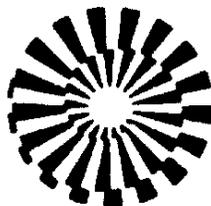


Iowa State University Department of Music & Theatre  
and the Margaret Zach International Women Composers Library  
present  
23rd International Festival of Women Composers Recital



Martha-Ellen Tye Recital Hall - March 2, 2019 - 1:30pm

*Chaconne*.....Élisabeth-Claude Jacquet de la Guerre (1665-1729)

*Petit Canon*.....Nadia Boulanger (1887-1979)

*Movement A-flat Major*.....Elisabeth Stirling (1819-1895)

*Notte di maggio (2001) (A Night in May)*.....Barbara Heller (b. 1936)  
Il cielo pone in capo ai minaretti ghirlande di lumini  
(The sky places garlands of light on the heads of minarets)

Miriam Zach, organ

*Three Songs*..... Madeleine Dring (1923-1977)  
Come away, death  
Weep you no more, sad fountains  
It was a lover and his lass

Zachary Fisher, tenor    Jodi Goble, piano

*Tribute to Élisabeth-Claude Jacquet de la Guerre (premiere)*.....Tasha Becker

Tasha Becker, harpsichord

*Billie's Song from Portraits in Jazz*.....Valerie Capers (b. 1935)

Miriam Zach, piano

*Im Salon der Rahel Levin*.....Ruth Zechlin (1926-2007)

Miriam Zach, harpsichord

*Speak The Feeling* (poetry by Emily Brontë).....Jodi Goble  
Come, the wind may never again  
Alone I sat  
Riches I hold in light esteem

Chad Sonka, baritone    George Work, cello    Jodi Goble, piano

## ABOUT THE INTERNATIONAL FESTIVAL

Welcome to today's program that features music created and performed by Iowa State University Department of Music and Theatre faculty and students. For information about and to participate in the annual International Festivals of Women Composers that are crossroads for networking among women composers and their advocates, please visit [www.iwclub.org](http://www.iwclub.org) or contact **Dr. Miriam Zach** [miriamzach@gmail.com](mailto:miriamzach@gmail.com) OR [minerva@iastate.edu](mailto:minerva@iastate.edu)

## ABOUT THE COMPOSERS

**Tasha Becker** is an Iowa State University music major in the percussion studio of Dr. Jonathan Sharp. During Fall 2018 she studied European music history with Dr. Miriam Zach including French Baroque performance practice of notes inégales, ornamentation, and realizing figured bass on the harpsichord. Her theme and variations that she is premiering today was inspired by *Sonata No. 2 D Major* by Elisabeth-Claude Jacquet de la Guerre (1665-1729).

**Nadia Boulanger** (1887-1979) was a French composer, teacher, conductor, and organist from a musical family, and studied with Gabriel Fauré at the Conservatoire de Paris. She composed keyboard, chamber, orchestral and vocal music. Among her many students who became well-known composers are Aaron Copland and Louise Talma. Nadia was the first woman to conduct major orchestras in Europe and the United States including the BBC Symphony and Boston Symphony orchestras. Many of her works are dedicated to her younger sister/composer Lili Boulanger (1893-1918).

**Valerie Capers** (b. 1935), African-American jazz pianist and composer, lost her sight at the age of six. She studied at the New York Institute for the Education of the Blind, then earned her bachelor's and master's degrees at the Juilliard School of Music. She served as Chair of the Department of Music and Art at Bronx Community College of the City University of New York. Each of her twelve *Portraits in Jazz* is dedicated to a particular jazz musician and prefaced by comments. Valerie Capers notes, "*Billie's Song* is simply a pretty ballad dedicated in fondest memory to the great lady of song, Billie Holiday (1915-1959). Lady Day, as she was known, had a special warmth and intensity about her style. Her singing represented an unforgettable experience, perhaps because of so much sadness and tragedy in her personal life."

