



ST MATTHEW'S
CATHEDRAL
ARTS
2020-2021 SEASON

WOMEN'S VOICES II

A VIDEO PROJECT
IN MUSIC, WORDS AND IMAGES

WITH

COURTNEY STANCIL • SOPRANO

CHRISTOPHER LEACH • TENOR

MARY DIBBERN • PIANO

FEATURING THE MUSIC OF LIZA LEHMANN, AMY BEACH, MADELEINE DRING AND LOUISE BERTIN

RYAN LESCALLEET • STAGING DIRECTOR

JORDAN HAMMONS • VIDEOGRAPHER

ARTWORKS BY CARLOS CÁZARES, ERBA GOTSMAN, ANNE B. GUNTNER, LORI HOCHBERG,
MARGO LEE MILLER, CONNIE SALES AND GAYLE SMITHERMON THOMPSON

FILMED IN THE GREAT HALL OF
ST. MATTHEW'S EPISCOPAL CATHEDRAL
DALLAS, TEXAS

YOUTUBE PREMIERE NOVEMBER 22, 2020

PROGRAM

- from *In a Persian Garden* (1896) Liza Lehmann (1862-1918)
A book of verses underneath the bough
Ah, moon of my delight
- from *Three Browning Songs*, Op. 44 (1899-1900) Amy Beach (1867-1944)
Ah, Love, but a Day!
I Send My Heart up to Thee!
- Wind 'o the Westland (Dana Burnet) (1916) Amy Beach
- from *Roméo et Juliette* (1867) Charles Gounod (1818-1893)
Act II Balcony Scene (translated by Mary Dibbern)
- Two Shakespeare Songs (1944) Madeleine Dring (1923–1977)
Blow, blow thou winter wind
Come away, Death
- from *La Esmeralda* (1836) Louise Bertin (1805-1877)
Prison Scene (libretto by Victor Hugo)
(U.S. premiere, translated by Mary Dibbern)
- Music, when soft voices die (Shelley) Liza Lehmann
- I can't be talkin' of love (Esther Matthews) (1947) John Duke (1913-1984)
- Will there really be a morning (Emily Dickinson) (1995) Ricky Ian Gordon (b. 1956)
- Mélisande, the far-away princess (D.F. Aiken) (ca. 1950) Madeleine Dring
Snowman (I Saw the Man I Love) (1953)
- from *Nonsense Songs from "Alice in Wonderland"* (1908) Liza Lehmann
Mockturtle Soup

THE COMPOSERS

Liza Lehmann (1862-1918) was born into an intellectual family. Her father was the German painter Rudolf Lehmann and her mother was Amelia Chambers, a music teacher and composer. Lehmann became a highly successful operatic soprano who turned to composition after she married, and as was often the case, left the stage. She became well known for her song cycles and children's songs, as well as stage works and a textbook on singing. In 1910, she toured the U.S. and accompanied her own songs in her concerts. She was the first president of the Society of Women Musicians in 1911 and 1912, and taught singing at the Guildhall School of Music in 1913. Lehmann, Ethel Smyth and Maude Valerie White were England's foremost female composers at the beginning of the 20th century.

Amy Beach (1867-1944), born Amy Marcy Cheney, is known as the first female composer to have a symphony performed by a major orchestra (her "Gaelic" Symphony was premiered by the Boston Symphony Orchestra in 1896). She was also one of the first U.S. composers to have her music recognized in Europe, and the first classical U.S. composer to achieve success without the benefit of European study. A remarkable child prodigy, she made her public debut as a pianist in 1883, the year of her first published compositions. In 1885 she performed with the Boston Symphony, but upon her marriage to the distinguished surgeon H.H.A. Beach, she curtailed her performing in accordance with his wishes, and focused on composition. She then performed only once a year, with the proceeds donated to charity, and played her own piano concerto with the Boston Symphony Orchestra in 1900. Following the death of her husband in 1910, she resumed performing and toured Europe until the onset of World War I, performing her own music to great acclaim.

