

## WELCOME!

Welcome to California State University Stanislaus. This program offers a wonderful range of artistic experiences in celebration of Women's History Month and features spirited accomplishments of past and current women artists whose creative contributions emphasize narrative voice. We are pleased to share this impressive range of artistic talent with our community. We are especially pleased to be presenting several engaging sessions at the Carnegie Arts Center and a delightful concert at the Turlock Community Theatre, in addition to numerous sessions on campus throughout this four-day festival. There are several extraordinary events featured in our program, for those in our community who share a love for the arts and want to expand their appreciation for the creative accomplishments of women artists featured in the Festival.

—James Tuedio, Dean, College of Arts,  
Humanities and Social Sciences

The California State University Stanislaus School of the Arts is delighted to host once again the Hildegard Festival of Women in the Arts, which we previously celebrated during Women's History Month in 1999 and 2003. With the theme, "Storytelling: Narrative Arts in the New Century," the Festival showcases women's creative voices and provides them with an opportunity to share with each other and with the community the stories they tell through their art. Throughout these three exciting days of diverse sessions and concerts, we hope all will be inspired and refreshed by the creative output and energy of the extraordinarily talented women featured in the Festival.

—Deborah Kavasch, Chair,  
Department of Music

## ACKNOWLEDGEMENTS

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**Jim Tuedio**, Dean, College of the Arts,  
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**Deborah Kavasch**, Chair, Department of Music,  
Festival Program Co-Chair  
**Jeannie Gayle Pool**, Festival Program Co-Chair  
**Roxanne Robbin**, Chair, Department of Art,  
Festival Committee  
**Linda Bunney-Sarhad**, Emeritus Director of  
Global Affairs, Festival Committee  
**Kristina Stamper**, Communications Specialist,  
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**Scott Davis**, Chair, Department of English,  
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**Kirstin Wolfe**, Administrative Support  
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**Lisa McDermott**, Interim Director, Carnegie Arts  
Center

Thanks to the **Modesto Branch of the National League of American Pen Women** for their assistance with Friday's poetry reading.

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*"The marvels of God are not brought forth from one's self. Rather, it is more like a chord, a sound that is played. The tone does not come out of the chord itself, but rather, through the touch of the Musician. I am, of course, the lyre and harp of God's kindness."*  
—Hildegard of Bingen (1098–1179)

**Third Hildegard Festival of Women in the Arts, March 26-29, 2015 Schedule** *(subject to change)*  
**“Storytelling: Narrative Arts in the New Century”**

**Thursday, March 26**

- **11:00 am–1:00 pm:** composition master-class, “Writing for the bassoon,” **Julie Feves** and **Jonathan Stehny**. The Writing for Bassoons workshop explores contemporary sounds and techniques possible on the bassoon. In addition to topics such as range, clefs, articulation, possible and impossible trills and tremolos, we will explore microtones, multi-phonics, timbre changes, circular breathing, singing and playing, glissandos, and other sounds.
- **1:00–4:00 pm: Paint-out** (live painting) in area between Art Building/Theater Lobby: includes Carole Anderson, Carol David, Marlene Hajdu, Jeannie Pool, Kathleen St. John, Henrietta Sparkman, Vince Walsh, and other local artists.. Open to the community.

**Festival Opening Concert**

- **7:30–9:30 pm: Gala Concert at Turlock Community Theatre, 1574 E. Canal Drive, Turlock, CA 95380**, celebrating the 75<sup>th</sup> anniversary of the Turlock Concert Association and featuring CSUS performing ensembles. Includes works by festival composers **Jennifer Bellor**, **Marlene Hajdu**, and **Jeannie Pool**.

**Friday, March 27**

**11:00 am – 6:00pm Visual Arts Digital Gallery Display and Music Listening Room in M-39.**

**Friday morning sessions, Bernell and Flora Snider Music Recital Hall:**

- **9:00–9:50 am Jeannie Pool** *Chasing the Beat: Jazz Through Oral History*, with **Greg Savage** photography
- **10:00–10:50 am Cross-Disciplinary Look at Gender Discrimination in the Arts**
  - 10:00–10:20 Art presentation: **Lyndsay Phillips:** *In the Streets: Rewriting the Female Narrative*.
  - 10:20–10:40 am **Beverly Serra-Brooks, D.M.A.:** *Women Instrumentalists in a Male-dominated profession*
  - 10:40–10:50 am discussion/student questions
- **11:00–11:50 am** Panel of American Women Composers: **Jeannie Pool, Ph.D.**, Moderator; **Beverly Grigsby, D.M.A.** **Deon Nielsen Price, D.M.A.**, **Carolyn Yarnell**, **Kathleen St. John**, and **Susan Hurley, D.M.A.**
- **12:00–12:50 pm** Hildegard specialist, **Janet Youngdahl, D.M.A.**, workshop on singing Hildegard chant from early notation.
- **1:00–1:50 pm** Directed Listening: ***Harmony of the Spheres*** (video of Hildegard-based concert from Finland; crossover project combining different musical traditions with visual designs and soundscapes exploring space and time with songs by **Hildegard von Bingen** accompanied by 3D surround soundscapes)

**2:00–3:00 Friday lunch break (On Your Own)**

**Friday afternoon:**

- **3:00–3:50 pm panel discussion in Bernell and Flora Snider Music Recital Hall** *Narrative and the Art of Composition Across the Artistic Disciplines:* **Jim Tuedio, Ph.D.** Moderator with **Roxanne Robbin, Ph.D.**; **Linda Bunney-Sarhad**, poet-lyricist; **Robin Baldrige**, Gender Studies/English; **Grace Lieberman**, performer/arts promoter, and **Lee-Ellen Marvin, Ph.D.** storyteller.
- **4:00–4:20 pm Tatev Amiryan:** *Ortus* presentation
- **4:30–5:30 pm Words, Music & Images**
  - Music by **Sofia Gubaidulina** and **Susan Hurley**
  - Music and Visual Arts of **Kathleen St. John** and **Carolyn Yarnell**
  - Poetry Reading

- **5:30 pm Meet the Artists of the Visual Arts Digital Gallery Display in M-39. Works by**
- **Madison Bettencourt, Holly Boruck, Carol David, Cintia Segovia, Henrietta Sparkman Margaret Ritchey, and Sally Ruddy.**

**6:00–7:30 pm Dinner Break** (visit the many restaurants within walking distance of campus)

**Friday evening, 7:30 pm: Beverly Serra-Brooks' *Love and Denial: The Legacy of Clara Schumann*, a One Woman Piano Narrative.** A multi-media, multi-disciplined, historical blend of the traditional piano recital and theater. Bernell and Flora Snider Music Recital Hall.

### **Saturday, March 28**

**9 am – 12 pm Visual Arts Digital Gallery and Music Listening Room in M39.**

#### **Sessions in Snider Hall.**

- **9:30 am** panel: *The Feminine Spiritual Journey*. **Suzan Still**, Ph.D., Moderator. Panelists: **Janet Youngdahl**, D.M.A. singer, historian, and choral conductor, **Francyl Gawryn**, musician and minister; **Elisha Wilson**, performer and educator; and **Linda Bunney-Sarhad**, poet-lyricist.
- **10:30 am Elizabeth Dastin**: *L.A. Streetwalkers: Female Artists Telling Stories on the Streets*
- **11:00–11:30 am Deon Nielsen Price**: *Toads and Diamonds (with ballet excerpts)*

**11:30 am–1:00 pm Saturday lunch** (On Your Own)

**Saturday afternoon at the Carnegie Arts Center, 250 N. Broadway, Turlock, CA 95480**

- **1:00 pm** *The Storyteller and the Listener* with Lee-Ellen Marvin, Ph.D.
- **2:00 pm** Panel Discussion: *Telling Your Story: How to Market and Promote Your Work*. Moderator **Kristina Stamper**; panel participants **Jeannie Pool**, Ph.D., **Beverly Simmons**, D.M.A., and **Marlene Hajdu**.
- **3:00 pm Julie Feves**: Ceramics and Sculpture of Mid-20<sup>th</sup> Century Vanguard Artist **Betty Feves** (1918–1985)
- **4:00 pm Sankofa Theater Company** presenting dramatic readings of poetry of **Maya Angelou** with an introduction on her significance/biography.
- **5:00 pm** Reception in Lobby Gallery featuring the exhibit, *"Inspiring Women: An Exhibit of Arts and Letters"* by members of the Modesto branch of the National League of American Pen Women.

**6:00–7:30 Dinner Break** (On Your Own)

**7:30 pm: Chamber music concert**, Bernell and Flora Snider Music Recital Hall:

**Music by Beverly Grigsby, Hildegard von Bingen, Deborah Kavasch, Anne LeBaron, Alma Mahler, Deon Nielsen Price, and Li Yiding.** Performers: **Julie Feves** (bassoon); **Paul Hurst** (piano); **Deborah Kavasch** (soprano); **Valerie Miller** (soprano); **Berkeley Price** (clarinet); **Deon Nielsen Price** (piano); **Jonathan Stehny** (bassoon); and **Janet Youngdahl** (soprano)

**Sunday, March 29, 12:30 pm. No-host Departure Brunch Strings Italian Cafe**, 1501 Greer Road, Turlock, CA 95380, 209-669-9777, [www.stringscafe.com](http://www.stringscafe.com)

## BIOGRAPHIES OF SPECIAL GUESTS

(alphabetical order)



**Tatev Amiryan**, composer and pianist, is a native of Armenia. She composes in different genres, including vocal, instrumental,

chamber, sym-phonc, and choral. Her music has been performed extensively in the United States, Armenia, England, Poland, Belgium and Japan by such renowned ensembles and performers as Carpe Diem String Quartet, the Metropolitan Choral of Kansas City, and pianists Artur Avanesov, Hayk Melikyan, Dzovig Markarian and Takahiro Akiba. Amiryan has performed extensively in Armenia and in the United States both her own music and pieces from classical and contemporary repertoire, as well as piano improvisations.

Amiryan has received such awards as the first prize at the Armenian Allied Arts 71st Annual Composition Competition, the UMKC Chamber Music Composition Competition, and the Metropolitan Chorale of Kansas City's UMKC Conservatory Chorale Composition Contest. She was the recipient of the 2012 Dr. Carolann S. Najarian Scholarship from the Armenian International Women's Association, the 2013, 2014 AGBU Performing Arts Fellowship from the Armenian General Benevolent Union, and the Women's Council GAF Award from UMKC Women's Council in both 2013 and 2014.

Amiryan has presented research on traditional and contemporary music at professional conferences in Armenia, in Europe, and in the United States. Currently, Amiryan is a doctoral candidate at the UMKC Conservatory of Music and Dance, majoring in music composition. She completed her undergraduate and graduate studies in composition and music theory at the Tchaikovsky Special Music School and in composition and musicology at the Komitas State Conservatory of Yerevan, Armenia. [www.tatevamiryan.com](http://www.tatevamiryan.com)

*"Please do not mix moons with stars."  
—Emily Dickinson (1830-1886)*



**Carol L. Anderson** is a native of California, having been raised in the San Fernando Valley. She attended college at California Lutheran College (now California Lutheran University), Long Beach State and finished her college education at Fresno State University. All of the colleges she attended had varying art programs and were very enjoyable.

Carol has lived in the Fresno area for nearly 40 years and has found the beauty of the fertile San Joaquin Valley very gratifying. She loves art and its many forms she has focused the most on watercolor painting but has found many outlets for her artistic endeavors, such as sculpting, headpiece creations for the ballet, floral creations, wall murals, and most recently she has been learning the art of decorative quilting. It is very satisfying and intriguing to use material as a paintbox. Carol enjoys going to the monastery in Valyermo, nestled in the adjoining hills of the Mojave Desert to paint and enjoy the beauty of God's creation.



**Robin Baldrige** grew up in the Southwest, where she attended the University of Arizona. She went on to study early modern literature at UC Santa Cruz. She has lived in Turlock with her partner and their daughter since 2001, and has taught Gender Studies and English at CSU Stanislaus since 2007. As a supporter of the arts in the Central Valley, Robin Baldrige also serves as Guild Vice-President for the Juline Foundation for Children.



**Jennifer Bellor, Ph.D.**, is a versatile composer who enjoys collaborating with classical and jazz musicians, singers, dancers, librettists, and visual artists. Her works have been featured by ensembles, festivals, conferences, and forums including Washington National Opera, Seattle Women's Jazz Orchestra, ACO Jazz Composers Orchestra Institute readings in New York City, North American Saxophone Alliance Conference, Aspen Music Festival, Eastman

New Jazz Ensemble, Eastman Wind Ensemble, Eastman Saxophone Project, Florida State University Festival of New Music, Ritsos Project in Greece, and many others in the United States and abroad.

She received a 2013 *DownBeat* Award for her composition *Midnight Swim* for big band in the original composition/orchestrated work category at the graduate college level. Her composition *Noir* for big band won the 2nd Annual Seattle Women's Jazz Orchestra composition contest, and was performed in Seattle November 2014, featuring Grace Kelly on alto saxophone. Judges considered her piece "really beautiful and haunting," and "reminiscent of Ornette's collaboration with Howard Shore for the film *Naked Lunch*." Additionally, she was commissioned by Washington National Opera's American Opera Initiative to write a 20-minute opera, *Duffy's Cut*, that was premiered at the Kennedy Center in November 2013. Her writing was praised as showing a "flair for full-bodied, operatic sound," (*Washington Post*), and "using contrasting rhythms and clever harmonies to an intriguing effect" (*Huffington Post*). Jennifer received a Ph.D. in music composition at Eastman School of Music, a Master of Music degree in composition at Syracuse University, and a Bachelor of Arts degree in music at Cornell University. Jennifer is Visiting Lecturer at University of Nevada, Las Vegas where she teaches courses in music composition and theory. [www.jenniferbellor.com](http://www.jenniferbellor.com); [facebook.com/JenniferBellor](https://www.facebook.com/JenniferBellor).



**Christopher Bengochea:** Praised as having "power, sure intonation, and fine diction that comes in a package tied with a ribbon of 'natural sound' tenor, Christopher Bengochea has delighted audiences with his unique combination of vocal and dramatic interpretations in performances ranging from oratorio to opera. It is a unique, broadly-projected "wide" sound that can serve lyrical or heroic music equally well." *San Jose Mercury News*. Bengochea has performed the title role of Ernani and the *Chicago Tribune* described his performance as "flawless ... He has command of Italianate style along with ringing top notes and a smooth legato—a fine, even dramatic, tenor in the making." This award

winning tenor also performed the title role in Poliuto *The Chicago Sun Times* noted, "with his ringing sound and elegant phrasing, Bengochea was the very model of the martyred hero."

Recent engagements included the title role in Offenbach's *Les Contes d'Hoffmann* for Palm Beach Opera (singing in three performances on three consecutive days!) in March 2014, the tenor part in the Verdi *Requiem* with the San Jose Symphony, Vasco da Gama in Meyerbeer's *L'Africaine* and a Meyerbeer Retrospective concert for Opera Orchestra of New York, the title role of *Idomeneo* for Opera San Jose, Rodolfo in *La Bohème* and Cavaradossi in *Tosca* with Opera Santa Barbara and the title role in *Les Contes d'Hoffmann*, for West Bay City Opera in San Francisco as well as Jose in Carmen at Livermore Valley Opera Festival. He was tenor soloist with the Santa Rosa Symphony in a Verdi Gala concert and was the featured tenor soloist at Zurich's Tonhalle in a Verdi Gala staged by the late Lotfi Mansouri and conducted by Edoardo Muller in December 2012. Bengochea sang his first Radames in Aida in Montana and his first Canio in Pagliacci at the Bosie Arts Center in spring 2013.

For three seasons Mr. Bengochea has been a resident artist of Opera San José where he has been heard in a variety of roles from Reverend Samuel Parris in *The Crucible* to King Gustavus in *Un ballo in maschera*. Richard Scheinin of *The Mercury News* described "to hear Bengochea expand into big, lusty high notes — Verdi specials—were thrilling. ... Bengochea could be the tenor the company has been waiting for." During his residency at Opera San Jose, he performed in *La Bohème*, *Rigoletto*, *Die Zauberflöte*, *La Traviata*, *Madame Butterfly*, *Lucia di Lammermoor*, and the title roles of *Werther* and *Romeo et Juliette*.

This Basque-American tenor holds both US and EU (France) nationality. He began his musical career as a pianist and then moved into the study of opera, during his time at Montana State University and later at the University of Montana.

"Instructions for living a life: pay attention, be astonished, tell about it."  
—Mary Oliver (b. 1935)



Soprano **Sandra Bengochea** has earned rave reviews for her spirited interpretations of the lyric coloratura repertoire. Described as having a “natural vivacity and charisma which resulted in a performance that was a joy from the first note to the last” (*Opera News*).

Sandra Bengochea has performed over thirty operatic roles ranging from the comic ones of Susanna in *The Marriage of Figaro*, Norina in *Don Pasquale*, Rosina in *Il Barbiere di Siviglia*, and Adina in *The Elixir of Love* to the dramatic ones of Gilda in *Rigoletto*, Mimi in *La Bohème*, Marguerite in *Faust*, Leila in *The Pearl Fishers* and the title role in *Manon* with companies such as Bangkok Opera, Opera San Jose, Great Falls Opera, Intermountain Opera, and Opera Idaho. Recent projects for Sandra include directing Opera San Jose’s recent production of *Carmen* and *La Cenerentola* and performing the role of Ilia in the company premiere of Mozart’s *Idomeneo*, where she was praised by *The Opera Critic*: “Ilia’s lilting lines are a perfect match for Bengochea. She sings with a relaxed optimism that matches Ilia’s resilient demeanor.” She also released re-recordings of Henry Mollicone’s most recent song cycle: *Suenos de Esperanza*—four stories of Mexican Immigrant Women. Equally comfortable on the concert and recital stage Sandra Bengochea has performed the soprano solos in Orff’s *Carmina Burana*, Schubert’s *Mass in G*, Beethoven’s *Ninth Symphony*, Ralph Vaughn Williams *Dona Nobis Pacem*, and Mozart’s *Requiem*. with orchestras such as The Winchester Orchestra, The Santa Clara Chorale, The San Jose Chamber Orchestra, The Sacramento Chorale Society and The Midsummer Mozart Festival. She has also sung operatic and musical theatre excerpts by composers ranging from Mozart to Puccini to Lloyd Weber with companies such as The California Philharmonic, Symphony Silicon Valley, The Peninsula Symphony, The San Jose Symphony, and the Midsummer Mozart Festival. Ms. Bengochea also performed with The Midsummer Mozart orchestra at Villa Montalvo where she appeared as a last minute replacement for Frederica Von Stade. Sandra Bengochea enjoys an active career as a music professor at Stanislaus State University, San Jose State University, Modesto Junior College and West Valley College. She is a proud mother of two boys, Elazar and Tino.



**Madison Bettencourt** was born and raised in California’s central valley, where she currently still resides. She is currently a student at CSU Stanislaus and working towards a Bachelor of Fine Art in Studio Art with an emphasis in Mixed Media, and a Bachelor

of Art in Art History.

*Artist Statement:* Madison Bettencourt primarily works with paint, and found imagery and object. Influenced by ideals of her immigrant grandmother, Madison explores historical and societal issues of gender and discrimination through her use of old photographs and text. Incorporating black and white photos of people dating from before 1960, alongside cutouts from contemporary magazines such as *Cosmopolitan*, Madison’s artwork aims to discuss a lack of change in cultural norms throughout time.



**Holly Boruck** lives and works in the Los Angeles area, and has an M.F.A. in Painting from Cal State University Northridge and a B.F.A. from California College of the Arts in San Francisco. She is an Adjunct Professor at Cal State University Northridge

and teaches in the Ryman Arts program on the Cal State University Fullerton campus. She has received several awards including a 2014 City of Pasadena Individual Artist Grant, a 2013 USA Projects Funding Grant for The Butterfly Hurricanes Project, a Durfee Grant and a George Sugarman Grant. She developed the curatorial Surrogate Gallery Projects in 2013, dedicated to facilitating fellowship between under represented contemporary artists, underused and empty commercial spaces and an expansive public presence. Under the umbrella of Surrogate Gallery Projects she launched the Feral Artworks project, focusing on bring original works of art into the lives of indiscriminate communities and seeking to continue the discussion about the purpose and meaning of art in culture and society.

*Artist Statement:* A common thread in Holly Boruck’s art making practice is generated from a

deep interest in the human psyche and earthly experiences. She's drawn to ask questions, wonder about the nature of life, and feel a tender sensitivity toward the outcast, shunned and darker corners of who we are. She works in painting, drawing and sculpture and feel most comfortable making work with her hands.



**Linda Bunney-Sarhad** is Director Emeritus of the Office of Global Affairs, California State University, Stanislaus. She is a poet whose work has taken inspiration from the life and writings of Hildegard von Bingen and other medieval women mystics, among many other sources. She has

enjoyed a collaboration of 34 years with composer Deborah Kavash, creating song cycles based on Aesop's fables, themes from Hildegard, and the life and love of Heloise and Abelard. (The *alma mater* of CSU Stanislaus was born from this collaboration as well.) She writes in both French and English. Her current areas of research and writing are in the human spiritual journey, particularly as it relates to women; Christian mysticism and contemplative living; and the fresh approaches to narration required in artistic efforts like recreating Aesop's Fables for modern readers.



