

THE ST. OLAF COLLEGE DEPARTMENT OF MUSIC
presents in

FACULTY RECITAL

Emery Stephens, *baritone*
David Carter, *cello*
April Kim, *piano*



Saturday, March 6, 2021
Urness Recital Hall • 2 P.M.

PROGRAM

Fantasie Nègre No. 4 in B Minor		Florence Price (1887–1953)
	April Kim, <i>piano</i>	
Night		Florence Price
Prayer from <i>Nightsongs</i>		H. Leslie Adams (b. 1932)
Song to the Dark Virgin		Florence Price
	Emery Stephens, <i>baritone</i>	
	April Kim, <i>piano</i>	
Evening Song		Harold Bruce Forsythe (1908–1976)
Because Your Voice from <i>Chamber Music</i>		
Watching the Needleboats at San Sabba		
	Emery Stephens, <i>baritone</i>	
	April Kim, <i>piano</i>	
Ride Through (2015)		Eleanor Alberga (b. 1949)
	David Carter, <i>cello</i>	
— <i>Brief Intermission</i> —		
Dancing Wind – Etude for Piano		Laone Thekiso (b. 1988)
	April Kim, <i>piano</i>	
Minstrel Man		Margaret Bonds (1913–1972)
I, Too from <i>Three Dream Portraits</i>		
The Barrier		Charles Brown (b. 1940)
Genius Child from <i>Mortal Storm</i>		Robert Owens (1925–2017)
	Emery Stephens, <i>baritone</i>	
	April Kim, <i>piano</i>	
Weary Blues		Dorothy Rudd Moore (b. 1940)
	Emery Stephens, <i>baritone</i>	
	David Carter, <i>cello</i>	
	April Kim, <i>piano</i>	
Troubled Water from <i>the Spiritual Suite for Piano</i>		Margaret Bonds
	April Kim, <i>piano</i>	

PROGRAM NOTES/TEXTS

Fantasie Nègre No. 4 in B Minor

As the first African-American woman to have had her music performed by a major U.S. orchestra, Florence Price has made a profound impact as a composer during her lifetime and continues to today.

In addition to composing, she was also active as a teacher.

Fantasie Nègre No. 4 in B Minor was first composed on April 5, 1932. According to scholar John Michael Cooper, this work “juxtaposes African-American idioms with those of the tradition-laden genre of the European piano fantasy, ultimately subsuming stereotypically White idioms into Black ones in the context of a densely interwoven thematic structure that becomes telescopically more compact as the piece progresses.” Furthermore, “the main theme evokes an authentic African-American folksong or spiritual, but it is newly composed, and the second subject of the latest version, in G Major and likewise original to Price, recalls the classic blues style of Bessie Smith; between these two there is a cadenza-like arpeggiated transitional passage redolent of the piano music of Robert or Clara Schumann.”

“Night”

“Prayer”

“Song to the Dark Virgin”

Florence Price composed over 100 art songs and arrangements of spirituals. Her well-known, atmospheric art song, “Night,” was sung in concert by the great contralto Marian Anderson (1897–1993). H. Leslie Adams (b. 1932) is a celebrated composer of repertoire for voice and piano who also wrote music for orchestra, chamber ensemble, organ, piano, and chorus. His song, “Prayer” from the song cycle *Nightsongs*, reflects on a poem by Langston Hughes, which involves a prayer to God for understanding life’s purpose between right and wrong. Florence Price’s lyrical and expressive text, “Song to the Dark Virgin,” is a homage to the Black Madonna, and dark-skinned representations of the Virgin Mary.

Unpublished Art Songs

Harold Bruce Forsythe (1908–1976), a composer, pianist, and author of the 1920s and 1930s, remains underrepresented and relatively unknown and specialized in art music and writing literature. His unpublished art songs exist in manuscript copies at the Huntington Library (San Marino, CA). Forsythe composed texts by some of the leading poets of the time, including Langston Hughes (1902–1967), James Joyce (1882–1941), and Jean Toomer (1894–1967). He collaborated on several musical scores with William Grant Still (1895–1978) during the 1920s and 1930s. During his studies at Juilliard with Rubin Goldmark, head of the composition department, he developed a hearing impairment that interrupted his studies and limited his career as a musician by 1940.

