Faculty Recital Series 2020–2021 Season

Virtual Performance – Sunday, November 1, 7:30 PM

HER SONGS/HER STORIES
Sunday, November 1, 2020
Streamed, 7:30 PM
Josephine Caroline Lang was a German composer, who was the daughter of a violinist, and an opera singer, and from age five it became apparent that Josephine was possessed with great potential as a composer. As early as age eleven Josephine started giving piano lessons herself. Felix Mendelssohn used his connections to publish Lang’s music. Even Robert Schumann published a song of Lang’s in 1838. Clara Schumann occasioned a benefit concert, with herself as the pianist, featuring Lang’s music. Lang become a prominent composer successful enough to have her work published.

Libby Larsen is leading American composer celebrated for her vocal and orchestral works. She is co-founder of the American Composer’s Forum which provides funding for up and coming composers. A prolific and frequently performed composer, Libby Larsen’s compositions are innovative and yet accessible to the average audience. She won a Grammy for Best Producer of a Classical Performance. “Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.”
**In the Springtime**

Betty Jackson King  
(1928–1994)

Nicholas Kilkenny, baritone  
Emily Kilkenny, piano

Betty Jackson King was an award-winning educator, pianist, singer, publisher, composer, and conductor from the Chicago area. Her most notable works consist of a requiem, the opera Saul of Tarsus, the cantata Simon of Cyrene, and various art songs and spiritual arrangements. "In the Springtime" uses three lines of text from "It was a lover and his lass," a song from Shakespeare's As You Like It. This text has become canonical in voice repertoire due to the popularity of Gerald Finzi's and Roger Quilter's settings, but Ms. King's composition, comparatively, provides an atmosphere of serenity rather than excitement. One can hear the beauty of ice melting after a long Winter in the piano melody and Spring awakening in the simple yet rich harmony.

**Was will die einsame Thräne?**

Nadia Boulanger  
(1887–1979)

Heinrich Heine  
(1797–1856)

Margaret Chalker, soprano  
Julie Miller, piano

Nadia Boulanger (1887–1979) was a French composer, conductor, and teacher. She is notable for having taught many of the leading composers and musicians of the 20th century. Her students included Aaron Copeland, Philip Glass, Quincy Jones, as well as three Crane professors: Arthur Frankenpohl, Robert Washburn and Walter Wakefield. She also conducted and performed occasionally as a pianist and organist including at Crane where she was a friend of Helen Hosmer and was at The Crane School of Music for 3 periods. Early in her career she composed but ceased stating that her songs were “useless”. Crane received the permission to transcribe and give the first performance of her manuscripts, which can be seen on YouTube.

(Helen Hosmer and Nadia Boulanger)
A native of Cuba, Ivette Herryman Rodríguez holds a B.M in Music Composition from the Higher Institute of Arts, in Havana, a M.M in Music Composition from Baylor University, and a M.M in Music Theory and D.M.A in Music Composition from Michigan State University. She studied composition with Juan Piñera, Scott McAllister, Ricardo Lorenz, and Zhou Tian.

Ivette’s music has been described as “absolutely exquisite” and “breathtakingly beautiful” (Kevin Noe-Artistic Director of the Pittsburgh New Music Ensemble). Her pieces have been performed in important concert halls across Cuba, Mexico, El Salvador, Bolivia, United States, Spain, the Netherlands, Canada, Argentina, Japan, and the United Kingdom. She is the composer of a bestseller, and the winner, among other awards, of a Cubadisco Special Award and the 2015-16 prestigious Brandon Fradd Fellowship in Music Composition. Ivette has been commissioned to write new pieces for the Pittsburgh New Music Ensemble (PNME), saxophonist Joseph Lulloff, Georgia State University's Wind Orchestra, and Michigan State University's Wind Symphony, among others. Her music is recorded on Colibrí productions and published by Walton Music, a division of GIA Publications.

Ivette has been an Artist in Residence in Mexico and in El Salvador, and has taught music theory and composition at the Instituto Superior de Artes in Havana, the Opera of El Salvador, the UIUC School of Music, and the School of Music at Western Illinois University. She is currently Assistant Professor of Composition and Theory at the Crane School of Music at SUNY-Potsdam.

