

KALEIDOS COPING

Michael GORDON-*flute*

Celeste JOHNSON-*oboe*

Sean CHEN-*piano*

Miguel DEL AGUILA

- 1 *Seduction Dance* (2004) 9:22

Alyssa MORRIS

Coping –Trio for Flute, Oboe, and Piano (2018)

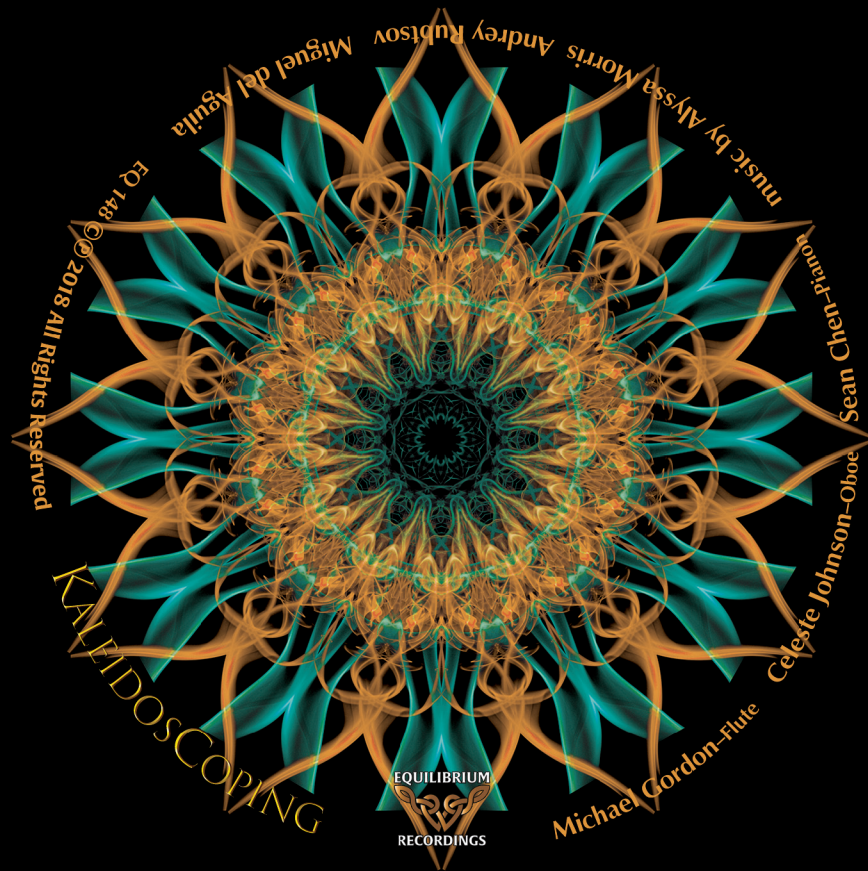
- 2 *Counting, Breathing* 4:51
3 *Praying* 5:00
4 *Running* 4:13

Coastal Kaleidoscope (2014)

- 5 *Waves* 5:06
6 *Seals* 3:09
7 *Spring Tide* 3:09

Andrey RUBTSOV

- 8 *Marbella Fantasy* (2004) 9:04





MICHAEL GORDON joined the Kansas City Symphony as principal flute in 2007. Since that time, he has worked actively throughout the region to promote the value of music in the community. In 2017 he was recognized for this work with the League of American Orchestras Ford Award. He also serves as a board member for the Northeast Community Center which operates a tuition-free music education program for underprivileged children called Harmony Project KC.

Before moving to Kansas City, Michael was a member of the New World Symphony where he also performed as a soloist in 2007. He has performed with several orchestras across the United States including the St. Louis Symphony, the Minnesota Orchestra, and the Oregon Symphony. He has performed as both an orchestral and chamber musician at numerous festivals including Tanglewood, the Aspen Music Festival, Arizona Music Fest, and most recently with Kansas City's own Summerfest. Michael plays a 14k gold flute made in 2001 by Verne Q. Powell flutes in Boston.



CELESTE JOHNSON is currently the Associate Professor of Oboe at the University of Missouri-Kansas City Conservatory of Music and Dance. Previously, she served on the faculty of Oklahoma State University and held a position with the Tulsa Symphony Orchestra. She has twice performed as one of five finalists in the Gillet/Fox International Oboe Competition and was a prize-winner at the Barbirolli International Oboe Competition. She has performed with the Kansas

City Symphony, Oklahoma City Philharmonic, Sarasota Opera Orchestra, Binghamton Philharmonic, Tulsa Opera Orchestra, Champaign-Urbana Symphony, Russian String Orchestra and New York String Orchestra. Ms. Johnson has received fellowships to attend the Tanglewood Music Center, Aspen Music Festival and Lucerne Festival Academy. She has also served on the faculties of the Bay View Music Festival and Filarmonica Joven de Colombia. Formerly a student of Richard Killmer, Nancy Ambrose King and Phil Koch, Ms. Johnson holds degrees from the University of Illinois at Urbana-Champaign and the Eastman School of Music.

American pianist **SEAN CHEN**, third prize winner at the 2013 Van Cliburn International Piano Competition and recipient of the DeHaan Classical Fellowship as the winner of the 2013 American Pianists Awards, has continued to earn accolades for “alluring, colorfully shaded renditions” (New York Times) and “genuinely sensitive” (LA Times) playing. Mr. Chen has performed in venues across the globe in recitals and with orchestras. His CD releases include *La Valse*, a solo recording on the Steinway label, hailed for “penetrating artistic intellect” (Audiophile Audition); and a live recording from the Cliburn Competition released by harmonia mundi. Mr. Chen has also contributed to the catalog of Steinway’s new Spirio system and is a Steinway Artist.

