

# TRANSCENDING BOUNDARIES

**Tapestry:** Cristi Catt, soprano; Daniela Tasic, mezzo-soprano;  
Deborah Rentz-Moore, mezzo-soprano; John McDonald, piano

Tuesday, March 26th, 8:00 pm    Faulkner Performing Arts Center    University of Arkansas

## PROGRAM

Reconciliation from Dona Nobis Pacem	Vaughan Williams (1872-1958)
Bagatelles	Bela Bartok (1881-1945)
Nuit d'étoiles	Claude Debussy (1862-1918)
Rêverie	Claude Debussy
Reverie in the Plaid Chair	John McDonald (b.1959)
Les Sirenes	Lili Boulanger (1893-1918)
Gnossienne No. 5	Erik Satie (1866-1925)
Je Te Veux	Erik Satie
Les Berceaux	Gabriel Faure (1845-1924)
Serenade	Pauline Viardot (1821-1910)
Sombrero	Cecile Chaminade (1857-1944)
Mazurka Opus 24 in G minor	Frederic Chopin (1810-1849)
Separation, Mazurka Opus 24	Arranged by Pauline Viardot
INTERMISSION	
Down by the Sally Gardens	Rebecca Clarke (1886-1979)
I went to Heaven	George Walker (1922-2018)
Prelude (In the Bottoms)	Nathaniel Dett (1882-1943)
I never saw a Moor	Emily Lau (b. 1984)
Sure on this Shining Night	Samuel Barber (1910-1981)
Goblin and the Mosquito	Florence Price (1887-1953)
Moon Bridge	Florence Price
Impromptu	Germaine Tailleferre (1892-1983)
Mood Indigo	Duke Ellington (1899-1974)
Madrid	Pauline Viardot (1821-1910)
Tango de la Menegilda (Pobre chica)	Federico Chueca (1846-1910)
Women's Magazine Tango	Jocelyn Pook (b. 1960)

# BRIDGING DIFFERENCES

## Music's Lessons 2024

UArkMusic

Generously supported by the McIlroy Family Endowment in Visual and Performing Arts

### ENSEMBLE AND PERFORMER BIOGRAPHIES:

Tapestry was founded by Cristi Catt, Daniela Tomic, together with Laurie Monahan (emerita) to create bold, conceptual programs that travel through time, weaving together a diverse range of genres and colors. The Cleveland Plain Dealer describes Tapestry as “an ensemble that plants haunting vibrations, old and new, in our ears.”

Tapestry's first inspirations were Hildegard von Bingen and medieval polyphony, Steve Reich, and contemporary composers who wrote specifically for the ensemble. In 2018, Tapestry expanded their repertoire to include works of impressionists including Debussy, Lili Boulanger and Vaughan Williams for a US tour to celebrate the 100-year anniversary of WW1 Armistice Day, culminating with a performance at the National Gallery in Washington DC. *Transcending Boundaries*, builds on their impressionistic discoveries and weaves in works of Duke Ellington, Samuel Barber, Leonard Bernstein, Florence Price, and a rousing tango from Jocelyn Pook.

Tapestry has 4 recordings with Telarc International: *Angeli*, *Music of Angels*; *Hildegard von Bingen: Celestial Light*; *Song of Songs—Come into my Garden*; and *The Fourth River*. Tapestry has made 2 recordings with German Label, Musikproduktion Dabringhaus und Grimm (MDG): *Sapphire Night* and *Faces of a Woman*. *Sapphire Night* won the Echo Prize, Germany's highest honor for a recording and *The Fourth River* is a past winner of Chamber Music America Recording of the Year.

