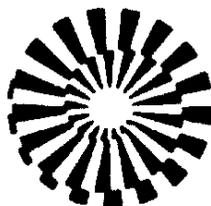


Iowa State University Department of Music & Theatre  
([music.iastate.edu](http://music.iastate.edu))  
and the Margaret Zach International Women Composers Library  
([iwclib.org](http://iwclib.org)) or ([miriamzach.com](http://miriamzach.com))  
present the  
25th International Festival of Women Composers



Martha-Ellen Tye Recital Hall (MET)  
27 March 2021 - 1:30pm webcast

Welcome to 500 years of music composed by women.

*Ego flos campi (I am the Rose of Sharon)*.....**Caterina Assandra**  
(c.1590-after 1618) (Italy)

*“Air” from Suite No. 1 for Organ*.....**Florence B.Price**  
(1887-1953) (USA)

**Miriam Zach, organ**

*Addison’s Song (2020)*.....**Annette Butters**  
(England)

*The Trees Unfold (2019)*.....**Judith Weir**  
first female Master of the Queen’s Music (b. 1954) (Scotland-England)

**Stephen Smith, organ**

*David’s Lament for Jonathan*.....**Muriel Herbert**  
(1897-1984) (England)

Text by Helen Jane Waddell (1889-1965)  
based on poem by Peter Abelard (1079-1142)

**Lincoln Klopfenstein, tenor Jodi Goble, piano**



## ABOUT THE COMPOSERS AND COMPOSITIONS

**Caterina Assandra** (c. 1590 - after 1618) was an Italian composer of motets and organ works, organist, and Benedictine nun in the convent of Saint Agata in Lomello in northern Italy. Her *Ego flow campi* (I am the Rose of Sharon) is in *Organ Music By Women Composers Before 1800*, edited by Calvert Johnson. The lovely flower Rose of Sharon attracts hummingbirds.

**Florence B. Price**, African-American organist and teacher from Little Rock, Arkansas, studied in Chicago and at the New England Conservatory in Boston. She composed chamber, orchestral, solo vocal, and keyboard music, e.g. *Suite No. 1 for Organ*, and arrangements of spirituals.

**Annette Butters** is Director of Music at St. Mary's Parish Church, Barnard Castle, County Durham, England. She writes, " 'Addison' is a traditional local name to Teesdale. The music, with folk elements and constant movement strives to recreate the gentle rolling of the hills, the peace found in nature's beauty and the passing on of the name from past to future generations."

**Judith Weir** (b. 1954), first female Master of the Queen's music (2014), was born into a Scottish family, grew up near London and studied at Cambridge University. She created several operas and orchestral works while resident composer with the City of Birmingham Symphony Orchestra in the 1990s. She writes about *The Trees Unfold*, "I originally expected that this short piece for 2-manual organ would be an abstract construction in which a short grid of chords would expand into an eventual large mass of sound via regular multiplications. But, composing the music during a short, sudden spring following a long cold winter, I couldn't help comparing my process with the way buds were suddenly appearing on the trees, swelling into leaf and soon forming a thick green canopy."

**Muriel Herbert** (1897-1984), 20th-century British composer from a musical family, wrote primarily for solo voice and piano setting texts by English and Irish poets. She studied at the Royal College of Music in London with Irish composer Charles Stanford (1852-1924) before marrying French academic Émile Delavenay. Although she received an honorary A.R.C.M. diploma

from the Royal College and there have been occasional broadcasts of her vocal music by the BBC, we have yet to hear much of her music.

**Marie de Bourgogne** (1457 – 27 March 1482), Duchess of Burgundy, reigned over the Burgundian State, now mainly in France and the Low Countries, from 1477 until her death in a riding accident 539 years ago today.