Wenn ich in Deine Augen seh (duet)  
Fanny Mendelssohn-Hensel  
(1805–1847)  
Heinrich Heine  
(1797–1856)

Kathleen Miller, soprano  
Steven Groth, baritone

Due to the reservations of Fanny Mendelsohn’s family, and to social conventions of the time about the roles of women, a number of her works were published under her brother's name in his Opus 8 and 9 collections. In 1829, she married the artist Wilhelm Hensel. In 1846, despite the continuing ambivalence of her family towards her musical ambitions, Fanny Hensel published a collection of songs as her Opus 1. The next year, she suddenly died of a stroke. She composed over 460 pieces of music, including a piano trio, a piano quartet, an orchestral overture, four cantatas, over 125 pieces for the piano, and over 250 lieder, most of which went unpublished in her lifetime. Since the 1990s her life and works have been the subject of more detailed research and performance.
Florence Price is the first black woman to have received recognition in the United States as a composer. She was the first African American female composer to have a symphonic composition performed by a major American symphony orchestra. The Chicago Symphony Orchestra performed her *Symphony in E Minor* on June 15, 1933, She studied composition with Arthur Olaf Anderson, Carl Busch, Wesley La Violette, and Leo Sowerby. She taught piano and organ privately, while also working as a free-lancing performer. Here she met, befriended, and taught a young Margaret Bonds.

Price’s art songs and spiritual arrangements were frequently performed by well-known artists of the day. For example, contralto Marian Anderson featured Price’s spiritual arrangement of *My Soul’s Been Anchored in de Lord* in her now famous performance on the steps of the Lincoln Memorial in Washington DC on Easter Sunday, April 9, 1939.

Marie-Juliette Olga "Lili" Boulanger was a French composer, and the first female winner of the coveted Prix de Rome composition prize. Her immense talent was recognized at the age of two, and she received a musical education from early childhood on. She suffered from chronic illness that weakened her immune system, leading to the "intestinal tuberculosis" that ended her life at the age of 24. Her frail health conditioned her life through the need of constant care, and throughout her musical career she had to rely on private composition and instrumental teaching rather than a full musical education at the Paris Conservatoire, where most of her fellow musicians attended. Since winning the Prix de Rome, Lili Boulanger was known only as a composer, an unusual primary occupation for women at that time, but her meteoric rise to fame and success lasted only six years before she was dead from complications relating to her childhood illness. Still, in that short period she developed a unique and individual compositional style that inspired many French composers who followed. Boulanger’s choice and setting of texts, especially those in her monumental choral-orchestral works, show her concern with social and political issues of her time: the devastation of World War I, a great longing for peace, and interest in the spiritual movements of Catholicism, as well as Buddhism and Mysticism. Her older sister was the noted composer and composition teacher, Nadia Boulanger, who championed her works after her death.
My Dearest Ruth

Stacy Garrop
(b. 1969)
Martin Ginsburg
(1932–2010)

Colleen Skull, soprano
Ling Lo, piano

Stacy Garrop is a full-time freelance composer, currently living in the Chicago area. She served as the first Emerging Opera Composer of Chicago Opera Theater’s Vanguard Program (2018-2020), during which she composed The Transformation of Jane Doe and What Magic Reveals with librettist Jerre Dye. She also held a 3-year composer-in-residence position with the Champaign-Urbana Symphony Orchestra (2016-2019), funded by New Music USA and the League of American Orchestras. Dr. Garrop earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (D.M.) The winner of numerous awards and grants including a Fromm Music Foundation Grant, Raymond and Beverly Sackler Music Composition Prize, and three Barlow Endowment commissions. She has been commissioned by numerous ensembles including the Albany Symphony, Capitol Saxophone Quartet, Carthage College Wind Ensemble, Chanticleer, Chicago a cappella, Gaudete Brass Quintet, San Francisco Choral Society, and Volti. Her works have been performed by the Cabrillo and Grant Park Music Festival Orchestras, the Avalon and Cecilia String Quartets, Civitas Ensemble, Fifth House Ensemble, and the Lincoln Trio, as well as wind ensembles at the Chicago College of the Performing Arts and SUNY Potsdam Crane School.

