

THE UNIVERSITY OF IOWA
SCHOOL OF MUSIC

Senior Recital: “Transformations”

Allyson Kegel, Oboe & English Horn

Mariya Akhadjanova, Piano

Michael Landez, Dancer

Juliet Remmers, Dancer

Saturday April 17, 2021 at 7:30PM

CONCERT HALL

Program

Six Metamorphoses after Ovid

I. Pan

II. Phaeton

III. Niobe

IV. Bacchus

V. Narcissus

VI. Arethusa

Benjamin Britten (1913-1976)

Blues for D.D.

Jeffrey Agrell (b. 1948)

Intermission

(10-minute break followed by discussion for remainder of air-scrubbing period)

Wood Song

Jenni Brandon (b. 1977)

Chrysalis

I. Caterpillar

II. Within the Chrysalis

III. Butterfly

Alyssa Morris (b. 1984)

This program is being presented by Allyson Kegel in partial fulfillment of the requirements for the Bachelor of Music in Oboe Performance degree.

Performer/Collaborator Biographies

Allyson Kegel is an undergraduate senior currently pursuing her B.A. in Music Education and B.M. in Oboe Performance from the University of Iowa under the study of Dr. Courtney Miller. Originally from Cedar Rapids, Iowa, Allyson is a highly sought-after private lesson instructor and performer in the Iowa City and Cedar Rapids areas. She enjoys collaborating with fellow artists and producing performances that push standard musical boundaries. In addition, she also serves as the Vice President for the University of Iowa's National Association for Music Education Collegiate Chapter.

Mariya Akhadjanova is currently a third-year DMA student at the University of Iowa with Dr. Ksenia Nosikova. Mariya holds a teaching assistantship for individual lessons and group piano, as well as accompaniment. She is a native of Uzbekistan and started playing piano at age 6. She received her Bachelor's and Master's degrees from Uzbekistan State Conservatory in Tashkent. Mariya performed with the National Symphony Orchestra of Uzbekistan and throughout the world as a soloist and a chamber musician. Mariya was a winner of International Piano Competitions in Central Asia and Russia. Also, she is a winner of Concerto Competition at UNI in 2017. She performed Piano Concerto in A minor op. 54 by Schumann with UNI Symphony orchestra in February 2017. Mariya earned her second Master at Music degree in Piano Performance at the University of Northern Iowa in May 2018. She studied with Dr. Dmitri Vorobiev and Dr. Vakhtang Kodanashvili. During her study, she performed in master classes for pianists including Alexei Sultanov, Andrew Ponochevny, and Lidia Artymiw.

Michael Landez is from San Antonio, Texas, where he began his training in ballet and tap. He enjoys performing, making, and teaching about dance through active participation with those that want the experience. He holds a BS in Biology, a certification through the ABT National Teacher Training Curriculum (Pre-Primary-Partnering) and is currently an MFA candidate in Dance at the University of Iowa. He is a founding member of the Dance Farm Collective and Ballet Master for the Alamo City Performing Arts Association.

Juliet Remmers is a nuanced and expressive performer, dance maker, and teacher. She received her BA in Dance from the University of Kansas in 2013, became a certified yoga teacher in 2014, and is currently in her second year of MFA study at the University of Iowa, where she was a 2019-2020 Iowa Arts Fellow and is a 2021 recipient of the Graduate College MFA Summer Fellowship. Originally from Lawrence, Kansas, Juliet discovered her love for dance at a young

age through classical ballet. She studies modern dance, contemporary forms, improvisation, and pedagogical methods. In 2019, she directed and choreographed an original youth ballet, *Thumbelina*. Juliet enjoys performing, choreographing, and directing dance and continues teaching ballet, modern, and yoga. She loves to focus on healthy alignment, playful challenges, expressive focus, and self-awareness. Juliet is currently teaching, creating and dancing with the UIowa Dance Department and as part of Dance Farm Collective.

