
Abeilles d'or qu'attire un invisible miel,
Et l'aube, au loin tendant la candeur de ses toiles,
Trame de fils d'argent le manteau bleu du ciel.

Du jardin de mon coeur qu'un rêve lent enivre
S'envolent mes désirs sur les pas du matin,
Comme un essaim léger qu'à l'horizon de cuivre,
Appelle un chant plaintif, éternel et lointain.

Ils volent à tes pieds, astres chassés des nues,
Exilés du ciel d'or où fleurit ta beauté
Et, cherchant jusqu'à toi des routes inconnues,
Mêlent au jour naissant leur mourante clarté.

En prière

Stéphan Bordèse

Si la voix d'un enfant peut monter jusqu'à Vous,
Ô mon Père,
Écoutez de Jésus, devant Vous à genoux,
La prière!
Si Vous m'avez choisi pour enseigner vos lois
Sur la terre,
Je saurai Vous servir, auguste Roi des rois,
Ô Lumière!
Sur mes lèvres, Seigneur, mettez la vérité
Salutaire,
Pour que celui qui doute, avec humilité
Vous révère!
Ne m'abandonnez pas, donnez-moi la douceur
Nécessaire,
Pour apaiser les maux, soulager la douleur,
the misery!
Révélez Vous à moi, Seigneur en qui je crois
Et j'espère:
Pour Vous je veux souffrir et mourir sur la croix,
Au calvaire!

Le secret

Armand Silvestre

Je veux que le matin l'ignore
Le nom que j'ai dit à la nuit,
Et qu'au vent de l'aube, sans bruit,
Comme une larme il s'évapore.

Je veux que le jour le proclame
L'amour qu'au matin j'ai caché,
Et, sur mon cœur ouvert penché,
Comme un grain d'encens il l'enflamme.

Je veux que le couchant l'oublie

Dawn

The stars fly away from the gardens of night
like golden bees attracted by invisible honey;
and dawn in the distance, stretching her clear canvas,
weaves with silver threads the blue cloak of the sky.

My desires fly off at morning's approach
out of the dream-drunk garden of my heart
like a wafting swarm summoned to the red-tinged horizon
by a chant that is plaintive, eternal and far.

They fly to your feet, stars expelled from on high,
exiled from the golden sky in which your beauty blossoms;
and, seeking uncharted roads to travel to where you are,
they mingle their dying light with the awakening day.

English Translation from Peter Low

In prayer

If the voice of a child can reach You,
O my Father,
Listen to the prayer of Jesus, on his knees before You,
The prayer!
If You have chosen me to teach your laws
on earth,
I will know how to serve You, noble King of kings,
O Light!
On my lips, Lord, place the salutary
truth,
In order that he who doubts should with humility
revere You!
Do not abandon me, give me
the necessary gentleness,
To ease suffering, to relieve sorrow,
La misère!
Reveal Yourself to me, Lord, in whom I believe
and hope:
For You I wish to suffer and to die on the cross,
at Calvary!

English Translation by David K. Smythe

The secret

Would that the morn were unaware
Of the name I told to the night,
And that in the dawn breeze, silently,
It would vanish like a tear.

Would that the day might proclaim it,
The love I hid from the morn,
And poised above my open heart,
Like a grain of incense kindle it.

Would that the sunset might forget,

Le secret que j'ai dit au jour
Et l'emporte, avec mon amour,
Aux plis de sa robe pâlie!

The secret I told to the day,
And would carry it and my love away
In the folds of its faded robe!

English Translation by Richard Stokes

Prison

Paul Verlaine

Prison

Le ciel est, par-dessus le toit,
Si bleu, si calme!
Un arbre, par-dessus le toit,
Berce sa palme.

The sky above the roof –
So blue, so calm!
A tree, above the roof,
Waves its crown.

La cloche, dans le ciel qu'on voit,
Doucement tinte.
Un oiseau sur l'arbre qu'on voit
Chante sa plainte.

The bell, in the sky that you see,
Gently rings.
A bird, on the tree that you see,
Plaintively sings.

Mon Dieu, mon Dieu, la vie est là,
Simple et tranquille.
Cette paisible rumeur-là
Vient de la ville.

My God, my God, life is there,
Simple and serene.
That peaceful murmur there
Comes from the town.

Qu'as-tu fait, ô toi que voilà
Pleurant sans cesse,
Dis, qu'as-tu fait, toi que voilà,
De ta jeunesse?

O you, what have you done,
Weeping without end,
Say, what have you done
With your young life?

English Translation by Richard Stokes

Chacun Le Sait

Libretto by Jules-Henri Vernoy de Saint-Georges and Jean-François Bayard

Chacun le sait, chacun le dit,
Le régiment par excellence
Le seul à qui l'on fass' crédit
Dans tous les cabarets de France...
Le régiment, en tous pays,
L'effroi des amants des maris...
Mais de la beauté bien suprême!
Il est là ,il est là ,il est là ,morbleu!
Le voilà , le voilà , le voilà , corbleu!
Il est là , il est là , le voilà ,
Le beau Vingt-et-unième!

Everyone knows it, everyone says it,
The regiment above all
The only one to which everyone gives credit to
In all the taverns of France...
The regiment, in all countries,
The terror of lovers of husbands...
But definitely superior to those of beauty!
It is there, it is there, it is there, the devil!
Over there, over there, over there, by Jove!
It is there, it is there, it is there,
The handsome Twenty-first!

Il a gagné tant de combats,
Que notre empereur, on le pense,
Fera chacun de ses soldats,
A la paix, maréchal de France!
Car, c'est connu le régiment
Le plus vainqueur, le plus charmant,
Qu'un sexe craint, et que l'autre aime.
Il est là ,il est là ,il est là ,morbleu!
Le voilà , le voilà , le voilà , corbleu!
Il est là , il est là , le voilà ,
Le beau Vingt-et-unième!

It has won so many battles,
That our emperor, one thinks,
Will make every one of our soldiers,
Marshall of France in peace-time!
For, it's known the regiment,
The most victorious, the most charming,
Is feared by one sex and loved by the other.
It is there, it is there, it is there, the devil!
Over there, over there, over there, by Jove!
It is there, it is there, it is there,
The handsome Twenty-first!

English Translation by Robert Glaubitz

Frühlingsstimmen

Richard Genée

Die Lerche in blaue Höh entschwebt,
der Tauwind weht so lau;
sein wonniger milder Hauch belebt
und küßt das Feld, die Au.
Der Frühling in holder Pracht erwacht,
ah alle Pein zu End mag sein,
alles Leid, entflohn ist es weit!
Schmerz wird milder, frohe Bilder,
Glaub an Glück kehrt zurück;
Sonnenschein, ah dringt nun ein,
ah, alles lacht, ach, ach, erwacht!

Da strömt auch der Liederquell,
der zu lang schon schien zu schweigen;
klingen hört dort wieder rein und hell
süße Stimmen aus den Zweigen!
Ah leis' läßt die Nachtigall
schon die ersten Töne hören,
um die Kön'gin nicht zu stören,
schweigt, ihr Sänger all!
Voller schon klingt bald ihr süßer Ton.
Ach ja bald, ah, ah ja bald!
Ah, ah, ah, ah!

O Sang der Nachtigall, holder Klang, ah ja!
Liebe durchglüht, ah, ah, ah,
tönt das Lied, ah und der Laut,
süß und traut, scheint auch Klagen zu tragen,
ah ah wiegt das Herz in süße Träumerein,
ah, ah, ah, ah, leise ein!
Sehnsucht und Lust
ah ah ah wohnt in der Brust,
ah, wenn ihr Sang lockt so bang,
funkelnd ferne wie Sterne,
ah ah zauberschimmernd wie des Mondes Strahl,
ah ah ah ah wallt durchs Tal!
Kaum will entschwinden die Nacht,
Lerchensang frisch erwacht,
ah, Licht kommt sie künden,
Schatten entschwinden! Ah!

Ah des Frühlings Stimmen klingen traut,
ah ja, ah ja ah o süßer Laut,
ah ah ah ah ach ja!

Voices of Spring

The lark rises into the blue,
the mellow wind mildly blowing;
his lovely mild breath revives
and kisses the field, the meadow.
Spring in all its splendour rises,
ah all hardship is over,
sorrow becomes milder,
good expectations,
the belief in happiness returns;
sunshine, you warm us,
ah, all is laughing, oh, oh awakes!

A fountain of songs is rising,
who has been silent for too long;
from the brush sounds clear and light
the sweet voice again!
Ah, gently the nightingale lets
stream the first notes,
so as not to disturb the queen;
hush, all you other singers!
More powerful soon chimes her sweet voice.
Oh, soon, oh, oh soon!

Oh, song of the nightingale, sweet sound, ah yes!
Glowing with love, ah, ah, ah,
sounds the song, ah and the sound,
sweet and cosy, seems to carry a plaintive note,
ah, ah rocks the heart to sweet dreams,
ah, ah, ah, ah, most gently!
Longing and desire
ah, ah, ah lives in my breast,
ah, if the song anxiously calls for me,
from afar the stars twinkle,
ah, ah in shimmering magic like the moons beam,
ah, ah, ah, ah wavers through the valley!
As haltingly vanishes the night,
the lark starts to sing,
ah, the light she promises,
shadows recede! Ah!

Ah springs voices sound like home,
Ah yes, ah yes oh sweet sound
Ah, ah, ah, ah, ah yes!

Translation by Linda Godry

My Name

Philip Littell

Eve, Eve, must be the sound I made as I was being made.
Eve. Eve. Eve.
Out I came, made up by a couple of men. Old man made me out of Adam's rib... Oh, did he?
God made Adam
God made Adam
God Adam God

Damn it!
My children are going to know who their mother is.
Eve.
Mad bad Eve the amnesiac, Eve,
Eve the nymphomaniac,
ME!
Was young man Adam completely unconscious as I was manufactured?
Did he groan and whimper EVE as I slipped out?
Did God mutter EVE as he slapped me into shape?
Did I scream EVE at the inevitable rape?
Or was EVE the last breath shaped into a sound by my mother's mouth as I came out?
I was too little to save her or remember anything about her... Eve.
What are they trying to tell me with their stories?
I am allowed no clothing.
I am allowed no shame.
I have nothing to wear but my beautiful hair, My body, my face, MY NAME.
Eve.

Snake

Philip Littell

Snake, is it true
About the fruit?
My intuition tells me what you say about this fruit is true.
I'd like to find out, snake.
I'd love to know.
Go ahead in front of me
Where I can see you.
I will follow you.
Oh!
The snake is in the tree.
Where I cannot see him.
He is now the color of Shadows.
Very few things are
As visible as I am
When I'm clean.
When a thing is visible,
It always mean that the thing,
The tree frog, or that fruit,
means to be seen.
Visibility's
A warning
or
An invitation
And it never tells you
Which.
What's visible will either
Feed you,
Mate with you,
Or kill you.
Either way you gain
Experience.
Here goes.
Sweet.
Sour.
Salty.
Bitter.
And the taste of air,
Of rottenness,
Earth,

And water.
Now I know.

Woe to Man
Philip Littell

Woe to man
Woe to man
What can a man expect?
What can a man expect?
Think of all the riches, gifts,
Woman brings in her train,
Oh,
Besides her obvious differences
(Inside out below the waist,
Bigger breasts, smaller brain)...
Can you think of any?
Anything?
Anything?
She is nothing
But trouble
Oh nothing but trouble.
Nothing.
Nothing.
She is no thing.
Ah!
You haven't lived until
A man has said that to you.
Woman
Because she was born of man.
Woe to man
Because he is born of woman.
La da dee da dum.
La da dee da da dum.
La la da deed um da.
Ah.

Poor Wand'ring One
Libretto by W. S. Gilbert

Poor wandering one,
Though thou hast surely strayed,
Take heart of grace, thy steps retrace,
Poor wandering one.
Poor wandering one,
If such poor love as mine
Can help thee find true peace of mind,
Why, take it, it is thine.
Take heart, no danger lowers,
Take any heart but ours.
Take heart, fair days will shine,
Take any heart, take mine.

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University of Missouri School of Music

Convocation Recital No. 1
February 11, 2021
3:00 PM
SMC 132

Sonata (1939)
Massig bewegt

James Langen, clarinet
Natalia Bolshakova, piano

Paul Hindemith
(1895-1963)

Concertino for Trombone and Piano
Andante
Theme and Variations

James Cookinham, trombone
Natalia Bolshakova, piano

Josef Novakovsky
(1800-1865)

Fantasie Nègre No. 4 in B Minor

Graham Bond, piano

Florence Price
(1887-1953)

University of Missouri School of Music

Voice Recital – 2020-2021 Series

Michelle Peters, mezzo-soprano

Ross Dryer, piano

February 20, 2021 – 2:00pm – Sinquefield Music Center

Program

Poème d'un jour

Rencontre

Toujours

Adieu

Gabriel Fauré

(1845–1924)

Gabriel Fauré, a French composer is well known for popularizing the *Mélodie*, the French version of the German art song. Fauré's musical composition preferences include complex harmonies, competing meters, and colorful modulations. He started his professional music studies at Ecole Niedermeyer, under the influence of many of the world's greatest musicians, meeting with Franz Liszt on more than one occasion for mentorship, through his teacher Camille Saint-Saëns. After joining Société Nationale de Musique, an organization that brought together France's greatest composers, Fauré's music started being performed at salons, where he eventually met his first fiancée, Marianna Viardot. This engagement lasted only a few months, and some of Fauré's greatest works were composed during this emotional, post-breakup period, including *Poème d'un jour*. Meaning "poems for a day," this cycle follows a day in the life of a relationship, from the beginning to end.

Rencontre

J'étais triste et pensif quand je t'ai rencontrée,
Je sens moins aujourd'hui mon obstiné tourment,
Ô dis-moi, serais-tu la femme inespérée
Et le rêve idéal poursuivi vainement?
Ô passante aux doux yeux, serais-tu donc l'amie
Qui rendrait le bonheur au poète isolé,
Et vas-tu rayonner sur mon âme affermie
Comme le ciel natal sur un cœur d'exilé?

Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!
Devant l'immensité ton extase s'éveille
Et le charme des soirs à ta belle âme est cher.
Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un vivant lien,
Et mon âme frémit, par l'amour envahie
Et mon cœur te chérit sans te connaître bien.

Toujours

Vous me demandez de me taire,
De fuir loin de vous pour jamais
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles

Meeting

I was sad and pensive when I met you,
Today I feel less my persistent pain;
O tell me, could you be the long hoped-for woman,
And the ideal dream pursued in vain?
O passer-by with gentle eyes, could you be the friend
To restore the lonely poet's happiness,
And will you shine on my steadfast soul
Like native sky on an exiled heart?

Your timid sadness, like my own,
Loves to watch the sun set on the sea!
Such boundless space awakes your rapture,
And your fair soul prizes the evenings' charm.
A mysterious and gentle sympathy
Already binds me to you like a living bond,
And my soul quivers, overcome by love,
And my heart, without knowing you well, adores you.

Forever

You ask me to be silent,
To flee far from you for ever
And to go my way alone,
Forgetting whom I loved!

Rather ask the stars

De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté!

Demandez à la mer immense
De dessécher ses vastes flots
Et quand les vents sont en démente,
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs
Et se dépouille de sa flamme
Comme le printemps de ses fleurs!

Adieu

Comme tout meurt vite, la rose
Déclose,
Et les frais manteaux diapers
Des prés;
Les longs soupirs, les bienaimées,
Fumées!

On voit dans ce monde léger
Changer,
Plus vite que les flots des grèves,
Nos rêves,
Plus vite que le givre en fleurs,
Nos coeurs!

À vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

To fall into infinity,
The night to lose its veils,
The day to lose its light!

Ask the boundless sea
To drain its mighty waves,
And the raging winds
To calm their dismal sobbing!

But do not expect my soul
To tear itself from bitter sorrow,
Nor to shed its passion
As springtime sheds its flowers!

Farewell

How swiftly all things die, the rose
In bloom,
And the cool dappled mantle
Of the meadows;
Long-drawn sighs, loved ones,
all smoke!

In this fickle world we see
Change,
More swiftly than waves on the shore,
Our dreams,
More swiftly than frosted flowers,
Our hearts!

To you I thought I would be faithful,
Cruel one,
But alas! the longest loves
Are short!
And I say, taking leave of your charms,
Without tears,
Almost at the moment of my avowal,
Farewell!

Poetry by Charles Grandmougin
English translations by Richard Stokes

Trois Mélodies

La statue de bronze

Daphénéo

Le chapelier

Erik Satie
(1866–1925)

An eccentric French composer and pianist, Erik Satie was described as lazy by his professors. He befriended Claude Debussy on his journey and influenced the early works of his friend Maurice Ravel. Broke and unemployed, Satie continued to compose

for piano and voice, adapting hundreds of popular works for piano. His compositional work remained unpopular until later in his life, when his short piano works became a source of ironic, witty, and humorous amusement which are now beloved by many. Completed in 1916 during World War I, the cycle was written for mezzo-soprano Jane Bathori in preparation for a “Ravel-Satie Festival,” sponsored by the Société Lyre et Palette, and “La statue de bronze” was dedicated to her. With poetry by Satie’s friend and niece of one of his best patrons, Marie Anne “Mimi” Godebska, “Dapheneno” was dedicated to tenor Pierre-Émile Engel, Bathori’s husband. Reviewer Virginia Sublett noted that the song “depends... on an untranslatable pun: eliding a final “n” turns “un oisetier” (a nonexistent word meaning “bird-tree”) into “un noisetier,” or “hazel-nut tree.” “Le chapelier” was dedicated to Igor Stravinsky, one of the few composers Satie had an unconditional admiration for. The note at the top of this final piece, “Genre Gounod,” was a nod to Charles Gounod (1818-1893). Satie admired his operas and even contributed to one of his works, writing recitatives to replace the original spoken dialogue in *Le Médecin malgré lui*.

La statue de bronze

La grenouille
 Du jeu de tonneau
 S'ennuie, le soir, sous la tonnelle...
 Elle en a assez!
 D'être la statue
 Qui va prononcer un grand mot: Le Mot!

Elle aimerait mieux être avec les autres
 Qui font des bulles de musique
 Avec le savon de la lune
 Au bord du lavoir mordoré
 Qu'on voit, là-bas, luire entre les branches...

On lui lance à coeur de journée
 Une pâture de pistoles
 Qui la traversent sans lui profiter

Et s'en vont sonner
 Dans les cabinets
 De son piédestal numéroté!

Et le soir, les insectes couchant
 Dans sa bouche...

The bronze statue

The frog
 Of the barrel game
 Grows weary at evening, beneath the arbor...
 She has had enough!
 Of being the statue
 Who is about to utter a great word: The Word!

She would love to be with the others
 Who make music bubbles
 With the soap of the moon
 Beside the lustrous bronze tub
 That one sees there, shining between the branches...

At midday one hurls at her
 A feast of discs
 That pass through without benefit to her

And will resound
 In the chambers
 Of her numbered pedestal!

And at night, the insects go to sleep
 In her mouth...

Poetry by Léon-Paul Fargue

Daphénéo

Dis-moi, Daphénéo, quel est donc cet arbre
 Dont les fruits sont des oiseaux qui pleurent?

Cet arbre, Chrysaline, est *un oisetier*.

Ah! Je croyais que les noisetiers
 Donnaient des noisettes, Daphénéo.

Oui, Chrysaline, les noisetiers donnent des noisettes,
 Mais les oisetiers donnent des oiseaux qui pleurent.

Tell me, Dapheneo, what is that tree
 The fruit of which is weeping birds?

That tree, Chrysaline, is a bird-tree.

Ah! I believe that hazelnut trees
 Produce hazelnuts, Dapheneo.

Yes, Chrysaline, hazelnut trees give hazelnuts,
 But bird-trees give weeping birds.

Ah!...

Ah!...

Poetry by Mimi Godebska as M. God

Le chapelier

Le chapelier s'étonne de constater
Que sa montre retarde de trois jours,
Bien qu'il ait eu soin de la graisser
Toujours avec du beurre de première qualité.
Mais il a laissé tomber des miettes
De pain dans les rouages,
Et il a beau plonger sa montre dans le thé,
Ça ne le fera pas avancer davantage.

The Hatmaker

The hatmaker is surprised to note
That his watch is three days slow,
Though he has taken care to grease it,
Always with first-quality butter.
But he allowed crumbs of bread
To fall into its gears,
And though he plunged his watch in tea,
This will not advance it any further.

Poetry by René Chalupt

Adapted from work by Lewis Carroll

English translations by Shawn Thuris

“Se bramate d’amar, chi vi sdegnna”

from *Serse*

George Frideric Handel

(1685–1759)

Best known for his operas, oratorios, and instrumental concertos, the German composer George Frideric Handel, was most influenced by the composers of the Italian Baroque style and the German polyphonic choral tradition. He completed over forty opera series, but stopped composing in Italian after the success of his *Messiah*. The opera *Serse* was completed on February 14, 1738, in less than two months. The libretto was adapted from that by Silvio Stampiglia (1664-1725) used for Giovanni Bononcini's opera of the same name, which is loosely based on the life of Xerxes I of Persia. The role of Serse was originally cast as a castrato mezzo-soprano but is now performed by a mezzo-soprano or counter-tenor. Its first performance was rated a disaster by critics, as this was one of the first opera series performed in London to have comic elements mixed in, however, it remains one of his most famous operas. Set in Abydos, Persia around the time of 470 BC, King Serse has just intercepted a love letter sent to the woman he wishes to marry, Romilda, but the letter is from Serse's brother. Serse is enraged because he believed that his brother was in love with a different woman. He feels betrayed by his brother and is furious that Romilda does not love him, the king, in return. Entitled and enraged, he sings “Se bramate d’amar chi vi sdegnna” in a fit to express his anger.

Se bramate d'amar, chi vi sdegnna,
vuò sdegnarvi, ma come, non sò.

If you desire to love those who disdain you,
I want to disdain you, but how, I do not know.

La vostra ira crudel me l'insegna,
tento farlo, e quest'alma non può.

Your cruel anger teaches me
to attempt to do it, and this soul cannot.

Libretto by Silvio Stampiglia

English translation by Michelle Peters

Gedichte der Königin Maria Stuart

Abschied von Frankreich

Nach der Geburt ihres Sohnes

An die Königin Elisabeth

Abschied von der Welt

Gebet

Robert Schumann

(1810–1856)

Robert Schumann was a German composer of the Romantic era well known for his Lieder, piano, and instrumental works. He spent a short time pursuing a career as a pianist under the direction of Friedrich Wieck, his future father-in-law, until a hand injury shifted his focus to composition, at which time he came under the influence of Franz Schubert. After marrying the successful concert pianist Clara Wieck in 1840, many of his works, especially for piano, were dedicated to her. *Gedichte der Königin Maria Stuart*, written in 1852, was the last of Robert Schumann's song cycles; it was presented to Clara around Christmastime and the work emulates, in a way, the few remaining depressing years of his life in which he was unable to compose for months at a time. All in minor keys, the five songs journey through the life of Mary, Queen of Scots (1542-1587) with text taken from her own letters. Living a woeful life, Mary was exiled from France, the country in which she grew up, at the age of 19 and after the death of her first husband. The opening song is a farewell to France, her true home as she embarks on her journey to Scotland, with the accompaniment mimicking the waves of the ocean as she departs. The second is set not too long after the first, after the birth of her firstborn son. Knowing he is to be the next King of England, she prays that her son may lead a God-pleasing life after he is taken from her to be groomed in society. The third song is a letter to Queen Elizabeth of England, her captor, in the middle years of her life, not with a tone of anger as one would expect, but with an uncomfortable sadness. The fourth is a letter of defeat from a prisoner sentenced to life with no hope left in sight. The fifth and final piece is a calm, quiet prayer to God as she is led to her death after twenty years of wrongful imprisonment, asking for eternal peace.

Abschied von Frankreich

Ich zieh' dahin!
Ade, mein fröhlich Frankenland,
Wo ich die liebste Heimat fand,
Du meiner Kindheit Pflegerin!
Ade, du Land, du schöne Zeit.
Mich trennt das Boot vom Glück so weit!
Doch trägt's die Hälfte nur von mir:
Ein Teil für immer bleibt dein,
Mein fröhlich Land, der sage dir,
Des andern eingedenk zu sein!
Ade!

Nach der Geburt ihres Sohnes

Herr Jesu Christ, den sie gekrönt mit Dornen,
Beschütze die Geburt des hier Gebor'nen.
Und sei's dein Will', lass sein Geschlecht zugleich
Lang herrschen noch in diesem Königreich.
Und alles, was geschieht in seinem Namen,
Sei dir zu Ruhm und Preis und Ehre, Amen.

An die Königin Elisabeth

Nur ein Gedanke, der mich freut und quält,
Hält ewig mir den Sinn gefangen,
So dass der Furcht und Hoffnung Stimmen klangen,
Als ich die Stunden ruhelos gezählt.

Und wenn mein Herz dies Blatt zum Boten wählt,
Und kündet, Euch zu sehen, mein Verlangen,
Dann, teure Schwester, fasst mich neues Bangen,
Weil ihm die Macht, es zu beweisen fehlt.

Ich seh' den Kahn im Hafen fast geborgen,

Farewell to France

I am going away!
Farewell, my happy France,
Where I found the loveliest homeland,
You the guardian of my childhood!
Farewell, O land, O happy time,
The ship bears me far away from joy!
Yet it takes but half of me:
One part will be for ever yours,
My happy land, recalling to you
The memory of that other self!
Farewell!

After the Birth of her Son

Lord Jesus Christ, whom they crowned with thorns,
Protect this new born boy,
And, if it be Thy will, let his race
Long rule in this realm.
And let all that is done in his name
Be to Thy glory, praise and honor, Amen.

To Queen Elizabeth

One thought alone gladdens and grieves me
And dominates my mind,
So that the voices of fear and hope resound,
When sleepless I count the hours.

And when my heart chooses this letter as messenger,
Revealing how I long to see you,
Then, dear sister, a new anguish seizes me,
Because the letter lacks the power to prove it.

I see the boat half hidden in the harbor,

Vom Sturm und Kampf der Wogen festgehalten,
Des Himmels heit' res Antlitz nachtumgraut.
So bin auch ich bewegt von Furcht und Sorgen,
Vor euch nicht, Schwester. Doch des Schicksals
Walten zerreisst das Segel oft, dem wir vertraut.

Abschied von der Welt

Was nützt die mir noch zugemess' ne Zeit?
Mein Herz erstarb für irdisches Begehren,
Nur Leiden soll mein Schatten nicht entbehren,
Mir blieb allein die Todesfreudigkeit.

Ihr Feinde, lasst von eurem Neid:
Mein Herz ist abgewandt der Hoheit Ehren,
Des Schmerzes Übermass wird mich verzehren;
Bald geht mit mir zu Grabe Hass und Streit.

Ihr Freunde, die ihr mein gedenkt in Liebe,
Erwägt und glaubt, dass ohne Kraft und Glück
Kein gutes Werk mir zu vollenden bliebe.

So wünscht mir bess' re Tage nicht zurück,
Und weil ich schwer gestraft werd' hienieden,
Erfleht mir meinen Teil am ew' gen Frieden!

Gebet

O Gott, mein Gebieter,
Ich hoffe auf Dich!
O Jesu, Geliebter,
Nun rette Du mich!
Im harten Gefängnis,
In schlimmer Bedrängnis
Ersehne ich Dich;
In Klagen, Dir klagend,
Im Staube verzagend,
Erhör', ich beschwöre,
Und rette Du mich!