**Jodi Goble**, American composer, vocal coach/collaborative piano accompanist faculty of the Iowa State University Department of Music and Theatre, performs extensively. She plays for the Iowa Metropolitan Opera auditions, and with Simon Estes’ “Roots and Wings.” An accomplished composer of song cycles, she writes text-based, character-driven works that have been performed across the United States and internationally. Her work is published in two volumes of song anthologies by NewMusicShelf, and featured on National Public Radio. Until 2009, Goble was a member of the voice faculty at Boston University’s College of Fine Arts, senior vocal coach and Coordinator of Opera Programs for the Boston University Tanglewood Institute, and primary rehearsal pianist of the Boston Symphony Orchestra’s Tanglewood Festival Chorus. Now Associate Teaching Professor in Voice at Iowa State University and recipient of the ISU Early Achievement in Teaching Award, Goble collaborates regularly in recital with Simon Estes and Chad Sonka, and is the pianist and artistic director for the Simon Estes Young Artist Concert Series. She is the official pianist of the Metropolitan Opera National Council Auditions in Iowa. Goble holds bachelor's degrees in violin and piano performance from Olivet Nazarene University and a M.M. in collaborative piano and chamber music from Ball State University. For more information visit [www.jodigoble.com/biography](http://www.jodigoble.com/biography)

**Amy Beach** (1867-1944) held pride of place during her life as the “grand dame” of American classical composition. She was the first American female composer to have a symphony performed by the Boston Symphony—it was her only symphony, subtitled “Gaelic.” It received critical acclaim at its premiere and also recently as one of the great symphonies by an American composer. Amy Beach was also the first female to solo as a pianist with the Boston Symphony. Amy Beach’s *Violin Sonata*, in four movements, heralds from the same year as her “*Gaelic*” *Symphony*, and is evidence of her desire to write in the great European romantic tradition of composers like Johannes Brahms,

Edvard Grieg, and Richard Strauss. It is a bold, powerful sonata with moments of concerto-like virtuosity for each instrument. Listeners may be particularly interested to note moments in the first movement reminiscent of Brahms' *Violin sonata in A major* and Grieg's piano concerto or, in the playful scherzo second movement, a central trio section in which the piano takes the melody against a violin pedal tone G (not unlike the second theme in Mendelssohn's violin concerto). The third movement projects a mournful mood from the beginning, yet builds upon an underlying angst to a dramatic climax before returning to reminisce upon its principal theme, first elegiacally, then concluding with a soft, angelic statement. The finale, beginning stridently, conjures contrasting ideas of romance—one assertive and dominant, the second gentle, yielding, before offering a fugue and concluding in the virtuoso style of its beginning.

**Joan Trimble** (1915-2000), a Northern Irish pianist and composer who admired Irish folk music, she was known for her 1957 television opera *Blind Raftery*. Born in Enniskillen (County Fermanagh, Ireland), she studied piano at the Royal Irish Academy of Music (RIAM), received a Bachelor of Music from Trinity College, Dublin, and studied at London's Royal College of Music with Herbert Howells (1892-1983) and Ralph Vaughan Williams (1872-1958). During World War II she and her pianist-sister Valerie played in Myra Hess' "lunchtime concerts" at the National Gallery to raise morale while concert halls were darkened at night for safety. Completed in 1949, *The County Mayo* was Trimble's only song cycle. A work for baritone and unusually two pianos, its poetry derived from the 1918 work *Reincarnations* written by Irish poet and Republican James Stephens who reimagined the poems of historic Irish authors to capture Ireland's hunger for independence that was achieved in 1922. *The County Mayo* received critical acclaim at its premiere, and was radio-broadcast for the next two years. Listen for the jiggling fiddles in the pianos, as well as ornamentation in the vocal lines.

**Rebecca Clarke** (1886-1979) was an esteemed violist for a substantial part of her life before retiring from public performance after moving from England to America and marrying. As a result, many of her compositions feature the viola and form one pillar among the best repertoire for this instrument. Her *Viola Sonata*, composed in 1919, begins unabashedly with one of the boldest openings in the viola literature. As the movements

progress, one hears the distinct tinge of French Impressionism blended expertly with the flavoring of an English country style that so easily identifies music by turn-of-the-century British composers such as Clarke, Delius, Holst, or Vaughan-Williams. This sonata, like Amy Beach's, places a scherzo as the second-movement followed by the slow movement. In Clarke's sonata, however, the third movement proceeds to the fourth without pause via a transition with the viola playing a tremolo pedal tone while the piano reminisces on the third movement's theme before reintroducing the principal theme from the first movement that plays a central role in the finale as well.

