

Northside Presbyterian Church  
St. Aidan's Episcopal Church  
1679 Broadway ■ Ann Arbor ■ MI ■ 48105

*proudly present the...*

# Women Composers' Collage Concert

Sunday ■ November 2 ■ 2003

2 p.m.

1679 Broadway, Ann Arbor  
(at intersection of Baits Drive)

**free concert ■ all welcome!**

*Refreshments served after the concert*

Come hear classical works by women  
composers, performed by students at the  
University of Michigan and members of the  
Ann Arbor community

Please join us before the concert for a  
**potluck lunch!**

■ 12:30 p.m. ■

(located in the common area on the first level  
of the church building ■ dish to share is optional ■ service provided)



For detailed directions to St. Aiden's Episcopal and Northside Presbyterian  
see: <http://www.northsidepres.org/location/>

For more information, please contact **Beth Chen** at [bethchen@umich.edu](mailto:bethchen@umich.edu)

**From:** bethchen <bethchen@umich.edu>

**Date:** Tue 2004/09/14 15:06:24

**To:** sm.ug@umich.edu, sm.g@umich.edu, music.faculty@umich.edu

**Subject:** women composers collage concert ~ sun nov 7, 2-3:30p

hello!

please join us for our next women composers collage concert!

everyone is welcome! we need musicians of all types.

music of any genre, instruments, length, etc is fair game,  
as long as it was written by a woman (or group of women).  
there are no auditions, but let me know if you plan to participate,  
so i can put you in the program.

if you are a woman and you compose, we would love to play your music!

the concert will be held at northside presbyterian & st aidan's episcopal,  
1679 broadway st (at the corner of baits av),  
within walking distance from the music school.  
it's a very cozy and informal venue, so you can perform without pressure.

this is a free event, so we can't pay you. but we can offer free food,  
potluck lunch before (12:30-1:30p) and refreshments after.

i hope to see you all there. invite your friends!

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for more information, i recommend the following websites.

international alliance for women in music - resources

<http://www.iawm.org/ResourceDatabase.htm>

women's early art

<http://www.womensearlyart.net/>

kapralova society - database of women composers

<http://www.kapralova.org/DATABASE.htm>

**From:** bethchen <bethchen@umich.edu>  
**Date:** Tue 2004/09/21 00:52:18  
**To:** sm.ug@umich.edu, sm.g@umich.edu, music.faculty@umich.edu  
**Subject: women composers collage concert ~ sun nov 7, 2-3:30p**

we still have plenty of space in our program!  
if you bring your friends, it will be a lot of fun!

Q: can boys perform?

A: yes.

Q: do i have to write my own music?

A: no. the composer can be any woman, historical or contemporary.

**From:** bethchen <bethchen@umich.edu>  
**Date:** Mon 2004/11/01 09:38:05  
**To:** wsp.info@umich.edu, wspcertificate@umich.edu, wspundergrad@umich.edu  
**Subject: women composers collage concert ~ sun nov 7, 2-3:30p**

hello!

do you ever get tired of listening to music written by dead white men?  
come join us for the women composers collage concert!  
celebrate a wide diversity of women's music, of various genres and eras.

where: northside presbyterian & st aidan's episcopal (2 very liberal churches)  
1679 broadway, at the corner of baits (closest bus stop is baits II)

when: sunday, november 7  
free lunch, 12:30-1:30p  
free concert, 2-3:30p (refreshments afterwards)

the performers consist mainly of UM music students,  
with some non-music students and community members.

all are welcome! please invite all of your friends!

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for more information, please visit  
the international alliance for women in music's website  
"<http://iawm.org/>"

# *Women Composers Collage Concert*

Sunday, November 2, 2003 / 2-3:30 pm  
Northside Presbyterian / St. Aidan's Episcopal  
1679 Broadway St / Ann Arbor, MI 48105

**Mary Ellen Stokes** [b.19??, US] Ann Arbor resident  
Strike the Rock [2002]

*Mary Ellen Stokes* soprano  
\**Susan McGarry* alto  
\**Theo Van Dam* tenor  
\**David Schober* bass  
\**Beth Chen* piano

**Clara Wieck Schumann** [1819-1896, Germany]  
Quatre Pièces Fugitives, op.15 [1841]  
1. Larghetto  
2. Un poco agitato

\**David Schober* piano

**Clara Wieck Schumann** [1819-1896, Germany]  
Drei Gemischte Chöre [1848] *Emanuel Geibel*  
1. Abendfeier in Venedig

\**Erin Larkspur* soprano  
*Susan Wyman* alto  
*Ted Wyman* tenor  
\**David Schober* bass  
\**Beth Chen* piano

**Ruth Crawford Seeger** [1901-1953, US]  
Four Préludes [1928]  
1. Prélude no.6

*Andrew Anderson* piano

**Lois R. Hill** [b.19??, US]  
Carillon Fantasy [1993]

\**Kirsten Hellman* organ

**Fanny Mendelssohn Hensel** [1805-1847, Germany]  
Adagio für Violine und Piano [1823]

*Anne Jackson* violin  
\**Beth Chen* piano

**Amy Marcy Cheney Beach** [1867-1944, US]  
Three Pieces, op.40 [1898]  
1. La Captive (for G-string)

*Anne Jackson* violin  
\**Beth Chen* piano

**Veronika Dussek** [1769-18??, Bohemia]  
Keyboard Sonata (F major) [1800]  
1. Allegro moderato

\**Beth Chen* piano

**Leslie R. Dutton** [b.19??, US]  
Rimas de Amor [2002]  
1. Yo sé cuál el objeto  
2. Yo soy ardiente, yo soy morena  
4. Fatigada del baile  
6. Asomaba a sus ojos

\**Ian Trevethan* tenor  
\**Mariah Boucher* piano

\***Lena C. Nietfeld** [b.1985, US] Music Composition major  
The Bears is Fond of English [2003]  
1. Drifting Story of Awkward Bear and Pretty Penguins  
2. Sunday 3:00 p.m.  
3. camera!

\**Shawn Jaeger* violin 1  
\**Karl Pestka* violin 2  
\**Dan McCarthy* viola  
\**Colin Tucker* cello  
\**Noah Reitman* string bass

# *Women Composers Collage Concert*

Sunday, February 1, 2004 / 2-3:30 pm  
Northside Presbyterian / St. Aidan's Episcopal  
1679 Broadway St / Ann Arbor, MI 48105

**\*Julia S. Holter** [b.1984, US] Music Composition major  
March of the Hamilton High School Band Wind Section [2004]

**\*Sara Wolfgram** flute  
**\*Jessica Palmieri** oboe  
**\*Lena Nietfeld** clarinet  
**\*Katie Pletka** bassoon  
**\*Leah Diehl** french horn

**Vítězslava Kaprálová** [1915-1940, Czechoslovakia]  
Sbohem a Šateček (Waving Farewell) op.14 [1937]

**\*Kira Slováček** soprano  
**Timothy Cheek** piano

**Cécile Chaminade** [1857-1944, France]  
Piano Sonata (c minor) op.21 [1881]  
1. Allegro appassionato

**\*Beth Chen** piano

**Lois R. Hill** [19??-2003, US]  
Peace  
Hope

**\*Kirsten Hellman** organ

**Betty Carr Pulkingham** [b.1928, US]  
Freedom Mass [1975]  
1. Kyrie Eleison  
3. Holy, Holy, Holy  
4. Christ has Died  
5. The Lord's Prayer

**\*Susan McGarry** soprano  
**Kate Baker** alto  
**Randy Gilchrist** tenor  
**Stephen Eddins** bass  
**\*Beth Chen** piano

**Björk Guðmundsdóttir** [b.1965, Iceland]  
Homogenic [1997]  
3. Unravel  
4. Bachelorette

**\*Seth Galligan** keyboard  
**\*Andrew Hare** drums

**Fanny Mendelssohn Hensel** [1805-1847, Germany]  
Das Jahr (The Year) [1841]  
1. Januar  
2. Februar

**\*Beth Chen** piano

**Vítězslava Kaprálová** [1915-1940, Czechoslovakia]  
Navždy (Forever) op.12 [1937]  
1. Navždy

**\*Dianna Dumpel** soprano  
**Timothy Cheek** piano

**\*Amy K. Bormet** [b.1984, US] Jazz Studies major  
Calliope [2003]  
Dancing on the Roof [2003]

**\*Amy Bormet** piano  
**\*Keith Reed** string bass  
**\*Andrew Hare** drums

<http://iawm.org/> {International Alliance for Women in Music}

**\*Student**

# Women Composers Collage Concert

Sunday, April 4, 2004 / 2-3:30 pm  
Northside Presbyterian / St. Aidan's Episcopal  
1679 Broadway St / Ann Arbor, MI 48105

**Phoebe Palmer Knapp** [1839-1908, US]  
Blessed Assurance [1873] *Frances J. Crosby* [1820-1915, US]

*Mary Ellen Stokes* soprano  
\**Susan McGarry* alto  
*Randy Gilchrist* tenor  
*Stephen Eddins* bass  
\**Beth Chen* piano

**Fanny Mendelssohn Hensel** [1805-1847, Germany]  
Drei Duette (Three Duets) [1840] *Markgraf Otto mit dem Pfeil*  
1. Wiederkehrt ein lichter Maie (A light May returns)  
3. Zeigt mir den Weg (Show me the way)

\**Annabel van Holsbeeck* soprano  
\**Elise van Holsbeeck* mezzo-soprano  
\**Beth Chen* piano

**Fanny Mendelssohn Hensel** [1805-1847, Germany]  
Das Jahr (The Year) [1841]  
3. März (March)  
4. April (April)  
5. Mai (May)

\**Beth Chen* piano

\***Angelique M. Poteat** [b.198?, US] Music Composition major  
Clarion Sonata [2002]

\**Lena Nietfeld* clarinet  
\**Lisa Trotzke-Laws* clarinet

**Anita Denniston Bassett** [b.1923, US] Ann Arbor resident  
Three Songs  
1. The Know to Tell [1949] *Marsh Campbell*  
2. Merry-Go-Round [1946] *Frederick Ebright*  
3. Now Dawns the Early Light [1949] *A. E. Housman*

*Anne Ormand* piano  
*Anita Bassett* piano

**Anita Denniston Bassett** [b.1923, US] Ann Arbor resident  
Meditation and Jubilee [1980]

*Anne Ormand* piano  
*Anita Bassett* organ

**Anita Denniston Bassett** [b.1923, US] Ann Arbor resident  
The Lord's Prayer [1969]

*Anne Ormand* clarinet  
*Anita Bassett* piano

**Marianna Martinez** [1744-1812, Austria]  
Keyboard Sonata (G major) [1769]  
1. Allegro brillante  
2. Andante  
3. Allegro assai