Held back by the storm and warring waves,
And heaven's serene face blackened by night.
So am I likewise beset by cares and fear,
Not of you, my sister. But the force of fate
Often lacerates the sail in which we trust.

Farewell to the World

What use is the time still allotted me?
My heart is dead to earthly desires,
My spirit is severed from all but sorrow,
The joy of death alone remains.

Cease envying me, O enemies:
My heart abjures all honor and nobility,
Excess of anguish will devour me,
Hatred and schism will soon be buried with me.

O friends, who will remember me with love,
Consider and believe that without power or fortune
There is nothing good I can achieve.

So do not wish for the return of happier days,
And because I've been sorely punished here on earth,
Pray that a share of eternal peace might be mine!

Prayer

O Lord God,
I put my trust in Thee!
O beloved Jesus,
Rescue me!
In my harsh prison,
In dire affliction
I long for Thee;
Lamenting I cry to Thee,
Despairing in the dust,
Hearken, I implore Thee,
And rescue me!

German translations by Gisbert, Freiherr von Vincke
English translations by Richard Stokes

INTERMISSION

The Worst Pies in London
from *Sweeney Todd*

Stephen Sondheim
b. 1930

Perhaps the greatest musical theatre composer of all time, Stephen Sondheim boasts many awards, including more Tony Awards than any other composer. A Jewish composer born in New York City and with little family to speak of, he was

influenced by Oscar Hammerstein II, who became a father-figure to him. After college, he started writing scripts and incidental music for television series until he came to work with Leonard Bernstein. Sondheim wrote the lyrics to accompany Bernstein's music for what is now considered Sondheim's first Broadway success, *West Side Story*. Based on Christopher Bond's *The String of Pearls*, rooted in British myth, *Sweeney Todd* is set in Victorian London, where the barber from Fleet Street, Sweeney Todd, kills his customers with a straight razor, and disposes of their bodies with Mrs. Lovett, his partner in crime and a poor baker, who uses them in her meat pies.

On the Steps of the Palace

Stephen Sondheim

from *Into the Woods*

Intertwining plots from the Grimm Brothers' fairy tales, *Into the Woods* follows the characters from "Rapunzel," "Cinderella," "Little Red Riding Hood," and "Jack and the Beanstalk." Towards the end of the first act, Cinderella starts running from the prince's festival for a third night in a row but is suddenly caught between two options: running away or living happily ever after with her prince.

Diamonds are a Girl's Best Friend

Jule Styne

from *Gentlemen Prefer Blondes*

(1905–1994)

A Jewish and British-American composer, Jule Styne was best known for his works on Broadway, such as *Gypsy*, with lyrics by Stephen Sondheim. He was gifted with a great talent for piano and had performed with the Chicago, St. Louis, and Detroit symphonies by the age of ten. He worked with jazz bands and as a vocal coach for Hollywood stars, like Shirley Temple. Set in the 1920s, *Gentlemen Prefer Blondes* is about the journey of two young performers on their way to a club in Paris. In the second act, Lorelei sings "Diamonds are a Girl's Best Friend" at the Parisian club, after which her rich beau declares his undying love for her. Made popular by Marilyn Monroe, "Diamonds are a Girl's Best Friend" claims that though love and beauty may change, diamonds are forever.

*This recital is given as a Capstone Project for the Bachelor of Arts degree in Music (Voice).
Michelle is a student of Christine Seitz.*

University of Missouri-Columbia

Senior Capstone Recital

John Lane-Watson, double bass

Audra Sergel, piano

Saturday, February 27, 2021

3:30 p.m.

Sinquefield Music Center 132

Program

Sonata No. 3 in A minor

Antonio Vivaldi

I. Largo

(1678-1741)

Elegy

Giovanni Bottesini

(1821-1889)

Double Bass Concerto in G major

Domenico Dragonetti

I. Allegro moderato

(1763-1846)

Tricotism

Oscar Pettiford

(1922-1960)

Antonio Lucio Vivaldi (1678-1741)

Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher, and Roman Catholic priest. Born in Venice, at the time capital of the Venetian Republic, his father Giovanni Battista Vivaldi was a barber before becoming a professional violinist and taught his young son to play violin where after they toured Venice together. Vivaldi is regarded as one of the greatest Baroque composers, with his influence widespread across Europe during his lifetime, being paramount in the development of Johann Sebastian Bach's instrumental music. He composed many instrumental concertos for violin and other musical instruments.

Vivaldi wrote a set of six sonatas for cello and continuo, written between 1720 and 1730, and published in Paris in 1740. These sonatas were published without an opus number, although they are sometimes referred to as Op. 14. His sonatas are performed on Double Bass as well.

Sonata No. 3 in A minor, Largo, begins with a robust theme, followed by a similar phrase that develops towards the same theme in the relative major C major. A softer dynamic follows in tandem with fluidity in the ascending notes before diminishing in presence towards a cadence in C major. The second half begins softly in C major, combining ascending and descending passages that gain momentum towards the beginning robust theme in A minor. Descending passages encompass the final portion of this movement, gradually crescendos to a final resolution on a grand A minor chord.

Giovanni Bottesini (1821-1889)

Born in Crema, Lombardy 22 December 1821, Bottesini was an Italian Romantic composer, conductor, and double bass virtuoso. Before bass he played timpani from a young age and studied violin. His father was an accomplished clarinetist and composer and taught Bottesini the fundamentals of music. Seeking a position at the Milan Conservatory, Bottesini's family did not have the needed funds and a scholarship in either bassoon or double bass were the only two positions available. He prepared a successful audition for double bass in weeks, and at the conservatory studied with Luigi Rossi. After his time at the conservatory, he began a global tour as "the Paganini of the Double Bass," coming to America in 1847 to play Italian Opera.

Originally titled *Elegia in re no. 1* (Elegy), it was first published in Bottesini's "Method for Double bass" to demonstrate the lyrical capabilities of the instrument. This work is widely popular among Bottesini's repertoire and can easily be his most attractive piece for double bass that encompasses the vast range of the instrument.

A lone two-measure piano intro serves to set up a musical texture the bass melody will soar over, with most of the melodic material centered in the higher register of the instrument. Dynamic infusions emphasize moments of tension, release, and overall continuity of lyricism throughout the work.

Domenico Carlo Maria Dragonetti (1763-1846)

Dragonetti was Europe's first, and potentially the world's finest virtuoso double bassist during his lifetime. Born in Venice as the son of barber, he received violin lessons from a local shoemaker who later convinced him to take up double bass. At age 14 he was named principal double bassist for the Grand Opera Seria at the San Benedetto theatre. He was associated with

composers Joseph Haydn and Ludwig van Beethoven, whom he visited on many occasions in Vienna, displaying the possibilities of the double bass as a solo instrument. He became well-known in Europe during his time and began to play solo works, which was extraordinary at that point in history for the double bass.

The first movement of his concerto begins with piano introduction, leading to the opening three half notes that invokes a strident timbre before maneuvering down the scale with vigor, serving as the primary theme at the conclusion of a G major chord. Throughout the movement, florid segments of ascending and descending passages augment an essence of virtuosity unseen during his time. Tonal shifts and rhythmic manipulation engender tension, alternating between triplet, eighth, and sixteenth note syncopations through a variety of key centers. Most of the movement is performed in the upper register of the double bass, enabling the instrument to achieve the performance expectation of other virtuosic instruments.

Oscar Pettiford (1922 – 1960)

Born in Okmulgee, Oklahoma, leader, virtuoso bassist, and composer Pettiford grew up singing and dancing in the family band before switching to piano at age twelve then to double bass when he was fourteen. He joined the Charlie Barnet band in 1942 that led to him gaining a wider recognition after recording with tenor saxophonist Coleman Hawkins on his “The Man I Love.” After moving to New York he, along with Dizzy Gillespie, Thelonious Monk, and Kenny Clark played at Minton’s Playhouse, an iconic location that nurtured the development of bebop in the early 1940s. Pettiford also worked with Duke Ellington from 1945 to 1948 before working mainly as a leader in the 1950s. He is considered a pioneer for establishing double bass as a solo instrument.

Tricotism begins with a seven-note motive as a means of call and response, then leads to the melody featuring bass as opposed to the conventional walking bass line pattern. It is a well-rounded example of the bebop style, consisting of mostly eighth notes and chromatic ascending and descending passages. Pettiford incorporates motivic development and shape in tandem with an essence of continuity, elements of music similarly found in other great works that display his keen ability as a composer.

University of Missouri School of Music

Graduate Voice Recital • 2020-2021 Series

Isabel Quintela, Voice

Ross Dryer, piano

Friday, March 5, 2021 • 7:00 p.m. • SMC 132

Program

“Jauchzet Gott in allen Landen“

From *Jauchzett Gott in allen Landen*, BWV 51

J.S Bach

(1685 - 1750)

Ich schwebe

Nichts

Morgen

Richard Strauss

(1864 - 1949)

Métamorphoses

I. Reine des mouettes

II. C'est ainsi que tu es

III. Paganini

Francis Poulenc

(1899 - 1963)

“E strano!... Ah, fors’è lui... Sempre libera...”

From *La traviata*

Giuseppe Verdi

(1813 - 1901)

~ *Intermission* ~

“Je Marche... Obeissons”

From *Manon*

Jules Massenet

(1842 - 1912)

Armida’s Garden

Hubert Parry

(1848 - 1918)

The seal man

Rebecca Clarke

(1886 - 1979)

Melodia Sentimental from *Quatro Canções da Floresta do Amazonas*

Dança (Martelo) from *Bachianas Brasileiras No. 5*

Heitor Villa-Lobos

(1887 - 1959)

This recital is given in partial fulfillment of the requirements for the Master of Music degree in Voice Performance. Isabel Quintela is a student of Christine Seitz.

Jauchzet Gott in allen Landen – J.S Bach

Jauchzet Gott in allen Landen!
Was der Himmel und die Welt
An Geschöpfen in sich hält,
Müssen dessen Ruhm erhöhen,
Und wir wollen unserm Gott
Gleichfalls itzt ein Opfer bringen,
Daß er uns in Kreuz und Not
Allezeit hat beigestanden.

Exult in God in every land!
Whatever creatures are contained
by heaven and earth
must raise up this praise,
and now we shall likewise
bring an offering to our God,
since He has stood with us
at all times in the cross and in necessity.

Ich schwebe – Richard Strauss

Ich schwebe (Karl Friedrich Henckell)

I float (English Translation © Richard Stokes 2011)

Ich schwebe wie auf Engelschwingen,
Die Erde kaum berührt mein Fuß,
In meinen Ohren hör' ich's klingen
Wie der Geliebten Scheidegruß.
Das tönt so lieblich, mild und leise,
Das spricht so zage, zart und rein,
Leicht lullt die nachgeklung'ne Weise
In wonneschweren Traum mich ein.
Mein schimmernd Aug' -- indeß mich füllen
Die süßesten der Melodien, --
Sieht ohne Falten, ohne Hüllen
Mein lächelnd Lieb' vorüberziehn.

I float as if on angels' wings,
My foot hardly touches the earth,
In my ears I hear a sound
Like my love's farewell greeting.
It sounds so sweetly, gently, softly,
It speaks such tender, timid, pure words,
The tune still sounds and lulls me gently
Into bliss-laden dreams.
My glistening eyes—while I'm filled
By the sweetest of melodies—
See my love, without clothes or veil,
Pass smiling by.

Nichts – Richard Strauss

Nichts (Hermann von Gilm zu Rosenegg)

Nothing

Nennen soll ich, sagt ihr, meine
Königin im Liederreich!
Toren, die ihr seid, ich kenne
Sie am wenigsten von euch.
Fragt mich nach der Augen Farbe,
Fragt mich nach der Stimme Ton,
Fragt nach Gang und Tanz und Haltung,
Ach, und was weiß ich davon.
Ist die Sonne nicht die Quelle
Alles Lebens, alles Licht's
Und was wissen von derselben
Ich, und ihr, und alle?—nichts.

You say I should name
My queen in the realm of song!
Fools that you are, I know
Her least of all of you.
Ask me the colour of her eyes,
Ask me about the sound of her voice,
Ask me about her walk, her dancing, her bearing,
Ah! what do I know of all that.
Is not the sun the source
Of all life, of all light,
And what do we know about it,
I and you and everyone?—nothing.

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Morgen – Richard Strauss

Morgen! (John Henry Mackay)

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde ...
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes Schweigen
...

Tomorrow!

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...
And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us
...

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

***Métamorphoses* – Francis Poulenc**

Reine des mouettes (Louise de Vilmorin)

Reine des mouettes, mon orpheline
Je t'ai vue rose, je m'en souviens
Sous les brumes mousselines
De ton deuil ancien.
Rose d'aimer le baiser qui chagrine
Tu te laissais accorder à mes mains
Sous les brumes mousselines
Voiles de nos liens.
Rougis, rougis mon baiser te devine
Mouette prise aux noeuds des grands chemins.
Reine des mouettes, mon orpheline
Tu étais rose,
accordée à mes mains
Rose sous les mousselines
Et je m'en souviens.

Queen of seagulls

Queen of seagulls, my little orphan,
I recall you blushing pink,
Beneath the muslin mists
Of your ancient sorrow.
Blushing pink at the kiss which provokes you,
You surrendered to my hands
Beneath the muslin mists,
Veils of bond between us.
Blush, blush, my kiss finds you out,
Seagull caught where great highways meet.
Queen of seagulls, my little orphan,
You blushed pink, surrendered to my hands,
Pink beneath the muslin
And I recall the moment.

Translation © Richard Stokes, from *A French Song Companion* (Oxford, 2000)

C'est ainsi que tu es (Louise de Vilmorin)

Ta chair d'âme mêlée
Chevelure emmêlée,
Ton pied courant le temps,
Ton ombre qui s'étend
Et murmure à ma tempe.
Voilà, c'est ton portrait,
C'est ainsi que tu es
Et je veux te l'écrire
Pour que la nuit venue
Tu puisses croire et dire
Que je t'ai bien connue.

That is how you are

Your flesh, mingled with soul,
Your tangled hair,
Your feet pursuing time,
Your shadow which stretches
And whispers close to my temple.
There, that is your portrait,
That is how you are,
And I shall write it down for you
So that when night comes,
You may believe and say
That I knew you well.

Translation © Richard Stokes, from *A French Song Companion* (Oxford, 2000)

Paganini (Louise de Vilmorin)

Violon hippocampe et sirène
Berceau des cœurs coeur et berceau
Larmes de Marie-Madeleine
Soupir d'une Reine
Écho

Violon orgueil des mains légères
Départ à cheval sur les eaux
Amour chevauchant le mystère
Voleur en prière
Oiseau

Violon femme morganatique
Chat botté courant la forêt
Puits des vérités lunatiques
Confession publique
Corset

Violon alcool de l'âme en peine
Préférence. Muscle du soir
Épaule des saisons soudaines
Feuille de chêne
Miroir

Violon chevalier du silence
Jouet évadé du bonheur
Poitrine des mille présences
Bateau de plaisance
Chasseur

Paganini

Violin sea-horse and siren,
Cradle of hearts heart and cradle
Tears of Mary Magdalene
A queen's sigh
Echo

Violin pride of delicate hands
Departure on horseback over the waters
Love astride mystery
Theif at prayer
Bird

Violin morganatic wife
Puss-in-Boots ranging the forest
Well of capricious truths
Public confession
Corset

Violin alcohol of the troubled soul
Preference muscle of the evening
Shoulders of sudden seasons
Oak-leaf
Mirror

Violin knight of silence
Toy escaped from happiness,
Breast of a thousand presences
Pleasure-boat
Hunter.

Translation © Richard Stokes, from A French Song Companion (Oxford, 2000)

“E strano!... Ah, fors’è lui... Sempre libera...” – Giuseppe Verdi

SYNOPSIS: Alfredo is in Violetta’s salon. He confesses to her that he has loved her secretly for some time. Violetta, the Parisian courtesan and lady of society feels attracted to Alfredo and for the first time in her life feels a need for love, but also knows about her serious illness. In this passage she is torn between a budding love (Ah fors’è lui) and an unbound life (Sempre libera).

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 O gioia
Ch'io non conobbi, essere amata amando!
E sdegnarla poss'io
Per l'aride follie del 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! 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.

Sempre libera degg'io
Folleggiar 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 dilette sempre nuovi
Dee volare il mio pensier.

How strange it is ... how strange!
Those words are carved upon my heart!
Would a true love bring me misfortune?
What do you think, o my troubled spirit?
No man before kindled a flame like this.
Oh, joy ... I never knew ... To love and to be loved!
Can I disdain this
For a life of sterile pleasure?

Was this the man my heart,
Alone in the crowd,
Delighted many times to paint
In vague, mysterious colors?

This man, so watchful yet retiring,
Who haunted my sickbed?
And turned my fever
Into the burning flame of love!

That love,
The pulse of the whole world,
Mysterious, unattainable,
The torment and delight of my heart.

It's madness! It's empty delirium!
A poor, lonely woman
Abandoned in this teeming desert
They call Paris!
What can I hope?
What should I do?
Enjoy myself! Plunge into the vortex
Of pleasure and drown there!

Free and aimless I must
Flutter from pleasure to pleasure,
Skimming the surface
Of life's primrose path.
As each day dawns, As each day dies,
Gaily I turn
to the new delights
That make my spirit soar.

“Je Marche... Obeissons” – Jules Massenet

SYNOPSIS: Manon has yielded to the temptation of living a luxurious life with a wealthy “protector” and is the toast of Parisian society. In this scene, set in Cours-la-Reine before a large crowd, she boasts of her pleasure at the adulation she now receives and the joys of being beautiful, rich, and young—urging her listeners to enjoy their youth before it vanishes.

MANON

Est-ce vrai? Grand merci! Is that true?
Je consens vu que je suis bonne,
à laisser admirer ma charmante personne!

Je marche sur tous les chemins
aussi bien qu'une souveraine.
On s'incline, on baise ma main,
car par la beauté je suis reine!
Je suis reine!

Mes chevaux courent à grands pas
devant ma vie aventureuse.
Les grands s'avancent chapeau bas...
Je suis belle, je suis heureuse!
Je suis belle!

Autour de moi tout doit fleurir!
Je vais à tout ce qui m'attire!
Et, si Manon devait jamais mourir,
ce serait, mes amis, dans un éclat de rire!
Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

Obéissons quand leur voix appelle
aux tendres amours, aux tendres amours.
Toujours, toujours, toujours,
tant que vous êtes belle,
usez sans les compter vos jours,
tous vos jours!

Profitons bien de la jeunesse,
des jours qu'amène le printemps;
aimons, rions, chantons sans cesse,
Nous n'avons encor que vingt ans!

Le cœur, hélas! le plus fidèle,
oublie en un jour l'amour, l'amour,
et la jeunesse ouvrant son aile
a disparu sans retour, sans retour.

Profitons bien de la jeunesse,
bien courte, hélas ! est le printemps!
Aimons, chantons, rions sans cesse,
nous n'aurons pas toujours vingt ans!

Profitons bien de la jeunesse!
Aimons, chantons, rions sans cesse,
profitons bien de nos vingt ans! Ah! Ah!

Thank you very much!
I'll consent, seeing that I'm so good,
to let you gaze upon my charming person!

I go wherever I please
as if I were truly a queen.
Men bow to me and kiss my hand
for my beauty I am a Queen!
I am a Queen!

My fine horses gallop along
as I live my free-wheeling life.
Great men come near and bow low,
for I'm lovely, and I'm happy!
Yes, I'm lovely!

Around me, everything must bloom.
I only do the things I like.
And if one day Manon must die,
It will be, my friends, with a laugh, not a sigh!
Ah! Ha, ha, ha, ha, ha, ha, ha, ha, ha!

Let's obey them when their voices call us
to tender love. to tender love.
Always, always, always,
as long as you're a beauty,
don't keep track of passing days,
of passing days!

Take advantage of your youthful beauty,
of the time when spring is all around.
love and laugh and always try to smile.
We'll still be twenty for a while.

The heart, alas, that seems most faithful
forgets its love in just a day,
while youthful charm has taken wing
and evermore has flown away.

Take advantage of your youthful beauty
all too quickly, spring will disappear!
We must love and sing and laugh with pleasure
before our twenties slip away.

Take advantage of our youthful beauty!
We must love and sing and laugh with joy.
Let's make the most of being young! Ah! Ah!

Armida's Garden – Hubert Parry

(Mary Coleridge)

I have been there before thee, O my love!
Each winding way I know and all the flowers,
The shadowy cypress trees, the twilight grove,
Where rest, in fragrant sleep, the enchanted hours.

I have been there before thee. At the end
There stands a gate through which thou too must pass.
When thou shalt reach it, God in mercy send
Thou say no bitterer word, love, than "Alas!"

The seal man – Rebecca Clarke

(John Masefield)

And he came by her cabin to the west of the road, calling.
There was a strong love came up in her at that,
and she put down her sewing on the table, and "Mother," she says,
"There's no lock, and no key, and no bolt, and no door.
There's no iron, nor no stone, nor anything at all
will keep me this night from the man I love."

And she went out into the moonlight to him,
there by the bush where the flow'rs is pretty, beyond the river.
And he says to her: "You are all of the beauty of the world,
will you come where I go, over the waves of the sea?"
And she says to him: "My treasure and my strength," she says,
"I would follow you on the frozen hills, my feet bleeding."

Then they went down into the sea together,
and the moon made a track on the sea, and they walked down it;
it was like a flame before them. There was no fear at all on her;
only a great love like the love of the Old Ones,
that was stronger than the touch of the fool.

She had a little white throat, and little cheeks like flowers,
and she went down into the sea with her man,
who wasn't a man at all.
She was drowned, of course.
It's like he never thought that she wouldn't bear the sea like himself.
She was drowned, drowned.

Melodia Sentimental – Heitor Villa-Lobos

Melodia Sentimental (Dora Vasconcellos)

Acorda, vem ver a lua
que dorme na noite escura,
que fulge tão bela e branca
derramando doçura.
Clara chama silente
ardendo o meu sonhar.

As asas da noite que surgem
e correm no espaço profundo.
Ó doce amada, desperta!
Vem dar teu calor ao luar.

Quisera saber-te minha
na hora serena e calma.
A sombra confia ao vento
o limite da espera,
quando, dentro da noite,
reclama o teu amor.

Acorda, vem olhar a lua,
que brilha na noite escura.
Querida, és linda e meiga!
Sentir meu amor é sonhar.

Sentimental Melody

Wake up, come to see the moon
which sleeps over the dark night,
which twinkles so beautiful and white
shedding sweetness.
Silent bright flame
warming my dreaming.

The night wings appear
and run over the deep space.
Oh sweet beloved, wake up!
Give your heat to the moonlight.

Wanted to know you were mine
on the quiet and calm hour.
The shadow relies on the wind
the waiting limit,
when, over the night,
claim your love.

Wake up, come to see the moon
which shines over the dark night
Darling, you're beautiful and gentle!
To feel my love is to dream.

Dança (Martelo) – Heitor Villa-Lobos

(Manuel Bandeira)

Lyrics in Portuguese, The musical form is 'embolada', a rapid poem/song of the Brazilian Northeast. It is a poem of nostalgia (saudade) for the birds of the Cariri Mountains, in the state of Ceará. The lyrics contain a list of species of birds with their popular names: bem-te-vi, sabiá, juriti, irerê, patativa, cambaxirra, Maria-acorda-que-é-dia. The music imitates bird song in many moments of the melody.

Irerê, meu passarinho do Sertão do Cariri,
Irerê, meu companheiro, Cadê viola?
Cadê meu bem? Cadê Maria?
Ai triste sorte a do violeiro cantadô!
Ah! Sem a viola em que cantava o seu amô,
Ah! Seu assobio é tua flauta de irerê:
Que tua flauta do Sertão quando assobia,
Ah! A gente sofre sem querê!
Ah! Teu canto chega lá do fundo do sertão,
ah! Como ãa brisa amolecendo o coração,
ah! ah! Irerê, Solta teu canto!
Canta mais! Canta mais!
Pra alembra o Cariri!

Canta, cambaxirra! Canta, juriti!
Canta Irerê! Canta, canta sofre
Patativa! Bem-te-vi! Maria acorda que é dia!
Cantem todos vocês
Passarinhos do sertão!
Bem-te-vi! Êh! Sabiá!
Lá! liá! liá! liá! liá! liá!
Eh! Sabia da mata cantadô!
Liá! liá! liá! liá!
Lá! liá! liá! liá! liá! liá!
Eh! Sabiá da mata sofredô!
O vosso canto vem do fundo do sertão
Como uma brisa amolecendo o coração.

Irerê, meu passarinho do Sertão do Cariri,
Irerê, meu companheiro, Cadê viola?
Cadê meu bem? Cadê Maria?
ai triste sorte a do violeiro cantadô!
Ah! Sem a viola em que cantava o seu amo,
Ah! Seu assobio e tua flauta de irerê:
Que tua flauta do Sertão quando assobia,
Ah! A gente sofre sem querê!
Ah! Teu canto chega lá do fundo do Sertão,
ah! Como ãa brisa amolecendo o coração,
ah! ah! Irerê, Solta teu canto!
Canta mais! Canta mais!
Prá alembra o Cariri! ai!

Irerê, my little nestling from the wilds of Cariri,
Irerê, my loved companion, where goes my lute?
Where goes my dear? Where goes Maria?
Ah, sorry is the lot of him who fain would sing!
Ah! without his lute in which he sang his love,
Ah! his whistle shrill must be his flute for Irerê:
Your flute that once in forest wilds was sounding,
Ah! with its message of grief and woe.
Ah! your song came from the depths of forest wilds,
Ah, like a breeze that melts every heart,
Ah, Ah! Irerê, Release your Song!
Sing once more, sing once more!
Bring me songs of Cariri!

Sing, cambaxirra! Sing, Juriti!
Sing my Irerê! sing of pain and sorrow,
Patativa! Bem-te-vi! Maria-acorda-que-é-dia!
Sing, all of you,
Birds of the wild,
Bem-te-vi! ye Sabiá!
La! lia! lia! lia! lia! lia!
Ye Singing Sabiá of the forest wilds.
Lia! lia! lia! lia!
La! lia! lia! lia! lia! lia!
Ye Suffering Sabiá from the forest!
Your song comes from the depths of the wild
like a breeze that melts every heart.

Irerê, my little nestling from the wilds of Cariri,
Irerê, my loved companion, where goes my lute?
Where goes my dear? Where goes Maria?
Ah, sorry is the lot of him who fain would sing!
Ah! without his lute in which he sang his love,
Ah! his whistle shrill must be his flute for Irerê:
Your flute that once in forest wilds was sounding,
Ah! with its message of grief and woe.
Ah! your song came from the depths of forest wilds,
Ah, like a breeze that melts every heart,
Ah, Ah! Irerê, Release your Song!
Sing once more, sing once more!
Bring me songs of Cariri! ai!

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University of Missouri School of Music
2020-2021 Series
Junior Recital
Alexandre Negrao, violin
Natalia Bolshakova, piano

March 7

3:30pm

Sinquefield Music Center 132

Program

Romance in F Major, opus 50 **L. v. Beethoven**
(1770-1827)

Partita no. 2 in D minor for solo violin, BWV 1004..... **J. S. Bach**
(1685-1750)

V. Chaconne

Intermission

Poème, Op. 25 for violin and orchestra..... **E. Chausson**
(1855-1899)

Louisiana Blues Strut- a Cakewalk for Solo Violin (2002)..... **C. T. Perkinson**
(1932-2003)

Tango Etude No. 3 solo for violin..... **A. Piazzolla**
Molto Marcato e Energico (1921-1991)

Tamba-Taja..... **W. Henrique**
(1905-1995)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in Violin Performance. Alexandre Negrao is a student of Prof. Eva Szekely.

