

Closing Recital: The Music of (Un)told Stories
Thursday, March 14 at 5 PM
Colton Recital Hall, Fine Arts Building

Program Notes

Romance for Violin and Piano, Op. 24

Amy Beach (1867–1944)

Dr. Ioana Galu, violin
Dr. Susan Keith Gray, piano

Amy Beach was arguably the earliest and most prominent American woman composer, becoming a leading representative of the late 19th century Romantic style. She was largely a self-taught composer and never studied abroad. As a child prodigy, she taught herself to read at the age of three and composed mentally several piano pieces at the age of four. She studied piano with her mother, and then with Ernst Perabo, debuting as a concert pianist at sixteen. After her marriage to the famous Boston surgeon Dr. H.H. A. Beach, she limited her solo concerts to charity events and focused all her energy to composing. She returned to professional public performances after the death of her husband in 1910, touring Europe and the US.

She dedicated the “Romance” to the prestigious American violinist Maud Powell, and they premiered it together on July 6th 1893 during the World’s Columbian Exposition. The audience cheered enthusiastically at the conclusion of the piece, so much they had to repeat it. About that day, Maud Powell reminisced: “Our meeting in Chicago and the pleasure of playing together made a most delightful episode in my Summer’s experience. I trust it soon may be repeated.”

Source: ALS Maud Powell to Amy Beach, 6 December 1993, Special Collections, University of New Hampshire Library.

Iconic Legacies: First Ladies at the Smithsonian (Scheer)

Jake Heggie (b. 1961)

1. Eleanor Roosevelt: Marian Anderson’s Mink Coat
2. Mary Todd Lincoln: Abraham Lincoln’s Hat
3. Jacqueline Kennedy Onassis: White House Christmas Card, 1963
4. Barbara Bush: The Muppets

Dr. Tracelyn Gesteland, mezzo-soprano
Dr. Susan Keith Gray, piano

American composer Jake Heggie has written nearly 300 songs in addition to choral, chamber and orchestral works, as well as some of the most celebrated American operas of our time (*Dead Man Walking*, *Moby Dick*, *Three Decembers*). Along with his frequent collaborator, lyricist Gene Scheer, Heggie composed “Iconic Legacies: First Ladies at the Smithsonian” in 2015 for

the opening of the 25th season of Vocal Arts DC. He premiered the song cycle at the piano with mezzo-soprano Susan Graham. According to Heggie, the work was “inspired by iconic objects in the Smithsonian [Museum] with a particular connection to a former First Lady of the United States.” Heggie links the songs through the use of motifs, including a whirling eighth-note figure and booming pedal points in the piano.

The first piece imagines First Lady Eleanor Roosevelt paying tribute to African-American opera singer Marian Anderson, who performed an unprecedented outdoor concert on the steps of the Lincoln Memorial in 1939 to a huge live audience and to millions over the radio after being denied the opportunity to perform at Constitution Hall because of her race. The second song portrays the unending sorrow experienced by Mary Todd Lincoln after the death of her eleven-year old son, William, in 1862. The third song imagines the events that occurred the day before the Kennedys’ fateful trip to Dallas in 1963, including the signing of the White House Christmas card that was never sent. The song cycle ends with a much-needed comedic treatment of Barbara Bush’s appearance on *Sesame Street* to promote literacy. In 2016, at a master class at Song Fest in Los Angeles, Heggie stated that he intends to add more songs to this collection.

Nocturne, Op. 19, No. 4

Pyotr Ilyich Tchaikovsky (1840–1893)

Prof. Sonja Kraus, cello
Dr. Susan Keith Gray, piano

Pyotr Ilyich Tchaikovsky is one of the most well-known Russian Romantic composers and has been described as Russia’s national treasure. As with many famous artists, Tchaikovsky had a troubled life. He struggled to build true and deep relationships with other people. Possibly his longest relationship was with his patron, Nadezhda von Meck, whom he never met but kept a robust correspondence for thirteen years.

