

## Faculty and Guest Artist Recital:

2022-03-10 – Lanta Horn Duo with Mayumi Matzen, piano



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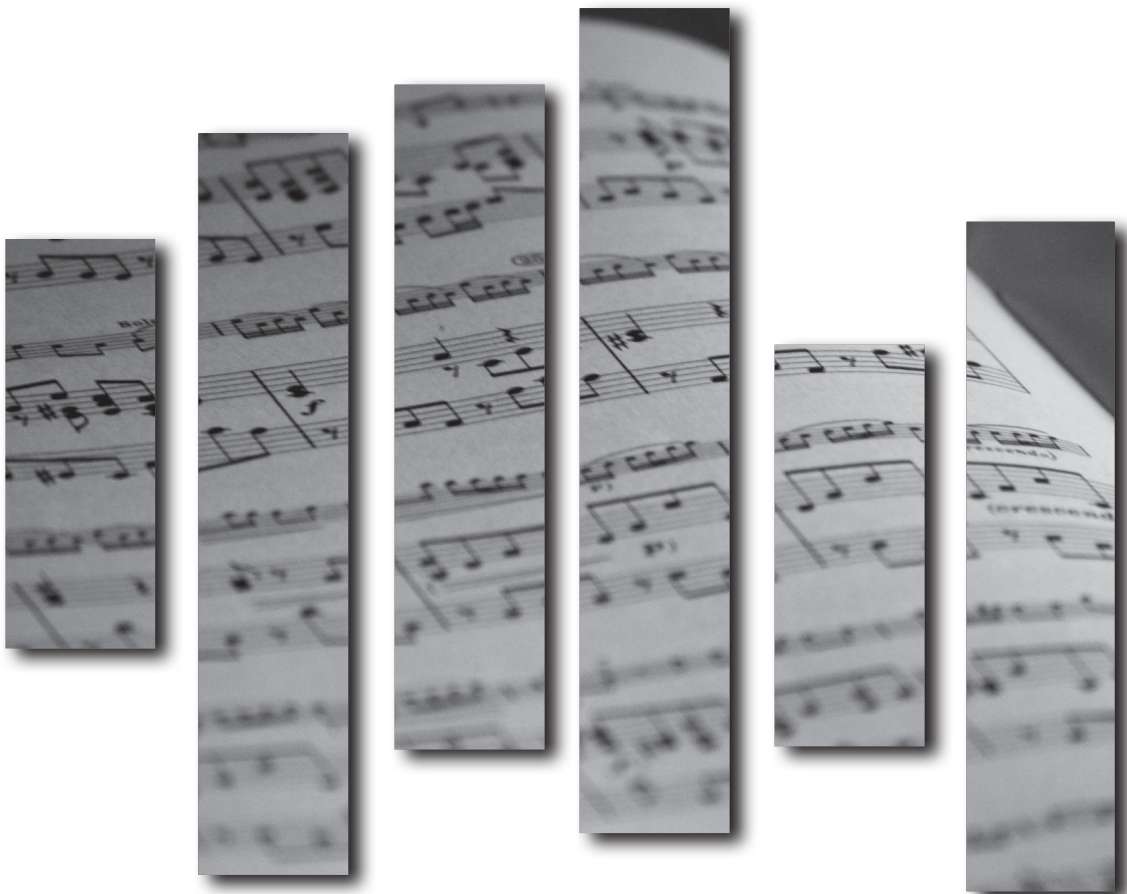


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# IOWA

School of Music



## FACULTY CHAMBER RECITAL

### **Lanta Horn Duo**

Katy Ambrose, *horn*

Lauren Hunt, *horn*

Mayumi Matzen, *piano*

Thursday, March 10, 2022 at 7:30 p.m.  
Voxman Music Building Recital Hall

**Lanta Horn Duo**  
Katy Ambrose, *horn*  
Lauren Hunt, *horn*  
Mayumi Matzen, *piano*

**PROGRAM**

- The Great Migration (2012)** Gina Gillie (b. 1981)
- Scraps from a Madman's Diary (2016)** Catherine Likhuta (b. 1981)  
*Scene 1*  
*Scene 3: Puppy Dogs*
- Two Songs** Amy Beach (1867–1944)  
*Give Me Not Love, Op. 61* transcr. Lauren Hunt  
*A Canadian Boat Song, Op. 10 no. 1*
- Looking for a window (2021)** Alyssa Weinberg (b. 1988)  
*Commissioned by the Lanta Horn Duo with help from the International  
Horn Society's Meir Rimon Commissioning Assistance Fund*
- Two Songs for Natural Horn and Piano** Clara Schumann (1819-1896)  
*Ich stand im Dunkeln Traumen* transcr. Katy Ambrose  
*Liebst du*
- Into the Falcon's Eye (2003)** Andrea Clearfield (b. 1960)

# PROGRAM NOTES

**Desert Talk** by Manfred Fischbeck  
[inspiration for Clearfield's *Into the Falcon's Eye*]

Underneath the dark red wind  
Close listening  
Silent sinking  
In the falcon's eye  
Crouched rock  
Fluttering  
The landscape on its knees  
Climbs and rises  
Offering  
Sand and  
Brush and  
River moss

