

Sunday, March 21  
Sara M. Snell Music Theater  
7:30 PM

## Woman Composer's Concert

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

Overture to *Argenore*

Friederike Sophie Wilhelmine  
Princess of Prussia and Margravine of Bayreuth  
(1709 –1758)

(perhaps the American first performance)

Emily Piller, Jake Hoover, Eric Achzet, Trumpets  
Jillian Avery, Kelsey Boyce, Maria Laurenzo, Trombones.  
Benjamin Firer, Conductor

Born in Berlin, Wilhelmine shared the unhappy childhood of her brother, Frederick the Great, whose friend and confidante she remained all her life. She married Frederick, Margrave of Brandenburg-Bayreuth. The baroque buildings and parks built during her reign constitute much of the present appearance of the town of Bayreuth, Germany. Her opera *Argenore* was composed for her husband's birthday in 1740.

A Summer Day

Lena Johnson McLin  
(b. 1929)

Betsy Kepes, Piano

Lena McLin, born in 1929 in Atlanta, Georgia, lived for several years of her childhood in the Chicago home of her uncle, Thomas A. Dorsey, the "Father of Gospel Music". She studied music at Spelman College and the American Conservatory in Chicago. McLin taught music in high schools in Chicago and wrote vocal and choral works as well as a textbook, *Pulse: A History of Music*.

Song To The Dark Virgin

Kathryn Hess, Soprano  
Kami Mueller, Piano

Florence Price is considered the first African-American woman in the United States to be recognized as a symphonic composer. Deeply religious, Price frequently used the music of the African-American church as material for her arrangements. In 1949, Price published two of her spiritual arrangements, "I Am Bound for the Kingdom," and "I'm Workin' on My Buildin'," and dedicated them to the celebrated African-American contralto Marian Anderson, who performed them regularly. She was the teacher of Margaret Bonds another renowned African-American woman composer. This song is one of her most well known.

Legende

Lindsay Paul, Harp

The life of this significant artist looms large in the history of the harp. Her life reflected, intersected, and influenced many of the artistic and cultural trends in late nineteenth to early mid-twentieth century France. She codified a method for harp, which is widely used. In 1903, she composed the harp solo, *Légende*, inspired by the poem *Les Elfes* by Leconte de Lisle.

Canyon Echoes, First Movement, Dance

Jill Rubio, Flute  
Doug Rubio, Guitar

Katherine Hoover was born in West Virginia and resides in New York, where she maintains an active career as composer, conductor, and flutist. She is the recipient of a 1979 National Endowment Composer's Fellowship and many other awards, including an 1994 Academy of Arts and Letters Academy Award in Composition. Four of her pieces have won the National Flute Association's Newly Published Music Competition, in 1987, 1991, 1993 and 1994.

Florence Price  
(1887-1953)  
Langston Hughes  
(1902-1967)

Henriette Renié  
(1875-1956)

Katherine Hoover  
(b. 1937)

**Phoenix Club—Spring 2010**

Lauren Ambury  
Eva Jean Andersson  
Mackenzie Barmen  
Melissa Becker  
Jennifer Beller  
Alyssa Blodgett  
Emily Cady  
Alycia Cancel  
Jean-Marie Caroll  
Courtney Chester  
Morgan Chester  
Erin Clark  
Hannah Decker  
Silver Dobbins  
Cara Dworkin  
Taylor Dziekan  
Maria Gable  
Trudy Gordon  
Kelcie Hanaka  
Yingyu He  
Stephanie Heins  
Katie Hess

Elizabeth Houston  
Andrea Inghilleri  
D'Nasya Jordan  
Esther Kim  
Cassandra Kovacs  
Jessica Lopez  
Katherina Marshall  
Christina Martucci  
Katie Morra  
Katherine Mueller  
Kristyn Murphy  
Rebekah Nappi  
Andrea Palma  
Candice Panetta  
Lydia Piehl  
Elizabeth Post  
Michele Priess  
Eily Priest  
Jaclyn Randazzo  
Joyce Rao  
Michelle Rottkamp  
Lauren Scharf

## NOTES

*When E M Smyth's heroically brassy overture to Anthony & Cleopatra was finished, and the composer called to the platform, it was observed with stupefaction that all that tremendous noise had been made by a lady.*

George Bernard Shaw

History relates that the famous violinist Joseph Joachim, addressing Clara Schumann in 1870 said: *As far as art is concerned, you are man enough.*

On hearing her Gaelic Symphony George Chadwick wrote to Amy Beach: *I always feel a thrill of pride when I hear a fine work by one of us, and as such you will have to be counted one of the boys.*

In 1939 Nadia Boulanger was asked what it was like to be the first woman to conduct the Boston Symphony Orchestra in the world première of Stravinsky's *Dumbarton Oaks*. She replied: *Well, I have been a woman for 50 years now and have recovered from my initial astonishment.*

This concert shows the wide range of 300 years of music by women composers from Princess Wilhelmine of 1740 to 2010 with the American in Munich, Gloria Coates and the Irish in Dublin, Mary McAuliffe.

My Turtle Dove

Margaret Lang  
(1867-1972)  
John Symonds  
(1840 -1893)

Lydia Piehl, Mezzo Soprano  
Taylor Dziekan, Piano

Margaret Ruthven Lang was an American composer of songs, solo piano, chamber, choral and symphonic pieces. A member of the Second New England School, she has the distinction of being the first woman composer to have a composition performed by a major American symphony orchestra. Though she destroyed most of her works, her 200 songs, an American treasure, survive in libraries and collections throughout the country.