Concert appearances include the Utrecht Early Music and the Maastricht Musica Sacra Festivals, Regensburg's TAGE Alter Musik, the Flanders Festivals of Gent and Brussels, a Banco Republico tour of Colombia, *Le Donne in Musica*, Rome; Jordan Hall, Boston; Hildegard von Bingen Symposium at the University of Oregon, Eugene; Kalamazoo Medieval Conference, MI; Frick Collection and Rockefeller University, NY; Harvard University, Library of Congress, Washington D.C.; Da Camera of Houston; Early Music Concert Series, Boulder; Denver's Newman Performing Arts Center; Da Camera Society LA; *Between Heaven and Hell* at the Bucerius Foundation in Hamburg, (broadcast by Norddeutsche Radio); Stanford University, Museum Concert, Cleveland; festivals in Ottawa and Montreal, Song Festival in Riga, Latvia; Moscow Conservatory, Russia, and many others. Tapestry also performed under the baton of Marin Alsop with the Colorado and Cabrillo Festival Symphonies.

During the pandemic, Cristi and Daniela launched a Spotify podcast series: *Faces of a Woman*. Their most recent episode, *Wake Up, Little Sparrow*, is a celebration of the life, music and legacy of Ella Jenkins. Go to [bit.ly/FacesPod](https://bit.ly/FacesPod) or use the QR code below.

**Cristi Catt** enjoys mixing contemporary, world, impressionistic, and early vocal music to explore universal themes. Her concerts and recordings with Blue Thread trace shared stories and ballad migration. Her interest in Portuguese and Occitan song traditions led to research grants to Portugal and southern France, and appearances with Telltale Crossing, Le Bon Vent, and HourGlass. She has served as vocal coach/music director for numerous theatrical productions. The author of *The Kinesthetic Singer*, *Lessons on Singing from Yoga and Basketball*, she teaches at Berklee College of Music and New England Conservatory. **Daniela Tomic** is a soloist

and a chamber musician who specializes in early, contemporary, and world music repertoires. She is a founding member of Hourglass, Telltale Crossing and most recently marimba-voice duo Syldason. Known for her “burnished and warm sound” (The Boston Musical Intelligencer), Ms. Tonic performs regularly with Rumbarroco, a Latin-Baroque fusion ensemble that combines European music traditions with the music of the Americas, as well as La Donna Musicale, an ensemble devoted to music by women composers. She teaches voice at Merrimack College. **Deborah Rentz-Moore** enjoys frequent solo collaborations with The Boston Camerata, and Aston Magna. She has been featured with celebrated ensembles such as The Boston Early Music Festival, Handel & Haydn Society and Voices of Music, A member of Emmanuel Music’s famed weekly Bach cantata series, she garnered critical acclaim in the role of Joacim in their Boston premiere of Handel’s *Susanna*, as well as in the title role in Mozart’s *Apollo et Hyacinthus*. She serves on the faculty of the voice department at the University of New Hampshire. Described as “the New England master of the short piece,” **John McDonald** is a Professor of Music at Tufts University, where he teaches composition, theory, and performance. McDonald’s research interests include composition and new music pedagogy; intermedia collaboration involving composing and performing solo and chamber music; writing for young and non-professional performers; music applications for visual art and science; advocacy of new and overlooked composers through research and performance. His book, *Stirring Up the Music: The Life, Works, and Influence of Composer T(homas) J(efferson) Anderson*, is forthcoming from Borik Press. McDonald’s works are published by American Composers Alliance.

Tapestry is represented by Shupp Artists Management and is part of the artist collaborative New England Music & Stage Co. Visit [tapestryboston.com](http://tapestryboston.com) and follow us on instagram @tapestrybos

## PROGRAM NOTES:

Our program traces how artists inspire and influence one another as they seek to find new forms of expression. The first half of the program begins at the edge of WW2 with a plea for peace and then moves back in time through WW1 to the salon of Pauline Viardot in the Belle Époque. The second half moves further into the 20th and 21st centuries with artists building on past traditions and creating new ones. We share details of late 19th-21st century composers through our own lens, making connections and highlighting composers who are ever present in our musical memory as well as others who were renowned in their day, forgotten, and more recently receiving the attention they deserve.

