

***WOMEN COMPOSERS' FESTIVAL:  
Vocal and Instrumental Masterclass***



***Friday, November 19 at 5:30 PM***  
*Jensen Recital Hall and Noble Room*  
*Luther College*  
*Decorah, Iowa*

LUTHER COLLEGE

DEPARTMENT OF MUSIC

PRESENTS

***Dr. Bonnie Miksch, festival coach***

maggie and milly and molly and may Gwyneth Walker (b. 1947)  
Eleanor Kath, soprano; Rachel Johnson, piano

Balooloo, my lammie (Lady Carolina Nairne) from *Grieg's Minstrelsy* arr. Helen Hopekirk  
Annie Williams, soprano; Andrea Shirk, piano

I feed a Flame within Madeleine Dring (1923-1977)  
Lindsey Harman, soprano; Sarah Iverson, piano

Those Dancing Days Are Gone Joyce Hope Suskind ()  
Jeffrey Bieber, tenor; Sarah Jepsen, piano

Do not Press Me to Leave You Bonnie Miksch (b. 1970)  
Sarah Woltjer, soprano; Leon Couch, organ

Ms. Bonnie Miksch (b. 1970) received her B.M. in Composition from Syracuse University and her M.M. and D.M.A. in Composition with a cognate in Computer Music from the University of Cincinnati's College-Conservatory of Music. She has studied Composition with Mara Helmuth, Allen Sapp, John McCabe, Marta Ptaszynska, Sylvie Bodorov, and Andrew Waggoner. Her computer music and acoustic music have been performed world-wide. The recipient of numerous grants and awards, Ms. Miksch is Assistant Professor of Composition, Theory, and Computer Music at Mercer University. At Syracuse, she studied violin, and now performs on the viol da gamba and as a vocalist for new music and early music concerts.

***Please join our guests for dinner afterwards!***

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***Dr. Miriam Zach, festival coach***

Vicarious Flicka Rahn (b. 1944)  
Angela Freese, alto; Sarah Jepsen, piano

Arme Heilige Ruth Schonthal (b. 1924)  
Ihr Mädchen seid wie die Kähne  
Ariana Anderson, soprano; Jason Wright, piano

Night Florence B. Price (1887-1953)  
Deyhdra Dennis-Weiss, mezzo soprano; Jason Wright, piano

Chanson Provençale Eva Dell'Acqua (1856-1930)  
Aldebaran Hodson, soprano; Scott Pauli, piano

The Year's at the Spring, Op. 44, No. 1 Amy Marcy Beach (1867-1944)  
Ah, Love, but a Day!, Op. 44, No. 2  
Mollie Busta, soprano; John Netten, piano

Miriam Zach, Ph.D., is Founding Director of the International Women Composers Library (IWCL) and Visiting Assistant Professor in the Honors Program at the University of Florida. She plays organ for First Presbyterian Church in Gainesville, FL. She was named International Woman of the Year for 1992 & 1997 by the International Biographical Centre in Cambridge, England for her distinguished service to music. She holds degrees from Northwestern University and the University of Chicago. Her recently released *CD Hidden Treasures: 300 Years of Organ Music by Women Composers* available from the IWCL including music by Aleotti, Tailleferre, Beach, Szönyi, Falcinelli, Diemer, Schumann, Gubaidulina, Price & Moe was recorded October 1997 in Princeton University Chapel. She regularly performs and accompanies women's music on organ, piano, and harpsichord.

