

SCHOOL OF MUSIC COMING EVENTS

For more information on any of these events, or to be on the UO Music mailing list, call the music school's Community Relations Office, weekdays, at 346-5678.

Saturday, March 1 9:30-Noon and 1:30-4:30

**Collier House, 13th & University Street
RICH HILL, Gaelic Singer WORKSHOPS**

Two separate language and singing workshops.
Free to UO students; \$10 each for general public, or \$18 for both. Contact Laura Zaerr for more info:
lauraz@peak.org

Saturday, March 1 • 3:30 p.m., Beall Hall

SARAH NOMMENSEN, Horn

Master's Recital; Free

Saturday, March 1 • 8 p.m., Room 163 Music

FUTURE MUSIC OREGON

UO Music Technology Program; \$7, \$5

Sunday, March 2 • 3 p.m., Beall Hall

OREGON WIND ENSEMBLE

UO Ensemble; \$7, \$5

Also featuring faculty flutist Laura Barron in a concerto by British composer Mike Mower.

Sunday, March 2 7:30 p.m, Collier House,

13th & University Street

RICH HILL, Gaelic Singer CONCERT

with Kitchen Ceilidh and Trilogy

Kitchen Ceilidh is a women's Gaelic a cappella group, and Trilogy is a voice-harp duo; *Free*

Monday, March 3 • 6 p.m., Beall Hall

CRYSTAL RENEE ZIMMERMAN, Piano

Doctoral Recital; Free

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108th Season, 77th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Friday evening
February 29, 2008

THE VANGUARD SERIES

presents

FACES OF A WOMAN

featuring

TAPESTRY

Laurie Monahan, mezzo-soprano

Cristi Catt, soprano

Daniela Tasic, alto

Shira Kammen, alto, harp, and vielle



UNIVERSITY OF OREGON

PROGRAM

- Nonne sui, nonne/** Bamberg Manuscript, 13th century
Amour vaint tout fors cuer de felon
A chanter Comtessa Beatrice, de Dia, 12th century
Nouvelle amour Trouvere/Troubdour melodies
arr. S. Kammen
Trois Sereus La Clayette Manuscript, 13th c.
- Non sei como me salv'a** Dom Dinis
(1261–1325)
- Natchez** Instrumental based on Cantigas de Santa Maria
Raihna Santa Isabel Traditional romanceiro, Alentejo Portugal
- Beata viscera** Pérotin
(fl. c. 1200)
- O lilium convallium** Notre Dame, 13th c.
Vocalise Robert Kyr

INTERMISSION

- A window for her eyes** Serbian epic poem,
The Building of Skadar
- Lyulyala, lyulyala** Montenegrin lullaby
arr. Marcos Krieger
- Tebye poyem** Sergei Rachmaninoff
from *The Liturgy of St. John Chrysostom* (1873–1943)
- Slova: Anna Akhmatova and Orthodox liturgy** Ivan Moody
(b. 1964)
- Sugubaya i Posleduyuschiya Ekteniya** Sergei Rachmaninoff
from *The Liturgy of St. John Chrysostom*
- Spiritui Sancto** Hildegard von Bingen
(1098–1179)
- Careless Love** Appalachian Folk song
If you love me Malvina Reynolds
(1900–1978)
- Óró 'Sé Do Bheatha 'Bhaile** Irish folk song
Julia Delaney Óró 'Sé Do Bheatha 'Bhaile

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ABOUT TONIGHT'S ARTISTS

We, the women of **Tapestry**, have enjoyed 12 years together, traipsing across the country and abroad to perform concerts, lead workshops, make recordings, shop, eat good food, and try lots of local beers and wines. However, our story goes back much further. In the early 90's, Laurie, Shira and Ensemble PAN (Project Ars Nova) were in residence at the Longy School of Music in Cambridge, continuing their groundbreaking history in exploring late medieval music. Love brought Daniela from Belgrade to Boston...and she stayed for the music and a new love. Cristi was working for a children's theatre company in Princeton, NJ when she heard PAN, and promptly tracked them down. Eventually Cristi and Daniela entered the Masters Degree at Longy and studied with Laurie. Somewhere along the way, Tapestry was born. Medieval abbess, mystic, and composer Hildegard was our first muse but we actually made our debut singing Steve Reich's Tehilim. In 2005, we performed the piece again with Marin Alsop and the Denver Symphony to celebrate Reich's 70th birthday. We have four recordings with Telarc International: Angeli, Celestial Light, Song of Songs, and The Fourth River. Tapestry's fifth CD, Sapphire Night, with MDG, won the Echo Klassik Prize. Faces of a Woman is their most recent recording with MDG.