One of the most challenging aspects of his life was his hidden homosexuality. He had to keep this a secret as being homosexual was not accepted in Russia during the 19th century and remains a difficult topic in Russia today. Homosexuality was decriminalized only in 1993 but no laws currently exist in Russia prohibiting discrimination based on sexual orientation.

In April 2018, new research on Tchaikovsky compiled in *The Tchaikovsky Papers – Unlocking the Family Archive* revealed unpublished letters and excerpts of letters that were previously hidden or deleted by Russian censors. In those letters, Tchaikovsky tells of his homosexual desires, undoubtedly confirming what was only assumed for a long time. According to Marina Kostalevsky, the editor of the book, while Tchaikovsky’s homosexuality has long been accepted in the West, it “is still the subject of heated and often ugly debate” in Russia. In “the eye of the authorities, it would have been unthinkable to accept [that] ... Russia’s national treasure was a homosexual.” The research on Tchaikovsky is still ongoing and some of his story might still be untold...

Source: Marina Kostalevsky, ed. and Stephen Pearl, trans. *The Tchaikovsky Papers – Unlocking the Family Archive*. Adapted from the Russian Edition, compiled and edited by Polina E. Vaidman. New Haven: Yale University Press, 2018.

From *Twelve Poems of Emily Dickinson* (1950)

Nature, the Gentlest Mother
Why Do They Shut Me Out of Heaven
Heart, We Will Forget Him
Dear March, Come In!

Aaron Copland (1900–1990)

Katherine Price, soprano
Diane Van Den Oever, piano

Aaron Copland's 1950 cycle *Twelve Poems of Emily Dickinson* was written during a transitional time between the composer's populist works and his more progressive later music. While the songs maintain much of the open transparency of the former aesthetic, they do explore a dissonance and musical difficulty well suited to the Dickinson's nonconforming voice.

Now considered one of the most innovative and influential writers of the English language, Dickinson's nearly 1800 poems were unpublished until after her death in 1886. Scholars still debate her reasons for choosing a life of private isolation, which they relate to her frequent themes of death, nature, freedom, and spirituality. While Copland sets poems with many of these themes, the four selected here deal primarily with a woman's varied identity in Dickinson's Puritan New England world. The first presents a woman as a benevolent maternal figure: Mother Nature who gently guides her children through waking and sleeping, through life and death. The second speaks directly to the poet's experience of being shut out of a male-dominated world. The third, a tender and beautiful setting, presents a woman grappling with the haunting memory of past love. Finally, in an exuberant end, we welcome spring like a long-awaited friend. "Dear March, Come In," finds Dickinson as the woman of the house, in complete control of whom she keeps out and whom she lets in, and ultimately mastering the direction of her life.

In relation to the conference theme of "(Un)Told Stories," Dickinson's story is revealed and obscured in many ways in this song cycle, not least of which relate to the 1948 publication that Copland was using for his setting, which had been edited by the poet's family to neutralize some of her more shocking sentiments. Not until 1955 were Dickinson's original manuscripts brought to the public light, revealing the full scope of her genius.

"La Loba" from *Songs of the Wolf: for Horn and Piano* (1994)

Andrea Clearfield (b. 1960)

Dr. Amy Laursen, horn
Diane Van Den Oever, piano

“La Loba” is the second movement of Andrea Clearfield’s *Songs of the Wolf: For Horn and Piano* (1994). Based on Native American legend from the desert southwest, *La Loba*, the Wolf Woman, is about an old lady who collects bones in the desert, especially those of the wolf. Like other folklore about bone people, including *La Huesera* – “Bone Woman” and *La Trapera* - “The Gatherer,” La Loba’s work is to “collect and preserve ... that which is in danger of being lost to the world.”

As the folktale unfolds, La Loba continues to collect enough bones to make an entire wolf skeleton that she lays on the cavern floor. As she sings the wolf’s flesh and fur begins to come back, eventually the wolf opens its eyes and runs away. That same wolf then turns into a laughing woman as it runs through the desert, representing the wild woman that is in all of us.

