



School of Music  
University of Missouri

2020-2021 Series | Student, Faculty & Guest Performances

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# Monday Mashup No. 1 Summer Sampler

*featuring*

Mizzou New Music Ensemble

Khemia Ensemble

Show-Me Opera

University of Missouri Student Singers

Peter Miyamoto

September 14, 2020 | 7:00pm

Pre-Recorded Performance

## Program

**Ancient Echoes (2020) . . . . . Daniel Fitzpatrick  
(b. 1994)**

Performed by the Mizzou New Music Ensemble

**moves (2020). . . . . Niko D. Schroeder  
(b. 1994)**

Performed by the Khemia Ensemble  
Niko D. Shroeder, composer and animator  
Stephen Downing, video production

**Messa da Requiem (1874) . . . . . Giuseppe Verdi  
Offertorio (1813-1901)**

Isabel Quintela Soares Martins, soprano  
Tâmila Freitas De Souza, mezzo-soprano  
David Pelino, tenor  
Marques Jerrell Ruff, baritone  
Arun Garg, piano

*This student ensemble dedicates this performance to those who have lost their lives as a  
result of racial injustice.*

**“Voi, che sapete” from *Le nozze di Figaro* . . . . . Wolfgang Amadeus Mozart  
(1756-1791)**

Dani Major, mezzo soprano (Cherubino)  
Assisted by Evan Watkins, piano

Synopsis: Susanna has goaded Cherubino into singing the song he wrote to the Countess,  
the object of Cherubino’s secret passion.

**“O mio babbino caro” from *Gianni Schicchi* . . . . . Giacomo Puccini  
(1858-1924)**

Chloe Prewett, soprano (Lauretta)  
Zach Prewett, super (Gianni Schicchi)  
Assisted by Evan Watkins, piano

Synopsis: Gianni Schicchi has just sworn never to help the Donatis, but his daughter,  
Lauretta, urges him to let her marry Rinuccio. She promises him that if he does not consent,  
she’ll throw herself into the river and die, and he finally relents.

**“Qui la voce” from *I Puritani* . . . . . Giacomo Puccini**

Isabel Quintela Soares Martins, soprano (Elvira)  
Assisted by Ross Dryer, piano

Synopsis: Elvira has begun to live more in the land of her delusions than in reality. She believes that she sees her lover, Arturo, even when someone else is standing in front of her, and she sings of her joy on her wedding day (a day which will never come).

**“Addio, fiorito asil” from *Madama Butterfly* . . . . . Giacomo Puccini**

Truman Grant, tenor (Pinkerton)  
Jordan Ulrich, baritone (Sharpless)  
Assisted by Ross Dryer, piano

Synopsis: Sharpless reminds Pinkerton that he foresaw that Butterfly would be unable to forget him and return to her former life. Pinkerton admits that he does not have the courage to face Butterfly, and he expresses his guilt and regret, and then rushes away.

**Estampes . . . . . Claude Debussy**  
**1. Pagodes (1862-1918)**

**Nocturne in E-flat Major, Op. 55, No. 2 . . . . . Frédéric Chopin**  
**(1810-1849)**

**Scherzo No. 3 in C-sharp Minor, Op. 39**

Peter Miyamoto, piano

## **Personnel**

### **Mizzou New Music Ensemble**

Ann Mozina, flutes  
Andrew Wiele, clarinets  
Stephen Landy, percussion  
Jordan Nielsen, percussion  
Daniel Fitzpatrick, piano  
Pedro Ramiro, violin  
Cameron Tubbs, cello

Stefan Freund, director and conductor  
Yoshiaki Onishi, assistant director

### **Khemia Ensemble**

Mary Matthews, flute  
Thiago Ancelmo, clarinet  
Er-Gene Kahng, violin  
Hamilton Berry, guest cello  
Siyuan Li, piano  
Shane Jones, percussion  
Chelsea Tinsler Jones, percussion

