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## Recital: Celebrating Women's History Month, March 6, 2023

Illinois State University School of Music

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**Illinois State University  
Wonsook Kim College of Fine Arts  
School of Music**

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**Recital Celebrating  
Women's History Month**

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**Kemp Recital Hall  
March 6, 2023  
Monday Evening  
7:30 p.m.**

**This is the one hundred and eighth program of the 2022-2023 season.**

# Program

Please silence all electronic devices for the duration of the concert. Thank you.

*Hey, it's Mama* (2023)

Midori Samson  
(born 1992)  
(4 min)

Midori Samson, *bassoon*

*Poem for Oboe and Piano* (1953)

Marina Dranishnikova  
(1929-1994)  
(8 min)

Jillian Kouzel, *oboe*  
Lu Witzig, *piano*

from *Sonate voor Violoncel en Piano*  
Allegro maestoso  
Un poco allegretto

Henriëtte Bosmans  
(1895-1952)  
(8 min)

Adriana Ransom, *cello*  
Deborah Nemko, *piano*

"Le retour"

Lili Boulanger  
(1893-1918)

"Écouté la chanson bien douce"

Nadia Boulanger  
(1887-1979)  
(9 min)

Elizabeth Thompson, *voice*  
Geoffrey Duce, *piano*

Three Scenes for Clarinet  
I. Bold and Dramatic  
II. "Chameleon"  
[Entr'acte]  
III. Song

Shulamit Ran  
(b. 1949)  
(8 min)

Anne Dervin, *clarinet*

~ Intermission ~

*how sweet the thought of you as infinite* (2019)

Emma O'Halloran  
(born 1985)  
(7 min)

Ben Stiers, *marimba*

Two Pieces for Viola and Cello

Rebecca Clarke  
(1886-1979)

Limestone and Felt

Caroline Shaw  
(born 1982)  
(12 min)

Katherine Lewis, *viola*  
Cora Swenson Lee, *cello*

Rhapsody No. 2 for Solo Violin (2020)

Jessie Montgomery  
(born 1981)  
(5 min)

Igor Kalnin, *violin*

Clarinet Sonata (2016)

Amanda Harberg  
(born 1973)  
(14 min)

David Gresham, *clarinet*  
Momoko Gresham, *piano*

## Program Notes

### **Hey, it's Mama (2023)**

Midori Samson

Duration: 4:00

*Hey, it's Mama* is dedicated to my favorite woman, my mother, Karen. I composed this meditative piece for bassoon and track this December during a residency with the Belgrade Art Studio (Serbia). The theme of the residency was “standby,” to be interpreted in any way. When looking up the many definitions of the word (readiness; a person waiting; one to be relied on, especially in emergencies; a trustworthy resource) I realized all of them described my mom. So, everything in the piece is symbolic of her love. Audio materials include piano chords (that remind me that my musical career is thanks to the piano lessons she made me stick to), fragments of her voicemails (representing her consistent calls to check in on me), and her words “ginger, more ginger,” (to bring back memories of all the aromatic cooking we love to do together). The live bassoon adds depth, representing her warmth and commitment as a dialysis nurse and caretaker for everyone she meets. Finally, the video shows me embroidering a cloth napkin with flowers, one of the skills she instilled in me as a child.

- *Program note by the composer*

### ***from Sonate voor Violoncel en Piano (1919)***

Henriëtte Bosmans

Duration: 8:00

Henriëtte Bosmans was a Dutch pianist-composer who was a contemporary of French composer Francis Poulenc. Both of her parents were professional musicians (her father was a cellist) and she began composing as a teenager. In addition to writing for piano and voice, Bosmans wrote several pieces for cello, including two cello concerti and the Sonata for Cello and Piano performed today. The twenty-minute sonata is in four movements, utilizing traditional Western forms for each movement. The harmonic language and expansive range are reminiscent of the Grieg Cello Sonata, which was composed several decades earlier. However, the compact form is more akin to Debussy's Cello Sonata, written just four years earlier, and Barber's Cello Sonata, written about twelve years later. The sonata opens boldly with a declamatory primary theme; the second movement, in contrast, is a light Scherzo. The third and fourth movements (not performed today) transition seamlessly from a more tender and somewhat haunting theme to the same theme reworked as driving, edgy finale in 5/4.

- *Program notes by Adriana Ransom*

### **"Le retour"**

Lili Boulanger

### **"Écoutez la chanson bien douce"**

Nadia Boulanger

Duration: 9:00

**The Boulanger sisters**, Lili and Nadia, are both represented in these two song selections: "Le retour" by the younger sister, Lili (1893-1918), and "Écoutez la chanson bien douce" by the older Nadia (1887-1979). Although plagued by health problems which eventually led to her premature death at age 24, Lili made no small impact on the discipline, winning the Prix de Rome for music in 1913 (the first woman to do so). Nadia adored her younger sister and, though a recognized composer herself, gave up composing soon after Lili's

death. Nonetheless, she went on to become one of the most respected and far-reaching composition teachers of the 20<sup>th</sup> century.