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## UPCOMING EVENTS:

- Saturday, November 20  
Noble Room, Jensen Hall  
10:30 AM
- Lecture by Dr. Miriam Zach:  
“Introduction to Feminist Thought and Gender Issues in Musicology with Bibliography and Discography”  
(Reception afterwards in conjunction with Luther College’s Women’s Studies department.)
- Saturday, November 20  
Center for Faith and Life  
4:00 PM
- Concert: Luther Brass Ensembles
- Saturday, November 20  
Center for Faith and Life  
7:30 PM
- Concert: Women Composers after 1750  
(Reception afterwards with performers.)
- Sunday, November 21  
Noble Room, Jensen Hall  
12:00 noon
- Lecture by Dr. Miksch:  
“Uncommon Voices: The Experimental Vocal Music of Contemporary Women Composers”
- Sunday, November 21  
CFL, Recital Hall  
3:00 PM
- Pre-concert lecture by Dr. Zach:  
“Women Studies and Music: Gender and the Musical Canon”
- Sunday, November 21  
Center for Faith and Life  
4:00 PM
- Collegium Musicum Concert: Women Composers before 1750.  
(Reception afterwards with performers.)

These events were made possible through the generous support of the Luther College Lectures & Fine Arts, Women’s Studies, Humanities Division, and Dean’s Office. The NE Chapter of the American Guild of Organists provided the reception.

Masterclass organized by Jessica Paul and Leon W. Couch III.  
Vocal coaching by Jessica Paul.  
Festival coaches are Miriam Zach and Bonnie Miksch.

Advertising and poster design by Christy Black and Shannon Bown.  
Program design by Leon W. Couch III.

# PROGRAM NOTES, TEXTS, AND TRANSLATIONS

## *Miksich Masterclass*

### **"maggie and milly and molly and may" (e.e. cummings)**

Gwyneth Walker (b. 1947) began composing at age two. Her early interests before formal studies of music were in folk music and rock and roll. In 1968, she received her B.A. from Brown University, and later went to University of Hartford where she received her D.M.A. After exploring teaching theory at Oberlin College Conservatory of Music, she decided to pursue composing on a full-time basis. Living on a dairy farm in Vermont, she approached her writing from the grass roots level, writing for local performers as well as professional groups. Much of her music is written like much traditional folk music, incorporating a great deal of melodic gesture and texture. In works such as "maggie and milly and molly and may," the audience can experience the folk gestures in the playful rhythms, and the traditional lyrics by e.e. cummings. The harmony is sometimes diatonic, but utilizes a substantial amount of quartal harmonies.

*Jaime Rowe*

maggie and milly and molly and may  
went down to the beach to play one day  
and maggie discovered a shell that sang  
so sweetly she couldn't remember her troubles  
and milly befriended a stranded star whose rays five languid fingers were  
and molly was chased by a horrible thing which raced sideways  
while blowing bubbles:  
and may came home with a smooth round stone as small as a world  
and as large as alone.  
for whatever we lose like a you or a me  
it's always ourselves we find in the sea

### **Balooloo, my lammie (Lady Carolina Nairne) from *Grieg's Minstrelsy***

#### **I feed a Flame within (John Dryden)**

Madeleine Dring was born in 1923 into a very musical family. At the age of ten, Ms. Dring won the junior violin competition at the RCM and was admitted to the school as a student. Ms. Dring's studies were focused mainly in acting and composing while at the RCM. Some of her teachers at the school included Herbert Howells, Gordon Jacob, and Ralph Vaughan Williams. She composed in a very light style which, through her teaching pieces and songs, displayed her affinity with Frances Poulenc, whom she greatly admired. Ms. Dring died in 1977 of a sudden massive brain hemorrhage.

*Ben Schoening*

I feed a flame within  
which so torments me  
That it both pains my heart,  
and yet contents me:  
'Tis such a pleasing smart,  
and I so love it,  
That I had rather die  
than once remove it.

Yet he for whom I grieve shall never know it  
My heart does not betray nor my eyes show it  
Not a sigh, nor a tear my pain discloses  
But they fall silently  
like dew on roses

(Text continues on next page.)

Thus, to prevent my love from being cruel  
My heart's the sacrifice as it's the fuel.  
And while I suffer thus to give him quiet  
My faith rewards my love  
My faith rewards my love  
though he deny it  
though he deny it

On his eyes will I gaze,  
and there delight me  
While I conceal my love no frown can fright me.  
To be more happy I dare not aspire  
Nor can I fall more low  
mounting no higher.