\**Beth Chen* piano

**Vítězslava Kaprálová** [1915-1940, Czechoslovakia]  
Dvě Písně (Two Songs) op.4 [1932]  
1. Jitro (Morning)  
2. Osířelý (Orphaned)

\**Rachal Solomon* soprano  
*Timothy Cheek* piano

**Bessie Mae Smith** [1895-1937, US]  
It Makes My Love Come Down [1929]

\**Joseph Keckler* bass  
\**Joseph Keckler* piano

**Vítězslava Kaprálová** [1915-1940, Czechoslovakia]  
Navždy (Forever) op.12 [1936-1937]  
1. Navždy (Forever)  
2. Čím je můj žal (What is my grief against your seas)  
3. Ruce (Hands)

*Dianna Dumpel* soprano  
*Timothy Cheek* piano

# *Women Composers Collage Concert*

Sunday, November 7, 2004 / 2-3:30 pm  
Northside Presbyterian / St. Aidan's Episcopal  
1679 Broadway St / Ann Arbor, MI 48105

***Luise Adolpha Le Beau*** [1850-1927, Germany]  
Trauermarsch (Mourning March) op.53 [1900]

*\*Beth Chen* piano

***Fanny Mendelssohn Hensel*** [1805-1847, Germany]  
Piano Sonata (g minor) [1843]  
1. Allegro molto agitato

*\*Beth Chen* piano

***Jennifer Knapp*** [b.1980, US]  
Kansas [1998]  
7. Martyrs and Thieves

*\*Shelley Catalan* soprano

*\*Shelley Catalan* guitar

*\*Nicole E. DiPaolo* [b.1986, US]  
Fugue (b-flat minor) [2004]  
Fugue (g minor) [2003]

*\*Nicole DiPaolo* piano

*\*Nicole E. DiPaolo* [b.1986, US]  
Toccata (a minor) [2004]

*\*Nicole DiPaolo* piano

*\*Beth Chen* piano

***Jeanine Tesori*** [b.1961, US]  
Thoroughly Modern Millie [2002] *Dick Scanlan*  
Gimme Gimme

*\*Amanda Opuszynski* mezzo-soprano

*\*Ra-jung Yang* 양라정 piano

***Grażyna Bacewicz*** [1909-1969, Poland]  
Sonata for Solo Violin [1941]  
4. Variations

*\*Karl Pestka* violin

***Cécile Chaminade*** [1857-1944, France]  
Études de Concert, op.35 [1886]  
2. Automne

*\*Beth Chen* piano

***Barbara Strozzi*** [1619-1677, Italy]  
Madrigali, op.1 [1644]  
8. Dialogo in partenza  
18. Al Battitor di Bronzo della sua crudellissima Dama

*\*Lucretia Fleury* soprano

*\*Reverie Berger* mezzo-soprano

*\*Maia Dedrick* cello

*\*James Dorsa* piano

*\*Lena C. Nietfeld* [b.1985, US] Music Composition major  
Ave Maria [2004]

*\*Lucas Hoyt* piano

# Women Composers Collage Concert

Sunday, March 13, 2005 / 2-3:30 pm  
Northside Presbyterian / St. Aidan's Episcopal  
1679 Broadway St / Ann Arbor, MI 48105

**Betsy Jolas** [b.1926, France] Music Composition faculty  
Petite Sonnerie de Juin [2001]

\***Jia Lim** trumpet  
\***Danielle Ibrahim** french horn  
\***Greg Nicolett** trombone

**Louise Farrenc** [1804-1875, France]  
Piano Trio (e minor) op.45 [1861]  
2. Andante  
3. Scherzo

\***Cindy Chen** flute  
\***Maia Dedrick** cello  
\***Katie Feldt** piano

**Tori Amos** [b.1963, US]  
Little Earthquakes [1991]  
8. Leather  
Boys For Pele [1996]  
5. Mr. Zebra  
Under the Pink [1994]  
1. Pretty Good Year

\***Michelle Chamuel** alto  
\***Michelle Chamuel** piano

\***Nicole E. DiPaolo** [b.1986, US]  
Sonata for the Right Hand (C major) [2004]  
1. Allegro con brio  
2. Largo  
3. Rondo

\***Nicole DiPaolo** piano

**Anita Denniston Bassett** [b.1923, US]  
Three Songs [1948] *A. E. Housman*  
1. When Green Buds Hang  
2. The Weeping Pleiads Wester  
3. In Valleys Green  
Transforming Love [1984] *Glance Conde* [b.1930]

**Linda Thorne** soprano  
**Anita Bassett** piano

**Clara Wieck Schumann** [1819-1896, Germany]  
Romance Variée (C major) op.3 [1833]

\***Beth Chen** piano

**Katherine Hoover** [b.1937, US]  
Reflections [1982]  
Kokopeli [1990]

\***Mary Sabin** flute

**Anna Amalia, Princess** [1723-1787, Prussia]  
March for Count Lottum's regiment [1767]  
March for General von Saldern's regiment [1768]

\***Jia Lim** trumpet 1  
\***Catherine Ruttan** trumpet 2  
\***Danielle Ibrahim** french horn  
\***Greg Nicolett** trombone

**Cécile Chaminade** [1857-1944, France]  
Concertino (D major) op.107 [1902]

\***Mary Sabin** flute  
\***Beth Chen** piano

\***Kristy L. Hanson** [b.1981, US] Vocal Performance major  
[2004]  
Who Can Say?  
Swansong  
It's Not Over

\***Kristy Hanson** soprano  
\***Kristy Hanson** guitar  
\***Mike Chiaburu** string bass



# women composers collage concert

sunday march 13, 2~3:30p  
free lunch 12:30~1:30p  
1679 broadway st (& baits av)

all are welcome!  
bring all your friends!

**From:** Maia Christina Dedrick <maiad@umich.edu>

**Date:** Sun 2005/09/18 10:15:52

**To:** music.undergrad@umich.edu, music.grad@umich.edu, music.faculty@umich.edu

**Subject: Women Composers' Concert**

Dear Faculty and Students,

Have you ever played or sung a solo written by a woman composer? Could you name or recognize women composers from history? Have you wondered whether gender plays a role in composition or performance? Would you like to challenge yourself to explore this complex and exciting issue?

The biannual Women Composers' Concert is back and better than ever! We are now recruiting all inquisitive and enthusiastic performers and spreading the word of this exciting event to the music school community. If you are interested in performing in the concert, but don't know what you could play or sing, don't worry! We will help you find an appropriate piece, through which you will expand your musical horizons and discover new repertoire possibilities. We are looking for soloists and chamber groups, so if you have a preformed group interested in performing, that's great! If you prefer to play or sing chamber music, but don't have a group already, we'd be happy to place you in a group. Just respond to this e-mail and you'll be set for a great new experience.

This semester's concert will be held in BRITTON Hall on NOVEMBER 6 at 2:00 pm. We will also be holding small recitals on north and central campuses to boost publicity and well-prepared performance. The final concert will be formal and polished so that nothing will prevent us from appreciating the beauty of the music that we may have been missing.

Thanks so much!

Your Women Composers' Concert Organizers

**From:** mariposa@umich.edu

**Date:** Sat 2005/10/22 19:50:30

**To:** music.undergrad@umich.edu, music.grad@umich.edu, music.faculty@umich.edu

**Subject: Women Composer's Concert**

Hello, Musicians!

Announcing the biannual Women Composer's Concert, Sunday, November 6th, at 2:00 pm, in Britton Recital Hall. Come hear a variety pieces written by female composers, performed by local musicians, including students and faculty in the School of Music. Admission is free!

This recital is given to recognize and support the impact of female composers on the music scene. All are welcome, invite your friends and colleagues!

Hope to see many of you there,

WCC Organizers

**From:** Maia Christina Dedrick <maiad@umich.edu>

**Date:** Wed 2006/02/01 19:25:39

**To:** music.undergrad@umich.edu, music.grad@umich.edu, music.faculty@umich.edu

**Subject: Women Composers' Concert**

Dear Faculty and Students of the School of Music,

It's that time of semester again! The semiannual Women Composers' Concert (WCC) is looking for performers, organizers, and audience members.

Our featured concert will be held on MARCH 13th at 8PM in BRITTON Recital Hall. However, we also plan to have alternate concert days and venues so that scheduling won't be a problem if you want to play or attend. In addition, we're interested in creating themed concerts, for which themes may include a specific historical period or a husband and wife composer pair.

The only requirement for performers is that the piece be composed by a composer who is or was female. We encourage a diversity of genres!

If you are excited about getting involved in any way, or have any ideas to share, please e-mail [maiad@umich.edu](mailto:maiad@umich.edu).

# Women Composers' Concert

November 6, 2005, 2 pm  
Britton Recital Hall, School of Music

A Life In The Sun, In Memory of David Einfeldt

**Catherine McMichael**

\*Daniel Winnick, violin  
\*Darci Sprengel, viola  
\*Rebecca Dragonetti, cello  
\*Tiffany Lin, piano

Fantasy in B minor (2004)

**\*Nicole DiPaolo**

\*Nicole DiPaolo, piano

Singing Earth (1950)

**Elinor Remick Warren**

I. The Wind Sings Welcome  
II. Summer Stars  
III. Tawny Days  
IV. Great Memories

\*Mary Alice Korth, soprano  
\*Carolyn Herrington, piano

Sechs Lieder aus Jucunde (*H. Rollertt*), Op. 23 (1853)

**Clara Wieck Schumann**

I. Was weinst du, Blümlein  
II. An einem lichten Morgen  
III. Geheimes Flüstern hier und dort  
IV. Auf einem grünen Hügel  
V. Das ist ein Tag, der klingen mag  
VI. O Lust, o Lust

\*Lucretia Fleury, soprano  
\*Thomas Bandy, piano

Das Jahr (1841)

**Fanny Mendelssohn Hensel**

IX. September. Am flusse. Andante con moto  
XII. December. Allegro molto

\*Beth Chen, piano

Little Earthquakes (1991)

**Tori Amos**

\*Kelley Kimball, soprano  
\*Michelle Chamuel, piano

Count to Ten

**\*Michelle Chamuel**

\*Michelle Chamuel, alto & piano

Happenstance (2004)

**Rachael Yamagata**

\*Michelle Chamuel, alto & piano

Babel (2004-5)

**\*Elizabeth Kelly**

I. LOL  
II. Spam  
III. Bomb

\*Lucretia Fleury, soprano  
\*Thomas Bandy, piano

Variations on Amazing Grace and Simple Gifts

**Diana Gannett**

Prof. Diana Gannett, string bass

\*Student

# Women Composers' Concert

November 6, 2005, 2 pm  
Britton Recital Hall, School of Music

I first encountered the concept of a women composers' concert last fall during my first semester at the University of Michigan. When I first received the notice inviting performers to participate in this concert, I asked myself, "Do I know of any historical women composers?" I could not come up with a single composer who lived before the twentieth century. I was shocked at my ignorance and excited at the prospect of encountering an entirely new realm of music. I have only become more enthusiastic about the arena of complex and controversial issues surrounding engendered aesthetics in music and the philosophy behind a women composers' concert.

