

# *Finding Their Voices: Women Composers*

*A "Janine 2.0" Recital*



*Janine Kane, Voice*

Student of Dr. Mahon Bishop

*Randy Hertzog, Piano & Voice*

*Elizabeth Kalfayan, Cello*

Sunday, June 12, 2022, 3:00PM

*Holy Family Church – 35 Orchard Road, Florham Park, NJ*

Your work with me was key to my being able to focus on so much more than the words to make these pieces come alive.

To my **son-in-law, Aaron Smith**, my personal technology support -- you insisted on taking the time to teach me how to make my poster even better graphically and then you did it for me. Aaron, you have brought so many skills and so much love to our family and our lives. You are a blessing!

To my loving, caring **nephew, Matthew Morrow**. Thank you for opening the doors for me today and thank you for always having the door to your heart open for me!

A special "Thank you" to my **grandson, Evan Smith-Kane** and my **grand-niece, Maika Savage**, for sharing smiles and giving each member of the audience a program booklet. And to my dear friend, Deborah Baseil, for overseeing these two young adorable (if I do say so) usher apprentices!

To all **my extended family and so many friends**, those here, and those who couldn't be here in person, thank you for your patience with my limited availability to be present with you in these last few months of preparation, and thank you for your words of encouragement and sharing my excitement for this adventure. I truly look forward to having time to spend with you in the months ahead.

**Most importantly**, to my most loving and supportive **husband, Dan**. More than 41 years ago, you surprised me when you asked a single question that set our adult lives in motion. Together we have faced so much that neither of us could have ever imagined at that moment. But here we are... and I can think of no better way to say it than what Brian Hargrove and Jill Abromovitz wrote, and Barbara Anselmi set to song, "But ask me if it's worth it, would I do it all again? When I sit with my girls and I kvell from my life and I look at my Murray from so long ago...sweetheart, then you really know." I thank God for giving me YOU, my very own "Murray". I thank you for building and sharing this sometimes (ok, often) crazy life together. You've never wavered in supporting me in whatever I wanted to do and in reaching for my dreams. I may not always show it, but I do REALLY KNOW and love you oh soooooo very very much!

## *With Gratitude...*

**There are so many people who made today possible, and I am filled with deep appreciation for everything they did to take this journey with me. I love you all!**

First, to my **voice teacher, Dr. Mahon Bishop** – Mahon, I am so blessed to be studying with you. Your endless patience, your incredible expertise, your encouragement and boundless belief in me and my voice, gives me hope, energy, and more and more of “the right stuff” every time I see you. You’ve “walked miles” with me vocally since I started lessons with you, and I have learned so much (with more ahead!). You inspire me to be the best possible “singer” I can be, and I love every minute of our work together. I promise you that today, I’m going to take your advice and “Go out there and JUST SING!”

To the incredibly talented **Randy Hertzog** -- upon hearing my desire to do this program, you selflessly offered your talents and time to be my partner on this journey. I am wondering if you ever imagined all that commitment has really entailed. You have challenged me to so much more than getting the right notes and rhythms (but you did yeoman’s work helping me learn those!) You challenged me to connect with the music and to be open to the ways it speaks to me to allow it to speak through me. With you as my accompanist and partner on this project, I have felt confident at every step. You always knew what I needed whether humor to get out of my “mind” or a tempo change to bring something to life. You showed me how to experiment with musical possibilities. I have truly had, *the best partner* for this adventure always working to make me sound even better than I really am. Whether in this recital or Holy Family Choir, making music with you is a great joy in my life. Your friendship is another!

To **Father Thomas** -- thank you for enthusiastically supporting me and allowing me to use this acoustically beautiful and sacred space to share this music. You have brought so much to our parish and through your leadership built an even stronger sense of community here in Holy Family. I am grateful for your hard work and dedication to making Holy Family the warm, welcoming, and beautiful place to worship that it is.

To my daughters, **Danielle and Jillian** – you are the BEST cheerleaders a mother could ever have! From the first time I talked about trying to do this, you stepped up and said, “You Must!” When I procrastinated, you gave me the “tough love” I needed. When my confidence wavered, you reminded me who I am at my core. Your support means the world to me, and you made it so clear to me that you cared about me doing this for me as much as I did. Thank you for opening the door, for helping me through it without looking back, and for cutting me slack on my “mom” duties, especially during these last few months of preparation. You both are truly gifts from God! **Jillian**, you also get the award for being the BEST “MEMORIZATION COACH” ever! Not sure that’s an official job, but you took the role willingly and you’ve given me hours of time to help me store each and every word in my aging brain. You didn’t let me off the hook until I got it right! Thank you!

## *Dedication*

This performance honors a few (of many) women who demonstrated their courage, resilience, and persistence and used their talents and voices to make the world more beautiful. I dedicate this performance to all women, past, present and future who will continue to create new paths that inspire change that will make tomorrow even better for everyone.