### **Verdi Performance**

Isabel Quintela Soares Martins, soprano  
Tâmila Freitas De Souza, mezzo-soprano  
David Pelino, tenor  
Marques Jerrell Ruff, baritone  
Arun Garg, piano

Christine Seitz, director  
Steven Tharp, director

### **Staged Arias**

Truman Grant, tenor  
Dani Major, mezzo soprano  
Isabel Quintela Soares Martins, soprano  
Chloe Prewett, soprano  
Zach Prewett, super  
Jordan Ulrich, baritone  
Ross Dryer, piano  
Evan Watkins, piano

Christine Seitz, director

**Peter Miyamoto, piano**

## Biographies

**Daniel Fitzpatrick** is a composer with an exceedingly diverse musical background. Having played banjo since the age of seven, bluegrass and folk music have considerable significance in his life as a composer and performer. He has been featured as a banjo soloist and composer in various concerts and recitals at the University of Missouri, Southeast Missouri University, and East Central College. He has also had the honor to be featured in a collaborative recital with artist Najjar Abdul-Mussawwir's *Reconstructed* exhibition at Southeast Missouri State University. During this event, Daniel premiered his piece *Premonition* (2017) and performed traditional bluegrass music as well as works by Béla Fleck and Tony Trischka. As a banjo player and composer, Daniel is always working on writing and arranging music to reinvent the instrument. For example, his piece *Perplexion* (2019) fuses the styles of bluegrass, rag, jazz, and contemporary classical music. Furthermore, Daniel has arranged and performed Sergei Rachmaninoff's *Prelude in C# minor* Op. 3, No. 2 on the banjo, considerably expanding what audiences think of an often typecasted instrument. In addition to being a banjo player, Daniel also plays piano, guitar, and mandolin. Currently he is the pianist of the New Music Ensemble at the University of Missouri, where he is studying for his master's in music composition with Dr. Stefan Freund. His past composition professors include Dr. Robert Fruehwald and Dr. Joseph Tyldesley. Daniel's interests in writing music are seemingly limitless as he has explored many different folk traditions in his compositions along with the genres of dubstep, glitch, pop, and modern classical music. Rather than being defined by one particular genre of music, Daniel's compositions are characterized by the seamless integration of many musical influences.

### 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.

**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.

### **Khemia Ensemble**

[khemiaensemble.com](http://khemiaensemble.com)

/ˈkēmēə/ n.

1. *derived from the Ancient Greek word χημεία (khēmeia) meaning “cast together”*
2. *a contemporary concert music ensemble based in the United States*

Hailed by the *Columbia Daily Tribune* as “adding a fresh dimension” to the classical concert music experience, Khemia Ensemble is a contemporary chamber ensemble focused on championing the works of living composers through vivid, multimedia performances. They foster collaborations among the arts by working closely with designers, visual artists, and writers as well as incorporating poetic, visual, and interactive elements in our performances. The members of Khemia Ensemble have come together across four countries from around the world: Argentina, Brazil, China, and the United States to form an ensemble that seeks to diversify and share the music of living composers.

The ensemble has been featured in venues and festivals such as National Sawdust, the Mizzou International Composers Festival, Strange Beautiful Music in Detroit, New Music Gathering, Latin IS America at Michigan State University and the Biennial New Music Festival at the National University of Cordoba. Khemia has held residencies at University of Michigan, Tufts University, Michigan State University, the National University of Bogota and the National University of Cordoba as well as two consecutive years at Avaloch Farms.

*Khemia Lights* is a permanent installation for the ensemble and was created in a collaboration between composer Bret Bohman and the Cincinnati-based sound and visual production company Intermedio. The lights use audio-visual technology that responds live to the rhythm and intensity of the music we are performing, creating an exciting multi-sensory experience for the audience.

## Verdi Performers

Isabel Quintela Soares Martins, Tâmila Freitas De Souza, and David Pelino are current Graduate Students in Vocal Performance, and will receive their Master's degrees in the Spring of 2021. Marques Jerrell Ruff was awarded his Master's degree in Vocal Performance in the Spring of 2020. Ms. Martins, Ms. De Souza and Mr. Ruff are students of Christine Seitz. Mr. Pelino is a student of Steven Tharp.

