



School of Music  
University of Missouri

2020-2021 Series | Student Ensemble

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# 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

