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Katelyn Halbert

Lenora Green-Turner

Miroslava Panayotova

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UArkMusic

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ABOUT MUSIC

The University of Arkansas is accredited by the National Association of Schools of Music and the Department of Music is housed within the Fulbright College of Arts & Sciences.

Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Department faculty and students perform over 400 concerts per year, on and off campus. Large concerts are performed at the 600-seat Faulkner Performing Arts Center that opened in 2015. Chamber and solo recitals are primarily presented at the 200-seat Stella Boyle Smith Concert Hall, which is slated for a full renovation starting December 2022.

For more information, find us on social media or contact us at (479) 575-4701, email us at **music@uark.edu**, or visit **music.uark.edu**.



UNIVERSITY OF
ARKANSAS

Fulbright College
of Arts & Sciences

ACCENT SERIES: FACULTY TRIO CONCERT
"ENCHANTED"

Dr. Katelyn Halbert, French horn
Dr. Lenora Green-Turner, voice
Dr. Miroslava Panayotova, piano



Download accessible copy of this program

ACCENT FACULTY CONCERT SERIES

ENCHANTED

Katey J. Halbert, horn

Amanda Lenora Green-Turner, soprano

Miroslava Panayotova, piano

7:30pm, Saturday, October 25, 2022

Stella Boyle Smith Concert Hall

University of Arkansas

PROGRAM

Hyperion in the Red Forest (2018)

Karen Walwyn

Enchanted Forest for horn and piano (2013)

Karen Tanaka

1. In the Woods
2. Whispers in the Wind
3. Enchanted Forest
- 4.

To the Seasons (2009)

Gina Gillie

2. To Autumn
4. To Spring

—INTERMISSION—

Songs of the Season (1955)

Margaret Bonds

Young Love in Spring

Summer Storm

Frost Cycle (1997)

Lydia Busler-Blais

1. October

2. To the Thawing Wind

TEXT

Hyperion in the Red Forest

Hyperion in the Red Forest

As sunrays frolic,

Curious clouds; darkness

nears. Whisht! Quashed! Lynched!

Ashes.

Songs of the Season

Poetry by Langston Hughes

Arranged by Margaret Bonds

Young Love in Spring

When the March winds roar like a lion,

And the last little snow flakes drift down

From a half dreary, half happy April sky,

And then lovely May rolls around,

And I walk with you down a country lane,

We know that spring has come again,

Spring has come again.

When the rising sun laughs at the dawn,

And the scent of the soil's warm and sweet,

And the little green sprouts peep out of the earth and grow upward,

The sunshine to greet and we find a violet beside the way,

We know that Spring has come to stay,

Spring has come our way.

When I look at you in the haze

Of the twilight's last lingering glow

In the half dusky, half starry evening sky,

Where sweet scented winds gently blow,

And our dreams like birds heading homeward soar,

We know that Spring has come once more,

Spring has come once more.

Summer Storm

Thunder, July thunder, and the wonder
of lightning in the sky,
And the sudden gale that shakes the blossoms down
In perfume splendor to the grassy ground.

Thunder, July thunder, and the wonder
in my heart that I have found you,
Wonderful you, beneath the blossoms gay,
In the perfumed splendor of a July day.

With the wonder of summer lightning in the sky,
And the sudden gale that shakes the blossoms down
Like confetti in your hair, like confetti on the ground,
Perfumed confetti drifting down and
the sweet and wonderful summer earth.

There pillowed on the grass in the orchard's shade, I kissed you and kissed you,
And then the rain, the soft sweet rain came down.

We run down the road in the dust of July,
We are happy for the rain, clean and cool from on high,
Hand in hand, you and I, in July.

Thunder, in my heart, the wonder of love.
Wonder in our eyes:
the wonder of being in love we two
The wonder of being in love with you.