Brilliance (1974)  
IV. Final

Ida Gotkovsky  
(b.1933)

Genevieve Brigida, Saxophone  
Hannah Gruber, Piano

Ida Gotkovsky is known for several considerable works including chamber music, symphonies, instrumental music, songs and poetry. Her musical credo: "To create a universal musical art and to realize the oneness of musical expression through the ages by means of a contemporary musical language with powerful structures." Of French nationality, Ida Gotkovsky lived in a family full of musicians. Her studies in the National Conservatory of Music in Paris earned her many awards in writing and composition.

The Drifter  
(dedicated to Julianne Kirk, first performance in this version)

Mary McAuliffe  
(b. 1947)

Julianne Kirk, Clarinet  
Kathryn Koscho, Piano

“To me there are two key elements: how best to portray a text to be meaningful to performers and audience and, in its absence, make instruments speak so that what has been said may prove memorable. My music is melodic, immediately accessible. Medieval, traditional, modal, deeply spiritual elements feature strongly” Best known for her vocal/choral compositions, with works published by Hal Leonard and Earthsongs, Mary McAuliffe has recently been mentioned in a Chorus America publication as being one of the most significant Irish composers of choral music. A recent performance at the Fine Arts Series at Greene Memorial UMC, Roanoke, VA of her *An American Odyssey*, a celebration of America from the perspective of an Irish immigrant, featured Donald George, as the tenor soloist. Mary would like to dedicate this revised version of *The Drifter* for clarinet to Dr. Julianne Kirk.

**Interval (10 minutes)**

Tableaux de Provence  
Movement 5, Lou Cabridan (1955)  
Nick Natalie, Alto Saxophone  
Hannah Gruber, Piano

Paule Maurice  
(1910-1967)

Paule Charlotte Marie Jeanne Maurice was a French composer born in Paris. Her most famous composition is *Tableaux de Provence pour saxophone et orchestre* written between 1948 and 1955 dedicated to saxophone virtuoso, Marcel Mule. It has five movements entitled, *Farandoulo di Chatouno*, *Cansoun per ma mio*, *La Boumiano*, *Dis Alysamps l'amo souspire*, and *Lou Cabridan*.

Mine is the Right  
If I Can Stop One Heart From Breaking  
Michael Lotano, Tenor  
Kirk Severtson, Piano

Gloria Coates,  
(b. 1939)  
Emily Dickenson  
(1830-1886)

Coates is an American composer who has moved to, and has subsequently been living in Munich, Germany since 1969. When she composed her symphony she said "I always had an idea of symphonies being in the 19th century, somehow. I never set out to write a symphony as such. It has to do with the intensity of what I'm trying to say and the fact that it took 48 different instrumental lines to say it, and that the structures I was using had evolved over many years. I couldn't call it a little name." Her best known work is *Music on Open Strings*.

Les Sylvains  
Sarah Hope, Piano

Cecile Chaminade  
(1861-1944)

The noted composer Ambroise Thomas (1811-1896), said of her, "This is not a woman who composes, but a composer who happens to be a woman." As a pianist Chaminade was very successful and played in Berlin, Leipzig and London as well as her native city of Paris. She was often asked to perform her own Piano Concerto and did so with the London Philharmonic, the Gewandhaus in Leipzig and the Lamoureux in Paris.

Morgengesang from Shakespeare's *Cymbaline*  
Jackie Petriello, Soprano  
Jessica Westerman, Piano

Mathilde von Kralik  
(1857-1944)

Von Kralik along with her husband the philosopher Richard, were members of the Pernerstorfer Circle along with Hugo Wolf, Gustav Mahler and others discussing Wagner, Nietzsche or Marx. She studied with Anton Bruckner and later said that she considered her main influences Bach and above all Franz Liszt.

Take, O Take Those Lips Away  
Silver Dobbins  
Jean Goloski, Piano

Amy Beach  
(1867-1944)  
William Shakespeare  
(1564-1616)

Mrs. Beach composed works in many genres, including a Mass, a symphony, a piano concerto, and works for chamber ensembles, piano, mixed chorus, and solo voice. Her thirty works for women's chorus, including several cantatas, are well-crafted in a romantic idiom, always with intelligent text setting.

Prelude – Doina  
Aaron Folmsbee, Trumpet

Amy Dunker  
(b. 1964)

Composer-trumpeter-educator Amy Dunker's music resists easy categorization. From avant-garde improvisation to minimalistic sound sculptures to neo-romantic echoings, Amy delves deeply into the nature of human experience. Her works have been performed throughout the United States, Czech-Republic, Italy, the Ukraine, France, Thailand, Japan, Mexico, Ireland, Germany, Great Britain, and Puerto Rico.

Hevenu Shalom A'leychem (Welcome Now In Peace)  
Cara Dworkin, Conductor  
Jessica Westerman, Piano

Judith Herrington  
Arr. by The Phoenix Club

Judith Herrington is the Founder and Artistic Director of the highly acclaimed Tacoma Youth Chorus, a select auditioned choir serving more than 200 children in the south Puget Sound area. She has published choral compositions, arrangements and co-authored choral teaching texts.