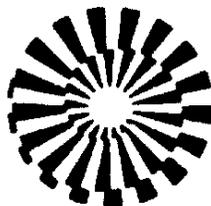


Iowa State University Department of Music & Theatre
and the Margaret Zach International Women Composers Library
present
24th International Festival of Women Composers Concert



Martha-Ellen Tye Recital Hall - February 22, 2020 - 1:30pm

March of the Women (1911).....Dame Ethel Smyth (1858-1944)
Miriam Zach, organ
All sing

Melodie after an old Ballad, opus 5.....Clara Faisst (1872-1948)
Nathan Dishman, trombone & Miriam Zach, organ

Chanson.....Lucie Robert-Diessel (1936-2019)
The Tree of Peace.....Judith Weir (b. 1954)
Stephen Smith, organ

Tarana in Raag Yaman Kalyan.....Mogubai Kurdikar (1904-2001)
Tarana in Raag Jogkauns.....Dr. Prabha Atre (b. 1932)
Abhang - Avgha Rang Ek Jhaala.....Kishori Amonkar (1932-2017)
Yash Solanki and Neel Solanki, vocalists & Sushain Chugh, tabla

Sonata for Solo Clarinet (1957).....Germaine Tailleferre (1892-1983)
Jennifer Maclay, clarinet

Gloria Deo!.....Mary Lynn Lightfoot (b. 1952)
Tyger.....Elaine Hagenberg

Ames Children's Choirs "Chorale" & Nai-ying Liao, piano
directed by Dr. Christina Svec

ABOUT THE INTERNATIONAL FESTIVAL

Welcome to today's program that features 20th- and 21st-century music composed by women. 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 or contact **Dr. Miriam Zach** miriamzach@gmail.com OR minerva@iastate.edu

ABOUT THE COMPOSERS AND COMPOSITIONS

English composer Dame Ethel Smyth (1858-1944) composed *The March of the Women* on words by English author Cicely Hamilton (1872-1952). In 1911 it became the official anthem of the Women's Social and Political Union (WSPU) and women's suffrage (right to vote) movement in the United Kingdom and elsewhere. In 1904 the International Woman Suffrage Alliance (IWSA) was founded in Berlin by Carrie Chapman Catt and Susan B. Anthony, among others, and headquartered in London. The IWSA became the International Alliance of Women (IAW) to promote women's rights internationally. In the United States the 19th Amendment granting women the right to vote was ratified on August 18, 1920.

The March of the Women

Shout, shout, up with your song, cry with the wind, for the dawn is breaking.
March, march, swing you along, wide blows our banner and hope is waking.
Song with its story dreams with their glory, Lo! they call, and glad in their word!
Forward! Hark how it swells, Thunder of freedom, the voice of the Lord!

Long, long, we in the past, covered in dread from the light of heaven.
Strong, strong, stand we at last, fearless in faith and with right new given.
Strength with its beauty, life with its duty, (Hear the voice, oh hear and obey).
These, these beckon us on, open your eyes to the blaze of day.

Comrades, ye who have dared, first in the battle to strive and sorrow.
Scorned, spurned, nought have ye cared, raising your eyes to a wider morrow.
Ways that are weary, days that are dreary, toil and pain by faith ye have borne.
Hail, hail victors ye stand, wearing the wreath that the brave have worn.

Life, strife, these two are one, naught can ye win but by faith and daring
On, on that you have done, but for the work of today preparing.
Firm in reliance, laugh a defiance, laugh in hope, for sure is the end.
March, march, many as one, shoulder to shoulder and friend to friend.

Clara Faisst (1872-1948) was a German pianist, composer, and writer. Today's performance is a premiere arrangement for trombone and organ by Dr. Nathan Dishman and Dr. Miriam Zach of Clara Faisst's *Melodie, opus 5* that she composed for cello and piano.

Lucie Robert-Diessel (Rennes, France 1936-2019) studied at the Paris Conservatoire where she received the Premier Grand Prix de Rome in 1965. She taught harmony, music theory and piano at the Conservatoire de Paris (1972-2001) and concertized as pianist in Europe, the United States, Canada and Japan. She composed piano, chamber, saxophone, choral and orchestral works. "In contradiction to first thoughts the listener may have regarding the title *Chanson* (song), this is not wholly a lyrical work. Rather it is based upon blocks of sound surrounding a central cry reaching from the lowest register of the organ to the highest built upon a foundation of descending pedal notes as the cry reaches to the heights. Finally, in the coda we return to the opening, where the intent to rise up has either been satisfied or the intent has simply failed from exhaustion. You the listener are left to decide!" -Dr. Stephen Smith

Judith Weir (b. 1954), oboist, was born into a Scottish family but grew up near London. She studied composition with John Taverner before going to Cambridge University where she studied with Robin Holloway, later attending the Tanglewood music festival in Massachusetts. She wrote several operas and orchestral works while resident composer with the City of Birmingham Symphony Orchestra in the 1990s. She was appointed to the prestigious post of Master of the Queens Music in 2014. Her music draws upon Medieval history and traditional folk music. Her musical language can be regarded as fairly conservative, with a “knack of making simple musical ideas appear freshly mysterious.” *The Tree of Peace*, referring to cultivation of the olive tree, was commissioned in memory of Richard Axtell (1952-2015), much-loved organist of the Parish of St. Andrews, West Tarring, Sussex, England. The work is built as a set of variations on a beautiful melody with rich lush harmonies.