Kaitlyn Dwyer is an online student at the University of Iowa, and a lover of all things mythology. She'd like to thank Allyson and Dr. Debra Trusty for giving her the chance to help with such a beautiful project!

Program Notes

Six Metamorphoses after Ovid – Benjamin Britten

“Composed for the fourth Aldeburgh Festival in 1951, these metamorphoses were first performed 'al fresco' by the dedicatee, Jay Boughton, from a punt on Thorpeness Meare, a couple of miles north of Aldeburgh on the Suffolk coast. The six movements, depicting figures from Classical mythology, are prefaced by the following descriptions:

Pan - who played upon a reed pipe which was Syrinx, his beloved;

Phaeton - who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt;

Niobe - who, lamenting the death of her fourteen children, was turned into a mountain;

Bacchus - at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys;

Narcissus - who fell in love with his own image and became a flower;

Arethusa - who, flying from the love of Alpheus the river god, was turned into a fountain.

The transformations of character or circumstance undergone by the mythological figures are conveyed not only by the musical metamorphosis of each respective movement's initial phrase or motivic idea, but also by more obviously descriptive musical imagery. Apparently the manuscript copy, which the composer was holding, fell into the water at the first performance,

but was safely rescued; the work has now come to assume a central position in the recital repertoire of oboists.”

(Taken from Gordon Hunt)

Blues for D.D. – Jeffrey Agrell

“Blues for D.D. was written for oboe virtuoso Diana Doherty at her request. It starts slow and easy, and then takes off, transmogrifying the blues through sections of catchy swing, lilting Latin, and blistering bebop before crashing to earth with a nearly three octave chromatic swoop and concluding with a sassy bit of tongue in cheek. The piece was designed to be fun to play and fun to listen to, and to test the outer limits of the possible in oboe technique. Thus, the principal requirements for undertaking this piece are a sense of humor and considerably more technique than God. The Blues is an oboist’s Everest. The pianist is perhaps the musical sherpa, accompanying the adventurer, but the oboist must climb the whole way herself, and only an elite few are capable of making it to the top. A live performance of Blues for D.D. is a breathless and thrilling experience for all concerned. (Be sure to check out Diana Doherty’s CD *Blues for D.D.* with two versions of this piece (ABC Classics ABC4657822). Blues for D.D. was named a required work for the 2019 Fernand Gillet-Hugo International Composition of the International Double Reed Society.

Jeffrey Agrell has been horn professor at The University of Iowa School of Music since 2000 after a first career as professional symphony musician. He has won awards as both a writer and composer, with dozens of compositions published, recorded, and performed worldwide, plus over one hundred articles and nine books, including *Improvisation Games for Classical Musicians* (2008) & *Vol. II* (2016). Besides standard horn repertoire and technique, he also teaches classical improvisation and frequently gives lectures, concerts, and workshops in this type of improvisation nationally and internationally.”

(Taken from Jeffrey Agrell)

Wood Song – Jenni Brandon

“**Wood Song for solo oboe (2019)** was inspired by the Sara Teasdale (1884-1933) poem of the same name. I was particularly drawn to this poem for both the reference to the wood thrush bird as well as the poet’s honesty of kissing life “scars and all”. The colors of the oboe lend themselves to creating this bird’s ethereal and mysterious sounds, and of telling the journey of a soul through poem and music.

Wood Song

by Sara Teasdale (1884-1933)

I heard a wood-thrush in the dusk
 Twirl three notes and make a star -
My heart that walked with bitterness
 Came back from very far.

Three shining notes were all he had,
 And yet they made a starry call -
I caught life back against my breast
 And kissed it, scars and all.

From the poetry book "Love Songs", *Interlude: Songs out of Sorrow (VI. Wood Song)*. The Macmillan Company, 1917. Poem is in the public domain. This collection of poems won the 1918 Pulitzer Prize.