When I was about eight years old, I remember being at my church's chapel service with many other kids and being asked, "who here is a feminist?" I remember being the only kid to raise his or her hand, thinking that this was a no-brainer, for I had always known that I was just as "good" as any boy. The other children in the service were surprised to learn what a broad range of views were encompassed in the word feminism. Since then, I have wondered why people are so hesitant to identify as feminists and what misconceptions create such a density of fear and suspicion around this term. I promote the idea that each person has his or her own definition of the relationship between genders and the differing or equivalent roles of men and women and thus his or her own definition of feminism. I have a respect for the worth of all disparate facets and expressions of feminism.

There are many discussions and important apprehensions to address when holding a concert that celebrates the music of women. For one thing, one is vulnerable to the risk of isolating the music of women composers from the larger body of musical repertoire. I believe, however, that women throughout history and even today are facing different challenges than their male counterparts and therefore warrant attention and promotion. Historically, women composers have been discredited, unappreciated, and disadvantaged. We have the opportunity to be the force of justice to these women and their music. Without a concert focused specifically on the compositions of women, I personally would not have been aware of their contributions to classical music. I also believe that modern women composers are affected by the assumptions and traditions of the past, dominated by a masculine musical soundscape. The proposal that music itself has a gendered aesthetic is particularly controversial, but I believe it is helpful in the appreciation and understanding of the musical contributions of both genders and any differences we may see between the two. This conversation frees us to be open to whatever qualities we hear, whether they are shared or different between genders.

I hope that with this concert you begin or continue to explore the question of what it means to be involved as a performer, organizer, or audience member in a women composers' concert and immerse yourself in the controversies, challenges, achievements, and intricacies of this endeavor. I suggest keeping an open and inquisitive mind when approaching questions of feminism and gender in music in order to be able to appreciate the diversity of experiences and convictions we are bringing together in this dynamic environment. Thanks so much for coming.

~Maia Dedrick~

## **A Life In The Sun, In Memory of David Einfeldt**

*Catherine McMichael*

*\*Daniel Winnick, violin*  
*\*Darci Sprengel, viola*  
*\*Rebecca Dragonetti, cello*  
*\*Tiffany Lin, piano*

David Einfeldt was a violist, violinist, orchestra conductor, teacher, mentor, visiting clinician and inspiration to all who had the privilege to know him. His work at the Hartt School of Music at the University of Hartford in Hartford, CT was a model of high standards, warm support of students and parents, and adventure for all who participated in his music programs. *A Life In The Sun*, a piano quartet by Catherine McMichael, who for years was a guest clinician at the Hartt Summer Suzuki Institute, was written in memory of this wonderful person.

This one movement, eight-minute piece is in two sections: a rhapsody and a scherzo. The main themes of both sections, and even the accompaniment figures are derived from the letters of David's name that appear in the musical alphabet: D-A-D-E-F-E-D. These notes are heard in order at the very beginning, in the melody of the first section, and in the energetic perpetual motion figure of the second section. The themes are stated, echoed and eventually intertwined by the different combinations of instruments.

**Catherine McMichael**, pianist, is also a composer, performer, arranger, and teacher. She was educated at the University of Michigan and holds degrees in piano performance and chamber music. Writing, performing and teaching comprise her professional musical life in Saginaw, Michigan. For more information about Catherine and to hear other works or contact her visit her website: [www.catherinemcmichael.com](http://www.catherinemcmichael.com).

### **Fantasy in B minor (2004)**

*\*Nicole DiPaolo*

*\*Nicole DiPaolo, piano*

This piece was conceived in the summer of 2004 just after my graduation from high school. I had been working on Beethoven's opus 2 #1 sonata for auditions just a few months before, and the excitement of the Presto movement inspired me to write something loud and fast! The A section was completed fairly quickly, but the entire work lay unfinished until I returned home for Christmas Break. During that time I finished the B section, which allowed me to complete the entire piece, since I had conceived it in an ABA format. The piece itself seems to blend Baroque, Classical and Romantic idioms, borrowing ornamentation in the B section from Bach's time and employing harmonic language from later in the common practice period.

**Nicole Elyse DiPaolo** was born on January 19, 1986 and grew up in Michigan. She started piano studies at the age of 5, at which point she began composing her own simple pieces. Nicole went to the University of Michigan School of Music's Piano Preparatory Laboratory Program in 1996. In high school she decided that composition was her main interest. She premiered several of her own works at PPLP. Nicole attended the U of M Interlochen All-State Piano Program for three summers – an experience which inspired her to write a 12-part "Interlochen Suite" depicting on solo piano a day in the life of an Interlochen camper.

In 2004, Nicole enrolled at the University of Michigan as a music theory major with a minor in Spanish. She is now a sophomore deeply involved in the Michigan community--she is founder and co-president of the Phi Rho Alpha sorority as well as an active member of such organizations as the College Republicans, Young Americans for Freedom, Spanish Club, Italianissimo, and of course, the Women Composers' Concerts. She has also continued to pursue her piano studies as a member of the studio of Dr. Louis Nagel. Nicole would like to attend graduate school and pursue a DMA in composition.

### **Singing Earth (1950)**

*Elinor Remick Warren*

- I. The Wind Sings Welcome
- II. Summer Stars
- III. Tawny Days
- IV. Great Memories

*\*Mary Alice Korth, soprano*

*\*Carolyn Herrington, piano*

**Elinor Remick Warren**, American pianist and composer, was the only child of accomplished amateur musicians. Music was pervasive in the Warren home, and Elinor's parents encouraged her precocious talent. She began piano studies in Los Angeles at the age of 5, published her first song at 14, and moved to New York City to study and work at 20. By 1922 she was being published by leading national firms as well as beginning a performing career, both as a soloist and as a collaborative pianist. In the mid-1930s, Ms. Warren began to compose in larger forms, as in *The Harp Weaver* (1936) and *The Legend of King Arthur* (1940) for chorus and orchestra. She was active and productive well into her ninetieth year, recording, composing, and revising.

Elinor Remick Warren's compositions are marked by lush textures and harmonies, sensitive treatment of the text, and romantic expressiveness. While her work has been compared favorably with that of Samuel Barber and Gian Carlo Menotti, Ms. Warren was unafraid to defy expectations. She lived the majority of her life in Los Angeles, rather than move to New York, the acknowledged center of American music. Refusing to be marginalized as a mere "woman composer," she insisted that "there is no gender in music."

Singing Earth was composed for voice and piano in 1950 and later orchestrated. Like much of her work, the cycle portrays her deep love for nature, and in particular the American West. In the liner notes for a recording of her songs, Ms. Warren had this to say about the cycle: "When, at the poet's invitation, I went with a singer to let him hear them, he listened intently until the climax of the final chords. Then he slapped his knee and exclaimed, 'Now I know why I wrote them!'" Sandburg also proposed the cycle's title.

### **Sechs Lieder aus Jucunde (H. Rollert), Op. 23 (1853)**

*Clara Wieck Schumann*

- I. Was weinst du, Blümlein
- II. An einem lichten Morgen
- III. Geheimes Flüstern hier und dort
- IV. Auf einem grünen Hügel
- V. Das ist ein Tag, der klingen mag
- VI. O Lust, o Lust

*\*Lucretia Fleury, soprano*

*\*Thomas Bandy, piano*

(b Leipzig, 13 Sept 1819; d Frankfurt, 20 May 1896). **Clara Wieck Schumann** was a German pianist, composer and teacher. One of the foremost European pianists of the 19th century and the wife and champion of the music of Robert Schumann, she was also a respected composer and influential teacher. These pieces were composed in 1853, a year when Clara was pregnant with her eighth and last child, and a year when Robert's mental illness was escalating. They were published in 1856, the year of Robert's death.

#### **Was weinst du, Blümlein**

Was weinst du, Blümlein, im Morgenschein?  
Das Blümlein lachte: Was fällt dir ein!  
Ich bin ja fröhlich, ich weine nicht -  
die Freudenträne durch's Aug' mir bricht.

Du Morgenhimmel, bist blutig rot,  
als läge deine Sonne im Meere tot?  
Da lacht der Himmel und ruft mich an:  
Ich streue ja Rosen auf ihre Bahn!

Und strahlend flammte die Sonn' hervor,  
die Blumen blühten freudig empor.  
Des Baches Wellen jauchzten auf,  
und die Sonne lachte freundlich darauf.

#### **An einem lichten Morgen**

An einem lichten Morgen,  
da klingt es hell im Tal:  
wach' auf, du liebe Blume,  
ich bin der Sonnenstrahl!

Erschließe mit Vertrauen  
dein Blütenkammerlein  
und laß die heiße Liebe  
in's Heiligtum hinein.

#### **Why weep, dear blossom**

Why weep, dear blossom, in morning sun?  
The blossom giggled: "Now what a thought!  
I am but joyful, I do not weep -  
and joyful tears in my eyes well up."

You morning heavens, are red as blood,  
as if your sun in ocean were lying dead.  
The laughing heavens called out to me  
"I sprinkle but roses upon its path!"

With radiant flaming the sun shone forth,  
the flowers blossomed cheerfully up.  
The brooklets gurgled joyful on,  
and the sun laughed its warm-hearted laugh.

#### **On morning bright and shining**

On morning bright and shining,  
there rings clear through the vale,  
"Wake up, beloved flower,  
I am the ray of sun!"

"Now open confidently  
your little blossom heart  
and let my burning love-beams  
into your holy shrine.

Ich will ja nichts verlangen  
als liegen dir im Schoß  
und deine Blüte küssen,  
eh' sie verwelkt im Moos.

Ich will ja nichts begehren  
als ruh'n an deiner Brust  
und dich dafür verklären  
mit sonnenheller Lust.