*At the request of the artists,  
please hold your applause  
until the end of each section of the program.  
Thank you!*

## Recital Program

<b>Eternal Life</b>	Olive Dungan (1903-1997)
<b>The Moon Bridge</b>	Florence Price (1887-1953)
<b>Shy</b> <i>From "Once Upon a Mattress"</i>	Mary Rodgers (1931-2014)
<b>Liebst du um Schönheit</b>	Clara Schumann (1819-1896)
<b>Can This Be Love</b> <i>From "Fine and Dandy"</i>	Kay Swift (1897-1993)
<b>Chanson d'Amour</b>	Mrs. H. H. A. Beach (1867-1944)
	
<b>Jenny Rebecca</b>	Carol Hall (1936- )
<b>Te Quiero Dijiste</b>	Maria Grever (1885-1951)
<b>When the Dove Enters In</b>	Margaret Bonds (1913-1972)
<b>Warum Sind Denn du Rosen So Blaß</b>	Fanny Mendelssohn (1805-1847)
<b>Clusters of Crocus/ Come to My Garden</b> <i>From "The Secret Garden"</i>	Lucy Simon (1940- )



**Tesori, Jeanine** - grew up in Port Washington, New York, her father a doctor; her mother a nurse. Although she played the piano from the age of three, she went to Barnard College expecting to pursue a career in medicine. But, at 14, Jeanine had seen her first Off-Broadway production, "Godspell", and said that the experience made her feel, "I'm someplace where there's something happening, and I don't want to be anywhere else." That coupled with two summers of coaching at a kids theatre camp in the Catskills led her to change her major to music. After graduation, Jeanine spent the better part of a decade working in New York as a pianist, arranger, and conductor in musical theatre on- and off-Broadway. She substituted in the orchestra pit for the 1989 revival of *Gypsy*; was associate conductor for *The Secret Garden* (1991) and *The Who's Tommy* (1993), also playing keyboards, and made dance arrangements for several shows, including the 1995 revival of *How to Succeed in Business Without Really Trying* (her Broadway debut). In 1997, Jeanine focused on writing her own musical, *Violet*, for which she won an Obie Award, the New York Drama Critics Circle Award for Best Musical, and the Lucille Lortel Award for Outstanding Musical. She arranged the music for: the Johnny Mercer revue *Dream*; the 1998 revival of *The Sound of Music*; and the 1999 revue *Swing!* In 2000, Jeanine undertook the formidable task of adapting the film "Thoroughly Modern Millie" for the stage. She joined forces with lyricist Dick Scanlan to write eleven new songs for the show. The show earned Jeanine a Tony nomination for Best Original Score in 2002 as well as, the Drama Desk Award for Outstanding Music, and a special Obie Citation for her music. Jeanine has also collaborated with Tony Kushner, most notably for *Caroline, or Change* (2004), which garnered her a second Tony nomination for Best Original Score. Additionally, with "Thoroughly Modern Millie" still running on Broadway when "Caroline, or Change" opened, Jeanine became the first woman composer in history to have two original musicals running concurrently on Broadway. "Caroline, or Change" won, besides a Tony nomination for the score, the 2004 Drama Desk Award for Outstanding Music. The National Theatre production in London's West End received the Olivier Award for Best New Musical. She wrote the music for *Shrek The Musical*, which opened on Broadway in 2008 and for which she earned both Tony and Drama Desk Award nominations for her music. In 2011, she wrote the music to for the Broadway show, *Fun Home*, which, while off-Broadway, won the 2014 Obie Award for Musical Theatre. *Fun Home* transferred to Broadway and Jeanine and Book writer and Lyricist, Lisa Kron, won the Tony Award for Best Musical, marking the first time an all-female composing team won. The musical was named 2014 Pulitzer Prize for Drama finalist. Jeanine's new musical "Soft Power" began performances in Los Angeles and San Francisco in 2018 and Off-Broadway at the Public Theater in 2019, and was named 2020 Pulitzer Prize for Drama finalist. Jeanine's compositions are not limited to live theatre productions. She has composed two operas -- "The Lion, The Unicorn, and Me" (2013) based on the children's book and "Blue", which concerns the issue of African American boys having become a prime target of police brutality in the United States. Jeanine has also composed music for the films: *Nights in Rodanthe*, *The Loss of a Teardrop Diamond*, *The Little Mermaid: Ariel's Beginning*, *Shrek the Third*, *Mulan II*, *Lilo and Stitch II* and *The Emperor's New Groove 2: Kronk's New Groove*. Last year, Jeanine she was credited as the voice coach on the new Steven Spielberg film of *West Side Story*. Unquestionably, Jeanine is the most prolific and honored female theatrical composer in history, with five Broadway musicals and five Tony Award nominations. I bet there are many more to come!

to “capture a mood of warm intimacy and closes with a tender postlude much like her husband may have written.”