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PROGRAM NOTES

Romance in F Major, Op. 50

Ludwig van Beethoven (1770-1827)

The Romance, prominent in literature, the term emerged towards the end of the classical period in music as well. Beethoven dedicated this work and the Romance in G major to one of his closest friends, virtuoso violinist Ignaz Schuppanzigh. Composed for violin and orchestra in 1798 the Romance in F Major was published in 1805. The work balances lyrical and dramatic qualities and features the soloist in virtuoso passages to great effect.

Partita no. 2 in D minor, BWV 1004

Johann Sebastian Bach (1685-1750)

The Chaconne is a composition consisting of a theme and variations in triple time over a repeated bass line. Bach's Chaconne is the fifth movement of the Partita in D minor for violin solo. The sonatas and partitas were completed in 1720 during the time that Bach served as Kapellmeister at the court of Prince Leopold of Anhalt-Köthen. Bach's Sonatas and Partitas are considered the most important solo works in the violin literature and have served as inspiration and example for composers thru the centuries in creating works for unaccompanied violin. In the manuscript, Bach himself wrote the indication in Italian: "*Sei Solo a Violino senza Basso accompagnato*". The Chaconne is one of the longest (256 measures) and most challenging solo works ever written for the violin. Its basic theme is four measures long and consists of 64 variations.

Poème, Op. 25, for violin and orchestra

Ernest Chausson (1855-1899)

Initially called *Le Chant de l'amour triomphant (the song of love triumphant)*, this title was taken from a work published in 1881 by Russian novelist Ivan Turgenev, a five-volume French edition of whose works was found in Chausson's library. Originally, this Poème was conceived as a *Poème Symphonique*, a genre that was developed and used by composers of the so-called "New French School" (C. Saint-Saens, C. Franck and Vicent d'Indy.) This is the only instrumental concerto composition by Ernest Chausson. It was written in the spring and summer of 1886 and dedicated to Eugène Ysaÿe, the famous Belgian violinist and composer. The piece was premiered by Mr. Ysaÿe in Nancy, December 27th, 1896 and in Paris, April 4th, 1897.

Louisiana Blues Strut (2002) –a Cakewalk for Solo Violin Coleridge-Taylor Perkinson (1932-2004)

Cakewalk was a dance developed from the “prize walks” (a dance contest with a cake as the prize) held in mid-19th century get-togethers on black slave plantations before and after emancipation in the southern United States. The word strut means to walk with a pompous and affected air, but the Louisiana Blues Strut is a different way of walking, more like a swinging-charming-dance-like way of walking on the street. Coleridge-Taylor Perkinson, one of America’s foremost 20th century composers, was able to transcend many of the conventional barriers of genre, race, musical medium, culture and time. This piece was dedicated to the distinguished violinist Sanford Allen, the first African- American member (1962) of the New York Philharmonic.

Tango Etude no. 3

Astor Piazzolla (1921-1992)

The Tango Etudes were written relatively late, near the end of Argentinian composer Piazzolla’s life in 1992. This work was originally written for flute. However, many other instrumentalists (violin, saxophone, clarinet) play it as part of their repertoire. This piece is in ternary form (ABA) where the A section is more virtuosic and has a lot of jumps from lower to higher register in fast passages. The following B section is more melodic with a freer feeling of *ad libitum*, while still respecting the original tempo indication.

Tamba-tajá

Waldemar Henrique (1905-1995)

Waldemar Henrique da Costa was a Brazilian pianist and composer. He was born in Belém do Pará, Brazil, of mixed Portuguese and indigenous parentage. After losing his mother at an early age, he moved to Portugal with his father and returned to Brazil in 1918. Waldemar composed a set of the of songs for voice and piano based on Amazonian legends. Tambatajá is one of 11 songs in the cycle.

Tambatajá is a word derived from the tupi-Tābata’ya-a. vertical creeping plant of the Amazonian forests. The green is bright. At the bottom of its larger leaves, there is a smaller leaf, with sometimes reddish interior. The Amazonian riverside population believes this plant acts as an amulet of love because of the legend of Tambatajá.

THE LEGEND OF TAMBATAJÁ

The legend of Tambatajá is about the love between Indians of enemy tribes.

There was once a young couple of Indians as passionate as there had ever been. Uiná, a handsome and courageous warrior of the Taulipang tribe and. Acami, the beautiful cunhá of the Macuxi tribe. The two tribes were enemies which made love impossible for them.

Convocation General Recital Program
March 11, 2021
SMC 132
University of Missouri

Konzert in F

Allegro maestoso
Andante
Theme and Variations

Ernst Sachse
(1810-1849)

Hunter Hamby, bass trombone
Natalia Bolshakova, piano

Sonata in D minor for Viola and Piano

I. Allegro moderato
II. Larghetto ma non troppo

Mikhail Glinka
(1804-1857)

Priscila de Oliveira Honário, viola
Natalia Bolshakova, piano

The Last Dance

Kato Daiki
(b.1987)

Riley Berens, marimba
Lane Oakes, percussion

University of Missouri School of Music
Jazz Recital • 2020-2021 Series

James Cookinham, trombone
Andrew Wiele, piano
Luis Hermano Bezerra, bass
Chris Fusco, drums
Special Guest Artist
Nick Foster, alto saxophone

March 13, 2021 • 7:00 pm • Sinqeufield Music Center, Room 132

Program

September in the Rain (1937) Harry Warren
(1893-1981)

Kelo (1957) J. J. Johnson
(1924-2001)

Here's That Rainy Day (1953) Jimmy Van Heusen
(1913-1990)

April Showers (2021) James Cookinham
(b. 1997)

I'll Remember April (1942) Gene de Paul
Feat. Nick Foster, alto saxophone (1919-1988)

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University of Missouri School of Music
Master of Music Recital • 2020-2021 Series

James Cookinham, trombone
Dr. Natalia Bolshakova, piano

March 21, 2021 • 2:00 pm • Sinefield Music Center, Room 132

Program

Sonata in Es (1688) **Gottfried Finger**
I. Allegro Moderato (1660-1730)
II. Tempo di menuetto arr. Miloslav Hejda and Jaroslav Mastalir
III. Adagio
IV. Allegro comodo

Sonata (2002) **John Stevens**
I. Maestoso - declamatory (b. 1951)
II. Very slow & freely
III. Allegro energico

Intermission

Extase (1969) **E. Yoshioka**
(b. 1944)

Concertino (1840) **Josef Novakovsky**
(1800-1865)
edited William Gibson

La Femme A Barbe (1958) **José Berghmans**
(1921-1992)

Two Latin Dances (2017) **Lauren Bernofsky**
I. Bossa Nova (b. 1967)
II. Tango

This recital is given in partial fulfillment of the requirements for the Master of Music degree in trombone performance. James Cookinham is a student of Dr. Timothy Howe.

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Graduate Recital

James Cookinham, trombone

Dr. Natalia Bolshakova, piano

Program Notes

Sonata in Es by Gottfried Finger (1660-1730)

Finger was born around 1660 in Moravia—modern-day Czech Republic.¹ His musical career took hold in 1685 when he immigrated to England and served as a court musician under King James II. After this appointment, Finger spent several years in Berlin where he began to compose German operas, though his output is most remembered by his works for solo instruments and chamber ensembles. *Sonata in Es* is most likely transcribed from a sonata for bass and continuo contained in the collection *Sonatae XII pro diversis instrumentis* for various solo string instruments and continuo. The sonata follows the standard Baroque era form, consisting of four movements. The first movement serves as a prelude, with the second forming a minuet without a trio. The third and fourth movements are performed without a break. These two movements start as a short *adagio* that then transitions into a gigue—a Baroque Era dance in a compound meter.

Sonata for Trombone by John Stevens (b. 1951)

John Stevens is primarily known for his compositions for tuba, trombone, and euphonium. He previously served on the faculty of the University of Wisconsin-Madison. The *Sonata for Trombone* was written for and premiered by Mark Fisher, a trombonist who performs in both the Chicago Lyric and Santa Fe Operas.² The work is intended to showcase the trombone's ability to display power, lyricism, and technical prowess.³ Stevens uses the whole range of the instrument, writes long and expressive lines, and employs techniques such as double tonguing, and *fp* accents to create energy and power. Additionally, he creates an environment in which the player can not only explore the peak of dynamics of the instrument, but also the gentlest dynamics possible. For example, while the first movement exemplifies the trombone's ability to command a room with a bombastic sound, the second movement is a study in the quiet intimacy the instrument can produce. A sparse piano part allows the soft timbre of the instrument to resonate through this movement. Finally, the third movement employs the fast and technical side of the instrument. It is here where the player is able to show a mastery of the slide.

¹ Gottfried Finger, *Sonata in Es* (Vuarmarens, Switzerland: Editions Bim, 1981), 1.

² ClassicsOnline, "John Stevens," Naxos Digital Services, 2012, <https://web.archive.org/web/20120226190908/http://www.classicsonline.com/composerbio/28745.htm>

³ John Stevens, *Sonata for Trombone* (Vuarmarens, Switzerland: Editions Bim, 2004), 1.

Extase by Emmett Yoshioka (b. 1944)

Emmett Yoshioka is a multi-instrumentalist who holds two degrees in composition from the University of Southern California. He currently resides in Hawaii.⁴ *Extase* is a work for unaccompanied trombone. Yoshioka employs an arch form for the structure of this piece. The first A section is an exploration of soft lines in the low register of the instrument. This gives way to a B section that moves into the upper limits of both range and volume of the trombone. It concludes with a *ritardando* and *decrescendo* back into the low register. Yoshioka begins the C section in a manner that completely departs from what was presented before. The new material invokes the composer's Japanese heritage with a serene and contemplative melody in a comfortable register of the trombone. This melody is disrupted, however, and turns into a violent flurry of notes that reach a climax in the upper register. From this peak, the piece returns to a more relaxed sound and returns to material from the B section. The B section builds energy similar to before but this time culminates in a *fortissimo* return to the material from the A section. After the A section's theme is finished, the piece softens and fades into nonexistence.

Concertino for Trombone by Josef Novakovsky (1800-1865)

A Polish composer, Josef Novakovsky composed during the early Romantic Era. His music takes great influence from his friend, and fellow countryman, Frédéric Chopin. After touring Europe—including several stays in Paris—Novakovsky spent his later years in his native Poland.⁵ *Concertino* was written during an emergence of new trombone literature in the early nineteenth-century. After a long period of obscurity, the trombone had reemerged into the public consciousness, thanks to soloists such as Karl Traugott Quisser (1800–1846) and Friedrich August Belke (1795–1874). They created a demand for quality solo works.⁶ *Concertino* was likely written with one of these soloists in mind. The piece begins with an operatic introduction and quickly moves to a theme and variations. The theme is a Polish mazurka—a type of dance in a compound meter. Each of the three succeeding variations embellishes the theme with arpeggiations, flowing and connective lines, and scalar flourishes. The second movement is a slow and impassioned *adagio*. The work concludes with a brisk polka finale. This exciting dance features rapid arpeggiations and constant syncopation to bring the piece to an exciting close.

⁴ LinkedIn, "Emmett Yoshioka," www.Linkedin.com, 2021, <https://www.linkedin.com/in/emmett-yoshioka-44557915>.

⁵ Theodore Baker, *A Bibliographic Dictionary of Musicians*, (New York: G. Schirmer, 1900), 439.

⁶ Trevor Herbert, *The Trombone* (New Haven, CT: Yale University Press, 2006), 144.

La Femme a Barbe by José Berghmans (1921-1992)

Berghmans was a French composer whose work included many foreign films. *La Femme a Barbe* is a movement from the work *Tableaux Forains*—literally translated as “fairground paintings.” The overall work features solo instruments depicting various aspects of a circus-like event. Several movements, including *La Femme a Barbe*, were also published independently from the whole work for solo performances. The piece is set in three sections: a somber and reflective opening, a bright and entertaining middle, and a return to the somber beginning. *La Femme a Barbe* serves as a reflection of the life of a bearded lady of that time: isolated from society, displayed for public amusement, and finally returning to isolation when the show is over.

Two Latin Dances by Lauren Bernofsky (b. 1967)

Dr. Bernofsky was born in Minnesota. Her travels and musical career have taken her all over the globe. She holds degrees from the Hartt School, New England Conservatory, and Boston Conservatory.⁷ *Two Latin Dances* was commissioned and premiered by trombonist Natalie Mannix at the 2016 International Trombone Festival and was later recorded on her album *Breaking Ground: A Celebration of Women Composers*.⁸ The work features two South American dance styles: the bossa nova and tango. Bernofsky embodies the popular bossa nova style by implementing its relaxed demeanor and use of long and flowing lines. To express the tango, she uses a bright tempo and syncopated rhythms to create the energy typical of the passionate dance. However, rather than just conform to the standards of the two styles, the composer injects her own signature complex timing and harmonies into the work. Rarely is the piano simply a basic accompaniment to the trombone. Rather, dissonant harmonies add color and highly syncopated rhythms add excitement and tension throughout the piece.

⁷ Lauren Bernofsky, “Lauren Bernofsky: Composer,” Self-published, 2021, <http://www.laurenbernofsky.com/bio.php>

⁸ Lauren Bernofsky, *Two Latin Dances* (Stockholm, Sweden: Merion Music, 2017), 1.

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University of Missouri School of Music
Graduate Degree Recital
Sunday, March 21, 2021 at 7:00pm

Ross Dryer, piano
Assisted by Alexandre da Silva Negrao, violin
and Cameron Tubbs, cello

Sunday, March 21, 2021 at 7:00pm

Sinquefield Music Center 132

Piano Sonata No. 24 in F-sharp Major, Op. 78 “À Thérèse”
Adagio cantabile – Allegro ma non troppo
Allegro vivace

Ludwig van Beethoven
(1770-1827)

Piano Sonata No. 2 in B-flat Minor, Op. 35 “Marche funèbre”
Grave – doppio movimento
Scherzo
Marche funèbre: Lento
Finale: Presto

Frédéric Chopin
(1810-1849)

Duo Ye (1986)

Chen Yi
(born 1953)

Intermission

Piano Trio No. 4 in E Minor, Op. 90 “Dumky”
Lento maestoso – Allegro quasi doppio movimento
Poco adagio – Vivace non troppo – Vivace
Andante – Vivace non troppo – Allegretto
Andante moderato – Allegretto scherzando – Quasi tempo di marcia
Allegro
Lento maestoso - Vivace

Antonin Dvorak
(1841-1904)

Alexandre da Silva Negrao, violin
Cameron Tubbs, cello

Ross Dryer is a student of Dr. Peter Miyamoto
This recital partially fulfills the requirements of
the Master of Music degree in collaborative piano performance

Convocation General Recital Program

March 25, 2021

Sinquefield Music Center

University of Missouri

Necroterror for Euphonium and Electronics (2018)

Ian Lester
(b. 1984)

Alex Thomas, euphonium

Sonata no. 2 in A Major for Violin and Piano, op. 100

I. Allegro amabile

Johannes Brahms
(1833-1897)

Johanny Barbosa, violin

Evan Watkins, piano

Fugue from *Tocatta in E Minor*, BWV 914

J. S. Bach
(1685-1750)

Beth Manring, piano

Suite for Violoncello No. 3 in C major

I. Prelude

II. Allemande

III. Courante

J. S. Bach
(1685-1750)

Priscila de Oliveira Honário, viola

Aria and Dance for Solo Trombone and Trombone Quartet (1970)

Thom Ritter George
(b. 1942)

James Cookinham, Caleb Gilbert, Hunter Hamby,
Robert Fears, Ben Musgraves, trombones

**University of Missouri School of Music
Emerging Artists 2021 Gala Recital
Tuesday, April 6th, 2021 at 7 pm
Sinquefield Music Center 132**

Program

Calien McPike, marimba

<i>Etude Tableaux</i> in A minor, Op. 39 No. 6 “Little Red Riding Hood”	Sergei Rachmaninov (1873 – 1943)
“Doctor Gradus ad Parnassum” from <i>The Children’s Corner</i>	Claude Debussy (1862 – 1918)
Partita No. 2 in D minor for Solo Violin, BWV 1004	Johann Sebastian Bach (1685 – 1750)
I. Allemande	
III. Sarabande	

Andrew Lewis, cello and Natalia Bolshakova, piano

Cello Concerto in B minor, Op. 104	Antonín Dvořák (1841 – 1904)
II. Adagio ma non troppo	
Suite No. 3 in C Major for Solo Violoncello, BWV 1009	J. S. Bach (1685 – 1750)
VI. Gigue	

Isabel Quintela Soares Martins, soprano and Ross Dryer, piano

<i>Métamorphoses</i>	Francis Poulenc (1899 – 1963)
Reine des mouettes	
C’est ainsi que tu es	
Paganini	
“Ah, fors’ è lui...Sempre libera” from <i>La Traviata</i>	Giuseppe Verdi (1813 – 1901)

-Intermission-

Anthony Coleman Blatter, bass-baritone and Hans Bridger Heruth, piano

Richard Cory
Miniver Cheevy
Luke Havergal

John Woods Duke
(1899 – 1984)

Evan Watkins, piano

“Vallée d’Obermann” from *Années de pèlerinage, Première année*

Franz Liszt
(1811 – 1886)

Translations

Métamorphoses – Francis Poulenc

Reine des mouettes (Louise de Vilmorin)

Reine des mouettes, mon orpheline
Je t’ai vue rose, je m’en souviens
Sous les brumes mousselines
De ton deuil ancien.
Rose d’aimer le baiser qui chagrine
Tu te laissais accorder à mes mains
Sous les brumes mousselines
Voiles de nos liens.
Rougis, rougis mon baiser te devine
Mouette prise aux noeuds des grands chemins.
Reine des mouettes, mon orpheline
Tu étais rose, accordée à mes mains
Rose sous les mousselines
Et je m’en souviens.

Queen of seagulls

Queen of seagulls, my little orphan,
I recall you blushing pink,
Beneath the muslin mists
Of your ancient sorrow.
Blushing pink at the kiss which provokes you,
You surrendered to my hands
Beneath the muslin mists,
Veils of bond between us.
Blush, blush, my kiss finds you out,
Seagull caught where great highways meet.
Queen of seagulls, my little orphan,
You blushed pink, surrendered to my hands,
Pink beneath the muslin
And I recall the moment.

C’est ainsi que tu es (Louise de Vilmorin)

Ta chair d’âme mêlée
Chevelure emmêlée,
Ton pied courant le temps,
Ton ombre qui s’étend
Et murmure à ma tempe.
Voilà, c’est ton portrait,
C’est ainsi que tu es
Et je veux te l’écrire
Pour que la nuit venue
Tu puisses croire et dire
Que je t’ai bien connue.

That is how you are

Your flesh, mingled with soul,
Your tangled hair,
Your feet pursuing time,
Your shadow which stretches
And whispers close to my temple.
There, that is your portrait,
That is how you are,
And I shall write it down for you
So that when night comes,
You may believe and say
That I knew you well.

Paganini (Louise de Vilmorin)

Violon hippocampe et sirène
Berceau des cœurs cœur et berceau
Larmes de Marie-Madeleine
Soupir d’une Reine

Paganini

Violin sea-horse and siren,
Cradle of hearts heart and cradle
Tears of Mary Magdalene
A queen’s sigh

Écho

Violon orgueil des mains légères
Départ à cheval sur les eaux
Amour chevauchant le mystère
Voleur en prière
Oiseau

Violon femme morganatique
Chat botté courant la forêt
Puits des vérités lunatiques
Confession publique
Corset

Violon alcool de l'âme en peine
Préférence. Muscle du soir
Épaule des saisons soudaines
Feuille de chêne
Miroir

Violon chevalier du silence
Jouet évadé du bonheur
Poitrine des mille présences
Bateau de plaisance
Chasseur

Echo

Violin pride of delicate hands
Departure on horseback over the waters
Love astride mystery
Thief at prayer
Bird

Violin morganatic wife
Puss-in-Boots ranging the forest
Well of capricious truths
Public confession
Corset

Violin alcohol of the troubled soul
Preference muscle of the evening
Shoulders of sudden seasons
Oak-leaf
Mirror

Violin knight of silence
Toy escaped from happiness,
Breast of a thousand presences
Pleasure-boat
Hunter.

Translations © Richard Stokes, from *A French Song Companion* (Oxford, 2000)

“E strano!...Ah, fors’è lui... Sempre libera...” – Giuseppe Verdi

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
O gioia! ch'io non conobbi, essere amata amando!
E sdegnarla poss'io
Per l'aride follie del 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! follie delirio vano è questo!
Povera donna, sola
Abbandonata in questo popoloso deserto
Che appellano Parigi,

How strange it is ... how strange!
Those words are carved upon my heart!
Would a true love bring me misfortune?
What do you think, o my troubled spirit?
No man before kindled a flame like this.
Oh, joy ... I never knew ... To love and to be loved!
Can I disdain this
For a life of sterile pleasure?

Was this the man my heart,
Alone in the crowd,
Delighted many times to paint
In vague, mysterious colors?

This man, so watchful yet retiring,
Who haunted my sickbed?
And turned my fever
Into the burning flame of love!

That love,
The pulse of the whole world,
Mysterious, unattainable,
The torment and delight of my heart.

It's madness! It's empty delirium!
A poor, lonely woman
Abandoned in this teeming desert
They call Paris!

Che spero or più?
Che far degg'io!
Gioire,
Di voluttà nei vortici perir.

Sempre libera degg'io
Folleggiar 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 dilette sempre nuovi
Dee volare il mio pensier.

What can I hope?
What should I do?
Enjoy myself! Plunge into the vortex
Of pleasure and drown there!

Free and aimless I must
Flutter from pleasure to pleasure,
Skimming the surface
Of life's primrose path.
As each day dawns, As each day dies,
Gaily I turn
to the new delights
That make my spirit soar.

Performer Biographies

Calien “Mac” McPike is an undergraduate percussion performance major studying with Professor Megan Arns. Originally from Quincy, Illinois, he also participates in Percussion Ensemble and Wind Ensemble.

Andrew Lewis is a first-year graduate student and the cellist of the New Music Ensemble at the University of Missouri-Columbia, where he is pursuing his Master of Music in cello performance under the direction of Professor Eli Lara. He previously studied with Brian Snow at Bowling Green State University, where he received a four-year Bravo Music Talent Award, and graduated with a Bachelor of Music in music education in May of 2020. Andrew presented his senior recital in November of 2019, performing works by Dvořák, Bach, Beethoven, Shostakovich, and Roger Sessions. During his time at BGSU he received numerous awards and honors, including the 2018 Dianne Inbody Pepple Scholarship for outstanding community service in music education, and the 2018 Bernice Coulon Award for exceptional performance in the string area. Over the years, he has consistently challenged himself to perform both classical and contemporary repertoire and has developed a passion for both genres.

Natalia Bolshakova is an adjunct Professor of Piano at the MU School of Music, where she is the collaborative pianist for innumerable faculty and student recitals and Master Classes.

Isabel Quintela, soprano, is pursuing a Master's degree in Vocal Performance at the University of Missouri with Professor Christine Seitz and is a member of Show-Me Opera. Born in Brazil, she graduated with a degree in music education from the Universidade de Brasília and in vocal performance from the Musical School of Brasília. She has sung the role of Pamina in Mozart's *The Magic Flute* and has also performed in the operas *La Clemenza di Tito* as Servilia, *Le nozze di Figaro* as Barbarina and in Menotti's *Amahl and the Night Visitors* as the Mother. As a soloist, she has been featured in works such as *Gott ist mein König*, *The Armed Man*, *Messiah*, *Carmina Burana*, *Leçons de Tenèbre*, and the *Magnificat* of C.P.E Bach, among others.

Ross Dryer is a second year Master's student in Collaborative Piano studying with Professor Peter Miyamoto, simultaneously working with numerous vocalists, instrumentalists, and ensembles.

Anthony Coleman Blatter, a bass-baritone originally from St. Louis, is currently a Senior working toward a Bachelor of Music in vocal performance with Professor Steven Tharp, as well as in Musical Theater. He is a member of University Singers and the Show-Me Opera program at MU, with which he sang the role of Sarastro in Mozart's *The Magic Flute* and will play the title role in Verdi's *Falstaff* later this spring. Anthony recently debuted the role of Mr. Mankstrummpf in the new musical *All the Spaces* and starred in a musical theater revue of Brett Kristofferson's music entitled *So Near, So Far* through the Larry D. Clark Summer Repertory Theatre Company. He serves as event coordinator for the Alpha Zeta Delta chapter of Alpha Psi Omega honor society and is a proud member of the Zeta chapter of Phi Mu Alpha Sinfonia.

Hans Bridger Heruth is an award-winning composer, pianist, conductor, vocalist, and violinist. He graduated from MU in 2020, and his notable compositions include "Wytchkraft", written for the St. Louis Symphony Orchestra.

Evan Watkins is a second year Master's degree candidate in piano performance studying with Professor Peter Miyamoto. As a teaching assistant at MU he teaches group piano, applied lessons, and serves as collaborative pianist for Show-Me Opera performances. In 2020 he won the piano division of the Ruby and Enos McClure String, Piano and Voice Awards sponsored by the Missouri Federation of Music Clubs. Born in Florida, Evan studied both cello and piano, and attended Southeast Missouri State in Cape Girardeau, where he received his Bachelor's degree under the tutelage of Kevin Hampton and performed the Grieg Piano Concerto with the University Orchestra. While there he was a finalist three times in the Delta Symphony Orchestra's Concerto competition and played principal Cello in the SEMO Orchestra. He spent a semester in Graz, Austria studying with Otto Niederdorfer and served as the pianist and celeste player for Francis Poulenc's *Dialogue of the Carmelites* at the Kunstuniversität Graz.

University of Missouri – Columbia
School of Music

Capstone Recital

Anna Yannesssa, voice
Ross Dryer, piano

Hans Bridger Heruth, *piano*

Friday, April 9, 2021
8:30pm

University of Missouri School of Music

This recital is presented in partial fulfillment of the Bachelor of Arts in Music degree.

Anna is a student of Steven Tharp.

Program

“Svegliatevi nel core” HWV 17, *Giulio Cesare*: Act 1

George Frederick Handel
(1685 – 1759)

Nocturne

César Franck
(1822 – 1890)

Fleur desséchée

Pauline Viardot
(1821 – 1910)

“Connais-tu le pays?”, *Mignon*: Act 1

Ambroise Thomas
(1811 – 1896)

Die Mainacht
Vergebliches Ständchen
Der Tod, das ist die kühle Nacht

Johannes Brahms
(1833 – 1897)

Intermission

Amor
At The Last Lousy Moments of Love
George

William Bolcom
(1938 – present)

Dear Danger

Hans Bridger Heruth
(1997 – present)

Omar Sharif

David Yazbek
(1961 – present)

So Far Away

Carole King
(1942 – present)

The Last Time

Taylor Swift
(1989 – present)

Anna Yannessa, Ross Dryer (voice)

Program Notes

“**Svegliatevi nel core**” appears in the fourth scene of the first act of Handel’s *Giulio Cesare*, in which Sesto, son of Pompeo, vows to avenge his father’s death. *Giulio Cesare* was written in the Baroque Era and is based on events of the Roman Civil War 49-45 BC. At the top of the opera, leader of the Roman army, Cesare, hears that his enemy Pompeo had been viciously executed by the Egyptian King, Tolomeo. It is at this point Sesto arrives with rage and fury at the knowledge of his father’s death. As a thirteen year old, Sesto is forced to navigate his anger and emotions alone, while his mother Cornelia grieves. In the A section of this aria, Sesto rapidly calls upon the furies in his heart to awaken and unleash vengeance upon the traitor. Like in popular format for the Baroque Era and opera seria, the first section is ‘da capo’, which means that this section is performed at the end with added musical ornaments. In contrast, the B section unveils a layer of sorrow and tenderness as Sesto feels his deceased father giving him power and inspiration to seek justice.

