

***WOMEN COMPOSERS' FESTIVAL:
Women Composers after 1750***



Saturday, November 20 at 7:30 PM
Center for Faith and Life
Luther College
Decorah, Iowa

LUTHER COLLEGE
DEPARTMENT OF MUSIC

PRESENTS

MUSIC AFTER 1750 BY WOMEN COMPOSERS

There is No Rose (Motet à 7v) Bonnie Miksch (b. 1970)
Collegium Singers

Songs from Letters Libby Larsen (b. 1950)
So Like Your Father's (1880)
A Working Woman (1882-1893)
Amanda Hoffmann, soprano; Marjorie Wharton, piano

Her Kristin Hett (b. 1978)
Kristin Hett, soprano; Marjorie Wharton, piano

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

Nocturne (Noël) (1948) Marguerite Roesgen-Champion (1894-1976)
Amy Burgus, Oboe; Miriam Zach, organ

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

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

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

Mathnavi (1974) Rolande Falcinelli (b. 1920)
Miriam Zach, organ

(Brief Intermission)

La Fausse Note Teresa Carreño (1853-1917)
Sarah Renaud, 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

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

Canti Breve Libby Larsen (b. 1950)
Chris Salter, Guitar; Tonya Wegner, flute

Cazador Ruth Schonthal (b. 1924)
Brita Nelson, mezzo-soprano; Scott Pauli, piano

Tableaux De Provence Paule Maurice (1910-1967)
 II. Cansoun Per Ma Mio
 III. La Boumiano
Deyhdra Dennis-Weiss, saxophone; Rachel Johnson, piano

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

Key Lime Pie Bonnie Miksch (b. 1970)
David Severson, piano

Springtime, Op. 124 Amy Marcy Beach (1867-1944)
Angela Doss, soprano; Jennifer Ebner, piano

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

Suite Facile (1978) Marie-Claire Alain (b.
1926)
 I. Prelude
 II. Gavotte
 V. Air
 VI. Gigue
 VII. Rondo
Ben Keseley, organ; Ron Fox, Trumpet

Please join the performers for a reception afterwards in the Qualley lounge!

UPCOMING EVENTS:

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| 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. |

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.

Concert 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

There is no Rose

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.

The text for "There is no rose" comes from an old Medieval Carol. Since music in this time period was rarely written down, carols were usually strophic, in verses, with a refrain. In Ms. Miksch's piece, the word 'Alleluia' symbolizes the refrain. Every verse starts out with the same melody line, even though the harmonies around that line change. Each verse has more embellishment and more non-chord tones than the last, increasing the harmonic tension. The verses rise a whole-step in pitch throughout the piece as well, helping to further increase the tension. Ms. Miksch also makes use of imitation throughout the piece, giving it an older feel. In the first verse, the first soprano introduces the melody while the second sings the same line with an extra passing-tone starting two measures after the first soprano. This canon-like device is used throughout the song with some modification.

Kaddee Crottier

There is no rose of such virtue
As is the rose that bare Jesu:
Alleluia.

For in that rose contained was
Heaven and earth in little space:
Res miranda.

By that rose we may well see,
That he is God in persons three:
Pariforma.

The angels sung the shepherds to,
Gloria, Gloria in Excelsis Deo;
Gaudeamus.

Songs from Letters (Jean Hickock McCormick)

In the 1940's Jean Hickock McCormick gained national attention by claiming she was the daughter of Calamity Jane and Wild Bill Hickock. She soon published a diary, which Calamity Jane allegedly wrote in the form of letters to her daughter "Janey." The diary reveals the struggle of an individual soul, a tender soul, a woman and pioneer on many frontiers. Through the authenticity of this diary was subsequently disputed, it evokes a believable image of Calamity Jane that shows a caring, competent, and charismatic woman under the sensationalized rough-and-tumble exterior. Larsen is drawn both to the vernacular of the 'Wild West' and to the portrayal of strong women characters. (Notes adapted from texts by Libby Larsen and Melissa Malde.)

So Like Your Father's (1880)

Janey, a letter came today
And a picture of you.
Your expression so like your father's
Brought back all the years.

A Working Woman (1882-1893)

Your mother works for a living.
One day I have chickens, and the next day feathers.

These days I'm driving a stagecoach.
For a while, I worked in Russell's saloon
But when I worked there all the virtuous women
Planned to run me out of town,
So these days, I'm driving a stagecoach.

I'll be leaving soon to join Bill Cody's Wild West Show.
I'll ride a horse bare-back,
Standing up, shooting my Stetson hat
Twice- throwing it into the air-
And landing on my head.

These are hectic days- like hell let out for noon.
I mind my own business, but remember
The one thing the world hates is a woman
Who minds her own business.

All the virtuous women
Have bastards and shot-gun weddings.
I have nursed them through childbirth and
My only pay is a kick in the pants when my back is turned.
These other women are pot bellied, hairy legged
And look like something the cat dragged in.
I wish I had the power to damn their souls to hell!

Your mother works for a living.

Her (Kristen Hett)

Growing up in Jackson, MN, Ms. Hett was the last addition to a musical family. She composed her first song as a third grader. Presently a senior at Luther, Ms. Hett wrote the text of "Her" three years ago during a sometimes unstable period in her life. The music, composed this fall, conveys the desperation and frustration she often felt. The quarter-tones heard in the last phrase depict her inner conflict in their struggle to define a harmony with the open fifth in the piano. A shadow of hope returns in the end, however, as the music recalls the piece's opening and the clouds the composer had first seen.