**Lizy Dastin** is a doctoral student at the Graduate Center, CUNY specializing in Modern Art, the History of Photography and Gender Studies. She currently teaches at Chapman University and Santa Monica College

and has previously taught at The American Jewish University, Mercy College and the School of Visual Arts. Lizy is also the founder of Art and Seeking, a tour business and information hub for street art in Los Angeles. [www.artandseeking.com](http://www.artandseeking.com)

*"Revision is not going back and fussing around, but going forward into the highly complex and satisfying process of creation."*

—May Sarton (1912-1995)



**Carol David's** love of art and nature began while she was still a child tagging after her father, a UC Davis entomology professor who documented his work in pen and ink. Her father recognized her potential as she entered high school and encouraged her to do what many wanting to be commercial artists did at the time; take a correspondence course.

Carol's love of art only grew and correspondence courses led her to being her high school newspaper art editor and then graduating from San Jose State University with a B.A. in Commercial Art and Art Education to which she added a teaching credential and a certification in Special Education. Carol finds great inspiration in workshops and connecting with other artists and some of her most compelling work has resulted from that.

Over the past years, it became clear that pastels were her medium of choice. Carol's work has since been seen in exhibits across northern California and she has received significant recognition and awards for her work. Carol's work is also commissioned on a regular basis. Subjects range from sentimental college football scenes to sweeping landscapes to people enjoying a sunny day to equine beauties. Carol believes pastels are her tools to interpret the people and places around her. And most days, that's just what you'll find her doing. [carolart37@aol.com](mailto:carolart37@aol.com); [www.caroldavid.com](http://www.caroldavid.com)

*Artist Statement:* My paintings reflect my love of people in their natural settings. I also try to capture a certain mood of my subjects, sometimes using back-lighting to create drama. My medium choice is pastels because of their brilliant colors, their dry form, and the immediate effect it has on paper. I use Kitty Wallis sand paper and most often Terry Ludwig pastels. Lately I will paint a layer of complimentary colors underneath the top layers with turpenoid so later in the process it will give the painting a special glow.

I also like to portray the majesty of nature in my work since I grew up in Davis, CA, an agricultural area and spent a lot of time in the Sierras on vacations. It was my father, an

entomology professor, who inspired me to have a deep appreciation for nature and a passion for art. My people paintings are usually done from a photo back in the studio and my landscapes are done on location. One is created alone with music in the background and the other outside with the fellowship of other artists. Since I have always enjoyed a good book and desired to be an illustrator, my hope is that my work will connect your imagination to a good story you are familiar with.



Pianist and composer **Jared Eben** is a fixture in the music community of California's Central Valley. He has numerous musical theater credits with local and school theater groups in the area including Good Company Players, Stageworks Fresno, Centerstage Clovis, Children's Musical Theatre Works, and the Clovis Unified School District. Mr. Eben also served as choral accompanist for Clovis Unified School District, and the Soli Deo Gloria Women's Chorus.

Mr. Eben earned his Bachelor of Music Degree in Piano Performance from Chapman University where he was awarded the Outstanding Keyboard and Music Theory Awards. Under the direction of Karen Knecht, he was the South Section Winner of the Music Teachers' Association of California 2009 Piano Competition, and also earned a Command Performance Award at California State University Fresno's Solo Ensemble Festival. Mr. Eben holds a Master's Degree in Piano Performance from New York University where he earned the Steinhardt Scholarship, and studied under the guidance of Eduardus Halim. While attending New York University, Mr. Eben served as Adjunct Instructor teaching Keyboard Harmony and Group Piano Classes, as well as elective private piano lessons.

Jared Eben is an active composer whose works have been premiered by high school and children's choirs around the Central Valley. Mr. Eben currently serves as Adjunct Faculty and Staff Accompanist at California State University Stanislaus.



**Julie Feves** has performed extensively as a soloist, chamber performer and orchestra principal in music ranging from the baroque to the avant-garde. *The New York Times* has praised her "virtuosic flair" and *The San Francisco Examiner* admired "the sureness of her pitch and the tenderness of her phrasing." Ms. Feves has appeared with numerous orchestras throughout the United States, including the Los Angeles Chamber Orchestra, the American Symphony, the Los Angeles Philharmonic, and the Aspen Festival Orchestras. Currently Ms. Feves serves as principal bassoonist with the Long Beach Symphony Orchestra. She has performed contemporary music with the New Century Players, Speculum Musicae, and the Contemporary Chamber Ensemble. Performing on early bassoons, she has worked with the Philharmonia Baroque Orchestra, the Los Angeles Baroque Orchestra, the Mozartean Players, and the Pernucio Ensemble. As a chamber music artist, Ms. Feves performs regularly her Baroque group, Bach's Circle and with the new Long Beach Chamber Players. She appears regularly with Chamber Music Northwest in Portland, OR. She has also appeared with Music from Angel Fire in Angel Fire, New Mexico, with the Bravo Colorado Music Festival in Vail, Colorado and as a guest artist with the Lincoln Center Chamber Music Society. She has recorded for Delos, Columbia Records, Nonesuch, Harmonia Mundi, Leonarda, Nine Winds, and the AudioQuest labels. She is also active as a recording musician for major motion picture and television studios in Los Angeles. Currently Ms. Feves serves as Associate Dean and Director of the Instrumental Arts Program for the Herb Alpert School of Music at the California Institute of the Arts. She is a graduate of the Juilliard School of Music.



**Francyl Gawryn** is a graduate of Marylhurst University in Interdisciplinary Studies with concentrations in Music and Religious Studies. She is a Certified Teacher of Centering Prayer and a Stephen Minister. She has received Certificates in Kodaly Elementary Music, Practical Audio

Recording and the Pacific Northwest Film Scoring Program. As a professional musician for over forty years, she has performed her own works in multi-faith venues throughout the country and internationally and has produced four CDs, available at [www.francyl.com](http://www.francyl.com), containing many of her own works. She is currently employed as Director of Youth and Children's Ministries a Grace Community Church in Boulder City, NV, and is also the proud mother of two wonderful daughters and a fabulous granddaughter.



Poet **Cleo Griffith** is Chair of the Editorial Board of *Song of the San Joaquin*. She has been published in: *Cider Press Review*, *Iodine*, *Main Street Rag*, *More Than Soil*, *More Than Sky*; *The*

*Modesto Poets*, *POEM*, *the Aureorean*, *The Furnace Review*, *The Lyric*, *Tiger's Eye*, *Time of Singing*, among others. She lives in Salida, CA with her husband Tom and their aptly-named cat, Tank. She belongs to the Modesto Branch of the National League of American Pen Women and four poetry groups.



**Beverly Pinsky Grigsby**, D.M.A., Distinguished Professor Emerita, taught music theory and composition at California State University from 1960 to 1994. She is an award-winning composer of many honors including the National Endowment for the

Arts, Rockefeller Arts International, Carnegie Mellon Fellow in Technology, Getty Museum Research Scholar, etc. At the University of Southern California she studied both medicine and music receiving her D.M.A. in music. Afterwards and in-between she had the honor of studying with Ernst Krenek, Igor Stravinsky, and with the Monks of Solesmes, especially Dom Jean (John) Claire, Head Music Master at the Abbey of St. Pierre de Solesmes, France where she received special studies in music notation of the Middle Ages, that is before the notation that is generally in use today. Ironically, in the 1970's she introduced to her class a new type of music

notation that ensued from electronic and computer music. After her retirement from the University she continued teaching and lecturing in the USA and various countries in Europe and Asia.



Visuals play an important part in **Marlene Hajdu's** music. Whether she is describing paintings in the Prado or making up a story along the way, the visual drives her music forward. Having been part of the theater and dance community in Hollywood,

she brought music to theater productions including, *One Flew Over the Cuckoo's Nest*, *The Artichoke*, and *The Hostage*, a Brendan Behan play, which garnered four Los Angeles Ovation Theater Award Nominations. After studying music arranging and film scoring at the Dick Grove School of Music in Los Angeles, Ms. Hajdu helped to create The Composers' Group, an organizations with members who share the thirst for learning orchestration and composing techniques. They conducted for each other's pieces and gave concerts in universities in Los Angeles. Ms. Hajdu moved into larger musical projects and worked on teams producing music for motion pictures orchestrating, choir supervising, or copying music. Ms. Hajdu scored, *Marion's Triumph*, a Library Review Board winner (A Holocaust Documentary); and *Monkey Love*, which was an official selection of the Seattle Film Festival (Composer, Music Supervisor) among other indie projects. She is a CD producer for her own label, Music1planet and has produced, *Nightwalk*, an impressionistic CD of slow chamber music. She has been part of composer groups in Los Angeles including The American Composers Forum and continues to be on the board of the Society of Music Arrangers and Composers (ASMAC). Ms. Hajdu combines her love for jazz harmonies with a slow classical waltz in *Qu'est La Vie Sans Coeur*, featuring soprano voice with orchestra. Ms. Hajdu lives in North Hollywood, CA, with her husband, Alex Hajdu. To contact Marlene: [marlenehajdu@yahoo.com](mailto:marlenehajdu@yahoo.com) or visit her website at: [marlenehajdu.com](http://marlenehajdu.com). (Photograph by Alex Hajdu.)

"Nothing stinks like a pile of unpublished writing."

— Sylvia Plath (1932-1963)



The music of **Susan Hurley**, D.M.A., has been called outstanding, vibrant, magi-cal and otherworldly. She has been commissioned and performed by such groups as the Sage City Symphony, the New Calliope Singers, New Music Chicago, Panopticon, Craftsbury Chamber Players, Vox Novus' 60x60, and the Buffalo New Music Ensemble and by numerous artists and university ensembles. Her music is published by Ludwig Music and by MearaSound. Her song cycle *Wind River Songs* has been released by Capstone Records and the choral work *Vermont Poems* on the Finnadar label. MearaSound has released an ambient CD entitled *Soft Sounds* of her improvisations on clavichord.

An eclectic composer who works in many genres, she has scored films and other projects including *Whiskey Riddles*, *Soapy Soapy Samba*, *Here Dies Another Day* starring John Randolph, *The Organ Grinder* starring Tom Jane, *The Last Stand*, narrated by Ed Asner, Monette's Yoga DVD ([www.terra-ent.com](http://www.terra-ent.com)), Patricia Vazquez' MindRest Meditations ([www.mindrest.com](http://www.mindrest.com)) and the audio book of *Alice's Adventures in Wonderland*, narrated by Harry Shearer with Vinessa Shaw, Michael York, Malcolm McDowell, Elliott Gould, et al. ([www.kcrw.org/alice](http://www.kcrw.org/alice)) As well as incidental music for theater, including original songs and underscore for *The Tempest*, *Trojan Women* and *Oedipus*. Her theatrical work also includes the one-act chamber opera *Anaïs*, about the life of writer Anaïs Nin that was presented in New York by the Center for Contemporary Opera.

Originally from New England, Susan Hurley holds a master's degree from the Eastman School of Music and a doctoral degree from Indiana University's School of Music in music composition. Her broad background includes classes with Nadia Boulanger in Fontainebleau, piano with Estella Olevsky, oboe with Ralph Gomberg, voice with Paul Derenne and composition with Samuel Adler, Warren Benson, Frederic Fox, Charles Fussell and Lewis Spratlan. She has been composer in residence at Lawrence University, the Atlantic Center for the Arts, and she has taught composition at Indiana University and the Interlochen Center for the Arts in Michigan. Dr. Hurley currently

composes and maintains a private teaching studio in Los Angeles.



**Paul Hurst** began his formal training at the piano when five years old, and was teaching, composing, conducting orchestras and playing piano professionally by 17 in the Los Angeles area. Two years later

he discovered the beauty and versatility of the harp. With the inspiration and training from harp virtuoso, De Wayne Fulton, a new and exciting musical journey was begun. Early in his career, he was privileged to play harp with some of the "show business greats" at Caesar's Palace in Las Vegas, including Diana Ross, Sammy Davis, Jr., Ann Margaret, Paul Anka, and Tom Jones. Hurst applied his experience and a flare for arranging to the harp, and went on to become a world recognized pop harp soloist and music publisher.

Hurst's signature interpretations of classical and popular favorites combined with original compositions and improvisations have thrilled audiences throughout the U.S.A., Europe and Japan. Selections from these performances are available on numerous recordings produced by Hurst's own recording label, Safari Productions. Safari has also released recordings of his symphonic composition, *Sequoia Rhapsody*, a collection of piano improvisations, *Terra Sancta*, and George Gershwin's solo piano transcription of *Rhapsody in Blue*.

Hurst now calls the San Francisco Bay Area home and punctuates his concert tours and active California teaching schedule with writing and recording music. He remains an active member of the Music Ministry at St. Francis, now the Cathedral-Basilica of St. Francis of Assisi, Santa Fe New Mexico, and was commissioned to write a piece to celebrate the elevation of the Cathedral to Basilica, The House of God, Anthem for Choir, Soprano, Harp, Percussion & Orchestra. As one of the proud sponsors of the 2005 Santa Fe Film Festival, he was the guest harp soloist at the Sixth Annual Milagro Awards Banquet. Paul is Musical Director of the Peninsula Musical Arts Association.



**Deborah Kavasch**, Ph.D. composer, soprano, and specialist in extended vocal techniques, has received grants and residencies in composition and performance from the National Endowment for the Arts, the California Arts Council, The Barlow

Endowment Lecture Series, the Ernest Bloch Music Festival and Composers Symposium, the *Donne in Musica* International Festival and Symposium, and the International Congress on Women in Music, and was a 1987 Fulbright Senior Scholar to Stockholm. She has had works commissioned and performed in North America, Europe, the United Kingdom, and China, and has appeared in concert in major international music centers and festivals. Her extensive range and unique vocal capabilities allow her to assay the traditional repertoire as well as the highly demanding vocal acrobatics of much of the contemporary scene. Her compositional output features much solo and solo vocal chamber music, choral works, instrumental solo and chamber music, wind ensemble and orchestral compositions.

Dr. Kavasch frequently presents on new music and women in music conferences and festivals, has premiered over 75 new works, and has been described as a “multifaceted, multi-timbral vocalist” with “articulate radiance” (*Los Angeles Times*) and “astonishing range and agility” (*Cleveland Plain Dealer*) who “blew off the balcony ... thrilling” (*Journal SEAMUS*), “exuberant” (*San Francisco Classical Voice*). She is distributed by Fish Creek Music and recorded on Lovely Records, Composers Recordings, Inc., Cambria Recordings, and TNC Classical. Her two CDs of original works, *The Dark Side of the Muse* and *Fables & Fantasies*, were released under the TNC Classical label.

Dr. Kavasch holds the B.A. in German and B.M. and M.M. degrees in Music Theory/Composition from Bowling Green State University, Ohio, and the Ph.D. in Music from the University of California, San Diego, where she studied with internationally acclaimed composers Robert Erickson, Kenneth Gaburo, Pauline Oliveros, Roger Reynolds and Bernard Rands. She is currently the Chair of the Department of Music and Coordinator of Music Theory/Composition at California State University, Stanislaus, where she has been a faculty member since 1979.



**Anne LeBaron**, D.M.A.: Portrayed in *The New Yorker* as “an admired West Coast experimentalist, who is an innovative performer on the harp as well as an unusually inventive composer,” Her compositions have been performed around the globe,

most recently at venues in Sydney, Vienna, Sweden, Kazakhstan, New York, and Los Angeles. She earned a doctorate from Columbia University and won a Fulbright Scholarship to study with György Ligeti and Mauricio Kagel. Other major awards and prizes include a Guggenheim Foundation Fellowship, the Alpert Award in the Arts, two awards from the MAP Fund for her operas, *Sucktion* and *Crescent City*, and a Los Angeles Cultural Exchange International Grant. As the recipient of a 2014 Opera America Discovery Grant supported by the Toulmin Foundation, she is now cultivating *LSD: The Opera*, with upcoming performances of excerpts in Los Angeles at the Wallis Annenberg Theater in Beverly Hills (as part of The Industry’s First Take showcase); at the MAK Center / Schindler House (April 10–11), and at REDCAT (June 19–20). Her operas celebrate legendary figures such as Pope Joan, Eurydice, Marie Laveau, and the American Housewife. Her latest opera, *Crescent City*, was produced by The Industry, with twelve performances directed by Yuval Sharon. The *LA Times* described it as “darkly mysterious, troubling yet weirdly exuberant and wonderfully performed,” concluding “LeBaron is fluent in a grandly operatic manner and in the language of avant-garde ... always changing, and always captivating.” Conceived as a hyperopera, *Crescent City* embodied a meta-collaborative concept that she initiated a decade ago, and continues to refine. A recording of the live performance is available on Innova. Recordings of her music also exist on Mode, New World Records, Albany, Ear-Rational, and Music and Art. She has been awarded both a Copland House Residency and a Djerassi Foundation Residency for 2015, as well as a new Sorel Foundation commission from SongFest, with the premiere slated for June 21, 2015 at the Colburn School in Los Angeles. Co-chair of the Composition Program in the School of Music at CalArts, LeBaron holds the Roy E. Disney Family Chair in Musical Composition. She serves on the national board of the American Composers’ Forum and is a Member of the

Corporation of Yaddo. (Photo credit: Steve Gunther.)



**Grace Lieberman** at 85 is still one of Stanislaus County's most vocal advocates for the arts. A Rhode Island native, she has lived in Modesto, California, for almost forty years. She holds the Bachelor of Science in Education from Rhode

Island College, a Master of Arts in Education and Humanities from Stanford University, and a Certificate in Arts Management from the University of Minnesota with a grant from the National Endowment for the Arts. A teacher for almost thirty years, she taught at Rhode Island College and at City College of New York.

Grace is recognized statewide and nationally for her work on behalf of the arts and humanitarian endeavors. Recipient of many accolades, Grace's honors include the following: Outstanding Woman of Stanislaus County; U.S. Senate Proclamation for Outstanding Achievement; National Chamber of Commerce Award; Outstanding Leadership Award, California Arts Council; Humanitarian Award, Rhode Island College; Soroptimist International of the Americas, California State level; California State University Scholarship for Music Students.

A founding member of the Stanislaus Arts Council and Executive Director for almost 39 years, she was also a member and chairman of the City of Modesto's Culture Commission for eight years and has initiated many programs in the arts at the local, state and national levels. She founded the first International Festival in Stanislaus County, the Senior Spotlight, and many ongoing programs which continue today.

Grace maintains an exhausting schedule of commitments and is also well-known to Central Valley audiences as an award-winning actress and singer who performs opera, oratorio, musical theater and cabaret as well as leading roles with Modesto Performing Arts, Townsend Opera, Stockton Civic Theater, North Bay Opera, Sierra Repertory Theater and Prospect Theater. She sings with the Modesto Symphony Chorus, is a member of the Modesto Branch of the National League of American Pen Women and the Turlock Tuesday Reading Club, and has

hosted an annual Valentine's concert for almost 30 years. She also works to recruit talent and encourages young people to "work hard and follow your dreams."



**Lee-Ellen Marvin, Ph.D.** (Storyteller and Folklorist) has explored the emerging revival of storytelling from several directions: as a radio producer, events producer, teacher, performer, and scholar. Her journey with storytelling began in 1977 in Boston, when she worked as a producer for a children's radio program, "The Spider's Web" distributed by National Public Radio. In 1981, Lee-Ellen became the founding director of the New England Storytelling Center at Lesley College, where she produced the annual storytelling conference, Sharing The Fire. She earned a Ph.D. in Folklore and Folklife from the University of Pennsylvania in 2003. Her dissertation, *Once, Twice, Thrice: Gujarati Immigrants and their Storytelling* explores the role of grandmothers as storytellers in families from India, and the contrasts "metafolklore" concepts of storytelling with actual practice.

Lee-Ellen's audio recording of stories for children, "Animal Tales" was published by Yellow Moon. Among her performance projects, Lee-Ellen adapted two books into full-length storytelling programs (*In the Shadow of a Rainbow: The True Story of a Friendship Between Man and Wolf* by Robert Franklin Leslie, and *The Secret Garden*, by Frances Hodgson Burnett). In 2014, she created and designed the *Story Shifters Game* based on her years of experience teaching storytelling. Currently, Lee-Ellen uses storytelling in her role as Director of Education for Suicide Prevention and Crisis Service of Tompkins County. In addition to adapting traditional folktales as springboards to conversations about mental health, she creates programs for the Community Role Players on interpersonal issues.

*"I paint self-portraits because I am so often alone, because I am the person I know best."*

*Frida Kahlo (1907-1954)*



**Valerie Miller**, soprano and actress, has performed extensively in opera, the concert and dramatic stage, recording, musical theater, film, and television.

Her opera roles include Violetta in *La Traviata*, Fiordiligi in *Così fan tutte*, Elizabetta in Amato Opera's *Don Carlo*, and the Mother in *Amahl and The Night Visitors*. She has performed as solo soprano in San Francisco Symphony's concert "Cole Porter On Broadway," with Bellflower Symphony, Golden West Opera, Los Angeles Music Theater Opera, Desert Opera, and Opera Pacific. Miller sang "Art Songs," a 2009 concert of original compositions for National Association of Composers/USA.