A graduate of the Yale School of Music and the Juilliard School, Mr. Chen is currently living in Kansas City, Missouri and is an Artist-in-Residence at the University of Missouri-Kansas City Conservatory of Music and Dance. When not at the piano, Mr. Chen enjoys tinkering with computers.





MIGUEL DEL AGUILA

Three-time Grammy nominated American composer Miguel del Aguila was born 1957 in Montevideo, Uruguay. In more than 115 works that couple drama and driving rhythm with nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. His music has been performed worldwide by over 96 orchestras, by thousands of ensembles and soloists, and recorded on 34 CDs.

www.migueldelaguila.com

SEDUCTION DANCE

Written in 2004 *Seduction Dance* is one of six related works written by Miguel del Aguila between 2014 and 2017. These works share thematic material with each other and also borrow themes from the composer's previously written Clarinet Concerto No.2 and Pacific Serenade.

The work begins with a lyrical and sensuous, song-like introduction evoking the style of the Brazilian Choro and it quickly gives way to a frantic, restless dance. From then on, the work is propelled forward by a series of ostinatos and rhythmically irregular themes. The rhythm here is the captivating, seductive element which often relegates the melodic material to a secondary role. This Latin dance, written mainly on 13/16 meter, begins with a percussive, almost primal theme that becomes increasingly breathless and ever-more-intense leading the work towards a final passionate climax. A tour de force for all three performers, *Seduction Dance* demands not only stamina but outmost rhythmic accuracy through constantly shifting meters. *Seduction Dance* was premiered 2014 by The Mousai Trio in Portland, OR.

ALYSSA MORRIS

Alyssa Morris is "a highly imaginative composer" (Fanfare), whose works have been performed throughout the world and presented at the conventions of IDRS, the National Flute Association, and the Society of Composers Inc. She has been commissioned to write original works for the Carolyn Hove (English hornist, L.A. Philharmonic), the Richmond (IN) Symphony Orchestra, the Sundance Trio, and Mark Ostoich (Oboe Professor, CCM), to name a few. Alyssa is assistant professor of oboe and music theory at Kansas State University.

www.alyssamorrismusic.com



COPING TRIO FOR FLUTE, OBOE, AND PIANO

Every person endures unspoken difficulties. *Coping* is dedicated to people afflicted with trials: anxiety, depression, loss, sadness, anger, or frustration. In my church congregation, we often sing a hymn that includes the text "In the quiet heart is hidden sorrow that the eyes can't see." This composition is for all who are finding a way to endure well as they face the sorrows and trials of life.

1. Counting, Breathing

Counting to ten and deep breathing can be effective methods for calming the feelings of anxiety. This movement is bookended by a motive that depicts the process of counting to ten. The melody of the continuous variation that follows begins calmly and simply. The variation gradually builds in intensity and complexity, reaching an intense boiling point. The counting motive returns and fades away.

2. *Praying*

Many people turn to fervent prayer to find peace when they are enduring the loss, sadness, depression, and pain that can come with life. The movement “Praying” is a setting of the hymn “Lead, Kindly Light.”

3. *Running*

Many also turn to running, walking, or hiking, often in nature, to find peace amidst chaos. “Running” is comprised of two main motives. The first is the transcribed bird song of the Western Meadowlark (the state bird of Kansas.) The second motive is the transcribed bird song of the Eastern Bluebird (the state bird of Missouri.) This work acknowledges the UMKC flute, oboe, and piano trio who commissioned the work, by including songs of the state birds of Kansas and Missouri.

COASTAL KALEIDOSCOPE

Coastal Kaleidoscope was inspired by a holiday spent in Monterey, California. Each movement is based on impressions upon visiting locations on the breathtaking 17-mile drive, the Pacific Coast Highway, and Carmel-By-The-Sea.

Movement 1, *Waves*, is cast in ternary form. The movement is inspired by locations on the 17-mile drive, especially the lone cypress tree at pebble beach. *Waves* is meant to exude the feeling of restless solitude that one might feel looking out into a great unknown terrain.

The second movement, *Seals*, is more specifically written about the seals at Seal Rock Creek Beach on the 17-mile drive. This great “rock” is inhabited by hundreds and hundreds of large, lazy seals. *Seals* is meant to depict the bumbling, bulgy character of the many seals on Seal Rock.

A spring tide is an immense rise and fall of the tide that occurs in conjunction with a full or new moon. *Spring Tide*, written in rondo form, depicts this immense ebb and flow. Quiet, serene solo and duet lines are followed by boisterous and rousing tutti sections in the music.

ANDREY RUBTSOV

Andrey Rubtsov was born in Moscow. In 2011 he graduated with top honors from the Royal Academy of Music. Andrey Rubtsov was an assistant to Donald Runnicles at BBC Scottish Symphony Orchestra 2014-16 as well as Leverhulme Conducting Fellow at the Royal Conservatoire of Scotland. Andrey also devotes much of his time to composition. His pieces have been performed in more than 60 countries from Malaysia to Bermuda.



www.eng.andreyrubtsov.com

MARBELLA FANTASY

Andrey Rubtsov's *Marbella Fantasy* was first performed in Marbella, Spain in August 2004. Maxim Rubtsov (no relation), flutist for whom this piece is written, had his honeymoon there. This piece has flourishing cadenzas followed by a slow espressivo cantilena and a main allegro section with demanding passages and meter changes. *Marbella Fantasy* received its U.S. premiere when the Allegresse trio performed it as part of a recital Sunday at Grace Episcopal Cathedral in Topeka, Kansas.