Nocturne by César Franck was written in 1884, just six years before Franck’s passing in 1890. This French art song was created in what is known as the peak of Franck’s career, and is still widely performed. Nocturne describes the night in four different characters: the chilly night, the beautiful night, the sacred night, and the great night. At the text’s core, it seems like it is begging, almost flirting with the nighttime to bring the sweet peace of sleep to the performer. At the beginning of the piece, the text illustrates the performer’s discontent and fear of their life by describing life as “black and all-devouring”. In the next verse, the narrator quickly shifts their perspective and approaches the night in a more romantic sense, describing its beauty and asking for its “smile to be placed in their thoughts”. At this point, I believe the narrator is developing a newfound sense of awe and appreciation for the night when they address the night as “sacred”. Although there is newfound appreciation for the night, the narrator still is yearning to be calmed by sleep and for silence to fill their heart. Lastly, the narrator reflects on the grandness of the nighttime and with one last plea asks for their whole being to be taken under nighttime’s wing and given rest.

Fleur desséchée by Pauline Viardot is part of the song cycle, “3 French Melodies”, and is set to poetry by Russian author Alexandre Pushkin, and translated to French by Louis Pompey. Viardot was born into a highly musical family, and was fluent in four languages by the time she was six years old. Outside of composition, Viardot was a gifted mezzo-soprano and played the role of Orpheus in Gluck’s *Orphée et Eurydice* in Paris in 1859. Specifically, this love poem describes a flower that has been pressed away in a book, having been discovered long after the beauty of the flower had dissipated. The opening tempo is labeled as *Andante mosso* (a brisk walking tempo), as the narrator gets familiar with the forgotten flower, and moves rapidly into *Animato* tempo, where the singer relays their emotions freely in an upward melody as the piano plays continuous chords. The melody at the start of the song comes back for the A1 section at the end of the piece, however the text has changed. In general, the singer expresses a certain curiosity, empathy and passion for this flower they have just discovered, and daydream about questions pertaining to the previous life of the flower.

“Connais-tu le pays?” appears in the first act of *Mignon* by Ambroise Thomas, sung by a mezzo-soprano playing the role of Mignon. *Mignon* was premiered on November 17th, 1866 at the Opera-Comique in Paris, France. The first act begins with Lothario, a minstrel, wandering into a small German tavern to watch the gypsies dance as he drinks. In another sector of the tavern, a gypsy named Jarno orders Mignon to dance. When she refuses his demands, Jarno threatens to beat her with a stick, but Lothario and Wilhelm Meister step in and save her. Wilhelm and Mignon become fast friends, and shortly thereafter, Mignon opens up and tells him that she was captured by gypsies as a little girl. At this point Mignon has started to fall in love with Wilhelm, so when Lothario invites her to travel with him, she passionately declines with **“Connais-tu le pays?”**. Truthfully, Mignon wants nothing more than to go to the land of “eternal springtime” but knows that she has been exiled from that place at this moment in time. She continues to dream of the land that will offer her love and freedom, but is fully aware of her reality that she simply cannot go because of her current condition (of love and of capture).

Die Mainacht was originally a poem by Ludwig Heinrich Christoph Holty written in the second half of the 18th century, and was set to music by Johannes Brahms in the second half of the 19th century. The poem is about a man who wanders between bushes at night, totally enveloped in his loneliness as he hears the joyful fluting of doves around him. After this painful reminder, the man chooses to turn away and cry alone in the shadows. The beginning of the piece gives the listener a true sense of wandering and restlessness with the repetition of this 3-eighth note motive. Also, Brahms saves all cadences for the ends of stanzas, challenging the singer to retain a sense of continuity and direction throughout. Brahms also uses harmonic mixture throughout the piece, which can inform the singer to explore new vocal colors as the listener experiences a few key changes. The change in keys and dynamic markings explain the rapid mood changes in the man wandering from bush to bush as he experiences fits of frustration, possibly a little resentment of the joyful pair of doves, sadness, and ultimately loneliness.

Vergebliches Ständchen was an amusing crowd favorite in Brahms’ time and continues to humor audiences to this day. This text is taken from the German collection known as *Deutsche Volkslieder*. *Vergebliches Ständchen* (futile serenade) is a comical dialogue between a seemingly entitled man who tries to court a clever, mature woman who is truly several levels above him. The man argues that the only way to show his love to her is to be let in to her home on a cold, winter night. However, the woman has enough experience and dare I say, self-worth, to see past the man’s tomfoolery and turn him down.

Der Tod, das ist die kühle Nacht is a perfect representation of Brahms’ favor for topics of melancholy and sadness for low voices. This piece was published in 1884 and is set to a poem by Heinrich Heine. *Der Tod das ist die kuhle Nacht* is No.1 from 4 Lieder, Op.96. This poetry describes a man dreaming as nighttime draws near and he hears the faint love song of a nightingale. Some have argued that this song is the “best example of Brahms’ successful marriage of text and music”. Brahms uses some text painting and syncopated rhythms to illustrate the ‘cool night’ and give a soothing effect. This song is one of my favorites to sing because I am free to fully express my low register, and forge purposeful connections between my mid and high registers.

Amor by William Bolcom is part of his first volume of Cabaret Songs written with librettist and close colleague, Arnold Weinstein. Amor is the sixth song in this volume, and walks the listener through a detailed story of a woman disturbing town peace because everyone began falling in love with her. To me, Bolcom's piano accompaniment lays the ground that the singer walks on as they recount their story (in the most dramatic way possible). By this, I mean that Bolcom uses certain motives to emulate sudden mood changes with jolts, rhythmic and volume variations, and styles all within the same piece. One day, I would love to make an album of Bolcom cabaret songs- they are among my favorite English songs to perform.

At The Last Lousy Moments of Love is in the fourth volume of Bolcom's Cabarets Songs, again with text written by Arnold Weinstein. This story is told by a woman who recounts the "last lousy moments of love" with her significant other, and the way he finally tells her that he was no longer in love with her due to several factors and things that were wrong with her (in his opinion, of course). I do not want to give much more information about the story, because I don't want to ruin it before you hear it for yourself! However, the daunting and uneasy piano accompaniment will inform you that the story just keeps getting worse.

George has become my favorite Bolcom song to sing. The singer recounts the legacy of her friend George, a drag queen, who was "the best soprano in (her) part of town". In any good story, there is drama, and such comes in the form of the brutal murder of George in his own home with a knife that he had used to cut an apple pie that he had freshly baked! After briefly shifting moods to illustrate the tragedy of George's death, the singer boldly reclaims George's spirit as she imitates the way he used to perform. With that, his legacy will not be in vain: all shall toast "cheers" to his life.

Dear Danger From Abby Land : Adapting my poem, "Dear Danger", with the amazingly talented composer Hans Bridger Heruth was a truly wonderful artistic experience. I wrote the original poem years ago in an attempt to capture the duality and similarity that is present between danger and love. The idea that danger evolves as we do was an interesting concept to follow. When I first wrote the poem, I was mainly interested in exploring the arc of falling in love, being in love, and, eventually, being hurt by love. I was intrigued by the sudden change from viewing love as something beautiful and pure and wonderful to something that cuts and hurts and ruins that typically occurs when one's heart has been broken. However, during the adaptation process, the focus shifted. Instead of recognizing danger only when one's heart is broken, we decided to observe its ever-present nature when you love someone. That is where, I think, the true beauty of love is: when we choose to love in the face of danger.

The process of adapting this poem was a creative challenge that excited me from beginning to end. As a playwright, I must consider the cadence of dialogue in my pieces for them to feel natural. And I have always considered lyricity important when writing poetry. However, viewing the writing process from a musical perspective was new to me. Matching the musicality of my words with the beautiful music Hans was writing was a brilliant bout of collaborative creation that I hope to enjoy again soon.

From Hans Bridger Heruth: Writing "Dear Danger" was truly a treasured collaborative experience for me as a composer. After some mutual friends put me in touch with the stunningly brilliant poet Abby Land, I knew that I had to set her words to music. She has a special way of

writing that is both inherently lyrical and emotional. Abby sent me many of her poems, but “Dear Danger” leapt off of the page when I read it — and straight onto my staff paper! I instantly heard music in my head while I read her beautifully crafted poetry, and I began writing it down right away!

While it was a pleasure to set Abby’s poetry to music, it was equally as great a pleasure to write a piece for the fabulous Anna Yannessia! I’ve known Anna for quite some time now, and as such, I’ve become very well acquainted with her incredible voice. Anna’s singing is effortlessly stylish and eminently musical — a composer’s dream!

“Dear Danger” is truly a monodrama for voice and piano, which melds musical theatre idioms with the style of contemporary art song in an endeavor to capture the freshness of Abby’s poetry while complimenting the versatility of Anna’s voice. As a composer, this is one of the most rewarding collaborations I’ve had the joy of being a part of, and I hope to set more of Abby’s poetry — and experience more of Anna’s artistry — very, very soon! I thank you all for listening, and I hope you enjoy the premiere of this new piece.

Omar Sharif from *The Band’s Visit* is sung by charismatic Egyptian local, Dina to Tewfiq, a member of the Alexandria Ceremonial Police Orchestra. Tewfiq and his band expected to be greeted in Egypt by a member of a local Arab cultural organization, but no one arrives for them. At this point, the men decide to escort themselves to their destination, so they reluctantly buy their bus tickets to the city, Petah Tikvah. Unfortunately, Haled, the band member sent to buy the tickets, was misunderstood by the ticket clerk due to his strong Egyptian accent and gave him tickets to the wrong city. It is in this small, quiet city that Tewfiq and his band members are taken in by Dina and her sons for the night until they can get on a bus to the right city. That night, everyone makes plans to go out, so Dina offers to show Tewfiq around her town. Tewfiq is reluctant to accept the invitation, but Dina has a way of bringing him out of his shell. The two go to dinner, and they get to talking about the type of music the band plays. Tewfiq explains that they just play traditional Arab music, to which Dina answers with her memories of listening to music on Egyptian radio stations. She recounts listening to Umm Kulthum, and movies starring Omar Sharif. In this moment at dinner, Tewfiq and Dina find common ground over their shared memories, and creates a bond between the two that at first seemed impossible.

So Far Away by Carole King holds a special place in my heart. Growing up, my mom always played her James Taylor and Carole King CDs in the car, and so they unknowingly became a part of my musical upbringing. While driving, my mom would rave over Carole King’s musical genius, and the way her and James Taylor flawlessly collaborated. Songs like “You’ve Got a Friend”, “It’s Too Late”, “I Feel The Earth Move”, and “So Far Away” always connect me back to sunny days driving around as a child with my mom. Carole King writes simply, honestly, and authentically like I’ve never heard before. I chose to sing “So Far Away” because for one: it’s one of my favorites, but two: for four years I’ve gone to school 16 hours away from my family. For this, my family is so far away, and sometimes it gets to me.

The Last Time by Taylor Swift was a fairly last minute addition to the recital, but a necessary one. A few weeks ago, Ross texted me saying he was entering his Taylor Swift phase- he had

begun listening to Taylor Swift, and was specifically enthralled with her “Red” album. Instantly, he was in love with the heart-wrenching duet between Gary Lightbody and Swift titled, “The Last Time”. Over the years, we’ve collaborated on a multitude of pop songs for fun, and it only seemed fitting to collaborate one more time with this sing before both of us graduated and parted ways. It has been one of the greatest blessings of my college experience to know Ross Dryer, to work with him, and grow alongside him. I will forever be grateful for our four years together, and look forward to connecting in music as we both find our footing in our next chapters.

Translations

Handel: Svegliatevi nel core from *Giulio Cesare*

Svegliatevi nel core,
furie d'un'alma offesa,
a far d'un traditor
aspra vendetta.
L'ombra del genitore
accorre a mia difesa,
e dice: a te il rigor,
figlio si aspetta.

Nicola Francesco Haym

Brahms: Die Mainacht

Wann der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut,
Und die Nachtigall flötet,
Wandl' ich traurig von Busch zu Busch.

Überhüllet vom Laub, girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Träne rinnt.

Wann, o lächelndes Bild, welches wie Morgenrot
Durch die Seele mir strahlt, find' ich auf Erden dich?
Und die einsame Träne
Bebt mir heißer die Wang' herab.

Ludwig Hölty

Brahms: Vergeblisches Ständchen

Er: Guten Abend, mein Schatz,
Guten Abend, mein Kind!
Ich komm' aus Lieb' zu dir,
Ach, mach' mir auf die Tür,
Mach' mir auf die Tür!

Sie: Mein' Tür ist verschlossen,
Ich lass' dich nicht ein;
Mutter, die rät' mir klug,
Wär'st du herein mit Fug,
Wär's mit mir vorbei!

Er: So kalt ist die Nacht,
So eisig der Wind,
Dass mir das Herz erfriert,
Mein' Lieb' erlöschen wird;
Öffne mir, mein Kind!

Awaken ye in my heart

Furies, awaken ye in my heart,
advocates of an offended soul,
and unleash your vengeance
upon the traitor.
To my defense,
my father's soul hastens,
and he tells me, "My son,
now is the time for severity."

Translation by Andrew Schneider

May Night

When the silvery moon gleams through the bushes,
And sheds its slumbering light on the grass,
And the nightingale is fluting,
I wander sadly from bush to bush.

Covered by leaves, a pair of doves
Coo to me their ecstasy; but I turn away,
Seek darker shadows,
And the lonely tear flows down.

When, O smiling vision, that shines through my soul
Like the red of dawn, shall I find you here on earth?
And the lonely tear
Quivers more ardently down my cheek.

Translation by Richard Stokes

Useless Serenade

He: Good evening, my sweetheart,
good evening, my child!
I come because I love you;
ah! open up your door to me,
open up your door!

She: My door's locked,
I won't let you in;
mother gave me good advice—
if you were allowed in,
all would be over with me!

He: The night's so cold,
the wind's so icy,
my heart is freezing,
my love will go out;
open up, my child!

Sie: Löschet dein' Lieb';
Lass' sie löschen nur!
Löschet sie immerzu,
Geh' heim zu Bett, zur Ruh'!
Gute Nacht, mein Knab'!

Anonymous

Brahms: Der Tod, das ist die kühle Nacht

Der Tod das ist die kühle Nacht,
Das Leben ist der schwüle Tag.
Es dunkelt schon, mich schläfert,
Der Tag hat mich müd gemacht.

Über mein Bett erhebt sich ein Baum,
Drin singt die junge Nachtigall;
Sie singt von lauter Liebe,
Ich hör es sogar im Traum.

Heinrich Heine

Franck: Nocturne

O fraîche nuit, nuit transparente,
Mystère sans obscurité,
La vie est noire et dévorante
O fraîche nuit, nuit transparente,
Donne-moi ta placidité.

O belle nuit, nuit étoilée,
Vers moi tes regards sont baissés,
Éclaire mon âme troublée,
O belle nuit, nuit étoilée,
Mets ton sourire en mes pensers.

O sainte nuit, nuit taciturne,
Pleine de paix et de douceur,
Mon cœur bouillonne comme une urne,
O sainte nuit, nuit taciturne,
Fais le silence dans mon cœur.

O grande nuit, nuit solennelle,
En qui tout est délicieux,
Prends mon être entier sous ton aile,
O grande nuit, nuit solennelle,
Verse le sommeil en mes yeux.

Louis de Fourcaud

She: If your love goes out,
then let it go out!
If it keeps going out,
then go home to bed and go to sleep!
Goodnight, my lad!

Translation by Richard Stokes

Death is the Cool Night

Death is the cool night
Life is the sultry day.
Already it grows dark, I am weary,
The day has tired me.

Over my bed looms a tree,
Within it sings the young nightingale:
She sings only of love,
I hear her, even in my dreams.

Translation by Steven Tharp

Nocturne

O fresh night, transparent night,
mystery without darkness,
life is black and all-devouring
o fresh night, transparent night,
give to me your peace.

O beautiful night, starry night,
towards me your gazes are lowered,
throw light on my troubled soul
o beautiful night, starry night,
place your smile in my thoughts.

O sacred night, taciturn night,
full of peace and gentleness,
my heart is frothing like an cauldron,
o holy sacred, taciturn night,
make silence within my heart.

O great night, solemn night,
in which all is delicious,
take my whole being under your wing,
o great night, solemn night,
pour sleep into my eyes.

© translated by Christopher Goldsack

Viardot: Fleur desséchée

Dans ce vieux livre l'on t'oublie,
Fleur sans parfum et sans couleur,
Mais une étrange rêverie,
Quand je te vois, emplit mon coeur.

Quel jour, quel lieu te virent naître?
Quel fut ton sort? qui t'arracha?
Qui sait? Je les connus peut-être,
Ceux dont l'amour te conserva!

Rappelais-tu, rose flétrie,
La première heure ou les adieux?
Les entretiens dans la prairie
Ou dans le bois silencieux?

Vit-il encor? existe-t-elle?
À quels rameaux flottent leurs nids!
Ou comme toi, qui fus si belle,
Leurs fronts charmants sont-ils flétris?
Louis Pomey, after Pushkin

Thomas: Connais-tu le pays? from *Mignon*

Connais-tu le pays où fleurit l'oranger?
Le pays des fruits d'or et des roses vermeilles,
Où la brise est plus douce et l'oiseau plus léger,
Où dans toute saison butinent les abeilles,
Où rayonne et sourit, comme un bienfait de Dieu,
Un éternel printemps sous un ciel toujours bleu!
Hélas! Que ne puis-je te suivre
Vers ce rivage heureux d'où le sort m'exila!
C'est là ! c'est là que je voudrais vivre,
Aimer, aimer et mourir!

Connais-tu la maison où l'on m'attend là -bas?
La salle aux lambris d'or, où des hommes de marbre
M'appellent dans la nuit en me tendant les bras?
Et la cour où l'on danse à l'ombre d'un grand arbre?
Et le lac transparent où glissent sur les eaux
Mille bateaux légers parés à des oiseaux!
Hélas! Que ne puis-je te suivre
Vers ce pays lointain d'où le sort m'exila!
C'est là ! c'est là que je voudrais vivre,
Aimer, aimer et mourir!

Jules Barbier et Michel Carré, after Goethe

Withered Flower

A flower, dried up and withered,
I find, forgotten within a book,
And suddenly with curious thoughts
My mind begins to fill.

Where did it blossom? When? In which spring?
Did it flower for a long time, and who plucked it?
A strange or a familiar hand?
And why was it put here?

Was it a souvenir of a tender meeting,
Or of a cruel parting,
Or of solitary wandering
In the quiet fields, or the shadow of the forest?

And lives yet "he", or "she"?
And where is their abode now?
Or have they withered already
Like this mysterious flower?
Translation by Sergey Rybin

Do you know the land?

Do you know the land where the orange tree blooms?
The country of golden fruits and marvelous roses,
Where the breeze is softer and birds lighter,
Where bees gather pollen in every season,
And where shines and smiles, like a gift from God,
An eternal springtime under an ever-blue sky!
Alas! but I cannot follow you
To that happy shore from which fate has exiled me!
There! It is there that I should like to live,
To love, to love, and to die!

Do you know the house there where I am awaited?
The gold-panelled room where men made of marble
Call to me at night, reaching their arms out to me?
And the courtyard where people dance in the shadow
of a great tree?
And the lake upon whose limpid waters
A thousand light boats glide like birds?
Alas! but I cannot follow you
To that distant land from which fate has exiled me!
There! It is there that I should like to live,
To love, to love, and to die!

Translation by Laura Nagle

University of Missouri School of Music

2020-2021 Series

Dani Major, mezzo-soprano
Ross Dryer, piano

Friday, April 9, 2021 • 7pm • Sinquefield Music Center Choral Hall

Que fais-tu, blanche tourterelle

From *Romeo et Juliette*

Charles Gounod

(1818-1893)

Voi, che sapete

From *Le nozze di Figaro*

Wolfgang Amadeus Mozart

(1756-1791)

Perche mai le luci aprimmo

From *Aureliano in Palmira*

Gioachino Rossini

(1792-1868)

**Please hold any applause from this point until intermission*

Il Rimprovero

Gioachino Rossini

(1792-1868)

Op. 7 No. 1 *Мой голос для тебя и ласковый и томный*

Nikolai Rimsky-Korsakov

(1844-1908)

Lieder aus *Der Glühende* (Mvts. 1&2)

Alban Berg

(1885-1935)

Stay Well

From *Lost in the Stars*

Kurt Weill

(1900-1950)

Intermission

A Way Back to Then
From *[title of show]*

Jeff Bowen
(b. 1971)

Fine
From *Ordinary Days*

Joel Rodriguez, tenor

Adam Gwon
(b. 1980)

I'm Not Afraid of Anything
From *Songs for a New World*

Jason Robert Brown
(b.1970)

Everything Else
From *Next to Normal*

Tom Kitt
(b.1974)

I'm Breaking Down
From *Falsettos*

William Finn
(b. 1952)

University of Missouri School of Music
Elective Recital
Saturday, April 10, 2021 at 2:00pm

Christian Martin, piano

Saturday, April 10, 2021 at 2:00pm

Sinquefield Music Center 132

Piano Sonata No. 11 in B-flat Major, Op. 11
Allegro con brio
Adagio con molta espressione
Minuetto
Rondo: Allegretto

Ludwig van Beethoven
(1770-1827)

short pause

Prelude and Fugue in F Major, BWV 856
from *Well-Tempered Clavier Book I*

Johann Sebastian Bach

I Wouldn't Normally Say

Errollyn Wallen
(b.1958)

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

Frédéric Chopin
(1810-1849)

Christian Martin is a student of Dr. Peter Miyamoto

University of Missouri School of Music
(Non-Degree) Recital • 2020-2021 Series
Stephen Landy, Percussion

April 10 • 7pm • SMC 132

Program

Hero's JourneyJarryd Elias
(b. 1993)

Variations on Japanese Children's SongsKeiko Abe
(b. 1937)

ChromeoAndrea Venet
(b. 1983)

Intermission

PulsarFrancisco Perez
(b. 1990)

Blue Ridge.....Michael Burritt
(b. 1962)

Ihvustú.....Finola Merivale
(b. 1987)

Program Notes

Hero's Journey-

This is my first composition using electronic music and percussion. In the process of composing this piece, many superhero films were being featured in theaters, and this composition is mainly inspired by the concept of these heroes' journeys. The piece, at times, sounds like the soundtrack for one of these movies, and the idea in the piece is to be able to convey the emotional weight that these characters carry. 'With great power, comes great responsibility.'

–Jarryd Elias

Variations on Japanese Children's Songs-

Written in a similar style to Dream of the Cherry Blossoms, Variations is an exciting piece full of dark, intense colors with an incessant ostinato throughout. Featuring extended techniques such as dead strokes, 'bouncing' alternating double laterals, although Abe writes for portions of the music to be played at grave, the music still moves quickly, with the quarter note marked at 126. Cadenzas included also include differing notation, with interior grace notes being notated without stems, and for one-handed rolls to have lines dictating how long the roll should last. Abe also uses tails of stems connecting notes to dictate the speed of how quickly the notes should be performed, tails spread out means slower, with tails closer together meaning faster. Abe teases at the original theme toward the end before notating an a tempo section with chords moving more open into rolls before finally giving a grand finale of the mixed meter left, right, right theme from before. The composer Keiko Abe can be heard playing this piece on her CD entitled: Marimba Fantasy. This piece is published in a collection titled: Keiko Abe: Works for Marimba, and is published by the Yamaha Music Foundation-Schott.

Chromeo-

The opening groove in the song Frequent Flier by the band Chromeo is something that immediately caught my attention, and became the motive that starts this percussion duo. This rhythm, melodic in quality when voiced out on multiple drums, is prevalent throughout the piece. It is traded between players individually, in addition to being realized as a composite theme when broken up and hocketed between parts. A new voice is introduced at the end with desk bells, which to me, gives it a bright, glowing character in the fade-out, as if you are riding into the sunset of the Great Plains.

–Andrea Venet

Pulsar-

Named after the rhythmically static astronomical entity, *Pulsar* is the result of my exploitation of a reoccurring rhythmic and melodic motif. Sonically mimicking the massive density of the neutron star, the active interplay between the live performer and playback is notably inspired by the electronic music of Moderat and the rudimental style of Mike McIntosh.

Pulsar was commissioned by a consortium of percussionists in the summer of 2016: Logan Ball, Nick Bolchoz, Ben Cato, Korry Friend (organizer), Eliot Johnson, Dr. Lamon Lawhorn, Joseph MacMorran, Dr. Bradley Meyer, & Russell Wharton.

–Francisco Perez

Blue Ridge-

Blue Ridge by Michael Burritt is a duet scored for two 5-octave marimbas. This piece was commissioned by the James Madison University Percussion Studio with Michael Overman as the project coordinator. The duo brings together the styles of folk music, jazz and pop with a tip of the hat to Phillip glass in the coda. Can they all work together? You decide! The title of the piece is a homage to the stunning Blue Ridge Mountains that surround the JMU campus in Harrisonburg, VA.

–Michael Burritt

Ihvustú-

Ihvustú I is a percussion quartet for pitched and unpitched percussion, and it is the first part of a longer cycle. It was composed between November 2020 and January 2021. The title is taken from the Irish phrase “i bhfostú” which means “stuck”. *Ihvustú I* reflects on the newest wave of the pandemic: the superspreading new strain, the exploding numbers, new lockdowns, and therefore being stuck in one place.

I have dedicated *Ihvustú I* to Chris Lesapo, an old friend and talented musician from South Africa, who passed away on January 8th, just days before I finished the piece. We spent six weeks making music together in Boston in 2009. Chris was always so dedicated to music and education. I think he would have liked *Ihvustú I*, and everything that the Everybody Hits Consortium stands for.

I am very grateful to Adam Groh for organizing this wonderful consortium, and to all of the generous commissioners involved.