Her musical theater roles include Louisa in *The Fantasticks* and leads in *Evita*, *The Sound of Music*, and *The Music Man*, garnering three Woodminster Amphitheater Best Actress Awards. Miller attended Interlochen Arts Academy, Manhattan School of Music, coached at Zurich Opera, and studied acting with Miss Stella Adler, Mary Carver, and William Chow of the Peking Opera.

Miller's recordings include her self-titled solo album of songs and arias "Valerie," an operatic aria for Tom Cruise film "All the Right Moves," and her single "Angels," #6 worldwide on the New Age Vocals chart. A Northern California resident, Miller has taught at Stella Adler Academy of Acting in Hollywood and currently teaches singing, voice, and acting in her private studio in the San Francisco and Los Angeles areas. She is a member of NACUSA, AGMA, Actors Equity, SAG/AFTRA. [valeriejmiller.com](http://valeriejmiller.com)



**Lyndsay Phillips** is an adjunct professor of Art History at East Los Angeles College, Los Angeles Valley College, Pierce College, and Chaffey College. Her specialty areas are Street Art and Graffiti, Women's Art, Postmodernism, and Native American Arts.

<https://professorlyndsay.wordpress.com/>



**Jeannie Pool**, Ph.D., is an ASCAP composer whose compositions have been performed in California, Washington, DC, Ohio, Toronto, Belgrade, and Beijing. As a musicologist and producer, she served as the Executive Director of the Society for the Preservation of

Film Music from 1990 to 2002. She lectures frequently on film music history and preservation, mostly in Europe and the United States and was the music archivist for the Paramount Picture Motion Picture Music Department. She serves as an officer on the Board of ASMAC (the American Society of Music Arrangers and Composers). She received a Ph.D. in Music at the Claremont Graduate University in 2002.

An award-winning radio producer, Jeannie Pool's program "Music of the Americas" was heard weekly on KPFK-FM, Pacifica Radio in Los Angeles between 1981 and 1996. She produces compact discs for Cambria Master Recordings, an independent label in California. Her book, *Peggy Gilbert & Her All-Girl Band* (2008) was published by Scarecrow Press and her documentary film of the same title has been screened throughout the United States. Her biography of Zenobia Powell Perry and her most recent book, co-authored with H. Stephen Wright is *A Research Guide for Film and Television Music in the United States* were also published by Scarecrow Press.

In 2012 she produced and recreated the original score for the feature film *Wings* (1927) for the 100<sup>th</sup> anniversary of Paramount Pictures (available on DVD and a soundtrack recording) In 2014 her restoration of Zenobia Powell Perry's opera, *Tawawa House*, was presented by the Townsend Opera Company at the Gallo Center for the Arts in Modesto, a production that involved the Sankofa Theater Company.

Jeannie Pool also enjoyed *plein aire* painting in the Mojave Desert in Northern Los Angeles County, writes poetry and in 2014, completed her first novel. [jaygaylemusic@yahoo.com](mailto:jaygaylemusic@yahoo.com).



**Berkeley A. Price**, D.M.A., clarinetist, conductor, and music educator, earned both the Master's and Doctor of Musical Arts degrees and received the Clarinet Teaching Fellowship at the Eastman School of Music, where he studied with Peter Hadcock, Eli

Eban, and Kenneth Grant. Price's earlier studies were at Brigham Young University with Dr. David Randall and at the Colburn School with Yehuda Gilad. He is currently the Performing Arts Chair and has been Professor of Music/Band Director at Antelope Valley College since 2005.

Solo and ensemble tours have taken him to Europe, Asia, the South Pacific, and throughout the U.S.A. and Canada. Solo concerti appearances include the China National Symphony, the Antelope Valley Symphony Orchestra, the Antelope Valley College Wind Ensemble, and the BYU Chamber Orchestra, Philharmonic, and Wind Symphony.

Since 1994, Dr. Price and his mother, Dr. Deon Nielsen Price, have been performing regularly as the Price Duo with programs that include Deon's original compositions, well-known classics, and exciting music from the 20th Century which often features music by women composers. Significant Duo performances include Beijing Concert Hall, the Shanghai Conservatory of Music, Panama National Theater, various Mu Phi Epsilon sponsored events, and IAWM (International Alliance for Women in Music) Congresses and Annual Concerts.

His discography includes: *Music of Zenobia Powell Perry*; *Dancing on the Brink of the World*; *The Music of Beverly Grigsby*; *Clariphonia: Music of the 20th Century on Clarinet*; *Dark Side of the Muse*; and *Sunrays I and II*.



**Deon Nielsen Price**, D.M.A., prize-winning composer and pianist, advocate for new music, educator, and author, has degrees with Honors from Brigham Young University, the University of Michigan, and the University

of Southern California. Her music is known for the deeply spiritual humanitarian concern that permeates much of her work. Dr. Price has composed more than 200 works for instrumental and vocal soloists, chamber ensembles, concert band, orchestra, concertos, choir, and choir with orchestra, and film. She has been commissioned by the Barlow Endowment for Musical Composition, Mu Phi Epsilon, Alaska State Council on the Arts, Metro Chamber Orchestra, as well as individual artists. Recordings are on the Cambria and Albany labels, both distributed by NAXOS. Her CD *Oneness*, which features her "Violin Concerto for Oneness," was a Notable Release by ArkivMusic in August 2014, and selected by Cambria Records for 2014 Grammy consideration. Her commissioned *Triple Flute Concerto with String Orchestra* will be premiered in New York City, May 17, 2015.

As an advocate for new music and living composers she served on the board of directors and as president of both the International Alliance for Women in Music (IAWM) and the National Association of Composer, USA (NACUSA). As educator, Dr. Price has taught theory and composition, piano, collaborative piano, and music history at the CSU Northridge; UC Santa Barbara; University of Southern California; and several community colleges. As author, her text, *Accompanying Skills for Pianists* (1991), 2<sup>nd</sup> edition (Culver Crest Publications, 2006), is used in more than 100 college music departments. A catalog of books and music is online at [culvercrest.com](http://culvercrest.com).



**Margaret Ritchey**: I am the mother of two children and a former court reporter. Living that busy life, I had very little time to develop my creativity in painting with oil and working with my hands in clay. Now with my free time, I am a Bachelor of Fine Art student at CSU Stanislaus. This decision has brought joy into my life.

*Artist Statement:* The formation of the abstract images is an ongoing question. Sensitive emotions and angry reactions show up at the least expected times. Childhood memories are an important part of my work. My finished work is a calm satisfaction.



**Carmen (Roxanne) Robbin, Ph.D.**, is an Associate Dean in the College of the Arts, Humanities and Social Sciences and the Chair of the Department of Art at California State University, Stanislaus. Her research interests

include early 17th-century Roman drawings and paintings, portraiture, and the archives of Rome. She has published articles in such journals as *The Burlington Magazine* and *Storia dell'Arte* and has curated exhibitions of contemporary painting and 16th-, 17th- and 18th-century prints and drawings from public and private collections. Recently, she was engaged by the National Museum of Fine Arts in Budapest to write on their *Portrait of Cardinal Ludovico Ludovisi* for the catalog to their exhibition *Caravaggio to Canaletto*.



California artist, **Sally Ruddy**, is a member of the prestigious National Association of Women Artists, the National League of American Pen Women, the Oil

Painters of America, and the Northern California Women's Caucus for the Arts. Her artwork is held in several public collections. A select few are; the Kaiser Permanente Hospital (Modesto, CA), California State University Stanislaus (Stockton, CA and Turlock, CA), the Museum of New Mexico (Santa Fe, NM), the Oakland Museum Department of History (Oakland, CA) and the State of Hawaii Department of Homeland Security (Kahului, HI). Ruddy's artwork was selected for exhibition at the London Art Biennale and received an Honorable Mention for Technical Merit award (2013) at the Biennale Internazionale Dell'Arte Contemporanea in Florence, Italy (2009), and at the American Embassy in Almaty, Kazakhstan (1999–2000). For the past nine years Ruddy's artwork has been in annual solo exhibitions in New York City. Select solo exhibitions include, the Schacknow Museum of Fine Arts in Plantation, Florida (2008), at CSU Stanislaus, in conjunction with the theater presentation of *The Vagina Monologues* (2002), and Merced College Art Gallery (1992). In 1999, she was commissioned by the US Postal Service for a

Commemorative Cachet, a first-cover envelope, for the unveiling of the US postage stamp titled, "Honoring Those Who Served." Ruddy's artwork was selected for the covers of the CSU Stanislaus Schedule of Classes and Annual Catalog (1993–1995). Select publications featuring Ruddy's artwork are; *American Art Collector* (2012), *The New York Art World* (May, 2006), and *The Continuum Encyclopedia of Animal Symbolism in Art* (Hope B. Werness, Ph.D.). [www.sallyruddy.com](http://www.sallyruddy.com)



**Gregory G. Savage**, photographer, actor, founding member of Sankofa Theater Company, was born and raised in Buffalo, NY, a graduate of

Lafayette H.S. (1970). In 1981, Greg Savage received an honorable discharge from the US Navy and began a career in law enforcement. He was called, by God, to preach the Gospel in 1996, attended Golden Gate Bible Seminary and was ordained in 2002. Greg Savage was chaplain for the Modesto A's (single A affiliate of the Oakland A's) for five years, United Auto Workers (UAW) chaplain coordinator for western United States (retired) and is currently itinerant pastor at Calvary Baptist Church, Modesto, CA.

With the philosophy of "never stop learning," Greg is currently enrolled at Modesto Junior College. With a desire to help veterans, he is pursuing a degree in Social Services. He and his wife Johnnie have been happily married for thirty three years and are the proud parents of two outstanding young men (Brandon, a graduate of Alabama State and Marcus, a graduate of Fresno State). Greg describes himself as a Gospel preacher with a love for God, family, photography, and jazz.



**Cintia Segovia Figueroa**, raised in Mexico City and residing in Los Angeles, makes photographic-based work that explores consumerism as well as physical and psychological boundaries. She is a lecturer in the Art Department at California State University, Northridge

and participates in a variety of outreach programs.

*Artist statement:* Cultural dichotomies permeate my artistic endeavors; juxtapositions of assimilation and simulation, as well as inside and outside are embodied in images of domestic interiors upon which landscapes are projected. I use slide film projections of the San Fernando Valley to acknowledge quotidian elements that might otherwise be dismissed. My series "Domestic Topography" is comprised of digital photographs that explore ordinary boundaries within the mountainous horizons of the San Fernando Valley. The lighting and topography of the projected panoramas transform familiar elements found in the home, while this "screen" of domesticity affects the landscape. I photograph these intersections, and the resulting color photographs emphasize internal, contemplative views. This layering technique becomes a visual language that allows me to explore alienation and assimilation.



**Beverly Serra-Brooks**, D.M.A., Gold Medal Winner in the Artists International Competition, American pianist Beverly Serra-Brooks made her New York Recital Debut in 1998 at Carnegie Hall, and West Coast Debut at

The Japan-America Theater in Los Angeles. Since then Beverly has performed in concert halls across the United States, including live radio and TV broadcasts and appearances on NPR's *Performance Today*. A recording artist for Eroica Classical Recordings, Beverly's latest CD, *Looking Within*, features piano music of Haydn, Schoenberg, and Brahms, available on iTunes or [www.eroica.com/serra-brooks/music](http://www.eroica.com/serra-brooks/music). An alumna of the California Institute of the Arts, Beverly's artistic work has been recognized with grants & scholarships from the Harpo Marx, Santa Barbara & J. Irvine Foundations, the Pillsbury Company and the California McGuire Award for Music. Interested in how relationship & experience direct musical craft, Beverly's current work about Clara Schumann; *Love & Denial, The Legacy of Clara Schumann*; is a one woman piano narrative exploring the choices Clara made as a female artist which influenced much of 19th century Western European art music and the parallel themes of love & denial in her life. [www.facebook.com/dr.beverlySerraBrookspiano](http://www.facebook.com/dr.beverlySerraBrookspiano)

Dr. Serra-Brooks' collegiate appointments include Bethune-Cookman University in Florida and Mount St. Mary's College in Los Angeles. Beverly regularly serves as jurist for regional and national competitions. Additionally, her students win competitions throughout the United States. Beverly has been cracking the glass ceiling all her life from becoming the first female percussionist for the Official Tournament of Roses Parade Band in Los Angeles to being the first female string bassist for the California All State Honor Orchestra.



**Beverly Simmons**, D.M.A., is a singer, arts administrator, and graphic designer. Born in Denver, she earned bachelor, master, and doctoral degrees in Early Music Performance Practices at Stanford University, before moving to Ohio in 1978. She

was a music professor at Case Western Reserve, McMaster, and St. Lawrence universities. After serving as a staff announcer at Cleveland's classical radio station, WCLV, she established her own management company, representing international early music artists on concert tours throughout North America. Among the music organizations she has helped to establish are Apollo's Fire: The Cleveland Baroque Orchestra, Early Music America, CityMusic Cleveland, and Quire Cleveland; for several of these she has also served as professional staff. As executive director of Early Music America, she initiated competitions and awards for performers, scholars, and leaders in the field, and was the founding publisher of *Early Music America* magazine, for which she now serves as graphic designer. As a performer, she has sung with Apollo's Fire since its inception; she founded the CWRU Early Music Singers, and directed it for 21 years; and she has sung with the Cleveland Opera Chorus and at St. Paul's Episcopal Church and Temple Tifereth-Israel. Dr. Simmons was founder/manager of the concert series *Chapel, Court & Countryside: Early Music at Harkness* at CWRU and is now executive director of Quire Cleveland. She is president of *ffortissimo* Design Studio, and also half of the cabaret duo, Rent-a-Yenta. She and her husband have two grown children, and live in Shaker Heights, Ohio.



A versatile artist, **Henrietta Sparkman** earned degrees in Studio Art and Art Education. Her teaching career has included many age groups and art subjects. She continues teaching in different capacities with workshops in various media both regionally and abroad and the Art Scholar Program for underserved youth.

Since she was a young child, Henrietta has pursued artistic endeavors. Her art work is created in both two and three dimensional mediums and various styles. Recently she has concentrated her work painting *en plein aire*, watercolour, printmaking and abstract painting. Each different medium provides expression for communication of different thoughts and ideas.

An award-winning artist, Henrietta actively exhibits her work in both regional and national juried shows as well as solo, group exhibits and galleries. Her art is in many private, digital, municipal and published collections. She actively advocates for arts education in the schools and is involved in many community groups. She serves on different boards and is an advisor to arts groups in addition to being a consultant, lecturer and judge for art shows and groups.

**Artist Statement:** Visual Poetry is the direction I work, in painting landscapes, catching the essence of the scene without many details, is the goal and to leave the viewer their own metaphoric interpretation. Painting *en plein aire* gives the composition an unique vibrance and life. Working on location gives the viewer the sense of the moment, of place and conditions. Capturing scenes that change over time allows the observer an opportunity for that which changes and is not always constant and reminds us to be stewards of our land and nature that is often taken for granted.

Figurative work with a live model has a different tempo in composing the human landscape. To relay the sculpture of the human form and capture the personality and the elements together in a soulful expression requires one's own personal introspection and understanding of the human circumstance. Abstract work has given license to turn reality inside out and create introspective improvisations. To seize the

essence of matter and separate fundamentals from irrelevance is what I have created in the painting and the monotype series.

As an artist my work covers a range of media from ceramic sculpture, printmaking, watercolor, cast bronze sculpture, painting and mixed media. I enjoy working in different mediums as well as subject matter and find that one method of communicating transposes into another a visual message that becomes richer with time. My art explores a personal timbre and through my eyes, may you discover your own perception and meaning. [www.sparkmanstudios.com](http://www.sparkmanstudios.com)



**Kathleen St. John**, composer, pianist, artist, playwright, was born in California and presently resides in San Diego. She received her BM Degree in Music Composition from The Juilliard School in 1971 studying under

Luciano Berio and Hugo Weisgall, with Piano studies under the renowned Russian-born pianist/teacher Ania Dorfmann. At that time Ms. St. John also studied electronic music at the Columbia-Princeton Electronic Music Center under Vladimir Ussachevsky, Mario Davidovsky, Bulent Arel and Alice Shields.

Ms. St. John has received numerous commissions from repertory companies, universities, and individual performers throughout this country and abroad. She was a Tanglewood Fellow studying under the British composer Alexander Goehr, a Guest Lecturer (twice!) at the University of Ottawa Department of Music, Composer-in-Residence at the American Dance Festival of Duke University in Durham, North Carolina and at the Charles Ives Center in New Milford, Connecticut, and has received five Residency Fellowships from both the MacDowell Colony and the Virginia Center for The Creative Arts.

In 1976, she was designated a Norlin Foundation Fellow by the MacDowell Colony in special tribute to Aaron Copland. Ms. St. John received her M.F.A. degree in Music Composition from California Institute of the Arts in 1979 where she was mentored by Mel Powell, was pianist for the CalArts Twentieth-Century Players Ensemble under the direction of Morton

Subotnick, and was Graduate Assistant to pianist Leonid Hambro. Upon graduation, she became a member of their Theory and Piano faculty. Ms. St. John is the recipient of a National Endowment for The Arts Composer Fellowship Grant 1981–82. She has also participated in the Third International Congress on Women in Music in Mexico City 1984 and was Co-Winner with composer Henry Brant in the 5th Annual ASCAP-Rudolph Nissim Orchestral Award 1985. Furthermore, she is the recipient of various Meet-The-Composer Grants as well as other awards for the performances of her music. She has recently completed another opus, an epic psychological musical drama for dramatic-soprano soloist and symphony orchestra which she hopes will be performed in the not too distant future. Presently working on her second theatrical play being a *Serio-Comedy in Two Acts*. Kathy continues to compose her music, to exuberantly write her theatrical plays, to create her oil-paintings, and experience the remarkable things of life around her daily.



**Kristina M. Stamper** has been involved in the community as a volunteer, performer and music advocate for more than 15 years. She has extensive background working with community service and youth performing arts organizations. She currently serves on the board of directors for Youth Focus Inc. of San Jose, an organization with a 40-year history of providing quality youth performing arts and leadership programs throughout the state of California.

Ms. Stamper has enjoyed performing with many local groups throughout the Central Valley including San Joaquin Delta College, CSU Stanislaus Opera and Theatre, and Playhouse Merced. She has also performed in programs for the Modesto Symphony Orchestra and Anchorage Opera.

Ms. Stamper is an alumna of California State University, Stanislaus with a Bachelor's of Music in Vocal Performance and a Minor in Speech Communication. She is currently the senior communications and public affairs specialist at CSU Stanislaus.



**Jonathan Stehney** is a bassoonist whose expertise ranges from performing Baroque music on early instruments to performing the most challenging contemporary and experimental music. Jonathan has traveled widely performing new works for the bassoon

and the contra bassoon. He is in demand as a lecturer for composers and orchestrators on the contemporary techniques and sounds possible on the bassoon and contrabassoon. He has worked with such notable composers as Sofia Gubaidulina, Pierre Boulez, Peter Eötvös, Olga Neuwirth, James Tenney, Mark Menzies, Karheinz Stockhausen and others. He has studied extensively with Pascal Gallois, Paul Riveaux and the EIC. He received his BFA in performance from California Institute of the Arts, his MA and Performance Certificate from the San Francisco Conservatory of Music and is now completing his D.M.A. at SUNY Stonybrook.



**Suzan Still**, Ph.D., received her BA in English, with a minor in Biological Sciences; a master's degree in Psycho-spirituality in Art and Writing; and a Ph.D. in Depth Psychology. Her masters thesis, *The*

*Fragmentation Series*, is based on the Egyptian myth of Isis and Osiris. Her doctoral dissertation, *Dark Persephone: Soul's Descent to Eros*, considers the Greek myth as it relates to the medial woman, and to Still's five-year experience teaching creative writing in the underworld of a men's prison, where she was the editor of the inmate anthology, *Joint Effort*. She began recording her dreams at age five, and has been leading dream groups for over thirty years. A wide variety of metaphysical experiences, starting at an early age, influenced her to study depth psychology. The keynote speaker at the *2000 International Conference on Archetypal Psychology*, she has been a presenter at several conferences on depth psychology and archetypal activism. She has published poetry and nonfiction works in literary journals and anthologies, won the Dominic J. Bazzanella Award for Short Fiction, and has three published literary novels, *Commune of*

*Women, Fiesta of Smoke* and *Well In Time*, each of which considers women's spirituality. A painter and sculptor, her work has been included in and awarded at various juried shows. A former adjunct professor at CSU Stanislaus, she is currently working on a novel set on Malta. Still lives in Sonora, California, with her husband, David Roberson.