Evening Song

Full moon rising on the waters of my heart,
Lakes and moons and fires,
Cloine tires, holding her lips apart.

Promises of slumber leaving shore to charm the moon,
Miracle made vesper-keeps,
Cloine sleeps, and I’ll be sleeping soon.

Cloine curled like the sleep waters where the moon-waves start,
Radiant, resplendently she gleams,
Cloine dreams, lips pressed against my heart.

*text by Jean Toomer
Public Domain*

Because Your Voice

from *Chamber Music*

Because your voice was at my side
I gave him pain,
Because within my hand
I held your hand again.

There is no word, nor any sign
Can make amend –
He is a stranger to me now.
Who was my friend.

*text by James Joyce
Public Domain*

Watching the Needleboats at San Sabba

I heard their young hearts crying.
Loveward over the glancing ear
And heard the prairie grasses sighing:
No more return, no more!

O hearts, o sighing grasses,
Vainly your love blown bannerets mourn!
No more will the wild wind that passes
Return, no more return.

*text by James Joyce
Public Domain*

“Ride Through” for Solo Cello

Eleanor Alberga, born in Jamaica in 1948 and currently living in England, composes in a wide variety of genres from chamber music to opera. Performances of her works are frequently heard in the major concert halls in Europe, and as a pianist she has gained much recognition performing her significant catalog of piano music. The work for solo cello, “Ride Through” displays her interest in dance music and evocative melodies. The work is in two distinct sections, the first featuring rolling pizzicato chords and flowing melodic material, and the second more lively rhythms, jaunty melodic fragments and drum-like passages using open strings.

Dancing Wind — Etude for Piano

Laone Thekiso is a composer from Gaborone, Botswana, where he currently resides. He studied classical piano and composition at Williams College in Western Massachusetts, where he received a Bachelor’s degree in Composition. He currently teaches at Maru-a-Pula School in Gaborone, where he composes and teaches original music primarily for Zimbabwean marimba band. According to Thekiso, “Dancing Wind is a lively and rhythmical etude. Originally written for soprano and tenor Zimbabwean Marimba duet, the work features a pervasive hemiola between hands, over long ascending and descending phrases providing a playful, galloping groove. Ease and irreverent energy abound in this short piece, and is to be played with vigour, bounce, and lyricism when called for.”

“Minstrel Man”

“I, Too”

“The Barrier”

“Genius Child”

During the 1920s and 1930s, the Harlem Renaissance produced a wealth of intellectual and artistic capital in the United States. Leading poets, such as Langston Hughes and Claude McKay, inspired a generation of African American composers. “Minstrel Man” and “I, Too” from *Three Dream Portraits* by Langston Hughes were poetry set to music by Chicago-born Margaret Bonds. Bonds met Hughes at the home of a mutual friend, an artist named Tony Hill. Bonds and Hughes became friends and worked on several collaborations together, including Bond’s best-known work, *The Ballad of the Brown King*, a Christmas cantata for soloists, choir, and orchestra. Charles Brown (b. 1940) was raised in Detroit, Michigan, received his music degrees as a bass-baritone from the University of Michigan in voice performance, where he took composition courses with William Bolcom and Leslie Barrett. Brown’s song, “The Barrier,” set to music from Claude McKay’s poem, explores the theme of racial injustice through interracial relationships during a segregated moment in history. Robert Owens (1925-2017) was educated in Berkeley, California, attended the École Normale de Musique, and resided many years in Munich, Germany. He composed many works for orchestra, two operas, and many solo works for piano and voice. His song, “Genius Child” from *Mortal Storm*, a song cycle on poetry by Langston Hughes, addresses the conflict between society’s disapproval and fear or suspicion of educated African Americans during racial injustice in the United States.

