



UNIVERSITY OF
**CENTRAL
ARKANSAS™**

COLLEGE OF ARTS, HUMANITIES,
AND SOCIAL SCIENCES
MUSIC

UCA Faculty Chamber Series

UCA Suffrage Centennial Project: American Women in Music and Prose

Wednesday, September 16, 2020

7:30 PM

Reynolds Performance Hall

PROGRAM

A Haitian Prospect

Gail Robertson
(b. 1965)

Gail Robertson, euphonium
Paige Rose, cajón
Billy Pye, bass*

String Quartet No. 2 in A Minor

Florence Price
(1887-1953)

II. Andante cantabile
III. Juba: Allegro-Allegretto

Linda Hsu, violin
Juan Mario Moreno, violin*
Tatiana Kotcherguina, viola
Stephen Feldman, cello

Quintet for Alto Saxophone and String Quartet

Ellen Taaffe Zwilich
(b. 1939)

I.
II.

Matthew Taylor, saxophone
Linda Hsu, violin
Juan Mario Moreno, violin*
Tatiana Kotcherguina, viola
Stephen Feldman, cello

*UCA Student

Upcoming UCA Faculty Chamber Concerts: November 4, 2020, February 3 and March 3, 2021.



Poetry Reading by Patricia Poulter

“Alice Paul”

Katharine Rolston Fisher
(1871-1949)

“Mommy, Mawmaw and Them”

Misty Skaggs
(b.1982)

“Babysitting”

Misty Skaggs
(b.1982)

“Perhaps the World Ends Here”

Joy Harjo
(b. 1951)

Please scan for additional program notes:



UPCOMING SUFFRAGE EVENTS

- **September 28-October 5**
 - Installation of *Shag Pools* by Sharon Louden, Alumni Circle
- **October 20, 6:30 and 7:30 pm**
 - Community Suffrage Centennial Sing-Along and Persona Poetry, with projections by Sharon Louden, Alumni Circle
- **October 22, 7:00 & 8:30 pm**
 - Core Dance public performance of “Nevertheless She Persisted,” with spoken word by The Writeous Poets, and transparent fashions by Jillian Gregory, Alumni Circle
- **October 26, 2-2:50 pm**
 - Q & A with Sharon Louden via Zoom
- **October 29, 7:00-8:00 pm**
 - Public Lecture by Sharon Louden, “Living and Sustaining a Creative Life During a Pandemic,” via Zoom and livestreamed to Facebook: @cahssuca
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For full description of events and artists, please visit: <https://uca.edu/cahss/suffrage-centennial/featured-artists/>
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Program Notes:

A Haitian Prospect by Gail Robertson-

A Haitian Prospect was composed in 2017 as part of the University of Central Arkansas – Norbert O. Schedler Honors College "Hark for Haiti" benefit concert. This event was created by UCA Honors student, Zachary White. When Zack approached me about a need for an upcoming Honors College Project, I suggested that he reach out to music professors and assemble a concert. A silent auction raised over \$500 for the non-profit organization, Hope for Haiti. Hope for Haiti's mission statement is "To improve the quality of life for the Haitian people, particularly children, through education, healthcare, water, infrastructure and economy." The title "Hark" for Haiti is derived from H(AR)K with the AR standing for Arkansas.



During this same time, I was teaching UCA composition student, Edward Wood. We decided that we would look for inspiration from Haitian Artwork and each compose a work to support this event. We discovered that Haitian artwork is full of amazing colors and happiness. The work that served as my compositional inspiration is from a work by Haitian artist, Joseph Guy.



Born in 1957, Joseph Guy specializes in imaginary landscapes. When I looked at his painting, I saw what looked like a new beginning. There was promise of new life with people in the distance, young growth on the ground, a pair of birds gazing at each other on a limb, a short path with people on top of a sole surviving tree along with birds that appear to be coming home.



Elements that are borrowed from Haitian folk music are just hints that are intertwined throughout the work. This particular rhythm (as seen below) was present in a few works. The ensemble performs it often in unison to serve as a common “bond” and symbol of unity.



Due to the element of improvisation in the music of Haiti, there is a section in the middle of the work that allows the musicians to interact freely. It is worth noting that the work modulates from g minor to a-flat minor. Even though playing in 7-flats is not anyone’s favorite key signature, it was the half-step transition, the darker tonal color, and where my ear led me.

The premier of this work was performed by Gail Robertson (euphonium), Billy Pye (bass), Addison Moore (cajón) and it featured the “spirit conversation” of a cult priest with a bell and spectators as an introduction and closing to the work.