Laurie continues to teach at Longy and Cristi recently joined the faculty. Laurie, Daniela, and Cristi founded the Medieval Institute at Longy in 2005. Individually we keep busy chasing after our 5 children and performing with a wide array of music ensembles. Laurie periodically takes to the baroque opera stage as a soloist with Aston Magna, most recently as Messegerio and Musica in Monteverdi's Orfeo. Cristi follows her fascination with the meeting points between medieval and traditional music, which has led to performances with Le Bon Vent, HourGlass, and Balmus, and research grants to Portugal and France. Daniela juggles music of the Renaissance with Blue Heron, world music with HourGlass and Balmus, and Baroque music with La Donna Musicale. Shira Kammen travels the world performing, teaching, and looking for adventure. She produced a recording in the Grand Canyon and founded Class V Music so she could play on river rafting trips. Together with Laurie, she once entertained an elephant at the Jerusalem Zoo.

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*Tapestry and Laurie Monahan's appearance
are made possible in part by a grant from
the Robert M. Trotter Endowment Fund.*

Grace O'Malley aka Gráinne Mhaol (1530–1603)

Grace O'Malley is celebrated in the folk song Óró 'Sé Do Bheatha 'Bhaile and composer Margaret McAllister draws on this ballad for Grainne. McAllister writes: "Grace O'Malley was a contemporary of Mary Queen of Scots and Elizabeth I of England. At that time the O'Malley's were an ancient and respected clan, one of few known for their seafaring. Grace is a highly idealized and romanticized figure in Irish folklore and poetry. Contemporary research reveals a complex character, an expert navigator, literate in Latin, leader of men in battle, smuggler, pirate, politician, wife, lover, mother: but above all a survivor in the precarious times that marked the final twilight of Celtic Law and the Celtic way of life in Ireland. She was one of the last of the clan leaders to submit and did so with characteristic boldness, presenting herself directly to Elizabeth at Hampton court. I have attempted to reveal a little of the complexity of Grace with music and words evocative of her relationship to the land and sea, and her heart both wild and canny. I dedicate this piece to my grandmother, Margaret Kelly, born in Glasgow to Irish parents." McAllister is senior lecturer in music theory at Boston College, artistic director of HYPERPRISM, co-president of Composers in Red Sneakers and an honorary research fellow at the University of Glasgow.

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Tapestry is represented by Shupp Artists Management

www.shuppartists.com

*Works by Krieger, Szymko, Moody, McAllister, Reynolds,
and Kyr are published and copyrighted by the composers.*

All others are arranged, published, and copyrighted by Tapestry.

PROGRAM NOTES

Drawn from our individual and shared passions, this program criss-crosses borders and centuries to tell tales of remarkable women who inspired nations and generations. These women captured the imaginations of artists, composers, and writers throughout the ages.

La Comtessa de Dia (second half of the 12th century)

VIDA: The countess of Dia was the wife of En Guillem de Poitiers, a lady beautiful and good. And she fell in love with En Raimbaut d'Orange, and wrote many good chansons in his honor. The clues from this brief medieval biography are difficult to trace as certain facts about the Comtessa's life, however, she remains the most famous of the some twenty named women poet-composers, trobaritz, from the Southern French musical tradition, and her song A Chantar is the one song from these composers to survive with text and music intact. The language for the performance is Old Provençal and is the fruit of a challenging opportunity to work with language scholar Dr. Margaret Switten as she headed up the remarkable "Medieval Lyric" project at Mt. Holyoke College. Her scholarship and insight into the details of the language held an important key to unlocking the sentiments of the song's expression. We have paired A Chantar with Bamberg motets expressing the humorous protestations of young nuns doing battle with the cloistered life and Three Sisters by the Sea, a lighthearted look at love.

– Laurie Monahan

Isabel of Portugal (1271–1336)

Born in Saragossa Spain, Isabel left her home to assume the throne of Portugal as a young teenager. The queen quickly won the love of her subjects and was referred to as "The Peacemaker" due to her skillful mediation between various warring factions. She also possessed a remarkable understanding of architecture and engineering. The convent of Santa Clara in Coimbra as well as other hospitals and churches in Portugal were built under her direct supervision. After the death of her husband, she became a nun, dedicating her life to good works. Her popularity increased over time as numerous tales of her "miracles" spread throughout Portugal via song and storytelling. Canonized in 1625, she was also a central figure of the Crypto-Jewish cult in Portugal, as many drew parallels between her and Queen Ester. Our realization of fragments of a cantiga de amor by Isabel's husband, Dom Dinis, reveals their marriage as far from perfect. Hints of this are also reflected in Portugal's popular tradition with tales of Isabel outwitting her husband. For our version of the tale, I adapted melodies from Cantiga de Santa Maria #7 and an ancient ballad from Tras os Montes and set them to a traditional romanceiro text. – Cristi Catt

The Virgin Mary

The image of Mary, Divine Mother, Queen of Heaven, and Queen of the Angels, has been a source of inspiration to artists, writers and composers throughout the ages. Like Isis of Egypt, Mahimata of the Hindu faith, and Gaia of Greek mythology, Mary represents the eternal mother, a protective force, and source of life, full of compassion and unconditional love. During the middle ages, the Marian Cult reached its pinnacle resulting in an enormous body of music and poetry dedicated to the Virgin. Perotin captures the image of Mary as she carries her child within her womb in *O Beata Viscera*. In *O Liliium Convallium*, Mary is likened to the Lily, a symbol of purity, kindness and humility. Composer and long-time collaborator, Robert Kyr recently penned the gentle and loving lullaby as a textless Vocalise at our request. However, it is alternately set with the Old English medieval lullaby text “Balalulow” in which the Virgin Mary sings of rocking her dear child in her heart.