**James A. Tuedio**, Ph.D., is the Dean of the College of Humanities and Social Sciences at CSU Stanislaus. He holds a Ph.D. in Philosophy from the University of Colorado, Boulder, and served on the CSUS faculty since 1983. His area of specialization is Continental

Philosophy including Kant, Nietzsche, Phenomenology, Existentialism, and Post-modern Philosophy. He has contributed articles and presentation on topics that vary widely, including narrative realism and a number of articles and presentations on the Grateful Dead.



**Elisha Wilson**, CSUS horn instructor and lecturer, is a versatile musician with an eclectic background of 29 years in the field of art, which includes extensive study in music, dance and theater. Her formal studies include a Master of Arts with an emphasis in Horn Performance

and a Bachelor of Arts with an emphasis in Horn Performance from California State University, Fresno. Elisha Wilson is currently the Conductor and Musical Director of the Visalia Opera Company, she is on the faculties of California State University Stanislaus, College of Sequoias in Visalia, CA, Fresno City College, and teaches horn at La Sierra Summer Music Camp in Fish Camp, CA.

Early in her career, Ms. Wilson performed as a horn soloist and dancer in the Tony Award winning Broadway show, *Blast!*, between 2001 and 2003 on a national tour. Elisha has performed as a featured soloist with the Tulare County Symphony, Kings Symphony, with a Fresno State alumni group at the 2012 International Horn Society Convention at San Francisco State University, and was a guest artist during the 2013–2014 Fresno Pacific

University Pacific Artists Concert Series. In April 2012, Elisha was invited to join a group of professional brass players called *The Edge* to the final auditions of NBC's *America's Got Talent* in New York, NY. Elisha has had the privilege of sharing the stage with world-renown artists such as Jackie Evancho, Natalie Cole, Renee Fleming, Andrea Bocelli, Audra McDonald, Branford Marsalis, Juan Diego Florez, Sarah Chang, Airborne Toxic Event and Mannheim Steamroller, to name a few. Her current orchestral accomplishments include Principal Horn Tulare County Symphony and Third Horn Merced Symphony. She has performed with the Fresno Grand Opera, Fresno Philharmonic, Fresno's Orpheus Chamber Ensemble and San Francisco Wind Ensemble. In recent conducting experiences, Ms. Wilson has conducted Engelbert Humperdinck's *Hansel and Gretel* and Mozart's *Le Nozze di Figaro* with the Visalia Opera Company, as well as *Les Miserables* with the League of Christian Actors in Visalia, CA.

Elisha Wilson is a performer and educator with appearances throughout North America and Europe. Ms. Wilson is an artist that is deeply committed to music education through her membership to the International Horn Society, California Music Educators Association, and National Opera Association. Her upcoming 2014 and 2015 engagements include staging and directing an original Mariachi opera with the Visalia Opera Company to be debuted in November 2014, conducting Bizet's *Carmen* with the Visalia Opera Company in June 2015, performing as a featured artist in the recital of a central valley composer, Brad Hufft, in March 2015, and performing as a solo guest artist with the Yosemite Wind Ensemble in Australia in June-July 2015.



**Carolyn Yarnell**, composer and visual artist, expands the realm of classic beauty through sight and sound.

Yarnell finds her sources of inspiration in nature, science and in the spectrum of human experience. A California native, Yarnell was raised in the Sierra Nevada Mountains. She holds degrees from the San Francisco Conservatory of Music and the Yale School of Music. Her teachers include Elinor Armer, John

Adams, Imbrie, Druckman, Bresnick, Maw, Foss, Ruders and Rzewski. Noted as an orchestral composer, her compositions have been conducted by Oliver Knussen with the Tanglewood Symphony, Dennis Russell Davies with the American Composers Orchestra, Gerard Schwarz with the Seattle Symphony, Apo Hsu, Jahja Ling and Mario Venzago—from Carnegie Hall to the National Cultural Center of Taiwan. She served three years as composer in residence with conductor David Alan Miller and the Albany Symphony, New York.

Yarnell is a founding member of the Common Sense Composers Collective, Vice-Chairman of the Huntington Beach Artist Council, and a Gallery artist at The Orange County Center for Contemporary Arts. She participates regularly group art exhibitions and has had solo shows at the John Wayne International Airport, The Huntington Beach Library and Cultural Center, and MUZEO.

Among Yarnell's array of awards are a Fulbright Fellowship to Iceland, an Individual Artist Fellowship from the National Endowment for the Arts for Music Composition and Oil Painting, the Charles Ives Scholarship from the American Academy of Arts and Letters, five McDowell and Yaddo Colony residencies, the Guggenheim and the Rome Prize.

*Artist Statement:* A thousand words unspoken, my art is both an expression of, and liberation from, this material world that my restless soul has found itself temporarily but so inextricably bound up in. Being a visual artist, my music explores color and form through the depths of emotion.

Being a musician, in my visual work I draw from the formal techniques and the spontaneity of classical musical composition, incorporating counterpoint, tonal harmony and improvisation to create both linear and vertical depth. My works are not clear representations of places or things, they are rather like fleeting frozen moments perceived from great distances through the curved lens of time.

*"A great work of art is made out of a combination of obedience and liberty."  
—Nadia Boulanger (1887-1979)*



**Li Yiding**, (1947–2014) a fine composer and pioneer advocate for women composers in China, passed away after an extended illness on November 13, 2014. Her rich, passionate television and movie music won her 17

Chinese awards. Her concert music is enjoyed by audiences throughout Asia, the United States and Europe and has won competitions: "Burned Eden" (2004 IAWM Search for New Music by Women Composers) and "Guge Kingdom Ruins, Op. 5" (2010 Festival of Women Composers). China Central Television selected her tone poem, "The Romance of Three Kingdoms" to be performed and broadcast throughout all China during the 2015 Spring Festival.

Following her participation in the 1999 London International Congress on Women in Music sponsored by the International Alliance for Women in Music (IAWM), she served as IAWM Liaison with China and invited many Chinese composers and performers to IAWM membership. She produced annual IAWM concerts in Beijing and Shanghai in order to create interest and develop a strong organization. Her numerous concerts introduced the music of women composers from many countries to large audiences. For her great contribution to women musicians both in China and internationally, Li Yiding was honored with the title of IAWM Advisor.

Because she was already famous as a prize-winning television composer and was the highest-ranking composer at China Central Television, she had a strong influence in civic and national government and was able to secure funding, educational and concert facilities, and administrative support for the 2008 Beijing Congress on Women in Music that she produced. With full concert halls and a thousand participants, including five orchestras and 100 international delegates, and prestigious concert venues including the Forbidden City Concert Hall and the National Center for the Performing Arts, the Congress was a huge success. Inspired by it, several national organizations were established to promote music by women composers, such as the Korean Society of Women Composers and the Chinese Women Composers' Association (CWCA).



**Sabrina Peña Young**

is a foremost expert on virtual opera production and online collaboration with the debut of her machinima opera *Libertaria: The Virtual Opera*. *Libertaria* includes a live cast and film crew, virtual choirs, sound

synthesis, machinima, and contemporary choral writing, produced entirely online using crowdsourcing, social networking, and the Internet. *Libertaria* tells the tale of a rebel teen who escapes a GenTech Factory and teams up with her addict father to destroy evil scientists with a cyborg army. *Libertaria* premiered October 5th, 2013 in Lake Worth, Florida, with additional screenings at the Buffalo Women and Arts Festival, the UK-site Moviestorm, the Holland Animation Film Festival, and TEDxBuffalo, and is now available on Youtube. Young's innovative works have been performed at the Beijing Conservatory, the International Computer Music Conference, Miramax's Project Greenlight, the Athena Festival, the New York International Independent Film Festival, Art Basil Miami, Turkey's Cinema for Peace, Art Miami, and Pulsefield International Exhibition of Sound Art, the Holland Animation Film Festival, Australasian Computer Music Conference, Buffalo's Women and Arts Festival, and countless venues worldwide. Young is a sought-after lecturer and writer on music technology, social media, and contemporary composition with a recent TED Talk on "Singing Geneticists and EPIC Virtual Machinima Opera"; [sabinapenayoung.blogspot.com/](http://sabinapenayoung.blogspot.com/)



**Janet Youngdahl, D.M.A.,**

is a specialist in early music for the voice, from the perspective of a solo singer, historian, and a choral conductor. She has toured with the ensemble for medieval music *Sequentia* throughout Europe and North

America. She appears as a soloist on seven recordings with this ensemble with Deutsche Harmonia Mundi/BMG. In concert, she has appeared at the Lincoln Center Festival in New York City, the Proms in London, the Melbourne Festival in Australia, and in concerts in

Amsterdam, Paris, Florence, Cologne, Stockholm, San Francisco, Boston, and Chicago. Baroque music credits include many concerts with the Baroque ensemble Cecilia's Circle. A recent recording for Centaur Records features cantatas by 18th-century composer Elizabeth Jacquet de la Guerre with baroque violin, viola da Gamba and harpsichord. This ensemble appeared at the national meeting of the American Musicological Society in 2008. Other Baroque work includes several recordings for the Toccata Record label with lutenists Victor Coelho and David Dolata. Appearances in Baroque operas include *Dido and Aeneas* with Christopher Hogwood and *The Fairy Queen* with both the Edmonton Symphony Orchestra and the Calgary Philharmonic. Appearances in standard works as a solo soprano include numerous performances of Handel's *Messiah*, the Brahms's *Requiem*, Carl Orff's *Carmina Burana*, the Mozart *Requiem*, the Durufle *Requiem*, and Beethoven's Ninth Symphony. 20th-century work includes premiers of many works by William Jordan, and a New York City staged performance and recording of Ezequiel Viñao's *Arcanum* for soprano and chamber orchestra.

As a conductor, Dr. Youngdahl has worked with many choral organizations including Spiritus Chamber Choir, the Calgary Philharmonic Chorus, Voice Scapes and the Calgary Bach Festival Society. Concert repertoire has spanned the centuries and has included performing works in many styles and languages including Russian, Persian, and Urdu. Many concerts have been conducted with both chorus and full orchestra, including Handel's *Messiah* and the Bach *Christmas Oratorio*. 20th-century conducting repertoire has included several commissions for new Canadian choral works by Allan Bevan, William Jordan and Katherine Chomik, and the Canadian premier of a significant work by Christos Hatzis. Academic papers on the sacred songs of Henry Purcell have been presented at several conferences including the Canadian University Musical Society and the Society for Seventeenth Century Music. Lecture-recitals on Barbara Strozzi, Elizabeth Jacquet de la Guerre, and Clara Schumann have been presented at two of the national meetings of the American Musicological Society.

**March 26, 2015, Thursday Evening Concert 7:30 pm**

*[Please note that this concert is not on campus but is taking place at Turlock Community Theatre, 1574 E. Canal Drive, Turlock, CA 95380, and is part of the Turlock Concert Association's concert series. Tickets purchased through the CSUS box office or online will be at CSUS prices.*

*Three works of Festival composers will be heard on the Thursday evening concert. At the time that this book is being published, we do not have the complete evening's program. However, the three works by Festival composers are listed below.*

*Remember* for SATB and piano

Jennifer Bellor  
Poetry of Christina Rossetti

*Qu'est La Vie Sans Coeur* for soprano and orchestra  
Sandra Bengochea, soprano

Words and Music by Marlene Hajdu

*The Secret Life of Paper Cranes* for string orchestra

Jeannie Gayle Pool

**Program Notes**

*Remember* (2012, rev. 2015) sets the text "Remember" by poet Christina Rossetti (1830–1894). When I first became acquainted with the poem in college, I knew I wanted to create a choral piece setting this beautiful text. The 2012 version of the piece was read by the Eastman Chorale in December 2012, and the CSU Stanislaus Concert Chorale under the direction of Daniel Afonso will be premiering the newest version of the piece for the Hildegard Festival of Women in the Arts.—*Jennifer Bellor*

*Remember* by Christina Rossetti

Remember me when I am gone away,  
Gone far away into the silent land;  
When you can no more hold me by the hand,  
Nor I half turn to go yet turning stay.  
Remember me when no more day by day  
You tell me of our future that you planned:  
Only remember me; you understand  
It will be late to counsel then or pray.  
Yet if you should forget me for a while  
And afterwards remember, do not grieve:  
For if the darkness and corruption leave  
A vestige of the thoughts that once I had,  
Better by far you should forget and smile  
Than that you should remember and be sad.

Reflective and contemplative, *Qu'est La Vie Sans Coeur* has dramatic beauty.

The voice rises in question:

*What is life without heart?*

...then descends in its answer:

*To have heart is not very difficult.*

The harmonies dangle the Lydian mode throughout adding a *mysterioso* quality. It has a sense of longing and reminds us not to forget about our heart.

*To discover his heart (or your heart, or to have heart)  
is not very difficult. If you close the door, you will be sad.  
What is life? It's just a breath away.  
It passes like a shooting star.*

Thanks to the amazing soprano, conductor, and orchestra today and to the efforts of Dr. Deborah Kavasch and Dr. Jeannie Pool.—*Marlene Hajdu*

**The Secret Life of Paper Cranes** for string orchestra (2001–03) is dedicated to the memory of Toru Takemitsu (1930–1996). I met Toru in 1994 in New York City in connection with the premiere of the Music for the Movies documentary on his life and career as a leading composer for Japanese cinema. In March 1995 we met again in Gstaad, Switzerland (a ski resort) where we were both guests of the Cinemusic Festival, and in April of that year I produced a dinner in his honor in Los Angeles where he received The Film Music Society's Career Achievement Award. Much of Toru's best-known music is sad, reflective, and melancholy, expressing our deepest longings, but in his life, Toru was a joyful, playful person, fun and light, and he was a bit of a prankster. He felt his life was a delightful gift given the fact that he was in a youth camp when Hiroshima and Nagasaki were bombed. He cherished his wife and daughter and was a devoted and thoughtful friend to many. During our week in Switzerland, he spent much time with my son, Elliott, then 7 years old. Toru tried to teach him to make origami paper cranes. Toru's daughter affectionately called her father "E.T.," and Toru was immediately drawn to Elliott as in "E.T and Elliott" from Spielberg's film. They played all week with the paper cranes, trying to perfect their technique. Toru had new tales each morning for Elliott about the paper cranes' activities while we attended evening screenings and concerts or slept. They danced, dined heartily, skied and played in the snow, and enjoyed exciting and dramatic adventures. Although I was not privy to these stories, at the end of the week Toru and Elliott presented me with the entire collection of paper cranes. This piece is written with these lovely memories in my heart. How sad we have lost this lovely man in his sixties to cancer, but how lovely to have these memories of the playful and loving spirit who was Toru Takemitsu.—*Jeannie Gayle Pool*

***Libertaria: The Virtual Opera*** Throughout the Festival we will be showing this opera in M39, *the Festival Listening Room*. <https://virtualopera.wordpress.com/>. In a post-USA dystopia teen Libertaria escapes from genetics factory & teams up with her addict father to lead a children's cyborg army against evil reverse-aging geneticists in the world's first machinima opera by award-winning composer Sabrina Peña Young.

<b><i>Libertaria Credits:</i></b>	Sabrina Peña Young	Technical Consultant: Clare Shore
Directed by Sabrina Peña Young	Patricia Johnston	
<b>Cast (In Alphabetical Order)</b>	Additional Mods by	Additional Music Consultants
Joe Cameron	Arthur V. Kuhrmeier	Joel Haas
Perry R. Cook	Gerald Lang (Papa G Mods)	Susan Haas
Gracia Gillund	Shirley Martin (Mods 'N More)	Steve Holtz
Jennifer Hermansky	Craig Rintoul	Patrick Neher
Matthew Meadows	Hursto Presto Mods	
Kate Sikora	Shortfuze	Music
Gretchen Suarez-Peña	Mastered by Patrick Rundbladh at P.R. Productions	Original Score and Lyrics by Sabrina Peña Young
Yvette Teel		
Narrator: Johnny Video	Additional Recording by	
	Perry R. Cook	
Additional Vocals: Alan Manuel Peña	Stephen Crafton	
	Gary Gillund	
	Steve Holtz	
Art Department	Alan M. Peña	
Kera Hildebrandt		
Lucinda McNary at Two Moon Graphics	Metal Link Alt Mix: Matthew Meadows	

**Friday Morning, March 27, 2015**  
**Bernell and Flora Snider Music Recital Hall:**

**9:00–9:50 am Jeannie Gayle Pool**, Ph.D.: *Chasing the Beat: Jazz through Oral History*, **Greg Savage**: Photography of Local Jazz Artists.

Musicologist and filmmaker Jeannie Gayle Pool will speak about how her oral history interviews among women jazz instrumentalists lead to her book and film, *Peggy Gilbert and Her All-Girl Band*. Gilbert (1905–2007), saxophones, vocals, clarinet, violin, vibes, arranger, and lyricist, was a one-woman support network and staunch advocate for women instrumentalists beginning in the 1920s. She continued to perform publicly with her band The Dixie Belles and appeared on numerous television shows well into her nineties. Clips from the documentary will be shown.

**Greg Savage** will show his photographs of Central Valley jazz musicians and talk about his quest to document the local jazz scene through photography.

**10 am Cross-Disciplinary Look at Gender Discrimination in the Arts.**

**10-10:20 am In the Streets: Rewriting the Female Narrative with Lyndsay Phillips.**

Contemporary female artists are stigmatized by a genetic marker which immediately lets the viewer know that the works in question were made not by an “artist” but by a “female artist.” An increasing number of these women are avoiding categorization by creating their work directly in the public space, making art which is freely accessible to a wide audience. This unregulated space allows artists to initiate a discussion about historically feminine subjects such as beauty, motherhood, and the male gaze without being questioned or dismissed as simply “feminist.” This presentation will explore how female street artists are redefining women’s role in history by bringing issues such as economic and social imbalance, street harassment, and gender stereotypes into the contemporary consciousness. –*Lyndsay Phillips*.

**10:20–10:40 am Beverly Serra-Brooks: Women Instrumentalists in a Male-dominated**

**Profession. Dr. Beverly Serra-Brooks is the featured artist for the Friday evening concert.**

10:40–10:50 am discussion/student questions

**11:00–11:50 am** Panel of American Women Composers: **Jeannie Pool**, Ph.D., Moderator; **Beverly Grigsby**, D.M.A., **Deon Nielsen Price** D.M.A., **Carolyn Yarnell**, **Kathleen St. John**, and **Susan Hurley**, D.M.A. All these women are California composers and have fascinating stories to tell about how they became composers and seek opportunities for performances of their music. St. John and Yarnell as also well-established visual artists and will tell compare their musical works with their works in the visual arts.

**12:00–12:50 pm** Hildegard specialist, Janet Youngdahl, workshop on singing Hildegard chant from early notation. Everyone is welcome to participate.

**1:00–1:50 pm *Harmony of the Spheres*** Video of Hildegard-based concert from Finland.

**Harmony of the Spheres** is a crossover project combining different musical traditions with visual designs and soundscapes exploring space and time. In the center there are songs by Hildegard von Bingen (1098–1179) medieval nun, mystic, healer and composer who had Divine visions throughout her life. These songs are accompanied by 3D surround soundscapes that are based on ratios of planetary orbits, following ideas presented by Pythagoras and Ptolemy and later developed by Kepler and Newton. The accent idea was that celestial bodies—sun, moon, and planets—have their own orbital resonance, a metaphysical hum that can be reduced to numerical proportions, creating musical harmony. On top of this we present the moment of now in the form of modern jazz improvisation. The idea is to study cosmology and humanity by creating journey to the solar system and our minds—to have a meditative moment with beautiful sounds and visions. Crew: Aino Peltomaa (Voice); Antti Peltomass (Soundscapes and bouzouki); Jorma Kalevi Louhivuori (Trumpet); Henri Melaanvuori (Visual design).

*We will show a previously recorded performance that took place in Finland, followed by a Skyped question-and-answer period with Aino Peltomaa,*

*giving the audience an opportunity to talk to her about her music.*

**3:00–4:00 pm panel discussion in Snider Hall**  
*Narrative and the Art of Composition Across the Artistic Disciplines:* **Jim Tuedio** Moderator with **Roxanne Robbin; Linda Bunney-Sarhad, Robin Baldrige, Grace Lieberman.** Performer/arts promoter, **Lee-Ellen Marvin,** storyteller,

Many contend that the title of Aristotle’s essay was mistranslated from the Greek; we know it as “The Poetics” but perhaps it should have been translated into English as “The Art of Composition.” [The original translators were from the literary disciplines and approached their translation with that bias! What a shame that their limited frame of reference results in a long-term misunderstanding of Aristotles’ brilliant observations, but that is another story.] Aristotle said in this profound essay that the first job of any artist (including writers, painters, dramatists, poets, composers, etc.) is to know the properties and potentiality of the elements (materials—in the case of the visual arts, the physical properties of those materials) of their specific discipline; the second job is to put these elements into relationship with one another in ways that honor their basis properties; this is composition. One begins their work through a study of what others have achieved with those elements, followed by imitation of those works, and then experimentation to discover new modes of composition, sometimes by pushing the envelope of the elements’ fundamental properties. Many creative works are criticized because they demonstrate that the creator has not thoroughly understood the elements utilized in their composition. Other works are criticized for their failure to create a “composition” that “works.” One may also assert that once an artist understands the art of composition, this understanding can be applied to other art forms once that artist has understood the elements of those other art forms. For example, many of the music composers at this festival are also well-established as visual artists (painters and

photographers). This panel will address the NARRATIVE AND ART OF COMPOSITION and ACROSS THE DISCIPLINES—*Jeannie Gayle Pool, Ph.D.*

**FRIDAY 4 pm Lecture/recital: *Ortus* for solo piano with Tatev Amiryan.**

“Ortus” is a word of Latin origin. It has a number of meanings including “source,” “origin,” “birth,” “beginning,” “spring from,” “rising” or “sunrise.” The word is relative to an ancient Armenian word “Artar” (both have the same root—“Ort”-“Art”) which in old times was used as an epithet of sun or God of sun, indicating awakening or rising.