## TEXTS

*David's Lament for Jonathan* - **Muriel Herbert** (1897-1984) (England)  
Text by **Helen Jane Waddell** (1889-1965) (Ireland) based on a  
medieval poem in Latin by **Peter Abelard** (1079-1142) (France)

Low in thy grave with thee  
Happy to lie,  
Since there's no greater thing left Love to do;  
And to live after thee  
Is but to die,  
For with but half a soul what can Life do?

So share thy victory,  
Or else thy grave,  
Either to rescue thee, or with thee lie:  
Ending that life for thee,  
That thou didst save,  
So Death that sundereth might bring more nigh.

Peace, O my stricken lute!  
Thy strings are sleeping.  
Would that my heart could still  
Its bitter weeping!

**“Recovery” and “Final Questions” from *Such A Thing Again* - Jodi Goble**  
Texts by Melanie Faith - author of *This Passing Fever* (2017)

**Recovery**

It was a week  
before I could sit up in bed  
and run a brush through my hair  
to sort out the snarls.  
Another few days more  
until I could walk  
across the room  
without swaying like a top  
or passing out.

Imagine: the feeling  
of running water from the pump  
heated on the kettle  
over my hair. Imagine:  
the feeling of running bare feet  
across grass just starting to green,  
darting across that green  
with arms open.

I felt stunned amazement.  
Fresh air, running,  
life anew—  
Lazarus awoken from the tomb.

**Final Questions**

I don't know. I was blessed  
or I was one of the lucky ones.  
Take your pick.

Can we wrap our minds  
around not knowing why?  
Not on human understanding.  
Can we survive in the grips of pain  
thrive in the throes of uncertainty?  
With faith. Only with faith.

I tell you, though,  
the spirit of this town is tough.  
We banded together,  
we watched out for each other.  
We got through it;  
may we never have to  
get through such a thing again.

*The County Mayo* (in *Reincarnations* 1918) by **James Stephens** (1880-1950) Irish poet after a poem by **Anthony Raftery** (1784-1835) Irish poet and wandering bard born in County Mayo.

Now with the coming in of the spring the days will stretch a bit,  
And after the Feast of Brigid I shall hoist my flag and go,  
For since the thought got into my head I can neither stand nor sit,  
Until I find myself in the middle of the County of Mayo.

In Claremorris I would stop a night and sleep with decent men,  
And then go on to Balla just beyond and drink galore,  
And next to Kiltimagh for a visit of about a month, and then  
I would only be a couple of miles away from Ballymore.

I say and swear my heart lifts up like the lifting of a tide,  
Rising up like the rising wind till fog or mist must go,  
When I remember Carra and Gallen close beside,  
at the Gap of the Two Bushes, and the wide plains of Mayo.

To Killaden then, to the place where everything grows that is best.  
There are raspberries there and strawberries there and all that is good for  
men; And if I were only there in the middle of my folk my heart could rest,  
For age itself would leave me there and I'd be young again.

**Peggy Mitchell** (in *Reincarnations* 1918) by **James Stephens** (1880-1950)  
Irish poet after a poem by **Anthony Raftery** (1784-1835) Irish poet and  
wandering bard born in County Mayo

As lily grows up easily,  
In modest, gentle dignity  
To sweet perfection,  
So grew she,  
As easily.

She is our torment without end,  
She is our enemy, our friend,  
Our joy, our woe;  
And she will send  
Madness or glee  
To you and me, And endlessly.

Or as the rose that takes no care  
Will open out on sunny air  
Bloom after bloom, fair after fair,  
Sweet after sweet; Just so did she, As carelessly.

*Inis Fáil* (in *Reincarnations* 1918) by **James Stephens** (1880-1950) Irish poet after a poem by **Aogán Ó Rathaille (Egan O'Rahilly)** (c. 1670-1726) Irish poet

Now may we turn aside and dry our tears,  
And comfort us, and lay aside our fears,  
For all is gone - all comely quality,  
All gentleness and hospitality,  
All courtesy and merriment is gone,  
Our virtues all are withered every one,  
Our music vanished and our skill to sing:  
Now may we quiet us and quit our moan.  
Nothing is whole that could be broke;  
Nothing remains to us of all that was our own.