Taranas are a type of composition in Hindustani Classical music, that use rhythmic syllabus instead of words. By using syllables, the composer can express the essence of the Raga, and experiment with rhythm, without constraints of lyrical meaning. The structure consists of a main melody repeated many times, with variation and elaboration at the performer's discretion, e.g. *Tarana* in Raag Yaman Kalyan by Mogubai Kurdikar, and *Tarana* in Raag Jogkauns by Dr. Prabha Atre.

Mogubai Kurdikar (1904-2001) was a renowned Indian classical vocalist and composer, belonging to the historic Jaipur-Atrauli *gharana* (school/lineage of musicians). She was one of the first actively performing female musicians of her time and helped establish a place for females as professional classical musicians in India.

Dr. Prabha Atre (b. 1932) is a leading Indian Classical vocalist, belonging to the Kirana *gharana* (school/lineage of musicians). She is renowned as a performer and has released 11 books of compositions over her career.

Abhangs are a type of devotional music popular in the Indian state of Maharashtra, that are based on devotional poems written by saints or the *warkari* tradition. While the dominant style of Indian devotional music, *Bhajans*, focus on an introspective and inward experience, *Abhangs* are more exuberant and communitarian in style, e.g. *Abhang - Avgha Rang Ek Jhaala* by Kishori Amonkar.

Kishori Amonkar (1932-2017) was a leading and revolutionary Indian Classical vocalist, belonging to the Jaipur-Atrauli *gharana* (school/lineage of musicians). In this piece, she has composed music to the words of a devotional poem written by the female poet-saint Soyarabai (14th Century C.E.).

Lyrics by Saint Soyarabai (14th Century)

Avagha rang ek jhaala I Rangi rangala shrirang II

All the colors became one; and the lord rejoiced in this color

Mi tunpan gele waaya I Paahata pandharichya raaya II

The sense of I and You were lost; upon seeing the Lord

Dehi asoni widehi I Sada samaadhist paahi II

Though he is in body, is bodyless; immersed in a deep meditation

Paahate paahane gele duri I Mhane chokhiyaachi mahaari II

The Perceiver, and the act of Perceiving went far away; so, says the Saint Soyarabai

Performers: Yash and Neel Solanki are students in their Senior year at Iowa State University. They have been students of Indian Classical Music for the last 15 years, and have been learning from the acclaimed vocalist, Smt. Vidya Bhagwat of the *Jaipur-Atrauli gharana*, a senior disciple of the late Smt. Kishori Amonkar. Sushain Chugh is a Junior studying Aerospace Engineering at ISU and belongs to the *Banaras gharana* of tabla players.

Germaine Tailleferre (1892-1983) was a French composer of orchestral, chamber, and vocal works, and the only female member of *Les Six*, a group of six composers formed in the 1920s in Paris. During World War II she lived in Philadelphia, Pennsylvania.

Gloria Deo! by Mary Lynn Lightfoot (b. 1952)

| | |
|---------------------|------------------------------|
| Sung in Latin: | English translation: |
| Gloria Deo! | Glory to God! |
| Gloria in excelsis! | Glory in the highest. |
| Laudamus te. | We praise you. |
| Benedicimus te. | Thank you. |
| Adoramus te. | We adore you.. |
| Glorificamus te. | We glorify you. |
| Et in terra pax. | Let there be peace on earth. |

Tyger by Elaine Hagenberg, based on a poem by English poet William Blake (1757-1827)

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

In what distant deeps or skies.
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare seize the fire?

Tyger Tyger, burning bright,
In the forests of the night,
What immortal hand or eye
Dare frame thy fearful symmetry?

What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terror clasp!

THANK YOU

Our families who encourage us to create; the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of organists-scholars; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; Dennis Wendell; Dobson Pipe Organ Builders in Lake City, Iowa; Tom Russell for caring for ISU pianos; Jobst-Hermann Koch & Gerburg Koch (Lemgo, Germany); Iowa State University Department of Music and Theatre Chair Dr. Donald Simonson; Lawrence Curry, Facility/Technical Director; Chad Jacobson, recording wizard; Sue Henze in the main office; and many unnamed people for behind the scenes cooperative collective support and encouragement. Today's organ repertoire is brought to life with 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. Please turn off all cell phones, and hold applause until performers have presented their music.