Charles Gounod (1818-1893) was a French composer. He wrote twelve operas, of which the most popular has always been *Faust* (1859); his *Roméo et Juliette* (1867) remains in the international repertory. He composed a large amount of church music, many songs, and popular short pieces. Gounod was a student at the Conservatoire de Paris and won France's most prestigious musical prize, the *Prix de Rome*. His studies took him to Italy, Austria and then Prussia, where he met Felix Mendelssohn, whose advocacy of the music of Bach was an early influence on him. He was deeply religious, and briefly considered becoming a priest. Gounod's career was disrupted by the Franco-Prussian War. He moved to England with his family for refuge from the Prussian advance on Paris in 1870. After peace was restored in 1871 his family returned to Paris but he remained in London, living in the house of an amateur singer, Georgina Weldon, who became the controlling figure in his life. After nearly three years he broke away from her and returned to his family in France. His absence, and the appearance of younger French composers, meant that he was no longer at the forefront of French musical life. Although he remained a respected figure, he was regarded as old-fashioned during his later years. He died at his house near Paris at the age of 75.

Madeleine Dring (1923-1977) was a British composer and actress, whose early studies in music and theater allowed her to successfully co-mingle creations for the stage, radio and television. She studied composition with Herbert Howells and Ralph Vaughn Williams, but felt more affinity for the music of Francis Poulenc, jazz, Cole Porter and dances from the Caribbean. Most of her songs were written for her own use in cabaret and London's West End reviews. Her family obligations made it hard for her to write large-scale works, but she did complete a one-act opera, *Cupboard Love* (published in 2017) with her friend D.F. Aitken, which was finally premiered in the U.S. in 2018. Her music has been championed by the mezzo-soprano Wanda Brister, who has prepared many volumes for publication by Classical Vocal Reprints.

Louise-Angélique Bertin (1805-1877) lived her entire life in France. At the age of 21, Bertin began working on an opera semiseria, *Fausto*, to her own libretto in Italian, based on Goethe's *Faust*. Shortly before this, Bertin became friends with Victor Hugo. Hugo had sketched out an operatic version of his book *Notre-Dame de Paris* (The Hunchback of Notre Dame) and between the two of them, the opera *La Esmeralda* was born, Hugo providing the libretto. Bertin was the only composer to have collaborated directly with Victor Hugo on an opera. As the opera's run began in 1836, there were accusations against Bertin and her family, claiming she had special privileges due to her brother Armand's connection to the government's opera administration. During the seventh performance, a riot ensued and the run of *La Esmeralda* was forced to end, though a version of the opera continued to be performed over the next three years. The composer Hector Berlioz, who helped Bertin with the staging and production of *La Esmeralda*, was accused of providing the better music of this work, a charge he vehemently denied. In 1837, Franz Liszt transcribed the orchestral score of *La Esmeralda* for solo piano.

John Duke (1913-1984) was an American composer and pianist born in Cumberland, Maryland, who became best known for his art songs. After teaching him to read music at an early age and starting him on piano lessons at age 11, Duke's mother (a talented singer herself) enrolled him in Cumberland's Allegheny Academy. By age 16 he had won a three-year scholarship to the Peabody Conservatory. While at Peabody, Duke studied composition and theory under Gustav Strube and piano with Harold Randolph (whose own tutors had included Hans von Bülow, Clara Schumann and Franz Liszt). He graduated in 1918, and, in the midst of wartime, volunteered his services to the Student Army Training Corps at Columbia University. He debuted as a concert pianist in Aeolian Hall and wrote his first art song. Within a few years he began playing as a soloist with the New York Philharmonic. In 1923, Duke accepted a position on the faculty at Smith College. He remained at the institution until 1967. His prodigious output of art songs continued, including such well-known pieces as "I've Dreamed of Sunsets" and "Lullabye". Duke took a year's sabbatical in 1929 to study composition with Nadia Boulanger in Paris and Artur Schnabel in Berlin. Duke had a passion for setting poems in his native language to music. When asked why, the composer replied, "I think it is because of my belief that vocal utterance is the basis of music's mystery."

