



School of Music
University of Missouri

2021-2022 Series | Student Recital

Emerging Artists Gala Recital

May 2, 2022 | 7:00pm
Sheryl Crow Hall

Program

Luminosity **Tomasz Golinski**
Movements 1 and 2 (b. 1986)

The Spiral on Your Back **José Martinez**
(b. 1985)
Jordan Nielsen, Percussion

“Quando me’n vo” from *La Bohème* **Giacomo Puccini**
(1858-1924)

From “Italienisches Liederbuch“ **Hugo Wolf**
(1860 - 1903)
Gesegnet sei das Grun
Schweig’ einmal still!
Ich hab’ in Penna einen Liebsten wohnen

Cinq Quatrains de Francis Jammes **Marcel Delannoy**
(1898-1962)
1. *Résurrection*
2. *La Joueuse*
3. *Morphée et la Muse*
4. *Colombine*
5. *Reprise*
Amelia Lufkin, Soprano | Zachary Kierstead, Piano

In League with Extraordinary Gentlemen **Peter Graham**
(b. 1958)
I. The Time Traveler
II. The Final Problem
III. The Great Race

Alex Thomas, Euphonium | Natalia Bolshakova, Piano

- Short Intermission -

Concerto No. 1 for Flute and Orchestra in G Major, K. 313 **W.A. Mozart**
III. Rondo: Tempo di Menuetto (1756 – 1791)

Concerto for Flute and Orchestra **Carl Nielsen**
I. Allegro Moderato (1865-1931)

Valentina Arango Sánchez, Flute | Natalia Bolshakova, Piano

From *Twelve Poems of Emily Dickinson* **Aaron Copland**
(1900-1990)
“Nature, the gentlest mother”
“Why do they shut me out of Heaven?”
“Heart, we will forget him!”

“*Il est doux, il est bon*” from *Hérodiade* **Jules Massenet**
(1842-1912)

Aubrey L. Smith, Soprano | Anthony Hernandez, Piano

Après une lecture du Dante: Fantasia quasi Sonata **Franz Liszt**
From *Années de pèlerinage II* (1811-1886)

Ryan Kee, Piano

Emerging Artists 2022 Texts and Translations

Quando me'n vo

From Act II of *La Bohème*

Quando me'n vo soletta per la via
La fente sosta e mire...
e la bellezza mia tutta ricerca in me
da capo a piè.
Ed sapporo allow la bramosia sottile
che do gl'occhi traspira;
e dai palesi vezzi intender so
alle oculte beltà.
Cosi l'effluvio del desio
tutta m'aggira;
felice mi fa!
E tu che sai, che momori
e ti struggi,
da me tanto rifuggi?
So ben: le angoscie tue
non le vuoi dir;
so ben,
ma ti senti morir!

When I go out

(Musetta's Waltz)

When I go out alone in the street
people stop and stare...
and they all study in me my beauty
from head to foot.
And then I savor the subtle longing
that comes from their eye;
they know how to appreciate, beneath
obvious charms, all the hidden beauty.
Thus the flow of desire
completely surrounds me;
it makes me happy!
And you who know, who remember
and are melting with passion—
you avoid me so?
I know well: your sufferings—
you don't want to tell;
I know well,
but you feel like you're dying!

(Aria Text Editor and Translator: Martha Gerhart)

From *Italienisches Liederbuch*

Gesegnet sei das Grün und wer es träkt!

Gesegnet sei das Grün und wer es träkt!
Ein grünes Kleid will ich mir machen lassen.

Ein grünes Kleid träkt auch die Frühlingsaue,
Grün kleidet sich der Liebling meiner Augen.

In Grün sich kleiden ist der Jäger Brauch,
Ein grünes Kleid träkt mein Geliebter ach;

Das Grün steht allen Dingen lieblich an,
Aus Grün wächst jede schöne Frucht heran.

Blessed be green and those who wear it!

*Blessed be green and those who wear it!
I shall have a green dress made for me.*

*The spring meadow also is clothed in green,
the darling of my eye clothes himself in green.*

*It is the hunter's custom to be clothed in green,
and my beloved also wears green clothing;*

*green becomes all things so well,
every beautiful fruit springs from green.*

Schweig' einmal still!

Schweig' einmal still, du garst'ger Schwätzer dort
Zum Ekel ist mir dein verwünschtes Singen.