**Simon, Lucy** - born in New York City, the daughter of the co-founder of the book publisher Simon and Schuster and sister of Carly Simon, well-known singer-songwriter. Lucy began her professional career at the age of sixteen singing folk tunes with Carly as The Simon Sisters and later folk-rock. Her setting of *Wynken, Blynken, and Nod* has been recorded by many diverse artists, including The Doobie Brothers, and Cass Elliot. In the mid-70's, after a number of years away from recording, Lucy released two albums of mostly original compositions, along with a few collaborations and covers. Her self-titled debut album was more folk-rock in orientation while her second album, "Stolen Time," had a contemporary pop sound. Carly Simon and James Taylor provided backing vocals on half of the songs from "Stolen Time." Lucy made her Broadway debut as the composer of *"The Secret Garden"*, for which she was nominated for a 1991 Tony Award for Best Original Score and a 1991 Drama Desk Award for Outstanding Music. She also wrote songs for the Off-Broadway show *"A... My Name Is Alice"*; composed the music for a musical version of *"Doctor Zhivago"* and contributed to the Off-Broadway musical *"Mama and Her Boys"*. She won a Grammy award in 1981 together with her husband, David Levine, in the Best Recording for Children category for *"In Harmony/A Sesame Street Record"* and again in 1983 in the same category for *In Harmony 2*. The wonderful duet Randy and I are singing today is one of Lucy's compositions from the Broadway show, *"The Secret Garden"*.

**Swift, Kay** (Katharine Faulkner) – born in New York City, daughter of Samuel Shippen Swift, a music critic. Kay was trained as a classical musician and composer at the Institute of Musical Art (today the Juilliard School), where she studied piano and composition. She married James Paul Warburg, a member of a distinguished Jewish family who had made a fortune in banking. Kay's musical background was classical, though she was a great fan of the songs of Irving Berlin. Kay met George Gershwin in 1925 and it was at his suggestion that she began writing show tunes. Kay's husband, James Paul, using the pen name of Paul James, wrote lyrics for Swift's melodies. Kay and Paul James contributed numbers to *The First Little Show* ("Can't We Be Friends?") and *The Garrick Gaieties*. In 1930, Kay became the first woman to completely score a Broadway show. *"Fine and Dandy"* was a hit! Paul James had written the lyrics. In 1934, Swift composed a ballet for George Balanchine entitled *Alma Mater*, which marked Balanchine's first original work with an American setting. Gershwin frequently consulted Kay about his musicals and other works, and she became a trusted musical advisor to him. Eventually, George and Kay were seen more and more frequently together. Swift and Warburg's marriage ended in divorce and Gershwin and Swift's affair lasted over ten years in all, until his death in 1937. Despite their long relationship, Kay and George never married. After his death in 1937, Kay collaborated with Ira Gershwin to complete and arrange some of George's unpublished works. Ira said that she knew almost all of George's music and "had taken down sketches as he composed [...] and had total musical recall." Swift was staff composer at Radio City Music Hall where she wrote musical numbers for The Rockettes, and was Director of Light Music for the 1939 World's Fair. Her later years were devoted to transcribing, performing, and annotating Gershwin's music. Kay's most enduring songs are *"Fine and Dandy"*, *"Can't We Be Friends?"* and *"Can This Be Love?"*, the song Randy and I will be singing.

## I'll Bid My Heart Be Still

Rebecca Clarke  
(1886-1979)



## Laue Sommernacht

Alma Mahler  
(1879-1964)

## In A Simple Way I Love You

*From "I'm Getting My Act Together  
And Taking It On The Road"*

Nancy Ford  
(1935- )

## What They Never Tell You

*From "It Shoulda Been You"*

Barbara Anselmi  
(1965- )

## The Lord Is My Light

Frances Allitsen  
(1848-1912)



*Following the conclusion of the program,  
please join the artists for a reception, downstairs in the church hall*

## Translations

Chanson d'Amour	A Song of Love
L'aube naît et ta porte est close! Ma belle, pour quoi sommeill? À l'heure où s'éveille la rose Ne vastu pas te réveiller?	Still asleep when the dawn is breaking! My dearest, thy portal unfold; When roses around thee are waking Arouse thee now to joys untold!
O, ma charmante Écoute ici L'amant qui chante Et pleure aussi!	O my beloved, I sing to thee Sighing, imploring, Eternally!
Tout frappe à ta porte bénie, L'aurore dit Je suis le jour! L'oiseau dit: je suis l'harmoniel Et mon coeur, mon Coeur dit, je suis l'amour	All Nature a welcome is bringing, Aurora says, "I am the day!" And sweetly the bird is singing And my heart, my heart says, "I love always!"
O, ma charmante Écoute ici L'amant qui chante Et pleure aussi!	O my beloved, I sing to thee Sighing, imploring, Eternally!
Je t'adore ange, et t'aime femme, Dieu qui par toi m'acomplété A fait mon amour pour ton âme, Et mon regard pour ta beauté, pour ta beauté	I adore thee, I love thee truly, God, who has filled my life with thine, Created mine eyes for thy beauty And for thy soul, this love divine, this love divine!
O, ma charmante Écoute ici L'amant qui chante Et pleure aussi!	O my beloved, I sing to thee Sighing, imploring, Eternally!

