

The Eighth Annual Teachers' Recital

Sponsored by



The Mid-Missouri Area
Music Teachers' Association

January 26, 2020 - 3:00 p.m.
The Whitmore Recital Hall

 School of Music
University of Missouri

Recital Program

From *Ariettes oubliées* (1885-7, Verlaine)

C'est l'exstase langoureuse
Il pleure dans mon coeur

Amy Johns, soprano
Judith Shaw, piano

Claude Debussy
(1862-1918)

From *Suite* for flute and piano, Op. 34 (1877) [8'00]

II. Scherzo
III. Romance

Kristine Poulsen, flute
Ayako Tsuruta, piano

Charles-Marie Widor
(1844-1937)

Prelude No. 3 (1994) [8'00]

Megan Arns, timpani

Christopher Deane
(b. 1957)

Sonatina for oboe solo (1958) [6'00]

I. Allegro
II. Adagietto
III. Vivace
IV. Andante, Allegretto, Allegro con grazia

Alison Robuck, oboe

Ernst Krenek
(1900-1991)

Now sleeps the crimson petal, Op. 3 No. 2 (1904-5, Tennyson) Roger Quilter
O mistress mine, Op. 6, No. 2 (1905, Shakespeare) (1877-1953)
My life's delight, Op. 12 No. 2 (1908, Campion)

Nollie G. Moore, tenor
Ayako Tsuruta, piano

Liebstraum (Love Dream) S.541, No.3 (1850)

Franz Liszt
(1811-1886)

Bomi Kim, piano

On Being an Artist (2016) [7'00]
Poem by Noelle Kocot

Paul Seitz
(b. 1951)

Christine Seitz, voice
Paul Seitz, viola
Ayako Tsuruta, piano

Jeux d'eau (1901) [5'00]

Maurice Ravel
(1875-1937)

From *Transcendental Études*, S. 139
No. 10 in F Minor, "Appassionata" (1837/52) [5'00]

Franz Liszt
(1811-1886)

Peter Miyamoto, piano



There will be a business meeting of the Mid Missouri Area Music Teachers Association in the hall following this recital. All members are invited to stay.

Program Notes

“**Prelude No. 3**” was written for John Feddersen, principal timpanist with the North Carolina Symphony, who premiered the work at the 1994 North Carolina Day of Percussion. I am always interested in combining the varied musical interests of certain players. John was and continues to be very interested in West African djembe. I have honored those interests by integrating West African instruments into the instrumentation. The piece also contains rhythmic ideas inspired by, but not derived from, West African drumming traditions.

- *Christopher Deane*

Ernst Krenek dismissed his Czech heritage and only wanted his name to be pronounced as a German word. He was born in Vienna and began composing music at the age of six. He served for the Austrian Army in World War I, but he was able to continue his education in music as a soldier stationed in Vienna. In his twenties he befriended Alma Mahler, helped edit two movements of Gustav Mahler’s tenth symphony, and married and abruptly divorced Alma’s daughter Anna within a year. When he moved to America to escape the Nazi regime he became an American citizen and a college professor. Krenek’s music is multi-dimensional; he explored many styles of expression including late Romanticism, atonality, twelve-tone technique, neo-classical styles, neo-Romantic styles, serial techniques, and ideas from chance music.

Notes by Alison Robuck

“**On Being an Artist**” by Paul Seitz

Poem by Noelle Kocot

Saturn seems habitual,
The way it rages in the sky
When we're not looking.
On this note, the trees still sing

To me, and I long for this
Mottled world. Patterns
Of the lamplight on this leather,
The sun, listening.
My brother, my sister,
I was born to tell you certain
Things, even if no one
Really listens. Give it back
To me, as the bird takes up
The whole sky, ruined with
Nightfall. If I can remember
The words in the storm,
I will be well enough to sit
Here with you a little while.

*Special thanks to the MU School of Music and Dr. Janice Wenger
for sponsoring the use of the Whitmore Recital Hall.*

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