**Madeleine Dring** (1923-1977) was an English composer born into a musical family. She began studying at the Royal College of Music at the age of ten. Dring met Roger Lord at the age of nineteen in a drama class at the Royal Academy of Music. Lord, an oboist, was looking for an accompanist for his performance exam. The two became engaged three years later. Lord obtained a position with the London Philharmonic Orchestra soon after their marriage, and Dring kept busy with acting, singing, and composing including oboe pieces for her husband. Dring is less well known for her art songs, as none of her vocal music was published until after her death. She wrote most of her vocal works for herself to perform. Skillfully employing unpredictable melodic changes, altered scales, and jazz harmonies, Dring brings a modern perspective to famous texts by William Shakespeare (1564-1616). (notes by Zach Fisher)

**Jodi Goble**, vocal coach/accompanist faculty of the Iowa State University Department of Music and Theatre, performs extensively. She plays for the Iowa Metropolitan Opera auditions, and with Simon Estes' "Roots and Wings." She is an accomplished composer of song cycles namely *Valentines From Amherst*, and *Twelve Chairs*. For more information visit [www.jodigoble.com/biography](http://www.jodigoble.com/biography)

**Barbara Heller** (b. 1936) is a **German** composer, pianist, and researcher on women composers who studied music in Mannheim and Munich and now lives in Darmstadt. In 1978 she was a founding member of the Frau und Musik Internationaler Arbeitskreis. "Il cielo pone in capo ai minaretti ghirlande di lumini" was written by Italian poet Giuseppe Ungaretti (1888-1970) who was born in Egypt, then translated to German by Austrian poet Ingeborg Bachmann (1926-1973): "Der Himmel legt den Minaretten Lichtgirlanden ums Haupt," then into English by Miriam Zach: "The sky places garlands of light on the heads of minarets." Minarets are tall, slender towers, typically used to call Muslims to prayer.

**Élisabeth-Claude Jacquet de la Guerre** (1665-1729), a child prodigy from a musical family in Paris, was a famous French Baroque harpsichordist and composer of solo and trio sonatas, and cantatas in the court of King Louis XIV (1638-1715). She published chamber works including four trio sonatas, six sonatas for violin and harpsichord, solo harpsichord pieces, and vocal works including twelve *Cantates Spirituelles* in two books (1708, 1711) each with six cantatas from the Old Testament.

**Elisabeth Stirling** (1819-1895) was an English organist and composer of voluntaries, pedal fugues, and more than 50 songs. In 1856 she passed the exam for the degree of Bachelor of Music at Oxford but was not allowed to receive the degree as in those days such degrees were not awarded to women. In London she served as organist for more than 40 years at All Saints in Poplar then at St. Andrews, Undershaft.

**Ruth Zechlin** (1926-2007) was harpsichordist, organist, and composer from former East Germany. She studied at the *Leipziger Musikhochschule*, then in 1950 became professor of composition at the *Hochschule für Musik Hanns Eisler* in Berlin. In 1970 she was elected member of the *Akademie der Künste der DDR*. Rahel Levin Varnhagen (1771- 7 March 1833) was a German writer who hosted an important early 19th-century salon where creative people gathered to exchange ideas. Her biography *Rahel Varnhagen: The Life of a Jewess* (1958) was written by Hannah Arendt (1906-1975).

- Notes by Dr. Miriam Zach

## ABOUT THE PERFORMERS

**Tasha Becker** Please see composer's bio.

**Zachary Fisher** is a senior at Iowa State University majoring in Vocal Music Education. From Chariton, Iowa, Zachary was a finalist in the 2018 Concert of Soloists competition at Iowa State and also presented a workshop at the National Opera Association's national conference in New Orleans, Louisiana with Jodi Goble. In May of 2018, he had the opportunity to tour Norway with the Iowa State Singers singing in various locations across the country. Zachary intends on teaching choral music after graduating.

**Jodi Goble** - For more information visit composer's bio, and [www.music.iastate.edu/people/jodi-goble](http://www.music.iastate.edu/people/jodi-goble)

**Chad Sonka**, Iowa State University voice faculty member, is a recent first-place winner of the Metropolitan Opera National Council Auditions. He has participated in Sherrill Milnes' VOICE Programs in Savannah. In April 2019 he will perform as soloist with ISU choirs and orchestra both in Stephens Auditorium and Carnegie Hall. For more information visit [www.music.iastate.edu/people/chad-sonka](http://www.music.iastate.edu/people/chad-sonka)

**George Work** is cellist of the Amara Piano Quartet and professor of music at Iowa State University. He is also a member of the Belin String Quartet, and the Des Moines Symphony. For more information visit [www.music.iastate.edu/people/george-work](http://www.music.iastate.edu/people/george-work)