Frost Cycle

Text: Robert Lee Frost

October

O hushed October morning mild,
Thy leaves have ripened to the fall;
Tomorrow's wind, if it be wild,
Should waste them all.
The crows above the forest call;
Tomorrow they may form and go.
O hushed October morning mild,
Begin the hours of this day slow.
Make the day seem to us less brief.
Hearts not averse to being beguiled,
Beguile us in the way you know.
Release one leaf at break of day;
At noon release another leaf;
One from our trees, one far away.
Retard the sun with gentle mist;
Enchant the land with amethyst.
Slow, slow!
For the grapes' sake, if the were all,
Whose leaves already are burnt with frost,
Whose clustered fruit must else be lost--
For the grapes' sake along the all.

To the Thawing Wind

Come with rain. O loud Southwester!
Bring the singer, bring the nester;
Give the buried flower a dream;
make the settled snowbank steam;
Find the brown beneath the white;
But whate'er you do tonight,
bathe my window, make it flow,
Melt it as the ice will go;
Melt the glass and leave the sticks
Like a hermit's crucifix;
Burst into my narrow stall;
Swing the picture on the wall;
Run the rattling pages o'er;
Scatter poems on the floor;
Turn the poet out of door.

PERSONNEL

Hornist **KATEY J. HALBERT**'s vibrant personality and passion for music inspire both as a teacher and performer. Residing in Northwest Arkansas, she is currently the Visiting Assistant Professor of Horn at the University of Arkansas in Fayetteville. In addition to maintaining the studio and running studio class, she also performs with the faculty wind quintet, Lyrique Quintette, and the faculty brass quintet, Arkansas Brassworks. Previously, she has served on the faculty of Grand View University, Central College, Muskingum University, Marietta College, and Mount Vernon Nazarene University. Dr. Halbert has also maintained a successful private studio since 2009 and her students have gone on to participate in many prestigious youth symphonies, all-state ensembles, and summer programs including Blue Lake Fine Arts Camp, Ohio and Iowa's All-State Ensembles, the Columbus Youth Symphony, and the Quad Cities Youth Symphony. She spends her summers on faculty at Blue Lake Fine Arts Camp in Twin Lake, Michigan.

At home on the concert stage, she has performed as a soloist and orchestral musician throughout the US. During her career, she has performed with the ProMusica Chamber Orchestra of Columbus, West Virginia Symphony Orchestra, Michigan Philharmonic, Quad Cities Symphony, Central Ohio Symphony, Waterloo-Cedar Falls Symphony, Southeast Iowa Symphony, Newark-Granville Symphony, McConnell Arts Center Chamber Players, and Opera Project Columbus. As a soloist, she appeared on the international stage when she premiered a commissioned work for horn at the International Women's Brass Conference in 2019. She has been a soloist with ensembles such as the Muskingum Valley Winds, Muskingum University Collegiate Choir, Bowling Green Men's Chorus, Central College Symphonic Wind Ensemble, and the Grand View University Choir.

As a clinician, she has been a visiting guest artist at schools such as Western Illinois University, Drake University, Grinnell College, Luther College, Iowa State University, and Wright State University. Additionally, she has worked high school clinics such as the University of Iowa Hawkeye Honor Band, St. Ambrose University Honor Band, and many others throughout Ohio, Iowa, and Michigan.

An advocate for female equality in the music community, Dr. Halbert has maintained a blog entitled “Brassy Ladies” since 2019, which highlights female brass players and ensembles both currently and historically. The blog was started as a project for a class but turned into a hub for empowering stories of female brass players overcoming adversity in a male-dominated field. She also worked alongside composer Catherine McMichael to create “Borealis: An Essay in Three Movements for Horn and Piano” that was premiered at the International Women’s Brass Conference in 2019, and then recorded by Dr. Halbert in 2020. She has also presented programs of all-female representation at the College Music Society’s Central Regional Conference, Grand View’s Faculty Research Colloquium Series, and the Women Composer’s Festival at Hartford.