Laue Sommernacht	Mild Summer's Night
Laue Sommernacht, Am Himmel stand kein Stern, Im weiten Walde suchten wir uns Tief im Dunkel, und wir fanden uns.	Mild summer's night, Not a star in the sky, In the wide forests we were looking Deep in the dark, and we found ourselves.
Fanden un sim weiten Walde In der Nacht, der sternenlosen, Hielten staunend un sim Arme In der dunklen Nacht.	Found ourselves in the wide forsts In the nacht, the starless night. And held each other astonished, in our arms In the dark night.
War night unser ganzes Leben Nur ein Tappen, nu rein Suchen, Da in siene Finsternisse, Liebe, fiel dien Licht!	Was not our whole life Just a groping, only, only a searching, Then into this darkness, Love, your light shone!

show is frequently performed by community and school groups across the United States. Another significant compositional project for her was *"The Mad Show"*, a musical revue based on Mad Magazine. Mary eventually transitioned into writing children's books, most notably the 1972 book, *"Freaky Friday"*, which was made into a feature film, for which she wrote the screenplay. She contributed songs to the landmark MarloThomas children's album *"Free to Be You and Me"* and she made a few brief forays back into writing for musical theatre, but after her last one, *"The Griffin and the Minor Cannon"* she never composed another note of music and never even played the piano again. She later explained, "I had a pleasant talent but not an incredible talent ... I was not my father or my son." (Her Son, Adam Guettel, is the Tony Award-Winning composer of *"The Light In The Piazza"*). Frankly, after hearing her music, remembering my love of her Little Golden Records, and enjoying singing her song *"Shy"* for this performance, I think Mary was very hard on her evaluation of her contributions. Clearly, she not only brought joy to mine and subsequent generations, but she helped lay the foundation for another composer of current and future generations." Mary, "Someone's being bashful. ...!"

**Schumann, Clara Josephine Wieck** – born in Leipzig, her father a pianist, piano and voice teacher and owner of a piano store; her mother, a famous singer who performed weekly. Clara was a child prodigy and started her piano training with her mother at age 4. When her mother left the family, Clara began taking daily one-hour lessons on piano, violin, singing, theory, harmony, composition, and counterpoint from her father. She also practiced for two hours every day. At age 9, Clara met Robert Schumann, a gifted young pianist, nine years older. Robert was so taken with Clara's playing that he left the study of law and came to live with the Wiecks to study with Clara's father. Clara began touring at age eleven, and was successful in Paris and Vienna, among other cities. She performed to sell-out crowds and laudatory critical reviews. At the age of 18, she married Robert Schumann despite her father's refusal to give his approval. Sixteen years and eight children later, Robert had a mental collapse and was admitted to a sanatorium where he died two years later. After Robert's Schumann's death, Clara continued her concert tours in Europe for decades, frequently with other chamber musicians. Beginning in 1878, she taught piano at Dr. Hoch's Konservatorium in Frankfurt, where, as the only woman on the faculty. Clara wrote, "composing gives me great pleasure... there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound". However, she found her other responsibilities took time away from composing. She wrote, "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?" Robert understood the challenge she faced in finding the time to compose and expressed similar concern, writing, "... She cannot work at it regularly, and I am often disturbed to think how many profound ideas are lost because she cannot work them out." Following Robert's death, Clara only composed piano transcriptions of his works and those of Brahms, and a few small works. Most of Clara Schumann's music was never played by anyone else and largely forgotten until a resurgence of interest in the 1970s, and again with her bicentenary in 2019. Today her compositions are increasingly being performed and recorded. *"Liebst du um Schönheit"* based on a poem by Friedrich Rückert, is said



**Price, Florence Smith** – born in Little Rock, Arkansas in a mixed-race family. Her father, the only African American dentist in the city; her mother, a music teacher who guided Florence's early musical training. Florence gave her first piano performance at the age of four and had her first composition published at age 11. She graduated high school as valedictorian and enrolled in the New England Conservatory of Music in Boston with a double major in organ and piano teaching. Initially, she passed as Mexican to avoid racial discrimination against African Americans, listing her hometown as "Pueblo, Mexico". At the Conservatory, she studied composition and counterpoint, wrote her first string trio and symphony. She graduated with honors, with both an artist diploma in organ and a teaching certificate. Florence taught briefly and moved to Atlanta to become the head of the music department of what is now Clark-Atlanta University, a historically black college. In 1912, she married Thomas J. Price, a lawyer, gave up her teaching position and moved back to Little Rock where he had his practice. She could not find work in the now racially segregated town. After a series of racial incidents, the Price family decided to leave Little Rock and settled in Chicago. There, Florence studied composition, orchestration, and organ with leading teachers, published four pieces for piano and at times enrolled at various Universities studying languages, liberal arts, and music. In 1930, at the annual convention of the National Association of Negro Musicians, pianist-composer Margaret Bonds premiered Florence's "*Negro Fantasy*" which garnered her early success. After she divorced, Florence lived with friends, worked as an organist for silent film screenings, and composed songs for radio ads under a pen name to make ends meet. She eventually moved in with Margaret Bonds. This friendship connected her with Langston Hughes and singer Marian Anderson, who aided in her future success as a composer. Florence and Margaret began to achieve national recognition for their compositions and performances. In 1932, Florence won first prize in the Wanamaker Foundation Awards with her "*Symphony in E Minor*" and third for her "*Piano Sonata*", earning her a \$500 prize. A year later, Arts advocate Maude Roberts George paid \$250 for Florence's First Symphony to be included in a program devoted to "The Negro in Music", with the Chicago Symphony Orchestra, as part of the Century of Progress World's Fair. Although this concert, like the Fair in general, was tainted by the racism that characterized Chicago and the U.S. in general at the time, George's underwriting made Florence the first African American woman to have her music played by a major U.S. orchestra. Later in that same season the Illinois Host House of the World's Fair devoted an entire program to her music. In 1940, Price was inducted into the American Society of Composers, Authors, and Publishers for her work as a composer. "*The Moon Bridge*" is one of Florence's more well-known works. I particularly love the way her music tells the story as much or more than the actual words.