–Finola Merivale

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

Zachary Scamurra, flute

Natalia Bolshakova, piano

Saturday, April 10th
4:00PM
Sinquefield Music Center 132
Junior Recital

Nocturne et Allegro Scherzando

Philippe Gaubert (1879-1941)

Fantasia in e minor, TWV 40:9

Largo

Spirituoso

Allegro

Georg Philipp Telemann (1681-1767)

Grand Polonaise in D major, Op. 16

Theobald Boehm (1794-1881)

intermission

Sonata in D major, Op. 94

Moderato

Allegro scherzando

Andante

Allegro con brio

Sergei Prokofiev (1891-1953)

University of Missouri School of Music
2020-2021 Series

Emily Miclon, percussion

With Cameron Tubbs, Christopher Fusco, Daniel Fitzpatrick, Jordan Nielsen, Dr. Megan Arns, Ryan
Kee, and Stephen Landy

April 13 • 7:00 PM • Sinquefield Music Center

Emily & Friends

Chromeo **Andrea Venet**

Stephen Landy, Percussion

The Small Stuff **Andrew Richardson**

Christopher Fusco, Percussion

Jubb Jannin **Yousif Sheronick**

Cameron Tubbs, Cello

Table Talk **Alyssa Weinberg**

Christopher Fusco, Percussion

~INTERMISSION~

Vertical River **Blake Tyson**

Dr. Megan Arns, Vibraphone

**This is the world we know,
the world of air and breathing
and sun and beating hearts** **David Maslanka**

Ryan Kee, Piano
Daniel Fitzpatrick, Piano
Jordan Nielsen, Percussion

I. Nighthawks

Program Notes

CHROMEEO, Andrea Venet

“The opening groove in the song Frequent Flier by the band Chromeo is something that immediately caught my attention, and became the motive that starts this percussion duo. This rhythm, melodic in quality when voiced out on multiple drums, is prevalent throughout the piece. It is traded between players individually, in addition to being realized as a composite theme when broken up and hocketed between parts. A new voice is introduced at the end with desk bells, which to me, gives it a bright, glowing character in the fade-out, as if you are riding into the sunset of the Great Plains.” – Notes by Composer

THE SMALL STUFF, Andrew Richardson

The Small Stuff is a multi-percussion duo played with found objects and percussion instruments such as metal pans, junk metal, woodblocks, doumbek, and seed pods. While the metallic and wooden instruments create a clear juxtaposition in timbres throughout the piece, the two players often split rhythms on metallic and wooden instruments to act as one player. The middle of the piece offers a brief tonal detour, featuring a duet between steel drum and kalimba. Pitched ceramic bowls, substituted in this performance with crotales, provide a transition in and out of the melodic middle of the piece.

JUBB JANNIN, Yousif Sheronick

“Jubb Jannin is the name of my mother’s home village in Lebanon. This piece was inspired by the Lebanese folk melodies I heard my mother sing when I was a child, usually over the drones of the vacuum cleaner. It uses the Arabic Melodic scale Hijaz which has two flats and one sharp. Jubb Jannin was originally written for the Nay (Middle Eastern flute) and the solo section has been adapted from Bassam Saba’s original Nay improvisation. The instrumentalist should strive to emulate the air quality of the reed flute. Many thanks to my wonderful wife Kathryn Lockwood for her tremendous help in putting this part together. I highly recommend listening to her make this piece Come alive on duo Jalal CD “A Different World.” – Notes by Composer

TABLE TALK, Alyssa Weinberg

Table Talk is a multi-percussion duo commissioned by Arx Duo. Members Garret Arney and Mari Yoshinaga worked with Weinberg throughout a week to sketch the piece and build the setup, which acts as a hybrid instrument of multiple objects placed on a vibraphone. The multi-percussion setup on the vibraphone allows for melodic fragments to be entangled within a largely rhythmic and timbral conversation between the two players.

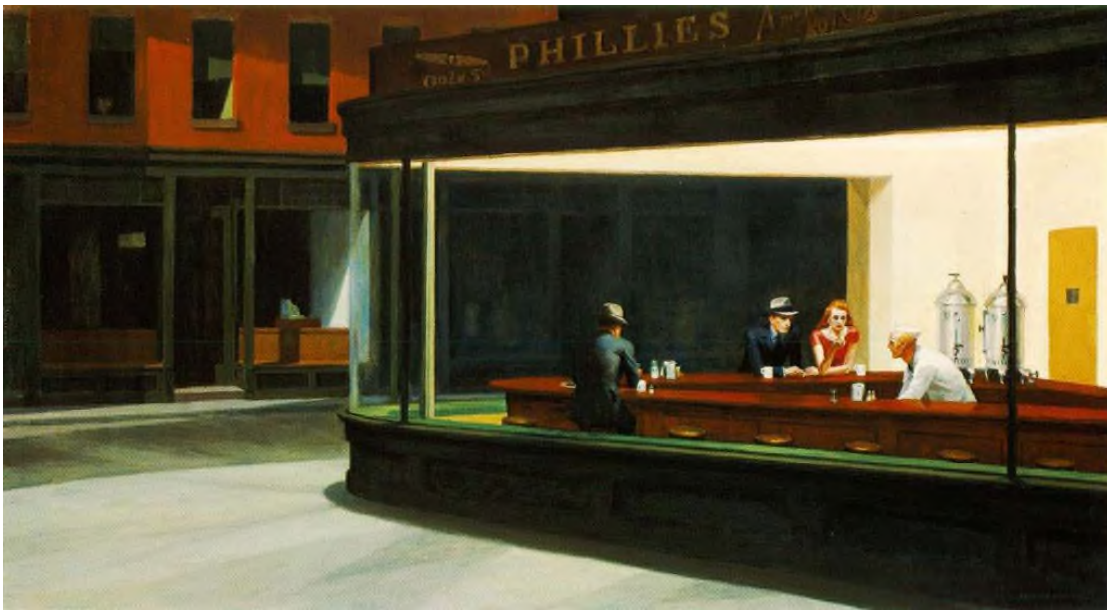
VERTICAL RIVER, Blake Tyson

“My friend John Parks asked me to write a duo that he and I could play together on his first CD. The piece is a reflection of the great times that John and I had rafting down the Boise River and is inspired by the great friendship that John and I share. We premiered it at Florida State University in the fall of 2003 and we later recorded it for his CD, *Dusk: Percussion Music from the Heartland*.” – Notes by Composer

“NIGHTHAWKS,” David Maslanka

“The overall feeling of *This is the World* is one of quiet awe at the nature of our world, both the planet on which we live, and the amazing web of life that it supports – not only that but its place, and our place in the universal web of life, the jeweled ‘net of Indra.’

The Nighthawks painting of Edward Hopper is his iconic contribution to American culture. It is one of my favorite paintings. It captures something absolutely fundamental about the American experience, and that is expressed probably more by the architecture of the picture – the amazing collection of shapes, and the relationship of light to dark, especially the overwhelming darkness – than by the unspoken ‘story’ of the diner and the people in it. My music expresses some aspects of my own take on the ‘story,’ especially the hidden life in the blank windows of the building in the background, but my overall composition is, as well, a parallel to Hopper’s lifelong preoccupation with shapes and light. He managed to convey powerful unspoken human and universal elements through abstract forms.” – Notes by Composer



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University of Missouri School of Music

BM Performance Recital • 2020-2021 Series

Christopher Fusco, Percussion

April 15th, 2021 • 8:30pm • Sinefield Music Center 132

Program

Tchik

Nicholas Martynciow
(b. 1964)

Available in Blue

Joe Locke
(b. 1959)

Table Talk

Alyssa Weinberg
(b. 1988)

with Emily Miclon, percussion

The Small Stuff

Andrew Richardson
(b. 1984)

with Emily Miclon, percussion

Almost Like Being in Love

Frederick Loewe
(1901-1988)

with Jack Snelling, Piano

Impressions

John Coltrane
(1926-1967)

*with Alex Jones, Tenor Saxophone
John Lane-Watson, Bass
Jack Snelling, Piano*

Drum Solo #1

Christopher Fusco
(b. 1997)

Tchik - Nicolas Martynciow

Tchik, by Nicolas Martynciow, is a contemporary snare drum solo that utilizes all parts of the instrument as well as incorporating the player's voice. Martynciow is a percussionist and composer, who specializes in writing for percussion groups and solo percussion. His works typically involve the use of a variety of mallets. Performing *Tchik* requires the player to use sticks, brushes, and fingers as mallets. The piece is split into four sections, starting at a march tempo and utilizes rim clicks, stick clicks and cross sticking within the first ten measures. The second section is slower, and uses timpani mallets, brushes, and fingers to create a quieter atmosphere. The third section is marked by the use of brush and hand, and returns to the initial tempo of the piece. *Tchik* speeds up in the fourth section, foreshadowing the finale of the piece. In the fourth section, *Tchik* transitions to a texture that combines the sound of the voice and snare drum. *Tchik's* final section is loud and fast followed by a brief return to the initial theme before a quiet finale.

Available in Blue - Joe Locke

Available in Blue, by Joe Locke, is a somber, solo vibraphone piece that evokes a variety of emotions ranging from sad to more hopeful. Locke is an internationally known jazz vibraphonist who composes works for chamber ensembles and solo vibraphone. *Blue* starts with a lyrical section before transitioning to a steadier, bright middle section. Locke's use of repeated rhythmic motifs in the middle section help shape the piece. The coda is marked by a return to the initial theme from the beginning of the piece. *Available in Blue* evokes feelings of nostalgia, leading me to believe that what is available in blue, is sad memories.

Table Talk - Alyssa Weinberg

Table Talk, by Alyssa Weinberg, is a conversational piece for two performers written for one prepared vibraphone. Each player stands on opposite sides of the instrument and manipulates the sound through the use of different items. Sitting on top of some bars, and where there is space between the 'black' notes, are bowls, gongs, crotales, woodblocks, cans, and cups. A performance of *Table Talk* demonstrates some of the different sounds one can get from a vibraphone, while also allowing two percussionists to collaborate in a unique setting.

The Small Stuff - Andrew Richardson

The Small Stuff by Andrew Richardson was written to utilize the collection of small, miscellaneous instruments accumulated over the years by his percussion duo, DuOK. Instruments used include a small cast iron pan, a metal bowl, a small opera gong, and seed pods. *The Small Stuff* is a fun, light-hearted, groovy piece that also makes use of a fascinating sonic blend between tenor steel pan and kalimba.

Almost Like Being in Love - Frederick Loewe and Alan Jay Lerner

Almost Like Being in Love is a popular show tune from the 1947 musical “Brigadoon”. Performed frequently by jazz musicians, I have adapted this song for piano and drum set duo. The intent of this arrangement is to evoke several settings beginning with an intro section that suggests a sad and rainy night somewhere in a city. We then transition to the melody, which I hope conveys a feeling like walking in from the rain. After a piano solo, a musical conversation begins with the trading of chorus long improvisation between the drums and piano. The trading is designed to be conversational, and asks the question of what really almost like being in love.

Impressions - John Coltrane

Impressions is a 32 bar, AABA, jazz standard with minimal harmonic movement, featuring just two chords D minor and Eb minor. Written as a vehicle for improvisation, *Impressions* allows for a lot of creativity due to its harmonic simplicity. Coltrane’s famous version of this piece featured unique solo sections for each instrument - piano, bass, and drums. Piano would solo with bass and drums; bass would improvise unaccompanied, drums would be featured in a duet with Coltrane. *Impressions* has been performed countless times by musicians in the last few decades with a similar interest in exploring different textures and solo environments. This performance of *Impressions* will feature a quartet - saxophone, piano, bass, and drum set and will be performed with the spirit of Coltrane’s expressiveness in mind.

Drum Solo #1 - Christopher Fusco

Drum Solo #1 is a piece I wrote for solo drum set in 2021. *Drum Solo #1* was written based on recordings I made of myself practicing in the Sinquefeld Music Center at the University of Missouri. I wrote down specific ideas I want to build upon through repetitive practice. I determined what each part would sound like by improvising over these ideas until they were fully developed into unique sections. The piece has three distinct sections that are intended to evoke three separate emotions. When listening to this piece, I ask that the listener determine what feelings are conveyed in each section.

University of Missouri School of Music
(Non-Degree) Recital • 2020-2021 Series

SONIC TEXTURES

Jordan Nielsen, percussion

April 16, 2021 • 8:30 PM • Sinefield Music Center 132

Program

Child of Tree **John Cage**

multi-percussion solo

meditation for metal pipes **Emma O'Halloran**

for reverb-drenched percussion quintet

Featuring: Jeremiah Ingram, Stephen Landy, Emily Miclon, and Calien McPike

La sed es de tierra **Sergio Cote**

multi-percussion solo

No wind, no rain, just a subtle mist. **Joe W. Moore III**

solo for prepared vibraphone

*Returning Waves** **Oswald Huynh**

*World Premiere
percussion quartet

Featuring: Jeremiah Ingram, Stephen Landy, and Emily Miclon

To the Earth **Frederic Rzewski**

solo for speaking percussionist

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*

SONIC TEXTURE

a percussion recital

Featuring: Jordan Nielsen

and friends Emily Miclou, Jeremiah Ingram, Stephen Landy, and Calien (Mac) McPike

All performers are students of Dr. Megan Arns.

THE PROGRAM

***Child of Tree* by John Cage**

This work was originally used as music for the choreographed piece by Merce Cunningham entitled *Solo* (aka Animal Solo/Dance), with stage design by Sonja Sekula. While on tour in Arizona with the Merce Cunningham Dance Company in 1975, one of the dancers, Charles Moulton, brought a dried cactus to Cage, placed it near his ear, and plucked its spines. This inspired Cage to use cacti as musical instruments in pieces like *Child of Tree* and *Branches*. The score consists solely of performance instructions as to how to select 10 instruments via *I Ching* chance operations. All instruments should be made of plant matter, or be themselves plant materials (e.g., leaves from trees, branches etc.). One of the instruments should be a pod (rattle) from a Poinciana tree, which grow in Mexico. Cage instructs: "Using a stopwatch, the soloist improvises clarifying the time structure by means of the instruments. This improvisation is the performance."

- note from publisher

***meditation for metal pipes* by Emma O'Halloran**

Emma O'Halloran is an Irish vocalist and composer whose works freely intertwine electronic and acoustic musical elements. In her writing she seeks to capture the human experience through complex emotions felt in specific moments in time. O'Halloran's piece "meditation for metal pipes" is a part of the 'Everybody Hits!' commission and is accompanied by five other works. In the score, Emma states "This piece is about really listening to each other and realizing how everything is connected."

"meditation for metal pipes" requires a highly reverberant space and in many venues, this will require the usage of additional digital reverb. Tonight's performance will use the natural acoustics of our recital hall, in its most reverberant state. The fifteen aluminum pipes used were hand tuned using just intonation by Dr. Megan Arns. The usage of just intonation could make some notes sound 'out of tune' if compared to the standard tuning system of equal temperament. Each of the performers have a set of three pipes: large, medium, and small. At various moments the players are required to completely dampen or half-dampen a pipe by putting a hand or a finger on the pipe while simultaneously striking the pipe with the other hand.

- Jordan Nielsen

***To the Earth* by Frederic Rzewski**

"To the Earth" was written in 1985 at the request of the percussionist Jan Williams. Williams asked for a piece using small percussion instruments that could be easily transported. I decided to use four flowerpots. Not only do they have a beautiful sound, but they don't have to be carried around at all: in every place where one plays the piece, they can be bought for a total cost of about one dollar.

The text, recited by the percussionist, is that of the pseudo-homeric hymn "To The Earth Mother of All," probably written in the seventh century B.C. This simple poem is a prayer to Gaia—goddess of the Earth. The Earth is a myth, both ancient and modern. For us today as well, it appears increasingly as something fragile. Because of its humanly altered metabolism, it is rapidly becoming a symbol of the precarious human condition. In this piece the flowerpots are intended to convey this sense of fragility.

The writing of this piece was triggered by reading an article on newly discovered properties of clay, the substance of which pots and golems are made. Among these properties are its capacity to store energy for long periods of time and its complex molecular structure. This idea for clay as something half-alive, a kind of transitional medium between organic and inorganic materials, led me to look at flowerpots. I found, in fact, that some pots are “alive” while others are “dead”: some emit a disappointing “thunk” when you tap them while others seem to burst into resonant song at the slightest touch.

- Frederic Rzewski

Text: Homeric hymn

To the Earth, Mother of all, I will sing: the well-established, the oldest, who nourishes on her surface everything that lives: those things that walk upon the holy ground and those that swim in the sea and those that fly; all these are nourished by your abundance.

It is thanks to you if we humans have healthy children and rich harvest. Great Earth, you have the power to give life to and to take it away from creatures that must die.

Happy are the ones whom you honor with your kindness and gifts; what they have built will not vanish.

Their fields are fertile, their herds prosper, and their houses are full of good things.

Their cities are governed with just laws; their women are beautiful; good fortune and wealth follow them.

Their children are radiant with the joy of youth.

The young women... the young women play... the young women play in the flowery meadows, dancing with happiness in their hearts.

Holy earth, Undying Spirit, so it is with those whom you honor.

Hail to you, Mother of Life, you who are loved by the starry sky; be generous and give me a happy life in return for my song so that I can continue to praise you with my music.

***No wind, no rain, just a subtle mist.* by Joe W. Moore III**

‘No wind, no rain, just a subtle mist.’ was inspired by my experience during hurricane Isaac in the summer of 2012. Hurricane Isaac made it to the coast of Louisiana on August 28, right after the beginning of the fall semester of my second year as a DMA student at LSU. Classes were canceled and people were warned to stay in their homes or find shelter from the storm. However, once the hurricane made it above land it quickly dissipated to a tropical storm then to a tropical depression. When the storm hit Baton Rouge, it was nothing more than strong winds and rain. Hours after the storm, I decided to go outside to take note of the damage the strong winds and rain caused. When I stepped outside there was no wind, no rain, just a subtle mist.

Following that experience, I made a Facebook post that read “no wind, no rain, just a subtle mist.” My friend, Daniel Heagney, saw the post and commented that it would be a great title for a piece. Dan later put together a consortium to commission me for a solo vibraphone work and the title stuck. The vibraphone is prepared in efforts to sonically re-create my experience in the hurricane for the audience. Some bars are prepared with coins to represent rainfall, the instrument is bowed with the motor on to represent wind, and the buzzing of snares/aluminum foil on the facade resonators represent the mist. ‘No wind, no rain, just a subtle mist.’ was commissioned by Dr. Daniel Heagney, Dr. Justin Alexander, Shelby Blezinger, David Carroll, Dr. Christopher Davis, Dr. Timothy Feerst, Oliver Molina, Dr. Luis Rivera, Tim Shuster, Jude Traxler, and Samuel Trevathan.

- Joe W. Moore III

***Returning Waves* by Oswald Huynh (World Premiere)**

"When we look at the ocean, we see that each wave has a beginning and an end. A wave can be compared with other waves, and we can call it more or less beautiful, higher or lower, longer lasting or less long lasting. But if we look more deeply, we see that a wave is made of water. While living the life of a wave, the wave also lives the life of water."

- Thích Nhất Hạnh

I used to be afraid of dying; a vast unknown that we cannot see nor predict. At some point, we all have to come to terms with the fact that life is finite. Over the last few years, death has been a topic that I have thought heavily about and meditating on the subject has allowed in me an acceptance of death—or perhaps more appropriately—

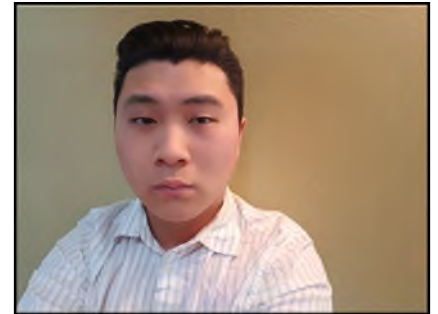
and an appreciation of life. Someday, I will die. And that's okay. All waves, for a brief period of time, will break the shoreline. Just as swiftly, they recede into the ocean.

In writing *Returning Waves*, I wanted to invite performer and listener to embrace this idea of being. Imagine yourself as a wave and let your mind drift. Perhaps you will find beauty; perhaps you will find fear. Allow those feelings to manifest. This is not a search for an answer. It is, rather, just a moment of reflection.

- Oswald Huynh

About the composer:

Oswald Huynh is a composer from Portland, Oregon. His music explores narratives and concepts from the nature of Oregon, introspection, and his Vietnamese heritage. Huynh often blends traditional Vietnamese aesthetics with Western techniques to compose music that reflects his multicultural upbringing. He has collaborated with ensembles such as the [Switch~Ensemble], Deaf Rabbit Duo, Akropolis Reed Quintet, Alexander String Quartet, h2 quartet, and The City of Tomorrow. In the past, he has participated in the Wintergreen Music Festival, Mostly Modern Festival, and the Atlantic Music Festival. Huynh has had the opportunity to study with composers such as George Lewis, Daron Hagen, Gilda Lyons, and Zhou Long. In addition to composition, Huynh is an avid bassoonist and chamber musician. Huynh holds a B.A. in music and computer science from Lewis & Clark College and is pursuing a M.M. in Composition at the University of Missouri. His principal teachers include Michael Johanson, Texu Kim, and Carolina Heredia.



***La Sed Es Tierra* by Sergio Cote**

'La sed es tierra' (soloist version, 2018) Thirst is despair. Thirst is not only lack of water, but also the lack of the land that provides it. Human beings, in our anguish, long for the water that only earth can give. The problem is that land is only owned by few. Thirst is not only despair but also struggle.

- Sergio Cote

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*. Thankfully he now refers to her as a mentor and friend through his attendance at Southern Utah University. 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 Oswald Huynh, Daniel Vega, Daniel Fitzpatrick, Niko Schroeder, Yoshiaki Onishi, and George Lewis (upcoming). At MU he is currently pursuing his Master of Music Performance with Dr. Megan Arns and an additional Arts Entrepreneurship Certificate.

Along his undergraduate degree path, he quickly realized a love for teaching, specifically in private studio settings. While at SUU he taught many lessons to students ranging from 5-70 years of age. He has taught all aspects 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. Under his leadership, the HHS front ensemble has achieved many high rankings in competitive marching events including the title “Best Percussion Section.”

As a continually gigging percussionist, 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. Upcoming performances will be held throughout Missouri, Oklahoma, Texas, and a tour through South America with MU’s New Music Ensemble premiering several works by composers from MU.

Of course, a career in the arts isn’t confined to just one avenue. Jordan has also worked as audio engineer for private hire, for the Heritage Center Theater, and Simon Fest Theater Company, with Heartland Marimba as a performer and engineer, and 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 and currently for Heartland Marimba as the Project Assistant. Jordan is an active member of the Percussive Arts Society and the PAS Diversity Alliance. More about him and his work can be found at his website: www.jnpercussion.com.



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, where she was an active participant in music ensembles and a selected performer for the New England Intercollegiate Band Festival in 2018 and 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.

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).



Stephen Landy

Stephen Landy is a percussionist, educator, and member of the University of Missouri's New Music Ensemble. Stephen has a B.M. in Music Performance from the University of North Florida where he studied under Dr. Andrea Venet and Kevin Garry. He has performed with notable artists/groups such as, Valerie Naranjo, The Big Trouble, Patience Munjeri, and Andrea Venet as well as premiered pieces by Aaron Perrine, Niko Schroeder, Daniel Fitzpatrick, Luis Bezerra, Daniel Vega, and Andrea Venet. He has also worked as a music educator for many years teaching at various high schools, middle schools, and elementary schools. In 2017, he was a semi-finalist in the Great Plains Marimba Competition and in 2018, he performed with UNF in the Percussive Arts Society International Convention and finished top 5 in the Chamber Percussion Ensemble Competition. He is originally from

Melbourne, Florida, but currently resides in Columbia, Missouri in pursuit of a M.M. degree in Music Performance at MU under the direction of Dr. Megan Arns.

Calien (Mac) McPike

From Quincy, Illinois, Calien "Mac" McPike is an undergraduate pursuing a B.A. in Psychology, a minor in Music, a Neuroscience Certificate, and an Addiction Studies Certificate. He enjoys staying active in the School of Music and participates in Percussion Ensemble and Wind Ensemble.

Jane Wang, *Flute*
Natalia Bolshakova, *Piano*
Junior Recital Program

Serenade aux Etoiles.....Cécile Chaminade (1857-1944)

Sonata for Flute and Piano in C Major.....Otar Taktakshvilli (1924-1989)

Allegro Cantabile
Aria: Moderato Con Moto
Allegro Scherzando

Danse de la Mariposa.....Valerie Coleman (b.1970)

Intermission

Sonata for Flute and Piano.....Paul Hindemith (1895-1963)

Heiter bewegt
Sehr langsam
Sehr lebhaft

Sonata III, Op.1.....Anna Bon (1738- after 1769)

Andy Lewis, *Cello*

Andantino
Allegro
Minuetto
Minore

Carnaval de Venise, Op. 14.....P.A. Genin (1832-1903)

Jane Wang is a student of Professor Alice K. Dade

University of Missouri School of Music

(Master in Music Education) Viola Recital • 2020-2021 Series

Priscila de Oliveira Honorio, viola

Dr. Natalia Bolshakova, piano

April 17, 2021 • 3:30 pm • Sinquefield Music Center, Room 132

Program

Suite No. 3 in C Major BWV 1009 (1717-1723) Johann Sebastian Bach

- I. Prelude (1685-1750)
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Bourrées
- VI. Gigue

Sonata for Viola & Piano in D minor (1824/1828) Mikhail Glinka

- I. Allegro moderato (1804-1857)
- II. Larghetto ma non troppo

Interval

Viola Concerto (1929)

.....**Willian Walton**

- I. Andante comodo (1902-1983)
- II. Vivo e molto preciso
- III. Allegro moderato

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Viola Recital

Priscila de Oliveira Honorio, viola

Dr. Natalia Bolshakova, piano

Program Notes

Suite No. 3 in C major BWV 1009 by Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach composed the Six Cello Suite, BWV 1007-1012, when serving as Kapellmeister in Kothlen during the period 1717-23. These pieces were written for unaccompanied cello and due to its soloistic flexibility it has been transcribed for many instruments, mainly for viola which shares the same strings as cello but in a higher octave.

A Baroque Suite is one of the most famous type of instrumental pieces. It consists in a group of four to six movements based on popular dances of the time. Normally, the dances are preceded by a prelude which resembles an improvisation on chords progressions. Each movement or dance comes from a specific place: Allemande/German, Courante/French or Italian, Sarabande/Spanish, Minuets or Bourrées/French and Gigue/ French or English.

The Cello Suite No. 3 in C major begins with majestic prelude and is followed by the Allemande, Courante, Sarabande, Bourrées and Gigue.

Sonata for Viola & Piano in D minor by Mikhail Glinka (1804-1857)

Mikhail Glinka is considered the father of Russian Music and one of the first National Russian Composers. The sonata for viola and piano in D minor is an unfinished work. Glinka composed the first movement in 1824, the second in 1828, and never concluded the third movement. This piece was composed before Glinka began to use Russian folk music in his compositions and it features the deep and heartfelt melodies of romantic music. In the first movement (*Allegro moderato*) the viola part is profound and vigorous while in the second movement (*Larghetto ma non troppo – Andante*) it navigates a contrast between gently and robust motives. The piano part is virtuosic in both movements ranging from the softest tones to the more energetic and intense ones.

Viola Concerto by William Walton (1902-1983)

William Walton was a remarkable British composer well known for his modernist style. At the age of 27, in 1929, Walton composed the viola concerto, a masterpiece that would change the direction of his career by bringing him to the forefront of British classical music. Encouraged by the conductor Sir Thomas Beecham, Walton composed the viola concert and sent it to the virtuoso Lionel Tertis, who initially declined to perform the piece due to its too modernistic and

innovative aspects. Rather, the first performance was given by Paul Hindemith, an audacious German composer and violist. The premier was well received.

In the first movement (*Andante comodo*), the viola introduces a melancholic theme developed from the interval of an ascending minor third (marked as *cantabile espressivo*) which develops to a denser section of double-stopped sixths. A middle section alternates moment of building from a dramatic melody to an intense rhythmic and virtuosic theme. The last part of the movement emerges from a cadenza followed by the opening melody, played by the oboe in its original scoring. The movement ends in reflective mood based on the same ascending minor thirds as the beginning of the piece.

The second movement (*Vivo e molto preciso*) is rhythmically strong and virtuosic. It sets an energetic and vibrant mood between first and third movements. Full of syncopations and mixed meters, it is a romp from start to finish.