### **Those Dancing Days Are Gone (William Butler Yeats)**

Joyce Hope Suskind was trained at Juilliard as an oboist and singer. She is a self-taught composer who specializes in vocal music. She has set the lyrics of several poets, but her love of William Butler Yeats' poetry has brought forth more than eighteen songs to date. She is equally at home in cabaret and theater songs. Ms. Suskind lives in New York City where she teaches voice and the Alexander Technique. *Sylvia Glickman*

Come, let me sing into your ear;  
Those dancing days are gone,  
All that silk and satin gear;  
Crouch upon a stone,  
Wrapping that foul body up  
In as foul a rag:  
I carry the sun in a golden cup,  
The moon in a silver bag.

Curse as you may I sing it through;  
What matter if the knave  
That the most could pleasure you,  
The children that he gave,  
Are somewhere sleeping like a top  
Under a marble flag?  
I carry the sun in a golden cup,  
The moon in a silver bag.

I thought it out this very day,  
Noon upon the clock,  
A man may put pretence away  
Who leans upon a stick,  
May sing, and sing until he drop,  
Whether to maid or hag:  
I carry the sun in a golden cup,  
The moon in a silver bag.

### **Do not press Me (Ruth 1:16-17)**

Drawing on the unique qualities of the phrygian and octatonic scales, this piece provides an intensely emotional account of Ruth's pledge of eternal devotion toward her mother-in-law Naomi. The organ begins the piece with a somber and introspective introduction that sets the atmosphere for the vocalist's first melodic statement, "Do not press me to leave you, or to turn back from following you." Here the vocal line makes

extensive use of the power and emotion of the Phrygian mode's lowered second. The setting of the next two statements, "Where you go, I will go" and "Where you lodge, I will lodge," appropriately employs a canon in which the organ leads and the vocalist follows. As the piece develops, it becomes increasingly intense and emphatic until it finally arrives at its highest point with the line "Your people will be my people and your God, my God." From here, the organ retreats with an imitative counterpoint line that weaves its way down to a lower dynamic and pitch level. The profoundly sorrowful phrase "Where you die, I will die," which repeatedly invokes the sigh motive, begins its descent against an increasingly transparent and desolate background. After a brief silence, the organ resumes its imitative counterpoint and quickly regains its momentum. With the declaration, "May the Lord do thus and so to me, and more as well, if even death parts me from you," Ruth's sense of passion and resolve is gradually rekindled as the piece reaches its greatest point of harmonic stability. *William Scheidecker*

1:16 "Do not press me to leave you or to turn back from following you!  
Where you go, I will go; where you lodge, I will lodge; your people  
shall be my people, and your God my God:  
1:17 Where you die, I will die— there will I be buried. May the Lord do  
thus and so to me, and more as well, if even death parts me from you!"

(Translation from New Revised Standard Version Bible.)

## **Zach Masterclass**

### **Vicarious**

Flicka Rahn was born in Corpus Christi, TX in 1944, and she returned to that city to teach on the music faculty at Texas A & M University after a period of time spent on the East Coast. She is a performer on the piano and guitar, yet her primary medium is voice. She has sung extensively in recitals and with orchestras in Boston, New York, San Antonio, and Corpus Christi. Ms. Rahn has a deep sensitivity to the text, which is apparent in the poems she chooses. For the piece "Vicarious," she was particularly drawn to Amy Lowell because of the strong feminine points of view as well as the intense visual images portrayed through her poetry.

Amy Lowell (1874-1925) was born into an illustrious Boston family, whom she left at the age of 17 to pursue her poetic career, which began in 1902. She promoted American poetry, yet also wrote essays and literary biographies as well. She is most known for bringing the Imagist movement to America. Ms. Lowell was able to create lush imagery with simple, minimal verbiage. The Imagist movement and her involvement in it was heavily criticized by Ezra Pound, who also degraded her lesbianism and her tendency to wear men's clothing and smoke cigars. Despite her lifestyle being heavily criticized by many, she continued to demonstrate a true passion for her work that would only be recognized after her death. The text of "Vicarious" indicates her strong Oriental influence, with reference to the willow tree, silken garment, and the fan. This work shows her true power and compassion. *Angela Freese*

I stand under the willow tree above the river  
in my straw colored silken garment.  
It is not at the bright water I gaze  
but at your face which I have painted on my fan.

