Thank You

A collaborative event of this magnitude does not get done without a lot of cooperation and teamwork. In addition to the 100 students involved, we thank the following faculty and staff members for their contribution to this evening’s performances as well.

College of Arts and Science
Melody Galen
Jordan Yount
Carla Schlink

Department of Art
Josephine Stealey, Chair
Alexis Callender

School of Music
Julia Gaines, Director
Paul Crabb
Tina Price
Abby Rehard
Christine Seitz
Arthur White

Department of Theatre
Heather Carver, Chair
Dory Colbert

University Concert Series/Event Production Services
John Murray
Madeline Stanley
Karlan Seville

Department of Theatre Production Staff:
Producer: Cat Gleason
Assistant Producer: Hannah Atencio
Director of Production: Brad M. Carlson
Lighting Designer: David Schneider
Costume Coordinator: Caitlin Allen
Costume Director: Kerri S. Packard
Acting coaches/directors: Cheryl Black, Suzanne Burgoyne, Kevin Brown, Cat Gleason, Chris Oliver and Jennie Pardoe

“Spirited Wenches”
Our hosts and docents for the evening
Asher Alt
Hannah Atencio
Leslie Howard
Sara Nolan
Clare Stribling

Sinquefield Prize in Composition and the Mizzou New Music Initiative

The University of Missouri School of Music annually awards the Sinquefield Prize, part of the Mizzou New Music Initiative, to its top student composer. The competition is open to all student composers, undergraduate or graduate, at the University of Missouri. The competition process includes submission of a completed musical work, which is then judged by a panel of professional composers from outside the University. The winner is then expected to compose a new work for one of the School of Music’s large ensembles, which is given its world premiere at the annual Chancellor’s Arts Showcase. The Prize includes a scholarship to the University of Missouri, a cash prize for the production of score and parts, and the opportunity to record the winning composition after the concert. Past winners of the Sinquefield Prize include Patrick Dell (2006), Katie Andres (2007), Mark Woodward (2008), Stephanie Berg (2009), Michael Strausbaugh (2010), Patrick David Clark (2011), Michael Anderson (2012), David Witter (2013), José Martínez (2014), and Trey Makler (2015).

The Mizzou New Music Initiative brings together a diverse 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 Sinquefield’s 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. The Initiative includes full-tuition scholarships for undergraduate composers; graduate assistantships for a six-member New Music Ensemble; the Mizzou International Composers Festival, launched in July 2010 in partnership with the twenty-member New York-based new music ensemble, Alarm Will Sound; and the Creating Original Music Project (COMP), established in 2006. COMP includes a competition for K-12 composers throughout Missouri and a unique summer camp for high school composers. The 2008 camp was chronicled in the award-winning documentary film, Genius Among Us.
Chancellor’s Arts Showcase: Celebrating Shakespeare in the Arts
April 11, 2016 • 7:30 PM • Missouri Theatre

School of Music

Tonight’s event is the second time we’ve collaborated as fine arts departments to present the Chancellor’s Arts Showcase. Last year’s theme of Thomas Jefferson was for the initial collaboration was an obvious choice with the event falling on his birthday. This year’s theme again was not difficult to select as many people this month are acknowledging the 400th anniversary of the death of Shakespeare. While the performance of his works primarily fall to the theatrical arts, much music has been influenced by his writings as well. We offer examples tonight of such music, both fine art and jazz, that have been inspired by Shakespeare’s words.

The School of Music is always eager to share new music with our audiences and is excited to be offering something new again this evening. Henry Stewart, a graduate student in composition, is this year’s Sinquefield Prize winner and has written a piece for the University Singers using a sonnet by Shakespeare. Instead of describing the piece myself, I invite you to read the program notes by the composer as he talks you through his thought process and influences. The Sinquefield Prize is one of the programs we facilitate through the Mizzou New Music Initiative as a result of the generous contributions from our long-time donors, Rex and Jeanne Sinquefield. We hope you enjoy tonight’s world premiere.