- Gail Robertson

String Quartet No. 2 in A Minor by Florence Beatrice Price-

Born in Little Rock, Arkansas, in 1887, Florence Beatrice Price is known as the first black woman composer to have an orchestral piece performed by a major American orchestra. Her Symphony in E Minor was premiered by the Chicago Symphony Orchestra with conductor Frederick Stock in 1933, after winning the first prize in the prestigious Wanamaker Competition the previous year. The Chicago Daily News reported: "It is a faultless work, a work that speaks its own message with restraint and yet with passion . . . worthy of a place in the regular symphonic repertory."

Although this premiere brought instant recognition and fame to Florence Price, she would "continue to wage an uphill battle – a battle much larger than any war that pure talent and musical skill could win. It was a battle in which the nation was embroiled – a dangerous mélange of segregation, Jim Crow laws, entrenched racism, and sexism." (Women's Voices for Change, March 8, 2013). The same challenge was faced by another Arkansan black composer William Grant Still, and many others due to widespread endemic and systemic racism.

Florence Price began her music education with her mother. She gave her first piano recital at the age of four and published her first composition at eleven. After graduating high school as valedictorian at age 14, she left Little Rock in 1904 to attend the New England Conservatory of Music. After earning a bachelor of music in both organ and piano performance, Price returned to Arkansas to teach at the Cotton Plant-Arkadelphia Presbyterian Academy, and then at Little Rock's Shorter College. From 1910-1912 she taught at Clark University in Atlanta before returning to



Little Rock to teach and compose. With segregation and rising racial tensions, Price was unable to find employment. After being refused admission to the all-white Arkansas Music Teachers Association, Price founded the Little Rock Club of Musicians and taught music at the segregated black schools.

Following racial incidents in 1927, Price joined the Great Migration and moved north with her husband, Attorney Thomas J. Price, and their two daughters to Chicago. She pursued additional study at the American Conservatory of Music, Chicago Teachers College, Central YMCA College, the University of Chicago, and Chicago Musical College (now Chicago College of Performing Arts of Roosevelt University) in composition and orchestration. This move to Chicago led to a burst of compositional creativity and widespread recognition for her compositions beginning in the 1930s. By the end of her life, she has composed over 300 works, though most are unpublished. Price is known for her vocal works and spiritual arrangements.

Florence Price wrote three works for the string quartet. This second quartet was composed in 1935. The second movement employs a repeating two-note pattern in the second violin that takes us through a gamut of emotions, from naive and comforting to longing and passionate. The third movement is in the style of a Juba dance or hambone, a lively African-American plantation dance that involves body-slapping or patting, foot-tapping, and hand-clapping. Known initially as *Pattin' Juba*, it was used to keep time for other dances during a walkaround.

Quintet for Alto Saxophone and String Quartet by Ellen Taaffe Zwilich

Ellen Taaffe Zwilich is a highly regarded American composer who received the Pulitzer Prize for Music in 1983 for her *Symphony No. 1 (Three Movements for Orchestra)*. Her style of composition is lyrical, well-constructed, and appealing, combining modern tonal language with older compositional devices.

Zwilich was born in Miami, Florida, in 1939 and began writing music when she was ten years old. She received her B.M. in 1956 and her M.M. in 1962 from Florida State University and then went to New York to attend the Juilliard School. While there she studied under Elliot Carter and Roger Sessions and in 1970 was the first woman to receive a doctorate in composition from the school. She also studied the violin under Richard Burgin and Ivan Galamian, and her ability as a violinist earned her a place in the American Symphony Orchestra under Leopold Stokowski. This experience as an orchestral player affected her attitude toward composition. As she said, "Ultimately, the player is the life-blood of the music, and when I write, I think instrumentally. I never write a piece unless I am dying to write for that particular combination, and if I am writing for orchestra, I want to exploit it. There's a whole stage full of virtuosos! I have great respect for instruments and performers."

In recognition of her talents she received many awards, grants, and commissions and was able to live on her earnings as a composer without the necessity of teaching or performing. She received the Marion Freschl Prize three times while she was studying at Juilliard, the Elizabeth Sprague Coolidge Chamber Music Prize in 1974, the National Endowment for the Arts composer fellowship grant in 1976 for a concerto for violin, the International Composition Competition "J.B. Viotti" Gold Medal in 1975, and a Martha Baird Rockefeller Fund for Music grant to record the String Quartet in 1977. In 1983 she became the first woman to receive the Pulitzer Prize for Music. Later she received a Guggenheim fellowship.

Her Quintet for Alto Saxophone and String Quartet is dedicated to Jean-Paul Bierny, who commissioned the piece with co-sponsors Ghislaine Polak and Richard De Roeck of the Arizona Friends of Chamber Music, Fontana Chamber Arts, Michigan State University, and the Detroit Chamber Music Society. It was premiered by the Chicago Chamber Musicians with saxophonist Ashu in January 2008 at the Arizona Friends of Chamber Music. This work is a true collaboration between the saxophone and strings as equal partners. The challenging string parts are by no means accompaniment to the saxophone.