Ricky Ian Gordon (b. 1956) is an American composer of art song, opera and musical theatre. Gordon was born in Oceanside, New York and attended Carnegie Mellon University. The death of his lover from AIDS inspired *Dream True* (1998), *Orpheus and Euridice* (2005) and the song cycle *Green Sneakers* for Baritone, String Quartet, Empty Chair and Piano (2007). He has composed several operas and had his music performed by Audra McDonald, Dawn Upshaw, Renée Fleming, Todd Palmer and others. In 1992 Gordon set ten of Langston Hughes's poems to music for Harolyn Blackwell. In February 2007, Gordon's opera, *The Grapes of Wrath*, premiered in Saint Paul, Minnesota. He was commissioned by the Opera Theatre of Saint Louis for what became *27* (2014), an opera about Gertrude Stein and Alice B. Toklas and their life at 27 Rue de Fleurus in Paris. In 2014 his opera *A Coffin in Egypt* had its world premiere at the Houston Grand Opera. He premiered his opera *Morning Star* at Cincinnati Opera in 2015. Gordon's opera *The House Without a Christmas Tree* had its world premiere at the Houston Grand Opera in 2017. Gordon's songwriting is steeped in the traditions of cabaret and musical theater, while his choice of themes has been idiosyncratic.

THE ARTISTS

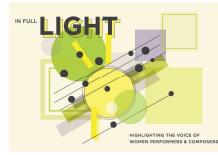
Courtney Stancil is a soprano from Houston, Texas, currently residing in Dallas. She received a Bachelor's degree in Vocal Performance from Sam Houston State University in 2012 and received a Master's degree in Vocal Performance at Southern Methodist University in 2015. Roles performed include Adele in *Die Fledermaus*, Susanna in *Le nozze di Figaro*, Papagena in *The Magic Flute*, Belinda in *Dido and Aeneas*, Mrs. Hayes in *Susannah* and Serpette in *La finta giardiniera*. She was part of The Dallas Opera's Education and Outreach Program for four seasons as a Teaching Artist and was seen as Despina in *The Three Little Pigs* and Dorabella in *The Bremen Town Musicians*. She returns to The Dallas Opera in the Spring of 2021 as a cover artist for *The Diving Bell and the Butterfly*, *Le nozze di Figaro* and *Don Carlos*, and as a soloist in the Hart Institute for Women Conductors concert.

Christopher A. Leach is a native of Kingsville, Texas, and performs extensively in the DFW metroplex; most recently with The Dallas Opera's Education and Outreach productions in the title role of Doctor Miracle, Eddie Penser (The Bremen Town Musicians), Miguel (Pépito), Don Giovanni (The Three Little Pigs), and Dandini (The Billy Goats Gruff). With the Fort Worth Opera, he premiered the role of Senator Ralph Yarborough in the 2016 world premiere of David T. Little's opera *JFK*. Other notable roles include Don Basilio (Le nozze di Figaro), Donald (Gallantry), Don Hilarión (La Verbena de la Paloma) and Rinuccio (Gianni Schicchi). Mr. Leach is active as a recitalist in performances for The Dallas Opera Guild, The Puccini Society, and at Preston Hollow UMC, with upcoming recitals at St. Matthew's Cathedral Arts in May 2021, Winnsboro Center for the Performing Arts in Spring 2021, and as a soloist at The Dallas Opera in the Hart Institute for Women Conductors Concert in February 2021.

American pianist **Mary Dibbern** has been Music Director of Education and Family Programs at The Dallas Opera since 2012. She also coaches singers privately for opera, oratorio, auditions and concert repertoire. Dibbern lived in Paris from 1978 to 2009 then returned to the U.S. as Head of Music for the Minnesota Opera. She is internationally recognized as a specialist in the field of vocal accompaniment. Her books on French opera and song are published by Pendragon Press. She is also a recording artist with Jared Schwartz for Toccata Classics (CDs recorded in the sanctuary of St Matthew's Cathedral) and with Kurt Ollmann for Harmonia Mundi France and JTB Prods. Her music editions are published by Max Eschig (Paris) and Musik Fabrik (Lagny/s/Seine).

Ryan Lescallet, stage director, is currently enjoying his ninth season with The Dallas Opera's Education and Outreach Programs, where he has toured shows including *The Elixir of Love*, *The Three Little Pigs*, *Bremen Town Musicians* and *Pépito*. Ryan has also served as the Company Manager at Undermain Theatre for nine seasons and helped produce the Festival of Independent Theatres for three seasons. Ryan is committed to spreading theatre and opera to the surrounding community.

