

Sunday, March 20
Sara M. Snell Music Theater
7:30 PM

Women Composers 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!

Prism	Keiko Abe (b. 1937)
Jay Sager, Marimba	
Hush!	Amy Dunker (b. 1964)
Brianne Borden, Trumpet	
Ah, Love, But a Day	Amy Beach (1867-1944)
Olivia Breen, Soprano Kelcie Hanaka, Piano	
Twilight	Margaret Ruthven Lang (1867-1972)
Taylor Dziekan, Piano	
Morpheus	Rebecca Clarke (1886-1979)
Rebecca Miller, Viola Sean Carmichael, Piano	
Minstrel Man	Margaret Bonds (1913-1972)
Joy Jones, Soprano Chris Hotson, Piano	
Trahison (1894)	Cécile Chaminade (1857-1944)
Justin John Moniz, Tenor Nancy Hull, Piano	

Return to Joy Sarah Hopkins
(b. 1958)

Phoenix Club
Heather Osowiecki, Student Conductor

Intermission

Percussion Quartet Joan Tower
(b. 1938)

Ashley Trudell
Nick Murray
Mike Murray
Kylie Stenger
Timothy Sullivan, Conductor

Sonata for Viola and Piano Rebecca Clarke
I. Impetuoso (1886-1979)

Alyssa Raduns, Viola
Alexandra Pitocci, Piano

Komm mit mir Mathilde von Kralik
(1857-1944)

Jordan Davidson, Tenor
Jessica Westerman, Piano

Bucking Bronco from *Cowboy Songs* Libby Larsen
(b. 1950)

Jackie Petriello, Soprano
Jessica Westerman, Piano

Try Me Good King (2001) Libby Larsen
(b. 1950)

- I. Katherine of Aragon
- II. Anne Boleyn
- III. Jane Seymour

Meryl Gellman, Soprano
Kirk Severtson, Piano

In the Days of Our Love (1978) Marian McPartland
(b. 1918)

Will Hotaling, Saxophone
Tyler Giroux, Trombone
Joseph Goehle, Bass
Maxwell Howard, Piano
Kevin Urvalek, Drums

Try Me, Good King by Libby Larsen

Katherine of Aragon:

My most dear Lord, King and Husband,
The hour of my death now drawing on, the tender love I owe you forces me... to commend myself unto you and to put you in remembrance of the health and welfare of your soul... You have cast me into many calamities and yourself into many troubles. For my part, I pardon you everything, and I wish to devoutly pray God that He will pardon you also. For the rest, I commend unto you our daughter, Mary, beseeching you to be a good father unto her... Lastly, I make this vow, that my eyes desire you above all things...

Anne Boleyn:

Try me, good king... and let me have a lawful trial, and let not my... enemies sit as my accusers and judges... Let me receive an open trial for my truth shall fear no open shame... Never a prince had a wife more loyal in all duty... in all true affection, than you have found in Anne Boleyn... You have chosen me from low estate to be your wife and companion... Do you not remember the words of your own true hand? "My own darling... I would you were in my arms... for I think it long since I kissed you. My mistress and my friend..." Try me, good king... If ever I have found favor in your sight - if ever the name of Anne Boleyn has been pleasing to your ears - then let me obtain this request... and my innocence shall be... known... and cleared.

Good Christian people, I come hither to die,... and by the law I am judged to die... I pray God save the King. I hear the executioner's good, and my neck is so little...

Jane Seymour:

Right trusty and Well=Beloved, we greet you well... for as much as be the inestimable goodness... of Almighty God, we be delivered... of a prince... I love the rose both red and white.
To hear of them is my delight!
Joyed may we be,
Our prince to see,
And roses three!

Komm mit mir (Come with me) by Mathilde von Kralik

Come with me out into the open, in the forest sacred rest!
Come on as his fairy, come, as you love flowers!
Come with me in bright horizons, onto the peak with light steps.
Let me learn songs from you; Come with me as my muse!
Come with me to those meadows where the sky shows love,
The arch of the tree sees love.
Come with me as my wife.

Bucking Bronco words by Belle Starr, music by Libby Larsen

My love is a rider, my love is a rider ...
My true love is a rider wild broncos he breaks,
though he promised to quit for my sake.
It's one foot in the stirrup and the saddle put on
with a swing and a jump he is mounted and gone.

The first time I met him it was early one spring
a riding a bronco a high headed thing.
The next time I saw him 'twas late in the fall
a swinging the girls at Tomlinson's ball.
He gave me some presents among them a ring
the return that I gave him was a far better thing;

A young maiden's heart, I'd have you all know,
that he won it by riding his bucking bronco.
Now all young maidens, where're you reside,
beware of the cowboy who swings rawhide,
He'll court you and pet you and leave you to go
in the spring up the trail on his bucking bronco.

PROGRAM NOTES

Keiko Abe, a Japanese composer, has been a pivotal figure in the structural development of the modern marimba. In addition to writing over 70 marimba compositions herself, she has commissioned works from other composers. Besides composing, her performance tours, and recording schedule, she also teaches at the Toho Gakuen School of Music in Tokyo. In 1993 she became the first woman to be inducted into the Percussive Arts Society Hall of Fame.

