



SCHOOL OF MUSIC

Presents

*Songs by American Women*

**Janell Cherie, soprano**  
**Stephen Carey, piano**

Dec. 9th, 2021

PepsiCo Recital Hall

8:30 PM

**Program**

Three Browning Songs, Op. 44  
*The Year's at the Spring*  
*Ah, Love, But a Day*  
*I Send my Heart Up To Thee*

Amy Beach  
(1867-1944)

Try Me, Good King: Last Words of the Wives of Henry VIII  
*Katherine of Aragon*  
*Anne Boleyn*  
*Jane Seymour*  
*Anne of Cleves*  
*Katherine Howard*

Libby Larsen  
(b. 1950)

*Intermission*

Out of the South Blew a Wind  
Love-in-a-mist  
A White Rose  
An April Day

Florence B. Price  
(1887-1953)

Spring Will Be So Sad  
Peach Tree Street  
He's Got the Whole World In His Hand

Margaret Bonds  
(1913-1972)

The Girl in 14G  
"Lay Down Your Head" from *Violet*  
"Gimme, Gimme" from *Thoroughly Modern Millie*

Jeanine Tesori  
(b. 1961)

Ken Cockerham, trumpet

This recital is given in partial fulfillment of the requirements for an Artist Diploma in Vocal Performance.  
Janell Cherie is a student of Dr. San-ky Kim. The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## Program Notes

**Try Me, Good King: Last Words of the Wives of Henry VIII** brings the words of five women to musical life; each woman having been a spouse of the infamous king, Henry VIII. The texts for this group of songs are taken from the final letters and gallow-speeches of **Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, and Katherine Howard**. Henry's sixth wife, Katherine Parr survived past his death and left a legacy of closure for the immediate family. American composer, **Libby Larsen** sought to embody the nature and character of each wife into the setting of each of their personal commentaries. In doing so, Larsen also wove in lute-song melodies such as "In darkness let me dwell" by John Dowland and "I care not for these ladies" by Thomas Campion. Larsen herself is known for her prolific output of over two-hundred works ranging from vocal/chamber music to orchestral scores, choral scores, and opera. USA Today calls her "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively." Janell is honored to have worked with Libby Larsen in 2020 during The Festival of American Song hosted by Texas Christian University and developed by Professor Angela Turner Wilson.

**Amy Beach** was a successful composer of art music and the first female American to compose a full symphony. Beach began her study of music as a child and became a prodigy-pianist. Her focus shifted to composition upon her marriage to Dr. H.H.A. Beach. In doing so, she worked in a wide range of musical compositions from choral works, to mass-settings, solos and ensembles. Beach's **Three Browning Songs, Op. 44** are set to the poetry of playwright and English poet, Robert Browning. These particular selections are taken from Browning's *Bells and Pomegranates* and *James Lee's Wife*. Beach set the music to these around 1899-1900. She features deep textures and exciting movement from the accompaniment in a way that resembles a full orchestral backing. Beach uses clear direction in her harmonic transitions so that the text is communicated not only through words but also through the musical motifs.

The music of **Florence B. Price** has only, in the last few decades, begun to receive that acknowledgement and performance programming it deserves. Price was a pianist, organist and composer who made a way for her music as an African-American in the post-antebellum era. She was born in Little Rock, Arkansas to her African American father, James H. Smith, and her mother, Florence Gulliver Smith. Her mother was a music teacher and influenced young Florence Price at an early age. By the time she was four, she played her first piano recital. Price is documented as the first African-American woman to be acknowledged as a symphonic composer, and the first to have a composition played by a major orchestra. She composed four symphonies and four concertos along with orchestral, choral, vocal, instrumental, and chamber works. "**Out of the South Blew a Wind,**" "**Love-in-a-mist,**" "**A White Rose,**" and "**An April Day**" are all individual songs Price composed in the 1940's. Price uniquely characterizes the musical elements in these pieces with unexpected quirks that enhance the text. These texts come from poetry of F.C. Woods, Mary Rolofson Gamble, John Boyle O'Reilly, and J.F. Cotter.

**Margaret Bonds** was a student of Florence Price as well as a contributor to American music and well-known for her arrangements of African-American spirituals such as "**He's Got The Whole World in His Hand,**" as well as her collaborations with Langston Hughes. Bonds left a poignant legacy in promoting the music of black musicians as well as composing music and lyrics

addressing racial issues. She was born in Chicago, Illinois and raised predominantly by her mother who encouraged her musical ability as she had already completed her first composition by the age of five. Bonds wrote for chorus, orchestra, solo voice and solo piano. Among her compositions are collaborations with popular artists and writers of the time. Harold Dickinson, better known as “Hal” Dickinson wrote the lyrics for “**Spring will be so sad (when she comes this year).**” Andy Razaf and Joe Davis were both lyricists for “**Peach Tree Street**” which was ultimately recorded by the Glenn Miller Orchestra.

Transformative American composer, **Jeanine Tesori**, is behind the musical composition of some of the greatest shows seen on Broadway. With five musicals, and five Tony Award nominations, Tesori is claimed to be the most prolific and honored female theatrical composer in history. Her musicals include *Fun Home*, *Caroline, or Change*, *Shrek The Musical*, ***Thoroughly Modern Millie***, and ***Violet***. She also wrote songs for the 2004 Disney release, “Mulan II,” a sequel to the timeless, “Mulan.” In collaboration with Dick Scanlan and Kristen Chenoweth, Tesori wittingly composed “**The Girl in 14G**,” a contemporary selection about life in New York City. In this single selection, Tesori borrows elements from the opera *Tristan und Isolde*, the aria "Queen of the Night" from *The Magic Flute*, as well as *Swan Lake*.