The music in the piece has a dance-like cheerful character designed to express energy, shine and beauty springing from sun. The music in the piece is based on rhythmic and melodic intonations of Armenian folk song Shogher Jan. “Shogher” is Armenian female name and in Armenian it also means sunshine(s). The song conveys the image of Armenian woman; glowing and graceful. In the piece I aimed to create a parallel between women’s image and the sun, both as an origin of life and beauty.

The piece carries a new approach to piano, aiming to create some resemblance with Armenian percussion instrument Dhol, (A drum with a cylinder-shaped body which is covered with membranes and is played by hands or sticks.) through some timbral, rhythmic and technical effects. My presentation talks about the new approaches to the instrument as well as the ways of utilizing folk music in contemporary composition.

I will give the live performance of the piece. I will also play the recording of the folk song “Shogher Jan” on which my piece is based on.—*Tatev Amiryan*

*“When the words come, they are merely empty shells without the music. They live as they are sung, for the words are the body and the music the spirit.”*

*—Hildegard of Bingen (1098-1179)*

**Words, Music & Images**  
**Friday, March 27, 2015 at 4:30 pm**  
California State University, Stanislaus,  
Bernell and Flora Snider Music Recital Hall

Presentation of Music and Visual Works by Kathleen St. John

Duo Sonata (1977)

Julie Feves and Jonathan Stehney, bassoons

Sofia Gudaidulina

Except from Anaïs (2010)

Sandra Bengochea, soprano  
Christopher Bengochea, tenor  
Jared Eben, piano

Susan Hurley

Presentation of the Music and Visual Works of Carolyn Yarnell.

**Poetry Reading**

Linda Bunney-Sarhad: "The Whispers of Women"

Carol Quinlan: "A Meandering Memory: April 27, 1970"  
"A Long and Happy Life"

Linda Marie Prather: "Hildegard of Bingen"  
"Process of Writing"

Louise Kantro: "The Truck"  
"Games of Love"

Nancy Haskett: "Wagon Train Girlhood"  
"Shadows and Reflections"

Linda Gordon Sawyer: "The Box of Skates"

Cynthia Barstad: "Hagar"

Virginia Dall: "You Know You Should Be Expecting"

Ann Williams Bailey: "North Trail Calaveras"  
"hidden messages from the wild no consistent postmark"

Cleo Griffith: "So Little There"  
"Following Directions"

Gillian Wegener: "Juju Kit for The Modern Woman"  
"Dépaysement"

**Program Notes**

**Duo Sonata** (1977) by Sofia Gudaidulina is both a duo and a sonata: a duo in that the two performers act as a complement rather than in opposition to each other and a sonata in that it is construction around the evolution of contrasting themes. The work is dedicated to Valeri Popov. The opening scale and tremolo motifs make up the first theme; while the second theme is based on the contours of Orthodox chant. At midpoint of the work, there are multi-phonics in which several pitches are produced simultaneously,

producing a rich series of chords, leading us back to the opening music. Sofia Gubaidulina (b. 1931) is one of the best known Russian composers today. Her music is performed around the world and is characterized by her unusual instrumental combinations, interesting timbres, and experimental tuning systems. Many of her works use Russian folk instruments and are based on abstract religious and mystical association, particularly related to her Russian Orthodox faith. She studied composition at the Kazan Conservatory and took additional studies at the Moscow conservatory. She was introduced outside of the Soviet Union by Gidon Kremer's performances of her violin concerto, *Offertorium*. Since 1992, she has lived in Hamburg, Germany

**Anaïs:** This is an excerpt from this one-act, two-character chamber opera for soprano (Anaïs, pronounced in three syllables, "Ah-nah-ees") and tenor (Rupert Pole). It is scored for 8 players—clarinet, horn, vibraphone, 2 violins, viola, cello, and double bass. Inspired by the life and writings of noted diarist, Anaïs Nin, *ANAÏS* is an impressionistic portrait of Ms. Nin. The libretto consists entirely of very brief fragments—often merely single words—drawn out of context from the novels and diaries of Ms. Nin. A commissioning grant for the creation of the work was provided by Mrs. Joan Palevsky in 2001. Subsequently, a *Subito* grant from the American Composers Forum supported its first workshop performance in Los Angeles in 2002. In February 2010, the Center for Contemporary Opera presented a staged reading of the opera, accompanied by piano, at the Cell Theatre in New York City.

**Opera Synopsis:** A story of obsessive love, in this psychological drama Anaïs attempts to come to terms with her own impending death in the presence of Rupert, her lover and long-time companion. Testing his devotion, she seeks understanding and closeness by revisiting some of the strongest memories from her life—innumerable infidelities, incestuous relations and a violent rejection of motherhood. Rupert had been ignorant of some of her indiscretions. The pair profess their mutual love, but Anaïs dies alone before Rupert is able to forgive and embrace her.

**POETRY READING:** The area of Modesto, California, is home to a number of fine poets. In 2011 some of them marked a milestone in their work by publishing an anthology of poems called *More Than Soil, More Than Sky*. Amazon's notes about the book say, "This anthology documents not only this moment in a vibrant and exciting poetry community, but also stakes a claim in the larger poetry world, making clear that Modesto is more than soil, more than sky. It is an up-and-coming force in the poetry world." Members of Modesto's "vibrant and exciting poetry community" were invited to contribute to this Festival, and tonight's concert features several reading from their work.—*Linda Bunney-Sarhad*

**5:30 pm Meet the Artists of the visual arts digital gallery display in M-39**

**6:00–7:30 pm Dinner Break (On Your Own)**

*"Revision is not going back and fussing around, but going forward into the highly complex and satisfying process of creation."*

—May Sarton (1912–1995)

*"Literature is strewn with the wreckage of men who have minded beyond reason the opinion of others."*

—Virginia Woolf (1882–1941)

*"You can't copy anybody and end with anything. If you copy, it means you're working without any real feeling. No two people on earth are alike, and it's got to be that way in music or it isn't music."*

—Billie Holiday (1915–1959)

*"Every element has a sound, an original sound from the order of God; all those sounds unite like the harmony from harps and zithers."*

—Hildegard of Bingen (1098–1179)

**Friday, March 27, 2015 at 7:30 pm**  
**California State University, Stanislaus,**  
**Bernell and Flora Snider Music Recital Hall**  
**Love & Denial, The Legacy of Clara Schumann**  
**A One Woman Piano Narrative**  
**by**  
**Beverly Serra-Brooks, piano**

Scenes from Childhood, opus 15  
I. From Foreign Lands & People  
II. Dreaming

Robert Schumann (1810–1856)

Album for the Young, opus 68  
Soldiers' March

R. Schumann

Chromatic Fantasy, BWV 903

Johann Sebastian Bach (1685–1750)

Un Sospiro  
Allegro affettuoso

Franz Liszt (1811–1886)

Lullaby, opus 49 #4  
Intermezzo, opus 117 # 2  
Andante non troppo e con molta espressione

Johannes Brahms (1833–1897)  
J. Brahms

INTERMISSION

Variations on a Theme by R. Schumann, opus 20  
Thema — Ziemlich langsam

C. W. Schumann (1819–1896)

Symphonic Etudes opus 13  
I. Thema — Andante  
II. Variations  
III. Finale — Allegro brillante

R. Schumann

*This evening's performance is dedicated to the memory of  
Floyd Lee Brooks (1956–2014)*

**Clara Schumann** (1819–1896) was a German pianist and composer, daughter of Freidrich Wieck (who taught her) and wife of Robert Schumann. She gave her first recital in 1830 in Leipzig, and subsequently appeared in other German towns, Paris and Vienna. After considerable opposition from her father, she married Robert Schumann in 1840. After her husband's death in 1856, she supported herself through touring and performing. Although she was denied choices taken for granted by us today, Clara nevertheless endeavored to have a rich and full life complete with family and professional life. Considered one of the most outstanding interpreters of her time, she was responsible for defining the format of the traditional piano recital, and was the first to perform by memory and play Beethoven Sonatas in public. Clara also brought Robert Schumann and Johannes Brahms' music into the forefront and was a professor at the Hoch Conservatorium, Frankfurt from 1878 to 1892. Her compositions include piano solos, a concerto, piano trio, and songs.

## Dr. Beverly Serra-Brooks, piano

Gold Medal Winner in the Artists International Competition, Dr. Serra-Brooks made her New York Recital Debut in 1998 at Carnegie Hall, and her West Coast Debut at The Japan-America Theater in Los Angeles. Since then Beverly has performed in concert halls across the United States, including the John-Hopkins University Shriver Hall Celebrity Series, Tarpon Springs Performing Arts Series in Florida, New York's Sullivan Performing Arts Series, the Carmel Performing Arts Festival in northern California, Bentley College Recital Series in Boston, and on live radio and TV broadcasts

Dr. Serra-Brooks is a recording artist for *Eroica Classical Recordings*, which recently released her third solo CD, *Looking Within*, featuring piano music of Haydn, Schoenberg, and Brahms. Upcoming CD will be music of Chopin and Debussy. An acclaimed master teacher and popular presenter for national piano teacher associations and organizations, Beverly regularly serves as a jurist for regional and national competitions including the largest music competition in the world; the United States Open Music Competition in San Francisco. Dr. Serra-Brooks is also frequently invited to present master-classes, recitals, and workshops at schools, festivals, and universities.

Dr. Serra-Brooks served on the faculties of Mount St. Mary's College in Los Angeles, and as Assistant Professor / Coordinator of the piano program at Bethune-Cookman College in Daytona Beach, Florida. Her students regularly win competitions throughout the United States. She is also co-founder and artist teacher at Hummingbird Music Studio in Portland, Oregon, and POP! Pianist's Outreach Project—founded in 2010 by Beverly & her husband, Lee, and dedicated to bringing classical music to audiences in usual and unusual venues by pianists of all ages.

Beverly received her D.M.A. in piano from Claremont Graduate University, an M.M. from California State University Northridge, and a B.F.A. from California Institute of The Arts. Dr. Serra-Brooks studied with James H. Shearer, Dr. Reginald Stewart, and Jerome Lowenthal at the Music Academy of the West, Leonid Hambro at California Institute of the Arts, Jorg Demus in Austria & Germany, and Michel Beroff at the American Conservatory at Fountainebleau, France. Her musical interests also include scholarly research, and she is often invited to present her work, most recently at the Washington Music Teachers Association State conference and a paper on college-level pedagogy strategies for the College Music Society's conference in Puerto Rico.

*"I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose – there has never yet been one able to do it. Should I expect to be the one?"*  
—Clara Schumann (1819-1896)

*"To create one's own world in any of the arts takes courage."*  
—Georgia O'Keeffe (1887-1986)

Saturday, March 28, 2015, Bernell and Flora Snider Music Recital Hall

**9:30 am** panel: *The Feminine Spiritual Journey*

Moderated by **Suzan Still**, Ph.D., poet and novelist

**Janet Youngdahl**, D.M.A., singer, historian, and choral conductor

**Francyl Gawryn**, musician and minister

**Elisha Wilson**, performer and educator

**Linda Bunney-Sarhad**, poet-lyricist

**10:30 am Elizabeth Dastin: L. A. Streetwalkers: Female Artists Telling Stories on the Streets**

This presentation will examine the practice and artwork of three female street artists—Annie Preece, A Common Name, and Anna Drumm—who currently live in Los Angeles and illegally put up work on its streets. Their practice varies in material, aesthetic and narrative content but shares a strong ideological commitment to authentic communication, a raw energy and a desire to challenge the mainstream consumer art market.

Since the beginning of the 20<sup>th</sup> century, artists have utilized the streets as their canvas and political platform. In 1917 during the Russian Revolution, members of the Russian avant-garde relied on cutting edge posters to inspire, gather and activate the new, working citizen. Since the next few decades were riddled with war, the popularity and necessity of poster art grew with equal fervor. In the 1960s there was a passionate initiative by artists to push the barriers of the enclosed, myopic gallery/museum world outwards to the streets and to nature. Earth artists such as Robert Smithson and Michael Heizer began to utilize natural elements like dirt and rocks as their artistic materials and the outdoors as their exhibition space. At the same time alternative performance artists like Robert Rauschenberg, John Cage and Allan Kaprow began enacting happenings on the street as if it were a stage. Street art became fully articulated in the 1980s in New York City. As communities suddenly became plagued by rampant drug use and AIDS related illness and death, artists like Keith Haring and Jean-Michel Basquiat took to the streets to voice their anger, their frustrations and their warnings. Since the '80s, street art has continued to serve a significant role in urban landscapes throughout the world.

In 2010 street artist Banksy released his documentary *Exit Through the Gift Shop*, launching a flurry of street art activity in the form of exhibitions, scholarship and awareness that has yet to ebb. Los Angeles is a particularly appropriate host of these efforts since the city has long existed on the fringes of the mainstream art world, and since Shepard Fairey, the public face of street art, is a resident and tenacious activist. Art that's conveniently displayed in museums and galleries can feel stale, diluted, and all about the market. Art that's on the streets, however, is energetic, raw, often irreverent, and takes some digging to find. People, especially younger generations, respond to the authenticity of street art and want to know more about it.

Despite its counterculture reputation, an unfortunate system shared between street art and the mainstream art world is the wide gender gap between the artists who achieve visibility. The large majority, if not entirety, of well-regarded street artists are male—a disappointing reality in light of the otherwise progressiveness of the movement. It is the purpose of this presentation to correct the fantasy that only angry, youthful, strapping men put up illegal work and are the only ones un-phased by threat of arrest. Furthermore, it is the purpose of this presentation to not only prove that there are powerful contemporary female street voices but also to illustrate that the narratives they share are just as relevant, just as irreverent, as the narratives of their male colleagues.

**11 am Deon Nielsen Price, D.M.A., “Toads and Diamonds” Ballet Project.**

*Toads and Diamonds* is the largest work on my new compact disc *New Friends/Old Friends* recorded for Cambria Recordings and distributed by Naxos. I am thrilled that the recording and the score are now available for pianists to enjoy playing the individual dances and for dance companies to produce the entire ballet. I composed the music in May 2013, on a commission from Park City (Utah) Dance, for a ballet based on a French folktale called *Toads and Diamonds*, to be choreographed by one of my

granddaughters, Juliana Vorkink. Juliana specializes in character ballet and the dances of many countries, is certified by American Ballet Theater, and conducts a pre-professional program. Because we live in different States, our collaboration was mostly over the telephone. We discussed the story and solo characters and I played the draft of each dance for her over the telephone. Her genuine enthusiasm for the first dance I composed—"Rubies" encouraged me that I was on the right track with what she envisioned. She was thrilled with each dance and sometimes made suggestions, mostly about tempo. She seemed to relish the challenge of choreographing and teaching the often irregular phrases and particularly the two unusual dances that have five beats in a bar!

The folk origin of the story inspired me to base the music on a well-known French folk song, elaborated in various musical styles from Classical Viennese to contemporary, all readily employed to represent the characters in the story. Returning each afternoon from sobering medical consultations following surgery, I was glad to turn to composing these fifteen short, spirited dances. I began composing a dance on one evening and completing it the next, until I finished all fifteen dances. During the first performance in May 2014, I was exhilarated and a little overwhelmed with the overall physical expression inspired by my music. In the second performance I was more acutely aware of artistic details and of the professional and technical prowess of the dancers—especially those on point. I was surprised at the elegance and beauty of the costumes and sets and the advanced level of the dancers, and that the production of music and dance came across as a genuine ballet—a sort of short "Swan Lake."

### **11:30 am–1 pm Saturday lunch on your own**

*Saturday afternoon's Festival events are taking place at the Carnegie Arts Center in downtown Turlock, at 250 N. Broadway, Turlock, CA 95480, between E. Olive Avenue/Landers Avenue and Florence Street. There is plenty of on-the-street parking in the neighborhood and plenty of restaurants within walking distance. [www.carnegieartsturlock.org](http://www.carnegieartsturlock.org); phone 209-632-5761. During the Festival we encourage you to visit their exhibit, "Inspiring Women." Members of the Modesto branch of the National League of American Pen Women, a regional group of artists, writers, and creative women, share their talents with an exhibition of artwork that inspires poetry, on view in the Lobby Gallery from February 11 to June 7.*

*"Poetry isn't a profession; it's a way of life. It's an empty basket; you put your life into it and make something out of that."*

*—Mary Oliver (b. 1935)*

### CARNEGIE ARTS CENTER PROGRAM

#### **1 pm The Storyteller and the Listener with Lee-Ellen Marvin, Ph.D.**

Narrative starts with a relationship between a storyteller and a listener, one which uses story as a vehicle for the transmission of experience, whether real or imagined. Stories launch conversations in difficult topics and provide alternate perspectives on facing life challenges. Lee-Ellen Marvin tells a traditional Russian fairytale and shares her experiences using storytelling for suicide prevention education, especially in hospital programs.

How do traditional storytellers remember and vocalize narratives while adapting them for specific audiences. Lee-Ellen Marvin will speak about how she uses storytelling in her work for Suicide Prevention and Crisis Service in upstate New York

**2 pm Panel Discussion: *Telling Your Story: How to Market and Promote Your Work.*** You are involved in the creative arts and want to know how to get the word out about your work? How hard is it today with new technology, Social Media, Blogs, and Websites? What image do you want to convey? How do you tell the public about your work? What you should know about graphic design and how it conveys your message. Everyone loves a story and approaching your marketing and promotion efforts as a storyteller may work for you. These panelists, who wear multiple hats in their professional careers have some innovative and creative ideas that are effective, yet inexpensive.

Moderator **Kristina Stamper**; CSU Stanislaus Senior Communication and Public Affairs Specialist and soprano

Panelists

**Jeannie Gayle Pool**, Ph.D., music producer, publisher, and author.

**Beverly Simmons**, D.M.A., arts administrator, singer, conductor, graphic designer, editor, executive director of Quire Cleveland.

**Marlene Hajdu**, composer, orchestrator, music educator, music event producer;

Board member of the American Society of Music Arrangers and Composers (ASMAC)

**3 pm The Ceramics and Sculpture of Mid-20<sup>th</sup> Century Vanguard Artist Betty Feves (1918-1985)** by **Julie Feves**, bassoonist and Associate Dean and Director of the Instrumental Arts Program for the Herb Alpert School of Music at the California Institute of the Arts.



**Betty Whiteman Feves** (1918–1985) belongs to a generation of mid-century vanguard artists who set the stage for dynamic shifts in the use of clay in art. Feves' work and life in art subverts the popular, male-dominated narrative of post-World War II ceramics. Academically-trained, Feves studied with Clyfford Still and Alexander Archipenko in the late 1930s, worked in a design studio in New York during World War II, then chose to live, work, and raise her four children in Pendleton, Oregon, where she remained for the next 40 years. Feves earned a national and international reputation for her work, establishing new approaches to working with clay which shaped the American Craft Movement and the potential of clay as an expressive medium as we understand it today. Her story is one of an under-recognized regional artist within the overlapping arenas of Modernism, the American Craft Movement, and

a practice deeply grounded in the Pacific Northwest. Julie Feves (Betty's daughter), will discuss her mother's work in her community as a mentor, music educator, and advocate for higher education and will show images of her mother's work.

**SANKOFA THEATER COMPANY**

*Presents*

**A TRIBUTE TO MAYA ANGELOU**

Saturday, March 28, 2015 at 4 pm

Carnegie Arts Center, Turlock, California

Opening Dance by Keiauna Ervin

Still I Rise (Maya Angelou)

Love Jones (Claudia Epperson)

Phenomenal Woman (Maya Angelou)

**Claudia Epperson**

Birth(ed) Right

Ode to Maya

Ghetto Breeze

Ghetto Breeze (projection/slide show)

**Angela Drew**

Life Doesn't Frighten Me at All (Maya Angelou)

In the Face of Fear (Jean Newman)

I Know Why the Caged Bird Sings (Maya Angelou)

Cooking up Compassion in Mama Rene's Kitchen (Jean Newman)

Believe in Yourself (Five-Minute Monologue)

"The Creation" poem by James Weldon Johnson with a dance performed by Christian Love/Victory & Praise

**Jean Baletta Newman**  
**with the Pan Afrahan Dance and Music Historical Association Performing.**  
**Khemya MitRahina, Director of Pan Afrakan Dance**

**Maya Angelou** (April 4, 1928–May 28, 2014) was an American author, poet, dancer, actress, and singer. She published seven autobiographies, three books of essays, and several books of poetry, and was credited with a list of plays, movies, and television shows spanning over 50 years. She received dozens of awards and more than 50 honorary degrees. Angelou is best known for her series of seven autobiographies, which focus on her childhood and early adult experiences. The first, *I Know Why the Caged Bird Sings* (1969), tells of her life up to the age of 17 and brought her international recognition and acclaim.