**The House** by Warsan Shire  
[inspiration for Weinberg's *Looking for a window*]

i  
Mother says there are locked rooms inside all  
women; kitchen of lust,  
bedroom of grief, bathroom of apathy.  
Sometimes the men – they come with keys,  
and sometimes, the men – they come with  
hammers.

ii  
Nin soo jog laga waayo, soo jiiifso aa laga helaa,  
I said Stop, I said No and he did not listen

iii  
Perhaps she has a plan, perhaps she takes him back  
to hers  
Only for him to wake up hours later in a bathtub full  
of ice,  
With a dry mouth, looking down at his new, neat  
procedure.

iv  
I point to my body and say Oh this old thing? No, I  
just slipped it on.

v  
Are you going to eat that? I say to my mother,  
pointing to my father who is lying on the dining room  
table, his mouth stuffed with a red apple.

vi  
The bigger my body is, the more locked rooms there  
are, the more men come with keys. Anwar didn't  
push it all the way in, I still think about what he  
could have opened up inside of me. Basil came and

hesitated at the door for three years. Johnny with  
the blue eyes came with a bag of tools he had used  
on other women: one hairpin, a bottle of bleach,  
a switchblade and a jar of Vaseline. Yusuf called  
out God's name through the keyhole and no one  
answered. Some begged, some climbed the side of  
my body looking for a window, some said they were  
on their way and did not come.

vii  
Show us on the doll where you were touched, they  
said.  
I said I don't look like a doll, I look like a house.  
They said Show us on the house.

Like this: two fingers in the jam jar  
Like this: an elbow in the bathwater  
Like this: a hand in the drawer.

viii  
I should tell you about my first love who found a  
trapdoor under my left breast nine years ago, fell in  
and hasn't been seen since. Every  
now and then I feel something crawling up my thigh.  
He should make himself known, I'd probably let him  
out. I hope he hasn't  
bumped in to the others, the missing boys from  
small towns, with pleasant mothers, who did bad  
things and got lost in the maze of  
my hair. I treat them well enough, a slice of bread, if  
they're lucky a piece of fruit. Except for Johnny with  
the blue eyes, who picked my locks and crawled in.  
Silly boy, chained to the basement of my fears, I play  
music to drown him out.

ix  
Knock knock.  
Who's there?  
No one.

x  
At parties I point to my body and say This is where  
love comes to die. Welcome, come in, make yourself  
at home. Everyone laughs, they think I'm joking.

Please scan this QR code to  
learn more about resources  
related to the issue of intimate  
partner violence.



# BIOGRAPHIES

The **Lanta Horn Duo** is composed of Lauren Hunt and Katy Ambrose and was formed in 2018. Lanta's social justice mission has led to commissions of new works and performances in the United States and abroad. Both players have extensive performance, teaching, and entrepreneurial experience.

**Dr. Katy Ambrose** is the Visiting Assistant Professor of Horn at the University of Iowa. She is also on faculty at the Kendall Betts Horn Camp, and has spent several summers teaching at the Curtis Institute of Music Young Artists Summer Program and the All-State program at the Interlochen Arts Camp. A dedicated chamber musician, she was a founding member of the natural horn quartet Conica and Seraph Brass, as well as Lanta Horn Duo. She served as founding Operations Coordinator for Boulanger Initiative, an organization working toward greater inclusivity in music through performance, education, and commissions by womxn and underrepresented composers. Dr. Ambrose received her Doctor of Musical Arts from Temple University, where her research focused on the lives and influence of horn players of African descent in America. She received an Artist Diploma from Yale University, Master's from Cincinnati College-Conservatory of Music, and Bachelor's from the University of Michigan.

**Dr. Lauren Hunt** is the Assistant Professor of Horn at Utah State University, where she has worked since August 2019. Winner of the International Horn Competition of America in 2013, Dr. Hunt performs regularly with a variety of ensembles across the United States. As a soloist, Dr. Hunt has appeared with numerous orchestras. In recent years, she has

appeared at music festivals from coast to coast, including the Marlboro Festival, Spoleto Festival, Artosphere Festival, National Repertory Orchestra, and Music Academy of the West. Additionally, she has toured internationally with many ensembles, and actively worked as a freelancer in the mid-Atlantic and southeast regions of the United States. Dr. Hunt can be heard on a recently-released album of Beethoven's chamber works for winds on the Naxos label. She holds a Bachelor's degree from the New England Conservatory, a Master's from the Yale School of Music, and a Doctor of Musical Arts degree from the University of Georgia.

**Dr. Mayumi Matzen** holds a bachelor's degree in piano performance from Kyoto City University of Arts (Japan), and both a Masters and Doctor of Musical Arts degree from the Eastman School of Music where she was a student of esteemed piano pedagogue Douglas Humpherys. She maintains an active career as a recitalist and soloist at the national and international level, with recent collaborations including: Patrick Addinall (former principal trumpet, BBC Symphony), James Thompson (trumpet, Eastman School of Music), Quinn Patrick-Ankrum (mezzo-soprano, Cincinnati Conservatory), and Rumiko Kashiwade (violin, Kyoto City School of Arts). Her live performances have been used as examples for select music theory textbooks. Most recently, her performances of Mozart sonatas were selected for use in *The Complete Musician, An Integrated Approach to Tonal Theory, Listening, and Analysis* by Dr. Steven G. Laitz (Juilliard). She currently serves on the piano faculty at Utah State University.

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