Weary Blues for baritone, cello, and piano

Dorothy Rudd Moore (b. 1940), a graduate of Howard University in Washington, D.C., studied composition with Mark Fax and then continued her studies with Nadia Boulanger in France. She has written works for symphony orchestra, song cycles, and chamber works, such as “The Weary Blues” for voice, piano, and cello, set to music in 1972. This work is a prime example of Dorothy Rudd Moore’s mastery of using classical and popular idioms (blues, jazz) in composition. Langston Hughes’ poem, “The Weary Blues,” published with thirty-five lines in 1926, presents a blues musician performing on Lenox Avenue in New York. Two voices exist throughout the poem – the narrator (or speaker) and the musician. The stage is a late-night symbolic scene, which invokes black art’s beauty amid racial struggle, frustration, and unequal rights in the United States.

Troubled Water for piano solo

Margaret Bonds was a prolific composer and phenomenal pianist during the 20th century. She attended Northwestern University and the Juilliard School, and was the first African American to perform as a soloist with the Chicago Symphony Orchestra. As a composer, Bonds wrote for voice, choir, solo piano, orchestra, and chamber ensemble. Additionally, one of her first composition and piano teachers was composer Florence Price. “Troubled Water,” from Bond’s Spiritual Suite For Piano, is based on the spiritual *Wade in the Water*. Through this piece’s various tides and waves, “Troubled Water” displays Bonds’ imaginative, lyrical, and virtuosic writing.

ABOUT THE ARTISTS

Dr. April Ryun Kim has given numerous performances as a soloist, collaborative pianist, and chamber musician, showcasing a broad range of repertoire. She has been featured as a soloist in the MasterWorks Festival Honors Recital, and with the St. Olaf Orchestra as senior soloist. Additionally, she has received winning prizes from competitions including the Thursday Musical and Schubert Club. Having an enthusiasm for new music, she has performed in the St. Olaf Faculty Chamber Ensemble, and is a regular performer in 10th Wave, a chamber collective based in the Twin Cities, performing works written by Missy Mazzoli, Steve Reich, David Lang, and many more. In Kansas City, she has performed in the Musica Nova ensembles at the University of Missouri - Kansas City (UMKC), working with composers such as Zhou Long and Tania León. In 2018, she commissioned and gave the world premiere of “*가위 (Scissors): Fantasia Toccata*,” written by composer Jiyoun Chung.

Dr. Kim has been invited to present at various conferences and events. She has presented at the 2017-2018 Gustavus Music Colloquium Series, the 2018 Minnesota Music Teachers Association (MMTA), the 2017 and 2018 Music Teachers National Association (MTNA) Collegiate Chapters Piano Pedagogy Symposium, College Music Society (CMS) Regional Conferences, the 2019 Music By Women Festival, and the 2019 Women Composers Festival of Hartford. Furthermore, she has presented at the 2018 and 2019 MMTA Convention, the 2019 CMS International Conference held in Belgium, and the Third Compositions in Asia Symposium and Festival. Most recently she has been invited to present at the 2021 National Conference on Keyboard Pedagogy. Dr. Kim has been frequently invited as an adjudicator to various competitions including the 2018 Iowa MTNA Piano Performance Competition, 2019 Minneapolis Music Teachers Forum (MMTF) Senior Auditions, 2019 Minnesota MTNA Piano Performance Competition, and more. She has taught at the Arkansas and Oklahoma (AOK) Conservatory of Music, and was invited to the 2018 Coda Mountain Academy Summer Music Festival as artistic faculty and collaborative pianist.

A native of Minnesota, Dr. Kim completed a B.M. in piano performance with a collaborative emphasis from St. Olaf College, M.M. in solo and collaborative performance from the Cleveland Institute of Music, and D.M.A. in piano performance from the University of Missouri – Kansas City. Her former teachers include Kent McWilliams, Kathryn Brown, Anita Pontremoli, and Diane Helfers Petrella.