Amy Dunker holds not only a doctorate in composition but a bachelor's degree in music education and a master's degree in trumpet. Her works have been performed all over the country and around the world. They have also been published and recorded widely. She currently teaches composition, theory, aural skills, and brass at Clarke College in Dubuque. Iowa.

Margaret Ruthven Lang, like Amy Beach, was a member of the so-called Second New England School, a group of composers centered in Boston at the turn of the 20th century. She composed over 200 songs altogether but also was the first woman composer to have a work (The Dramatic Overture) performed by a major American symphony orchestra, namely, the Boston Symphony, in 1893. In 1967 the orchestra performed a concert in honor of her 100th birthday.

Margaret Bonds was one of the first black composers and performers to gain fame in the United States. Having studied both piano and composition at Juilliard, she often set texts by Harlem Renaissance poet Langston Hughes.

Sarah Hopkins says, "As a composer-performer, my desire is to create music which resonates with the space and energy of the Australian landscape as well as the inner landscape of the human psyche. I want my music to move and inspire people and reconnect them with the heart of Life. "Return to Joy" is just as the title suggests: a joyous celebration of life in song. In this piece, floating crystalline chords pave the way for two chant melodies, a Joyous Chant with a strong rhythmic swing which seems to literally "dance" over the top of the sustained chords and later, an Earthy Chant full of power and vigor. Gradually these two chants interweave and interlock creating a vibrant joyous ending with much dynamic interplay between the parts. Finally all parts very gradually reduce volume as if fading into the distance. "Return to Joy" reflects contemporary composer Sarah Hopkins's considerable interest in world music and particularly her love of African chants.

Rebecca Clarke wrote her viola sonata for a 1919 competition sponsored by Elizabeth Sprague Coolidge. The blind competition was open to all composers from the “allied countries.” The committee was tied in choosing a winner between this work and the Suite for Viola and Piano of Ernest Bloch. Mrs. Coolidge herself cast the deciding vote in favor of the Bloch. As Richard Stock, a member of the jury and the conductor of the Chicago Symphony at the time said in a letter to Mrs. Coolidge later, “we both know what would have happened had it gone the other way,” meaning that her competition, which was world-famous, would be discredited. It is very possible that Mrs. Coolidge knew which piece was Rebecca’s, as they were good friends, and that she made the choice because of the views about women at the time.

Mathilde von Kralik was an Austrian composer and pianist. She wrote a number of works for the Vienna Women’s Choral Society, which she served as president. She also wrote operas, melodramas, and sacred and secular cantatas as well as solo vocal works.

Libby Larsen is a classical music composer who resides in Minneapolis, Minnesota. Born in Wilmington, Delaware, she grew up in Minnesota and received her education at the University of Minnesota. Among her works is the opera *Frankenstein: The Modern Prometheus*. In 1973, she became one of the founding members of the Minnesota Composers Forum, later renamed the American Composers Forum. She is one of perhaps two dozen composers, male and female, across the U.S. whose compositions are so well received that she makes her living entirely from commissions. “Bucking Bronco” is the first of three character songs in Libby Larsen’s *Cowboy Songs*. The texts are drawn from cowboy/girl poetry.

Marian McPartland (1918) is regarded as one of today's finest pianists, composers and media personalities for the Jazz idiom. Born in London, Marian pursued a degree in piano performance at the Guildhall School of Music. While studying at Guildhall, Marian began to take example from the musical endeavors of Edward Kennedy "Duke" Ellington, Fats Waller and Teddy Wilson. In 1938, she left Guildhall to join Billy Mayerl's Claviers, touring through both America and Europe. After her marriage to cornetist Jimmy McPartland, Marian moved to Manhattan, and began work with her own trio. Some of her musical achievements and awards include a 2004 Grammy as well as the Grammy's Trustees' Lifetime Achievement Award, the Peabody Award, and a *DownBeat* magazine Lifetime Achievement Award. Since 1978, McPartland has hosted the popular NPR radio talk show, *Piano Jazz*. The program features interviews and performances from acclaimed artists such as Herbie Hancock, Clark Terry, Keith Jarrett, Chick Corea, Taylor Eigsti, Esperanza Spalding and other luminaries of the music world.

Texts and Translations

Ah, Love, But a Day text by Robert Browning, music by Amy Beach

Ah, Love, but a day,
And the world has changed!
The sun's away,
And the bird estranged;
The wind has dropped,
And the sky's deranged;
Summer has stopped.

Look in my eyes!
Wilt thou change too?
Should I fear surprise?
Shall I find aught new
In the old and dear,
In the good and true,
With the changing year?

Trahison (Treason) text by Edouard Guinard, music by Cécile Chaminade

You betrayed me! And yet I loved you!
Under the skies in the world the worthless other women
Out of adoration did not have so profound a trust.
One can cherish as much, but more, never!

You betrayed me! In the green forest,
as on the plain where finishes the path
All knows the heat of your hand in my hand,
And the promises of your open lips.

You betrayed me! And you did not know
what would be my mourning and my suffering
that which shortly would be my single hope,
having you more, would be my demise!

You betrayed me! Ah! that God forgives you!
In this moment when my day will finish,
Towards you I send the last memory;
Guard it well! It is my heart that gives it!