The third movement (*Allegro moderato*), like the first one, exhibits contrasting motives. A jaunty and more precise theme begins the movement by contrasting punctuated rhythms and triplet rhythms. Walton brings back these different motives in throughout the movement: the punctuated rhythm carries the feeling of a march, while the triple rhythm gives the piece an idea of moving forward. During the movement, Walton alternated these energetic sections with cantabile melodies built in the higher octaves for viola. The last section is a recapitulation of the first movement and its opening melancholic theme. The ascending minor thirds combined with double-stopped sixths finishes the whole concerto in an intensely nostalgic and meditative character.

University of Missouri School of Music
Bachelor of Music Senior Recital • 2020-2021 Series

Truman Butler, Tenor
Ross Dryer, Piano

April 20 • 7:00pm • Whitmore Recital Hall

Program

Sailor's Song
Piercing Eyes
She Never Told Her Love
Fidelity

Franz Joseph Haydn
(1732-1809)

Ständchen
Die Nacht
Beim Schlafengehen from *Vier Letzte Lieder*
In Goldener Fülle

Richard Strauss
(1864-1949)

“Als flotter Geist... Ja das Alles auf Ehr” from *Die Zigeunerbaron*

Johann Strauss II
(1825-1899)

Intermission

“Avete torto... Firenze è come un albero fiorito”
From *Gianni Schicchi*

Giacomo Puccini
(1858-1924)

Poème d'un jour
Rencontre
Toujour
Adieu

Gabriel Fauré
(1844-1924)

All Night Under the Moon
The Cloths of Heaven
The Apple Orchard
I Will go with my Father a-ploughing
Down by the Salley Gardens

Ivor Gurney
(1890-1937)

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

Franz Joseph Haydn (1732-1809) was an Austrian composer active during the Classical Period. While he is famous for revolutionizing chamber music in his time with such inventions as the piano trio, he also was quite instrumental in the development of symphony and the string quartet. His compositions stretch across all types in genres from symphony and keyboard sonatas to operas and even songs and cantatas with keyboard.

The following songs were composed between the years 1794-1795 and are different from much of his other music of the same classification as these are among the few that he set to English text, usually preferring German text. Both **Sailor's Song** and **Fidelity** have poems penned by British *salonnière* poet Anne Hunter, while **She Never Told her Love** was written by the great William Shakespeare and excerpted from his work *Twelfth Night*. **Piercing Eyes'** author, while exemplifying the same poetic feel and style of the other three, is unknown.

Sailor's Song

Poem by Anne Hunter (1742–1821)

High on the giddy bending mast
The seaman furls the rending sail,
And, fearless of the rushing blast,
He careless whistles to the gale.

Rattling ropes and rolling seas,
Hurlyburly, hurlyburly,
War nor death can him displease.

The hostile foe his vessel seeks,
High bounding o'er the raging main,
The roaring cannon loudly speaks,
'Tis Britain's glory we maintain.

Rattling ropes and rolling seas,
Hurlyburly, hurlyburly,
War nor death can him displease.

Piercing Eyes

Anonymous

Why asks my fair one if I love?

Those eyes so piercing bright
Can ev'ry doubt of that remove,
And need no other light.

Those eyes full well do known my heart,
And all its working see,
E'er since they play'd the conq'ror's part,
And I no more was free.

She Never Told her Love from Shakespeare's *Twelfth Night*

Poem by William Shakespeare (1564-1616)

She never told her love,
But let concealment, like a worm in the bud,
Feed on her damask cheek...;
She sat, like Patience on a monument,
Smiling at grief.

Fidelity

Poem by Anne Hunter (1742–1821)

While hollow burst the rushing winds,
And heavy beats the show'r,
This anxious, aching bosom finds
No comfort in its pow'r.

For ah, my love, it little knows
What thy hard fate may be,
What bitter storm of fortune blows,
What tempests trouble thee.

A wayward fate hath spun the thread
On which our days depend,
And darkling in the checker'd shade,
She draws it to an end.

But whatsoe'er may be our doom,
The lot is cast for me,
For in the world or in the tomb,
My heart is fix'd on thee.

Richard Strauss (1864-1949) was a German composer, conductor, pianist and violinist. Known for his contributions to the German Romantic movement, he is often credited as a primary driving force in the maturation of this sound. **Strauss** composed various types of music including but not limited to: lieder, opera, tone poem, concertos and chamber music.

This set of lieder by **Strauss**, pseudo-mirrors the chronological order in which they were written. This allows for the following of his composition style and development. **Ständchen** and **Die Nacht** both come from his earlier days of composition while **In goldener Fülle** comes later in his life and **Beim Schlafengehen** is from his *Vier Letzte Lieder* (Four Last Songs) written just before his death in 1948.

Ständchen

Poem by Adolf Friedrich von Schack (1815-1894)

Mach auf, mach auf! doch leise, mein Kind,
Um Keinen vom Schlummer zu wecken!
Kaum murmelt der Bach, kaum zittert im
Wind
Ein Blatt an den Büschen und Hecken;
Drum leise, mein Mädchen, daß nichts sich
regt,
Nur leise die Hand auf die Klinke gelegt!
Mit Tritten, wie Tritte der Elfen so sacht,
Um über die Blumen zu hüpfen,
Flieg leicht hinaus in die Mondscheinnacht,
Zu mir in den Garten zu schlüpfen!
Rings schlummern die Blüten am rieselnden
Bach
Und duften im Schlaf, nur die Liebe ist wach.
Sitz nieder! Hier dämmerts geheimnisvoll
Unter den Lindenbäumen.
Die Nachtigall uns zu Häupten soll
Von unseren Küssen träumen
Und die Rose, wenn sie am Morgen erwacht,
Hoch glühn von den Wonneshauern der
Nacht.

Serenade

English Translation © [Richard Stokes](#)

Open up, open up! but softly, my child,
So that no one's roused from slumber!
The brook hardly murmurs, the breeze hardly
moves
A leaf on the bushes and hedges;
Gently, my love, so nothing shall stir,

Gently with your hand as you lift the latch!
With steps as light as the steps of elves,
As they hop their way over flowers,
Flit out into the moonlit night,
Slip out to me in the garden!
The flowers are fragrant in sleep

By the rippling brook, only love is awake.
Sit down! Dusk falls mysteriously here
Beneath the linden trees.
The nightingale above us
Shall dream of our kisses
And the rose, when it wakes at dawn,
Shall glow from our night's rapture.

Translations by Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Die Nacht

Poem by Hermann von Gilm (1812-1864)

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib Acht!
Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löscht sie aus und stiehlt die Garben
Weg vom Feld.
Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms
Nimmt vom Kupferdach des Doms
Weg das Gold.
Ausgeplündert steht der Strauch:
Rücke näher, Seel' an Seele,
O die Nacht, mir bangt, sie stehle
Dich mir auch.

Beim Schlafengehen

Poem by Hermann Hesse (1877-1962)

Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn, vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

Und die Seele, unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu Leben.

Night

English Translation © [Richard Stokes](#)

Night steps from the woods,
Slips softly from the trees,
Gazes about her in a wide arc,
Now beware!
All the lights of this world,
All the flowers, all the colours
She extinguishes and steals the sheaves
From the field.
She takes all that is fair,
Takes the silver from the stream,
Takes from the cathedral's copper roof
The gold.
The bush stands plundered:
Draw closer, soul to soul,
Ah the night, I fear, will steal
You too from me.

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

Going to Sleep

Translation: © David Paley

Now that day has made me tired,
My blissful yearning
Will welcome starry night
In friendship like a sleepy child.

Hands, rest from all your tasks,
Brow, forget all thinking
All my senses now
Want to sink in slumber.

And my unguarded soul
Wants to soar in freest flight
Within enchanted night time circles,
To live a thousand fold profoundly.

Translation: © David Paley

In goldener Fülle

Poem by Paul Remer (1867- 1943)

Wir schreiten in goldener Fülle
Durch seliges Sommerland,
Fest liegen unsere Hände
Wie in einander gebannt.
Die große Sommersonne
Hat unsere Herzen erhellt,
Wir schreiten in goldener Fülle
Bis an das Ende der Welt.
Und bleicht deine sinkende Stirne,
Und läßt meine Seele ihr Haus,
Wir schreiten in goldener Fülle
Auch in das Jenseits hinaus.
Wem solch ein Sommer beschieden,
Der lacht der flüchtigen Zeit—
Wir schreiten in goldener Fülle
Durch alle Ewigkeit.

In gold profusion

English Translation © [Richard Stokes](#)

We walk in golden profusion
Through the blissful summer land,
Firmly we clasp
Each other's hand.
The great summer sun
Has lit up our hearts,
We walk in golden profusion
To the end of the world.
And if your drooping brow grow pale,
And if my soul leave its abode,
We shall walk in golden profusion
Even into the life to come.
He who is granted such a summer
Laughs at fleeting time—
We walk in golden profusion
Through all eternity.

Translation © Richard Stokes, author of *The Book of Lieder* (Faber, 2005)

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

Johann Strauss II (1825-1899) was an Austrian composer particularly known for his light music; mainly operettas and dance music. The main proprietor and populizer of the waltz in Vienna during the mid-late romantic period, the majority of his popular works feature a waltz feel in both meter and tempo.

Die Zigeunerbaron's Als Flotter Geist is no exception to the propensity of the waltz amongst **Strauss II's** popular works. *Die Zigeunerbaron* follows the marriage between an exile and a young Romany girl, whomst is revealed to be the rightful owner of a hidden treasure. This aria is sung when Sándor Barinkay, the exile attempting to be married, first enters the opera. He tells of his feats and adventures in a charming yet very boastful exclamation that is one of the more popular excerpts from this immensely popular operetta.

Als flotter Geist... Ja das Alles auf Ehr

Libretto by Ignaz Schnitzer (1839-1921)

Als flotter Geist, doch früh verwaist,
Hab' ich die halbe Welt durchreist,
Factotum war ich erst, und wie!
Bei einer grande ménagerie!
Vom Wallfisch bis zum Goldfasan
Ist mir das Thierreich unterthan:
Es schmeichelt mir die Klapperschlange,
Das Nashorn streichelt mir die wange,
Der Löwe kriecht vor mir im Sand,
Der Tiger frisst mir aus der Hand,
Per Du bin ich mit der Hyäne,
Dem Krokodil reiss' ich die Zähne,
Der Elefant mengt in der Schüssel
Mir den Salat mit seinem Rüssel -
Ja, das Alles auf Ehr,
Das kann ich und noch mehr,
Wenn man's kann ungefähr,
Ist's nicht schwer - ist's nicht schwer!

Mit Raritäten reist' ich dann
Als Akrobat und Wundermann,
Bis ich zuletzt Gehilfe gar
Bei einem Hexenmeister war!
In meinem schwarzen Zauberkreis
Citir' ich Geister dutzendweis'
Bin passionirter Feuerfresser,
Und zur Verdauung schluck' ich Messer, -
Ich balancir' wie Japanesen,
Changire - noch nicht dagewesen!
In Kartenkünsten bin ich gross,
Im Volteschlagen grandios!
Ich bin ein Zaub'rer von Bedeutung
Und Alles ohne Vorbereitung!
Ja, Changeur und Jongleur,
Prestidigitateur,
Wenn man's kann ungefähr,
Ist's nicht schwer - ist's nicht schwer!

A Roving Soul... Yes, all that on my honor

Translations by EMI recordings

A roving soul, though orphaned young,
I've travelled all over the world,
First I was general factotum, and how,
In a large menagerie.
From the whale to the golden pheasant
The animal kingdom is subject to me:
The rattlesnake makes up to me,
The rhinoceros strokes me on the cheek,
The lion cowers before me in the sand,
The tiger eats out of my hand.
I'm on first-name basis with the hyena,
For the crocodile I do dental extractions.
In the bowl the elephant mixes
My salad with his trunk.
Yes, all that on my honor
I can do, and more as well
If you can do it more or less
It isn't difficult, it isn't difficult!

Then I travelled with a freak show
As acrobat and conjurer,
Till eventually I became assistant
To a sorcerer!
In my black magical circle
I call on spirits by the dozen.
I'm a passionate fire-eater,
In my spare time, I swallow knives,
I can tightrope like and Japanese,
And do quick-change acts like no one else.
At card tricks I'm terrific.
And magnificent at sleight of hand.
I am a magician of note.
And all at the drop of a hat.
Yes, quick-change artist and juggler,
Expert in legerdemain
If you can do it more or less
It isn't difficult, it isn't difficult!

Intermission

Giacomo Puccini (1858-1924) was an Italian composer of opera active in the middle to late Romantic Period. He began work in the traditional Italian-Romantic style, but he would grow and mature as he continued composing until his operas became the premiere examples of verismo. His operas are among the most performed of any composer, and he is widely considered one of the best Italian composers to ever pen music.

Gianni Schicchi is part of the larger work of *Il Trittico*, a set of 3 one-act operas. Written in Puccini's later period, the story of this opera is based on an incident mentioned in the Divine Comedy by Dante Alighieri. A squabble over a recently passed rich relative's will crosses with the desires of a young man and woman's love and their intentions to marry. Rinuccio, the character singing this aria, suggests the family reach out to the title character as he may be able to advise or help them, to which the family promptly denies, scoffing at Gianni Schicchi's humble origins. Rinuccio exclaims that they are wrong and expounds upon the qualifications and genius of Schicchi. This convinces the family that they can trust him to help... and also that Schicchi's daughter Lauretta is worthy to marry the young Rinuccio.

Avete torto... Firenze è come un albero fiorito

You're wrong... Florence is like a blossoming tree

Libretto by Giovacchino Forzano (1884-1970)

Translation by Robert L. Larson

Avete torto!
È fine! astuto...
Ogni malizia di leggi e codici
conosce e sa.
Motteggiatore!...
Beffeggiatore!...
C'è da fare una beffa nuova e rara?
È Gianni Schicchi che la prepara!
Gli occhi furbi gli illumina di riso lo strano
viso,
ombreggiato da quel suo gran nasone che pare
un torraccione per così!
Vien dal contado?
Ebbene? Che vuol dire?
Basta con queste ubbie... grette e piccine!

You're wrong!
He's refined! astute...
Every trick of laws and codices
he knows and knows intimately.
A jokester!
A prankster!
Is there a new and rare joke to be played?
It's Gianni Schicchi who prepares it!
His cunning eyes light up with laughter his
strange face,
shaded by that great nose of his which seems
like a huge, isolated tower — like this!
He comes from the countryside?
Well? What does that mean?
Enough of these narrow-minded and petty
prejudices!

Firenze è come un albero fiorito
che in piazza dei Signori ha tronco e fronde,
ma le radici forze nuove apportano
dalle convalli limpide e feconde!

Florence is like a blossoming tree
which has its trunk and branches in the Piazza
dei Signori;
but the roots bring forth new vitalities

E Firenze germoglia ed alle stelle
salgon palagi saldi e torri snelle!

L'Arno, prima di correre alla foce,
canta baciando piazza Santa Croce,
e il suo canto è sì dolce e sì sonoro
che a lui son scesi i ruscelletti in coro!

Così scendanvi dotti in arti e scienze
a far più ricca e splendida Firenze!

E di val d'Elsa giù dalle castella
ben venga Arnolfo a far la torre bella!

E venga Giotto dal Mugel selvoso,
e il Medici mercante coraggioso!
Basta con gli odi gretti e coi ripicchi!

Viva la gente nova e Gianni Schicchi!

from the limpid and fertile valleys!
And Florence grows; and staunch palaces
and slender towers rise up to all the stars!

The Arno, before running to its mouth,
sings, kissing the Piazza Santa Croce;
and its song is so sweet and so sonorous
that the little brooks have run down to it in
chorus!

Likewise, may experts in arts and sciences
descend here
To make Florence more rich and splendid!

And down from the castles of the Val d'Elsa
may Arnolfo be welcomed here to make the
beautiful tower!

And may Giotto come from the wooded
Mugello,
and Medici the courageous merchant!
Away with narrow-minded hatreds and with
grudges!
Long live the newcomers and Gianni
Schicchi!

The translation is taken from [Arias for Tenor](#)
compiled by Robert L. Larsen.

Gabriel Fauré (1845–1924) was a French composer, organist, pianist and teacher. He lived and worked through the latter half of the Romantic Period and transitioned into more modern style as his career continued. Fauré composed many types of music ranging from vocal music, piano works, orchestral and chamber music. He is regarded by many as the master of *mélodie*, French Art Song.

The *Poème d'un jour* (or *Poem of a Day*) consists of three *mélodies*: **Rencontre**, **Toujours**, and **Adieu**. Composed in 1878 and published 2 years later. **Fauré** used the poems of poet and playwright Charles-Jean Grandmougin. The cycle tells the story of love over one day. From the first moment one lays eyes on the object of their passions, the fiery ups and downs of love, to the all too soon farewell.

Rencontre

Poem by Charles-Jean Grandmougin (1850-1930)

J'étais triste et pensif quand je t'ai rencontrée,
Je sens moins aujourd'hui mon obstiné
tourment,
Ô dis-moi, serais-tu la femme inespérée
Et le rêve idéal poursuivi vainement?
Ô passante aux doux yeux, serais-tu donc
l'amie
Qui rendrait le bonheur au poète isolé,
Et vas-tu rayonner sur mon âme affermie
Comme le ciel natal sur un cœur d'exilé?
Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!
Devant l'immensité ton extase s'éveille
Et le charme des soirs à ta belle âme est cher.
Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un vivant lien,
Et mon âme frémit, par l'amour envahie
Et mon cœur te chérit sans te connaître bien.

Toujours

Poem by Charles-Jean Grandmougin (1850-1930)

Vous me demandez de me taire,
De fuir loin de vous pour jamais
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!
Demandez plutôt aux étoiles
De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté!
Demandez à la mer immense

Meeting

English Translation © [Richard Stokes](#)

I was sad and pensive when I met you,
Today I feel less my persistent pain;
O tell me, could you be the long hoped-for
woman,
And the ideal dream pursued in vain?
O passer-by with gentle eyes, could you be
the friend
To restore the lonely poet's happiness,
And will you shine on my steadfast soul
Like native sky on an exiled heart?
Your timid sadness, like my own,
Loves to watch the sun set on the sea!
Such boundless space awakes your rapture,
And your fair soul prizes the evenings' charm.
A mysterious and gentle sympathy
Already binds me to you like a living bond,
And my soul quivers, overcome by love,
And my heart, without knowing you well,
adores you.

Translation © Richard Stokes, author of A
French Song Companion (Oxford, 2000)

Forever

English Translation © [Richard Stokes](#)

You ask me to be silent,
To flee far from you forever
And to go my way alone,
Forgetting whom I loved!
Rather ask the stars
To fall into infinity,
The night to lose its veils,
The day to lose its light!
Ask the boundless sea

De dessécher ses vastes flots
Et quand les vents sont en démente,
D'apaiser ses sombres sanglots!
Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs
Et se dépouille de sa flamme
Comme le printemps de ses fleurs!

To drain its mighty waves,
And the raging winds
To calm their dismal sobbing!
But do not expect my soul
To tear itself from bitter sorrow,
Nor to shed its passion
As springtime sheds its flowers!

Translation © Richard Stokes, author of *A French Song Companion* (Oxford, 2000)

Adieu

Poem by Charles-Jean Grandmougin (1850-1930)

Comme tout meurt vite, la rose déclose,
Et les frais manteaux diaprés des prés;
Les longs soupirs, les bien-aimées, fumées!
On voit dans ce monde léger changer
Plus vite que les flots des grèves, nos rêves,
Plus vite que le givre en fleurs, nos cœurs!

À vous l'on se croyait fidèle, cruelle,

Mais hélas! les plus longs amours sont courts!

Et je dis en quittant vos charmes, sans larmes,
Presqu'au moment de mon aveu, Adieu!

Farewell

English Translation © [Richard Stokes](#)

How swiftly all things die, the rose in bloom,
And the cool dappled mantle of the meadows;
Long-drawn sighs, loved ones, all smoke!
In this fickle world we see our dreams
Change more swiftly than waves on the shore,
Our hearts change more swiftly than frosted
flowers!

To you I thought I would be faithful, cruel
one,

But alas! the longest loves are short!
And I say, taking leave of your charms,
without tears,
Almost at the moment of my avowal,
Farewell!

Translation © Richard Stokes, author of *A French Song Companion* (Oxford, 2000)

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

Ivor Gurney (1890-1937) was an English composer and poet most commonly recognized for his songs, though he also composed for string quartet. He studied at the Royal College of Music under the tutelage of Charles Villiers Stanford, who also taught composition to other renowned composers such as Ralph Vaughn Williams, Rebecca Clarke and John Ireland. Influences in his music stem from his suffering of what has now been considered bipolar disorder for most of his life, as well as fighting in World War I.

This collection of songs showcases not only the vast array of moods **Gurney** was capable of conveying, but also his mastery of various musical stylings as well. **All Night Under the Moon** and **The Apple Orchard** both feature extension beyond the recognized tonal landscape in western fine art music contrast against the more tonal **Down by the Salley Gardens** and **The Cloths of Heaven**, whilst **I will go with my Father a-ploughing** opens tonally and concludes with flashes of atonality and frequent key modulation. All the songs speak of themes found commonly in **Ivor Gurney's** compositions including heartbreak, despondency, and life in the countryside.

All Night Under the Moon

Poem by Wilfrid Wilson Gibson (1878 - 1962), appears in *Friends*

All night under the moon
Plovers are flying
Over the dreaming meadows of silvery light,
Over the meadows of June
Calling and crying,
Wandering voices of love in the hush of the night.

All night under the moon
Love, though we are lying
Quietly under the thatch, in the dreaming light
Over the meadows of June
Together we are flying,
Wandering voices of love in the hush of the night.

The Cloths of Heaven

Poem by William Butler Yeats (1865 - 1939), appears in *The Wind among the reeds*

Had I the Heaven's embroidered cloths
Enwrought with golden and silver light
The blue and the dim and the dark cloths

Of night and light and the half-light,

I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

The Apple Orchard from *Seven Sappho Songs*

Bliss Carman (1861 - 1929)

In the apple boughs the coolness
Murmurs, and the grey leaves flicker
Where sleep wanders.

In the garden all the hot noon
I await thy fluttering footfall
Through the twilight.

I Will go with my Father a-ploughing

Poem Joseph Campbell (1881 - 1944), from *The Mountainy Singer*

I will go with my father a-ploughing
To the green field by the sea,
And the rooks and the crows and the seagulls
Will come flocking after me.
I will sing to the patient horses
With the lark in the white of the air,
And my father will sing the plough-song
That blesses the cleaving share.

I will go with my father a-sowing
To the red field by the sea,
And the rooks and the gulls and the starlings
Will come flocking after me.
I will sing to the striding sowers
With the finch on the greening sloe,
And my father will sing the seed-song
That only the wise men know.

I will go with my father a-reaping
To the brown field by the sea,
And the geese and the crows and the children
Will come flocking after me.
I will sing to the tan-faced reapers
With the wren in the heat of the sun,
And my father will sing the scythe song
That joys for the harvest done.

Down by the Salley Gardens

Poem by William Butler Yeats (1865 - 1939), appears in *The Wanderings of Oisín and Other Poems*

Down by the Salley Gardens my love and I did meet;
She passed the Salley Gardens with little snow-white feet.
She bid me take love easy, as the leaves grow on the tree;
But I, being young and foolish, with her did not agree.

In a field by the river my love and I did stand,
And on my leaning shoulder she laid her snow-white hand.
She bid me take life easy, as the grass grows on the weirs;
But I was young and foolish, and now am full of tears.

Convocation General Recital Program

April 22, 2021

Sinquefield Music Center

University of Missouri

Grand Trio, Op. 8
I. Andante-allegro

Jacques Bouffil
(1783-1868)
Arr. Laube

Missouri Clarinet Trio
Brendan Hoffmann, Meghan Brown, Mitchell Sidden

Sonatina for Two Trumpets

Eric Ewazen
(b. 1954)

Chance Inman, trumpet
Alex Weinzierl, trumpet

Grave et Presto

Jean Rivier
(1896-1987)

FAB Quartet
Zachary Scamurra, soprano saxophone
Andrea Lee, alto saxophone
Daniel Vega, tenor saxophone
Logan King, bari saxophone

Good Feeling (2018)

Toshinobu Kinoshita

Mizzouba Quartet
Alex Thomas, Mackenzie Chosy, euphonium
Theo Learnard, Wyatt Moore, tuba



School of Music
University of Missouri

2020-2021 Series | Special Event

2021 Creating Original Music Project:

Junior Division Virtual Concert

**April 24, 2021 | 10:30am
Sinquefeld Music Center**

Program

What I Did **Violet Martin**

Violet Martin, ukulele and voice

The Lion Song **Lacie Reetz**

Lacie Reetz, ukulele and voice
David Reetz, bass guitar

La Hébétment **Samir Shaik**

Eve Werger, piano

Tide **Jocelin Murray**

Jocelin Murray, piano and voice

Infiltration **Conrad Crutchley**

Conrad Crutchley, piano

Aria to Nyx **Benjamin Stoker**

Benjamin Stoker, piano and voice

The Thunderbird **Hannah Reetz**

Hannah Reetz, ukulele and voice
David Reetz, bass guitar

Maybe It's **Faye Boland**

Faye Boland, voice and piano

Endless. **Ian Lundholm**

Ian Lundholm, piano

Locked. **Hannah Wolkowitz**

Hannah Wolkowitz, soprano saxophone
Amanda Wolkowitz, piano

Lingering Reflection **Yueheng Wang**

Johanny Veiga Barbosa, violin

Alexandre Negrão, violin

Preston Roberts, viola

Andrew Lewis, violoncello

Eve Werger, piano

Composer Biographies and Program Notes

What I Did

North Callaway suffered a great loss this school year when a boy in his freshman year took his life. This hit my family hard, as 2 of my siblings are also freshman. Seeing others in pain, I decided to write a song about suicide, from the perspective of the lost soul looking back on her choice. I hope that it may help others to see a better way, and also to help other students, everywhere, but especially my siblings that were grieving this great loss.

– Violet Martin

Violet Martin

Violet Martin is 12 and a 7th Grader at North Callaway Middle School in Auxvasse, MO. She has always had a passion for music, especially singing, and was introduced to Solo performance at five years old by her Elementary Music teacher, Ms. Sherry Reetz. Since then, she has continued to grow and thrive in music with the help of her music teacher and her family. She has since performed many vocal solos, learned to play the ukulele, the flute, and is learning to play the piano. She started writing little songs of her own, about a year ago, this song being the third she has ever written.

Lacie Reetz

Lacie Reetz is the daughter of David and Sherry Reetz of Mexico, Missouri. She is ten years old and in fourth grade at North Callaway Williamsburg Elementary School. She has been performing with her family since she was three years old in churches, and a variety of community events around mid-Missouri. She always has a melody in her head and frequently turns them into songs with creative meaningful lyrics. She placed 2nd in last year's COMP contest. Lacie sings and plays guitar, ukulele, piano and drums.

Le Hébétément

This piece's name is *Le Hébétément*, French for "Daze". I was inspired by the COVID-19 crisis and wanted to create a piece that encapsulates the strange, repetitive feeling of quarantine. The chromatic mediant relationship between the titular chords of the piece makes it feel on edge and unusual. The piece starts slow and steady, then escalates to a thunderous climax, before coming down again and returning to its original slow and steady pacing, almost as if it could be repeated from the beginning, summarizing just how quarantine felt for lots of people throughout the world, me included. Overall, this piece is meant to be a pure expression of my feelings throughout quarantine, and it is a way of symbolizing this unprecedented time not in words, but in notes.