Und triebst du es bis morgen früh so fort,
doch würde dir kein schmuckes Lied gelingen.

Be quiet! you wretched babbler!

*Be quiet! you wretched babbler!
Your damned singing disgusts me.*

*And even if you keep it up until tomorrow morning,
you will not succeed in come up with an attractive*

Schwieg' einmal still un lege dich aufs Ohr!
Das Ständchen eines Esels zög' ich vor.

Ich hab' in Penna einen Liebsten wohnen

Ich hab' in Penna einen Liebsten wohnen,
In der Marammeneb'ne einen andern,
Einen im schönen Hafen von Ancona,
Zum vierten muss ich nach Viterbo wandern;

Ein andrer wohnt in Casentino dort,
Der nächste lebt mit mir am selben Ort,
Und wieder einen hab' ich in Magione,
Vier in La Fatta, zehn in Castiglione.

(Translations by IPA source)

Résurrection

Vous m'avez introduit ches un peúple robuste
Dont par d'Etchegoyen j'hérite mon sang.
Et l'on me couchera dans cette terre fruste
Oú les morts seront plus beaux,
Plus beaux que les vivants.

La Joueuse

Comme un chèvrefeuille qui s'élance au-dessus du mur,
Et que balance le cent, o Belle comme le jour,
Sans te poser à terre tu cours.

Morphée et la Muse

Sommes-nous donc si loin?
Te demandai-je en songe et tu me répondis:
Nous sommes arrivés aux lieux de ta jeunesse et
l'ombre qui s'allonge
Est celle de la ferme où tu venais rêver.

Colombine

Frêle petite fille O rose dans le fange
Du cirque piétinée avant que de t'ouvrir
Dieu ne t'avait-il pas faite à l'image des anges
Et pour que le printemps parfumât tes soupirs.

Reprise

Déchirons la tristesse ainsi que le soleil partage un
banc de brume au flanc de lan montagne,

song.

*Be quiet! and go to bed!
I would prefer a donkey's serenade!*

I have a lover in Penna

*I have a lover in Penna,
another in the plain of Maremma,
one in the beautiful port of Ancona,
for the fourth, I must go to viterbo;*

*another lives there, in Casentino,
the next lives with me in the same town,
and I yet another in Magione,
four in La Fratta, ten in Castiglione!*

Resurrection

*You have introduced me to a robust people
whom by Etchegoyan I inherit my blood.
And it lies with me in the rough land
where the dead will be more beautiful,
more beautiful than the living.*

The player

*As a honeysuckle that soars above the wall,
And that sways, o beautiful as the day,
Without touching the ground, you run.*

Morpheus and the Muse

*Are we so far? (Are we now so far away?)
I asked of you in a dream and you answered me:
We are arrived at the places of your youth, and the
shadow which extends
Is that of the farm where you'd just been dreaming.*

Columbine

*Frail little girl, O rose in the mire,
In a shambles, trampled before you opened,
Didn't God make you in the image of angels
And so that Spring perfumed your sighs?*

Reprise

*Let us tear the sadness just as the sun splits a
bank of mist on the slope of the mountain,*

Et nous ne verrons plus que l'espoir qui nous gagne
Et la verte prairie et les rosiers vermeils

And we will no longer see anything but the hope
that overtakes us and the green prairie and scarlet
roses.

(Translations by Steven B. Jepson, with the assistance from Stephanie Kupfer)

Nature, the gentlest mother

by Emily Dickinson

Nature, the gentlest mother
Impatient of no child,
The feeblest or the waywardest,—
Her admonition mild

In forest and the hill
By traveller is heard,
Restraining rampant squirrel
Or too impetuous bird.
How fair her conversation,
A summer afternoon,—
Her household, her assembly;
And when the sun goes down

Her voice among the aisles
Incites the timid prayer
Of the minutest cricket,
The most unworthy flower.

When all the children sleep
She turns as long away
As will suffice to light her lamps;
Then, bending from the sky,

With infinite affection
And infiniter care,
Her golden finger on her lip,
Wills silence everywhere.

Why do they shut Me out of Heaven?

by Emily Dickinson

Why do they shut Me out of Heaven?
Did I sing too loud?
But I can say a little "Minor"
Timid as a Bird!