Julia Gaines, Director

Department of Art

Founded in 1877, the Department of Art is home to the George Caleb Bingham Gallery which features works by faculty and students several times each year. Instruction is included in drawing, painting, printmaking photography, graphic design, ceramics, fibers, sculpture, and new media.

The Department of Art is pleased to collaborate with our sister programs at MU to present this evening of art, music, and theatre. We look forward with anticipation each year to this memorable event and the unique contribution each of the arts make to the annual theme. The visual arts interpret history in a variety of ways. This year, inspired by the Shakespearean theme selected for the Chancellor’s Arts Showcase, Drawing II students, created an installation entitled Vessels, which consist of several large-scale drawings, suspended and projected into the ornate architecture of the Missouri Theater. Inspired by Shakespearean and Elizabethan costume, the drawing students researched archival material to understand how thespians developed and wore their costumes. The costumes of Shakespeare’s plays act as a kind of architecture to the body of the actors, but also an architecture or vessel that holds the lineage of his plays that have been performed again and again the world over, reimagined and reinterpreted over time. The student’s charcoal drawings and ghostly projections recount a history and presence of this tradition, and of the performance of costume in our imaginations. We hope you enjoy the inventive interpretation the art students have developed.

Jo Stealey, Chair

Department of Theatre

The Department of Theatre has the unique distinction of being named one of the most prolific programs in the country for theatre research as well as one of only a few departments that offer the BA, MA, and PhD. We continue to foster creativity, enlightenment, and academic investigation as we explore the endless possibilities of theatre and performance. Since Professor Donovan Rhyneburger joined the MU faculty in 1925, this department has been committed to artistic innovation by presenting six to eight productions each year.

We are excited to join the celebration of 400 years of performing William Shakespeare’s plays on stages across the globe. Tonight’s monologues and scenes produced by Dr. Cat Gleason are what some might call Shakespeare’s “greatest hits” from an incredibly extensive number of plays written by the Bard. Although some scholars debate about whether each play attributed to Shakespeare was actually penned by him, there is no doubt that the plays have lived on in dramatic history. Every day we see the truth in Shakespeare’s famous line that “all the world’s a stage,” and we are proud to join the School of Music and the Art Department to bring MU audiences an evening featuring this important classical work. The Department of Theatre continues to engage in Shakespeare’s legacy as we open a full production of Much Ado About Nothing directed by Dr. Cheryl Black on our Rhyneburger stage April 27-May 1. We hope that you will join us!

Heather Carver, Chair

Department of Art - Participating student artists and project description:

Inspired by Shakespearean and Elizabethan costume, Drawing II students from the MU Art Department, created Vessels. This installation consists of several large-scale drawings, which are suspended and projected into the architecture of the Missouri Theater. Inspired by Shakespearean and Elizabethan costume, the drawing students researched archival material to understand how thespians developed and wore their costumes. The costumes of Shakespeare’s plays act as a kind of architecture to the body of the actors, but also an architecture or vessel that holds the lineage of his plays that have been performed again and again the world over, reimagined and reinterpreted over time. The student’s charcoal drawings and ghostly projections recount a history and presence of this tradition, and of the performance of costume in our imaginations. We hope you enjoy the inventive interpretation the art students have developed.

Jo Stealey, Chair

Department of Theatre

Upcoming Events

Chancellor’s Arts Showcase: Celebrating Shakespeare in the Arts
April 11, 2016 • 7:30 PM • Missouri Theatre

Department of Art

Upcoming Events

School of Music

The Choral Union and University Singers and Columbia Civic Orchestra present
Symphony of Psalms by Igor Stravinsky
Alexander Nevsky by Sergei Prokofiev
Featuring Jane Bunnell, Mezzo-Soprano
Conducted by R. Paul Crabbe
Jentina Briskman, accompanist
April 21, 2016 • 7:00 p.m. • Jesse Auditorium

Department of Theatre

Much Ado About Nothing by William Shakespeare
directed by Cheryl Black
adapted by Patricia Downey and Cheryl Black
April 27 - May 1, Rhyneburger Theater
7:30 pm; April 27 - 30 2:00 pm; May 1

Department of Art

Upcoming Events

April 12-14 • AGAS Presents: Kim Winkle
Winkle, interim director of the Appalachian Center of Craft will be offering Professional Development Advice & strategies. Presented by AGAS & ORG.