**Rodgers, Mary** – daughter of composer Richard Rodgers, born in New York City. She began writing music at age 16 and majored in music at Wellesley College. Her professional career began with writing songs for Little Golden Records, which were albums for children with three-minute songs. (I remember loving these as a child!) She also composed music for television, including the jingle for the Prince Spaghetti commercial. Mary's first full-length musical, "*Once Upon a Mattress*"; a humorous adaptation of the Hans Christen Anderson fairytale "The Princess and The Pea", had a successful run on Broadway, a US tour, production in London's West End, three televised productions, and a Broadway revival. To this day, the

Liebst du um Schönheit	If You Love for Beauty
Liebst du um Schönheit, O nicht mich liebe! Liebe die Sonne, Sie trägt ein gold'nes Haar!	If you love for beauty Oh, do not love me! Love the sun, She has golden hair!
Liebst du um Jugend, O nicht mich liebe! Liebe der Frühling, Der jung ist jedes Jahr!	If you love for youth, Oh, do not love me! Love the spring It is young ever year!
Liebest du um Schätze, O nicht mich liebe, Liebe die Meerfrau, Sie hat biel Perlen klar.	If you love for riches Oh, do not love me! Love the mermaid, She has many shining pearls.
Liebst du um Liebe, O ja, mich liebe! Liebe mich immer, Dich lieb' ich immerdar.	If you love for love, Oh yes, love me! Love me forever, Will love you always.

Te Quiero Dijiste	You Said, I Love You
"Te quiero", dijiste. Tomando mis manos entre tus manitas de blanco marfil. Y senti en mi pecho, un fuerte latido, despues un suspiro y luego el chasquido de un beso febril.	You said: "I love you", taking my hands between your ivory white hands.  and I felt a strong beat in my chest, then a sigh and then the snap of a feverish kiss.
Muñequita linda, de cabellos de oro, de dientes de perla, labios de rubi. Dime si me quieres, como yo te adoro, si de mi, te acuerdas, como yo de ti.	Pretty doll with golden hair, pearl tints, ruby lips. Tell me if you love me, like I adore you, if you remember me, as I do you .
Y a veces esucho un eco divino, que envuelto en la brisa, parece decir: "Si te quiero mucho, mucho, mucho, Tanto como entonces, siempre hasta el morir."	And sometimes I hear a divine echo that, wrapped in the breeze. It seems to say: "I do love you very, very, very much as much as then, always until death.

Warum Sind denn die Rosen so blaß	Why Are All the Roses So Pale?
Warum sind denn die Rosen so blaß O sprich mein Lieb warum? Warum sind denn im grünen Gras Die blauen Veilchen so stumm?	Why are the roses so pale? Oh speak my love, why? Why in the green grass are the blue violets so silent?
Warum singt denn mit so kläglichem Laut, Die Lerche in der Luft? Warum steigt denn aus dem Balsamkraut Verwelkter Blütenduft?	Why with such a lamenting voice does the lark sing in the sky? Why from the balsam weed does there rise the scent of wilting blossoms?
Warum scheint denn die Sonn' auf die Au, So kalt und verdrießlich herab? Warum ist denn die Erde so grau, Und öde wie ein Grab?	Why does the sun shine down on the meadow, so coldly and morosely? Why is the earth so gray and desolate like a grave?
Warum bin ich selbst so krank und so trüb? Mein liebes Liebchen sprich O sprich mein herzallerliebstes Lieb, Warum verließest du mich?	Why am I myself so ill and dull? My lovely darling speak, Oh speak, my heart's most beloved love, why have you abandoned me?

sensitivity to the poetry is on display at all times. ... Prevailing themes are night versus light, loneliness and love...". I will be singing Alma's piece, "*Laue Sommernacht*" one of the five Gustav published, and I think you will hear what has been described. Laue Sommernach was premiered in New York in March 1911, by Frances Alda, a New Zealand born, Australian-raised operatic soprano.