Among the many unique sounds made by this bird includes the "pit volley". This sound is represented in the work by five quick repeated notes in a row punctuating the moment as the wood-thrush does in the forest. Variations on other unique sounds from the wood thrush's repertoire are represented by both timbral and regular trills, fast rhythmic leaping lines, and, at times, the lyrical singing of a lone bird in the woods. In remaining true to both the bird's call as well as the poet's description of it, the very opening of the work begins with a transcription of one of these birds' songs "twirling three notes". Throughout the work there is much freedom given to the oboist to explore creating the song of the wood thrust. Listen for variation and interpretations on their unique song.

Jenni Brandon is a composer and conductor, creating music in collaboration with other musicians and artists. She has written over 50 works, telling stories through memorable musical lines influenced by nature and poetry. Commissioned to write music from solo to orchestral works, her music appears on over 20 albums. Her music has been awarded the Sorel Medallion, American Prize, Paderewski Cycle, Women Composers Festival of Hartford International Competition, and Bassoon Chamber Music Composition Competition among others. Her works are published and distributed by Boosey & Hawkes, Santa Barbara Music, Graphite, TrevCo, Imagine, J.W. Pepper, June Emerson, and her own publishing company Jenni Brandon Music. As a conductor she conducted her one-act opera 3 PADEREWSKIS in the Terrace Theater at the

Kennedy Center in 2019. She also presents workshops on collaboration and the business of music, striving to create a supportive environment where collaboration leads to and exploration of ideas.”

(Taken from Jenni Brandon)

Chrysalis – Alyssa Morris

“*Chrysalis* is the musical analogy of a caterpillar; its metamorphosis, and becoming a butterfly. Within the story is another message: to become spiritually changed. The first movement, *Caterpillar*, introduces the “caterpillar theme” that will transform throughout the piece. This melody begins with clarity and is transformed into an awkward, crawling caterpillar. The theme returns with serenity once again at the end of the movement.

In movement two, the caterpillar enters a new and unknown phase of progression. The caterpillar struggles to find its way. But in the darkness of the chrysalis, the caterpillar finds hope and the strength to become something more. *Within the Chrysalis* attempts to capture my personal feelings regarding the sacrifice and death of Jesus Christ. In this movement are moments of quiet grief, deep sadness and anguish, and then gratitude and hope. The caterpillar changes within the chrysalis, just as one can experience a spiritual rebirth through Christ’s great gift.

In the third movement, the *Butterfly* emerges. The “caterpillar theme” is transformed. The butterfly sings praises to God, who gave it wings to fly. *All Creatures of Our God and King* is quoted: “*All Creatures of Our God and King Lift up your voice and with us sing...Oh, Praise Him!...Alleluia!*”

American oboist Alyssa Morris has delighted audiences around the world with her “skillful,” “fashionable,” and “commendable” musicianship (Fanfare). She has appeared as a soloist in venues throughout the United States, Scandinavia, the British Isles, and Western Europe. She performed as a recitalist at the 2014 and 2016 International Double Reed (IDRS) Conventions at New York University and Columbus State University. Alyssa held the position of associate principal oboe in the Richmond Symphony Orchestra, and she has previously held positions with the Utah Wind Symphony and the Utah Baroque Ensemble. Alyssa has additionally performed with the Cincinnati Chamber Orchestra, the Cincinnati Bach Ensemble, the Kentucky

Symphony Orchestra, the Utah Lyric Opera, Salt Lake City's Orchestra at Temple Square, and at the 2014 Midwest Band and Orchestra Clinic with the Utah Wind Symphony.

Alyssa is the professor of oboe and music theory at Kansas State University. She received her BM (2007) and her MM (2015) in oboe performance from Brigham Young University and her doctoral degree in oboe performance with a cognate in composition from the University of Cincinnati College-Conservatory of Music (2017). She resides in Manhattan, Kansas with her husband and their two children.”

(Taken from Alyssa Morris)

PAN

BACKGROUND

“... the goat footed god of Nature, fauns, meadows, and all things wild in the world.”