Baritone **Emery Stephens** enjoys performing diverse vocal repertoire, from traditional to contemporary. Dr. Stephens has performed in opera and concert with the Abridged Opera of Ontario, Wilmington Symphony, Carolina Ballet, and members of the North Carolina Symphony, Arbor Opera Theater, Michigan Philharmonic, Ann Arbor Symphony, Boston Lyric Opera/Opera New England, Michigan Opera Theatre's Community Education Programs, and the Detroit Jazz Festival in a revival of Dave Brubeck's The Gates of Justice with renowned jazz pianist Jason Moran and his trio, The Bandwagon. Mr. Stephens has performed works by contemporary American composers, such as True Witness: A Civil Rights Cantata by Jodi Goble; The Passion of John Brown by Jesse Ayers and Paddle to the Sea by Andre Meyers with the Michigan Philharmonic; JFK: The Voice of Peace by Dan Welcher with the Handel and Haydn Society, and jazz-inspired Sweet Music in Harlem by Andy Kirschner, based on a children's book, commissioned by the Ann Arbor Symphony.

The Boston Globe wrote, "As Mel in Michael Tippett's opera, *The Knot Garden*, Stephens disappeared entirely into his character." As a singing actor, he has worked with innovative stage directors – Simon Target, Elkhanah Pulitzer, Dorothy Danner, Kay Walker Castaldo, Will Graham, and noted choreographer Bill T. Jones. Additionally, he sang supporting roles in Monteverdi's *L'Orfeo* with conductor Andrew Parrott, lutenist Paul O'Dette and the Boston Early Music Festival Orchestra in Sanders Theatre at Harvard University. As a teaching artist for the "Song of America" project through the Hampsong Foundation, his past engagements include lecture-performances at Carnegie Hall/Weill Music Institute, Fenimore Art Museum in Cooperstown, New York, and the Northwest Museum of Arts and Culture sponsored by the Spokane Symphony.

Cellist **David Carter**, Professor of Music at St. Olaf, holds degrees from the University of Minnesota, Indiana University and the University of Illinois at Urbana-Champaign. His principal cello teachers include Robert Jamieson, Gary Hoffman, Janos Starker and Tsuyoshi Tsutsumi. Though legally blind as a result of the retinal disease choroideremia, Dr. Carter maintains an active performing and teaching schedule. At St. Olaf he teaches studio cello, chamber music, String Techniques courses for non music majors, and currently serves as Vice-Chair of the Music Department. Dr. Carter was founder and past Artistic Director of the Bridge Chamber Music Festival, performed for many years as cellist of the Melius Trio, and recently served as Cello Editor for the Minnesota String Teachers Association newsletter, *StringNotes*.

Dr. Carter's previous faculty positions include the Wichita State University and Illinois Wesley and University. He served as Principal Cellist of the Wichita Symphony, performing as soloist with that ensemble in addition to the Minnesota Orchestra under Neville Marriner and the St. Paul Chamber Orchestra. His summer teaching positions have included the Rocky Ridge Music Center, the Red Lodge Music Festival, and currently the Interlochen Summer Music Camp. Recent

performances include concerto appearances with the Century Chamber Orchestra and the Winona State University Chamber Orchestra, and recitals and master classes at the University of Massachusetts Amherst, Texas Tech University, Eastern Washington University and the Interlochen Arts Academy.

Over a 35 year career of college teaching, Dr. Carter's students have gone on to study cello at some of the nation's top graduate schools, including the New England Conservatory, the Cleveland Institute of Music, Rice University and Indiana University. Cello students from St. Olaf hold positions in major symphony orchestras and university teaching positions, while many non-major students continue their life-long passion for music and the cello.

Dr. Carter can be heard on two recordings on the Centaur label, in "Three Pieces for Solo Cello" by Phillip Rhodes and works by Amy Beach, and on the Limestone label with the Melius Trio in trios by Mendelssohn, Clarke and Peter Hamlin. He performs on a cello made by David Folland (2008, Northfield, MN.)