She became a poet and writer after a series of occupations as a young adult, including fry cook, prostitute, nightclub dancer and performer, cast member of the opera *Porgy and Bess*, coordinator for the Southern Christian Leadership Conference, and journalist in Egypt and Ghana during the decolonization of Africa. She was an actor, writer, director, and producer of plays, movies, and public television programs. In 1982, she earned the first lifetime Reynolds Professorship of American Studies at Wake Forest University in Winston-Salem, NC. She was active in the Civil Rights movement, and worked with Martin Luther King, Jr., and Malcolm X. Beginning in the 1990s, she made around 80 appearances a year on the lecture circuit, something she continued into her eighties. In 1993, Angelou recited her poem "On the Pulse of Morning" (1993) at President Bill Clinton's inauguration, making her the first poet to make an inaugural recitation since Robert Frost at President John F. Kennedy's inauguration in 1961.

With the publication of *I Know Why the Caged Bird Sings*, Angelou publicly discussed aspects of her personal life. She was respected as a spokesperson for black people and women, and her works have been considered a defense of Black culture. Attempts have been made to ban her books from some U.S. libraries, but her works are widely used in schools and universities worldwide. Angelou's major works have been labeled as autobiographical fiction, but many critics have characterized them as autobiographies. She made a deliberate attempt to challenge the common structure of the autobiography by critiquing, changing, and expanding the genre. Her books center on themes such as racism, identity, family, and travel. [from *Wikipedia*.]

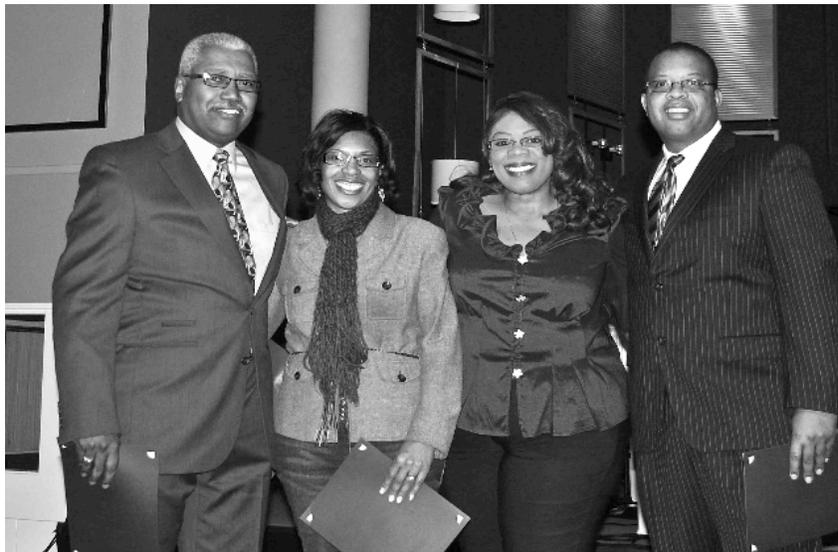
**Keiauna Ervin** (dancer), a senior at Modesto High School, has been involved in dance and the IB program at Modesto High since her freshman year. She has been involved with the Project UPLIFT. Mentoring Program for 7 years and performed with the Sankofa Theatre Company. She intends to go to college next year to major in Early Elementary Education

**Claudia Epperson** is a servant leader, who grew up in a rural community in California's Central Valley. Using her exemplary leadership skills, Claudia has worked in the educational field for more than thirty-eight years. She is a catalyst for social change and sees developing new leaders as one of her most important roles. Ms. Epperson is a dedicated member of Modesto Christian Center and serves as a Deacon and Sunday School teacher. Working with youth and adults, she has been recognized by many civic and community groups. In her not-so-spare time, Ms. Epperson enjoys painting, writing poetry and songs, swimming, and world travel. She has a published book, *The Warrior King Women Long For*. Claudia has performed at UC Davis Underground Books, Luna's Café, The Show Poetry Series in Sacramento, and was named Sounds of Soul Music Awards Best Female Spoken Word Artist in 2012.

**Angela Drew** has loved the rhythm of words for as long as she can remember. Born in Berkeley, CA, she began writing at age eight and has always understood that words have the power to soothe, stir, or solidify connection. Thus, her lifelong love affair with storytelling began. Angela has performed at various venues throughout the Modesto, Sacramento and Bay Areas, including Modesto Junior College, Modesto's inaugural "Ill List Poetry Slam" at the State Theater, the Gallo Center for the Arts, in a Sankofa Community Theater production of "The Journey"—The African American Experience, and at various other venues includes From poetry, to Hip Hop and now, Spoken Word, Angela speaks from a place warmed by life, and ensures that every performance is a lyrical expression of who she is and what she loves. She

says, "I belong to language, and language belongs to me. And when we are lucky, when we allow ourselves to be immersed in a true lyrical love affair, our language, our words, our sounds leap from the page and touch us in tender undisclosed places, transcending the tangible and tracing the edges of what makes us whole." LinguisticArtistry@gmail.com

**Jean Baletta Newman** is an educator, music director, and entrepreneur. She holds a bachelor's degree in English from California State University, Sacramento, and a master's degree in Education from the University of Phoenix in Sacramento, CA. Jean currently works for the Sacramento Unified School District as a Business Instructor, teaching multiple subjects in the Adult Education Division. She is also the Music Director for the Del Paso Union Baptist Church in Sacramento. As an entrepreneur, she owns Baletta's Creative Entertainment and Marketing Company, where she specializes in writing; acting; singing; and producing original works to include: monologues, plays, poetry, jingles, songs, and video productions. One of the major credits to her name is her work as a Music Coordinator and extra for the movie Booker, starring such great names as Levar Burton, C.C. Pounder, and Thalamus Rathmussen, to name a few.



*Sankofa Theatre Founders and Directors: Greg Savage, Elizabeth Garmon, Cheryll Knox, John Ervin III*

**Sankofa Theatre Company.** The mission of the Sankofa Theatre Company (STC) is to develop and promote the cultivation of African American history, life, and culture through the performing arts. We seek to create unforgettable moments that remind others of our common humanity, sharing the unique characteristics of the African American diaspora with the broader community. [www.sankofatheatreco.org](http://www.sankofatheatreco.org)

***Performance of Sankofa to be followed by a reception. All are welcome to attend.***

*"Listen carefully to what country people call mother wit. In those homely sayings are couched the collective wisdom of generations."*

*—Maya Angelou (1928-2014)*

*"It isn't where you came from, it's where you're going that counts."*

*—Ella Fitzgerald (1917-1996)*

**Saturday, March 28, 2015 at 7:30 pm**  
**California State University, Stanislaus Bernell and Flora Snider Music Recital Hall**  
**Concert of Vocal and Chamber Music**

**PROGRAM**

**Pre-concert Digital Gallery of Works of Festival Artists**

**O tu suavissima virga**

Responsory for the Virgin (D 156v, R 468r, *Scivias* III.13.1b)

Hildegard of Bingen (1098-1179)

Janet Youngdahl, soprano

Julie's Garden of Unearthly Delight (2014)

Anne LeBaron

Julie Feves and Jonathan Stehny, bassoons  
with electronic playback

Three Songs:

Alma Mahler (1879–1964)

1. Erntelied ("Harvest Song")
2. Der Erkennende ("Recognition")
3. Ekstase ("Ecstasy")

Valerie Miller, soprano  
Paul Hurst, piano

*INTERMISSION—Digital Gallery of Works by Festival Artists*

"The Lady's Lament" Aria from Act II, opera *Testimonies*:  
"The Retrial of Joan of Arc."

Beverly Pinsky Grigsby

Valerie Miller, soprano  
Paul Hurst, piano

To All Women Everywhere  
Your Voice

Deon Nielsen Price  
Poetry of Carol Lynn Pearson

*Zhaxi Island Rhapsody*:

Li Yiding (1947–2014)

Berkeley Price, clarinet  
Deon Nielsen Price, piano

*Admonition* (2012)

Deborah Kavasch  
Poetry by Linda Bunney-Sarhad

Deborah Kavasch, soprano  
pre-recorded voices

## Program Notes

In **O tu suavissima virga**, we find one of Hildegard's most detailed responsories. Musically, this chant is a highly ornamented meditative improvisation on her theme. Hearing the respond several times allows the listener to acquire comfort with her oblique and sinuous melody. Hildegard's use of B-flat as a color adds subtle complexity to D mode when transcribed in A. The text is a moving account of the incarnation replete with the strong imagery of the eagle with its eye on the sun and the tender image of a bright flower blossoming in the mind of Maria.

### **O tu suavissima virga**

Responsory for the Virgin (D 156v, R 468r, *Scivias* III.13.1b) by Hildegard of Bingen

R. O tu suavissima virga  
frondens de stirpe Jesse,  
O quam magna virtus est  
quod divinitas  
in pulcherrimam filiam aspexit,  
sicut aquila in solem  
oculum suum ponit:

R. Cum supernus Pater claritatem Virginis  
adit ubi Verbum suum  
in ipsa incarnari voluit.

V. Nam in mistico misterio Dei,  
illustrata mente Virginis,  
mirabiliter clarus flos  
ex ipsa Virgine  
exivit:

R. O sweetest branch,  
you bloom from Jesse's stock!  
How great the mighty power,  
that divinity  
upon a daughter's beauty gazed—  
an eagle turns his eye  
into the sun:

R. As Heaven's Father tended to the Virgin's splendor  
when he willed his Word  
in her to be incarnate.

V. For in God's mystic mystery,  
the Virgin's mind illumined,  
the flower bright—a wonder!—  
forth from that Virgin  
sprung:

*Latin collated from the transcription of Beverly Lomer and the edition of Barbara Newman;  
translation by Nathaniel M. Campbell.*

**Julie's Garden of Unearthly Delight**, initially conceived for the bassoonist Julie Feves, was expanded to a piece for two bassoons with an accompanying soundscape that the players interact with. An homage to Julie Feves' beautifully resonant garden, it was also inspired by the universally admired Hieronymus Bosch triptych. The soundscape, with a nod to the heavenly, hellish, hallucinatory imagery in the Bosch, incorporates frog and toad vocalizations, howler monkey calls, and weird, fierce, in-your-face bassoon sonorities. The bassoons move in and out of extended techniques, some of which were invented by Jon Stehney. The premiere of *Julie's Garden* took place in April 2014 at Redcat in downtown Los Angeles. In the context of this concert, it served as an instrumental prototype for "Aldous Huxley's Last Trip," a scene from my opera-in-progress, *LSD: The Opera*.—Anne LeBaron

**Alma Mahler** (Alma Maria Schindler Mahler Gropius Werfel), b. Vienna 1879 d. New York 1964, composed fourteen songs between 1900 and 1915. She had studied composition with Alexander Von Zemlinsky who was a friend and teacher of Arnold Schoenberg. When asked how she identified herself creatively, Alma Mahler said "I feel that I am an artist. I am a composer." When she married Gustav Mahler, however, she suppressed her composition for 8-1/2 years, at Mahler's request. Like many women, she forwent her own career to support her husband's work.

According to Herta Blaukopf, a comparison of Zemlinsky's with those of his pupil reveals a common sound world, committed to tonality, but iridescent in its harmony. The struggle to reach beyond tonality is evident. Later in her life Alma Mahler continued with her composing, having missed the opportunity to develop her talent and her body of work during the middle part of her life. These three Alma Mahler songs, published in 1915, are based on poems by Gustav Falke, Franz Werfel, and Otto Julius Bierbaum. They are titled "Erntelied" (Harvest Song), "Der Erkennende" (Recognition), and "Ekstase" (Ecstasy), respectively. The songs are beautiful and inventive expressions of the poetic texts, sometimes solidly tonal, sometimes verging on atonality. The songs are all about love: love of nature and of life, love of the "other," and love of God.

### 1. Erntelied ("Harvest Song")

#### German:

Der ganze Himmel glüht  
In hellen Morgenrosen;  
Mit einem letzten, losen  
Traum noch im Gemüt,  
Trinken meine Augen diesen Schein.  
Wach und wacher, wie Genesungswein,  
Und nun kommt von jenen Rosenhügeln  
Glanz des Tags und Wehn von seinen Flügeln,  
Kommt er selbst. Und alter Liebe voll,  
Daß ich ganz an ihm genesen soll,  
Gram der Nacht und was sich [sacht]1 verlor,  
Ruft er mich an seine Brust empor.  
Und die Wälder und die Felder klingen,  
Und die Gärten heben an zu singen.  
Fern und dumpf rauscht das erwachte Meer.  
Segel seh' ich in die Sonnenweiten,  
Weiße Segel, frischen Windes, gleiten,  
Stille, goldne Wolken obenher.  
Und im Blauen, sind es Wanderflüge?  
Schweig o Seele! Hast du kein Genüge?  
Sieh, ein Königreich hat dir der Tag verliehn.  
Auf! [und]2 preise ihn!

#### English:

The whole sky glows  
in bright morning roses;  
With one last loose dream  
still in my soul  
My eyes drink in this light,  
More and more awake, like the wine of health.  
And now comes the glow of the day  
From that hill of roses, and the stir of its wings,  
Comes day itself, and filled with old love,  
That through it I shall overcome  
Grief of night and what else got lost,  
Day calls me up to its bosom!  
And as the woods and the fields ring  
And the gardens begin to sing.  
Far and dull the sea roars, awoken.  
I see sails gliding into the sunny distance,  
White sails of the fresh wind,  
Quiet, golden clouds aloft, clouds above  
And in the blueness are these migrant birds?  
Be quiet, o soul, are you not satiated?  
Look, a kingdom the day granted you.  
Go! Let your deeds praise it! Ah!

### 2. "Der Erkennende" ("Recognition")

#### German:

Menschen lieben uns, und unbeglückt  
Stehn sie auf vom Tisch, um uns zu weinen.  
Doch wir sitzen übers Tuch gebückt  
Und sind kalt und können sie verneinen.

Was uns liebt, wie stoßen wir es fort  
Und uns Kalte kann kein Gram erweichen.  
Was wir lieben, das entrafft ein Ort [Wort],  
Es wird hart und nicht mehr zu erreichen.

Und das Wort, das waltet, heißt: Allein,

Wenn wir machtlos zu einander brennen.  
Eines weiß ich: nie und nichts wird mein.  
Mein Besitz allein, das zu erkennen.

#### English:

People love us, and unhappily  
They step back from the table to weep for us.  
However, we hunch over the tablecloth  
And are cold and can say no to them.

Whatever loves us, we push it away  
And the cold does not soften our grief.  
Whatever we love, that scatters,  
It becomes difficult and no longer reachable.

And the word that prevails means: Alone,  
When we are powerless to hurt each other.  
One thing I know: nothing will ever be mine.  
My property alone, that you recognize.

### 3. Ekstase (Ecstasy)

#### German:

Gott, in deine Himmel sind mir aufgetan,  
und deine Wunder liegen vor mir da  
Wie Maienwiesen, drauf die Sonne scheint.

Du bist die Sonne, Gott, ich bin bei dir,  
Ich seh mich selber in den Himmel gehn.  
Es braust das Licht in mir wie ein Choral.

Da breit' ich Wandrer meine Arme aus  
und in das Licht verweh ich wie die Nacht,  
die in die Morgenrötenblust vergeht.

#### English:

God, in your heaven I was formed  
And your wonders, lying before me like  
May meadows, on which the sun shines.

You are the sun, God, I am with you,  
I see myself being drawn into the heavens.  
Light reverberates within me like a hymn.

There I, a wanderer, spread my arms wide  
And dissolve into the light, as nighttime  
Vanishes into the rosy blaze of morning.

### **"The Lady's Lament" Aria from Act 2 of the opera *Testimonies: The Retrial of Joan Arc*.**

Jean d'Arc (Joan of Arc), born in 1412 was unjustly burnt at the stake at 19 years of age (May 30, 1431) and falsely accused of heresy by a traitorous French Bishop, Pierre Cauchon, paid by the English who attempted to capture France during the Hundred Years War. During her early teens she was alerted by visions of the Archangel Michael and guided by St. Margaret and St. Catherine to save France even though she was born in Domremy (a Duchy of Lorraine and once part of the Holy Roman Empire). Joan

was able to attract French generals and eventually the French King Charles VII with her unbelievable ability to know war tactics and even the use of cannons (first used in 100 yrs War). After her death the people of France and their rulers all attempted to free her of heresy and pronounce her a Saint. Not until 1925 was she officially and finally accepted by the Roman Catholic Church although from the beginning France and the World new her as Saint Joan of Arc.

Joan of Arc, on May 8, 1429, (during the 100 years war ) has just conquered Orléans, and John II, Duke of Alençon, whom she calls "mon beau duc (my gentle duke) has become her closest and favorite leading general. He is awed by her military ability and wishes her to come to his Estate to meet his young wife Joan of Valois (daughter of Charles, Duke of Orléans) who is in terror of losing him in this endless conflict. He hopes this will ease her fears. Ironically it is the Lady who dies of illness on May 19, 1432 at the age of 22, and he lives on until 1476 dying at the age of 67.

#### TEXT: "THE LADY'S LAMENT"

(Joan of Arc accepts Duke John II's invitation to meet his wife Lady Joan at their Grand Estate. She enters an upstairs area and sees the Lady looking out to the fields and town in the distance as she stands by a large window of the Estate's upper floor. Hearing the church bells, Lady Joan of Valois begins her aria.)

#### THE LADY'S LAMENT

The morning bells, they peal for men, robbed of their lives, shattered by blades of steel.  
What ! Oh What ! has been gained in this century of pain? This century of war?  
What is this glory, this trumpet call to quarry men to battle.  
Then slaughter them as nothing more than cattle, just cattle!  
Oh! What is the sense, the sense of it?  
Our country battered and ruined.  
The people scattered and doomed.  
All to ashes! ashes!  
The madness of war.

(Joan of Arc tries to comfort her) Oh my Lady!

Please Maid, do not take my gentle Duke.  
There is no other that I love as I love him.  
I fear for him!  
So many of this house, blood royal, have died.  
Died for France in this endless insanity of war!  
He means so much to me.

There is no other that I love as deeply as I love John  
He is my everything, my everything, my everything.

(Joan of Arc) Fear not my Lady. I promise to keep him safe. I shall bring him back to you,  
and he shall return a better man, a better man, a better man.

(Chorus) Ah! Amor vincit omnia, vincit omnia. (Love Conquers All)

"**To All Women Everywhere**" is from her collection, *A Widening View*. (Bookcraft, 1983, 1984 respectively) "Your Voice" is a setting of the text by Carol Lynn Pearson from her collection of *I Can't Stop Smiling*. The two selections are from settings by Deon Nielsen Price of ten poems by Carol Lynn Pearson, titled *To All Women Everywhere*.

#### To All Women Everywhere

Let us sing a lullaby  
To the heads of state.

They are our little boys grown up  
And they have forgotten the sound  
Of their mother's voice,  
And they need to be  
Sat in the corner  
Or given a good shaking.  
Are they too big for that?

Then let us sing until their fingers  
Fall from the fateful button  
And they put the guns  
And tanks back in the toy box  
And remember that their mother  
Told them we do not  
Hurt one another.

Let us sing until they  
Close their eyes  
And dream a better dream.

Let us sing them to peace.

*From the collection of Carol Lynn Pearson poems, A Widening View. (Bookcraft, 1983)*

#### Your Voice

I would take your voice  
And fill a tub with it  
And soak in it for hours.

The vowels and consonants  
And little laughs  
Would articulate around me,  
A sound sauna,  
Caressing and deep.

And then I would  
Take your voice  
And roll it out  
Like a blanket  
And lie down in it  
And let it hum me  
To sleep.

*From the collection of Carol Lynn Pearson  
poems, I Can't Stop Smiling.  
(Parliament Publ., 1984)*

**Zhaxi Island Rhapsody:** As a tribute to her memory and a celebration of her life, the Price Duo performs one of Li Yiding's exciting, rhythmic works, "Zhaxi Island Rhapsody," inspired by her 1999 visit and research in Tibet, and composed for the Price Duo to play on their first concert tour to China in 2001. Zhaxi Island is in Lake Namco, the highest lake in the world. The single movement is in two parts, the form common in Tibetan folk songs and Duixie dances—Adagio and Allegro. "The long and vigorous melody in the clarinet goes across time and space, and brings us to the forgotten ancient times... the piano imitates the rhythms of Duixie, simple and solemn. In the Allegro the melody of Duixie expresses bold, unconstrained and enthusiastic feelings with the irregular meters of 2/4, 5/8, and 3/8... The polytonality has broken through the limitation of ordinary tonalities and modes, and promoted the expressive function and essence of Tibetan ancient music.