**Miriam Zach**, Ph.D., is Charles and Mary Sukup Endowed Artist in Organ at ISU, where she teaches organ and harpsichord, music history, music and health, and music and architecture courses. She also serves as Music Director at St. John's Episcopal Church, and continues as a member of the Alachua Consort ([www.alachuaconsort.com](http://www.alachuaconsort.com)) that specializes in Baroque music. In 1997 she founded and became Creative Director of the International Festivals of Women Composers, and the Margaret Zach International Women Composers Library in Gainesville, Florida. She recorded the CD *Hidden Treasures: 300 Years of Organ Music by Women Composers* (1998) in Princeton University Chapel, can be heard on *Pipedreams* National Public Radio (2007, 2010, 2013), and published the book *For the Birds: Women Composers Music History Speller* (2015, 2nd edition). Visit [www.music.iastate.edu/people/miriam-zach](http://www.music.iastate.edu/people/miriam-zach)

## TEXTS

### **Come Away, Death** (from *Twelfth Night*) by William Shakespeare

Come away, come away, death, And in sad cypress let me be laid;  
Fly away, fly away, breath; I am slain by a fair cruel maid.  
My shroud of white, stuck all with yew, O prepare it! My part of death, no one so true Did share it.  
Not a flower, not a flower sweet, On my black coffin let there be strown; Not a friend, not a friend greet  
My poor corpse, where my bones shall be thrown: A thousand, thousand sighs to save,  
Lay me, O where True lover never find my grave, To weep there!

### **Weep You No More, Sad Fountains** by Anonymous

Weep you no more, sad fountains;  
What need you flow so fast?  
Look how the snowy mountains  
Heaven's sun doth gently waste.  
But my sun's heavenly eyes  
View not your weeping,  
That now lie sleeping  
Softly, now softly lies  
Sleeping.  
Sleep is a reconciling,  
A rest that peace begets.  
Doth not the sun rise smiling  
When fair at even he sets?  
Rest you then, rest, sad eyes,  
Melt not in weeping  
While she lies sleeping  
Softly, now softly lies  
Sleeping.

### **It Was A Lover and His Lass** (from *As You Like It* Act V, Scene 3) by William Shakespeare

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino  
That o'er the green corn-field did pass.  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.  
Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country folks would lie,  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.  
This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that life was but a flower  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.  
And therefore take the present time  
With a hey, and a ho, and a hey nonino,  
For love is crownéd with the prime  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

**GOBLE** *Speak The Feeling* -Emily Brontë (1818-1848)  
English poet known for her novel *Wuthering Heights*

Come, the wind may never again  
Blow as now it blows for us;  
And the stars may never again  
Shine as now they shine.  
Long before October returns,  
Seas of blood will have parted us;  
And you must crush the love in your heart,  
And I the love in mine!

Alone I sat: the summer day  
Had died in smiling light away.  
I saw it die; I watched it fade  
From the misty hill, and from the breezeless glade.  
And thoughts in my soul were rushing,  
And my heart bowed beneath their power,  
And tears within my eyes were gushing,  
Because I could not speak the feeling,  
The solemn joy around me stealing,  
In that divine, untroubled hour.

Riches I hold in light esteem  
And love I laugh to scorn;  
And lust of Fame was but a dream  
That vanished with the morn.  
And if I pray, the only prayer  
That moves my lips for me  
Is, "Leave the heart that now I bear,  
And give me liberty!"  
Yes, as my swift days near their goal,  
'Tis all that I implore:  
Through life and death, a chainless soul  
With courage to endure!

## THANK YOU

Our families who encourage us to create; the Sukup family of Sheffield, Iowa for caring for the Brombaugh organ at Iowa State University, and supporting development of the next generation of organists, harpsichordists, and musicians-scholars; the three-manual mechanical action organ built by John Brombaugh (b. 1937) who was inspired by the north-German Baroque organ builder Arp Schnitger (1648-1719), dedicated in 1987 at Iowa State University; Dr. David Z. Kushner, Musicology Professor Emeritus, University of Florida; Jobst-Hermann Koch & Gerburg Koch (Lemgo, Germany); ISU Music & Theatre Department Dr. Donald Simonson, Larry Curry, Chad Jacobsen, Sue Henze, and Thomas Russell for behind-the-scenes cooperative collective efforts; and many unnamed people for ongoing support.