- (Stephen Fry’s Mythos, Page 306)

This god provides the etiological origin of the name “Pan Pipes”. He once challenged Apollo to a musical competition between his pipes and Apollo’s lyre. When Midas, who was judging the competition, said Pan won the competition, Apollo gave him the ears of an ass!

He is also the etiological origin of the word “Panic”.

Pan is a very ancient deity, considered one of the oldest Greek gods. He may have, over time, been combined with Hermes as they both share many similarities - their sly wit and penchant for livestock, in particular.

PAN IN THE METAMORPHOSES

BOOK 1, PAGES 20-22

“It remained still to tell what he said and to relate how the nymph,
spurning his prayers, fled through the pathless wastes until she came to
Ladon’s stream flowing peacefully along his sandy banks; how here,
when the water checked her further flight, she besought her sisters of the
stream to change her form; and how Pan, when he now thought he had
caught Syrinx, instead of her held nothing but marsh reeds in his
arms(...)”

~ Ovid, *Metamorphoses* Pages 20-21, Translated by Frank Justis Miller

The story is told by Mercury (Hermes) to Argus (the hundred-eyed man) in order to lull him to sleep so that he might kill him and free poor Io, Zeus’ mistress, from Argus’ guard. The story is an etiological tale for the origin of the pan pipes:

Syrinx was a beautiful nymph known for her chastity, following the ways of Diana (Artemis). Pan thought she was beautiful and once he saw her, became instantly overcome with the desire to have her. He chased her through the woods to Ladon’s stream, where she begged her sisters of the stream to change her so she could escape him.

When Pan caught up to her, wrapping his arms around poor Syrinx, she had been transformed into marsh reeds. The wind blew through the reeds, making a sound that Pan liked. He said, “This union, at least, shall I have with you.” (Metamorphoses, page 21) He fitted the reeds together with wax, and thus, the pan pipe was made!

Shortly after the story is told, Mercury slays Argus, gaining the infamous epitaph “slayer of Argus”.

PHAETON

PHAETON IN THE METAMORPHOSES

BOOK 2, PAGES 22-32

"But Phaethon, fire ravaging his ruddy hair, is hurled headlong and falls with a long trail through the air; as something a star falls from the clear heavens, although it does not fall, still seems to fall."

~Ovid, Metamorphoses Page 30, Translated by Frank Justis Miller

Phaeton (spelled Phaëthon in the text) is the son of Phoebus (Apollo). He climbs to the palace of the sun to meet his father, who is overjoyed to see him. So thrilled is Phoebus to meet his son, who asks him for proof he is indeed his father, that he makes a promise Phaeton can ask anything of him. Phaeton asks to drive Apollo's golden chariot. Immediately, Apollo tries to take it back – it is incredibly dangerous, and Phaeton is a mortal. Phoebus knows Phaeton cannot do it, but he must fulfil his promise.

Phaeton gets on the chariot...and it is madness. He nearly destroys the entire world, unable to control the horses, steer the chariot, or even see as he starts to burn alive. Jove (Zeus) is the one to put an end to the craze, striking Phaeton down with a thunder bolt and killing him. Phoebus goes into mourning, and there is a whole day without the sun.

The Heliades (Phaeton's sisters) mourn for days until they turn into trees which cry amber. A witness to their transformation, Cynus, also mourns until he turns into a swan.

NIOBE

NIOBE IN THE METAMORPHOSES

BOOK 6, PAGES 107-110

“There, set on a mountain’s peak (Niobe) weeps; and even to this day, tears trickle from the marble.”

~Ovid, Metamorphoses Page 110, Translated by Frank Justus Miller

Niobe was a proud noble woman who strutted through the streets, telling the people they should worship her instead of Latona (the mother of Apollo and Diana (Artemis)). After all, they had never really SEEN Latona, but Niobe was wealthy with 7 sons and 7 daughters, married to son of Jove (Zeus), and the daughter of Tantalus. Her pride was her undoing, as Latona hears and tells her twin children.