*In The Poppy Field* by **James Stephens** (1880-1950) Irish poet

Mad Patsy said, he said to me,  
That every morning he could see  
An angel walking on the sky;  
Across the sunny skies of morn  
He threw great handfuls far and nigh  
Of poppy seed among the corn;  
And then, he said, the angels run  
To see the poppies in the sun.

And then he stretched out in the sun  
And rolled upon his back for fun:  
He kicked his legs and roared for joy  
Because the sun was shining down!  
He said he was a little boy  
And would not work for any clown!  
He ran and laughed behind a bee,  
And danced for very ecstasy.

A poppy is a devil weed,  
I said to him - he disagreed;  
He said the devil had no hand  
In spreading flowers tall and fair  
Through corn and rye and meadowland,  
by garth and barrow everywhere:  
The devil has not any flower,  
But only money in his power.

## THANK YOU

Our families who encourage us to create; the **Sukup family** of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of organists-scholars; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; Iowa State University Department of Music and Theatre Chair **Dr. Donald Simonson**; **Lawrence Curry**, Facility/Technical Director; **Chad Jacobsen**, recording wizard; Sara Compton and Sue Henze in the Music main office; Dobson Pipe Organ Builders in Lake City, Iowa; Dennis Wendell; Tom Russell for caring for ISU pianos; and many unnamed people for behind the scenes cooperative collective support and encouragement.

## WOMEN COMPOSERS ON ISU UPCOMING CONCERTS & NPR

Saturday, April 3, 2021 - 7:30pm (MET) Angela Pitt, Voice, Senior Recital including *Fünf Lieder* by **Alma Mahler** (1879-1964) (Austria)  
Jodi Goble, collaborative pianist

Saturday, April 10, 2021, 4:30pm (MET) Olivia Gasper, Voice, Senior Recital including selections from *Six Songs for High Voice* by **Madeline Dring** (1923-1977) (England); Jodi Goble, collaborative pianist

April 11, 2021 7:30pm webcast ISU Faculty Recital from MET  
Jonathan Sturm, violin and viola + Michael Banwarth, piano  
including **Amy Beach**, **Rebecca Clarke**, and William Grant Still

April 15, 2021 7:30pm Webcast from Martha-Ellen Tye Recital Hall  
Opera Studio featuring **Élisabeth Jacquet de la Guerre** - *La raccommodement comique de Pierrot et de Nicole*

April 25, 2021 1:30pm Miriam Zach Organ and Harpsichord Studio Recital, webcast from MET including **Judith Bingham** (England)

Fall 2021 Organ Historical Society international “Kaleidoscope of Colors” Festival invited Miriam Zach, organist to record with ISU Brombaugh pipe organ to represent the Midwest and US tracker pipe organ revival. The virtual tour will include music by **10 women composers**.

Music from Miriam Zach's CD *Hidden Treasures: 300 Years of Organ Music by Women Composers* (1998) recorded in Princeton University Chapel can be heard on National Public Radio *Pipedreams* programs hosted by Michael Barone during the past 20 years.

NPR Pipedreams: *She's Done It!* - **Erzsébet Szönyi** (1924-2019) *4 Pieces for Organ: Praeambulum, Lullaby, Essay in Harmony, Fugato*, Miriam Zach, organist, Princeton University Chapel <https://pipedreams.publicradio.org/listings/2007/0730/>

NPR Pipedreams: *Ladies First* - **Clara Wieck-Schumann** (1819-1896) - *Prelude & Fugue in d, Opus 16, nr. 3*, Miriam Zach, organist, Princeton University Chapel <https://pipedreams.publicradio.org/listings/2010/1009/>

NPR Pipedreams: *Women Work* - **Amy Cheney Beach** (1867-1944) - *Prelude on an Old Folk Tune*, Miriam Zach, organist, Princeton University Chapel <https://pipedreams.publicradio.org/listings/2013/1333/>

NPR Pipedreams: *Women Work* - **Florence Price** (1887-1953) - *Fughetta & Air from Suite No. 1*, Miriam Zach, organist, Princeton University Chapel <https://www.yourclassical.org/programs/pipedreams/episodes/2020/03/02> to celebrate International Women's Day during Women's History Month.