As stated in Clarissa Estes’ book *Women Who Run with the Wolves*, “we all begin as a bundle of bones lost somewhere in a desert ... It is our work to recover the parts” as we work to find our soul. As women, we are often told to behave ourselves in order to conform to the expectations of our world, often losing who we want to be and our soul along with that. La Loba represents this cycle of death and rebirth, as we learn to listen to our soul again.

Source: Clarissa Pinkola Estes. *Women Who Run with the Wolves*. New York: Ballantine Books, 1992: 27-28.

Trio in G minor, Op. 17

II. Tempo di Menuetto—Trio
IV. Allegretto

Clara Schumann (1819–1896)

The Rawlins Piano Trio
Dr. Ioana Galu, violin
Prof. Sonja Kraus, cello
Dr. Susan Keith Gray, piano

It has been easy to link the names of Robert and Clara Schumann as one of music’s famous duos. Clara was incredibly accomplished in her own right, and the connection to her husband both helped and hindered her career. She was able to move in his musical circles, yet she was devoted to promoting his career first and was rather self-deprecating when it came to her own compositions. Clara was, however, one of the greatest pianists of her day, known for her expressivity and thoughtfulness in her playing and the lack of virtuosity for virtuosity’s sake. She performed her debut at the age of nine and was established as a performer before her marriage. But with both Robert’s mental illness and her role as mother to eight children, she had limited time to pursue her own career. Clara did manage to tour Europe and England. She also supported herself with teaching, but discontinued composing.

She completed the piano trio in 1846 on her sixth wedding anniversary. She had recently given birth to her fourth child and premiered Robert’s piano concerto. She was fond of playing

chamber music, so this work provided material for her own performing. It also preceded Robert's works in this genre and perhaps spurred him to write his own trios. It reveals her qualities of introspection and is scored equally for all three instruments. This clarity of the writing and refined interaction between the parts makes for its greatness. It has four movements, two of which we will play. The second movement is recognizable by its cheerful Scotch snap rhythmic figures (short-long). The dramatic fourth movement contains a fugato about which the composer Felix Mendelssohn and violinist Joseph Joachim had both marveled. 2019 is the 200th anniversary of Clara's birth. Happy Birthday, Clara!

About the Artists

Ioana Galu, a native of Romania, has enjoyed a national and international career in both Europe and the United States. Former Assistant Professor of Violin and chamber music at Gheorghe Dima Music Academy in Cluj, Romania, Galu has also been on the faculty at Heidelberg University, Bowling Green State University, and The College of Wooster. In August 2016, Galu joined the University of South Dakota as an Assistant Professor of Violin and member in the Rawlins Piano Trio. She has been on the faculty of the Eastern Music Festival (Greenboro, NC) since 2004. A graduate of Gheorghe Dima Music Academy, Galu earned a second master's degree in violin performance from Bowling Green State University, an Artist Diploma from University of Cincinnati's College Conservatory of Music and a doctorate in Contemporary Music from Bowling Green State University.

Galu has been awarded prizes in several national and international competitions, including Second Prize in the Mozart International Competition for Piano Trios (Romania), and First Prize and Special Prize of the SOROS Foundation at the George Enescu Violin National Competition (Romania). In 2014 Galu performed the world premiere of Marilyn Shrude's violin concerto *Libro D'Ore* with the Central Ohio Symphony and the European premiere with the Sibiu State Philharmonic in Romania. She gave the US premiere in October 2014, and subsequently recorded the concerto for Albany Records. In January 2015, Galu recorded "Music Under Political Unrest" - Works for Two Violins by Grażyna Bacewicz, Henryk Górecki, and Michał Spisak with Iuliana Cotirlea, violin, to be released in the near future. During the season of 2019-2020, Galu will give the European premiere of Samuel Adler's Violin Concerto in Romania.