In a rage, Apollo and Diana descend and shoot arrows, killing all 7 of Niobe’s sons. Her husband kills himself in grief. She grieves, but pridefully boasts she still has more because she has 7 daughters. Apollo and Diana again shoot their arrows and kill all 7 of Niobe’s daughters.

In her grief, Niobe never stops crying, becoming a mountain’s peak with waterfalls of tears pouring down the marble.

BACCHUS

BACKGROUND

Bacchus is the Roman name for the Greek god Dionysus. Mostly known as the god of wine, he is also the god of fruitfulness, vegetation, and ecstasy. He was most prominently worshipped by the "Cult of Bacchus", one of the most famous and confounding mystery cults. A larger part of Rome worshipped him during Bacchanalia, a sanctioned event.

Bacchus shares similarities with Pan as well. Both are associated with Satyrs, nature, and chaotic revelry.

BACCHUS IN THE METAMORPHOSES

BOOK 3 PAGES 50-53

"The Babe (Bacchus) still not wholly fashioned is snatched from the mother (Semele)'s womb and sewed up in his father's thigh, there to await its full time of birth."

~Ovid, *Metamorphoses* Page 52, Translated by Frank Justus Miller

Bacchus' mother, Semele, was having an affair with Jove (Zeus) when Juno (Hera) discovers that Semele is pregnant with his child. Furious, Juno plots to get rid of Semele by disguising herself as an old woman. She oh-so-innocently gets Semele to reveal to her that her unborn child is the son of Jove. Playing coy, Juno tells Semele any man could SAY he's Jove, but does she have any proof? If he really loved her, he would surely appear to her in the form he makes love to Juno.

Tricked by Juno, Semele makes Jove promise to fulfil anything she wants, and he gives his word. She requests he appear in his godly form. He wants to take his promise back, but he cannot. When he appears in his godly form, a raging thunder cloud, it eviscerates Semele on the spot. Filled with grief, Jove takes the baby Bacchus from the ashes and sews him up into his thigh until he is ready to be born.

Another story that includes Bacchus is later in the same book - the story of Pentheus, the son of Echion and "the scoffer at gods." (*Metamorphoses*, 57) This story takes place just after the story of Narcissus in book 3, where Pentheus is laughing at the seer Tiresias in disbelief of his prophecy. Tiresias tells him, "For the day will come (...) when the new god (Bacchus) shall come here (...) Unless you worship him as is his due, you shall be torn into a thousand pieces and scattered everywhere, and with your blood defile the woods and your mother and your mother's sisters. (...) you shall refuse to honor the god, and shall complain that in my blindness I have seen all too well."

Time passes, and Bacchus does indeed arrive in Thebes. Pentheus orders his men to find the man responsible for spreading Bacchus' religion and bring the man to him for punishment...and they do. It is Bacchus himself. But none of them know this, and Bacchus

cleverly keeps it secret without ever really lying about who he is. He tells the story of how he arrived in Thebes; how he was taken on a ship. How the captain told no one to pray for them because his authority on the ship must be above all. How miraculously, a storm appeared! Bacchus himself was on the ship, waving ivy leaves with tigers and panthers and lynxes all around him. Vines seized the ship, and the men all went overboard, turning into dolphins! Not at all his fault of course; he was the only one who survived! Bacchus, of course, then told him he should sail on.

Pentheus does not believe the story and orders his men to have Bacchus tortured and killed. The men try to obey, but at Bacchus' will, the chains fall off him and the locked door opens.

Meanwhile, Pentheus goes to spy on the Bacchanalian worshipers to see what it is they are really up to. On his way up the mountain, his mother and aunt, who are worshipers, see him. In their hallucinogenic state, they believe he is a boar and tear him limb from limb into a thousand pieces.

NARCISSUS

NARCISSUS IN THE METAMORPHOSES

BOOK 3, PGS. 53-57

“In place of (Narcissus’) body they find a flower, its yellow low centre
girt with white petals.”