–Samir Shaik

Samir Shaik

Samir is an 8th grader who is passionate about music and composition. He plays the piano and writes music for himself and the people around him. He loves to write to convey emotions and feelings felt by many across the world. This is his third time participating in the COMP festival. On top of composition, he also plays tennis and writes.

Infiltration

I wrote *Infiltration* on the piano in the winter of 2020-21 in the midst of the COVID-19 pandemic. I wanted to create a stealthy-sounding song with energy. I named the piece *Infiltration* because I imagined something

creeping into something else, using a well-thought-out plan and trying not to be noticed. The main theme of the composition starts the piece with a steady, jumpy beat. It then crescendos up into a smooth interlude, followed by a return of the main theme. The coda recalls the smooth sounds of the interlude, but in a higher octave to give the ending a sense of triumphant victory.

I like how the song is played in the key of G Major, and the G key helps emphasize the stealthy feel of the song. I wasn't necessarily thinking of the pandemic when I wrote it, yet the intense nature of the song might be a musical way to describe how this past year felt for many people.

– Conrad Crutchley

Conrad Crutchley

Conrad Crutchley is a ten-year-old fourth grader from Fenton in Jefferson County, Missouri. As a preschooler, Conrad would listen to his older brother practice the piano at home, and he wanted to play the keys too. When Conrad's parents realized he could read the musical notes in his brother's piano lesson books, they signed him up for piano lessons at a local music store. Conrad has been taking piano lessons for about 4 years.

Before winning first place in the Elementary Instrumental Music category of the 2021 COMP competition, Conrad received an honorable mention in the same category in 2020. After taking a break from piano because of the pandemic, Conrad started studying piano with Cynthia Graeler in the Fall of 2020. Conrad recently received a gold trophy rating in the Arch Cup, a fall festival for piano students in the St. Louis area.

Conrad often creates stories and matches those stories to his own musical compositions on the piano, imagining a movie in his mind. Two of Conrad's favorite composers are John Williams and Alan Silvestri. When Conrad is not writing stories or playing the piano, he enjoys reading, Cub Scouts, swimming, and basketball. Due to the pandemic, Conrad's parents decided that his best learning opportunity this school year was homeschooling, and his current plans are to return to his former elementary school, Meramec Heights Elementary in Arnold, Missouri, next school year.

Aria for Nyx:

My song is called "Aria for Nyx" because I wrote it for my cat, Nyx. It was inspired by the Metropolitan Opera Global Summer Camp, specifically Gounod's *Roméo et Juliette*. It was my first foray into composing opera. I've also written an aria for a potato based on Donizetti's *La Fille du Régiment*.

– Benjamin Stoker

Benjamin Stoker

Benjamin Stoker is a fifth grader at Crossroads Quality Hill Academy in Kansas City. He studies piano and music theory with Dr. Cameron Dibble at the UMKC Community Music and Dance Academy where he is the proud recipient of the H. Lynn and Emily White Scholarship in Pre-Collegiate Music Performance. Ben was named one of the Top Ten Performers in UMKC's 2018 Spring Festival, and he has received Superior ratings in the KCMFTA Fall Festival (Special Merit Award - 2019 and 2020) and in the MMTA Honors auditions. Ben won first place in the Elementary Division of the University of Missouri's Creating Original Music Project competition (Instrumental) in 2019 and first place in the Elementary Division (Songs with Words) in 2020. In 2019, Ben won first place in Division I of the Ovation Young Artists Piano Competition. In addition to composing and piano performance, Ben has appeared as Tiny Tim in A Christmas Carol and Buster in Cat on a Hot Tin Roof at Kansas City Repertory Theatre. He was cast as Danny Torrance in the Lyric Opera's production of *The Shining*. Ben studies voice with Katya Gruzgline and participated in the 2020 Global Summer Camp at the Metropolitan Opera. In 2021, Ben curated two operas for the Metropolitan Opera's free student streams. In his free time, Ben enjoys playing with his cat, Nyx.

Hannah Reetz

Hannah Reetz is the daughter of David and Sherry Reetz of Mexico, Missouri. She is seven years old and in second grade at North Callaway Williamsburg Elementary School. She has been performing with her family since she was three years old in churches, and a variety of community events around mid-Missouri. Hannah sings and plays ukulele and piano. She is very active participating in dance, soccer, basketball and piano lessons.

Ian Lundholm

Ian Lundholm just turned 10 years old and is in 4th grade. He was born in Idaho, moved to Indonesia when he was 4 months old and lived there for five years. He has lived in northwest Missouri for the last several years. Ian began taking piano lessons a little over two years ago after having shown great interest in the piano and keyboard and having taught himself many songs. He says, "I started making music about a year ago. My first song I ever made was called *Awesome Chords*. My favorite music to make and listen to is electronic music. When I grow up, I want to make music of all types, but mostly electronic music. I would also like to learn how to play the violin and maybe the trumpet."

Locked

In 2020, I wrote a poem called "Locked." It was inspired by the poem "If I showed you my Teardrops" by Ernest Hemingway. This poem revolves around the idea of feeling locked inside of your sadness, and not wanting to trust other people to help you out of the well you have fallen into. I wanted my piece to have a story to it and so I used my poem and expressed the words through my original composition, "Locked".

– Hannah Wolkowitz

Hannah Wolkowitz

Hannah Wolkowitz is an 8th grade student at Parkway Central Middle School in Chesterfield, MO. She enjoys reading fantasy and fiction books, going to the library, spending time with family, and playing around on the piano to experiment with different ideas for new compositions. Most of her afternoon time is spent at Team Central Gymnastics Academy where she trains as a competitive gymnast. She loves gymnastics, but she also loves saxophone. Hannah has been playing saxophone for 2 ½ years and studies with Jeffrey Collins. Before saxophone, she studied the piano for 7 years. "Locked" is Hannah's first composition.

Lingering Reflection

Lingering Reflection is a piece about remembrance. It describes the desire to go back in time to either change or relive it. Many people in the world have something they regret and constantly torment themselves over it. This is portrayed in the piece by the clashing rhythms and melancholy melodies. The sweet and sanguine sections bring out the good memories that people wish they had cherished more. Although the future is still hopeful and there are many more memories to be made.

– Yueheng Wang

Yueheng Wang

Yueheng Wang (age 13) is an eighth-grade student at Ladue Middle School in St. Louis, Missouri. Since the age of 6 he has studied piano under Mabel Kinder and Sue Chiu and earned the distinction of being an International Guild Winner in piano for 5 years. At the age of 7 he started his interest in composition and entered the University of Missouri Creating Original Music Project, winning 3 times first place and 2 times second. In 2019 he began studying music theory and music composition under Dr. David Werfelmann of Webster University. He

plays trumpet in band at his school and enjoys reading, basketball and hanging out with his friends.

Mizzou New Music Initiative

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The MU Composer Connection gives composers a chance to connect with and receive instruction from a graduate student in composition at MU *free of charge*. The School of Music recognizes that not all students throughout Missouri have the opportunity to study with a local composer. In an effort to give students further guidance while in the creative process the School of Music developed this distance-learning initiative.

Students can email works in progress, ask questions about composing, and receive feedback and suggestions. The current composer on call is Luis Hermano Bezerra, who can be reached at **composerconnection@missouri.edu**.

2021 Creating Original Music Project: Winners by Category

Elementary Division (K-5): Instrumental Music

1st Conrad Crutchley, *Infiltration*
Homeschooled, Fenton
Sponsor: Cynthia Graeler

2nd Ian Lundholm, *Endless*
Siegrist Elementary, Platte City
Sponsor: Anna Burnett

Elementary Division (K-5): Song with Words

1st Lacie Reetz, *The Lion Song*
Williamsburg Elementary, Williamsburg
Sponsor: Sherry Reetz

2nd Hannah Reetz, *The Thunderbird*
Williamsburg Elementary, Williamsburg
Sponsor: Sherry Reetz

3rd Benjamin Stoker, *Aria for Nyx*
Crossroads Academy - Quality Hill, Kansas City
Sponsor: Erika Williams

Middle School Division (6-8): Fine Art Music

1st Yueheng Wang, *Lingering Reflection*
Ladue Middle School, St. Louis
Sponsor: David Werfelmann

2nd Samir Shaik, *Le Hébètement*
Parkway West Middle School, St. Louis
Sponsor: Patricia Nemish

3rd Hannah Wolkowitz, *Locked*
Parkway Central Middle School, Chesterfield
Sponsor: Chris Higgins

Middle School Division (6-8): Pop Music

1st Faye Boland, *Maybe It's*
West Middle School, Columbia
Sponsor: Violet Vander Haar

2nd Jocelin Murray, *Tide*
North Kirkwood Middle School, Kirkwood
Sponsor: Leah Luciano

3rd Violet Martin, *What I Did*
North Callaway Middle School, Auxvasse
Sponsor: Sherry Reetz

Creating Original Music Project Acknowledgements

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Kendra Franks
Oswald Huynh
Daniel Vega

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Instructor of Voice
Portland State University

Texu Kim
Assistant Professor of Music Composition and Theory
San Diego State University

Gilda Lyons
Assistant Professor of Music Composition
The Hartt School, University of Hartford

2021 Creating Original Music Project: 2021 Honorable Mentions

Rebecca Ninemire
Kamryn Henderson
Jacob Barnes
Nathan Crutchley
Katherine Swinney
Christian Cox
Eli Parks
Isaac Faust
Ethan King
Lily Lagergren
Mila Perez
James Boyd
Ben Carrender
Jackson Marlett
Henry Rusten
Kat Crawford
Eliot Blackmoore

Kaden Justus
Olivia Carpenter
Eli Minasian
Iris Gillam
Ellee Land
James Wolfe
Cecelia Schmitz-Hoepker
Anthony Fritz
Jacob Pittman Davis
Shawn Butler
Brooklyn Portell
Christopher Ramsey
Ian Hendrickson
Claire LI
Gage Brown
Ethan McFarland
Charlotte Bauer

Gus Lookingbill
Alex Sineff
Jayden Coe
Grant Satterlee
Allison Mott
Dylan Markey
Posey Bischoff
Malcolm Davis
Tucker Owens
Darcie Hingula
Kolby Bryant
Jack Vernon
Justin Hahm
Erin Lammers
Riley Braker



School of Music
University of Missouri

2020-2021 Series | Special Event

2021 Creating Original Music Project:

Senior Division Virtual Concert

April 24, 2021 | 5:00pm
Sinquefield Music Center

Program

'96 DiCaprioJo MacKenzie

Jo MacKenzie, voice and production

Brass n' GasDavid McCaulley

*Iskander Akhmadullin, trumpet
Dakota Bartel, trumpet
Amanda Collins, horn
Timothy Howe, trombone
Theo Learnard, tuba*

Dear Molly Kaiden Doebelin

Kaiden Doebelin, voice and guitar

The Moon Stone Gill

Stone Gill, voice and production

2020 Brandon Kim

*Johanny Veiga Barbosa, violin
Alexandre Negrão, violin
Preston Roberts, viola
Andrew Lewis, violoncello*

The Color of YouRylee Spencer

Rylee Spencer, guitar, drums, and vibraphone

Moon WaterThomas Libbert

Thomas Libbert, voice

Dance in G Brady Perkins

*Tâmila Freitas, flute
Kara Donnelly, oboe
Andrew Weile, clarinet
Meghan Brown, clarinet
Jack Snelling, bassoon
Andrea Lee, alto saxophone
Daniel Vega, tenor saxophone
Logan King, baritone saxophone
Yoshiaki Onishi, conductor*

Cards are Dealt Ouya Diwakaran

Ouya Diwakaran, voice
Jack Snelling, piano
Jeremiah Ingrahm, drums
John Lane-Watson, electric bass
Zachary Scamurra, alto saxophone

Composer Biographies and Program Notes

Jo MacKenzie

Jordin “Jo” MacKenzie is a 17-year-old producer, songwriter, and singer from Kansas. She has been writing since she was 7 years old and producing with Ableton Live since she was 15 years old. She has two EPs under her belt, *Proud* and *Let Me Give You What I Wish I Had*, which were released in 2018 and 2020, respectively. She is a 2021 finalist in the International Songwriting Competition for her song “Lost Myself” and is honored to be included in the winners for this year’s COMP for her song “‘96 DiCaprio.” Follow her on social media @thejomackenzie!

Brass 'n' Gas

Brass 'n' Gas, like most other things I’ve written, was composed to hopefully be an enjoyable experience for both the performers and the listener. In the piece, you’ll find exciting double-tonguing passages, interesting 3-against-2 rhythms, and constantly changing meters to keep you on your toes. Also be on the lookout for a recurring theme, as that is also a fairly common element in my compositions; perhaps you’ll find yourself humming it or singing it in your head.

-- David McCaulley

David McCaulley

Ever since beginning piano in the 2nd grade, David McCaulley has always wanted to compose music, especially for film. Ever since then, he has been studying orchestral scores (or whatever he could get his hands on), and he has been looking for ways to develop his skills. When his dad, Matt McCaulley, started Life of Life Films, David was ecstatic to be able to compose for the numerous short films and upcoming feature length films that Light of Life Films created. More recently, David has studied film scores and honed his skill as a composer by creating a YouTube channel dedicated to breaking down and analyzing select pieces of music from various films. These films range from *Star Wars* to *Batman* and everything in between. The analyses of the selected cues from each film contain a score reduction, the movie scene below that, and annotations around the reduction explaining the thematic and harmonic concepts that the composer used in the cue. What better way to study the craft of film composition than to learn from the masters?

Stone Gill

Hello! My name is Stone Gill, otherwise known as Endurance. I attend Arcadia Valley High School in Ironton, MO. Musically, I primarily work in the hip hop/rap genre, although sometimes I branch into a pop/r&b sound. I take most of my inspiration/topics from my struggles with the sport of running. In the recent year or so, I’ve had issues with injury and health and I’ve turned more than ever to music to channel that emotion and work through it, as it means a lot to me. I tend to take a more cinematic and orchestral approach to music, taking huge inspiration from the likes of Hanz Zimmer and Steve Jablonsky. I then try to incorporate those “movie score”-like sounds and convert them into something I am able to rap over. Thank you to everyone involved!

2020

I wrote this quartet to show the progression of the feelings and experiences I had in the tumultuous year of 2020. I started all the way back to New Year’s Day when we were hopeful about the new decade, unaware of the events that would change our lives forever. The first section exemplifies our oblivious happiness until it all crashes down, devolving into the chaos of the first few months. The nation starts to shut down and the piece transitions to reluctant acceptance and the monotony of quarantine. After a while, we get used to our situation and the rhythmic motifs change, but the monotony still remains. The final few sections are about our intense

election season, and finally, the uncertain start to a new year.

-- Brandon Kim

Brandon Kim

Brandon Kim is a junior at Rock Bridge High School in Columbia, Missouri. He started composing music when he was 10, and his first composition was *Knights of the Round Table* for piano, violin, and trumpet. Since then, he's loved to use interesting techniques and instrumentation in his compositions. Brandon has won awards seven times in the middle and high school fine art music division of the Creating Original Music Project (COMP) competition and was the 1st and 2nd place winner in 2019 and 2020 of the National Federation Junior Composers Contest respectively. As a violinist, he performed his improvised solo at the 2020 Missouri All-State Orchestra, and he was selected for the 2020 NAFME All National Symphony Orchestra. Brandon is also the founding member of the BNB piano trio, and the trio has performed at the Odyssey Chamber Music Series since 2019. Brandon is honored to be selected as a COMP winner again this year and is thankful for his family and the Sinquefield Charitable Foundation.

The Color of You

Performed at Capital City High School by Rylee Spencer (Piano and Vocals), Kourtney Highfill (Vibraphone), and Kacy Highfill (Drums). Special thanks to Kourtney and Kacy for recording with me, Michael Brand and Ken Kehner, and all of those who gave feedback, your time was greatly appreciated.

-- Rylee Spencer

Rylee Spencer

Rylee Spencer is a multi-instrumentalist and self-recording artist. She plays guitar, vibraphone, and ukulele, but her primary instrument is the piano. Rylee records all of her music herself from her home studio. Her music is its own kind of Americana-meets-Pop. Her songs are woven with complex chords reminiscent of jazz combined with contemporary melodies that tell stories of life, loss, and love. Although her music cannot fit into one genre, she is inspired by Bluegrass, Jazz, Classic Rock, and Americana-pop. Her favorite artists are Billy Joel, Elton John, Sara Bareilles, Alison Krauss, and singer-songwriter Anna Johnson.

Thomas Libbert

Hi, I'm Thomas Libbert. I'm a junior at Fatima High School in Westphalia. My love of music started at a reasonably young age, and as early as about 10 years old I started coming up with my own songs while I learned piano and guitar. They were really bad, but that started me on the journey to where I am now. In my sophomore year, I purchased the software and recording equipment I would need to start making my own music, which had been a dream of mine for a while. It took me around eight months to finish my first song, "Selfish Crime," which I published to my channel, siKda Music, in December 2019. Since then, I have created ten more songs, one of which was "Moon Water." All my eleven songs are included on my first full album, *Happy Songs Are Boring*, which you can (and should) listen to everywhere you find music. One thing I've loved to do with my music is experiment with different genres; over my songs, I've made songs ranging from typical alternative anthems to piano ballads to rap songs to singer-songwriter to several EDM/dubstep songs. My next batch of songs will be wmore rock-focused. Overall, I just love music in general, whether I'm making it or not, and I hope this contest will help kick start my career just a touch. Thank you to COMP for this amazing opportunity, and don't forget to listen to siKda!

Dance in G

Dance in G was conceptualized in April of 2020, following a slowdown of school activities in the early days of the pandemic. On the heels of the 2020 Missouri Music Educator's Convention where I participated in the

All-State Band, inspiration came from one of the pieces we prepared and played: *Danse Diabolique* by Joseph Hellmesberger. Drawing on the excitement and energy of the piece, I found the contrast between the melodies and the way in which the instrumentation played off of one another as an aspect I wanted to achieve in this piece. *Dance in G* is in a loose-sonata form, pairing multiple themes and melodic ideas in keys common to G, but also branches into some other different keys along the way. In the style of *Danse Diabolique*, *Dance in G* strives for a driving energy with a goal of never having a dull moment in the piece. Performers are continually passing ideas back and forth, at times holding onto melodic elements and hiding them within the texture, while at other times displaying them in a soloistic manner above the rest of the ensemble. Because I found these ideas to work well for the woodwind octet, I am expanding *Dance in G* to include versions for brass ensemble, full orchestra and symphonic wind band. I am very appreciative of the musicians who help to bring this piece to life today.

-- Brady Perkins

Brady Perkins

Brady Perkins is a senior at Ozark High School, who coming from a musical family, has always valued music from an early age. He plays trombone in the Ozark High School Concert and Jazz Bands. Brady has been a member of the Missouri All-State Band twice, as well as a repeat member in the South Central District Honor Band, Concert Band, and Jazz Band throughout high school. He is also involved in the Springfield Youth Symphony Orchestra and the Springfield Youth Wind Ensemble. Brady has always had an interest in composing and transcribing in various styles and has had performances of his arrangements back home at Ozark, including works for jazz band and brass ensemble. Brady plans to pursue a degree in music education after graduating from high school in May. He would like to thank his family for their unconditional support, and his directors for their encouragement as well.

Mizzou New Music Initiative

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2021 Creating Original Music Project: Winners by Category

High School Division (9-12): Fine Art Music

- 1st Brady Perkins, *Dance in G for Woodwind Octet*
Ozark High School, Ozark
Sponsor: Tom Meyer
- 2nd Brandon Kim, *2020*
Rock Bridge High School, Columbia
Sponsor: Alison Lankheit
- 3rd David McCaulley, *Brass 'n' Gas*
Carl Junction High School, Carl Junction
Sponsor: Trey Wadell

High School Division (9-12): Electronic Pop Music

- 1st Jordin MacKenzie, *'96 DiCaprio*
Blue Valley North High School, Overland Park
Sponsor: Daniel Freeman
- 2nd Stone Gill, *The Moon*
Arcadia Valley High School, Ironton
Sponsor: Charles Lee
- 3rd Thomas Libbert, *Moon Water*
Fatima High School, Westphalia
Sponsor: Zack Fincher

High School Division (9-12): Instrumental/Acoustic Pop Music

- 1st Ovy Diwakaran, *Cards Are Dealt*
Ladue Horton Watkins High School, St. Louis
Sponsor: Stephen Howard
- 2nd Rylee Spencer, *The Color of You*
Capital City High School, Jefferson City
Sponsor: Ken Kehner
- 3rd Kaiden Doebelin, *Dear Molly*
Mexico High School, Mexico
Sponsor: David Reetz

Missouri Summer Composition Institute
A Summer workshop for Missouri High School student composers
June 21 – 26, 2021

Apply to the [Missouri Summer Composition Institute](#) for an exciting opportunity to come together for one week of learning and interacting with other creative minds! Participants will receive composition lessons from MU faculty and compose a work to be premiered at the end of the week by the [Khemia Ensemble](#).

The Institute is open to students entering grades 9-12 and entering college freshman. COMP winners receive a full scholarship, which includes room and board.

For information about the Missouri Summer Composition Institute, visit: <https://mizzounewmusic.missouri.edu/comp/missouri-summer-composition-institute>

[Click here](#) to apply now. The application receipt deadline is **Friday, May 7, 2021**.

Creating Original Music Project Acknowledgements

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Anne Deaton – Original Chair, Creating Original Music Project
Jacob Gotlib – Director, Creating Original Music Project
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Jacob Barnes
Nathan Crutchley
Katherine Swinney
Christian Cox
Eli Parks
Isaac Faust
Ethan King
Lily Lagergren
Mila Perez
James Boyd
Ben Carrender
Jackson Marlett
Henry Rusten
Kat Crawford
Eliot Blackmoore

Kaden Justus
Olivia Carpenter
Eli Minasian
Iris Gillam
Ellee Land
James Wolfe
Cecelia Schmitz-Hoepker
Anthony Fritz
Jacob Pittman Davis
Shawn Butler
Brooklyn Portell
Christopher Ramsey
Ian Hendrickson
Claire LI
Gage Brown
Ethan McFarland
Charlotte Bauer

Gus Lookingbill
Alex Sineff
Jayden Coe
Grant Satterlee
Allison Mott
Dylan Markey
Posey Bischoff
Malcolm Davis
Tucker Owens
Darcie Hingula
Kolby Bryant
Jack Vernon
Justin Hahm
Erin Lammers
Riley Braker

University of Missouri School of Music
Student Recital • 2020-21 Series

Claire Parker, piano
Ashley Harrington, clarinet
assisted by
Randy Schilb, piano
Dr. Wesley Warnhoff, clarinet

April 24, 2021 • 1:30 pm • Whitmore Recital Hall

Program

Sonata in F Major, K. 85

Domenico Scarlatti
(1685-1757)

Sonata in G Major, Op. 79

I. Presto alla tedesca

Ludwig van Beethoven
(1770-1827)

Preludes, Op. 28

7. A Major

9. E Major

Frédéric Chopin
(1810-1849)

Sonatina in C Major, Op. 13 No. 1

Allegro assai e lusingando

Andantino

Presto

Dmitri Kabalevsky
(1904-1987)

Claire Parker, piano

Intermission

Sonata for Two Clarinets (B-flat and A)

Presto

Andante

Vif

Francis Poulenc
(1899-1963)

Dr. Warnhoff, clarinet

Concerto in A Major, K. 622

II. Adagio

W. A. Mozart
(1756-1791)

Sonata in F Minor, Op. 120, No. 1

I. Allegro appassionato

Johannes Brahms
(1833-1897)

Ashley Harrington, clarinet

• • • • •

Claire is the student of Dr. Janice Wenger and Ashley is the student of Dr. Wesley Warnhoff

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield 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

Please consider visiting our partner organizations:

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

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University of Missouri School of Music
Graduate Recital • 2020-2021 Series

Zachary Kierstead, Piano

Assisted by
Dr. Janice Wenger, Orchestral Reduction

Saturday, April 24, 2021 • 3:00 pm • Whitmore Recital Hall

Program

Sonata in C Major, K. 72
Sonata in C Major, K. 423

Domenico Scarlatti
(1685-1787)

Variations sérieuses, Op. 54

Felix Mendelssohn Bartholdy
(1809-1847)

Ballade for Piano, Op. 46

Samuel Barber
(1910-1981)

Intermission

Concerto No. 1 in C Major, Op. 15
Allegro con brio
Largo
Rondo: Allegro

Ludwig van Beethoven
(1770-1827)

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*This recital is given in partial fulfillment of the requirements for
the Master of Music in Piano Performance.
Mr. Kierstead is a student of Dr. Janice Wenger*

Requests for accommodations related to disability need to be made to building coordinator, Susan Worstell, 206 Sinquefield 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
Graduate Degree Recital

Evan Watkins, piano

Sunday, April 25, 2021 at 7:00pm

Whitmore Recital Hall

Partita No. 5 in G Major, BWV 829
Praeludium
Allemande
Corrente
Sarabande
Tempo di Minuetta
Passepied
Gigue

Johann Sebastian Bach
(1685-1750)

Piano Sonata No. 13 in E-flat Major, Op. 27, No. 1
Andante – Allegro
Allegro molto e vivace
Adagio con espressione – Allegro vivace

Ludwig van Beethoven
(1770-1827)

short pause

Vallée d'Obermann from *Années de Pèlerinage (Première Année: Suisse)*

Franz Liszt
(1811-1886)

Basso Ostinato from *Two Polyphonic Pieces*

Rodion Shchedrin
(born 1932)

Evan Watkins is a student of Dr. Peter Miyamoto
This recital partially fulfills the requirements of
the Master of Music degree in piano performance

Convocation General Recital Program

April 29, 2021

Sinquefield Music Center

University of Missouri

Sonata for Horn and Piano, Op. 17
I. Allegro moderato

Ludwig von Beethoven
(1770-1827)

Kayla Modlin, horn
Natalia Bolshakova, piano

Horn Concerto No. 1 in E flat Major
II. Andante

Richard Strauss
(1864-1949)

Maddie Hogan, horn
Natalia Bolshakova, piano

Sonatina for Trombone and Piano
I. Allegro
II. Andante molto sostenuto
III. Allegro vivace

Kazimierz Serocki
(1922-1981)

Tyler Martindale, trombone
Natalia Bolshakova, piano

Horn Concerto No. 1 in D Major, K. 412
I. Allegro

W. A. Mozart
(1756-1791)

Jackson Witt, waldhorn
Natalia Bolshakova, piano

Rêverie, Op. 24

Alexandre Glazunov
(1865-1936)

Jack Wheelhouse, horn
Natalia Bolshakova, piano

Horn Concerto No. 3 in E flat Major, K. 447
III. Allegro

W. A. Mozart
(1756-1791)

Annelise Miner, horn
Natalia Bolshakova, piano

String Trio in G Major, Op. 9, No.1
I. Adagio-Allegro con brio

Ludwig von Beethoven
(1770-1827)

Alexandre Negrão, violin
Preston Roberts, viola
Sam Whitty, cello

Capstone Recital
Nichole Weibel, mezzo-soprano
Bomi Kim, piano

Friday, April 30, 2021, 8:30 PM
Choral Hall, Sinquefield Music Center

PROGRAM

Au bord de l'eau
Les berceaux
Mandoline
Gabriel Fauré
(1849-1924)

Gebet
Auf ein altes Bild
Hugo Wolf
(1860-1903)

Silent Noon
Ralph Vaughan Williams
(1872-1958)

Sure on this shining night
Samuel Barber
(1910-1981)

Goodnight, my Someone
From *The Music Man*
Meredith Wilson
(1902-1984)

She used to be mine
From *Waitress*
Sarah Bareilles
(b. 1979)

Thank you for the music
From *Mamma Mia!*
Benny Andersson
(b. 1946)

The house that built me
Miranda Lambert
(b. 1983)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Arts degree (Voice). Nichole is a student of Dr. Steven B. Jepson.