### **Arme Heilige (Rainer Maria Rilke)**

Ruth E. Schonthal is a distinguished composer, pianist, and lecturer of this century. Born in Hamburg, Germany in 1924, she was admitted into the Stern Conservatory in Berlin at the age of five. She later attended the Royal Academy in Stockholm, Sweden at age 18. In 1946, with the help of Paul Hindemith, she was accepted at Yale University where she received her B.M.. Not only is she an outstanding pianist, but her compositions vary from symphony and chamber works, concertos, and vocal pieces, to ballets, operas, and film music. She has performed her own piano concertos internationally, and has taught at New York University and Westchester Conservatory. *Jaime Rowe*

Arme Heilige aus Holz  
kam meine Mutter beschenken;  
und sie staunten stumm and stolz  
hinter den harten Bänken.

Haben ihrem heißen Mühn  
sicher den Dank vergessen,  
kannten nur das Kerzenglühn  
ihrer kalten Messen.

Aber meine Mutter kam  
ihnen Blumen geben.  
Meine Mutter die Blumen nahm  
alle aus meinem Leben.

To poor saints, made out of wood  
My mother brought gifts.  
They look amazed, silent and proud  
Behind the hard benches.

They surely forgot  
Her devoted efforts.  
They knew only the candleglow  
Of their cold masses.

But my mother came  
To offer them flowers.  
My mother took the flowers  
All from my life.

(Translation by Ruth Schonthal)

### **Ihr Mädchen seid wie die Kähne (Rainer Maria Rilke)**

Ihr Mädchen seid wie die Kähne  
an die Ufer der Stunden  
seid ihr immer gebunden, -  
[darum bleibst ihr so bleich;]\*  
ohne hinzudenken,  
wollt ihr den Winden euch schenken:  
euer Traum ist der Teich.  
Manchmal nimmt euch der Strandwind  
mit bis die Ketten gespannt sind  
und dann liebt ihr ihn:  
    Schwestern, jetzt sind wir Schwäne,  
    mit am Goldgesträhne  
    die Märchenmuschel ziehn.

You maidens are like small boats  
You are tied  
To the borders of the hours  
[That's why you stay so pale].\*  
Without thinking  
You want to give yourself to the wind  
Your dream is the pond.  
Sometimes the beach wind pulls you along  
Until the chains are stretched  
And then you love it.  
    Sisters, now we are like swans,  
    Pulling fairytale shells  
    By golden strands.

\*omitted by composer  
(Translations by Ruth Schonthal.)

### **Night (Louise C. Wallace)**

Florence Smith Price was born in 1887 in Little Rock, Arkansas. She studied piano with her mother as a child, and, in 1903, went to study at the New England Conservatory of Music. There she studied organ performance and piano pedagogy along with composition. Some of her composition instructors included Frederick S. Converse, and Whitefield Chadwick. In 1906, Price graduated from the conservatory with honors and continued her studies at the Chicago College of Music. In 1932, Price made her greatest break-through by winning the Rodman Wanamaker Contest with her Symphony in E Minor. The piece was consequently performed by the Chicago Symphony at the Chicago Worlds Fair of 1933. This was the first piece of music composed by an African-American woman to be performed by a major orchestra. The performance drew respect and attention to her own work and to other African-American women composers. Price composed "Night" in 1946. The poem by Louise C. Wallace describes the night as a beautiful woman who enters a room. She lights the stars of the sky and keeps watch over a dreamy child. The beautiful harmonies and simple accompaniment of this piece accentuate the poem and the simplistic nature Wallace was conveying about the night as a caretaker and a mother.