~Ovid, *Metamorphoses* Page 57, Translated by Frank Justus Miller

Narcissus was the son of the nymph Liriope and the river-god Cephisus. His mother asked the famous seer Tiresias whether her child would live a long happy life, and his response was “If he never knows himself.” (*Metamorphoses*, 53) He was prideful and would not take a lover, man or woman, instead preferring to hunt in the woods. He met Echo on one such occasion.

Echo was a nymph who could not speak at the same time as another, but could only speak after someone spoke to her as a result of her being cursed by Juno (Hera). She falls in love with Narcissus from afar, surprising him by repeating his words back to him. When she finally comes out to meet him, he refuses her advances as well. In her grief, she fades away to only a voice: an *echo*. (This is an etiological tale for the origin of an echo.)

Narcissus refused the love of so many people that, eventually, one of them cursed him, saying “So may he himself find love, and not gain the thing he loves!” (*Metamorphoses*, 55) Nemesis, the goddess of divine retribution, heard this and caused him to fall in love with his own reflection. He refuses to eat or drink or leave the pool of water, aimlessly trying to convince his own reflection to kiss him, hold him, and love him. Eventually, he wastes away and dies, still gazing at his own reflection. He is turned into the narcissus flower, more commonly known as a daffodil.

ARETHUSA

ARETHUSA IN THE METAMORPHOSES

BOOK 5 PAGES 99-101

“Cold sweat poured down my beleaguered limbs and the dark drops rained down from my whole body. Wherever I put my foot, a pool trickled out, and from my hair fell the drops; and sooner than I can now tell the tale I was changed to a stream of water.”

~Ovid, Metamorphoses Page 101, Translated by Frank Justis Miller

Arethusa's story is the only one told in the first person. It occurs in Book 5, shortly after Proserpina (Persephone) has been abducted by Dis (Hades). Ceres (Demeter) has plunged the world into an eternal winter in her grief, and Arethusa, at this time, is a stream who tries to assure Ceres her daughter is okay. Arethusa explains Proserpina is queen of the underworld and no harm has been done to her.

After the matter has been settled between the gods, Ceres asks Arethusa to tell her why she was turned into a stream. She explains:

Arethusa used to be a beautiful nymph. One day, she waded into the waters of a river naked, and the river-god Alpheus desired her, calling out to her. She ran away, as far and fast as she could, but he continued to pursue her. She begged Diana (Artemis) to save her, and the goddess turned her into a cloud of fog so he could not grab her. From this mist, she dripped into a stream. Even then Arethusa could not escape him, as Alpheus turned back into a river so their waters would mingle together.

Six Metamorphoses after Ovid
Artwork (in order of appearance)

Pan

Antakya Museum, Antakya, Turkey

Catalogue #Antakya 873

From Daphne near Antioch

<https://pbase.com/dosseman/image/170146899>

Pan and Syrinx

Royal Collection Trust

Catalogue # RCIN 404637

Sir Peter Paul Rubens c. 1620-1625

<https://www.rct.uk/collection/404637/pan-and-syrinx>

Pan

Musee du Louvre, Paris

Catalogue #Louvre Ma266

Roman copy of a Greek statue from group by Heliodorus of Rhodes

http://cartelfr.louvre.fr/cartelfr/visite?srv=car_not&idNotice=22024

Phaeton on the Chariot of the Sun

Museumlandschaft Hessen Kassel

Catalogue #GS 20310, fol. 88

Nicolas Le Sueur and Paolo Farinati

<https://datenbank.museum-kassel.de/286138/o/o/o/s2/o/100/objekt.html>

The Fall of Phaeton

National Gallery of Art

Accession #1990.1.1

Peter Paul Rubens

<https://www.nga.gov/collection/art-object-page.71349.html>

Fall of Phaeton

The Victoria and Albert Museum, South Kensington

Accession #DYCE.1188

Michelangelo

<https://collections.vam.ac.uk/item/O1153452/fall-of-phaeton-print-beatrizet-nicolas/>