### **Geheimes Flüstern hier und dort**

Geheimes Flüstern hier und dort,  
verborg'nes Quellenrauschen,  
o Wald, o Wald, geweihter Ort,  
laß mich des Lebens reinstes Wort,  
in Zweig und Blatt belauschen!

Was leise mich umschwebt, umklingt,  
ich will es treu bewahren,  
und was mir tief zum Herzen dringt,  
will ich, vom Geist der Lieb' beschwingt,  
in Liedern offenbaren!

### **Auf einem grünen Hügel**

Auf einem grünen Hügel,  
da steht ein Röslein hell,  
und wenn ich rot, rot Röslein seh',  
so rot wie lauter Liebe,  
möcht' weinen ich zur Stell'!

Auf einem grünen Hügel,  
da stehn zwei Blümlein blau,  
und wenn ich blau, blau Blümlein seh',  
so blau, wie blaue Äuglein,  
durch Tränen ich sie schau'!

Auf einem grünen Hügel,  
da singt ein Vögelein;  
mir ist's, als säng's: Wer niemals Leid,  
recht großes Leid erfahren,  
wird nie recht glücklich sein.

### **Das ist ein Tag, der klingen mag**

Das ist ein Tag, der klingen mag -  
die Wachtel schlägt im Korn,  
die Lerche jauchzt mit Jubelschlag  
wohl überm hellen grünen Hag,  
der Jäger bläst in's Horn.

Frau Nachtigall ruft süßen Schall,  
durch's Laub ein Flüstern zieht,  
das Echo tönt im Widerhall,  
es klingt und singt allüberall,  
das ist ein Frühlingslied!

### **O Lust, o Lust**

"I nothing more require  
than lie upon your chest  
and on your bloom lay kisses  
'till in the moss you droop.

"I nothing more desire  
than sleep upon your breast  
and thus I will transform you  
with sunshine's shining joy."

### **Soft, secret whispers here and there**

Soft, secret whispers here and there,  
and springs with hidden murmurs,  
o wood, o wood, o sacred spot,  
o let me hear life's purest word  
in ev'ry twig and leaflet!

What ever soars and sings 'round me,  
I will preserve it truly,  
what ever pierces deep my heart,  
I will, by Love's own spirit borne,  
by singing songs reveal it.

### **Upon a green, green hillock**

Upon a green, green hillock,  
there grows a lovely rose,  
and when a red, red rose I see,  
as red as purest love is,  
I'd weep upon the spot!

Upon a green, green hillock,  
there grow two flowers blue,  
and when two blue, blue flow'rs I see,  
as blue as small blue eyes are,  
I see them through my tears!

Upon a green, green hillock,  
there sings a little bird,  
I think it sings: "Who never grieves  
or deepest sorrow suffers,  
will never happy be."

### **This is a day for singing songs**

This is a day for singing songs -  
the quail in grainfield trills,  
the lark rejoicing jubilates  
all over verdant bright green hedge,  
the hunter blows his horn.

Dame Nightingale calls sweetest sounds  
through leaves a whisper goes,  
the echo answers in return,  
it rings and sings all ev'rywhere  
this is a song of spring!

### **O joy, o joy**

O Lust, o Lust, vom Berg ein Lied  
in's Land hinab zu singen!  
Der kleinste Ton hinunter zieht,  
so wie auf Riesenschwingen!  
Der stillste Hauch aus lauter Brust,  
in Leid und Lust entrungen,  
er wird zum Klange, unbewußt  
für alle Welt gesungen.

Es schwingt sich erd- und himmelwärts  
der Seele klingend Sehnen  
und fällt der ganzen Welt an's Herz -  
ob freudig, ob in Tränen.  
Was still sonst nur die Brust durchzieht,  
fliegt aus auf lauten Schwingen  
o Lust, o Lust, vom Berg ein Lied  
in's Land hinab zu singen!

O joy, o joy, from mountain top  
through all the land I'm singing!  
The smallest tone dives ever down,  
like giant eagles winging!  
The softest breath from singing breast,  
when born in joy and grieving,  
is turned to song and unbeknownst  
to all the world is sung forth.

It wings on earth- and heavenward  
this ringing spirit pining  
and moves the whole world at its heart -  
to laughter or to crying.  
What only in the heart is known,  
flies out on wings a-ringing  
O joy, o joy, from mountain top  
through all the land I'm singing!

### **Das Jahr (1841)**

*Fanny Mendelssohn Hensel*

IX. September. Am flusse. Andante con moto

XII. December. Allegro molto

*\*Beth Chen, piano*

From August through December 1841, in the year after her journey to Italy, which had given her so much, **Fanny Hensel** composed 12 character pieces for the fortepiano. "Now I'm doing another little piece of work that gives me a lot of fun; it's a series of 12 clavier pieces which shall symbolize the 12 months of the year; I have already composed more than half of them; if I manage to finish, I will make a fair copy [...] of the pieces and assign vignettes to them."

The piano cycle "The Year", a design idea that suggested itself but was at the time still without example in the history of music, is probably the one of Fanny Hensel's works that has been adapted most often since it was rediscovered about 15 years ago.

The first edition of this work was published in 1918, based on the only source available at the time: a manuscript of the composition. While the second edition was under preparation, another special and previously unknown source was discovered: an illustrated fair copy jointly created by Fanny Hensel and her husband Wilhelm Hensel who was a painter. He assigned vignettes to her note text, which describe the mood and contents of the music piece that follows. Furthermore, in order to get the listener in the right poetic mood for the new month, each piece is preceded by a short verse. The paper used was colored, and each month had its own pastel shade.

The month of September is a special case in that this piece was published in 1846 as part of a collection of piano pieces op. 2 no. 2, "Andante con moto", by the publishing company Berliner Musikverlag Bote & Bock. So far, it has been considered one of the few works that were published while the composer was still alive (and hence able to authorize them).

### **Little Earthquakes (1991)**

*Tori Amos*

*\*Kelley Kimball, soprano*

*\*Michelle Chamuel, piano*

**Tori Amos**, born under the name Myra Ellen Amos, began playing the piano almost immediately upon exiting the womb. At age 5, she received a scholarship at Baltimore's Peabody Conservatory. However, Amos soon realized piano performance was not enough to satisfy her and she began performing original compositions at local piano bars. In her teens, wanting to get away from her strict religious home and find a record deal, Amos moved to LA. The record industry bullied her into releasing a catchy, pop album full of empty hooks which Tori did not approve of. After the album flopped and a deranged fan sexually assaulted Amos at gunpoint, Amos decided she to take control of her life and her music. Her next release, *Little Earthquakes* (which contains the haunting and cathartic "Precious Things"), was a well received success. Amos has continued to release amazing albums on her own terms. Amos is a genius.

## Count to Ten

*\*Michelle Chamuel, alto & piano*

*\*Michelle Chamuel*

## Happenstance (2004)

*\*Michelle Chamuel, alto & piano*

*Rachael Yamagata*

**Rachael Yamagata** originally went to Northwestern to study French, but ended up transferring to Vassar to study Italian Theatre. Once again, Yamagata was tempted to transfer (this time to Barnard with her acting coach), but ended up returning to Northwestern to study Musical Theatre. In Chigago, she joined a band called Bumpus. After touring for six years, Yamagata decided to try her hand at being a solo artist. In 2002, she landed a record deal with Arista and released an EP that was met with enthusiasm from critics. In 2004, she released her incredible full-length album, Happenstance. I was introduced to her music last year and after a few listens, I was hooked. Each time I walk into a record store, I want to buy another copy of Happenstance. What would I do with 4934953945 copies of Happenstance you ask? Good question.

## Babel (2004-5)

*\*Elizabeth Kelly*

- I. LOL
- II. Spam
- III. Bomb

*Lucretia Fleury, soprano*  
*Thomas Bandy, piano*

Bio: **Elizabeth Kelly** is currently an M.M. student in composition at the University of Michigan School of Music. She has been composing since she was six years old.

Program Note: In Babel, I explore the new language that has developed for modern, computer-mediated communication. In "LOL," the singer expresses herself using only the popular acronyms of instant messaging dialogue. In "Spam," I explore the sometimes seductive, often ridiculous and certainly ubiquitous language of spam. Finally, in "Bomb," the computer speaks for itself with a show-stopping error message.

### BABEL

#### **I. LOL**

LOL  
LOLO  
LMA  
LMFAO  
*ROTFL!*  
JK  
XOX  
XOXO  
brb!

#### **II. Spam**

Hi, I am look (click)  
looking for friend...(click)  
[Click here to see my hot web photos](#) (click)  
Click here to find the!  
((guaranteed!!!))  
Click here to find the!  
Find the  
find the  
find (click)  
here to find the One!

Valium...Zanax...Viagra...GUARAN(click)

No

Click here now!

Click here and pay NO...

Want a BIG?

I've lost one...(click)

Click here for guaranteed...

HOT teen wet

click now

Click here for wet (click)

Hi hot oh one...(click)

LOOK

Click

Hot

Click here to find the!

Find the

find the

find (click)

here to find the One!

Valium...Zanax...Viagra...GUARAN(click)

No

CLICK HERE NOW!

### III. Bomb

Error 10101...

There has been a fatal error.

(OK?)

There has been a fatal

BOMB!

### Variations on Simple Gifts and Amazing Grace

*Diana Gannett*

*Prof. Diana Gannett, string bass*

These hymn tunes were favorites in the Quaker meeting I attended many years ago. The variations reflect the diverse personalities that contributed to the richness of the meeting.

I will be playing on my bass that is made by Carleen Hutchins in 1964 or I might play on the bass that I made that is a copy of same instrument.

