

**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.