

KAUFMAN

11/12

MERKIN CONCERT HALL



Merkin Concert Hall
Sunday, March 25, 2012 at 6:30 pm

A Women's History Month Concert

featuring
Willsonia Boyer, *soprano*
Marijo Newman, *piano*

FRANCESCA CACCINI

*Air of the Shepherd from La Liberazione
di Ruggiero (1625)*

FANNY MENDELSSOHN HENSEL
CLARA WIECK SCHÜMANN

Schwanenlied, Op.1, No.1 (1846)
*Er ist gekommen in Sturm und Regen,
Op. 12, No. 2 (1841)*

ALMA MARIA SCHINDLER MAHLER/
GROPIUS WERFEL

Der Erkennende (1915)

VÍTĚZSLAVA KAPRÁLOVÁ

Ukolébavka (1936)

LILI BOULANGER
NADIA BOULANGER
PAULINE GARCIA VIARDOT

Reflets (1911)
J'ai frappé (1922)
Madrid (1884)

Intermission

FLORENCE BEATRICE SMITH PRICE
AMY BEACH
DOLORES WHITE
UNDINE SMITH MOORE

Night (1946)
I Send My Heart Up To Thee (1900)
Velvet Shoes (2001)
Love, Let The Wind Cry How I Adore Thee (1977)

DOROTHY RUDD MOORE
THEA MUSGRAVE

Lullaby from Frederick Douglass (1985)
*Monologue of Mary from Mary,
Queen of Scots (1977)*

BETTY JACKSON KING
FRANCES ALLITSEN

Calvary (Arr. 1954)
The Lord is My Light (Circa 1897)

About the Artists

Willsonia Boyer, soprano, performs as an opera singer and as a concert artist. Presented by the Hans and Rosy Epstein Memorial Committee, Ms. Boyer made her New York recital debut at Merkin Concert Hall to critical acclaim. Allan Kozinn of *The New York Times* wrote, "Ms. Boyer...brought a clear, pleasing timbre and superb interpretive instincts to selections... with an alluring silkiness...rhythmic and coloristic flexibility..." Operatic appearances include engagements with New York City Opera, Virginia Opera, Bregenz Festspiele, and New Jersey Concert Opera, and performance venues include Europe and South America, as well as the United States. Operatic roles include the title role of *Aida*, Serena in Gershwin's *Porgy and Bess*, Helen in Schubert's *The Conspirators*, the Countess and Sandrina in Mozart's *The Marriage of Figaro* and *La Finta Giardiniera*.

Ms. Boyer has appeared with the New Jersey Concert Opera in the title role of *Tosca*, and as Helmwige in *Die Walküre* in 2006, in New York City Opera's premiere of *Margaret Garner* in 2007, in Sherry Boone's and Sean Jeremy Palmer's *Ellen Craft* in 2009, with the Hodie Ensemble at Merkin Concert Hall in June 2010 and as guest soloist with the Ars Musica Chorale in June 2011. Future engagements include encore performances of her tribute to Dorothy Maynor, presented here in 2010, and appearances with the Hodie Ensemble. Ms. Boyer is currently regular soloist for Seventh Church of Christ, Scientist in New York City.

Ms. Boyer, a native Virginian, holds a Bachelor of Fine Arts degree from Hollins University, and a Master's degree from Virginia State University. She also studied in France at the Conservatoire de Neuilly, specializing in contemporary music

under the tutelage of Francois Bernard Mâche, a pupil of Olivier Messiaen. Ms. Boyer currently studies with renowned Metropolitan Opera baritone, John Fiorito.

Marijo Newman, pianist, has served as assistant conductor at New York City Opera. There she prepared an interesting mix of traditional and contemporary repertoire, including J. Heggie's *Dead Man Walking*, C. Wuorine's *Haroun and the Sea of Stories*, R. Danielpou's *Margaret Garner* as well as *La Bohème*, *Carmen* and *Barbiere di Siviglia*. In addition, she has participated many times in the VOX Festival of Contemporary Opera. Other recent credits include Opera New Jersey, American Composers Alliance and the Flexible Orchestra.

As a collaborative pianist, she has appeared on distinguished stages in and outside New York including Merkin Concert Hall, Town Hall Alice Tully Hall and the Tilles Center. As a harpsichordist, she appeared at Carnegie Hall this past December playing continuo for the St. Cecelia Chorus in a performance of Handel's *Messiah*.

In her private coaching studio, her clientele includes soloists from The Metropolitan Opera, New York City Opera, the San Francisco Opera and several European companies. As a vocal music educator, she has taught for the NYCO education department, served as music director for the Opera Workshop of the Black Hills, (Johanna Meier, director) and been on the faculty of Manhattanville College.

Ms. Newman holds degrees from The Mannes College of Music and The City University of New York.



