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
Alessi 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

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 Straussbaugh (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 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. 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.
School of Music

Found 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

Upcoming Events

校長之際的演出，是為了慶祝莎士比亞的400週年。今年的主題是托馬斯·傑斐遜，為我們的校長之際的演出，是一次很難選擇的選擇。

學生們這次的表現非常出色，他們用自己的手法，創造出一種新的概念。我們希望你們能夠喜歡，並且享受這個晚上的音樂。

Creating Theatre

Department of Theatre

Department of Theatre has the unique distinction of being 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 Rhynsburger joined the MU faculty in 1925, this department has been committed to artistic innovation by presenting six to eight productions each year. Instruction is included several times each year. The School of Music and Theatre Arts is home to the George Caleb Bingham Gallery which features works by faculty and students several times each year. The George Caleb Bingham Gallery is a 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.

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Department of Theatre

Department of Theatre participates in the Chancellor's Arts Showcase and Continuing education as we celebrate Shakespeare's 400th anniversary. Each year the theme is 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 which 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.

Kern, Madison Love and Julia May with assistance from Professor Julia Gaines, Director

Jo Stealey, Chair

Department of Theatre

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 Rhynsburger stage April 27-May 1. We hope that you will join us!

Health Carver, Chair

Department of Theatre

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Jo Stealey, Chair
Our Joyful'st 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 npt, and ways be foul,
Then nightly sings the staring owl
Tu-whoo!
Tu-whit! tu-whoo! A merry note!
While greasy Joan doth keel the pot.

When all around the wind doth blow,
And coughing drons the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl -
Then nightly sings the staring owl
Tu-whoo!
Tu-whit! tu-whoo! A merry note!
While greasy Joan doth keel the pot.

—William Shakespeare (1564-1616)
Sonnet 73: De Profundis

Jeanne Sinquefield

(William Shakespeare)

Your6 oven7 s you8 with b9 k' d mets choke, 
Though some churls at our mirth repine, 
Round your foreheads garlands twine, 
And summer's lease hath all too short a date; 
And Christmas blocks are burning; 
Each room with ivy leaves is drest, 
Thou art more lovely and more temperate: 
And often is his gold complexion dimm'd; 
Drown sorrow in a cup of wine, 
Without the door let sorrow lie, 
We'll bury't in a Christmas pie, 
And every post with holly. 

Presentation of the Sinquefield Prize

Dean Mike O'Brien: Introductions

Chancellor Hank Foley 
Jeanne Sinquefield

Sonnets 3: De Profundis

Ken H. Stewart

(William Shakespeare)

A Summer Sonnet

Kevin Olson

(William Shakespeare)

Three Shakespeare Songs

Ralph Vaughan Williams

(1872-1958)

I. Full Fathom Five

II. The Cloud-Capp'd Towers

The Tempest Act I Scene 2 (1610-1611)

– William Shakespeare

A Summer Sonnet

Kevin Olson

(William Shakespeare)

A Summer Sonnet

Kevin Olson

(William Shakespeare)

Some say that ever 'gainst that Season comes 
Wherein our Saviour's birth is celebrated, 
This Bird of Dawning singeth all night long; 
And then, they say, no spirit dare stir abroad. 
The nights are wholesome, then no Planets strike, 
Nor shall death brag thou wander'st in his shade, 
This Bird of Dawning singeth all night long: 
Then, let us sing crackers by the fire 
Of this sweet month, this pleasant and noyseful time; 
Then bid farewell to all the rest of year.
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Sponsorship
Edward Kennedy 'Duke' Ellington

Intermission
Show-Me Opera
Christine Seitz, director

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
predicament 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
indiction about avenging his father’s death.

Romeo and Juliet, Act I, sc. 4
Mercutio – Ali Kertz
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.

Rosencrantz and Guildenstern are Dead, by Tom Stoppard
Guildenstern – Michael Bayler
Rosencrantz – Dylan Bainter
The characters and scenario for Rosencrantz and Guildenstern are Dead are drawn directly from Shakespeare’s Hamlet. This play answers the question: What do bit characters do when they are not on stage? Rosencrantz and Guildenstern are old friends of Hamlet’s who are invited to Elsinore to help find out what is wrong with Hamlet. This scene happens as the two friends prepare to meet with Hamlet.