**Mendelssohn (Bartholdy, Hensel), Fanny** – born in Hamburg, Germany, the oldest of four children; her brother, Felix, four years her junior. Fanny showed prodigious musical ability and, as a 14-year-old, she could play all 24 preludes from Bach's "The Well-Tempered Clavier" from memory. She received her first piano instruction from her mother, and went, along with Felix, to study music with the same teachers. Their side-by-side studies brought them closer together and they developed a respect for each other's work which led to a life-long correspondence between the two. Fanny helped Felix by providing constructive criticism of pieces and projects, which he considered very carefully, often reworking pieces based on her suggestions. Fanny's father had different expectations of the two. He was tolerant, not supportive, of her activities as a composer and wrote to her, "Music will perhaps become his [i.e. Felix's] profession, while for *you* it can and must be only an ornament". While Felix was privately supportive of Fanny as a composer and performer, he was less so when it came to the idea of her publishing her works under her own name saying that "she has neither inclination nor vocation for authorship. She is too much all that a woman ought to be for this. She regulates her house, and neither thinks of the public nor of the musical world, nor even of music at all, until her first duties are fulfilled. Publishing would only disturb her in these, and I cannot say that I approve of it." Fanny Mendelssohn composed over 450 pieces of music. Her compositions include a piano trio, a piano quartet, an orchestral overture, four cantatas, over 125 pieces for the piano, and in excess of 250 lieder (art songs), most of which went unpublished in her lifetime. Six of her songs were originally published under Felix's name in his Opus 8 and 9 collections. This resulted in an embarrassing moment when Queen Victoria, receiving Felix at Buckingham Palace, expressed her intention of singing to the composer her favorite of his songs, "Italien", which Felix had to confess was actually written by Fanny. Her "*Easter Sonata*" written in 1828, was unpublished in her lifetime. It was discovered and attributed to her brother in 1970, before examination of the manuscript and a mention of the work in her diary finally in 2010 established that the work was hers. Six months before his death, Felix attempted to ensure that his sister received the recognition that had been withheld throughout much of her life. He collected many of her works intending to release them to the public through his publisher. Three years later the publisher began to distribute Fanny Mendelssohn's unreleased works. Beginning in the late 1980s, one hundred and forty years after her death, Fanny Mendelssohn's music has become better known, thanks to concert performances and new recordings. Music historians have suggested that Fanny's life is proof that women's failure to "compete" with men as composers is evidence of the social prejudice and patriarchal mores of the times. Fanny's piece, "*Warm sind denn die Rosen so blaß*", has been challenging to learn. It's melodic structure is deceptively difficult for me, particularly in parts where the character of the vocal line and that of the piano line diverge. In recent weeks of working on this piece, I've come to appreciate the skills it required me to develop. I can truly say that Fanny has had a big hand in helping me find my voice.



*quiero dijiste* ("I love you, you said"), which I will sing today, was written for the 1944 Esther Williams film *Bathing Beauty*.

**Hall, Carol** – born in Abilene, Texas. Her father had a music store; her mother was a classical pianist, violinist, and music teacher. Carol studied piano and at age 12, performed as a soloist with the Dallas Symphony Orchestra. She spent two years at a women's college in Virginia which she did not find a good fit and said, "The good news was that I found a great way to meet boys from other colleges, and that was to write songs and college musicals." After college, Carol wrote advertising jingles and was accepted into the composer Lehman Engel's BMI Workshop for aspiring musical-theater songwriters. With female singer-songwriters like Joni Mitchell becoming stars in the late 1960s, Elektra Records signed Carol to a contract, and she released two albums in the early 1970s. She wrote music for Sesame Street and composed three songs for the 1972 children's album (and television special) *"Free to Be You and Me"* conceived by Marlo Thomas. Carol's most notable accomplishment was as composer and lyricist of the Broadway musical, "Best Little Whorehouse in Texas". Carol won the Drama Desk Awards for Outstanding Lyrics and Outstanding Music in 1979 and the show had successful runs on Broadway, in London's West End, in Australia, and on a multi-year national U.S. Tour. One of the first songs Carol ever recorded was *"Jenny Rebecca,"* a piece she had written for a friend who had just had a baby. While it is not a "big show number", I feel it poignantly captures those early moments and thoughts when a new mother looks at her child. The song captured my heart as I suspect it must have done for Barbara Streisand, who included it on her album *"My Name Is Barbra."*