*We would like to give special thanks to Arts at Michigan and Sigma Alpha Iota for their contributions.*

8:00 PM Monday, March 13

Britton Recital Hall

## *Women Composers' Concert*

Featuring Guest Artists Kira Slovacek, soprano  
and Timothy Cheek, piano

Including works by Amy Beach, Cécile Chaminade,  
Vitezslava Kaprálová, Louise Farrenc, Imogen Heap, Ani  
DiFranco, and Judith Weir



*Reception Following*

*Mini-Concert*

2:00 PM Sunday, March 12

Cady Room at Stearns

# Women Composers' Concert

*Monday, March 13, 2006, 8 pm  
Britton Recital Hall, School of Music*

Piano Trio in E-flat, Op. 44 (1861)

Louise Farrenc (1804-1875)

I. Andante – Allegro moderato

*Margaret Worsley, clarinet*

*Maia Dedrick, cello*

*Tiffany Lin, piano*

Speak for Yourself (2005)

Imogen Heap (b.1977)

Hide and Seek

*Michelle Chamuel, vocals*

*Gabriele Fazio, vocals*

*Heather Konzman, vocals*

*Jacob Mcglaun, vocals*

*Sara Zeglevski, vocals*

Double Fugue in A-flat (2005)

Nicole Elyse DiPaolo (b.1986)

*Nicole DiPaolo, piano*

Unlocked (1999)

Judith Weir (b.1954)

I. Make Me a Garment

II. No Justice

III. The Wind Blow East

IV. The Keys to the Prison

V. Trouble, Trouble

*Bethany Erhardt, cello*

Piano Sonata in c minor, Op. 21 (1881)

Cécile Chaminade (1857-1944)

I. Allegro appassionato

*Beth Chen, piano*

Dilate (1996)

Ani DiFranco (b.1970)

Joyful Girl

*Michelle Chamuel, vocals & piano*

*Theo Katzman, vocals & guitar*

*Melissa Gardiner, trombone*

*Hayden Gandolfi, cello*

*Christian Carpenter, string bass*

Zpíváno do dálky [Sung into the distance], Op. 22 (1939)

Vítězslava Kaprálová (1915-1940)

I. Píseň tvé nepřítomnosti [Song of your absence]

II. Polohlasem [Under one's breath]

III. Jarní [Spring]

*Kira Slováček, soprano*

*Timothy Cheek, piano*

### **Piano Trio in E-flat, Op. 44 (1861)**

**Louise Farrenc (1804-1875)**

Composer, pianist, teacher and scholar, **Farrenc** showed musical talent of a very high order at an early age. When she was seventeen she married flautist and musical publisher Aristide Farrenc, who published many of her works. Though she wrote orchestral works (symphonies and overtures), her most notable contribution is the corpus of chamber music uniformly fine in craftsmanship and attractiveness. The two piano quintets established her reputation among critics and cognoscenti. She was awarded the Chartier Prize in 1861 and 1869 for her contributions to chamber music. She was the only woman musician at the Paris Conservatoire to hold the rank of professor in the 19th century. The high proportion of her pupils who won competitions demonstrated the excellence of her teaching. With her husband, she was an ardent advocate and researcher into early music. *Le trésor des pianistes*, a 23 volume anthology of harpsichord and piano music from the previous 300 years, came from this research. She was a pioneering scholar and forerunner of the French musical renaissance of the 1870s.

#### **Trio for clarinet, cello & piano in E flat: mv. 1 Andante – Allegro moderato**

A sonorous opening sets up the atmosphere for the flowing melodious first *Allegro*. You can hear that she loved her Beethoven, however, the unusual harmonic twists are uniquely part of Farrenc's musical language. She has a taste for tonal adventure and intriguing chord switches.

### **Hide and Seek (from: Speak for Yourself, 2005)**

**Imogen Heap (b.1977)**

**Imogen Heap** wrote this piece using a harmonizer after a long and stressful day in her studio. Born in Essex, England, Heap studied classical piano and eventually gravitated towards rock music during her time at boarding school. When in her teens, she signed a deal with Alamo records and has been releasing music ever since.

### **Double Fugue in A-flat (2005)**

**Nicole Elyse DiPaolo (b.1986)**

**Nicole Elyse DiPaolo** was born on January 19, 1986 and grew up in Farmington Hills and Northville, Michigan. She began piano studies at the age of five and at the same time began composing her own simple pieces. She later premiered several of her own compositions at University of Michigan Piano Preparatory Lab Program concerts, studio recitals, school concerts, fundraisers, volunteer concerts and various other events. Nicole also attended the U of M Interlochen All-State Piano Program for three consecutive summers as a piano major and premiered several works there, in classes and at informal concerts.

In 2004, Nicole enrolled at the University of Michigan as a music theory major with a minor in Spanish. She is in her second year and currently studying piano in the studio of Dr. Louis Nagel. Nicole would like to attend graduate school and pursue a DMA in composition, and is considering Columbia, Harvard, Indiana, and any other schools with strong composition programs in warm-weather states.

Besides music, Nicole enjoys bonding with her sisters in Phi Rho Alpha (an independent sorority at Michigan that she co-founded), meeting new people, bargain shopping, traveling, writing, and learning foreign languages.

**The Double Fugue in A-flat** was composed in two main parts: the first fugal subject, or principal melody, composed during Nicole's sophomore year of high school (originally conceived for choir but realized at the piano), and the second melody and combining of the melodies, added during the winter semester of her freshman year here at Michigan. The fugue was at first conceived to be just a single-subject fugue; however, she felt that with the conclusion of the first main section where it was, it was a bit too short. Since the principal melody was so short and simple, it lended itself well to being combined with another melody, which was partly why she chose to expand it by turning it into a double fugue.

## **Unlocked (1999)**

**Judith Weir (b.1954)**

**Judith Weir** is one of Britain's most wide-ranging composers. She studied composition with John Tavener whilst at school in London, and at Cambridge University with Robin Holloway. For six years she taught composition at Glasgow's University and RSAMD and she has also held visiting professorships at Oxford and Princeton. She is an active advocate of new music for school-age and adult amateur performers.

Her interest in theatre, narrative and folklore has resulted in three full length operas, '*A Night at the Chinese Opera*', '*The Vanishing Bridegroom*' and '*Blond Eckbert*'; and theatrical collaborations with Sir Peter Hall, Caryl Churchill, and Peter Shaffer. Together with storyteller Vayu Naidu, Judith has created a blend of storytelling and music entitled '*Future Perfect*' which has toured England and India; a new instalment of which was premiered in 2005.

Works composed for specific artists include '*woman.life.song*', a 50-minute song cycle commissioned and performed by Jessye Norman in Carnegie Hall, New York and at the BBC Proms; '*We are Shadows*', written for Sir Simon Rattle and the CBSO orchestra and its three choruses (winner of the 2000 South Bank Show Music Award); an extended series of chamber works for Judith's long-time collaborators, the Schubert Ensemble, recently released on a double CD by NMC; and '*The Voice of Desire*', a collection of songs written for Alice Coote.

Recent successes include a major orchestral work '*The Welcome Arrival of Rain*' for the Minnesota Orchestra and the ensemble work '*Tiger Under the Table*' for the London Sinfonietta. Judith recently completed '*Armida*', an opera for television in collaboration with film-maker Margaret Williams, commissioned by Channel Four TV.

From 1995 to 1998 she was the City of Birmingham Symphony Orchestra's Composer in Association; and from 1995 to 2000 she was the Artistic Director of the Spitalfields Festival in London. She spent the first half of 2004 teaching at Harvard University, as the Fromm Foundation Visiting Professor of Music.

**Unlocked** arises out of her interest in the magnificent collection of American folksongs in the Library of Congress, Washington, collected by John and Alan Lomax in the 1930s. A significant proportion of the songs were collected from prisoners - mostly black prisoners in Southern jails. The piece is made up of freely composed cello '*fantasias*' inspired by five of these songs:

No. 1 (*Make Me a Garment*) is based on a song sung by a prisoner in Florida who was found by the Lomaxes in the tuberculosis ward and could only whisper his song.

No. 2 (*No Justice*) is a set of variations, using extended playing techniques, growing out of a simple prison song from Georgia (original title '*Oh we don't get no justice in Atlanta*').

No. 3 (*The Wind Blow East*) comes from fragments of a chorus heard in the Bahamas – it represents the prisoner's dream of a better life.

No. 4 (*The Keys to the Prison*) is based on an original song sung by a 15-year old (Cajun) girl in French. In the song, a boy in prison sings to his mother, 'Hey mom, I've got the keys to the prison and I'm going to escape'. She says 'How come, when the warders have the keys hanging round their necks' and so it goes on. The music composed around it is very fast and agile, and for me represents the prisoner's fantasy that the prison doors are suddenly wide open, and the guards have all gone.

No.5 (*Trouble, Trouble*) is a transcription/arrangement of a blues sung by a prisoner in Alabama.

Unlocked was written for Ulrich Heinen, and first performed by him in Birmingham, England in May 1999. © Judith Weir

## **Piano sonata in c minor, Op. 21 (1881)**

**Cécile Chaminade (1857-1944)**

**Cécile Louise Stéphanie Chaminade** was born in Paris in 1857 and died in Monte Carlo in 1944. Although she came from a non-musical family she was something of a prodigy as a pianist and composer – she began writing sacred music at the age of eight. It was Bizet who advised Chaminade's parents that she deserved a sound musical education: because she was unable to enter the Conservatoire (which did not then admit women) she studied privately with several teachers. These included Le Couppey (for piano) and Savard (for counterpoint, harmony and fugue); she also studied violin with the celebrated Belgian Martin Marsick, a pupil of Joachim, and composition with Benjamin Godard. Furthermore, she attained proficiency as a conductor, made her concerto début at the age of eighteen, toured widely, and became a well-known public figure, eventually receiving the Légion d'Honneur from the French government.

In the course of her long life Chaminade produced around 350 works including a comic opera, a ballet, a choral symphony entitled *Les Amazones*, chamber and orchestral music, and about a hundred songs. But the area in which she excelled and was most productive was the short lyric piano piece, and many of these became very popular, bring her considerable commercial success and fame in France, Britain and America. They fed a market of domestic and salon music-making which had little use for profundity or complexity of thought but which responded to the graceful melody, simple forms, clear textures and dextrous, gracefully-written exploitation of the medium: music, with its "easy velocity", often designed to sound harder to play than it really is.

As a result, for long decades Chaminade's reputation has been that of the mere purveyor of pleasant but deeply unimportant salon music: an ephemeral figure, virtually beneath musicological notice. Eaglefield Hull's admirably comprehensive *Dictionary of Modern Music and Musicians* of 1925 ignores her very existence. It is symptomatic of the same attitude that she rates but one passing mention in Martin Cooper's classic volume on French Music from the death of Berlioz to the death of Fauré – as "charming" and "fashionable" – and that *The New Grove* takes over unaltered and unquestioned the brief and supercilious entry from the previous edition of *Grove's Dictionary*.