Concert Jazz Band
Arthur White, director

Such Sweet Thunder (1937) – Thomas ‘Fats’ Waller

Twelfth Night, or What You Will, Act II, sc. 2
Viola – Leah Huskey
This comedy features a love triangle. Count Orsino loves his
neighbor Olivvia, and Olivvia loves Orsino’s servant Cesario.
Cesario is really shipwrecked Viola disguised as a boy who is
in love with Orsino. In this speech Viola has just come from
delivering a message to Olivia while disguised as Cesario.

Othello, Act IV, sc. 2
Iago – Jackson Harned
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 nympha who have been entertaining his guests. This speech will round out our selection of scenes.

The Bard's Greatest Hits: Shakespearean scenes and monologues

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nympha who have been entertaining his guests. This speech will round out our selection of scenes.
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 change against the cold,
 Bare ruined choirs, where late the sweet birds sang.

In me thou see'st the slovenly Vilanye,
As after sunset fadeth in the west,
Thy Gloomies, Toward midnight black, and close.
Death's second self, that seals up all in rest.

That on the ashes of his youth doth lie,
As, when the900 dead man doth own,
As after sunset fadeth in the west,
Thy Gloomies, Toward midnight black, and close.

In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie,
As, when the900 dead man doth own,
As after sunset fadeth in the west,
Thy Gloomies, Toward midnight black, and close.

In me behold Fallen leaves.
Boughs shake against cold.
Where late birds sang.
Bare ruined choirs.

In me twelth.
Sunset fades.
Black night.
On ashes I lie.
Consumed.

In me glowing fire!

Together, the sonnet and the text tell a story about depression and self-acceptance, raising the question of salvation by human or divine means, respectively. The first line of the psalm occurs three times throughout the piece; the first two times as a staccato underpinning for the text from the sonnet, and the third time, alone in three ascending couplets. 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

University Singers

Soprano

Hochstein, Erin
Munnell, Madylyn+
O’Meara, Madeline
Pape, Maddie
Sandstedt, Catherine+
Schlabach, Erin

Soprano II

Baker, Pax+
Braaksma, Jenna
Kettlewell, Mary+
Meeds, Abby
Schulte, Sarah
Verganian, Jennifer

Alto I

Allen, Martha
Holloran, Kristen
Jones, Bri+
Lombardo, Madison
Phillips, Rachel
Willerton, Bailey

Alto II

Coleman, Darnenisha
Kitchen, Lauretta+
Ramos, Alma+
Stokes, Samantha
Wakefield, Paige
Walker, Samantha

Tenor I

Flanagin, Andy
Fratzke, Nathan+
Harrison, El+
Meyer, Ian+
Skinner, Holt

Tenor II

Cos, Jordan+
Hayes, Savon
Kindle, Chris+
Ortle, Theohan
Peng, George
Walker, Jordan+

Baritone

Graham, Patrick
Heruth, Hans
Layton, Ryan
Wright, Sam+

Bass

Grader, Jonathan
Knoth, Colin+
Richey, Paden
Roth, Christian
Wagner, Jeremy+
Worley, Ben

Soprano Trombone

Aryana Nematol, alto 1 & 2, Kansas City, MO
Joseph Rulli, alto 1 & 2, Fayetteville, AR
Michael Nera, tenor 1, Webster Groves, MO
Jeremiah Rittel, tenor 2/clarinet, Missoula MT
Sam Riley, baritone, Kansas City, MO

Soprano Saxophone

Rachel Dacus-Hill
Genivieve Jones+
Tony Morales

Alto Saxophone

Vivian Chang
Emily Cowan
Andrew Monson+

Tenor Saxophone

Bryan Biswell
Lian Zhang
Rachel Dacus-Hill+
Gonzalez Duan
Jesus Gomez+
Alex Gough+

Bass Saxophone

Daneisha Strickland
Katie Druce+

Concert Jazz Band

Trombone
Earl Roman, lead, Lenan, KS
David Roth, St. Louis, MO
Grant Flanagin, flute, Columbia, MO
Tyler Bevill, bass, Little Rock, AR