Dr. Tracelyn Gesteland, mezzo-soprano, is an active performer on the opera, concert and recital stage. She has been referred to by reviewers as "powerful" and "striking" (Great Britain's Organists' Review), "remarkable" and a "highlight of the evening," (Sioux City Journal) and "an engaging and versatile singing actress" (Madison Isthmus). On the operatic stage, she has created roles in world premiere productions, most notably, the title role in *Strega Nona* with Houston Grand Opera's "Opera to Go." Other credits include leading roles and concerts with the Houston Grand Opera, Atlantic Coast Opera, Stoughton Opera, Lone Star Lyric Theater Festival, Opera South Dakota, South Dakota Symphony, Sioux City Symphony, Natchitoches-Northwestern Symphony, Elgin Opera, Light Opera Works, Center Light Theatre, *l'opera piccola*, Ars Lyrica Houston, Moores Opera Center, Harrower Opera, Contemporary Opera Lab, National Opera Association, Song Fest, Song Collaborators Consortia, Rawlins Piano Trio, and the Chicago Symphony Chorus under the batons of Barenboim, Mehta, Boulez, Penderecki and Wolff. An avid recitalist, she performs frequently across the United States and Canada as a soloist and as part of the Gesteland-Smith Duo, championing and commissioning works for voice and organ. Their debut CD of sacred classical works, *Make a Joyful Noise*, was released in 2016 on Raven Recordings.

Dr. Gesteland currently serves as an Associate Professor of Voice/Opera at the University of South Dakota and holds the Walter A. and Lucy Yoshioka Buhler Endowed Chair. She was the

winner of the 2015 Belbas-Larson Award for Excellence in Teaching, the highest teaching honor given at USD. She was also the winner of the 2016 NATS Emerging Leader Award. In 2017, she was awarded an Honorable Mention in Stage Direction from The American Prize. She instructs Applied Voice, Vocal Pedagogy, Diction, and directs the national award-winning USD Opera. She has presented sessions at the International Congress of Voice Teachers (Australia, Sweden), the Hawaii International Conference on Education, National Association of Teachers of Singing, National Opera Association, and the College Music Society, among others. She holds music degrees from the University of Houston's Moores School of Music (D.M.A.- Vocal Performance with a Vocal Pedagogy and Voice Science cognate), Roosevelt University (M.M.- Vocal Performance and Pedagogy), and the University of Wisconsin-Stevens Point (B.M.- Music Education with a Drama minor).

Pianist Susan Keith Gray has performed throughout the United States, South America, Norway, South Africa, Japan, Panama, Taiwan and Thailand. Solo acknowledgements include prizes in the MTNA Collegiate Artist Competition, and appearances with orchestras including the South Dakota Symphony, Dakota Chamber, Spartanburg Symphony and Savannah Symphony. An acclaimed collaborative pianist, she is a member of the University of South Dakota Rawlins Piano Trio and the Kobayashi/Gray Duo. Other recent collaborations include recitals with violinists Anna Vayman and Scott St. John, cellist Keith Robinson, bassist Barry Greene, flutists Linda Chatterton and Martha Councell, trumpeter Joe Burgstaller and singers Louise Toppin, Carla Connors and Scott Piper. She has served on collaborative piano faculties at the Music Academy of the West and for national competitions. In July 2019 will be on the collaborative piano faculty at the Brancaloni International Music Festival in Piobbico, Italy. Performance specialties include music of women composers, American piano trios and African-American Art Song which she has recorded on the Azica, Albany and Videmus labels. A frequent presenter at conferences such as College Music Society and MTNA, she served as keynote speaker for the first biennial Piano Pedagogy Symposium at the Hong Kong Institute of Education in 2009. Gray is a recipient of the Belbas-Larson Award for Excellence in Teaching at The University of South Dakota where she has been on the faculty since 1995. She is the 2014-2016 Wayne and Esther Knutson Distinguished Professor for the USD College of Fine Arts. She teaches piano and pedagogy and directs the graduate program in Collaborative Piano. Her degrees are in piano performance from Converse College and the University of Illinois and a DMA in Chamber Music and Accompanying from The University of Michigan.