**Peter Miyamoto** has performed to great acclaim in recital and as soloist in Canada, England, France, Germany, Greece, Italy, Poland, Russia, Serbia, Switzerland, China, and Japan, and in major US cities such as Boston, Chicago, Dallas, Indianapolis, Los Angeles, Miami, New York, Philadelphia, San Francisco, and Washington D.C. In 1990, Miyamoto was named the first Gilmore Young Artist. He won numerous other competitions, including the American Pianist Association National Fellowship Competition, the D'Angelo Competition, the San Francisco Symphony Competition and the Los Angeles Philharmonic Competition.

Dr. Miyamoto holds degrees from the Curtis Institute of Music, Yale University School of Music, Michigan State University, and the Royal Academy of Music in London. His teachers included Maria Curcio-Diamand, Leon Fleisher, Claude Frank, Peter Frankl, Marek Jablonski, Aube Tzerko, and Ralph Votapek, as well as Szymon Goldberg, Felix Galimir and Lorand Fenyves for chamber music.

Currently Professor of Piano at the University of Missouri, Peter Miyamoto formerly taught at Michigan State University, and the California Institute of the Arts. From 2003-2015 he served as head of the piano faculty at the New York Summer Music Festival, and now teaches at the Curtis Institute of Music's Young Artist Summer Program. His numerous CDs have received excellent reviews in periodicals such as *Gramophone*, *International Record Review*, *Fanfare*, and *American Record Guide* and were recognized by the American Prize.

## **Program Notes**

### **Ancient Echoes (2020)**

*Ancient Echoes* is a banjo concertino for Pierrot ensemble featuring the synthesis of numerous musical styles. Folk music and instruments from the Middle East and Africa in addition to contemporary classical music inspired many aspects of the composition. The banjo part is far from typical due to the use of three voice counterpoint, nonstandard tuning, and a lack of common banjo rolls (arpeggio-based plucking patterns). Generally, the tuning of the banjo is an open G chord with the notes D-G- B-D-G in ascending order; however, I have created a new tuning to better fit the composition with the notes C-Gb-Bb-D-G. The use of natural harmonics is one aspect that is significantly impacted by this alternate tuning since the strummed harmonics are no longer a resolute major chord but rather an ambiguous augmented chord with a tritone below the root (and a minor ninth above if the highest string is included). Despite the dissonance, the chord blends flawlessly due to the pure timbre of the natural harmonics and, furthermore, possesses a striking quality that commands attention. Similarly,

I made use of two specific natural harmonics in the piano part (the fifth partials of C-1 and Ab-1) to create the sound of an ominous death knell (the ringing of a church bell to announce someone's death). Beyond the natural harmonics, numerous new and inventive techniques have been employed across the ensemble to create an otherworldly atmosphere.

— Daniel Fitzpatrick

### **moves (2020)**

The game of chess mimics music composition in many ways. Beyond shared terminology, the way that one goes about developing a line, creating a transposition, or conceptualizing an ending are likewise similar. The fanaticism of music and chess devotees is also striking—many have dedicated their lives to the relatively niche and very limited fields.

— Niko D. Schroeder

### **Staged Arias**

The Staged Arias were the result of work during the weeks of late March and April 2020, just after the campus closed because of the COVID-19 pandemic. Singers had staging rehearsals via Zoom, and recorded their arias in their own homes with pre-recorded accompaniments.



## Upcoming Events in the School of Music:

**M**  
**O**  
**N**  
**D**  
**A**  
**Y**

**M A S H U P**

**No. 2**

September 21 | 7:00 PM

**Family Choral Concert**

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

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**M**  
**O**  
**N**  
**D**  
**A**  
**Y**

**M A S H U P**

**No. 3**

September 28 | 7:00 PM

**Chamber Music Mashup**

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

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