Kristin Hett

Ah, but the sky flies before me
and I cannot watch it.

I long for him to come;
to whisk me away,
distant from the chaos;
To lock me in a room,
kicking and screaming

So that I might fight
Myself no longer.

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

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.

Nocturne (Noël)

Swiss composer and concertizing harpsichordist Marguerite Roesgen-Champion taught at the Conservatoire de Geneveve (1915-1926). She has composed organ, harpsichord, orchestral, vocal and chamber music. This tranquil nocturne is in a ternary form with mostly whole-notes, but the harmonic structure does not follow the simple classical patterns. It is filled with elegant modulations. The playful nature of the call and respond structure of the middle section maintains mature twentieth-century harmonization. The third section playfully teases the listener with notions of ending, and the final chord is difficult to anticipate.

Matt Herrick

Arme Heilige (Rainer Maria Rilke)

Ruth E. Schontal 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.

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

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.

(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 beleibt 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.

*omitted by composer
(Translations by Ruth Schonthal.)

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!

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

Amoureuses des étoiles,
Vous paraîssez, 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....

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.

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.

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

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

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! (Text continues on next
page.)

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! 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!

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!

(Translation by Marjorie Wharton and Jessica Erlandson.)

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.

Mathnavi

Rolande Falcinelli is a French composer, organist and teacher of organ and improvisation at the Paris Conservatoire. Her numerous compositions include organ, harpsichord, piano, chamber, orchestral, vocal and stage music. Published by Bornemann in Paris, *Mathnavi* is a synthesis of eastern and western thought. It was inspired by Sufi modes, Iranian rhythms, a drum called a zarb, birdsong, and a mystical poem by Far ud din Ibrahim Araqi.

Our guest organist, **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.

Miriam Zach

La Fausse Note

Teresa Carreño was born in 1853 in Caracas, Venezuela, and began to show an extremely high aptitude for music at the young age of three. Guided by her father, an organist and the son of a composer, her serious study of the piano began at age six. Shortly after Carreño's family immigrated to the United States in 1862, she made her debut recital as a pianist. Remarkably, her first major performance was in the fall of 1863 when Carreño played at the White House for President and Mrs. Abraham Lincoln. In her teens, she studied at the Paris Conservatoire, and her career as a pianist and teacher lasted for roughly thirty years. During her first major tour of Europe in 1889, she became known as one of the leading pianists of her day, and she continued to tour worldwide until her death in 1917. "La Fausse Note" (the wrong note) is a Viennese waltz for the piano. As the title suggests, this piece has a humorous character. The "wrong" notes require an abandonment of all seriousness for a requisite of befitting playfulness.

Sara Renaud

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?

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.)

Canti Breve

The American composer Libby Larsen (b. 1950) studied at the University of Minnesota. There she co-founded with Stephan Paulus the Minneapolis Composers Forum to support composers outside the ivory towers of academia. As a prolific and widely performed composer, her music includes operatic, orchestral, chamber, and keyboard works. *Canti Breve* is an early work from 1974 when she was a student at the University of Minnesota around the time of the founding of the Minnesota Composers Forum.

Peter Lingen

Cazador (Frederico Garcia Lorca)

Alto pinar!
Cuatro palomas por el aire van.
Cuatro palomas vuelan y tornan.
Llevan heridas sus cuatro sombras.
Bajo pinar!
Cuatro palomas en la tierra es tan.

The Hunter

Tall pinegrove!
Four doves move on the wind.
Four doves fly away and return
Their shadows carry their wounds.
Short pinegrove!
Four doves are on the land.

(Translation by Brita Nelson and Lindsey Read.)

Tableaux De Provence

Paule Maurice (1910-1967) was born in Paris, studied composition and taught sight reading at the Paris

Conservatoire after 1943. She composed a symphony, two piano concertos, and chamber music. Her *Tableaux de Provence* was composed in 1954. *John Goodin*

"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

Key Lime Pie

Keylime pie is a simple piano piece about desire and frustration. Although not the source of the emotions which inspired me to write this piece, the title comes from an experience I had while visiting the South in 1995. My favorite dessert is keylime pie, and I tried to order it several times in one week at several different restaurants. This staple of southern cooking was featured on each restaurants menu, but every time I ordered it, the restaurant had "just sold its last piece." I came back North without having sampled my beloved pie. *Bonnie Miksch*

Springtime (Susan Merrick Heywood)

White lilacs in the garden,
White locust on the tree,
Air with fragrance laden,
Love is in life for me.

Golden the jonquil's chalice,
Golden the visiting bee,

(Text continues on next page.)

Golden the sky at sunset,
Love is the gold for me.

Clear as the song of showers,
Or butterflies, made free,
Clear as the rapture of Springtime
Is the call of my love to me.

Those Dancing Days Are Gone (William Butler Yeats)

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.

Suite Facile

Marie-Claire Alain (b. 1926), French organist and professor, transcribed and realized her Suite Facile for Trumpet and Organ (Partis, Gérard Billaudot, 1978) on themes by French Baroque theorist Francois Campion (1680-1748).
It is among her collection of works that she interpreted on organ with trumpeter Maurice André. *Miriam Zach*

*Program notes edited by Professor Christine Weigel.
Program designed by Leon Couch.*