Rhythm Section

Benalogovanni, piano, St. Louis, MO
Ethan Moll, guitar, Stillwater, OK
Caleb Alexander, guitar, Wichita, KS
Sam Copeland, bass, Billings, MT
Rebecca McDaniel, vibes, Birmingham, AL
Kyle Bauche, drums, Farmington, MO
Eric Granum, drums, Webster Groves, MO

University Philharmonic Orchestra

Violin

Bryan Biswell
Vivian Chang
Emily Cowan
Rachel Dacus-Hill+
Jesus Gomez
Genivieve Jones+
Renan Leme
Britney McMurry+
Tony Morales
Amanda Olsen
Graham Woodland
Mo Zhou

Viola

Clifton Gilliland
Tanner Hanning
Leo Kim
Andrew Monson
Jule Nguyen+
Mike Pfeifer
Catherine Sandstedt+
Yuxing Zhao

Cello

Rachel Cerec
Madison DeWeerd
Anna Haberdaish
Shannon Mercel+
*Lisa Nash
Faith Ordoño
Patrick Orway
Kelly Weber
Alex Williams

Violin

*Ami Copeland
Grant Flanagin
Luke Henderson
Maura Higgins
Masanori Nomura+
Meyer Neil
Lauren Taylor+

Flute

*breanna Mc Caughby
Julie Younkers
Karen Sanders (piccolo)

Oboe

*Trey Mofery
Frank Clark

Clarinet

*Tavis Herd
Devin Kaveler+

University Singers

Soprano

Hochstein, Erin
Munnell, Madylyn+
O’Meara, Madeline
Pape, Maddie
Sandstedt, Catherine+
Schlabach, Erin

Soprano II

Baker, Pax+
Braaksma, Jenna
Kettlewell, Mary+
Meeds, Abby
Schulte, Sarah
Verganian, Jennifer

Alto I

Allen, Martha
Holloran, Kristen
Jones, Bri+
Lombardo, Madison
Phillips, Rachel
Willerton, Bailey

Alto II

Coleman, Darnenisha
Kitchen, Lauretta+
Ramos, Alma+
Stokes, Samantha
Wakefield, Paige
Walker, Samantha

Tenor I

Flanagin, Andy
Fratzke, Nathan+
Harrison, El+
Meyer, Ian+
Skinner, Holt

Tenor II

Cos, Jordan+
Hayes, Savon
Kindle, Chris+
Ortle, Theohan
Peng, George
Walker, Jordan+

Baritone

Graham, Patrick
Heruth, Hans
Layton, Ryan
Wright, Sam+

Bass

Grader, Jonathan
Knoth, Colin+
Richey, Paden
Roth, Christian
Wagner, Jeremy+
Worley, Ben

#Section Leader

*Concertmaster

Program Notes

Sonnet 73: De Profundis

De profundis clamavi ad te, Domine,
Lord, hear my voice.

While the final couplet of the sonnet resolves the narrator’s strife through an outside agent, I felt 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.

Sonnet 73: De Profundis

Bare ruined choirs, where late the sweet birds sang.

Upon those boughs which shake against the cold,
Boughs shake against cold.
Where late birds sang.

Sunset fades.

Black night.

On ashes I lie.
Consumed.

In me glowing fire!

Together, the sonnet and the text tell a story about depression and self-acceptance, raising the question of salvation by human or divine means, respectively. The first line of the psalm occurs three times throughout the piece; the first two times as a staccato underpinning for the text from the sonnet, and the third time, alone in three ascending couplets. 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

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;

“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 outside agent, I felt 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.

In me twelth.
Sunset fades.
Black night.
On ashes I lie.
Consumed.

In me glowing fire!

Together, the sonnet and the text tell a story about depression and self-acceptance, raising the question of salvation by human or divine means, respectively. The first line of the psalm occurs three times throughout the piece; the first two times as a staccato underpinning for the text from the sonnet, and the third time, alone in three ascending couplets. 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!”

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Where late birds sang.
Bare ruined choirs.

In me twelth.
Sunset fades.
Black night.
On ashes I lie.
Consumed.

In me glowing fire!

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