


# *Senza Misura*

*Catherine LeGrand, flute  
Kenneth Grigg, piano*

## *Music by Women Composers*

*from the 11th to the 20th Century*



*Teresa Carreño  
Lili Boulanger  
Hildegarde von Bingen  
Marianna D' Auenbrugg  
Anna Bon 'di Venezia'  
Tatiana Smirnova  
Katherine Hoover*



The fourteenth century was a low point for the Catholic Church with warring Popes in Rome and Avignon, and "The Drunken Friar" was apparently a common sight. In this movement I have freely adapted and embroidered a Gregorian chant and quoted a well-known round of the time, "Sumer is acumin in." "Princess Isabelle" describes a daughter of the King of France who was engaged at the age of six, sent to England to live permanently, and was wed at twelve—a common fate for royal children.

K. Hoover

Kokopeli, the flute player, was a great mahu, or legendary hero of the Hopi. He is said to have led migrations through the Southwest, the sound of his flute echoing through the canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopi's deep kinship with the land.

K. Hoover

**Marianna D' Auenbrugg**, a Viennese pianist and composer from the eighteenth century, won the respect of Antonio Salieri, her teacher; Leopold Mozart, who said that she played extraordinarily well and was thoroughly musical; and Joseph Haydn, who wrote that her way of playing and genuine insight into music equals those of the greatest masters. Her *Sonata in E-flat major*, while showing the influences of C. P. E. Bach and Haydn, also displays her distinct personality; its three movements, concise, expressive, and epigrammatic, contain many irregular phrase lengths, among other individual features.

**Tatiana Smirnova** was born in Leningrad in 1940. She graduated from the Moscow State Conservatory in both Composition and Piano. She is an accomplished pianist, the recipient of the first prize at the U. S. S. R. Piano Competition and a diploma from the Robert Schumann International Piano Competition. Relatively unknown in the U. S., Smirnova's compositions include solo works for violin, trumpet, flute, oboe, tuba, piano, double bass, trombone and harp. Her *Trois Pièces* for flute and piano represent three markedly different styles of composition.

**Sofia Guibaidulina** is the composer of many works for fascinating instrumental combinations: viola, bassoon and piano; percussion, harpsichord and celesta; and wind band with solo mezzo-soprano, among others. Her wide-ranging imagination takes flight in "Klänge des Waldes" (Sounds of the Forest) a brief, evocative essay in sonorities featuring brilliant and difficult chains of trills for both instruments.

British composer **Elizabeth Maconchy** studied first at the Royal Conservatory of Music, then in Prague; her intensely organized approach to structure and form reveals a kinship with Bartok, whom she admired. The *Colloquy* has extremely tight and close-knit motivic usage, with a highly varied esthetic palette which includes an episode marked "alla tedesca, quasi lontano."

The brilliant polonaise *Une revue à Prague* expresses not only **Teresa Carreño's** legendary virtuosity but her gentleness and warmth; it differs from many showpieces in its lyrical elements and reminds us that the composer was famed for making beautiful sounds as well as keyboard fireworks. Those fortunate enough to have heard her exquisite recording of the Chopin *G major Nocturne* will easily imagine her plush pianism in tonight's *Fantasia*.

**Lili Boulanger** possessed great musical talent which was never fully realized due to her untimely death at the age of 25. She was the younger sister of Nadia Boulanger, the teacher of many celebrated 20th century composers. Lili entered the *Paris Conservatoire* in 1912. In 1913, she was unanimously awarded the Prix de Rome for her cantata, *Faust at Helene*. She was the first woman to receive this honor in the 110 years of the competition's existence. Both of Boulanger's works on tonight's program, *Nocturne* and *D'un matin de printemps*, were originally composed for either flute or violin. The *Nocturne* was written in 1918, the year of her death.

Program Notes by C. L. and K. G

#### PROGRAM NOTES

Author, composer and spiritual leader **Hildegard of Bingen** was born to German nobility in 1098. Dedicated by her family at an early age to a religious life, she is reported to have seen visions even as a young child. During an era when few women were even literate, Hildegard wrote works on many subjects (natural medicine to theology) in addition to her music. Her texts are both intelligent and beautiful. Following are the texts for the excerpts from the *Ursula Antiphons* on tonight's program.

1. O rubor sanguinis  
qui de excelso illo fluxisti  
quod divinitas tetigit  
tu flos es  
quem hyems de flatu serpentis  
num  
quam lesit.

O flush of blood  
which from high flowed  
which divinity touched  
you are a flower  
which winter of serpent's breath  
never  
has hurt.

3. Unde quocumque venientes  
perrexerunt  
velut cum gaudio celestis paradisi  
suscepte sunt  
quia in religione morum  
honorifice apparuerunt.

From whatever place coming  
they went on  
as with joyful heavenly paradise  
undertaking are  
their religious mode  
honored appeared.

6. Aer enim volat  
et cum omnibus creaturis  
officia sua exercet  
et firmamentum eum sustinet  
ac aer in viribus istius pascitur.

Air certainly swiftly flies  
and with all creatures  
its duties exercises  
and the firmament sustains it  
and also air in its power is fed.

7. Et ideo puelle iste  
per summum virum sustentabantur  
vexillatae in regali prole  
virgineae naturae.

And therefore these maidens  
by supreme man sustained  
standard bearers in regal offspring  
virginal nature.

Literal translations by Pozzi Escot.

Hildegard, who had a large following long after her death, was finally canonized by John XXII in 1324.

**Katherine Hoover** lives in New York and works with students of flute and composition at Teacher's College, Columbia University. She was born in Ms. LeGrand's home state, West Virginia. Ms. Hoover holds degrees from the Eastman and Manhattan Schools of Music. Her idiomatic writing for the flute is no surprise; she studied flute with Joseph Mariano and William Kincaid.

The Medieval Suite was inspired by characters and events described in Barbara Tuchman's *A Distant Mirror*, a history of fourteenth-century France. It was a violent, bitter century of extensive wars, and Mrs. Tuchman sees it as something of a reflection of our own.

The first movement, "Virelai," uses parts of a work in that form by Guillaume de Machaut, a French composer of that era.

(cont.)

*Program*

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| <i>from</i> Ursula Antiphons<br>O Rubor Sanguinis<br>Unde Quocumque<br>Aer Enim<br>Et Ideo  | Hildegarde von Bingen<br>(1098-1179)<br>Trans. Pozzi Escot |
| <i>from</i> Medieval Suite (1986)<br>Virelai<br>The Drunken Friar<br>On the Betrothal of Princess Isabelle<br>of France, Aged Six Years | Katherine Hoover<br>(b. 1937)                              |
| Sonata in E-flat major (c. 1781)<br>Moderato<br>Largo<br>Rondo Allegro  | Marianna D' Auenbrugg<br>(d. 1786)                         |
| Kokopeli (1990)   | Katherine Hoover<br>(b. 1937)                              |
| Trois Pièces for Flute and Piano, Op. 56 (1986)<br>Rubato<br>Andantino semplice<br>Allegro molto  | Tatiana Smirnova<br>(b. 1940)                              |

*Intermission*

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| Klänge des Waldes (1978)                                       | Sofia Gubaidulina<br>(b. October 24, 1931) |
| Colloquy (1979)<br>Allegro<br>Scherzando<br>Poco lento<br>Vivo | Elizabeth Maconchy<br>(b. 1907)            |
| Fantasia: Une revue à Prague, Op. 27                           | Teresa Carreño<br>(1853-1917)              |
| Nocturne (1918)<br>D'un matin de printemps                     | Lili Boulanger<br>(1893-1918)              |