Welcome to my senior capstone recital, I'm so glad you are able to join me as I share with you a small sample of my past 5 semesters worth of work studying voice here at Mizzou's School of Music under the instruction of Dr. Jepson. The pieces that I will be singing tonight are all tied in some way or another to the common theme of home, and how my definition of home has been altered and expanded within the past few years. Home, in its deepest sense, has become about a lot more than the roofs and walls that provide me shelter. To my somewhat recent realization, home encompasses the memories I create in these spaces, and more importantly the people I make them with. People can feel like home just as much as places can, and that's something I will carry with me beyond college as I continue on my journey. I feel incredibly lucky to have been blessed with a love for music and even more so that I get to study and constantly be surrounded by it in college. I firmly believe that music is meant to be shared and being able to share it with you all makes it mean significantly more to me. I hope you enjoy.

The first three songs in my set are French pieces, all by Gabriel Fauré, a French composer whose compositions linked the end of the Romantic era and the beginning of the Modern era during the 20th century. This first piece, **Au bord de l'eau**, is a light and flowing piece that uses text from a poem by Sully Prudhomme to describe serene scenes of one's surroundings which make it impossible to pay attention to any of the problems of the world while in the company of their love, and completely surrounded by beauty.

This piece transports me directly to any of my favorite spots of escape in nature— whether it be the still lakes of the Boundary Waters, the blissful mountains of Colorado, or enchanting views from the end of the dock at my family cabin in northern Minnesota— these are the places where I feel an almost indescribable sense of serenity which cannot be disturbed by any problems of the outside world. This piece felt like a good starting point for my recital because I hope that, like it does for me, you are transported to a similar place of complete serenity and leave any stressors of the crazy world around us behind for at least a bit.

Au bord de l'eau

S'asseoir tous deux au bord d'un flot qui passe;
Le voir passer;
Tous deux, s'il glisse un nuage en l'espace,
Le voir glisser;
A l'horizon, s'il fume un toit de chaume,
Le voir fumer;
Aux alentours si quelque fleur embaume,
S'en embaumer;
Entendre au pied du saule où l'eau murmure
L'eau murmure;
Ne pas sentir, tant que ce rêve dure,
Le temps durer;
Mais n'apportant de passion profonde
Qu'à s'adorer,
Sans nul souci des querelles du monde,
Les ignorer;
Et seuls, tous deux devant tout ce qui lasse,
Sans se lasser,
Sentir l'amour, devant tout ce qui passe,
Ne point passer!

At the Water's Edge

To sit together on the bank of a flowing stream,
To watch it flow;
Together, if a cloud glides by,
To watch it glide;
On the horizon, if smoke rises from thatch,
To watch it rise;
If nearby a flower smells sweet,
To savor its sweetness;
To listen at the foot of the willow,
Where water murmurs,
To the murmuring water;
Not to feel, while this dream passes,
The passing of time;
But feeling no deep passion,
Except to adore each other,
With no cares for the quarrels of the world,
To know nothing of them;
And alone together, seeing all that tires,
Not to tire of each other,
To feel that love, in the face of all that passes,
Shall never pass!

-Translation by Sergius Kagen

Les Berceaux is another piece by Fauré. This lullaby sounding piece has a double meaning attached to its words, as it is talking about the rocking of the babies' cradles, while simultaneously referring to the rocking of the boats of the waves of the sea as men went off to war or for work, leaving their wives behind, worried that they may never return.

I connect this piece to my life growing up in more ways than one. It is, in some sense, representative of my parents and their parents before them, making sacrifices to ensure that my sisters and I had a fulfilling, worry-free childhood in a loving home. As I've grown and begun facing a fraction of the challenges they have faced, I have a more profound gratitude for the sacrifices they've made for me to help get me to where I am now.

Les Berceaux

Le long du quai, les grands vaisseaux,
Que la houle incline en silence,
Ne prennent pas garde aux berceaux
Que la main des femmes pleurent,
Et que les hommes curieux
Tentent les horizons qui leurrent !
Et ce jour-là les grands vaisseaux,
Fuyant le port qui diminue,
Sentent leurs masse retenue
Par l'âme des lointains berceaux.

The Cradles

Along the quays, the large ships,
Rocked silently by the surge
Do not heed the cradles
Which the hands of the women rock,
But the day of farewells will come,
For The women are bound to weep,
And the inquisitive men
Must dare the horizons that lure them!
And on that day the large ships,
Fleeing from the vanishing port,
Feel their bulk held back
By the soul of the far away cradles.

- *Translation by Sergius Kagen*

Mandoline is easily one of my favorite pieces that I have sung in my time here. The melody is somehow simultaneously both bouncy and smooth, and it incorporates a lot of chromaticism which enables us to hear the sound of the mandolin that is described to be playing throughout the piece. To me, this piece is an embodiment of the definition of home, less as a place, but more as it pertains to people and life experiences. I imagine myself here leisurely walking through a busy town square, observing the happy friends, families and lovers enjoying each other's company and the conversations that they're having.

Mandoline

Les donneurs de sérénades
Et les belles écouteuses
Echangent des propos fades,
Sous les ramures chanteuses.
C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fit maint vers tendres.
Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues
Tourbillonnet dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise

Mandolin

The serenading swains
And their lovely listeners
Exchange insipid remarks
Under the singing boughs.
There is Tircis and there is Aminta,
And the eternal Clitander,
And there is Damis, who for many cruel ladies
Fashions many tender verses.
Their short silken vests,
Their long dresses with trains,
Their elegance, their gaiety
And their soft blue shadows
Whirl madly in the ecstasy
Of a moon rose and gray,
And the mandolin chatters
Amid the trembling of the breeze.

- *Translation by Sergius Kagen*

Hugo Wolf, a well-known Romantic era composer of German *lieder*, is the composer of my next piece, **Gebet**, which translates to “Prayer” in English. The translation of the lyrics of this piece caught my attention because they reside with me in a way that makes them mean more than just lyrics to a German art song.

My faith as a Christian has always meant a great deal to me, but it became of an entire new importance to me when I began college and was able to decide for myself what I wanted to prioritize and decide why I believed what I did. The words of this prayer are similar to ones that I have found myself confiding in throughout my life; “Lord, send what you will, you know what’s best and I will trust You in that plan, whatever it may be.” This is me, trusting that I will find a home in whatever lies ahead for me in the next chapter of my life.

Gebet

Herr! schicke, was du willst,
Ein Liebes oder Leides;
Ich bin vergnügt, dass beides
Aus deinen Händen quilt.

Wollest mit Freuden
Und wollest mit Leiden
Mich nicht überschütten!
Doch in der Mitten
Liegt holdes Bescheiden.

Prayer

Lord, send what Thou wilt,
Pleasure or pain;
I am content that both
Flow from Thy hands.

Do not, I beseech Thee,
Overwhelm me
With joy or suffering!
But midway between
Lies blessed moderation.

-Translation by Richard Stokes

Another piece by Hugo Wolf, **Auf Ein Altes Bild** translates in English to **To an old Picture**. The painting being referred to is one of Jesus as a young kid playing outside in the grass at his mother's feet on a beautiful day. The lyrics describe the serenity of the scene in the forefront of the photo, and then brings attention to a young tree growing in the background. This wood of this tree is what will eventually be used to create the cross that Jesus will be crucified on once he is grown.

This piece is short and bittersweet, but the words of the poem captivated my attention. Every day, I wear a necklace with a medallion of Mary on it to remind me that whatever I face throughout my days, I will not be facing it alone. The story told by the painting described in this song is one that makes me feel solitude and reminds me of what the core of my faith that I hold of such importance in my life is based on.

Auf ein altes Bild

In gruner Landschaft Sommerflor,
Bei kuhlem Wasser, Schilf, und Rohr,
Schau, wie das Knablein Sundelos
Frei spielet auf der Jungfrau Schoß!
Und dort im Walde wonnesam
Ach, grunet schon des Kreuzes Stamm!

To an old Picture

Here where the reeds and rushes grow,
And limpid waters gently flow,
See, how the child, from sin quite free,
Is playing on the virgin's knee.
And close by in the woods so green,
Now, there the growing cross is seen.

- *Translation by Richard Stokes*

The lyrics for **Silent Noon** come from the poetry collection *The House of Life* by Dante Gabriel Rossetti, with music by Ralph Vaughan Williams, a 20th century English composer. During the fourth semester of studying voice, every student must complete what is called a barrier jury, which requires each student to choose a piece and work on it by themselves using skills they've learned. This is the piece I chose to work on independently last semester, and I was proud of how I was able to approach learning and performing the piece independently. When I sing this piece, I think less about the words that I'm singing and more about the mood it puts me in. The feeling that this piece feels young and innocent, and it reminds me a lot of one of my favorite books/movies growing up, *Alice's Adventures in Wonderland*. When I sing this piece, I see scenes that look a lot like what Alice is singing about in the opening of the original Disney movie.

Silent Noon

Your hands lie open in the long fresh grass,
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and
glooms
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn
hedge
'Tis visible silence, still as the hour glass.

Deep in the sunsearched growths the dragon-fly
Hangs like a blue thread loosened from the sky:
So this winged hour is drop't to us from above.
Oh! Clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

Sure on this Shining Night, by American composer Samuel Barber, was written in response to WWI and the immense destruction that lay in the aftermath of the gruesome war. I learned this piece during the fall semester of my junior year and loved it right away because I found the duet between the vocal line and the piano part so lovely. The words, taken from a poem by James Agee, describe the regrowth and rebirth that occurs in nature after man-made destruction. This same idea has a place in our current world, as we figure out how to move forward from the pandemic and all of the societal turmoil that has occurred this past year. If we are able to take what we've learned in this time to rebuild our homes and communities, we can continue to make strides towards progress and hope for the future.

Sure on this shining night

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.

The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts a whole.

Sure on this shining night
I weep for wonder
Wandering far alone
Of shadows on the stars.

Goodnight my Someone by Meredith Wilson from the well-known musical *The Music Man* is the same piece that I sang for my audition into the Mizzou School of Music in the fall of 2018. My first ever time singing in front of people on a stage was when I was in 6th grade and I decided to go out for the middle school musical, which was to be *The Music Man*. However, that audition lasted about 25 seconds before I stopped singing and said “Um, can I be done?” Look how far I’ve come; I will try my hardest not to do the same tonight. Bringing this piece back for my recital felt like a nice full-circle moment, and it’s been fun to realize how much my voice has grown and changed since that audition two-and-a-half years ago.

Goodnight My Someone

Goodnight, my someone

Goodnight, my love

Sleep tight, my someone

Sleep tight, my love

Our star is shining, it’s brightest light

For goodnight, my love, for goodnight

Sweet dreams be yours, dear, if dreams
there be

Sweet dreams to carry you close to me

I wish they may and I wish they might

Now goodnight, my someone,
goodnight

True love can be whispered from heart
to heart

When lovers are parted, they say

But I must depend on a wish and a star

As long as my heart doesn’t know who
you are

Sweet dreams be yours, dear, if dreams
there be

Sweet dreams to carry you close to me

I wish they may and I wish they might

Now goodnight, my someone,
goodnight

Goodnight

Goodnight

My next piece is **She Used to Be Mine** by Sara Bareilles from *Waitress*, which tells the story of a woman in an abusive relationship with her husband. This song has powerful lyrics, both in the context of the show and taken out of that context. My take on this song is something that I think a lot of others will find they can relate to. There are times throughout my life where I've become so caught up with material things that don't matter—appearance, status, accomplishments, talents, trying to achieve perfection, the list goes on and on—that I lose sight of the many things that I have to be grateful for. When we get so obsessed with these things that we have no control over, we often feel that we are always falling short of society's unrealistic expectations that have been set up. The line “to fight just a little, to bring back the fire in her eyes, that's been gone, but used to be mine” represents well what I often feel I need to do to push negativity away and make room to remember my worth.

She Used to be Mine

It's not simple to say
Most days I don't recognize me
These shoes and this apron
That place and its patrons
Have taken more than I have 'em
It's not easy to know
I'm not anything like I used to be
Although it's true
I was never attention sweet center
I still remember that girl

She's imperfect but she tries
She is good but she lies
She is hard on herself
She is broken and won't ask for help
She is messy but she's kind
She is lonely most of the time
She is all of this mixed up
And baked in a beautiful pie

She is gone but she used to be mine

It's not what I asked for
Sometimes life just slips in through a back door
And carves out a person

And makes you believe it's all true
And now I've got you

And you're not what I asked for
If I'm honest I know I would give it all back
For a chance to start over
And rewrite and ending or two
For the girl that I knew

Who was reckless just enough
Who gets hurt
But who learns how to toughen up when she's bruised
And gets used by a man who can't love
And then she'll get stuck
And be scared of the life that's inside her
Getting stronger each day
'Til it finally reminds her
To fight just a little
To bring back the fire in her eyes
That's been gone but used to be mine
Oh, used to be mine

She is messy, but she's kind
She is lonely most of the time
She is all of this mixed up and baked in a beautiful pie
She is gone, but she used to be mine

Thank You for the Music by ABBA, as heard in the musical *Mamma Mia!*, is my all-time favorite musical. As I don't have much of any prior experience in musical theater—singing or acting—(other than my 6th grade debut in the back row of the dance ensemble in South View Middle School's *The Music Man*) this piece has worked well for me in the way that it doesn't take much for me to embody the character of Sophie as she sings this piece. This piece reminds me just how much music has been an outlet for me to cope with change, whatever that change may be, music has been a constant through it all that I can always have with me. The message here is straight forward and something I always feel the need to express to anyone who has been in anyway a part of my musical life. To my family, friends, roommates, and teachers who have allowed me to invest so much time into this thing that I love so much, thank you!

Thank You for the Music

I'm nothing special, in fact I'm a bit of a
bore
When I tell a joke, you've probably heard it
before
But I have a talent, a wonderful thing
'Cause everyone listens when I start to sing
I'm so grateful and proud
All I want is to sing it out loud

So I say thank you for the music, the songs
I'm singing
Thanks for all the joy they're bringing
Who can live without it? I ask in all honesty
What would life be?

Mother says I was a dancer before I could
walk
She says I began to sing long before I could
talk
And I've often wondered, how did it all
start?
Who found out nothing can capture a heart
Like a melody can?
Well, whoever it was, I'm a fan

So I say thank you for the music, the songs
I'm singing
Thanks for all the joy they're bringing
Who can live without it? I ask in all honesty
What would life be?
Without a song or a dance, what are we?
So I say thank you for the music, for giving
it to me

My final piece for tonight is Miranda Lambert's **The House that Built Me**. This felt like a perfect conclusion to my recital, as not only is it a song that I've always loved, but the lyrics resonate strongly with me. My childhood home will always be a place that I feel grateful to be able to go back to. It's where my parents watched my sisters and cousins and I play and grow, where my best friends sat and talked in the kitchen for hours, where my past and current dogs have their spots worn out on the wood floor. I am excited and nervous as I am about to start the next chapter of my life, but I have comfort in knowing that I always have a home to go to when I feel like I get off track, and to me that is what this song is all about. The people, the memories, the home, that built me.

The House that Built Me

I know they say you can't go home again
I just had to come back one last time
Ma'am, I know you don't know me from Adam
But these hand prints on the front steps are mine

Up those stairs in that little back bedroom
Is where I did my homework and I learned to play guitar
And I bet you didn't know under that live oak
My favorite dog is buried in the yard

I thought if I could touch this place or feel it
The brokenness inside me might start healing
Out here it's like I'm someone else
I thought that maybe I could find myself

If I could just come in, I swear I'll leave
Won't take nothin' but a memory
From the house that built me

Momma cut out pictures of houses for years
From "Better Homes and Garden" magazine
Plans were drawn and concrete poured and nail
by nail and board by board
Daddy gave life to momma's dream

I thought if I could touch this place or feel it
This brokenness inside me might start healing
Out here it's like I'm someone else
I thought that maybe I could find myself

If I could just come in I swear I'll leave
Won't take nothin' but a memory
From the house that built me

You leave home, you move on
And you do the best you can
I got lost in this 'ole world
And forgot who I am

I thought if I could touch this place or feel it
This brokenness inside me might start healing
Out here it's like I'm someone else
I thought that maybe I could find myself

If I could just come in I swear I'll leave
Won't take nothin' but a memory
From the house that built me

University of Missouri School of Music
Undergraduate Recital • 2020-2021 Series

Alex Jones, saxophone

assisted by

Patrick Dell, piano

Saturday, May 1st, 2021 • 8:30 p.m. • SMC 132

Program

Concertino da Camera**Jacques Ibert**
Allegro con moto (1890-1962)
Larghetto; Animato molto

Caprice en Forme de Valse**Paul Bonneau**
(1918-1995)

Ballad in Memory of Shirley Horn.....**Richard Rodney Bennett**
(1936-2012)

Concerto for Stan Getz.....**Richard Rodney Bennett**
Con fuoco (1936-2012)
Elegy
Con brio

Stop This Train**Joshua Redman**
(b. 1969)

Jack Snelling, piano
John Lane-Watson, bass
Chris Fusco, drums

This recital is given in partial fulfillment of the requirements for the Bachelor of Arts degree in Music. Alex Jones 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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CAAM • www.ChoralArtsAllianceofMissouri.com | KMUC Classical 90.5 FM • www.kmuc.org*

University of Missouri School of Music
Student Recital

Miyamoto Studio Piano Recital

Graham Bond, Ross Dryer, Daniel Fitzpatrick, McCade Gordon, Ryan Kee,
Christian Martin, Emily Shaw, Danny Singh, Piper Stow, Evan Watkins and Eve Werger, piano

Saturday, May 1, 2021 1:00pm Sinefield Music Center Choir Hall

Piano Sonata in E Minor, HOB.XVI:34 (ca.1778) III. Vivace molto	Emily Shaw	Franz Joseph Haydn (1732-1809)
Desperate Measures, Op. 48 (ca.1996)	Ryan Kee	Robert Muczynski (1929-2010)
Interludium No. 8 and Fugue No. 9 from <i>Ludus Tonalis</i> (1942)	Daniel Fitzpatrick	Paul Hindemith (1895-1963)
Piano Sonata No. 11 in B-flat Major, Op. 22 (1800) IV. Rondo: Allegretto	Christian Martin	Ludwig van Beethoven (1770-1827)
Play Like a Girl (2014)	Eve Werger	Eve Beglarian (b. 1958)
Barcarolle No. 1 (1949)	McCade Gordon	Ned Rorem (b. 1923)
“Creole Dance” from <i>12 American Preludes</i> (1944)	Piper Stow	Alberto Ginastera (1916-1983)
Allegro barbaro (1911)	Graham Bond	Béla Bartók (1881-1945)
Troubled Water (1967)	Evan Watkins	Margaret Bonds (1913-1972)
Arabesque No. 1 (1891)	Ross Dryer	Claude Debussy (1862-1918)

University of Missouri School of Music

Masters Recital • 2020-2021 Series

Graduate Saxophone Recital

Daniel Vega, saxophone

Dr. Natalia Bolshakova, piano

May 2nd, 2021 • 3:30 pm • Sinquefield Music Center Recital Hall

Program

Concertino da Camera

- I. Allegro con moto
- II. Larghetto—Animato molto

Jacques Ibert

(1890-1962)

Holy Roller

Libby Larsen

(b. 1950)

Intermission

Rock Me!

Barry Cockcroft

(b. 1978)

Sonata for Alto Saxophone and Piano

- I. Two-part Invention
- II. La Follia nuova (A Lament for George Cacioppo)
- III. Scherzo: “Will o’ the wisp”
- IV. Recitative and Mad Dance

William Albright

(1944-1998)

This recital is given in partial fulfillment of the requirements for the Master of Music degree in saxophone performance. Daniel Vega is a student of Leo Saguiguit.

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Program Notes

Concertino da Camera

Jacques Ibert composed the *Concertino da Camera* for saxophonist Sigard Rascher in 1935. After it was performed that same year, Rascher frequently performed it around Europe and America with many different orchestras and conductors. This work is considered neoclassical but has fringe elements of impressionism and jazz. Originally for alto saxophone and eleven instruments (flute, oboe, clarinet, bassoon, horn, trumpet, violin, viola, cello, and double bass), it is most commonly performed with alto saxophone and piano.

Movement one of the concertino uses the stock form of ABBA with a coda. The first theme subverts the expected rhythmic emphasis by creating an accent structure that stresses the upbeats, a vestige of jazz. This offset suggests French composers' interest in American jazz in the 1920's and 1930's. The second theme is more lyrical and tuneful, with a slower harmonic rhythm. The second movement two begins with a solo recitative and aria in the saxophone, marked *Larghetto*. The harmony accompanying this soft and lyrical movement are also impressionist, beginning with an E minor chord with a flat eleventh, splitting the third of the chord. The movement is brought to a close at an extremely soft dynamic to set the audience up for the lively third movement, marked *Animato molto*, without pause. This final movement is in sonata-allegro form. The piano or orchestra starts this movement alone and the saxophone restates the theme provided by the piano or orchestra. This vivacious theme I is balanced by a sweet and tuneful theme II but with a slower harmonic rhythm.

Ibert was a French composer who won the Prix de Rome in his first attempt while studying at the Paris Conservatory. He is considered eclectic and not married to any genre or style. His successful career led him to compose operas, ballet, symphonies, film music, concertos, piano music, incidental music, and chamber music. His two most notable orchestral works are *Divertissement* (1930) and *Escales* (1922)

Holy Roller

Holy Roller is a pentacostal revival sermon captured in the sound of alto saxophone and piano. These sermons are an ecstatic outpouring of the Holy Spirit combined with fierce warnings of fire and brimstone. These preachers speak in tongues and bring the audience into the aisles, dancing, weeping, shouting, jerking uncontrollably, and fainting. To composer Libby Larsen, these revival sermons are musical masterpieces of rhythm, tempo, and extraordinary tension and release. She uses the saxophone to imitate the rhythmic inflections of revival sermons, creating an eclectic range of characters in a through

composed movement. The composer states, “the music is the language, the language is the music, and the result moves the spirit to other states of being.” *Holy Roller* was written for Paul Bro in 1997.

This piece is a through-composed rhapsody. There are two recognizable melodies sprinkled throughout, elaborated, and transformed: *When the Saints Go Marching In* and the hymn *Shall We Gather at the River*. Try listening for these motives and how they are used to create the vocal inflection of a revival sermon. There are several solo recitative sections that elucidate the saxophone’s ability to build tension and release. Call and response sections between the saxophone and piano also enhance the saxophone’s vocal qualities.

Libby Larsen is one of America’s most performed living composers. Her oeuvre spans five-hundred works from virtually every genre, from vocal to chamber music, to towering orchestral works and fifteen operas. There are over fifty CDs of her recorded works and is Grammy award-winning. Needless to say, she has established a permanent place in the concert repertory. Larsen was born in Wilmington, Delaware in 1950, and currently lives in Minnesota where she composes and nurtures the production of new operas as the Artistic Director of the John Duffy Institute for New Opera.

Rock Me!

This solo saxophone work is a synthesis of the entire rock genre in one composition. Here the saxophone imitates a distorted electric guitar, electric bass, drum set, didgeridoo, and occasionally an acoustic saxophone. *Rock Me!* deploys a litany of extended techniques to create these effects, such as slap tongue, growling, multiphonics, microtones, harmonic overtones, double tonguing, key clicks, and singing into the instrument to distort the sound. The evolution of these techniques in the form is gradual, each element is introduced individually. The resulting improvised nature of the music is intended to lead the audience through a process of discovery. It's helpful to imagine me performing it with sunglasses and a leather jacket. *Rock Me!* was written in 2007 for saxophonist Kenneth Tse.

Barry Cockcroft has successfully integrated his compositions into the mainstream repertoire by interpolating popular genres, rhythms, and structures with contemporary saxophone technique. By using familiar styles in tandem with unfamiliar techniques he innovates the contemporary language of the saxophone. In the composer’s own words, “I like taking an audience from the known to the unknown, without them realising they are on a journey of discovery.” He has written over one-hundred and twenty works and has been a concerto soloist with the United States Navy Band and the Scottish Chamber Orchestra among other international ensembles in Australia, Slovenia, Croatia, Costa Rica and Colombia. He studied in Australia with Dr. Peter Clinch for 5 years and for 2 years in Bordeaux France with saxophonists Jacques Net, Marie-Bernadette Charrier and Jean-Marie Londeix.

Sonata

In its entirety, William Albright's Sonata for alto saxophone and piano is a towering achievement of polystylism and an invaluable gem of the saxophone repertoire. Each movement references baroque styles but with a language unique to Albright. Movement one is a two part invention, movement two a chaconne, movement three a scherzo, and movement four a recitative and dance. These neo-baroque characteristics are interpreted with Albright's modern musical vocabulary and juxtaposed to create expressive contrast that simultaneously references the past and calls in the future.

Movement two is a lament to his deceased friend, George Cacciopo. They collaborated in Ann Arbor, Michigan on the recurring Once Music Festival, but they primarily focused on propelling contemporary electronic music through a radio show by Cacciopo. The F# minor tonality and descending melodies suggest laying someone to rest with sorrow, but are contrasted by ascending melodies in contrary motion with the descending chaconne in the piano. Interspersed in this minor context is a cold, desolate atonal section, reminiscent of Webern. The contrast between these two sections opens a way to understand Albright's post-modern stylistic opulence. Movement two ends with a final farewell to George Cacciopo, played into the piano as if it is a coffin.

As a composer, Albright is best known for his piano and organ works. His passion for ragtime would bring about a revival of the style, he even recorded the complete rags of Scott Joplin. His early training in music was at Juilliard and the Eastman School of Music, he later graduated from the University of Michigan with Bachelor, Master, and Doctorate degrees. From 1968-1969 he studied under another famous organist and composer at the Paris Conservatory, Olivier Messiaen. He became a professor of composition at the University of Michigan until the end of his life.

University of Missouri School of Music
Graduate Degree Recital

Eve Werger, piano

Sunday, May 2, 2021 at 1:00pm

Sinquefield Music Center 132

Suite No. 1 in D Minor
I. Prelude
II. Allemande
III. Courante

Elisabeth-Claude Jacquet de la Guerre
(1664/65-1729)

Andante and Variations in F Minor, Hob.XVII:6

Franz Joseph Haydn
(1732-1809)

Suite No. 1 in D Minor
IV. Courante II
V. Sarabande
VI. Gigue

Elisabeth-Claude Jacquet de la Guerre

Play Like A Girl

Eve Beglarian
(born 1958)

Suite No. 1 in D Minor
VIII. Chaconne L'inconstante
IX. Menuet
VII. Cannaris

Elisabeth-Claude Jacquet de la Guerre

Short Pause

Piano Sonata in E Minor
Andante – Allegro
Andante
Scherzo

Florence Price
(1887-1953)

Eve Werger is a student of Dr. Peter Miyamoto
This recital partially fulfills the requirements of
the Master of Music degree in piano performance