Much Ado About Nothing by William Shakespeare
adapted by Patricia Downey and Cheryl Black
April 27 - May 1, Rhyneburger Theater
7:30 pm; April 27 - 30 2:00 pm; May 1

Department of Art

Upcoming Events

April 12-14 • AGAS Presents: Kim Winkle
Winkle, interim director of the Appalachian Center of Craft will be offering Professional Development Advice & strategies. Presented by AGAS & ORG.
Introduction

Dean Michael J. O'Brien

Master of Ceremonies

Jean Tartiere as “Christopher Marlowe”

The Bard’s Greatest Hits: Shakespearean scenes and monologues

Romeo and Juliet, Act III, sc. 1

Romeo - Alex Givens

Tybalt - Michael Bayler

The young men of the two warring houses have met in the street. Tybalt of the house of Capulet is looking for a fight with Romeo; Romeo does not want to fight because he has just married Tybalt’s cousin, Juliet.

Henry V, Prologue

Chorus: Jean Tartiere

This opening speech for one of Shakespeare’s history plays asks the audience to use their imaginations to let the story come to life.

Taming of the Shrew, Act II, sc. 1

Katherine - Ali Kertz

Petruchio - Allan Benson

Petruchio has just made a deal with Katherine’s father to woo and wed her in exchange for her dowry. This scene is the first time the audience to use their imaginations to let the story come to life.

Midsummer Night’s Dream, Act V, sc. 1

Puck – Clare Stribling

The fairy, Robin Goodfellow, or simply, Puck, delivers this speech to usher the nobles to their beds at the end of a long evening.

Much Ado about Nothing, Act IV, sc. 1

Beatrice - Dani Tucker

Benedick - Jean Tartiere

This scene follows Hero and Claudio’s failed wedding ceremony, where Claudio accused Hero of being unfaithful. Beatrice is angry and saddened by the slander hurled at her cousin. Even though Beatrice and Benedick have been sparring throughout the play, Benedick tries to comfort her in this scene.

University Singers

R. Paul Crabb, conductor

Jenna Braaksma, accompanist

Our Joyfulst Feast

Soloists: Abby Meeds, Bailey Wilkerson

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt, and ways be foul,
And Marian’s nose looks red and raw;
When roasted crabs hiss in the bowl-
Then nightly sings the staring owl
Tu-whit! Tu-who! A merry note!
While greedy Joan doth keel the pot.

When all around the wind doth blow,
And coughing drowns the parson’s saw,
And birds sit brooding in the snow,
And Mariana’s nose looks red and raw;
When roasted crabs hiss in the bowl-
Then nightly sings the staring owl
Tu-whit! Tu-who! A merry note!
While greedy Joan doth keel the pot.

Einojuhani Rautavaara (b. 1928)
Sonnet 73: De Profundis

Dr. Jeanne Sinquefield
Presentation of the Sinquefield Prize

Henry Breneman Stewart
Sonnet 18

(b. 1970)

Ralph Vaughan Williams
Three Shakespeare Songs

(1872-1958)

I. Full Fathom Five

II. The Cloud-capp’d Towers

The Tempest Act I Scene 2 (1610-1611)

By chance or nature’s changing course untrimm’d;
Nor shall death brag thou wander’st in his shade,
This Bird of Dawning singeth all night long:
No Fairy takes, nor witch hath power to charm.
And every fair from sometime fair decline,
Nor shall death brag thou wander’st in his shade.

Sonnet 37: De Profundis*

World Premier - Sinquefield Prize Winner

Henry Breneman Stewart
(b. 1992)

Presentation of the Sinquefield Prize

Dean Michael J. O’Brien - Introductions
Chancellor Hank Foley
Dr. Jeanne Sinquefield

A Summer Sonnet

Kevin Olson
(b. 1970)

Salutation: Ian Meyer

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:

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* In memory of Edward H. Hunwald

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GARY AND CAROL SMITH

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Special thanks to Shelter Insurance Foundation
and State Farm Companies Foundation for their generous participation in matching gift programs.
Scotland, mid-11th century - The witches meet on the moor at night, and tell each other about their latest spells. They hear Macbeth approaching with his retinue, and rejoice in the havoc they will create for him and his followers.