Steinway is the official piano of Merkin Concert Hall

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside the theater, without the written permission of the management, is prohibited by law.

TRANSLATIONS

Aria of the Shepherd

My heart used to burn for the prettiest
And most beautiful earthly star that
Today obscures the golden rays of Phoebus.
Love used to laugh, longing to report on my torment.

But having been sneered at, deeply repentant,
your piety healed my breast. Therefore
I keep faith with whoever does not believe that
Love is the only God of every delight.

Translation from the Historical Anthology of Music by Women, Volume 1

Schwanenlied (The Swan Song)

A star falls down from its twinkling height,
It is the star of love that I see falling there.
So much falls from the apple tree, from the white leaves;
The teasing breezes come and urge on their game.

The swan sings in the pond, and paddles up and down,
And singing more and more gently,
He disappears unto the depths of the river.
It is so quiet and dark, scattered is leaf and blossom
The star has flickered unto dust, the swan song has faded away.

Translation from the New Historical Anthology of Music by Women

Er ist gekommen in Sturm und Regen (He came in storm and rain)

He came in storm and rain
My anxious heart beats to meet his own
How could I suspect that his paths
Would unite with mine.

He came in storm and rain
With daring he has taken my heart
Did he take mine? Did I take his?
The two hearts drew nearer to each other

Now spring's blessings have come
My friend goes forth, I do not grieve
For he remains mine with every step I take
For he remains mine with every step I take.

Translation from the New Historical Anthology of Music by Women

Der Erkennende (One who is aware)

Humans beings love us and unblessed,
They arise from table to lament us.
So we sit bowed over the cloth
And are indifferent and can deny them.

That which loves us, how we thrust it away!
And no sorrow will soften us callous ones.
That which we love snatches a place,
Becomes hard and no more reachable.

And the word that rules is: Alone!
When we impotently burn to each other
One thing I know: Never and nothing is mine.
Mine alone to recognize that.

Translation from the New Historical Anthology of Music by Women

Ukolébavka (Lullaby)

Daddy will come hopefully already in a moment
Where the devil is he?
Why must he make every memory sour with mistrust?
Sleep in laces quietly like a beetle in ferns, eyes shut in darkness.
Daddy, let's leave him to cheat on me; his world is already different.
One even gets used to crying.

Translation by Dr. Samuel Bill

Reflets (Reflections)

Under the rising water of the dream,
My soul is afraid, my soul is afraid.
And the moon shines in my heart
Plunged into the well-springs of the dream!

Under the mournful boredom of the reeds,
Only the profound reflection[s] of things,
Of lilies, of palms, and of roses,
Still weep at the bottom of the waters.

The flowers drop their petals one by one
On the reflection of the sky
In order to sink eternally
Under the water of the dream and into the moon.

Translation by Korin Kormick

J'ai frappé (I knocked)

My hand knocked on the closed doors,
And other hands far away responded.

My mind knocked on the closed doors,
And other minds far away responded.

My heart knocked on the closed doors,
But only the echo of my heart responded.

Translation by W. Boyer

Madrid

Madrid, princess of all the Spains
Many a blue eye, many a black,
runs through your myriad lands.
The white city of serenades,
Many little feet pass
through your promenades every night.

Madrid, when your bulls are bounding,
Many a white hand applaud.
Many banners are streaming;
On your beautiful starry nights,
Many a long-veiled señoras stroll
Down your blue staircases.

Madrid, Madrid, I laugh at
Your well dressed women
Shod in such narrow heels;
Because I know that none in all the world,
Neither brunette nor blonde,
Is worth even the tip of her finger.

She is my Andalusian princess!
My beloved, my jealous one,
My beautiful widow in a long veil!
A true demon, an angel!
She is yellow like an orange,
Lively like a bird!

Now, if you want to know
How I made this conquest,
It was the allure of my horse,
A compliment on her mantilla
And some vanilla bonbons we shared
On a beautiful evening of carnival.

Translation by Amanda Cole

Concert Staff

B. Arts Presenter (Producer)

Founded and managed by New York practicing attorney Patrick A. Bradford, B. Arts is dedicated to fostering the careers of talented visual and performing artists. Tonight's concert is the sixth B. Arts production at Merkin Hall. Upcoming engagements include Marilyn Moore in Recital, Saturday, August 25, 2012, 8:30 pm. More information about B. Arts is located at www.BArtsPresenter.com.

Michelle Y. Hodges (Co-Producer)

Ms. Hodges has over 30 years of experience as a fundraising, development and media professional. She has worked in staff and consulting positions with human service, arts, and community development institutions including the Classical Theater of Harlem, Harlem School of the Arts and the Abyssinian Development Corporation. She also ran the commercial division of WNYC-TV for nearly a decade, generating millions of dollars in annual income for the station. She was also the Coordinator of Public Programming at the Schomburg Center for Research in Black Culture; a producer on WABC-TV's Emmy-award winning program *Like It Is*, and for many years served in several volunteer capacities with Operation Crossroads Africa, coordinating and evaluating rural development projects in Africa and the Caribbean.