Deft miniaturist as she was, Chaminade was never merely a purveyor of *morceaux*; however her only *Piano Sonata* is, like most of her larger-scale works, a comparatively early production, from the period when she had to make her mark in the sophisticated musical milieu of Paris. Dedicated to Moritz Moszkowski, the Sonata's c minor tonality, and the *Allegro appassionato* marking of its first movement, make clear from the outset that in her enterprise Chaminade was evoking the protection of Beethoven, evident also in the opening theme which rises in powerful waves in the left hand. But a contrasting *tranquillo* idea is a complete surprise: it seems to unfold in a single line which soon reveals itself as the first voice in a neo-Bachian fugal invention. After combination with the first theme it leads to a vaunting, heroic figure and some robustly Brahmsian writing before the initial theme returns in the left hand and initiates a vigorous codetta. Rather than try to reconcile these rather conflicting influences Chaminade opts for drastic compression. The development, beginning with a chordal version of the fugal theme, is very short, and the recapitulation is truncated; the fugal theme is represented only by its opening phrase, the movement passing swiftly to a *con fuoco* conclusion. © Calum MacDonald

### **Joyful Girl (from: Dilate, 1996)**

**Ani Difranco (b.1970)**

**Ani Difranco** was brought up in the North Eastern part of the USA, spending most of her adolescent life in New York. She began performing at age 9. Independent from the get-go, Ani learned to support herself and eventually started her own record label – Righteous Babe Records – from which she has released over 20 of her own albums and many other indie artists. Difranco is an inspiration to musicians EVERYWHERE.

### **Zpíváno do dálky [Sung into the distance], Op. 22 (1939) Vítězslava Kaprálová (1915-1940)**

In her short life, Czech composer **Vítězslava Kaprálová** (1915–40) showed every sign of becoming a major musical figure of the twentieth century. Her composition teachers included leading notables of the day—first her father Václav Kaprál, then Vilém Petrželka at the Brno Conservatory, Vítězslav Novák at the Prague Conservatory, and Bohuslav Martinů in Paris, along with brief study under Nadia Boulanger. Conducting teachers were no less stellar—Václav Talich at the Prague Conservatory and Charles Münch at the École normale de musique in Paris. For her orchestral work *Military Sinfonietta*, which she conducted with the Czech Philharmonic, Kaprálová was awarded Czechoslovakia's highest prize for composers, the Smetana Award, in 1938. She was chosen to represent her country in the esteemed 1938 ISCM Festival for new music in London, conducting the BBC Orchestra in her *Military Sinfonietta* to open the festival, and sharing the limelight with Béla Bartók, Benjamin Britten, Aaron Copland, and others. Following the German occupation of Czechoslovakia on March 15, 1939, Kaprálová remained an exile in France. Two months after her marriage to writer Jiří Mucha, she died in Montpellier, France on June 16, 1940, after a brief illness of apparently tuberculosis miliaris. Leaving behind a remarkable array of works of virtually every genre, and of the highest craftsmanship and inspiration, Kaprálová maintained a special place for the art song throughout her life. Many of the songs are on a par with the greatest accomplishments in song, achieving a true marriage of words and music. They reflect, as well, the culture of her times, and open a door into the events and personal moments in Kaprálová's life. She confided to a friend "You know, Jarabáček, I would like to write just songs — they are my biggest love."

Kaprálová's cycle *Zpíváno do dálky* [Sung into the distance], op. 22, of 1939 is comprised of three songs to texts by Viktor Kripner (1906–56), and is dedicated to him.

### **I. Song of your absence**

*The sea for me is not the sea without you, my love.  
You are for me, however, always you, near or distant.  
You are above me like a white cloud,  
like the eternal seagull on the water;  
in the meantime, the shadows rub against one another in the tremolo of rains  
in the fair sand.  
You are above me like radiance.  
The sea for me is not the sea without you, my love.  
You are for me, however, always you, near or distant.*

### **II. Under one's breath**

*The wind is blowing,  
the light of the lamp is shaking.  
It is guarded  
by two loving hands.  
On the lamp, which shiveringly glows,  
through chinks in the door,  
through crevices in the windows  
the wind is blowing.  
Not before morning the lamp will die  
and we will remain alone.  
Your heart is sounding, a musical clock.  
Having inhaled eternity, we will embody it into a long,  
lone kiss.*

### **III. Spring**

*The day with butterflies, with sun and flowers,  
with the rejoicings of children's play  
flashing to us from spiderwebs, from spiderwebs.  
Birds in the heights drew to the north.  
Soon, however, they turned into drops of silver,  
which fell in silence to the earth,  
— tears of your fading love.  
The day with butterflies, with sun and flowers,  
with the rejoicings of children's play  
flashing to us from spiderwebs, from spiderwebs.*

Thank you to the sisters of SAI for their support of the Women Composers' Concert.

Sun. Nov. 19, 2~3:30 pm  
Macintosh Recital Hall  
School of Music

# *Women Composers*★ *Concert*

*Reception Following*

\*Men and non-Composers are Welcome too!



Featured Composers:

Pauline Viardot (1821–1910), Marie Jaëll Trautmann (1846–1925),  
Rebecca Clarke (1886–1979), Vítězslava Kaprálová (1915–1940),  
Min HuiFen (b.1948), Ilza Nogueira (b.1948), Kaija Saariaho (b.1952),  
Janine Tesori (b.1961), Ashley Statfeld (b.198?), Nicole DiPaolo (b.1986)

Performers:

Beth Chen (piano), Maia Dedrick (cello), Nicole DiPaolo (piano), Eboni Garrett–Bluford  
(piano), Shanna Gutiérrez (flute), Jen Hartley (voice), Michelle Horvath (harp),  
Sarah Hucal (voice), Kirsten Kunkle (voice), Grace Luo (piano), Jessica Rice (voice),  
Elke Riedel (voice, perc), Ashley Statfeld (voice, guitar, piano), Wang XuanZhong (erhu)

Questions? please e-mail [bethchen@umich.edu](mailto:bethchen@umich.edu) or [maiad@umich.edu](mailto:maiad@umich.edu)

# Women Composers' Concert

Sunday, November 19, 2006 / 2-3:30 pm  
Macintosh Recital Hall / School of Music

**Rebecca Clarke** [1886-1979, UK]  
June Twilight [1925] {*John Masefield*}  
Shy One [1912] {*William B. Yeats*}

\**Jennifer Hartley* soprano  
\**Eboni Garrett-Bluford* piano

閔惠芬 **Min Hui-fen** [b.1945, China]  
阳关三叠 Yang-guan San Die (Farewell, 3 refrains) [1963]  
{王維 Wang Wei}

\*王萱仲 *Wang Xuan-zhong* 二胡 er-hu  
\**Michelle Horvath* harp, originally  
揚琴 yang-qin

**Nicole E. DiPaolo** [b.1986, US]  
Nature's Blessings [2006] {*Alex Posey*}  
A Vision [2006] {*Alex Posey*}

\**Kirsten C. Kunkle* mezzo-soprano  
\**Nicole E. DiPaolo* piano

**Ilza Nogueira** [b.1948, Brazil]  
Três Canções de Ninar (Three Cradle Songs) [1997] {do Folclore Musicado da Bahia}  
1. Acordei de Madrugada (I woke up at dawn)  
2. Senhora Sant'Ana (Our Lady Saint Anna)  
3. Sapo Cururu (Frog Cururu)

\**Elke Riedel* soprano  
crótalos (1)  
reco-reco (3)  
\**Beth Chen* piano

**Marie (Trautmann) Jaëll** [1846-1925, France]  
Piano Sonata [1871]  
1. Lento – Allegro ma non troppo

\**Beth Chen* piano

**Mary Rodgers** [b.1931, US]  
Once Upon a Mattress [1959] {*Marshall Barer*}  
Shy

\**Jessica Rice* soprano  
\**Beth Chen* piano

**Jeanine Tesori** [b.1961, US]  
Violet [1998] {*Brian Crawley*}  
Lay Down Your Head

\**Jessica Rice* soprano  
\**Beth Chen* piano

**Kaija Saariaho** [b.1952, Finland]  
Laconisme de l'aile (Laconism of the wing) [1982]

\**Shanna Gutiérrez* flute

**Pauline (García) Viardot** [1821-1910, France]  
Hai Luli! (Ah Alas!) [1880] {*Xavier de Maistre*}  
Les Filles de Cadix (The Girls of Cadiz) [1885] {*Alfred de Musset*}

\**Sarah Hucal* mezzo-soprano  
\**Grace Luo* piano

**Ashley Statfeld** [b.1984, US]  
Rainbow Across the Sky [2006] {*Ashley Statfeld*}  
My Sweet Love [2006] {*Ashley Statfeld*}  
The Apple [2006] {*Ashley Statfeld*}

\**Ashley Statfeld* soprano  
piano (1)  
guitar (2-3)

## Rebecca Clarke [1886-1979, UK]

Rebecca Clarke was born in Harrow, England in 1886. She studied composition at the Royal Academy of Music and later, studied at the Royal College of Music as one of the first female students of composition. She shifted her focus toward the viola and violin and soon became one of the first female orchestral performers in the professional world. She composed and performed less after she married, as she put her family before her musical talent. However, the pieces she composed in her most creative period [1939-1942] are becoming more and more popular and her successes as a composer are still being realized today. **June Twilight** [1925] and **Shy One** [1912] are two of Clarke's earlier compositions and are set to the poetry of John Masefield and William B. Yeats.

## 閔惠芬 *Min Hui-fen* [b.1945, China]

閔惠芬 Min Hui-fen started playing 二胡 er-hu at age 8. In 1957, she got into the Shang-hai Conservatory of Music where she spent 10 years learning 二胡 er-hu under the professional guidance of 王乙 Wang Yi and 陸修棠 Lu Xiu-tang. In 1963, she took part in the 4th Spring of Shang-hai Er-hu Competition, and was awarded the first prize. It was also in this competition, her composition 阳关三叠 **Yang-guan San Die** [1963] was premiered.

Many people believed that 阳关三叠 Yang-guan San Die was a song from the 唐朝 (Tang Dynasty [618-907]), but only the title and the first part of the melody could be found in one of the score books written in the 明朝 (Ming Dynasty [1368-1644]). 送元二使安西 was a poem written by 王维 Wang Wei [701-761]. Because in this poem 渭城 (Wei city) and 阳关 Yang-guan appeared, after that, in many Chinese poems, the two places symbolized farewell. 三叠 San Die means the melody of the song repeated three times in total.

In 1963, 閔惠芬 Min Hui-fen rearranged the melody and composed the new version of 阳关三叠 Yang-guan San Die (Farewell, 3 refrains), which is the version most people know nowadays. In the 1960's, another female composer 王亞霞 Wang Ya-xia arranged this song into a chorale. After that, this song was widely adopted by many different instruments. 閔惠芬 Min Hui-fen's other compositions include 洪湖人民的心愿 (Wishes of the People) and 櫻花 (Sakura), and she premiered many er-hu songs including 长城随想曲 (Great Wall Capriccio), 新婚别 (Farewell on the Wedding Day), 诗魂 (Soul of a Poet), etc.