The Bard's Greatest Hits: Shakespearean scenes and monologues

**Romeo and Juliet, Act II, sc. 2**

- **Juliet** – Leah Huskey
- **Romeo** – Alex Givens

**The Balcony Scene** is the signature scene where Romeo finds Juliet at her home. They declare their love and explore their predilection as lovers from warring families.

**Hamlet, Act III, sc. 1**

- **Hamlet** – Michael Bayler

This soliloquy is perhaps the quintessential Shakespearean speech. It occurs while Hamlet is waiting for Ophelia and exemplifies his indecision about avenging his father's death.

**Romeo and Juliet, Act I, sc. 4**

- **Mercutio** – Ali Keritz

Known as the "Queen Mab" speech, this piece is delivered to Romeo and his friends as they tarry on the way to the Capulet’s Ball.

**Twelfth Night, or What You Will**, Act IV, sc. 2

- **Viola** – Leah Huskey

This comedy features a love triangle. Count Orsino loves his neighbor Olivia, and Olivia loves Orsino’s servant Cesario. Cesario is really shipwrecked Viola disguised as a boy who is in love with Olivia. In this speech Viola has just come from delivering a message to Olivia while disguised as Cesario.

**Othello, Act IV, sc. 2**

- **Iago** – Jackson Harmed

Roderigo – Alex Givens

In this tragedy, Iago plots against his general, Othello because he promoted Cassio over him. Iago has made promises to Roderigo to help him win Othello’s wife Desdemona. Iago has been stringing Roderigo along through much of the play and Roderigo has had enough.

**The Tempest, Act IV, sc. 1**

- **Prospero** – Cheryl Black

The Tempest begins with a storm remote island where the sorcerer Prospero seeks revenge on those who deposed him from his dukedom. This speech is delivered by Prospero as he dismisses the nymphs who have been entertaining his guests. This speech will round out our selection of scenes.

**Concert Jazz Band**

Arthur White, director

**Such Sweet Thunder**

- **Edward Kennedy 'Duke' Ellington**

- **William Thomas 'Billy' Strayhorn**

- **Thad Jones**

- **Bobby Hackett**

- **Shorty Rogers**

- **Shelly Manne**

**Madness In Great Ones**

- **Hamlet**

- **Romeo**

- **Juliet**

- **Macbeth**

- **Othello**

- **Cassio**

- **Desdemona**

- **Othello**

- **Hamlet**

- **Romeo**

- **Juliet**

- **Othello**

- **Hamlet”

- **Romeo**
As part of the commission for this piece, I was asked to incorporate text from Shakespeare to commemorate the 400th anniversary of his death. I chose Sonnet 73:

_That time of year thou mayst in me behold_  
_When yellow leaves, or none, or few do hang_  
_Upon those boughs which shake against the cold._  

Bare ruin’d choirs, where late the sweet birds sang._  
_In me thou see’st the glowing fire, that on the ashes of thy youth doth lie._  
_Ashes of ashes._  

From the depths I have cried out to you, O Lord._  

While the final couplet of the sonnet resolves the narrator’s strife through an acceptance, I left the resolution should come from within the narrator. I rewrote the sonnet, keeping only the text I thought was most meaningful to my interpretation, omitting the final couplet and moving “glowing fire” to the end.