Marcia Pendelton (Press and Media Relations)

Ms. Pendelton is the founder and principal of the media firm Wall Tall Girl Productions, www.walktallgirlproductions.com. She has represented many of Broadway's most significant productions including the *Godspell*, *Fela!*, *Fences*; and the current Broadway production of *Magic/Bird* and the upcoming revival of *A Streetcar Named Desire* with Blair Underwood. Off-Broadway representations include *The Good Negro* (The Public Theater), *Through the Night* (Union Square Theater), *The Whipping Man* (Manhattan Theater Club) and *By the Way, Meet Vera Stark* (Second Stage).

About the Composers

Frances Allitsen (The Lord Is My Light), 1848-1912, was a British composer whose birth name was Mary Frances Bumpus. Early in her life, she defied her parents and embarked on a career in music as a singer. She later lost her voice and became a composer of many popular works.

<http://anya-laurence.suite101.com/german-women-composers-a41303>

Amy Beach (I Send My Heart Up To Thee), 1867-1944, an American composer, pianist, and a child prodigy was born in Henniker, New Hampshire. Most of her compositions and performances were under the name of Mrs. H.H.A. Beach, and she is considered to be the first major American woman composer. Her *Symphony in E minor* ("Gaelic"), the premiere of which was given on October 30, 1896 by the Boston Symphony Orchestra, is considered the first symphony by an American woman.

http://en.wikipedia.org/wiki/Amy_Beach#External_links

http://www.americancomposers.org/beach_article.htm

Lili Boulanger (Reflets), 1893-1918, was a French composer, a child prodigy and the younger sister of noted composer and composition teacher Nadia Boulanger. These two sisters made an extraordinary impact on French musical life, Lili by becoming the first woman to win the much coveted Prix de Rome, and Nadia, by becoming, perhaps, the most influential music teacher of the 20th century.

<http://oboeclassics.com/~oboe3583/ambache/wBoulanger.htm>

http://en.wikipedia.org/wiki/Lili_Boulanger

Nadia Boulanger (J'ai frappé), 1887-1979, was a French composer, conductor and teacher who taught many composers and performers of the 20th century. In that capacity, she influenced generations of young composers, including Vítězslava Kaprálová, Dorothy Rudd Moore and Thea Musgrave. Boulanger was the first woman to conduct many major orchestras in America and Europe, including the BBC Symphony, and the New York Philharmonic. She conducted several world premieres, including works by Copland and Stravinsky.

<http://oboeclassics.com/~oboe3583/ambache/wBoulanger.htm>

http://en.wikipedia.org/wiki/Nadia_Boulanger

Francesca Caccini (Aria of the Shepherd from *La Liberazione di Ruggiero*), 1587-1641, was an Italian composer, singer, lutenist, poet and music teacher of the early Baroque era. She was one of the best-known and most influential female European composers before the 19th century. Her stage work, *La Liberazione di Ruggiero*, has been widely considered the first opera by a woman composer and the first opera performed outside of Italy.

http://en.wikipedia.org/wiki/Francesca_Caccini

http://en.wikipedia.org/wiki/La_liberazione_di_Ruggiero#cite_note-0

Fanny Mendelssohn Hensel (Schwanenlied), 1805-1847, was a German pianist and composer. She was also the sister of the composer Felix Mendelssohn and a major talent in her own right. According to her brother, she was the better pianist, and he took all of his compositions to her for criticism. Despite being discouraged by her brother and father from having a professional music career, she composed songs, cantatas, oratorios and operas, and became the musical director of one of the most important musical salons in Berlin.

<http://www.leonarda.com/compm.html>

Vítězslava Kaprálová (Ukolébavka), 1915-1940, was a Czech composer and conductor and is considered the most important woman composer of twentieth century Czech music. She studied with some of the best Europeans composers of her time, including Nadia Boulanger. In 1946, she was posthumously awarded membership in The Czech Academy of Sciences and the Arts. By 1948, only 10 women out of 648 members had been bestowed this honor and only one woman was a musician – Kaprálová.

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

Betty Jackson King (Calvary), 1928-1994, was an African American composer, choral director and educator. She received a B.M. in piano and a M.M. in composition from Roosevelt University, Chicago, Illinois, with further study at Oakland University and Glassboro College. She wrote many choral works, art songs, and arrangements of Spirituals. Her oratorio, *Saul of Tarsus*, was widely performed after its premiere in 1952 by Chicago's Imperial Opera Company.