Translation: It was a rainy morning in the City of Wei. We were walking along the road, then we suddenly realized that it was Spring already: all the trees were turning green, and the city looked so beautiful in the lovely green color. No matter how far I accompany you, we will still have to bid farewell. So my dear friend, just take this one last sip of wine, and head for your future. Though we all know after passing through Yang-guan [customs control in the Tang Dynasty], nobody will be accompanying you any more.

送元二使安西 {王维}

渭城朝雨浥轻尘,  
客舍轻轻柳色新;  
劝君更尽一杯酒,  
西出阳关无故人。

(**Bid farewell**) Yuan 2 ambassadors An-xi [place in the west] {Wang Wei}

Wei city morning rain wash light dust [sadness],  
guest house (looks) bright/clean, willow color new [spring];  
persuade noble/guest again do/drink one cup liquor,  
west exit Yang-guan [sun gate] [sunset] without familiar person.

## Nicole E. DiPaolo [b.1985, US]

Nicole Elyse DiPaolo was born on January 19, 1986 and grew up in Michigan. She started piano studies at the age of 5, at which point she began composing her own simple pieces. Nicole enrolled in the University of Michigan School of Music's Piano Preparatory Laboratory Program in 1996. In high school she decided that composition was her main interest, and during that time she had several works premiered in PPLP recitals. Nicole attended the U of M Interlochen All-State Piano Program for three summers – an experience which inspired her to write a 12-part "Interlochen Suite" depicting on solo piano a day in the life of an Interlochen camper.

In 2004, Nicole enrolled at the University of Michigan as a music theory major with a minor in Spanish. She is now a junior deeply involved in the Michigan community--she is founder and co-president of the Phi Rho Alpha sorority as well as an active member of such organizations as the College Republicans, Young Americans for Freedom, Spanish Club, Italianissimo, and of course, the Women Composers' Concerts. She has also continued to pursue her piano studies as a member of the studio of Dr. Louis Nagel, and she made her concerto debut this past summer as soloist in Mozart's Piano Concerto no. 27 with the Ambassador Chamber Players. Nicole would like to attend graduate school and pursue a DMA in composition.

**Nature's Blessings** was composed in June 2006 as a response to a commission from Kirsten Kunkle. For her DMA thesis, she requested to have some poems of her great-grand-uncle, Native American poet Alex Posey (1873-1908), set to music by various composers. Of the many poems she provided, I chose Nature's Blessings

first because of its sweet simplicity and musical qualities. I composed the musical setting in such a way that it is completely subservient to the text, with various occurrences of melodic “word-painting” included to add meaning and emphasize certain portions. It takes some influence from Schubert and his many well-known art songs.

**A Vision** was composed in July 2006, also as part of Kirsten Kunkle’s DMA project. I elected to set this poem after I had completed *Nature’s Blessings* and learned that this poem, initially spoken for, was now free to be used in a composition. Since this poem contrasts so strongly with *Nature’s Blessings*, it was easy to create a musical setting that contrasted with my previous composition. In this work, the word-painting is more harmonic than melodic; however, I did include some melodic text-painting as well.

## ***Ilza Nogueira*** [b.1948, Brazil]

Ilza Nogueira was born in 1948 in Salvador, Bahia. She is member of the faculty of professors of musicology at the Federal University of Paraíba, member of the CNPq (National Center of Research) and member of the Brazilian Academy of Music. Ilza Nogueira has taken part of the artistic and cultural activities of the Group of Composers of Bahia. Her musicological research and production is aimed at the analytical theories of music and the contemporary Brazilian repertoire, specially the compositions of the Bahia composers.

These **Three Cradle Songs** are very ancient songs. Sometimes the words do not make a logical sense, since they are intended as a rhyme, and their value lies more in the sonority of the words than in their meaning.

### **Três Canções de Ninar** {do Folclore Musicado da Bahia}

#### **1. Acordei de Madrugada**

Acordei de madrugada  
fui varrer a Conceição.  
Encontrei Nossa Senhora  
com três raminhos na mão.

Pedi-lhe um raminho,  
ela me disse que não.  
Tornei-lhe a pedir,  
ela me deu seu cordão.

São Francisco milagroso  
me benza esse cordão  
que me deu Nosa Senhora  
Sexta-feira de Paixão.

#### **2. Senhora Sant’Ana**

Senhora Sant’Ana,  
ninai este menino,  
Enquanto ele dorme  
não faz maravilha.

Este menino  
não dorme na cama,  
Dorme no regaço  
de Senhora Sant’Ana.

Este menino  
não dorme na cama,  
Dorme na rede,  
debaixo da rama.

Maria lavava,  
José estendia.  
Chorava o menino  
do frio que sentia.

Não chore menino.  
Não chore meu amor,  
que a faca que corta  
dá golpe sem dor.

### **Three Cradle Songs** {of the Musical Folklore of Bahia}

#### **1. I woke up at dawn**

I woke up at dawn  
went to sweep the (Church of) Conception.  
I met Our Lady  
with three branches in her hand.

I asked her for a branch,  
she told me no.  
I asked her again,  
she gave me her Rosary.

Saint Francis the Miraculous  
blessed me this Rosary  
that was given to me by Our Lady  
on Passion Friday.

#### **2. (Our) Lady Saint Anna**

(Our) Lady Saint Anna,  
cradle this baby.  
While he sleeps  
he does not make miracles.

This child  
does not sleep in a bed.  
He sleeps in the lap  
of (Our) Lady Saint Anna.

This child  
does not sleep in a bed.  
He sleeps in a mattress,  
under the palms.

Maria washed (the clothes).  
Joseph hung (them up).  
The boy cried  
(because) of the cold that he felt.

Don’t cry my boy.  
Don’t cry my love,  
the knife that cuts  
stabs without pain.

### 3. Sapo Cururu

Olha quanto sapo,  
olha quanta jia  
na beira do rio,  
Maninha,  
fazendo folia.

Sapateiro novo,  
fazei um sapato  
de couro macio,  
Maninha,  
pra dançar o sapo.

A mulher do sapo  
já foi lá pra dentro  
aprontar os doces,  
Maninha,  
para o casamento.

Sapo Cururu,  
ele já morreu.  
Se jogou no mato,  
Maninha,  
bicho já comeu.

### 3. Frog Cururu

Look how many frogs,  
look how many tadpoles,  
at the edge of the river,  
Sister,  
making a fuss.

New shoemaker,  
made a shoe  
of soft leather,  
Sister,  
to let the frog dance.

The wife of the frog  
went already there inside the house  
to prepare the sweets,  
Sister,  
for the wedding.

Frog Cururu,  
he already died.  
He threw himself in the bushes,  
Sister,  
the animals already ate him.

## *Marie (Trautmann) Jaëll* [1846-1925, France]

Marie Trautmann was born in Steinseltz, a small village near Strasbourg, France. She began concertizing at an early age and was awarded a First Prize from the Paris Conservatory at 16. 4 years later she married the already well-known pianist Alfred Jaëll. They made Paris their home, then toured together, composing, playing four-hand, two-piano, solo and ensemble literature until he died 15 years later. A trusted friend to Liszt in his later years, Marie Jaëll was impressed by Liszt's sensitive, efficient, yet facile piano technique. In addition to composing over 80 works and performing almost the entire body of standard Romantic piano literature, she dedicated her last years to researching piano technique. 11 books on piano pedagogy resulted.

The **Piano Sonata** was published in Paris 1913 by Rouart et Lerolle and app. 1871 by F Lucca of Milan. The Sonata was dedicated to Franz Liszt and sounds much like his piano pieces. The score is not dated, but Liszt himself refers to the work in a letter in 1871. Harmonic similarities abound between Liszt's own Sonata [1854] and Marie Jaëll's. Virtuosity, ad lib sections, short melodies, unexpected key relationships, and the abundance of meter changes characterize both, but Liszt was forging new ground in the formal design of his entire sonata, while Jaëll was quite traditional in that respect: Movement 1 is an Allegro (modified Sonata-Allegro form).

## *Mary Rodgers* [b.1931, US]

Mary Rodgers is an American musical theatre composer and author of children's books. Her musicals include "Once Upon a Mattress" [1959], "Hot Spot" [1963] and "The Mad Show" [1966], and her children's books include "Freaky Friday", "Summer Switch", "A Billion for Boris", "ESP TV" and "The Rotten Book". She is the daughter of the famed Broadway composer Richard Rodgers and the mother of Adam Guettel, a contemporary musical theatre composer whose musicals include "The Light in the Piazza" and "Floyd Collins".

**Once Upon a Mattress** [1959] is an adaptation of the popular fairy tale "The Princess and the Pea", which was written by Hans Christian Andersen. **Shy** is a song from Act 1, sung by Princess Winnifred.

## *Jeanine Tesori* [b.1961, US]

Jeanine Tesori is a contemporary composer best known for composing the Tony Award-winning musicals "Thoroughly Modern Millie" [1967] and "Caroline, or Change" [2003]. Her other musicals include "Violet" [1998] and "Mother Courage and her Children" [2006]. She is also an arranger, conductor, and pianist.

**Violet** [1998] tells the story of young disfigured woman who embarks on a journey by bus from her farm in Spruce Pine, NC all the way to Tulsa, OK in order to be healed. **Lay Down Your Head** is a lullaby from Act 1.

## ***Kaija Saariaho*** [b.1952, Finland]

**Laconisme de l'aile** [1982]. At the IRCAM Studios in Paris 1982, Saariaho discovered the tools for analyzing and synthesizing sound and used computerized music to explore transformations of timbre. These explorations mark an important departure point in her compositional style. The recited poetry which begins the piece and is a distinctive feature of Kaija Saariaho's works for flute, in which language is woven into the compositional fiber.

The piece leaves the meaning of the poetry open, and concentrates on the colors formed by the chiaroscuro vowels and sibilant consonants. While the spoken phrases do convey meaning and create an atmosphere, the purpose of the texts is compositional, namely, to expand the timbral continuum from the rich grainy sounds of the human voice to the high, pure, flute tones, a scale which provides both a new sort of "tension" (noise to tone, instead of dominant to tonic) as well as increased possibilities for creating the illusion of polyphony within an unaccompanied instrument. The free melodic gestures and rhythmic motifs continue through the final hesitant soaring upwards, beyond which the flute seems to disintegrate in a murmur. The piece contains two distinct characters. The first is the bird which flies free of the weight of human consciousness; and the second is the expressive human onlooker observing the momentum and dynamics of flight.