NPR Pipedreams: *Women Working* - **Rolande Falcinelli** (1920-2006) - *O Sacrum Convivium*, Miriam Zach, organist, Princeton University Chapel in honor of Women's Equality Day August 26, 2020, the centennial anniversary of the 1920 adoption of the 19th Amendment to United States Constitution giving women the right to vote. <https://www.pipedreams.org/episode/2020/08/17/women-working> (begin Part 2 at 1:04:14)

## ABOUT THE PERFORMERS

**Michael Banwarth** is a senior at Iowa State University, studying Piano Performance. At Iowa State he has served as Choral Accompanist and Assistant Music Director with the ISU Opera Studio. In 2019, Michael held a collaborative fellowship position as opera pianist and music director for a musical theatre scenes program at the Atlantic Music Festival in Maine. He has extensive vocal crossover experience, with multiple Music Director credits with the Rising Star Theatre Company in Dubuque, Iowa. Michael hopes to pursue further education and an eventual career in Collaborative Piano and Vocal Coaching.

**Nolan Brown** is an emerging American baritone and most recently performed the role of Enrico (*Lucia di Lammermoor*) with UNT Opera. His other recent show credits include Yamadori (cover) in Cedar Rapids Opera Theatre's *Madama Butterfly*, Father (*Hansel and Gretel*), Jud Fry (*Oklahoma!*), Mr. Laurence (*Little Women*), and Herr Schultz (*Cabaret*). Upcoming roles include Joe Harland (*Later the Same Evening*) and Aeneas (*Dido and Aeneas*) with UNT Opera. Mr. Brown's recent concert credits include Soloist (*Carmina Burana*) and *Ich habe genug*. An avid recitalist, Nolan's past projects include *Music Navideña* (Trinity Las Américas), *All Roads Lead to Bach* (Iowa State Organ Studio), and *Written in Britain and Ireland* (St. John's by the Campus) which featured Joan Trimble's rarely performed masterpiece *The County Mayo*. Nolan received his Bachelor of Music degree from Iowa State in 2019 where he studied with American baritone Chad Sonka. He is currently pursuing his Master's in Music at the University of North Texas, where he studies with renowned American soprano Molly Fillmore. Nolan serves as Cantor at St. John's by the Campus in Ames, Iowa. More information may be found at his website - [www.nolanbrownbaritone.com](http://www.nolanbrownbaritone.com).

**Jodi Goble**, composer and pianist. Please see her bio in ABOUT THE COMPOSERS. For more information visit [www.jodigoble.com/biography](http://www.jodigoble.com/biography)

**Lincoln Klopfenstein** is a Junior majoring in Vocal Music Education and minoring in Performing Arts at Iowa State University. He has previously performed with ISU Opera Studio as Barigoule in *Cendrillon* and in the ensemble of Orpheus in the Underworld. Lincoln has also enjoyed participating in ISU's Theatre Program through musicals *Oklahoma* and *First Date*, in which he played Will Parker and Aaron, respectively. In summer 2021 he will be traveling to Minnesota to perform for the Paul Bunyan Playhouse during their Summer season and hopes to continue to stay receptive to any opportunities, teaching or performing, that come his way.

**Dr. Stephen Smith** (B.Sc. University of London), M.Sc. (Conservation of Plant Genetic Resources) and Ph.D. (Evolution of Maize, University of Birmingham, U.K.) grew up on a farm in eastern England. He came to the US in 1977 to conduct plant genetics research. In 2015 he completed a 35 year scientific research career with Dupont Pioneer. He received the Henry A. Wallace Award for Revolution in agriculture and DuPont's highest scientific recognition, the Lavoisier Medal for scientific achievement. During his tenure at Pioneer he served on intellectual property committees of the American Seed Trade Association (ASTA) and the International Seed Federation (ISF). He is a Fellow of the Crop Science Society of America and in 2017 and 2018 was made an Honorary Member of ASTA and of the ISF respectively, in recognition of services rendered. Currently he is an affiliate Professor and visiting scientist in the Departments of Agronomy and Seed Science at Iowa State University, USA. His involvement in music making began at the age of 7 as chorister in school choirs in the Haydn *Nelson Mass*, the Fauré and Verdi *Requiems*, the *Sea Symphony* by Ralph Vaughan Williams and *The Dream of Gerontius* by Edward Elgar. His passions are organ music of all genres, choral and orchestral works. He has served on Committees and Boards of the Des Moines Symphony for the past 15 years, including as President of the Symphony Association (2008-2010) and of the Foundation Board (2019-2020). Currently he is an organ student of Dr. Miriam Zach at Iowa State University, Sub-Dean of the Central Iowa American Guild of Organists ([ciaago.org](http://ciaago.org)), and serves on the Board of Living History Museum in Urbandale, Iowa.