<http://www.bettyjacksonking.com>

<http://www.leonarda.com/compjk.html>

Dorothy Rudd Moore (Lullaby from *Frederick Douglass*) born in 1940 in New Castle, Delaware, is an African American composer. She graduated *magna cum laude* from Howard University, where she earned a B.A. in music theory and composition, studying with Mark Fax. She was the recipient of a Lucy Moten Fellowship for study with Nadia Boulanger at the American Conservatory in France in 1963, and continued composition studies with Chou Wen-Chung in New York in 1965. She taught at the Harlem School of the Arts, New York University, and Bronx Community College, and was one of the founders of the Society of Black Composers. Her opera, *Frederick Douglass*, was performed in 1985 by Opera Ebony at the City College of New York.

<http://www.leonarda.com/compm.html>

<http://composers.com/dorothy-rudd-moore>

Undine Smith Moore (Love, Let The Wind Cry How I Adore Thee), 1904-1989, known as the "Dean of Black Women Composers" was one of the most notable and prolific female African American composers of the 20th Century. Moore is probably best known for her choral works. Her cantata, *Scenes from the Life of a Martyr*, based on the works of Dr. Martin Luther King Jr., was nominated for a Pulitzer Prize in 1982. She taught at Virginia State College (now University) from 1927 until 1972.

http://en.wikipedia.org/wiki/Undine_Smith_Moore

<http://www.lva.virginia.gov/exhibits/destiny/notable/smith.htm>

Thea Musgrave (Monologue of Mary from *Mary, Queen of Scots*) a Scottish American composer, was born 1928 in Edinburgh, Scotland. She studied first at the University of Edinburgh and later at the Conservatoire in Paris, where she spent four years as a pupil of Nadia Boulanger. Rich and powerful musical language and a strong sense of drama have made her one of the most respected and exciting contemporary composers in the Western world.

<http://theamusgrave.com/>

Florence Beatrice Smith Price (Night), 1887-1953, born in Little Rock Arkansas, is considered to be the first African American woman in the United States to be recognized as a symphonic composer. She was the first African American female composer to have a symphonic composition performed by a major American symphony orchestra. Under the direction of Frederick Stock, the Chicago Symphony Orchestra performed her *Symphony in E Minor* on June 15, 1933. The work was later performed at the Chicago World's Fair as part of the Century of Progress Exhibition. In her lifetime, Price composed more than 300 works, ranging from compositions for piano as well as concertos and symphonies.

<http://encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=1742>

http://en.wikipedia.org/wiki/Florence_Price

Clara Wieck Schumann (Er ist gekommen in Sturm und Regen), 1819-1896, was a German pianist, composer and the wife of composer Robert Schumann. Considered one of the most distinguished pianists of the Romantic

era, she exerted her influence over a 61-year concert career, changing the format and repertoire of the piano recital and the tastes of the listening public. She was the first pianist to give public performances of some of Johannes Brahms' works, notably the *Variations and Fugue on a Theme by Handel*.

http://en.wikipedia.org/wiki/Clara_Schumann

Pauline Garcia Viardot (Madrid), 1821- 1910, leading nineteenth-century French mezzo-soprano, pedagogue and composer was born in Paris to the Garcias, a Spanish opera family. Her sister was the mezzo-soprano, Maria Malibran. Despite her desire to become a concert pianist, she was persuaded by her family to become a singer instead. She nevertheless remained an outstanding pianist all her life, and often played duets with her friend Frédéric Chopin.

http://en.wikipedia.org/wiki/Pauline_Viardot

Alma Maria Schindler Mahler Gropius Werfel (Der Erkennende), 1879 -1964, was Viennese born and the daughter of the artist, Emil Schindler. Although a very intelligent woman and a talented composer, she gained more attention for her beauty, and she was more well known in her day as a femme fatale. She became the wife, successively, of composer Gustav Mahler, architect Walter Gropius, and novelist Franz Werfel, as well as the consort of several other prominent men. In later years, her salon became an important feature of the artistic scene, first in Vienna, then in Los Angeles.

http://en.wikipedia.org/wiki/Alma_Mahler

http://www.alma-mahler.com/engl/almas_life/almas_life1.html

Dolores White (Velvet Shoes), African American composer and pianist, is a native of Chicago, Illinois. She is the recipient of commissions and grants from the American Society of Composers, the Bascom Little Foundation, Wooster College for the Arts, Cleveland Chamber Symphony, University of Akron Percussion Ensemble, Cleveland Women's Symphony Orchestra, Cleveland Composers Guild and the National Women's Conference of the University of Akron. White was honored by the American Women's Heritage Society and was selected by the YWCA as a Professional Woman of Achievement in Ohio. She has conducted numerous workshops and lectures on such topics as women in music, Afro-Cuban music and dance and African American arts.

<http://doloreswhitemusic.com/biography>

<http://www.thehistorymakers.com/biography/biography.asp?bioindex=992>