Dr. Halbert received her Doctorate in Musical Arts in Performance and Pedagogy from the University of Iowa under the direction of Jeffrey Agrell. Her previous schools include Ohio State University, Bowling Green State University, and the University of Michigan. She is also the horn player and founding member of the Wild Prairie Winds, a nonprofit wind quintet.

LENORA GREEN-TURNER joins the University of Arkansas faculty as teaching assistant professor of music. An American Soprano, Green-Turner, a native of Macon, Georgia has been hailed by Opera News as an impressive vocalist and the New York Times as a most expressive singer.

She has sung such roles as Mimi (La Boheme); Mary (Highway 1, U. S. A.); Countess Susanna (Il Segreto di Susanna); First Lady (The Magic Flute), Donna Anna (Don Giovanni), title role Suor Angelica, Berta (Il Barbiere di Siviglia), High Priestess (Aida), Antonia (Les Contes d’Hoffmann). Green-Turner also holds many awards, namely the Jane Willson Emerging Artist award, Leo Rogers Scholarship/Sarasota Opera Guild; MONC Encouragement Award, regional NATS, William Knight Competition, MTNA Young Artist Program, Former Artist-In-Residence for Stax Music Academy, LeMoyne-Owen College, and Opera Memphis (2013-2017). Green-Turner earned her D.M.A. and M.M. from University of Michigan and her Performance Diploma from Indiana University.

Green-Turner is a member of Exigence under the baton of Eugene Rogers partnering with Sphinx Organization, a non-profit building diversity in classical music. She is also the founder and CEO of Green Room Studios LLC; a private vocal studio that helps singers find their authentic creativity. She is excited to be

joining the distinguished music faculty at the University of Arkansas and giving the students a new perspective on finding their place in the music industry. She and her husband, Anthony J. Turner, Jr. are excited to embark on this new adventure.

Bulgarian pianist **MIROSLAVA PANAYOTOVA** has made numerous appearances as recitalist and concerto soloist in the United States, Canada, Bulgaria, Russia, Slovakia, Romania, and Mexico. As well, Ms. Panayotova has appeared at such music festivals as Green Mountain Chamber Music Festival in Vermont, XXI Festival Dr. Alfonso Ortiz Tirado in Mexico, the Orford Festival in Canada, Apolonia in Bulgaria, and others. Her numerous awards include the first prize at the Green Valley Piano Competition, and the second prize and the Silver Medal at the XVII National Piano Competition Svetoslav Obretenov in Bulgaria. As a winner of the 2006-2007 President's Concerto Competition, Ms. Panayotova appeared with The Arizona Symphony Orchestra. Recent concerto performances include appearances with The Florida Orchestra and the Southern Arizona Symphony Orchestra. She toured the southwest as soloist with University of Arizona Pianists on Tour. Her performances have been broadcast by KUAT-FM, KUAT-TV, and the Bulgarian National Television.

Miroslava Panayotova holds Bachelor and Master of Music Degrees in Piano Performance from the National Academy of Music in Bulgaria, a Master of Music Degree in Piano Performance from the University of South Florida, and a Doctor of Musical Arts Degree in Piano Performance with a minor concentration in musicology from the University of Arizona. She studied with Daniela Andonova, Svetozar Ivanov, and Tannis Gibson.

Dr. Panayotova's repertoire encompasses variety of styles, including contemporary music and premiere performances of both solo and ensemble works. Enjoying a wide variety of performance opportunities as a collaborative artist, she appears with Patrick Neher, bassist on recently released CDs by ISG Publications.

Dr. Panayotova serves as Artist Faculty at the Beverly Hills International Music Festival. She was a member of the music faculty at the University of South Florida, where she taught piano, piano pedagogy, and chamber music. In 2014, Dr. Panayotova joined the faculty at the University of Arkansas in Fayetteville as Instructor of Class Piano and Collaborative Piano.

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