**"Le retour" (1912)**

Ulysses sets out, sails to the wind,  
Towards Ithaca on beloved waves,  
Which rise and fall and sway.  
Before the open sea of his heart, the vast ocean,  
Where his eyes follow the white birds,  
Scatters in the distance precious jewels.

Ulysses sets out, sails to the wind,  
Towards Ithaca on beloved waves.

Leaning, with serious gaze and beating heart,  
On the golden prow of his boat,  
He laughs at his anger, when black waves threaten,  
For yonder his dear, devout and proud son awaits,  
After astounding victories, his triumphant father.  
He dreams, with serious gaze and beating heart,  
By the golden prow of his boat.

Ulysses sets out, sails to the wind,  
Towards Ithaca on beloved waves.

**"Écoutez la chanson bien douce"**

Listen to the sweetest song  
That weeps but to delight you.  
It is discreet, it is delicate:  
A shiver of water on moss!

The voice was known to you (and dear?),  
But is at present veiled  
Like a disconsolate widow,  
And yet like her still proud;

And in the long folds of its veil  
Which flutters in the autumn breeze,  
It hides and shows the astonished heart  
The truth, emblazoned like a star.

It says, the voice you recognize,  
That kindness is our very life,  
And that of hate and envy  
Nothing remains, once death has come.

Welcome the voice that continues  
Its simple bridal song.  
Come! Nothing so becomes the soul  
As making souls less sorrowful!

It is transient and in travail,  
The soul that suffers without wrath,

And how manifest its moral is! ...  
Listen to the wisest song.

### **Three Scenes for Clarinet**

Shulamit Ran  
Duration: 8:00

Having previously written a single-movement solo clarinet piece of a length similar to what was envisioned here, I opted this time to compose a set of three moderately short pieces. Almost by compulsion, I found myself drawn once again to what is, in my mind, the clarinet's uniquely dramatic persona. The three contrasting scenes take us on a mental and emotional journey. Diverse as the journey's spaces are, though, the traveler remains the same, yet going through a process of transformation. The first movement intersperses bold and dramatic music with slow, contemplative, almost otherworldly music. The second movement is volatile and mercurial, juggling the graceful and dance-like with music of great ferocity. A brief, static Entr'acte separates the second movement from the song-like last movement. The slow music from the first scene returns and is transformed, recast, and ultimately brought to a new sphere of consciousness.

- *Program notes by the composer*

### ***how sweet the thought of you as infinite (2019)***

Emma O'Halloran  
Duration: 7:00

At points in my life where everything seems in flux, I find myself trying to freeze moments in time so I don't lose them.

This piece is about the longing we have for certain moments to last forever.

In a way, it's a love letter to the special people in our lives.

- *Program notes by the composer*

### **Two Pieces for Viola and Cello**

Rebecca Clarke  
Duration: 6:00

**Rebecca Clarke** (b. Harrow, England, 1886; d. New York City, 1979) played violin until her composition teacher, Sir Charles Stanford, urged her to shift over to the viola because then she would be in "right the middle of the sound, and can tell how it's all done." The viola became the basis of Clarke's world-wide career as a soloist and as a partner in chamber music with many of the greatest artists of the early twentieth century .... Clarke was a founding member of the English Ensemble, the London-based all-female chamber group that performed an adventurous repertoire of classic and contemporary music throughout the British Isles and Europe from 1926 through 1939. She is now widely recognized as one of the viola's greatest exponents, both as player and as composer. Clarke gave 1918 as the date of composition for *Two Pieces for Viola and 'Cello* when she helped me catalogue her works in 1977. If Clarke's memory was correct, she must have written the pieces very quickly, as she performed them on February 13 of that year at a joint recital with the cellist May Mukle at the Aeolian Hall, New York..... The program simply lists the *Two Pieces* under their individual titles of "Lullaby" and "Grotesque"... The original version for viola and cello was in the repertoire of the English Ensemble from 1926 through 1939.

- *Program note by Christopher Johnson (from Oxford edition)*

## **Limestone & Felt**

Caroline Shaw

Duration: 6:00

**Limestone & Felt** presents two kinds of surfaces – essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of a wool hat), stature, function, and – for me – sound (reverberant or muted). In limestone & felt, the hocketing pizzicato and pealing motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present.

- *Program notes by the composer*

## **Rhapsody No. 2 (2020)**

Jessie Montgomery

Duration: 5:00

Rhapsody No. 2 is the second of a set of 6 intended solo violin works, each of which will be dedicated to a different contemporary violinist, and inspired by an historical composer. This virtuosic piece was commissioned by and written for composer and violinist Michi Wiancko on the album Planetary Candidate and is inspired in part by Béla Bartók.

- *Program notes by the composer*





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