

About the Artists

Andrew R. White, BM, MM, AD, DMA, teaches private voice, as well as classes in diction and vocal literature at the University of Nebraska Kearney at the rank of Professor. Previous faculty positions include Indiana University of Pennsylvania, University of Akron, Hiram College, Baldwin-Wallace Conservatory of Music, and Ashland University. Operatic appearances include Guglielmo in *Così fan tutte*, Endymion in *Calisto*, and Claudio in *Beatrice and Benedict*. Gilbert and Sullivan roles include Pirate King in *The Pirates of Penzance*, Pooh-bah in *The Mikado*, and Lord Chancellor in *Iolanthe*. Roles in musicals include Herold Hill in *The Music Man*, Billy Bigalow in *Carousel*, and Emile de Becque in *South Pacific*. He won first prize in the VARN and Richardson competitions; other prizes include the NATSAA District Competition, the Alpha Corinne Mayfield Opera Award, and the Darius Milhaud Award.

An advocate of contemporary music, he has performed new works in Boston, Cleveland, New York, San Francisco, and Vancouver. He made his New York debut in Weill Recital Hall in a program of songs of composer Frederick Koch. One reviewer hailed him as "...a formidable interpreter... Every song composer should be so lucky with collaborators." He has a level III certification in Somatic Voicework™, the LoVetri Method. He has published articles in *Voice and Speech Review*, *Classical Singer*, and *American Music Teacher*. Past CMS presentations include performances of works by Darleen Mitchell and Jonathan McNair, Fifteen Minutes of Fame, Yeats at 150, "Henri Duparc: musicien allemande," and "Belting as an Academic Discipline."

Lynn Worcester Jones, DMA is a dedicated performer-scholar and serves as Assistant Professor, Keyboard Area Coordinator at The University of Tennessee at Chattanooga. She is a versatile artist who maintains an active solo and collaborative performance career. Beginning her piano studies at the age of four with her mother, she has performed solo and chamber recitals throughout the United States, Italy and Vienna. She has won numerous national awards and prizes and has performed with members of the Los Angeles Philharmonic Orchestra and in numerous international summer festivals including the Vienna International Piano Academy, Vienna Music Seminar at the University of Music and Performing Arts in Vienna, Austria, Tyrolean International Piano Academy (Innsbruck) and the Atlantic Music Festival. Dr. Jones has performed as a collaborative pianist with artists in two-piano and chamber ensembles and enjoys performing works by living women composers. Dr. Jones produces a wide range of academic writings published in leading keyboard journals including *The Piano Magazine* and *Piano Pedagogy Forum* and in 2019, published her article "Campaigning for College Music Study" in *American Music Teacher*.

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The UTC Department of Performing Arts
Division of Music
presents

Women Composers of the Past and Present Dr. Lynn Worcester Jones, piano Dr. Andrew White, baritone

February 29, 2020

7:30 PM

Cadek Recital Hall

Use of cell phones and digital devices is prohibited.

Program

Three Whitman Songs (2019) Darleen Mitchell (b. 1942)
I. In the Day-Break Gray and Dim
II. Look Down Fair Moon
III. In Clouds Descending

Nous nous aimerons tant Lili Boulanger (1893-1918)
Vous m'avez regardé avec toute votre âme

Come Away, Death Catherine Urner (1891-1942)
Dusk at Sea

L'attente Poldowski (1879-1932)
Mandoline

Tiger, Tiger Rebecca Clarke (1886-1979)
Lethe

Andrew White, baritone

Intermission

Another Time (2018) Eve Beglarian (b. 1958)

Julia (1989) Bunita Marcus (b. 1952)
Patrick Jones, keyboard

Bolts of Loving Thunder (2013) Missy Mazzoli (b. 1980)

Preludes (2002) for solo piano Elena Ruehr (b. 1963)
I. a solitary figure at water's edge...
II. a storm approaches land...
III. Swing Set



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Program Notes

Three Whitman Songs: Walt Whitman (b. 1819) had volunteered for the medic unit in the Civil War. His younger brother had been conscripted, but Walt was too old. His collection *Drum-Taps*, expresses the horrors of war. I, In the Day-Break, Gray and Dim describes the faces of three corpses. He finds them beautiful, seeing the face of Christ. However, this early morning first encounter with the grim reality of war, the sight of bodies and heaps of amputated body parts, forever changed his hopeful and patriotic attitude towards war. In II, Look Down Fair Moon, the faces are “swollen, ghastly, purple,” and the music becomes extremely dissonant, with tortuous intervals for the baritone voice. He calls upon the moon to “Pour softly down night’s nimbus floods,” and “Pour down your unstinted nimbus sacred moon.” Whitman may be suggesting that these fallen soldiers unreservedly deserve luminous circles of light or halos about them, as saints are depicted. The music becomes insistent. In III, In Clouds Descending, “in midnight sleep” his description of the wounded continues, even when he describes the peace and beauty of the fields and mountains. Each verse ends with the refrain “I dream, I dream, I dream.” Whitman may have experienced nightmares. The music, though still being built upon dissonant sets, becomes somewhat consonant. (Darleen Mitchell)

When Impressionism in music emerged, it was considered as modern as expressionism, but more accessible. Many composers besides Debussy and Ravel were drawn to the style: Griffes, Loeffler, and Carpenter in America; Roussel, Koechlin, and Ibert in France; Respighi, Vaughan Williams, and Scriabin in non-French Europe to name a few. Not surprisingly, female composers also responded to this movement.