### **Oiseaux, XIII {*Saint-John Perse*} (excerpt)**

Ignorants de leur ombre,  
et ne sachant de mort que  
ce qui s'en consume d'immortel  
au bruit lointain des grandes eaux,  
ils passent, nous laissant,  
et nous ne sommes plus les mêmes.  
Ils sont l'espace traversé d'une pensée.  
Laconisme de l'aile!

### **Birds, XIII**

Ignorant of their shadow,  
knowing of death only  
that immortal part which is consumed  
in the distant clamor of great waters,  
they pass and leave us,  
and we are no longer the same.  
They are the space traversed by a single thought.  
Laconism of the wing!

## ***Pauline (García) Viardot*** [1821-1910, France]

Pauline (García) Viardot was the youngest in the musically talented García family. She decided early in life that singing was her passion and in time she became one of the most reputable mezzo-sopranos in the world. Pauline made her operatic debut in Rossini's *Otello* at the age of 17.

**Hai Luli** [1880]. The lyrics depict the depressed and sometimes frantic thoughts of a village woman as she waits for a special friend. Xavier de Maistre [1764-1852]

**Les Filles de Cadix** [1885]. The poem takes place in the Spanish seaside town of Cadiz. The text speaks from the perspective of a young local girl who, along with the rest of the town's youth, cares for nothing except frivolity and innocent fun. Alfred de Musset [1810-1857] was smitten with Pauline Viardot and wrote several articles singing her praises. Pauline Viardot, however did not return his advances and instead married Louis Viardot.

### **Hai Luli! {*Xavier de Maistre*}**

Je suis triste, je m'inquiète,  
Je ne sais plus que devenir,  
Mon bon ami devait venir,  
Et je l'attends ici seulette.  
Hai luli! Où donc peut être mon ami?

Je m'assieds pour filer ma laine,  
Le fil se casse dans ma main....  
Allons, je filerai demain;  
Aujourd'hui je suis trop en peine!  
Hai luli! Qu'il fait triste sans son ami!

Si jamais il devient volage,  
S'il doit un jour m'abandonner,  
Le village n'a qu'à brûler,  
Et moi-même avec le village!  
Hai luli! A quoi bon vivre sans ami?

### **Ah Alas!**

I am sad, I worry,  
I know not what will become,  
My good friend ought to come,  
And I await him here alone.  
Ah alas! Where indeed can my friend be?

I sit down to spin my wool  
The thread breaks in my hand...  
Let's go...I will spin tomorrow;  
Today I am in too much pain!  
Ah alas! How sad it is without my friend!

If he ever becomes fickle,  
If he were to abandon me one day,  
The village has not but to burn,  
And I myself with the village!  
Ah alas! What good is life without a friend?

### **Les filles de Cadix** {*Alfred de Musset*}

Nous venions de voir le taureau,  
Trois garçons, trois fillettes,  
Sur la pelouse il faisait beau  
Et nous dansions un bolero  
Au son des castagnettes.

Dites-moi, voisin,  
Si j'ai bonne mine?  
Et si ma basquine  
Va bien ce matin?

Vous me trouvez la taille fine?  
Les filles de Cadix aiment assez cela.

Et nous dansions un bolero  
Un soir, c'était dimanche,  
Vers nous s'en vint un hidalgo,  
Tout cousu d'or, plume au chapeau,  
Et le poing sur la hanche.

Si tu veux de moi,  
Brune au doux sourire,  
Tu n'as qu'à le dire.  
Cet or est à toi.

Passez votre chemin, beau sire...  
Les filles de Cadix n'entendent pas cela.

### **The girls of Cadiz**

We were coming from seeing the bullfight,  
Three boys, three girls,  
On the lawn it was beautiful  
And we danced a bolero  
To the sound of the castanets.

Tell me, neighbor,  
If I have good looks  
And if my skirt  
Goes well this morning?

You find my figure fine?  
The girls of Cadix rather like that!

We danced a bolero  
One evening, it was Sunday,  
Onward toward us came a fine gentleman,  
All stitched with gold, plume on the hat,  
And his fist on his hip.

If you want of me,  
Brunette with the sweet smile,  
You must only say it.  
This gold is for you.

Go your way, handsome sir...  
The girls of Cadix listen not to that!

## **Ashley Statfeld** [b.1984, US]

Singer/Songwriter Ashley Statfeld first fell in love with music at the tender age of 6 when she first discovered the piano. She instinctively began composing her own pieces, notating her first piano piece (with the help of a much loved teacher!) by the third grade. At age 16, eager to explore her enthusiasm for music even more, she picked up the guitar and began perfecting the heartfelt, feel-good music that has become her signature sound.

Though her heart was in songwriting, she set music aside briefly to pursue a degree in biomedical engineering – but it took a single conversation over coffee with a friend to make Ashley realize that her true calling lay down a different path. Armed with the realization that a career you truly love is worth fighting for, Ashley quickly switched her course of study to sound engineering and began pursuing her life long dream in earnest.

Since then, she has focused on writing music with an original, unprocessed, and heartfelt sound. In Summer 2005, Ashley recorded several tracks with noted producer Jack Gauthier (Dispatch, State Radio, Rich Price) and independently released her debut album, *Drinks on Me*, in Winter 2006. She was recently selected Top 5 in the V05 Red Hot Rising Stars Contest and signed to the University of Michigan's new record label Block M Records.


Ashley has been featured in music venues across the country, from her college town of Ann Arbor, Michigan (Blind Pig, The Ark, Heidelberg) to celebrated hotspots in New York (CB's Gallery, Living Room, Lion's Den, Sidewalk Café). She's known for the feel-good energy she brings to every live show, delighting crowds with her fun-loving spirit, and having a blast doing what she does best... playing music!

**Rainbow Across The Sky** [2006]. At times I feel uninspired by my daily routine. Events unfold in the same fashion they did the day before. The lack of excitement can be disappointing. But then I realize that I'll take idleness over suffering and become inspired by the beautiful world outside my window.

**My Sweet Love** [2006]. I am a kid with a dream and a passion for music. This love for music is so powerful that it is enough to fill my heart entirely. "My Sweet Love" is a song about how far this love goes.

**The Apple** [2006]. Family is everything to me. Their love and support is unconditional. My mother once said, "The apple doesn't fall so far from the tree," implying that my interest in music came from my father. Our family shapes who we are, and I am proud to be a part of my family.

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Sunday. April 1. 2:00 p.m.  
Cady Room. Stearns Building  
University of Michigan

poster design by Lena Nietfeld using original artwork by Sarah Nietfeld

# Women Composers' Concert

Sunday, April 1, 2007 / 2-3:30 pm

Cady Room / Stearns Building

**Vítězslava Kaprálová** [1915-1940, Czechoslovakia]

Deux Ritournelles, op.25 [1940]

1. Vivo

\**Maia Dedrick* cello

\**Jeremy Reger* piano

**Nicole E. DiPaolo** [b.1986, US]

Fugue (f minor) [2006]

\**Nicole DiPaolo* piano

**Nicole E. DiPaolo** [b.1986, US]

Piano Trio (c minor) [2007]

1. Allegro con fuoco, quasi alla breve

2. Andante piacevole

3. Allegro molto

\**Tom Carter* violin

\**Maia Dedrick* cello

\**Nicole DiPaolo* piano

**Lena C. Nietfeld** [b.1985, US]

Song of the Selkie {*Anthony Raftery*} [2006]

\**Mary Bonhag* soprano

\**Brad Pickard* clarinet (B-flat)

\**Lena Nietfeld* clarinet (A)

\**Jeanine Markley* violin

\**Dan McCarthy* viola

\**Colin Tucker* cello

\**Mark Latham* conductor

**Eithne Patricia Ní Bhraonáin (Enya Brennan)** [b.1961, Ireland]

A day without rain [2000]

1. A Day without Rain

7. Fallen Embers

\**Nile Baker* piano

**Fanny Mendelssohn Hensel** [1805-1847, Germany]

Piano Sonata (g minor) [1843]

1. Allegro molto agitatao

2. Scherzo

3. Adagio

4. Finale. Presto

\**Beth Chen* piano

**Lena C. Nietfeld** [b.1985, US]

Chanson d'Automne {*Paul Verlaine*} [2007]

\**Jessica Petrus* soprano

\**Antony Verner* violin

\**Colin Tucker* cello

\**Michelle Horvath* harp

\**Mark Latham* conductor

*Antoine Ó Raifteairí* [1784-1835]  
(Gaelige)

Mise Raiftearai an file,  
Lán dóchas 's grá,  
Le súile gan solas,  
Le ciúnas gan crá,  
  
Feach anois mé  
Is mo chul le balla  
Ag seinm ceoil  
Do phocai folamh

**Chanson d'Automne**  
*Paul Verlaine* [1844-1896]  
(Français)

Les sanglots longs  
Des violons  
De l'automne  
Blessent mon cœur  
D'une langueur  
Monotone.

Tout suffocant  
Et blême, quand  
Sonne l'heure,  
Je me souviens  
Des jours anciens  
Et je pleure

Et je m'en vais  
Au vent mauvais  
Qui m'emporte  
Deçà, delà,  
Paréil à la  
Feuille morte.

**Song of the Selkie**  
*Anthony Raftery* [1784-1835]  
(English)

I am Raftery the poet.  
Full of hope and love.  
My eyes without sight,  
My mind without torment.

Behold me now  
With my back to the wall.  
Playing music  
To empty pockets.

**Autumn Song**  
*Paul Verlaine* [1844-1896]  
(English)

The long sobbing  
of autumn's violins  
wounds my heart  
with a monotonous languor

all suffocating  
and pale when  
the hour strikes  
I remember  
the old days  
and I cry

and I go away  
in the bad wind,  
which blows me  
here and there,  
like a  
dead leaf.

**Fallen Embers**  
*Enya Brennan* [b.1961]  
(English)

Once, as my heart remember,  
All the stars were fallen embers.  
Once, when night seemed forever  
I was with you.

Once, in the care of morning  
In the air was all belonging.  
Once, when that day was dawning.  
I was with you.

How far we are from morning.  
How far are we  
And the stars shining through the darkness,  
Falling in the air.

Once, as the night was leaving  
Into us our dreams were worth keeping.  
Once, all dreams were worth keeping.  
I was with you.

Once, when our hearts were singing,  
I was with you.