Wouldn't the Angels try me
Just once more
Just see if I troubled them
But don't shut the door!

Oh, if I were the Gentleman
In the "White Robe"
And they were the little Hand that knocked
Would I forbid?

[Why do they shut Me out of Heaven?
Did I sing too loud?]

Heart, we will forget him

by Emily Dickinson

Heart, we will forget him
You and I, tonight.
You may forget the warmth he gave,
I will forget the light.

When you have done, pray tell me,
That I my thoughts may dim;
Haste! lest while you're lagging,
I may remember him!

Il est doux, il est bon

Celui dont la parole efface toutes peines
le Prophète est ici!
C'est vers lui que je vais!

Il est doux, il est bon, sa parole est sereine;
Il parle... tout se tait;...
plus léger sur la plaine
l'air attentive passe sans bruit;
il parle!

Ah! quand reviendra-t-il?
quand pourrai-je l'entendre?
Je souffrais,
j'étais seule et mon cœur s'est calmé
en écoutant sa voix
mélodieuse et tendre,
mon cœur s'est calmé!

He is gentle, he is good

The one whose speech erases all pains,
the prophet is here!
It is to him that I go!

He is gentle, he is good, his speech is calm:
he speaks... all fall silent;...
more lightly over the plain
the air attentive passes without noise;
he speaks!

Ah! When will he return?
when can I hear him?
I suffered,
I was alone and my heart was calmed
By listening to him voice,
melodious and tender,
my heart was calmed!

Prophète bien aimé, puis-je vivre sans toi!
Prophète bien aimé, puis-je vivre,
vivre sans toi!

Prophet well loved, can I live without you?!
Prophet well loved, can I live,
live without you?!

C'est là!
dans ce désert où la foule étonnée
avait suivi ses pas,
qu'il m'accueillit un jour,
enfant abandonnée!
Et qu'il m'ouvrit ses bras!

It is there!
in this desert where the crowd astonished
had followed his steps,
that he received me one day,
a child abandoned!
And where he opened to me his arms!

(Literal translation © 2007 by Brad Suverkrop-IPA Source, LLC)

Biographies

Jordan Nielsen is a percussionist who has performed in musicals, opera, and new music chamber ensembles and has competed in several different categories. His student groups have achieved high ratings in marching competitions and individual competitive categories through his teaching endeavors. Nielsen's 'sharp focus and intense attention' have allowed him to find detailed music in his past and current projects. He is currently in the final year of his Master of Music Performance at the University of Missouri – Columbia under the instruction of Dr. Megan Arns. He is the assistant to the directors of both the Heartland Marimba organization and the Missouri Symphony Conservatory. Find out more at jnpercussion.com.

L. Amelia Lufkin, soprano, is from Knoxville, Tennessee. Currently a graduate student at the University of Missouri, studying with Dr. Steven Jepson, she completed a Masters in Choral Conducting, and she will receive her Masters in Voice Performance in Spring 2022. Amelia received a Bachelors in Voice Performance at Middle Tennessee State University under Dr. Christine Isley-Farmer. Her operatic roles include Mademoiselle Silberklang in *Der Schauspieldirektor*, Phyllis in *Iolanthe*, and most recently the role of Susanna in *Le nozze di Figaro*. In the Fall of 2021, Amelia won first place as Missouri's MTNA state winner in Graduate Voice and was the overall runner-up in the regional competition. Amelia placed first in MMTA under the category of Collegiate Voice-Graduate in 2020 and was a semifinalist at the Regional NATS Competition in 2021. This summer she will be attending the Vocal Academy of Opera program in Bodrum, Turkey, where she will play Micäela in Bizet's *Carmen*.

Raised in Waynesville, Missouri, **Alex Thomas** is a second-year graduate student pursuing his Masters degree in euphonium performance at the University of Missouri under Professor Angelo Manzo. Mr. Thomas earned his Bachelor of Music degree from The University of Alabama where he studied under Dr. Jeremy Crawford. Alex has competed in numerous competitions and was named the honorable mention in the 2018 Huxford Concerto Competition, invited with the members of the LKA Quartet to the final round of the 2020 SERTEC Quartet Competition, and most recently was a finalist for the U.S. Air Force Band of the Midwest euphonium audition.