*Ben Schoening*

Night comes,  
A Madonna clad in scented blue.  
Rose-red her mouth and deep her eyes,  
She lights her stars,  
And turns to where,  
Beneath her silver lamp the moon,  
Upon a couch of shadow lies a dreamy child,  
The wearied Day.

### **Chanson Provençale (Frédéric van der Elst)**

The Belgian composer Eva dell'Acqua (1856-1930) was best known for her fifteen operas which were originally performed in Brussels for a wide audience. Her *oeuvre* primarily consists of vocal music. Ms. dell'Acqua was also a talented singer, and her coloratura song "Villanelle" remains a repertory showpiece.

*Christine Weigel*

Parlez nuits sans rivales,  
Les belles nuits d'été,  
La la la la!

Speak unrivaled nights,  
The beautiful nights of the summer,  
La la la la!

Sifflez, chantez cigales!  
Célébrez la gaieté!  
La la la la!

Whistle, sing cicadas!  
Celebrate the gaiety!  
La la la la!

Amoureuses des étoiles,  
Vous paraîsez, l'œil mutin.  
Des que l'ombre étend ses voiles,  
Et chantez jusqu'au matin!...  
Chantez! Ah Chantez!  
Chantez les belles filles,  
Les filles du Midi,  
La la la la!

En écoutant vos trilles  
Songent à leur ami....  
La la la la! Chantez!

Sous le ciel de Provence.  
Egrenez en cadence  
Vos notes d'or!  
La la la la!

Que votre voix amie  
Berce, l'âme rame  
L'enfant qui dort! Ah!

Parlez nuits sans rivales,  
Les belles nuits d'été,  
La la la la!

Sifflez, chantez cigales!  
Célébrez la gaîté!  
La la la la!  
Ah! Chantez!

(Translation by Marjorie Wharton and Jessica Erlandson.)

Lovers of stars,  
You appear with unyielding eye.  
As soon as the darkness extends its veils,  
And you sing until the morning!  
Sing! Ah! Sing!  
Sing about the beautiful maidens,  
The maidens of the Midi,  
La la la la!

Who listens to your trills  
Think about their friend....  
La la la la! Sing!

Under the heavenly sky of Provence.  
Arrange in order the cadence  
Of your golden notes!  
La la la la!

May your lvoing voice rock  
The infant who sleeps,  
The soul an oar. Ah!

Speak unrivaled nights,  
The beautiful nights of the summer,  
La la la la!

Whistle, sing cicadas!  
Celebrate the gaiety!  
La la la la!  
Ah! Sing!

### **The Year's at the Spring (Robert Browning)**

Amy Marcy Beach, an American pianist, writer, and composer, was born in 1867, and died in 1944. She began performing her own waltzes at age seven, and later made her piano debut at 16 with Mosceles' *G-Minor Piano Concerto*. She was primarily self-taught in the areas of counterpoint, composition, and orchestration, but studied harmony under the direction of Julius Hill. In her professional career, she mainly concentrated on composition. Her *Symphony in E-Minor*, op. 32, was the first symphony composed by an American woman. One of her largest contributions was to ornithological science through her musical transcriptions of bird calls. Although many of her works are compositions for piano, her list of vocal compositions is quite extensive. In both "The Year's at the Spring," and "Ah, Love, but a day!," the harmonies are simple with a steady pulse under the vocal line. The lyrics are those of Robert Browning and are set expressively against a beautiful musical line, with ebb and flow that is very characteristic of her writing.

Jaime Rowe

The year's at the spring,  
And day's at the morn;  
Morning's at seven;  
The hillside's dew pearled;

The year's at the spring,  
And day's at the morn;  
The lark's on the wing;  
The snail's on the thorn;  
God's in his heaven,  
All's right with the world!

**Ah, Love, but a Day! (Robert Browning)**

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?  
Ah, Love,  
Look in my eyes,  
Wilt thou change too?

*Program notes edited by Professors Christine Weigel and Leon Couch.  
Program designed by Leon Couch.*