This song was commissioned by the family of the late Supreme Court Justice, Ruth Bader Ginsburg to celebrate her 80th birthday. The text is based on the final love letter written to Justice Ginsburg from her husband Martin Ginsburg, written only days before his passing.
The White Man (trio)  
from Mr. Parks Travels  

Harriet Abrams  
(1758–1821)  
Mungo Parks  
(1771–1806)  

Margaret Chalker, soprano  
Kathleen Miller, soprano  
Lonel Woods, tenor  
Ling Lo, piano  

Harriet Abrams was an English soprano vocalist and composer (1760-1821). Particularly praised for her performances in the repertoire of Georg Frideric Handel, Abrams enjoyed a successful concert career in London during the 1780s. Abrams studied singing, music theory, and composition with composer Thomas Arne, before making her professional opera début in 1775. She sang also at the Handel Commemoration in Westminster Abbey in 1784 and at the principal London concerts for several years afterward, when she and her sisters retired into private life. Harriet Abrams composed several pleasing songs, two of which, "The Orphan's Prayer" and "Crazy Jane," aided by the impressive singing of her sisters, became very popular. She published, further, in 1787, a collection of Scotch songs harmonized for three voices, besides other pieces at later dates.

Irish Love Song (Mavourneen)  

Margaret Ruthven Lang  
(1867–1972)  
(words and music)  

Donald George, tenor & piano  

Margaret Lang composed over 200 songs, which were well received and often performed in concert halls. However, it was the April 1893 début of her Dramatic Overture, Op. 12, that made history. The Boston Symphony Orchestra, under the direction of Arthur Nikisch, premiered the work, making the piece the first composition by a woman to be performed by a major American symphony orchestra. Other large works included other orchestral and chamber compositions. Margaret was very critical of her work, however, and was known to destroy pieces that she did not feel confident of. Consequently, none of her works for orchestra are extant, likely destroyed by Margaret herself. She was, along with Amy Beach, part of the “Second New England School” of composers. This song is about the sadness of the immigrant leaving their homeland (in this case Ireland) to come to America. It was her most famous song, performed, for example, by the famous Irish tenor John McCormack on his tours and in Carnegie Hall. “Mavourneen” is Gaelic for beloved.
A Girl in the Valley from Secret Garden
from the novel by Frances Burnett

Lucy Simon (b. 1943)

script and lyrics by Marsha Norman (b. 1947)

Colleen Skull, soprano
Donald George, tenor
Julie Miller, piano
Photos: Donald George
Video: Meggie George

Original Butterfly idea: Evelyn Smith-George

Lucy Simon was born in New York City, the daughter of the co-founder of the book publisher Simon and Schuster. Lucy's maternal grandmother, known as "Chibie", was from Cuba, and was of pardo heritage, a freed-slave descendant. She is the older sister of Carley Simon, the composer, singer, and author. She has won a Grammy award for her Sesame Street album, "In Harmony." Besides The Secret Garden she also composed the musical Doctor Zhivago as well as many songs.

Women’s Suffrage: A Movement that Overcame Sexism, Racism, and Opposing Philosophies of Approach to Forever Change the World

Lonel Woods

March of the Women

Dame Ethel Smyth (1858–1944)

Text and music

Voice Faculty
Jeff Hinkle, piano
Alison Brault, video
Douglas McKinnie, audio

Ethel Smyth (rhymes with Forsyth 1858–1944) was an English composer and a member of the international women's suffrage movement. Her compositions include songs, works for piano, chamber music, orchestral works, choral works, and operas. She was often criticized that when she composed powerful, rhythmically vital music, it was said that her work lacked feminine charm; on the other, when she produced delicate, melodious compositions, she was accused of not measuring up to the artistic standards of her male colleagues. Her opera, Der Wald, (The Forest) mounted in 1903, was for more than a century the only opera by a woman composer ever produced at New York's Metropolitan Opera. She became deaf but then also wrote ten highly successful autobiographical books.
Der Herbst (The Autumn)
Christian Reinhold (1813–1856)

Is there a rustling in the leaves?
Does the grape turn red?
Is autumn already arriving?
Alas, how oppressed
I used to feel at its arrival,
And how the tears flowed!