**Mahler, Alma Schindler** – born in Vienna, Austria, the daughter of painter Emil Schindler, Alma grew up surrounded by art and artists. Despite this exposure, Alma's primary interest was music. She was a gifted pianist and studied musical composition. At the age of 23, Alma met and married Gustav Mahler, 19 years her senior and the director of the Vienna Court Opera. In a letter to her upon their engagement, Gustav made it clear that she was to live for his music, not hers and insisted that Alma stop composing. Alma agreed to give up everything for him. The Mahlers had two daughters, Maria Anna who died of scarlet fever and Anna, who later became a sculptor. After Maria's death, Alma became severely depressed and her marriage to Gustav deteriorated when she began an affair with Walter Gropius. Gustav sought marital advice from Sigmund Freud and began to understand that in preventing his wife from composing, he wounded her and their relationship. He retrieved her songs, played them, and encouraged her to prepare them for publication. Although Alma felt that "...ten years of wasted development cannot be made up..." she prepared five songs for publication. Gustav died soon after this attempted reconciliation and Alma married Gropius, and ultimately left him for Franz Werfel, an Austrian-Bohemian novelist, playwright, and poet. When Austria was annexed into the German Reich, Alma and Werfel left Vienna and settled in Los Angeles and New York. Wherever she lived, Alma maintained a high profile in society and became friends with numerous celebrated artists, including the composer Arnold Schoenberg and the singer Enrico Caruso. During her active period, Alma composed over 100 lieder (art songs), various instrumental pieces and the beginning of an opera. Returning to Europe in 1947, Alma found her former home destroyed and her manuscripts burned. Today only 17 of her compositions survive. Alma's music has been described as "chromatic, dramatic, and erotic, but every musical gesture is in service of the text. An exquisite

## About the Composers

**Allitsen, Frances** - born in London, and as a child wrote a novel and some short stories before devoting herself to music. Her family did not support her interest and she was discouraged from seeking a formal education in the subject. She began her musical career as a singer, but when her voice failed, moved on to voice coaching and composing. Upon seeing some of her compositions, the principal of the Guildhall School of Music, a premier conservatory in Great Britain, expressed his regret that she had put off serious study. She applied herself to her musical studies, but needed to teach to support herself, requiring her to travel to her pupils' residences on trains and buses. Her studies were confined to the night hours when she was fatigued. Allitsen published over fifty songs in many different styles. She also wrote two overtures, a funeral march, and a tarantella, a sonata, and other piano pieces. Her compositions are known for their originality, imagination, feeling, and grace. In writing about her work, one magazine said that she displayed "dramatic talent and virility". Her piece that I am singing today, *"The Lord Is My Light"* is one of her most popular songs and I believe, an excellent example of that "dramatic talent and virility".

**Anselmi, Barbara** – Barbara is a native of Livingston, New Jersey and the youngest of the composers I selected to spotlight. From the age of five, when she saw the Broadway show *"1776"*, she reports being moved by the music and the magic of the orchestra and knowing that it had to be a part of her future. Her early experiences as a music director were on the Jersey Shore (Surflight Theatre on Long Beach Island!) Her writing career began after 9/11 with *"All Join Together"*, the title song of a CD that raised money for The New York Times 9/11 fund. In 2015, Barbara collaborated with David Hyde Pierce and Brian Hargrove on the Broadway show *"It Shoulda Been You"*. The piece that I am singing today, *"What They Never Tell You"* is from this show. After listening to the cast album, I felt that this song captured the core message of the show as I had understood it. When I subsequently read an interview in which Barbara was asked about her favorite piece from the show, she replied, *"What They Never Tell You"* really speaks to me. It really sums up what the show is about – to stop wishing and waiting for life to be perfect. Just go and write your own story with your best friend." Singing it has truly hit home for me.

**Beach, Amy Marcy Cheney (Mrs. H. H. A. Beach)** – born in West Henniker, New Hampshire, Amy showed every sign of being a child prodigy. She was able to sing forty songs accurately by age one, improvising counter-melody by age two, taught herself to read at age three. At four, she composed three waltzes for piano while at her grandfather's farm without a piano, just using her mind and playing them when she returned home. Her family struggled to keep up with her musical interests and demands. Amy went on to have her debut as a concert pianist at the age of 16 and two years later at age 18 married, Dr. Henry Harris Aubrey Beach, a Boston surgeon twenty-four years her senior (she was eighteen). Her name would subsequently be listed on concert programs and published compositions as "Mrs. H. H. A. Beach." as her marriage was conditioned upon her willingness to live according to his status, that is, function as a society matron and patron of the arts. She had to agree never to teach piano, limit performances to two public recitals per

year, with profits donated to charity, and to devote herself more to composition than to performance. Dr. Beach also disapproved of her studying with a tutor, so her composition skills were self-taught. Despite these challenges, Amy became the first successful American female composer of large-scale art music. Her *"Gaelic Symphony"* was premiered by the Boston Symphony Orchestra in 1896, and was the first symphony composed and published by an American woman. She was one of the first American composers to succeed without the benefit of European training, and one of the most respected and acclaimed American composers of her era. I picked Amy's "Chanson d'Amour" to sing today as I was looking for something written in French. I fell in love with the beautiful cello line and the interplay between the three instruments. I hope you enjoy hearing it as much as I have singing it.