Sonja Kraus, a native of Germany, is an internationally acclaimed cellist, teacher, and music scholar, whose concertizing and teaching career has taken her through Europe, Asia, Latin America, and the United States. Currently, Kraus holds the position of Assistant Professor of Cello at the University of South Dakota and is the cellist in the renowned Rawlins Piano Trio. Prior to joining the faculty at the University of South Dakota, Kraus was the Cello Professor at the Universidad de Especialidades Espíritu Santo as well as the principal cellist of the Orquesta Filarmónica Municipal de Guayaquil in Ecuador. Kraus holds her bachelor's in Cello Performance and Pedagogy from the State University of Music and Performing Arts in Stuttgart (Germany) as well as a master's degree from the Jacobs School of Music – Indiana University Bloomington where she is currently completing her doctorate in Cello Performance. While in Bloomington,

Kraus was the winner of the Popper Competition and received the 1st prize in the *Indianapolis Matinee Musicale* Competition.

During the past few years, Kraus participated as a teacher and performer in several music festivals and is a sought-out clinician and instructor of masterclasses throughout the US, Latin America, and Germany. Her latest performances as a soloist included Orquesta Sinfónica de Loja – Loja, Ecuador, Camerata Romeu – Havana, Cuba, and University Orchestra of Indiana University – Bloomington, IN. As a researcher, Kraus focuses on broadening the cello repertoire by identifying manuscripts and creating editions of unpublished cello works from the classical era. So far, she has found three cello concertos by Franz Anton Hoffmeister and is in the process of creating scholarly editions and first recordings for these works.

Dr. Amy Laursen is the Assistant Professor of Horn at the University of South Dakota and a member of the music theory faculty. Previously, Dr. Laursen was the applied Horn Instructor at Henderson State University in Arkadelphia, AR. There she taught applied horn, music theory and music education courses. Dr. Laursen currently is the Principal Horn in the Northwest Iowa Symphony Orchestra (IA), substitute horn with the Sioux City Symphony Orchestra (IA), substitute horn with the Billings Symphony Orchestra (MT), and plays natural horn with the Orchestra of New Spain in Dallas (TX). Additionally, she performs with the USD Chamber Winds and Faculty Brass Quintet, and is the horn player in the low brass trio, Trio di Velluto, with her husband Dr. Todd Cranson and her good friend, Dr. Jamie Lipton. Dr. Laursen holds a D.M.A. and M.M in horn performance from the University of North Texas where she studied with Dr. William Scharnberg and a B.M.E. from the University of Wyoming.

Soprano **Katherine Price** holds a Master of Music Degree from the University of Oregon, where she studied voice with Grammy-Award-winner Milagro Vargas and participated in master classes with Lucy Shelton. She has been invited to perform at the John Donald Robb Composers Symposium at the University of New Mexico, the Festival of New American Music in Sacramento, California, the Cascadia Composers Association's National Concert in Portland, Oregon, and at regional College Music Society conferences in Oregon and in North and South Dakota. Ms. Price resides in Vermillion, SD, where she serves on the city council and works as the Program Assistant to the Dean of Arts & Sciences at the University of South Dakota, where she also occasionally teaches classes. She can be found performing locally, most recently at the National Music Museum and the 2017 USD interdisciplinary symposium *Sound, Color, Shape*. Her current artistic projects include programming around themes related to social justice and activism.

Diane Hobbs Van Den Oever (B.S. Business Administration, M.A. Secondary Education, and doctoral studies in Adult Higher Education) taught Spanish at the University of South Dakota and the University of Sioux Falls for over 15years. Throughout her life, she has also served as an organist and piano accompanist. Now retired from Spanish teaching, she takes great joy in working with USD musicians as one of the staff accompanists for the Music Department, serving as principal organist at United Congregational Church, and working with the Vermillion Children's Choir.