Jordan Hammons, videographer, has most recently animated and edited The Dallas Opera's *Kid's Opera Boot Camp*™. He has also created digital content for the Episcopal Church of the Ascension in Dallas, including *Handprints of Faith: a Virtual Bible Camp*. As a singer, Jordan has appeared in The Dallas Opera's Education and Outreach Programs as well as a featured soloist in various concert performances in Alabama, Texas, and Mississippi. He will appear along with Christopher Leach and Francisco Bedoy-Solórzano in Cathedral Arts' *Three Tenors* concert next May.



IN FULL LIGHT

Highlighting the Voice of Women Performers and Composers

In a recent article for *The Guardian*, the Australian-American soprano Danielle de Niese writes, “When Robert Schumann married Clara Josephine Wieck, one of the most talented musicians of her generation, what did he give her as a wedding present? You guessed it: a cookbook. Clara later wrote, ‘I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose – there has never yet been one able to do it. Should I expect to be the one?’ ... Gustav Mahler made it a condition of marriage to his young bride, Alma, that she give up composing. ‘I have been firmly taken by the arm and led away from myself,’ she wrote. Society at large stifled women artists; being a female composer or performer was seen as a highly questionable profession.”

Clara Schumann was incorrect, of course. Since Hildegard of Bingen (1098-1179), the earliest woman composer in the western canon whose name is known, virtually every generation has produced magnificent yet largely-unknown works of music created by women. Music is a living thing, and any composer lives via the oxygen of performance, on stage, over the airwaves and through publishing. “In Full Light” may help to turn the tide: to rediscover lost talents, uncover forgotten music and give a compelling and inspiring voice to composers stifled in life or neglected in death. We celebrate these women artists as the collaborative, innovative, unorthodox, passionate, daring and resilient people they were and are.



As a center for the arts in Old East Dallas, St. Matthew's Cathedral Arts revives an ancient tradition of cathedral churches in proclaiming the presence of God through the beauty of human creativity, bringing vitality to St. Matthew's Cathedral, our neighborhood and greater Dallas.

Welcome to the ninth season of great performances, visual arts and educational events at St. Matthew's Cathedral Arts. Founded in 2011 as a center for arts, learning and community building at historic St. Matthew's Episcopal Cathedral, Cathedral Arts has built an enduring link to Dallas' professional arts community. The Justus Sundermann Gallery, a gift of Sally Sundermann in honor of her son, hosts frequent public exhibits, lectures, concerts and receptions. A major capital campaign has provided a superb concert grand piano in the Great Hall to support fine musical offerings. A professional chamber chorus, the Cathedral Arts Choral Artists, can be heard during a season of third Sunday Evensong services. Cathedral Arts resides at St. Matthew's as a self-supporting initiative, financially independent of the Cathedral and the Episcopal Diocese. Current underwriting includes deeply-appreciated grants from the Swiss Avenue Historic District and donor-advised funds at the Communities Foundation of Texas. Individual donors sustain Cathedral Arts through the annual Pillars Campaign, North Texas Giving Day and the annual Gala and Silent Auction. Founding Artistic Director H. Michie Akin brings a lifetime of experience and leadership in the arts, and an extraordinary group of volunteers lend their skills to the active Steering Committee, guiding the planning and execution of all Cathedral Arts programs. In keeping with its mission, virtually every Cathedral Arts event is open to the public at no charge. For more information and ways to participate in the growth of St. Matthew's Cathedral Arts, visit online at cathedralartsdallas.org.

WINTER AT ST. MATTHEW'S CATHEDRAL ARTS

A Festival Service of Lessons and Carols for Christmas
The Choir of St. Matthew's Cathedral
Sunday, December 13, 4:00 pm

Recital
Mikhail Berestnev, piano
Sunday, January 24, 3:00 pm

Recital
Michelle Pérez, soprano
Sunday, February 7, 3:00 pm

Choral Evensong
Cathedral Arts Choral Artists
Sunday, February 21, 4:00 pm