**Bonds, Margaret Jeanette Allison** - born in Chicago, Illinois. Her father, was a physician and civil rights activist; her mother a church musician and member of the National Association of Negro Musicians. When she was four years old, her parents divorced. Living in her mother's home Margaret met many of the leading black writers, artists, and musicians of the era who would become influential to her future musical studies and career. Her mother taught her piano, and she showed an early aptitude for composition, writing her first work, *"Marquette Street Blues"* at the age of five. At the age of 16, Margaret began her studies at Northwestern University, where she earned both her Bachelor's and Master's degrees in piano and composition. Margaret was one of the few black students at Northwestern University and while she was permitted to study there, she was not permitted to reside on campus. She found the environment hostile, racist, and "nearly unbearable". Following graduation, Margaret moved to New York and went on to continue her composition studies at Julliard. In 1932, Bond's composition *"Sea Ghost"* won the prestigious national Wanamaker Foundation Prize, bringing her to the public's attention. On June 15, 1933, Bonds performed with the Chicago Symphony Orchestra making her the first black person in history to do so. In 1936, Margaret met the prolific African-American poet and writer, Langston Hughes, after which she set much of his work to music including the deeply spiritual and beautiful piece I am singing today, *"When the Dove Enters In"*.

**Clarke, Rebecca** - born in England of a German mother and an American father, Rebecca claimed both British and American nationalities. Her father was interested in music, and Rebecca started on violin. She became internationally renowned as a viola virtuoso. She also became one of the first female professional orchestral players. She began her studies at the Royal Academy of Music in 1903, but was withdrawn by her father after her harmony teacher proposed to her. She then attended the Royal College of Music. Following her criticism of her father's extra-marital affairs, her father turned her out of the house and cut off her funds. She had to leave the Royal College and support herself through her viola playing. In 1916, Rebecca moved to the United States to continue her performing career. A short, lyrical piece for viola and piano entitled *"Morpheus"*, she composed under the pseudonym of "Anthony Trent", was premiered in 1918 in New York City. Reviewers praised the "Trent", largely ignoring the works that premiered in the same recital, but credited to her in her name, Rebecca Clarke. In a subsequent competition, Rebecca tied for first place with a male composer, Ernest Bloch. There were many who thought the Bloch had actually written her piece under a female pseudonym because the idea that a woman could write such a beautiful

work was socially inconceivable. In the end, Bloch was awarded the prize. But, Rebecca's work was successfully premiered at the Berkshire Music Festival that year. In addition to Ravel and Bloch, Rebecca's works, are often compared with the impressionism of Debussy particularly its lush textures and modernistic harmonies. I think you will hear this in the cello and piano piece, *"I'll Bid My Heart Be Still"* being played today by Elizabeth and Randy.

**Dungan, Olive** - was born in Pittsburgh. She made her debut with the Pittsburgh Festival Orchestra at the age of seven. By age 13, when her family moved to Miami, she was already a nationally known pianist. Olive became a major part of the Miami music scene for the next 80 years. During her long career, she published over 300 individual pieces of music, mostly for piano and voice and many of a religious nature. *"Eternal Light"*, being sung today is based on the "Prayer of Saint Francis" and is her most well-known composition.

**Ford, Nancy**—a composer and writer who grew up in Kalamazoo, Michigan, where she started and directed a Girls Glee Club from age five to eleven and studied with a renowned piano teacher. Nancy went on to study at DePauw University (Indiana) where she met Gretchen Cryer, with whom she has collaborated on 13 musicals since 1955. In her early years in New York City, Nancy held jobs working as a secretary at an ad agency during the day while playing the piano at night for the Off-Broadway shows *"Brecht on Brecht"* and *"The Fantasticks"*. The authors of *"The Fantasticks"* were helpful in making connections which led to the production of Nancy and Gretchen's first Off-Broadway musical, *"Now is the Time For All Good Men"*. Nancy's works have been featured on Broadway, Off-Broadway, and in Regional Theatres. She is the recipient of a Drama Desk Award for Most Promising musical writer for her work on *"The Last Sweet Days of Isaac"*, which also garnered the Outer Critics Circle Award for Best Off-Broadway Musical and three Obie Awards, including the Obie for Best Musical. Nancy and Gretchen Cryer were among the very first commercially successful female composer/lyricist teams in musical theatre history. The song, *"In A Simple Way I Love You"* comes from their show, *"I'm Getting My Act Together And Taking It On The Road"* which was produced by Joseph Papp and the New York Shakespeare Festival in 1978 and moved to Broadway. The show became internationally famous as the first hit "feminist" musical. In an interview, Nancy responded to this designation, "It's always kind of funny to me when people call it a feminist musical, because we didn't know it was a feminist musical at the time. It got labeled that because it was about a strong woman, but we just thought it was about people. I mean, in retrospect, of course it was seen that way, because it was about how there are certain expectations for women that the women were trying to shake off and become their own person."

**Grever, Maria** - born to a Spanish father and Mexican mother and lived the first six years of her life in Mexico City, moving to Sevilla, Spain after that. Her first piece of music was composed when she was four-years old. Her first song, composed at the age of 18, sold three million copies. Maria was said to have possessed perfect pitch and wrote most of her songs in one key. She studied music in France with Claude Debussy and Franz Lenhard and ultimately moved back to Mexico until she married Leo A. Grever, an American oil company executive and settled in New York City. Maria's works gained popularity in Latin America, Europe, and the United States. She wrote more than 1000 songs. In 1920 Maria began working as a film composer for Paramount Pictures and 20th Century Fox studios. *"Te*