**Admonition (2012):** My poet-collaborator of 32 years, Linda Bunney-Sarhad, wrote this poem inspired by the writings of Hildegard von Bingen for the first Hildegard Festival of Women in the Arts at CSU Stanislaus in 1999. I had been mulling over it for years with thoughts at first of setting it for women's chorus but finally decided to write it for solo voice accompanied by prerecorded voices, i.e., my own voice altered to varying pitch levels to form a chorus using both traditional and extended vocal techniques. When I told Linda about my impetus to finally set the poem, she sent me this version which she had just recently revised, and the creative ideas started tumbling out of me! The recording was engineered by composer John Marvin.

—Deborah Kavasch

*Hildegard: "These are some of his [the Devil's] characteristics I recognize; for example, wherever he appears, he threatens my identity. He threatens my authority to act, to speak, to*

*heal, to sing. My role becomes obscure, my responsibilities vague but overwhelming. There is nothing I am actually empowered to do...."*

Listen, daughter: we see light by the dark,  
wholeness by scarring, and life by death.  
With the darkness of all duty upon you,  
Do not fear to let your one candle shine.

Then speak what you see,  
do what is next,  
and sing the song you have.  
Ignore the growling chaos in the air.

Find your pitch, then hear:  
Your one true note brings harmony.  
And the deeper the night the brighter your one  
light shines.

© 1999, Linda Bunney-Sarhad, rev. 2011

**Sunday Brunch Information**  
**, March 29, 12:30 pm.**  
**No-host Departure Brunch**  
**Strings Italian Café**  
**1501 Greer Road**  
**Turlock, CA 95380**  
**209-669-9777**  
**[www.stringscafe.com](http://www.stringscafe.com)**

*"Craft is a trick you make up to let you write  
the poem."*

—Anne Sexton (1928-1974)

## FESTIVAL LISTENING ROOM—MUSIC 39

*Note: The Festival organizing committee was pleased to receive many submissions for performance. We were pleased to be reassured that contemporary composition is alive and well in the United States! Part of a Festival experience is to see and hear what others are creating. Unfortunately given limited resources, in terms of available performers and/or financial support, we were unable to program many of the works that merit performance. Therefore, we decided to make the mp3s and scores available for listening/viewing as part of the Festival Listening Room. We encourage you to take time during this Festival to visit the listening room and hear these works. Hours are Friday 9 am – 5:30 pm; Saturday 9 am – Noon.*

*(in alphabetical order by composer)*

Tatev Amiryany:	<i>There is Another Sky</i> for SATB Choir, <i>a cappella</i>
Jennifer Bellor	<i>Noir</i> for jazz ensemble with saxophone solo <i>Crystal Skies</i> for orchestra
Kari Besharse	<i>Embers</i> for saxophone and piano
Alla Borzova	<i>Images Françaises</i> for violin and piano <i>To the New World</i> for orchestra
l'ana Cotton	<i>Women's Voices, Women's Words</i>
Adriana Figueroa Manas	<i>Por que nos miran las estrellas</i> for SATB choir
Francyl Gawryn	<i>Vision of Paradise</i> , SSSATB
Marlene Hajdu	<i>Nightwalk</i> <i>Sound of Joy</i>
Heidi Jacob	<i>Fanfare of the Uncommon Child</i> , 2 oboes, 2 clarinet, brass, and percussion
Lydia Kakabadse	<i>Russian Tableaux</i> for string quintet
Olivia Kieffer	<i>Power Walking Music</i> for 11 percussion
Amy Leventhal	<i>Worlds of Beauty</i>
Mei-Fang Lin	<i>Entangled</i> for saxophone quartet <i>Souvenir d'une fête</i>
Helena Michelson	<i>The Morning Watch</i> for SATB choir <i>a cappella</i>
Ali Montezari	<i>The Rustic Dance</i> for E-flat clarinet, 3 B-flat clarinets, and bass clarinet <i>The Story</i> for flute, oboe, clarinet, bassoon, 2 trumpets, horn, trombone, tuba
Zvonimir Nagy	<i>Pavanne and Allemande</i> for solo piano <i>Caritas</i> for SATB choir <i>a cappella</i>
Nicole Piunno	<i>Speech of the Morning</i> , for speaker, trumpet/flugelhorn and percussion <i>Through Wind and Whispers</i> for wind ensemble
Andrea Reinkemeyer	<i>Wild Silk</i> , for baritone saxophone, percussion, and piano <i>Lured by the Horizon</i> for orchestra

Daniel Robbins	<i>Sonata for Violin</i>
Jessica Rudman	<i>Seasonal Affective Disorder</i> for orchestra <i>You as You Were Before You Existed</i> for violin and cello
Julie Seeholzer	<i>Ave Maria</i> for SATB choir <i>a cappella</i>
Alice Shields	<i>Criseyde's Area</i> (based on Neruda poetry) for soprano and piano
Faye-Ellen Silverman	<i>Orchestral Tides</i> for chamber orchestra <i>Left Behind</i> for mezzo-soprano and horn
Ingrid Stölzel	<i>Hochroth</i> , SSAATTBB choir <i>a cappella</i>
Frances White	<i>From a Fairy Tale</i> , for narrator and orchestra
YoungWoo Yoo	<i>Honbul</i> (Re-creation from above) for orchestra
Nina C. Young	<i>Fata Morgana</i> for orchestra

### Biographies of Composers Heard in Listening Room

(not found elsewhere in the booklet; please note some program notes are found in the scores)

**Kari Besharse**, D.M.A.: Continuously exploring the myriad ways that music intersects with science, nature, and the human world, Kari's compositional output spans various facets within the field of contemporary music, fully engaging new technological resources as well as traditional instruments and ensembles. Her works, which incorporate sounds from acoustic instruments, found objects, the natural world, and sound synthesis, are often generated from a group of sonic objects or material archetypes that are subjected to processes inspired by nature, physics and computer music. Currently a lecturer at Southeastern Louisiana University, Dr. Besharse has also taught music theory, music history, and electronic music courses at Illinois Wesleyan and University of Illinois at Urbana Champaign. Kari's education includes undergraduate studies at the University of Missouri at Kansas City (B.M.), and graduate work at the University of Texas at Austin (M.M.) and University of Illinois at Urbana-Champaign (D.M.A.).

**Alla Borzova** D.M.A., has also established herself as conductor, pianist, organist, and soprano. Hailed by the American Academy of Arts and Letters as a "force on the American musical scene," Alla Borzova is the winner of several international competitions (including Delius International Competition) and recipient of many awards (such as the Goddard Lieberson Fellowship bestowed by the American Academy of Arts and Letters). Two all-Borzova compact disks include orchestral music: cantata *Songs for Lada* and *To The New World* ("American Classics" Naxos 2012), recorded by the Michigan State University Children's Choir, soloists, and the Detroit Symphony Orchestra under Leonard Slatkin's direction; and "Pinsk & Blue" (Albany Records 2007), which features, among other works, two award-winning compositions for tenor and ensemble: solo cantata *Majnun Songs* and song cycle *Mother Said*. Recorded by the Naumburg Award winning ensemble Da Capo Chamber Players the disk also features composer as a pianist and conductor. Among other compositions are one-act comic opera *The Wedding Gift of Pirate Granny*, ballet *When Reason Sleeps & Wakes: Goya Images*, "musictelling" theatrical work *The Animal That Drank Up Sound*, and compositions for choir, piano, voice, and various instruments. Borzova's music has been commissioned and presented by Aspen Festival, Cabrillo Festival (Marin Alsop's direction), Cassatt String Quartet, Cutting Edge concert series, Da Capo Chamber Players, St. Luke's Chamber Ensemble, Dale Warland Singers, New Amsterdam Singers, Central City Chorus, The New York Concert Singers, Gregg Smith Singers, Tales & Scales, National Symphony Orchestra of Belarus, Symphony Orchestra and Choirs of Belarusian Radio and Television. Ms. Borzova holds a Doctorate in Composition from the Moscow Conservatory and has pursued additional doctoral studies at CUNY Graduate School with David Del Tredici.

**Adriana Figueroa Mañas** graduated in 1997 from the School of Music of the National University of Cuyo, where she earned the title "Licenciada in Music and Flute." She completed master courses in Latino-American music, at the University of Cuyo in Mendoza, Argentina and also took several courses in Jazz Improvisation, chamber music composition and orchestration, including contemporary orchestration techniques. Her works have been premiered in Argentina, Brazil, Canada, Germany, Italy, Spain, Uruguay, Chile, Colombia, Australia, China, Sweden, and the United States. She has won composition prizes in Argentina, Italy, the United States and other countries. She is the saxophonist in the West Jazz Band, a traditional jazz band that has participated in important performances in Mendoza as well as jazz festivals in other provinces of Argentina. In addition, she is a Board Member of the

International Alliance for women in Music (IAWM) and FADEC (Argentinean Foundation of Woman Composers). She has written articles for several publications, including the IAWM Journal. She is an Associated Member of the Latin Grammy Academy, too. Adriana currently teaches music, composition, orchestration, flute, and saxophone and composers and produces original music for animation, videogames, films, brand, etc. working with producers in her country and other countries as a freelancer. "*¿Por qué nos miran las estrellas?*" (Why the stars are looking us?), is a work that permit us to think in our world, it makes us aware about caring our Planet. The work is not premiered yet.

**I'ana Sandra Cotton**, an active composer, improviser and pianist ([www.notimemusic.com](http://www.notimemusic.com)) has an ongoing interest in combining Eastern and other modalities with Western musical structures and conventions. Recent performances of her concert music include those by Siskiyou Singers, North/South Consonance, Delphi Piano Trio, Mazama Saxophone Quartet, Southern Oregon University Faculty Brass Quintet, SyZyGy Ensemble, Leuwi Asih Gamelan Degung, and SOU Percussion Ensemble. Her work appears on recordings by North/South Recordings, Siskiyou Singers, and Menlo Brass Quintet, and her piano improvisations can be heard on her CD entitled "Songs for the Journey." She holds an M.A. in composition from the UCLA, with undergraduate music study at the San Francisco Conservatory of Music, and she also studied north Indian classical vocal technique with Pandit Pran Nath.

Active for many years as a music teacher, dance accompanist, and composer in the San Francisco Bay area, Cotton now lives in the beautiful Rogue Valley of southern Oregon. *Women's Voices, Women's Words* was commissioned by Pacific Sticks Percussion Ensemble, and funded in part by a grant from the Peninsula Community Foundation, San Mateo, CA. It was premiered by Pacific Sticks and Laurie Amat in May, 2000. [www.notimemusic.com/bio.htm](http://www.notimemusic.com/bio.htm)

**Mei-Fang Lin** received her Ph.D. in composition from the University of California at Berkeley, where she studied with Edmund Campion and Edwin Dugger. With the support of a Frank Huntington Beebe Fund from Boston and a George Ladd Paris Prize from UC Berkeley, Lin lived in France from 2002 to 2005, where she studied composition with Philippe Leroux, orchestration with Marc-André Dalbavie, and was selected by the IRCAM reading panel to participate in the one-year intensive computer music course "Cursus de Composition" at IRCAM in Paris. Lin got her master's degree from the University of Illinois at Urbana-Champaign where she also taught as Visiting Assistant Professor of Composition from 2007 to 2009. She was appointed Assistant Professor of Composition at the Texas Tech University in 2009.

Lin has received awards for her music from the Musica Domani International Competition (2012), American Composers Forum/LA Annual Composer's Competition (2009), Fifth House Ensemble Competition (2009), Seoul International Competition for Composers in Korea (2007), Bourges Competition in France (2006, 2001), Look & Listen Festival Prize (2002), Pierre Schaeffer Competition in Italy (2002), SCI/ASCAP Student Commission Competition (2001), Luigi Russolo Competition in Italy (2001), Prix SCRIME in France (2000), National Association of Composers, USA Competition (2000), 21<sup>st</sup> Composition Competition in Taiwan (1998, 1997). Her music has received performances and broadcasts internationally in over 30 countries in the world. Lin is also active as a conductor and pianist, focusing mainly on contemporary repertoires.

*Souvenir d'une fée* is dedicated to my grandmother in memory of her very joyful existence. The composition is inspired by an image of a fairy waking up slowly in the middle of the forest. After waking up, she starts to dance with the light and play with her own shadow before disappearing again in the skyline. The writing of the violin part is intended to reflect the agility and joyful character of the fairy. Amplification and reverb are utilized to create a surreal and fairy-like "glow" to the violin sound, thus any little change of timbre and all the noises from changing the bow become even more susceptible to the listeners' ears. The composition is meant to project a sonic image personified by a solo violin. It invites the listeners to enter a world of imagination and magic. Century Piano Commission Competition (1999), Music Taipei.

**Helena Michelson** is active as a composer and pianist and is currently based in the San Francisco-Bay Area. She studied piano with Mack McCray at the San Francisco Conservatory of Music and in master classes, with Richard Goode and Awadagin Pratt. It was also during her studies at UC Berkeley that Helena Michelson shifted her primary focus to composition. Upon completing her undergraduate studies there, she continued her graduate studies in composition and received a doctorate in Music Composition and Theory from the University of California, Davis.

Helena Michelson has studied composition, among others, with Olly Wilson, Cindy Cox, Jeffrey Miller, Pablo Ortiz, and, in masterclasses, with Louis Andriessen, Martin Bresnick, Eric Chasalow, Mario Davidovsky, David Feder, Joel Hoffman, Philippe Leroux, Bernard Rands, and Judith Shatin. She has been a participating composer in MusicX, a festival of new music at the University of Cincinnati College-Conservatory of Music and Switzerland in 2003, 2005, and again, in 2007, an invited composer at Domaine Forget in Quebec (2004), a composition fellow at the Composer's Conference at Wellesley College (2003), Ernest Bloch Composers' Symposium (2004), and an invited composer at June in Buffalo (2009). Her music has been performed and recognized by such groups and

organizations as North/South Consonance, Great Noise Ensemble, Le Nouveau Ensemble Moderne, Riverside and Berkeley Symphonies. Her recent awards include two grants from the American Composers Forum and Composer Assistance Program of New Music USA. She is the 2013 winner of The American Composers Forum of Los Angeles (ACF-LA) Competition. As a performer of her music, she has recently appeared at UAHuntsville New Music Festival and INNOVATION—New Music Festival at University of Central Missouri at Warrensburg, as well as numerous times at Contemporary Music Festival (San Francisco)

Henry Vaughan (1621–1695) was a Welsh metaphysical poet and medical doctor. Inspired by the natural beauty of his native Wales, much of his poetry is focused on engaging with the spiritual world as opposed to the physical. *The Morning Watch* has struck me with its emotional intensity, its atmosphere of mystery, and its elaborate imagery. In my setting, I treat the poem as a psychological drama, placing special emphasis on certain words and phrases. My intention is to capture the poet's pristine vision and his quest for the ever elusive meaning of one's place in the world; hence the highly chromatic language.

**Ali Montezari** (Ali Montazerighajverestani) was born in 1979, in Tehran, Iran. In 1990, he began his musical training in keyboard and theory. Since 1996, he began learning the Târ (an Iranian traditional instrument). He has played târ and Basstâr in many Iranian groups since 1997. Afterwards, he became interested in composition and began learning harmony and counterpoint under the supervision of famous Iranian composer, Kambiz Roshanravan. He got B.A. in Agricultural Machinery Engineering from Isfahan University of Technology in 2001. In 2003, he entered the Music Faculty of Art University in Tehran and got M.A. in composition in 2006. He was awarded for the best thesis of the year in the Art University in 2006. He composed many pieces for Iranian traditional ensemble, chamber ensemble, vocal, symphonic orchestra and musical score for short movies during his education in Music Faculty. Moreover, he worked as an instructor of "Harmony," "Theory of Music," and "Form in Iranian Music" in Music Faculty of Art University after his graduation. In August 2011, he came to Canada to continue his education in composition under the supervision of Dr. Carrabre in Brandon University. The "String quartet," "The sea of bewilderment" (for soprano, four clarinets, percussions and piano), "The fear and the hope" (for violin and piano), and "Silhouette" (for clarinet, piano and târ) have been composed since then. In all of these compositions he tried to blend some elements of traditional Persian music with a more western atonal language. Since August 2013, he is a D.M.A. student in composition at Texas Tech University under the supervision of Dr. Mei-Fang Lin. "The Story," "Rustic Dance", "Duet For Flute and Piano," "The Sound of Desert" (Electronic music) and "The Forgotten Strings" (for fixed electronics and Tar) have been composed since then.

**Zvonimir Nagy**, D.M.A., is a Croatian-born composer and scholar based in Pittsburgh, Pennsylvania. He earned a Doctor of Music degree in composition from Northwestern University. Nagy's creative and scholarly work extends into interdisciplinary connections between composition, music theory, technology, and embodied music cognition. He is Assistant Professor of Music at Duquesne University.

Nagy is the recipient of the Seattle Symphony Composition Prize, the Iron Composer Award, the Swan Prize in Music Composition, and the Croatian Music Institute Award. He has written for and received commissions from the Seattle Symphony, the musicians from the BBC Scottish Symphony Orchestra, Boston Choral Ensemble, Alia Musica Ensemble, First Reading Project Ensemble, and JACK Quartet. A selection of his instrumental music is published by Musik Fabrik Edition (France), and selected vocal and organ works are available at Paraclete Press and World Library Publications. A CD recording of his works for solo piano is released on MSR Classics label. His compositions are informed by cognitive music theory and embodied music cognition, while recent works are influenced by post-minimalism and spectral music.

In his scholarly work, Nagy's research focus is on interdisciplinary contexts and critical perspectives on musical creativity, the perceptual organization of sound, theoretical modeling of musical structure, and improvisation. He is the recipient of Duquesne University Presidential Award for scholarship in music composition and performance studies. Also a performer, his interests are in contemporary music, improvisation, and interactive media. He serves as Organist at St. Joseph Cathedral in Wheeling, WV. [www.nagymusic.com](http://www.nagymusic.com)

**Caritas for unaccompanied SATB choir** (2007, rev. 2014) sets the text from Hildegard von Bingen's *Antiphon of the Holy Spirit* from "Symphonia Armonie Celestium Revelationum." The transparency of the text and its emotive treatment is reflected through the intricacy of vocal lines, while the exaltation of the sublime affection portrays the quietude of inner praise and gratitude. Much of the expressive resonance of the choral writing depends upon the use of the different melodic and rhythmic processes to characterize the contrapuntal sense of infinity, searching for overtones of heavenly harmonies.

Composer and trumpeter, **Nicole Piunno**, D.M.A., holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy at Michigan State University. Her composition teachers were Ricardo Lorenz and Charles Ruggiero. She earned a Master of Music degree in composition at Central Michigan University, studying with

David Gillingham. She has also worked with Jason Bahr, David Ludwig, and Tony Zilincik. Nicole earned a Bachelor of Music degree in Music Education from Ohio Wesleyan University, where her emphasis was on trumpet. She has performed with the Central Ohio Symphony Orchestra and appeared as a soloist with the Ohio Wesleyan University Chamber Orchestra. Nicole has been a Teaching Assistant at the New York Summer Music Festival where she had works performed by the NYSMF Contemporary Music Ensemble. Her music has also been performed at the Orvieto Musica TrumpetFest in Orvieto, Italy, the OWU/NOW Festival of New Music, and the SCI Student National Conference at Capital University.

**Through Wind and Whispers tells a story of transformation.** I often think of a person's life as a story, a personal narrative. What if a person seeks new direction in his story? Can the course of a narrative change? Can it turn from one of defeat to one of joy? Can beauty emerge from the ashes of affliction? Imagine a melody that represents a catalyst with the power to ignite change. Can that melody turn a story of despair into a story of hope?

The piece begins with a somber musical theme: the original story. This theme is gradually transformed into something new and brighter: a fully redeemed theme. The original, somber theme is first heard in the English horn and later in other solo instruments throughout the work. In its original state, this theme is dark and harmonically dissonant. It can be heard as a motive that strives to turn into a flowing melody, but fails to do so on its own. The transformation of this dark theme into a more flowing and brighter one happens through the power of an outside influence. I call this outside influence the "melody of grace."

Sometimes the melody of grace is a gentle whisper while at other times it shows up in the work as a powerful force. Slowly, parts of this melody appear as specks of light within the environment of the original, dark theme. Eventually, both this dark theme and melody of grace collide as the woodwinds play flourishes from the former theme, while the low brass play the powerful and sustained grace melody below them. With help from the snare drum, the sustained melody played in the low brass drives away the dissonant woodwind flourishes and leaves only the melody of grace, which is played as a chorale. Following the chorale, continued transformation of the original theme is heard in various solos until the English horn is heard again, this time together with the oboe playing a transformed version of the original dark theme. The original theme, which once stood in direct contrast to the melody of grace, now reflects this melody and is in consonant harmony with it.

The piece ends with praise and thankfulness. Defining characteristics from the original theme, such as the use of 6/8 meter and dissonant woodwind flourishes, return throughout this final section, but this time in a brighter context, as though enjoying a state of redemption. The melody of grace now appears in 6/8 meter and statements of the same melody by the low brass are heard juxtaposed against consonant versions of the woodwind flourishes. There is one last reiteration on the transformed theme and a final whisper of the melody of grace.