A native of Medellin, Colombia, **Valentina Arango Sánchez** received her undergraduate degree at the University of Antioquia as well as at the Conservatoire Royal de Mons, Belgium. Her primary professors have included Hugo Espinosa, Elizabeth Osorio, and Marc Grauwels. Valentina has performed as an additional musician with the Philharmonic Orchestra of Medellin and has participated in festivals such as Medellin Festicámara, Cartagena Music Festival, and Medellin Entre la Flauta. She has also performed in masterclasses with esteemed flutists such as Josephine Olech, Vincent Lucas, Toon Fret, Denis Pierre Gustin, Julie Thornton, and Juliette Hurel. Presently, Valentina is pursuing her master's degree at the University of Missouri with Professor Alice Dade. She performs with the University Philharmonic Orchestra as well as the MU New Music Ensemble.

Aubrey L. Smith, soprano, hails from Springfield, Missouri, where she earned a Bachelor of Music Education - Vocal Emphasis from Drury University in 2016. She recently completed a teaching assistantship in Choral Conducting with Dr. R. Paul Crabb at the University of Missouri and is continuing her graduate degree in Vocal Performance under the guidance of Professor Steven Tharp. She most recently sang the role of Countess Almaviva in Mozart's *Le Nozze di Figaro* this past March and has been awarded a spot this summer at the Vocal Academy of Opera young artist program in Bodrum, Turkey as Micaela in Bizet's *Carmen*. She also performed the role of Pamina in Mozart's *The Magic Flute* in 2019 and was the soprano soloist in Mozart's *Requiem*. While at MU, she sang the role of Madame Desroches in the world premiere performances of *A Certain Madness* by Hans Bridger Heruth and sang the title role in Handel's *Alcina*. She also placed 1st and 2nd at both local and regional NATS competitions in 2012, 2013, and 2014.

Ryan Kee is a sophomore piano major at the University of Missouri, studying with Dr. Peter Miyamoto. He was previously a student of Eunsil Stevenson in St. Louis. He is winner of the 2022 of the McClure Piano Award and the 2021 Nelson Piano Scholarship, both sponsored by the Missouri Federation of Music Clubs (MFMC), and winner of the 2020 Missouri Music Teachers Associations (MMTA) Collegiate Honors Auditions. He also received Honorable Mention in the 2021 Music Teachers National Association (MTNA) Young Artist Competition and won third prize and was a two-time finalist in the Steinway Competition. In 2021 Ryan was chosen by the World Piano Teachers Association (WPTA) to present a full-length recital, and he has performed multiple times on the Odyssey Chamber Music Series.

Originally from Kirkwood, Missouri, **Zachary Kierstead** holds the Bachelor of Music degree from Central Methodist University and is pursuing the Master of Music in Piano Performance at the University of Missouri under the direction of Dr. Janice Wenger. As a Graduate Teaching Assistant, he teaches group piano, individual students, and serves as a studio class accompanist for several of MU's vocal faculty and pursues collaborative opportunities such as working with numerous vocal and instrumental students, playing for undergraduate and graduate degree recitals, and supporting students and faculty in performances and competitions. Zachary was accepted to the InterHarmony International Music Festival in Summer 2021 where he studied for two weeks in Italy, and he plans to attend additional festivals this coming summer.

Pianist **Natalia Bolshakova** has been an indispensable member of the MU School of Music faculty since 2004, where she has appeared as a collaborative pianist on innumerable faculty and student recitals, coached chamber ensembles and taught applied piano lessons. Her 2018 MSR Classics recording of *Russian Trumpet Sonatas* with Iskander Akhmadullin includes seven World Premieres. Dr. Bolshakova holds degrees from the University of North Texas, the Moscow State Conservatory and the Ippolito-Ivanov College in Moscow and is a laureate of the New Orleans International Piano Competition and the Ima Hogg Young Artist International Competition, among others.

Anthony Hernandez is a collaborative pianist, organist, composer, and teacher who earned his Bachelor of Music in composition from the University of Missouri in 2009. He subsequently enjoyed regular on-staff collaborative pianist positions for Stephens College of the Performing Arts and Columbia College of Missouri and served in various positions on- and backstage for over twenty musical productions. Relocating in 2018, he moved to Los Angeles, where he freelanced his craft throughout Southern California. Hernandez is pursuing his Masters in collaborative piano at the MU School of Music under the guidance of Dr. Peter Miyamoto.