**University Philharmonic Orchestra**

- **Violin**  
  Bryan Biswell  
  Versan Chang  
  Emily Cowan  
  Rachel Dacus-Hill  
  Xuaniao Du  
  Jessica Gomez  
  Genovieves Jones  
  Renan Leme  
  Bretney McMurry  
  Tony Morales  
  Amanda Ohlen  
  Graham Woodland  
  Mo Zhou  

- **Viola**  
  Clifton Gilliland  
  Tyler Hantz  
  Lee Kim  
  Andrew Monson  
  Julie Nguyen  
  Mike Neeff  
  Catherine Sandstedt  
  Tassing Zhao  
  L成都, Madrid  

- **Cello**  
  Rachel Czach  
  Madison DeWerd  
  Anna Haberdash  
  Shannon Mercul  
  Lili Nash  
  Faith Ordonio  
  Patrick Ordway  
  Kelly Weber  
  Alex Williams  

- **Bass**  
  Sam Copeland  
  Grant Flakne  
  Maura Higgins  
  Massimo Montabano  
  Lauren Flute  
  Breanna McCaughy  
  Julie Youngers  
  Karen Thibodeaux  
  Karen Thibodeaux  

- **Oboe**  
  Troy Maker  
  Frank Clark  

- **Clarinet**  
  Travis Herd  
  Devin Kaveler  

- **Baritone**  
  Graham, Patrick  
  Han, Austin  
  Heruth, Hans  
  Layton, Ryan  
  Wright, Sam  

**Show-Me Opera**

- **Soprano**  
  Graham Woodland  
  Rachel Dacus-Hill  
  Britney McMurry  
  Amanda Olsen  
  Sandstedt, Catherine  
  Yerganian, Jennifer  

- **Tenor**  
  Flanagan, Andy  
  Frankau, Nathan  
  Harrison, El  
  Meyer, Ian  
  Walker, Jordan  

- **Trombone**  
  Crader, Jonathan  
  Knoth, Colin  
  Richey, Paden  
  Roth, Christian  
  Wagner, Jeremy  
  Worley, Ben  

**Chancellor’s Arts Showcase**

Few artists have enjoyed as close a working relationship as did Duke Ellington and Billy Strayhorn. The two met in Pittsburgh following an Ellington Orchestra performance in 1938. Strayhorn played some of his own compositions, including “Lush Life,” which he had completed a year earlier at the age of twenty-one. Ellington hired him on the spot but without a clear agreement as to what it was he was hiring him for. Ellington was consumed by another major work, _A Drum Is a Woman_, and the _Shakespearean Suite_, is one of the most remarkable orchestral pieces in all of Ellington’s body of work. In the words of poet and music critic James Agee, it would turn out to be, “a work of art that might be called a suite of songs based on scenes from _Antony and Cleopatra_, e.g.”

In some respects, Ellington and Strayhorn’s compositions are like that of writers who harmonize hip vernacular, popular idiom, and Shakespeare’s poetry and the sonnet form, as recited in iambic pentameter (pairs of alternating weak and strong emphases), akin to the way eight notes are “left in a swing pattern. Each work has a soloist as a reiterative concept, as if the soloist (Johnny Hodges, Cat Anderson, Clark Terry, Paul Gonsalves, et al) were reciting as the specific character depicted in the words of Shakespeare’s powerfully bending alto saxophone depicting the exotic nature of the relationship between Antony and Cleopatra, e.g.

In the first twelve lines, this sonnet describes the narrator’s internal trauma. Because this part of the sonnet is in many ways “from the depths,” I added the first part of Psalm 130: the first verse in Latin and the first clause of the second verse in English.

_De profundis clamavi ad te, Domine,_  
_‘Lord, hear my voice._  

From the depths I have cried out to you, O Lord._  

While the final couplet of the sonnet resolves the narrator’s strife through an acceptance, I left the resolution should come from within the narrator. I rewrote the sonnet, keeping only the text I thought was most meaningful to my interpretation, omitting the final couplet and moving “glowing fire” to the end.

_In me behold_  
_Fallen leaves._  
_Boughs shake against cold._  
_Where late birds sang._  
_Bare ruined choirs._

Together, the sonnet and the poem tell a story about depression and self-acceptance, raising the question of salvation by human or divine means, respectively. The first line of the poem occurs three times throughout the piece; the first two times as a stoic underpinning for the text from the sonnet, and the third time, alone in three ascending clusters. Simultaneously, the sonnet follows a spiraling emotional trajectory from the beginning until “on ashes I lie, consumed,” catharsis on the way to the realization of self-worth: “in me glowing fire!”

*Program notes by Dr. Arthur White*