The music of **Andrea Reinkemeyer** has been described as, "haunting," "clever, funky, jazzy and virtuosic" (*Detroit News, Schenectady Daily Gazette*). She is interested in the interplay of visual metaphors, nature and sound to create lush textures against churning rhythmic figures. Ms. Reinkemeyer has received commissions from: Albany (NY) Symphony Orchestra, H. Robert Reynolds and The Detroit Chamber Winds & Strings, Primary Colors Trio, Miller Asbill and the Texas Tech University Concert Band, Wild Swan Theater, Iowa Music Teachers' Association and many performers. Her music has been performed both nationally and internationally, by the American Composers Orchestra Underwood New Music Readings, North-South Consonance Chamber Orchestra, Great Noise Ensemble, the University of Michigan Symphony Orchestra and Concert Band, and Pacific Rim Gamelan. Dr. Reinkemeyer is an Assistant Professor of Music Composition & Theory at Linfield College in McMinnville, Oregon, and has also served on the faculties of: Mahidol University International College, Thailand and Bowling Green State University, Ohio. She studied composition at the University of Michigan and University of Oregon with: Michael Daugherty, Bright Sheng, Evan Chambers, Susan Botti, James Aikman, Robert Kyr, Jack Boss, and Harold Owen. A native Oregonian, she has also lived in Ann Arbor, Michigan and Bangkok, Thailand.

**Wild Silk** (2009) for Baritone Saxophone, Percussion and Piano was commissioned by Jeffrey Heisler for The Primary Colors Trio, who premiered the work during the thirtieth annual Bowling Green State University New Music Festival in Bryan Recital Hall (Bowling Green, Ohio) on 24 October, 2009. While composing this work, I found inspiration in the strikingly beautiful and elusive Luna Moth. The form of this piece loosely follows the three stages of its life cycle from egg to caterpillar, pupa, and adult moth. Apart from the constant threat of predators, the violence at each stage surprised me. As the caterpillar grows, it must break through its own skin five times. The pupa wriggles from within the cocoon during metamorphosis. The adult moth is deprived of a mouth, meaning there is an evolutionary preference for beautiful wings to attract a mate over personal survival. Without a way to nourish itself, the hours and days following eclosion are focused on the crazed goal of propagation.

Perhaps it is a metaphor for the artist, who must completely renew and reinvent themselves over and over again. Many thanks to Jeffrey Heisler, Isabelle Huang, I-Chen Yeh, and Brian Amer for their artistic support. Duration: ca. 10:00.

*Lured by the Horizon* (2005) for Orchestra is in five movements or “snapshots” of the Pacific Northwest. *Growth* examines the adaptability, hopeful nature, and adventurous spirit of the people who live in the region. Since the 1840s and into the present, people have moved west with the hope of building a better life. *Rust* is based on a set of photographs taken by the composer that examine the contrast between the rich, natural beauty of the region with evidence of the dire economic depression that follows the collapse of an exploitative industry. Images of oxidizing machinery enmeshed by thorny brambles are especially evocative of these ideas. *Currents* considers the Columbia River Basin that extends from Oregon to Canada, and from the Pacific Ocean to Idaho; it provides food, commerce, hydroelectric power, and recreational entertainment for the region. The river’s magnificent beauty and surprisingly treacherous undercurrents inspire two musical motives that guide the listener through the movement. *Cut* focuses on the dual nature of the logging industry as both an employer of thousands of people and the catalyst for severe environmental changes in the region. This drama is underscored by juxtaposing a dissonant harmonic language against stark woodwind interjections and string *pizzicati*. *Return* is inspired by photographs of abandoned barns being re-absorbed by nature. Framed within a tonal harmonic language, musical materials from the previous four movements are combined to evoke how the end of one entity can foster and enrich that which follows.

**Daniel Robbins**, Ph.D., attended California State University at Long Beach, graduating in 1970 with a Bachelor of Music degree in composition. Additional studies in composition and musicology earned him a Master of Music from the University of Southern California in 1976 and a Doctor of Philosophy from the University of California at Los Angeles in 1997. Daniel Robbins is considered the leading authority on the music and career of legendary film composer Miklos Rozsa. As a student and close musical confidant, he was engaged by Rozsa to orchestrate and arrange his most memorable motion picture scores for new commercial recordings. Notable among them is Robbins’ arrangement of Miklos Rozsa’s scores for the epic films *Ben-Hur* and *King of Kings*. The CD was recorded on Telarc by the Cincinnati Pops Orchestra under the direction of Erich Kunzel and features the Mormon Tabernacle Choir. In the 1990s Dr. Robbins instituted courses in the history and appreciation of motion picture music at both Cypress College and Golden West College and has lectured extensively across the country on film scoring, culminating with “Music in the Movies,” a 4-day seminar co-sponsored by the New York Council for the Humanities. Daniel Robbins’ published compositions include: *The Prince and the Princess* (Willis Music), *String Quartet No. 1* (University of Southern California), *Pastorale* (Willis Music), and *Capriccio for Symphonic Band* (University of California, Los Angeles). He is listed in *Contemporary American Composers*, *Marquis Who’s Who in America*, *International Who’s Who in Music*, and *American Keyboard Artists*.

*Pavane* and *Allemande* by Daniel Robbins are two companion piano pieces conceived as a duel homage to both the Beginning and End of Life: *Pavane* personifying a stately and dignified *in memoriam* to the composer’s mother, and *Allemande* composed in joyous celebration at the birth of his great-niece, Kaitlyn. Loosely based on traditional Baroque dance forms, both works adhere to the metric and rhythmic features of their original models. However, in contrast to the strict binary thematic structure of 17th century dances, Robbins favors a freer alternation between primary thematic material and more fluid developmental passages. Also atypical of Baroque music is the stylistic language, which is purely the composer’s own. Long strands of phrase-oriented melody wind their way through a tapestry of diatonic and modal harmonies more typical of 19th century Romanticism. Dr. Robbins has additionally given his *Pavane* and *Allemande* a rich and colorful orchestral setting performable as a separate opus.

The music of **Jessica Rudman** has been performed across the United States and abroad. Her works have been included on festivals such as the Omaha Symphony New Music Symposium, Composers Now, New Voices @ CUA, the Ernest Bloch Festival, the Electroacoustic Barn Dance, the IAWM International Congress, and various SCI Conferences. Honors include winning the 2013 Robert Starer Award, the 2013 Boston Metro Opera’s Advocacy Award, the 2012 College Music Society Student Composer Award, the 2012 NewMusic@ECU Orchestra Composition Competition, IAWM’s Libby Larsen Prize (2011), and Honorable Mention for the Brian M. Israel Award (2011).

As a theorist, Ms. Rudman has presented papers on Ligeti and Zwilich at meetings of the New England Conference of Music Theorists (NECMT), the West Coast Conference of Music Theory and Analysis, the National Student Electronic Music Event, and various SCI regional conferences. She has also presented research on the Greek Genera at the European Music Analysis Conference in 2014. Ms. Rudman has taught at The Hartt School, Central Connecticut State University, and Baruch College. She has also been highly involved in arts administration and currently is the Vice President for the Women Composers Festival of Hartford. Ms. Rudman holds degrees from The

Hartt School and the University of Virginia. She is currently completing a Ph.D. at the CUNY Graduate Center as an Enhanced Chancellor's Fellow.

**Julia Seeholzer** (b.1990) takes much of her compositional influence from color—intervallic relationships conjure specific hues, which in turn dictate a piece's direction. She is currently finishing her Master's degree in composition at the University of Cincinnati's College-Conservatory of Music, where she studies with Ellen Harrison and Joel Hoffman. Julia received her BM in composition from the Berklee College of Music, where she graduated summa cum laude; her principal teachers at Berklee were Marti Epstein and Jim Smith. Julia's pieces have been played by ensembles such as the OASIS Saxophone Quartet, Esterhazy String Quartet, Kalistos Chamber Orchestra, and members of the Los Angeles Philharmonic. She has presented her work in master classes with John Corigliano, Robert Carl, Robert Kyr, Craig Hella Johnson, David Tsimpidis, and others. In 2011, she attended Yale University's New Music Workshop as a composition fellow to study with Martin Bresnick. Julia has had works commissioned by groups such as the Tenuto Chamber Singers, WomenSing, and the University of Chicago's Camerata. Julia is also heavily involved in the world of video game music. After founding and running a chamber choir dedicated to performing student game arrangements at Berklee College of Music for three years, she now contributes regularly to the piano and string quartet game repertoires. [www.juliaseeholzer.com](http://www.juliaseeholzer.com)

*Ave Maria* was commissioned and premiered by the University of Chicago's Camerata, an early music chamber choir. I chose to set Hildegard von Bingen's text, as it is far more evocative than the standard Ave Maria, even going so far to depict Mary stepping on Eve's neck to deflate its arrogance. With this in mind, the piece explores tension and release, often expressed through clashing thirds and diminished octaves. I allude to Renaissance polyphony and Gregorian chant—a nod to the early Western choral tradition—but in my own demented style.

**Alice Shields**, D.M.A., is known for her cross-cultural operas and vocal electronic music. In her new chamber opera, *Zhaojun—A Woman of Peace* (2013), she takes the next step in her cross-cultural explorations, into the position of women in ancient China. Her previous operas include *Criseyde* (2010), a 2-hour-long chamber opera for 5 singers, ensemble of 3 singers and 14 solo instruments, performed in concert by the New York City Opera VOX Festival. *Criseyde* is a new Middle English feminist retelling of Chaucer's "Troilus and Criseyde." Other operatic works include *Komachi at Sekidera*, based on a Japanese Noh play and recorded on Koch International; *Apocalypse* on New World Records, which uses musical techniques from Bharata Natyam dance-drama; *Mass for the Dead* and *Shaman* premiered by the American Chamber Opera Company; and *Shivatanz* premiered at the Akademie der Künste in Berlin, Germany. Shields received the Doctor of Musical Arts degree in music composition from Columbia University, and served as Associate Director of the Columbia-Princeton Electronic Music Center and Associate Director for Development of the Columbia University Computer Music Center. She has taught the psychology of music at New York University Psychology Department and Rutgers University, and lectures on the psychology of music at institutions including the Santa Fe Opera, CUNY Center for Developmental Neuroscience, International Society for Research on Emotion, American Psychological Association and the National Association for the Advancement of Psychoanalysis. Recordings of Shields' work are available on Koch International Classics, New World and Albany Records. [www.aliceshields.com](http://www.aliceshields.com)

**Faye-Ellen Silverman**, D.M.A., born in New York City, holds a B.A. from Barnard College, an M.A. from Harvard University, and a D.M.A. from Columbia University. Her compositions are published by Seesaw Music, a division of Subito Music, and recorded on Albany, New World Records, Capstone, Crystal and Finnadar Records. She has received awards from UNESCO, the National League of American Pen Women and ASCAP, and been awarded residencies at the Villa Serbelloni, VCCA, the MacDowell Colony, and Yaddo. She has received commissions from Nicole Abissi, the IWBC for Symbiosis, the Phoenix Concert series, Edinboro University Chamber Players, Seraphim, Philip A. De Simone, Larry Madison, Thomas Matta, the IWBC for Junction, the Monarch Brass Quintet, the Sylvia and Danny Kaye Playhouse, the Fromm Foundation, NEA, Great Lakes Performing Artist Associates, Con Spirito, the Greater Lansing Symphony, and the Chamber Music Society of Baltimore. She has taught at Columbia, various branches of City University, Goucher College, the Peabody Institute of The Johns Hopkins University, and the Aspen Music Festival and Eugene Lang College, and is currently a part-time Associate Professor at Mannes College, the New School for Music. She is also a founding member of Music Under Construction (a composers' collective), a founding board member of the International Women's Brass Conference and the author of the 20th-century section of the *Schirmer History of Music*. [www.fayeellensilverman.com](http://www.fayeellensilverman.com).

I went to hear a work created by Ann Ellsworth and Jo Williamson called "Left Right," about Ann's experiences about being left at home while her husband went to Iraq. The piece was moving, not only due to the subject matter, which has rarely been presented, but also because of the sounds of Ann's horn playing mixed with Jo's singing. This led me to create "Left Behind," a work for the two of them using poems by Edna St. Vincent Millay. This is one continuous work, with an introductory, wordless song, and the two texts of St. Vincent Millay connected by a horn interlude. The cycle begins with voice alone, and ends with solo horn. The text can refer to

those left behind in war, or those left behind by death or merely by the end of a relationship. The feelings are universal.

The work begins with a very simple melody, part way between a lullaby and a lament, hummed by the voice. The horn then takes over this melody, and continues with its own version. Both join together, and then alternate. The beginning of the vocal part of the second song uses the opening motif transposed, inverted and minus the first note. These three notes contain a whole step, then a half step. This motif comes back a few times, and then becomes the descending half step, whole step that ends the horn part. The descending half-step—the Baroque symbol for lament—begins the solo horn interlude. The half- and whole-step motifs are expanded in various ways, and lead into the ending of the interlude. In the third song, the opening of the composition—representing memory—comes back several times. The work ends with a slight variant of the ending of the first song.

**Ingrid Stölzel**, D.M.A.,(b.1971): Hailed “as a composer of considerable gifts” and “musically confident and bold” by NPR’s classical music critic, Ingrid Stölzel’s emotionally charged music is performed worldwide. She has received commissions and performances from leading ensembles including the California E.A.R. Unit, Third Angle, Adaskin String Trio, ensemble s21, San Diego New Music, Khorikos, Octarium and Allegrésse and has worked with numerous internationally renowned performers including Van Cliburn gold medalist, Stanislav Loudenitch, among others. She is a winner of the 2014 Ortus International New Music Competition, 2013 Cayuga Chamber Orchestra Composers Showcase Competition, 2012 Arizona Pro Arte Competition, 2010 NewMusic@ECU Festival Orchestra Composition Competition, 2009 Cheryl A. Spector Composition Prize and 2006 PatsyLu Composition Prize.

Stölzel is a frequent guest composer and her music has recently been featured at the Beijing Modern Music Festival, Contemporary Japanese and American Music Concert, 16th Biennial Festival of New Music at Florida State, Festival of New American Music, Aries Composers Festival, International Alliance of Women in Music Congress, IC[CM] International Conference on Contemporary Music and SoundOn Festival of Modern Music. Stölzel earned her doctorate degree in composition from the University of Missouri, Conservatory of Music and Dance in Kansas City, where she studied with James Mobberley, Chen Yi, and Zhou Long. She holds a Master of Music in Composition from the Hartt School of Music in Hartford, Connecticut. She is the Director of the International Center for Music at Park University and a member of newEar contemporary chamber ensemble. Stölzel is a native of Germany and has resided in the United States since 1991.

**Hochroth** (2006) for SATB (with divisi) Duration: 3 minutes

Text by Karoline von Günderode

Du innig Roth,  
Bis an den Tod  
Soll mein Lieb Dir gleichen,  
Soll nimmer bleichen,  
Bis an den Tod,  
Du glühend Roth,  
Soll sie Dir gleichen.

Translation by Ingrid Stölzel

You intimate red,  
until death  
shall my love remain the same,  
shall never fade,  
until death,  
you glowing red,  
Shall it remain the same.

**Frances White** writes instrumental, vocal, and electronic music. She studied composition at the University of Maryland, Brooklyn College, and Princeton University. A 2004 Guggenheim recipient, she has been given commissions, awards, grants, and fellowships from organizations such as the New Jersey State Council on the Arts, Alice M. Ditson Fund, Mary Flagler Cary Trust, Aaron Copland Fund, Prix Ars Electronica, Institut International de Musique Electroacoustique de Bourges, International Computer Music Association, Hungarian Radio, ASCAP, Bang On A Can Festival, Other Minds Festival, New Jersey Symphony Orchestra, Dale Warland Singers, American Music Center, MacDowell Colony, and Djerassi Resident Artists Program. Recent commissions include one from the Third Practice Festival to write for the acclaimed ensemble eighth blackbird; from the Fromm Foundation; from the MAP Fund; and from the Solaris Vocal Ensemble of Seattle. She just completed *Music for emptiness/Music for empty chairs*, funded by Commissioning Music USA (formerly Meet the Composer), and *The Third Night*, commissioned by The Crossing chamber choir of Philadelphia.

White’s music can be heard on CD on the Wergo, Centaur, Nonsequitur, Harmonia Mundi, and Bridge Records labels. Two CDs of her chamber works are available: CentreBridge (Mode Records), and In the library of dreams (Pogus Productions). White’s music was featured as part of the soundtrack of three of Gus Van Sant’s award-winning films: Elephant, Paranoid Park, and Milk. White studies the shakuhachi (Japanese bamboo flute), and finds that the traditional music of this instrument informs and influences her work as a composer. Much of her music is inspired by her love of nature, and her electronic works frequently include natural sound recorded near her home in central New Jersey. [www.rosewhitemusic.com](http://www.rosewhitemusic.com)

Born in Seoul, South Korea, **YoungWoo Yoo** began her classical composition studies at the age of fifteen and earned many prizes in several international and national competitions, including first place in the ValTidone International Music Competition—Edigio Carella Composition Competition (Italy),<sup>1</sup> second prize in the American Prize, Orchestra Division-Student Category, and she was named as a finalist in the ASCAP Foundation Morton Gould Young Composers Awards (USA). Most recently, she was awarded in IAWM's (International Alliance for Women in Music) 33rd Search for New Music by Women Composers "Libby Larsen Prize"(USA) and was named the top prize-winner for the 2015 College Music Society Mid-Atlantic Call for Student Scores. In addition, Yoo's piece for full orchestra, *Honbul*, was chosen by ABLAZE Records to be included in their album, *Orchestral Masters Vol. 2*. Her works have been performed in Italy, France, Netherlands, Albania, Greece, Czech Republic, Austria, Australia, UK, US, and South Korea.

Yoo holds a Bachelor of Music degree from Ewha Womans University and received her Master of Music degree from the Manhattan School of Music, where she studied with J. Mark Stambaugh. While at MSM, Yoo was selected to participate in master-classes with Samuel Adler and Matthias Pintscher. She is currently a doctoral candidate and has studied with Sever Tipei at the University of Illinois at Urbana-Champaign.

New York-based composer **Nina C. Young** (b.1984) writes music characterized by an acute sensitivity to tone color, manifested in aural images of vibrant, arresting immediacy. Her experience in the electronic studio informs her acoustic work, which takes as its given not melody and harmony, but sound itself.

Young's music has garnered international acclaim through performances by the American Composers Orchestra, Milwaukee Symphony Orchestra, Orkest de ereprijs, Nouvel Ensemble Moderne, Argento Chamber Ensemble, Either/Or, JACK Quartet, Sixtrum, Yarn/Wire. Young received a Charles Ives Scholarship from the American Academy of Arts and Letters, the Salvatore Martirano Memorial Award, Aspen Music Festival's Jacob Druckman Prize, and honors from BMI, The International Alliance for Women in Music, and ASCAP/SEAMUS. Her orchestral work *Remnants* received the Audience Choice Award at the ACO's 2013 Underwood New Music Readings. Young has held fellowship residencies at the Atlantic and Aspen Music Festivals, Nouvel Ensemble Moderne's 2014 Forum, and the Tanglewood Music Center.

A graduate of McGill and MIT, Nina is currently pursuing her .doctorate in composition at Columbia University under the supervision of Georg Friedrich Haas, Fred Lerdahl, George Lewis, and Brad Garton. She worked as a research assistant at the MIT Media Lab and CIRMMT (Centre for Interdisciplinary Research in Music Media and Technology). She is an active participant at the Columbia Computer Music Center where she teaches electronic music. In addition to concert music Nina composes music for theatre, dance, and film. She also works as a concert organizer and promoter of new music; Nina currently serves as General Manager for the publisher APNM (Association for the Promotion of New Music). [ninacyoung.com](http://ninacyoung.com)

(Adapted from notes by Matthew Mendez) *A Fata Morgana* is a type of distorted maritime mirage seen just above the horizon. Named after the Arthurian sorceress Morgan le Fay, these mirages are associated with the distant fairy castles and sirens that would lure sailors to their death. The idea of these mirages elicits a series of evocative musical effects: the hazy scrim of shimmering vibraphones, menacing trumpet calls conjuring up a sinister version of the first movement of Debussy's *La Mer*, the labyrinthine structure capturing the sensation of being dangerously off course. Avoiding the customary grouping by like instruments, *Fata Morgana* calls for a nontraditional seating arrangement, which facilitates strange echo effects and illusory resonances. With its spare juxtapositions, the music has the flavor of surrealism. Contrast comes in the guise of a fleeting chorale, distant cousin to Wagner's *The Flying Dutchman*, which contains the most celebrated *Fata Morgana* in music.

The poetics of the piece create an imaginative world based on man against the elements: the warmth of human presence (the chorale) versus the cold desolation of nature (fanfares). Here, nature gets the upper hand, with one of the piece's final features summoning the sound of drowning. *Fata Morgana* was commissioned by the Tanglewood Music Center with the generous support of the Merwin Geffen, MD, and Norman Solomon, MD. New Commissions Fund.

*"I cannot help but consider it a sign of talent that I don't give it up, though I can get nobody to take an interest in my efforts."*

—Fanny Mendelssohn Hensel (1805-1847)