Should one now drunkenly,
Quickly, squander
All pleasures in one day?
Then the leaves fall,
And the nightingales
Rest from their song!

Now with other concerns,
Every morning I peer out
Asking, autumn, is this you already?
When the leaves fall
Then he shall come, who of all people
Is the dearest to me!

Let me fill your tender forms
With tears,
Ye flowers, sink into the dust!
Embers of my dreams,
Do they not colour,
Ye trees, your dark leaves?

Coral berries,
Do you wish to suck my heart's blood,
Which must colour you red?
Grapes, grow round
And become heaven-inspired
By the maiden's kiss!

Autumn, come quickly,
Colourfully to spread your net,
I shall jubilantly help you.
Rob then whatever you wish,
As long as you bring my bird
To me in captivity!

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Was will die einsame Thräne?
Heinrich Heine (1797–1856)

What does this lonely tear mean
That blurs my troubled sight,
It returns from the past,
Returns to my eyes tonight?

Its many glimmering sisters
Are vanished long ago,
In the night and the wind they vanished
With all my joy and my woe.

And like the mists of evening
Those blue stars did depart,
That smiled with joy and sorrow
Into my trusting heart.

Sadly, my love, too, melted
Like idle breath one day;
Oh lingering, lonely tear-drop,
You also fade away!

Wenn ich in Deine Augen seh‘
Heinrich Heine (1797–1856)

When I look in your eyes
all my pain and woe fades:
when I kiss your mouth
I become whole:
when I recline on your breast
I am filled with heavenly joy: and
when you say, 'I love you',
I weep bitterly
**Quisiera**
Alfonsina Storni (1892–1938)

I wish this divine October afternoon

To walk by the far shore of the sea;
That the gold sand, and the green waters,
And the pure skies could see me pass by.

To be tall, proud, perfect, I wish,
Like a Roman, to match

the big waves, and the dead rocks,
And the wide beaches that surround the sea.

With a slow step, cold eyes
And a mute mouth, let myself go;

To see how the blue waves break
Against the grains and not blink

To see how the wild birds eat
The small fish and not wake up;

To think that the fragile boats
Could sink into the waters and not sigh;

(To see the throat getting ahead of the air
the most beautiful man; not desiring to love…)

To lose the gaze, distractedly
To lose it, and never again be able to find it;
And, straight figure, between sky and beach,
To feel the eternal oblivion of the sea.

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**Elle était descendue au bas de la prairie**
Francis Jammes (1868–1938)

She had gone down to the bottom of the meadow,
and because the meadow was full of flowers
that like to grow in the water,
I had gathered the drowned plants.
Soon, because she was wet, she came back to the top
of that flowery meadow.
She laughed and moved with the lanky grace
of girls who are too tall.
She looked the way lavender flowers do.
March of the Women

Shout, shout up with your song! Cry with the wind for the dawn is breaking.
Long, long, we in the past, cower'd in dread from the light of heaven.
Com-rads, ye who have dared, first in the battle to strive & sorrow.
Life, strife, these two are one! Naught can ye win but by faith and daring.

March, march, swing you along. Wide blows our banner & hope is waking.
Strong strong stand we at last. Fearless in faith & with sight new given.
Scorned, spurned, naught have ye cared. Raising your eyes to a wider morrow.
On, on, that ye have done. But for the work of today preparing.

Song with its story, dreams with their glory. Lo! They call and glad is their song.
Strength with its beauty life with its duty. (Hear the voice, oh, hear & obey.
Ways that are weary days that are dreary toil and pain by faith ye have borne.
Firm in reliance, laugh a defiance. (Laugh in hope for sure is the end.)

Forward! Hark how it swells, Thunder of freedom the voice of the throng.
These, these, beck-on us on, Open your eyes to the blaze of the day!
Hail, hail, vic-tors ye stand, wearing the wreath that the brave have worn.
March, march, many as one. Shoulder to shoulder & friend to friend.