Parisian Lili Boulanger, sister of influential teacher Nadia and daughter of composer Ernest Boulanger, was the first woman to win the coveted Prix de Rome for her cantata *Faust et Hélène* at the age of 19. Her life was tragically cut short at age 24 due to a chronic illness.

California composer Catherine Urner won the George Ladd Prix de Paris to study with Koechlin in Paris. The two became life-long friends and mutual musical influences, even living together in Paris from 1929-33.

Régine Wieniawski, Lady Dean Paul by marriage, published under the pseudonym Poldowski. Daughter of a Polish violin virtuoso and student of d’Indy, she credited her style to score study. Well-connected to European aristocracy and artistic luminaries, her songs were the toast of high society in Paris and London in the teens and 20s.

Rebecca Clarke was perhaps most famous for winning second place with her viola sonata behind Ernest Bloch who, rumor has it, only won because he was a man. Clarke’s sonata is now a staple of the viola repertoire. She studied with Stanford and Vaughan Williams at RCM but moved to New York permanently in 1944. (Andrew White & Lynn Worcester Jones)

Another Time: My friend and colleague Lara Downes asked a bunch of us to write small anniversary pieces in celebration of Leonard Bernstein’s 100th birthday. I took the opportunity to read the Humphrey Burton biography that had been languishing on my shelf for years, and to re-listen to lots of Bernstein, which was simultaneously fascinating, beautiful, and sort of heartbreaking, as time with Lenny often is. So Another Time is inspired by a few things: the octave leap in bar 5 of the melody

of Some Other Time (from *On the Town*). If you haven’t heard Barbra’s incredible live recording, I recommend it with my whole heart. Agnes de Mille’s report that LB was fired for dropping in a 5/8 or 7/8 every now and then when accompanying dance classes back in the day, the story that West Side Story has a song highlighting each interval (Maria is the tritone, Somewhere the minor 7th, etc.). So this little piece could be played in 4/4, but I alternate 7/8 and 4/4. The melody fragments cycle through intervals starting with the octave in bar 2, the 7th in bar 5, and so on. You can listen to Lara’s recording by visiting Lenny’s birthday in A Book of Days. (Eve Beglarian)

Julia: Bunita Marcus writes: “In arranging this work for piano I wished only to enhance the beauty of the original and not introduce any atonal or foreign elements.” John Lennon wrote the Beatles’ song Julia about his mother, Julia Stanley. His father deserted them when John was a baby, and after a few years his mother moved in with a new boyfriend. Thinking the atmosphere unsuitable for a five-year-old boy, Julia’s sister Mimi called Social Services and had John Lennon taken from Julia’s house. John grew up with Mimi and only started visiting his mother when he was in his early teens. She encouraged his interest in music and taught him to play the banjo. John Lennon was eighteen when Julia was hit by a car and killed on her way home from visiting Mimi. She was 44. John Lennon named his son Julian after her. Bunita Marcus says, “I identified with this song because I too have a Julia to whom I’m forever indebted.” The words spoken by the pianist at the beginning of the piece are from the text of Lennon’s song:

“seashell eyes	silent cloud	touch me.”
sleeping sand	morning moon	
windy smile	ocean child	—Sarah Cahill

Bolts of Loving Thunder was composed in 2013 for pianist Emanuel Ax. When Manny asked me to write a piece that would appear on a program of works by Brahms, I immediately thought back to my experiences as a young pianist. I have clear memories of crashing sloppily but enthusiastically through the Rhapsodies and Intermezzi, and knew I wanted to create a work based on this romantic, stormy idea of Brahms, complete with hand crossings and dense layers of chords. I also felt that there needed to be a touch of the exuberant, floating melodies typical of young, “pre-beard” Brahms. Brahms “F-A-F” motive (shorthand for frei aber froh” or “free but happy”) gradually breaks through the surface of this work, frenetically bubbling out in the final section. The title comes from a line in John Ashbery’s poem Farm Implements and Rutabagas in a Landscape. *Bolts of Loving Thunder* was commissioned by the Los Angeles Philharmonic, Gustavo Dudmale, music director; Symphony Center Presents, Chicago; Cal Performances, University of California, Berkeley; and Carnegie Hall. (Missy Mazzoli)

Preludes for Piano (2002) (I. a solitary figure at water’s edge...; II. a storm approaches land...) These first two preludes are descriptive and were written in homage to the Debussy Preludes, with the titles at the end. They were inspired by the landscape of my childhood, along the shores of Lake Superior in Northern Michigan. (III. Swing Set) This virtuosic prelude uses a twelve-tone row in a playful way, first outlining it as a swinging bass line with counterrhythms, and later occurring as shorter 4-5 note subsets that recall stylistic periods as diverse as minimalism and romantic piano music. (Elena Ruehr)