**Chad Sonka** is establishing himself as a versatile American baritone, teacher, and director who currently serves on the voice faculty at Iowa State University. He is also the Education and Outreach Coordinator with Savannah VOICE Festival and VOICEexperience. Most recently, he performed as the baritone soloist in Vaughan Williams' *Dona Nobis Pacem* at Carnegie Hall with Iowa State University and Mahler's *Kindertotenlieder* with Oneota Valley Community Orchestra. Previous performing credits: *Tosca* (Scarpia – cover) with Central City Opera; *Gianni Schicchi* (Marco) with Savannah Music Festival; *Man of La Mancha* (Don Quixote) and *Carmen* (Dancaïro) with Cedar Rapids Opera Theatre; *The Mother of Us All* (Virgil T.), *Faust* (Wagner), *Elijah* (Elijah) with Manhattan School of Music; and *Amahl and the Night Visitors* (King Melchior) with Nevada Opera. He was the first-place winner of the Metropolitan Opera National Council Auditions – Iowa District in 2017. Directing credits include multiple scenes programs, *Cendrillon* (Viardot), *Hansel and Gretel* (Humperdinck), and *The Little Prince* (Portman). For more information visit [www.music.iastate.edu/people/chad-sonka](http://www.music.iastate.edu/people/chad-sonka)

**Dr. Jonathan Sturm**, violin and viola, is an award-winning Professor of Music at Iowa State University. He has been concertmaster of the Des Moines Symphony since 1991, and for 20 years was the violist of the Ames Piano Quartet. He has taught private lessons to a wide range of violin and viola students, many of whom have won regional competitions and continued their studies at reputed schools of music. He has presented on many varied topics at national conferences and at American universities, and is immediate past president of the Iowa State University Faculty Senate.

**Dr. Miriam Zach**, Ph.D. ([miriamzach.com](http://miriamzach.com)) is a musicologist, organist, harpsichordist, pianist, author, and professor. She is the inaugural Charles and Mary Sukup Endowed Artist in Organ in the Department of Music and Theatre teaching organ, harpsichord, music history, and interdisciplinary honors courses at Iowa State University in Ames, Iowa. After completing degrees from Northwestern University in Evanston, Illinois and the University of Chicago, she lived in Europe for five years studying organ with Kantor Jobst Hermann Koch in Lemgo (Germany), then in Paris (France), taught music at the Universität Bielefeld (Germany) and in Rome (Italy), and was Editor/Author with [culicidaepress.com](http://culicidaepress.com). Currently she is serving as Director of Music/Organist at St. John's Episcopal Church ([stjohns-ames.org](http://stjohns-ames.org)), Dean of the Central Iowa American Guild of Organists ([ciaago.org](http://ciaago.org)), Founding Director of annual international festivals of women composers ([iwclib.org](http://iwclib.org)), and enjoys playing Baroque chamber music as a member of the Alachua Consort ([alachuaconsort.com](http://alachuaconsort.com)). From 1996-2016 at the University of Florida she taught interdisciplinary Honors Music and Health, undergraduate and graduate Music History, organ, and harpsichord, and was Professor of the Year 2000-01. Her publications include the book *For the Birds: Women Composers Music History Speller* (2006, 2015), co-edited book *Resonance: Essays on the Intersection of Music and Architecture* (2007), and CD *Hidden Treasures: 300 Years of Organ Music by Women Composers* (1998) recorded with the Mander organ in Princeton University Chapel. She can be heard on *Pipedreams National Public Radio* (2007, 2010, 2013, 2020).