Apulian Red-Figure Loutrophoros

J. Paul Getty Museum, Los Angeles

Object #82.AE.16

<http://www.getty.edu/art/collection/object/s/10105/attributed-to-the-painter-of-louvre-mnb-1148-apulian-red-figure-loutrophoros-greek-south-italian-apulian-about-330-bc/>

The Punishment of the Arrogant Niobe by Diana and Apollo

The Met

Accession #2983.426

Pierre Charles Jombert

<https://www.metmuseum.org/art/collection/search/337479>

Niobe

Oldrich Kulhaneck

<https://www.mutualart.com/Artwork/Niobe/4E80C762B719BD9B>

The Death of Semele

The Royal Museum of Fine Arts, Belgium

Inventory #4125

Peter Paul Rubens

<https://www.fine-arts-museum.be/fr/la-collection/peter-paul-rubens-jupiter-et-semele?letter=r&artist=rubens-peter-paul-1>

K12.14 The Birth of Dionysus

Museum of Fine Arts, Boston

Catalogue #Boston 95.39

Attributed to the Alkimachos Painter

<https://collections.mfa.org/objects/153761/oil-flask-lekythos-with-the-birth-of-dionysos>

Silenus and the Infant Dionysus

The J Paul Getty Museum

Object #84.XO.251.3.74

James Anderson

<http://www.getty.edu/art/collection/objects/218217/james-anderson-silene-avec-l'enfant-bacchus-vatican-british-1859/>

The Birth of Bacchus

The J Paul Getty Museum

Object #69.PB.7

Giulio Romano

<https://www.getty.edu/art/collection/objects/531/giulio-romano-giulio-pippi-and->

<workshop-the-birth-of-bacchus-italian-about-1530s/>

Liriope Bringing Narcissus before Tiresias

Private Collection

Giulio Carpioni

https://commons.wikimedia.org/wiki/File:Carpioni,_Giulio_-_Liriope_Bringing_Narcissus_before_Tiresias_-_1660s.jpg

Echo and Narcissus

National Museums, Liverpool

Catalogue #WAG 2967

John William Waterhouse

<https://www.liverpoolmuseums.org.uk/artifact/echo-and-narcissus>

Narcissus Changing into a Flower

Palace of Versailles

Accession #MV 8340

Nicolas Bernard Lépicier

https://commons.wikimedia.org/wiki/File:Nicolas-Bernard_L%C3%A9pici%C3%A9_-_Narcisse_chang%C3%A9_en_fleur_-_1771.jpg

Arethusa

The Museum of High Art

Accession #2011.44

Benjamin West

<https://high.org/collections/arethusa/>

Alpheus and Arethusa

Versailles

MV 8309

Rene Antoine Houasse

http://www2.culture.gouv.fr/public/mistral/joconde_fr?ACTION=RETROUVER&FIELD_98=REPR&VALUE_98=Ar%e9thuse&NUMBER=9&GRP=0&REQ=%28%28Ar%e9thuse%29%20%3aREPR%20%29&USRNAME=nobody&USRPWD=4%24%2534P&SPEC=3&SYN=1&IMLY=&MAX1=1&MAX2=1&MAX3=200&DOM=All

Alpheus and Arethusa

Yale University Art Gallery

Catalogue # 1963.9.35

Jacques Antoine Marie Le Moine

<https://artgallery.yale.edu/collections/objects/8203>

Special Thanks:

Committee Members/Advisors: Prof. Eloy Barragan, Dr. Mark Heidel, Dr. Courtney Miller, and
Prof. Beth Oakes

School of Music Director: Dr. Tammie Walker

School of Music Staff: James Edel, Jenny Hall, and Chad Walker

Projections Operator: Lex Letourneau

Set-Up Helpers: Meredith Finley, Adelaine Horan, Michael Kegel, Ethan Owens, and Kate
Weldon

Door Monitors: Lisa Lutgen and LaBarrin Wallace

Supports Construction: Dustin Holbrook

Performers/Collaborators: Mariya Akhadjanova, Kaitlyn Dwyer, Michael Landez, and Juliet
Remmers