Mother and Child

I remember *The Building of Skadar* from my school days when it was forever etched into my memory. It haunted me then and it haunted me even more when I became a mother. This medieval epic poem takes place in present day Montenegro, near the Albanian border, at the dawn of the Ottoman invasion. Three brothers – a king, a duke and a fictitious youngest brother – are charged with building a fortress at an important crossroad. For three years, the fortress was built by day and destroyed at night by the Vila, a female mountain spirit. Finally, the Vila summons the king and demands a human sacrifice. The bride of the youngest brother is the unfortunate victim. She pleads for her life for the sake of her baby. Nevertheless, she is built into the tower. A miracle occurs and through a window around her breasts she is able to feed her son for one year. I selected three verses from the poem and set them to a somewhat altered traditional Serbian melody. Shira’s improvised accompaniment is partially based on a medieval Greek lament *Yati puli*, generously shared by Maria Georgakarakou. To introduce this tale, we sing a Montenegrin lullaby by Marcos Krieger. A citizen of Germany, Dr. Krieger was raised in the Brazilian Amazon region, where his parents are missionaries to the Xerente tribe. He is an active conductor, vocal coach, singer, and keyboard artist. – Daniela Toši

Anna Akhmatova (1889–1966)

Condemned for her poetry’s “preoccupation” with love and God, Akhmatova was harshly denounced as a “harlot-nun” and “alien to the Soviet people.” In 1923, she entered a period of poetic silence and literary ostracism, living in exile without fleeing her country. Following the German invasion in 1941, Akhmatova gave an inspiring radio address to the women of Leningrad [St. Petersburg]. She was lovingly called “Anna Chrysostom of all the Russians” by her contemporary,

Marina Tsvetayeva. Only later in her life did she receive recognition for her work. Rachmaninoff was forced to flee Russia after the Revolution and eventually settled in the United States. His Liturgy of St. John Chrysostom received a luke-warm reception in Russia and subsequently fell into oblivion. A complete set of the original part books were found at St. Tikhon’s Monastery in South Canaan, Pennsylvania. British-born Ivan Moody resides in Portugal and won the Royal Holloway Prize for his “Three Poems of Anna Akhmatova.” Eastern liturgical chant has profoundly influenced his music, and some of his music has been called reminiscent of the Rachmaninoff Vespers. Put together, their works make a wonderful musical triptych. – Toši

The Legend of Saint Ursula

Her name (little female bear in Latin) harkens back to pagan times of ancient Greek, Teutonic, Nordic and Slavic lands. She is the bear-goddess Artemis (Apollo’s twin). She is Orsel, Ursel, Ursa Major (Plough and Dipper), and her companions are the stars surrounding the constellation. And, she is St. Ursula, with her bow and arrow, sailing across the North Sea with 11,000 virgins. Betrothed to the son of a great pagan king, she delayed the wedding and set out on a pilgrimage by sea. As companions she took ten young noble women, each accompanied by a thousand virgins. Together, they set sail for three years. Captured by the Huns, they refused to denounce their faith and were brutally slaughtered. To Hildegard, Ursula was Ecclesia, the female church, a towering figure who renounced everything for her convictions. Composer, abbess and mystic Hildegard von Bingen was an extraordinary woman, a powerhouse whose life and work transcended all the social, cultural and gender barriers of her time. – Toši

Malvina Reynolds (1900–1978)

Malvina Reynolds is remembered as an influential social activist and song writer. Denied her high school diploma because of her parents’ opposition to World War I, she went on to receive a Ph.D. in 1936. A Jewish socialist woman in the midst of the Depression, she was unable to find a teaching position so she became a social worker and columnist for the *People’s World*. In her 40’s she discovered her true calling: music. Her song *What have they done with the rain?* helped end nuclear testing under the Kennedy administration. *If You Love Me* is one of my favorite songs. I sang it with a good friend as we traveled cross-country singing for our supper, and later with my daughter. I am happy to have the chance to include it here. We pair this song the Appalachian folk song, *Careless Love*, which I’ve known as long as I can remember. According to ethnomusicologist Alan Lomax, it is the earliest American blues tune. – Catt