**Ralph Vaughan Williams** caught the “French fever” and traveled to Paris in 1908 to study with Ravel. Upon returning to England, he shared his latest work with a peer who responded “It seems that you have been having tea with Debussy.” Vaughan Williams shared Claude Debussy’s desire to transform current melodic and harmonic palettes and turned to the England folk song tradition for inspiration. His works often conjure a sense of place, of nature’s grandeur. In his *Cantata Dona Nobis Pacem*, Vaughan Williams evokes the battlefield against the poetry of Walt Whitman.

**Bela Bartok** was deeply influenced by **Claude Debussy**, moving away from western tonal music and building on the modes of Hungarian folk tradition in his work. He writes: “Debussy’s great service to music was to reawaken among all musicians an awareness of harmony and its possibilities.” *The Bagatelles*, a suite for solo piano, represents a new stage in his compositional career that he credited to Debussy. Debussy in turn was influenced by Frederic Chopin whom he believed was “the greatest of all, for with his piano he discovered everything.” Debussy also frequented the Chat Noir, the first modern cabaret where his dear friend Erik Satie was employed as a pianist.

**John Mc’Donald’s** mother Margi’s plaid chair is her vantage-point from which she spends much of her time taking in the world and gazing out on it. What does she think about? *Reverie In The Plaid Chair’s* tender, enchanted, delicately playful phrases attempt possible musical answers to this question.

**Lili Boulanger** was taught by **Gabriel Faure** who recognized her talent at a young age. *Les Sirenes*, was inspired in part by Debussy’s *Les Sirenes*, the 3rd movement of *Nocturnes*. Known as the “Pink Peril,” she caused a sensation in Paris when she won the Prix de Rome at age 19. The prize meant international recognition and a four-year residency at the Villa Medici in Rome. WW1 made it impossible for her to finish her residency but did not stop her from composing. In 1918, she died of complications related to Crohn’s disease.

Prior to WWI,, the salon of **Pauline Garcia Viardot** was the place to be in Paris. There you could rub shoulders with George Sands, Ivan Turgenev, and Charles Dickens as well as upcoming and famous composers of the day including **Gabriel Faure**. The daughter of the famous Spanish singer and voice teacher Manuel Garcia, Pauline frequently performed Spanish songs, delighting the composers who frequented her salon. Imagine if Bizet had not heard her Spanish songs such as *Madrid*, which you will hear in the second half of the program. While there is no evidence that **Cecil Chaminade** attended Viardot's salon, her song *Sombrero* would have fit in well with its Spanish influence. **Viardot and Chopin** were friends and would often play duets together – ultimately they worked together to transform 12 of his mazurkas into vocal pieces. We offer a glimpse of one of the mazurkas and its transformation into a duet for lovers with slightly different perspectives of their Separation.

## Intermission

The opening set of the second half of the program explores slices of life, bringing to mind Thornton Wilder's play, *Our Town*. **Samuel Barber's** setting of Jacob Agee's *Sure on this Shining Night*, captures the limitless sky as an old man reflects back on a long life. **George Walker's** setting of Emily Dickinson's *I went to Heaven playfully* describes going to heaven and *almost* being content there in spite of its small town mentality. **Rebecca Clarke's** setting of Yeats looks back fondly on being "young and foolish" in "Down by the Sally Garden" while **Emily Lau's** setting of Dickenson's "I never saw a moor" reveals how deeply one can understand what one has never seen or directly experienced.

**Emily Lau** weaves together early music and modern music styles. **Nathaniel Dett** fused the sounds of spirituals, jazz, ragtime and blues together with romantic music traditions. **Rebecca Clarke** studied with Vaughan Williams and her music spans a range of styles from Impressionism to post-romantic and neoclassical styles. **Samuel Barber** turned away from trends of the 20th-century to focus on lyricism and his own style as a post-romantic composer. **George Walker** was influenced by works of Debussy and Stravinsky as well as spirituals, blues and jazz. Florence Price was inspired by Dvorak and Coleridge-Taylor on as well as gospel, spirituals, popular music and Duke Ellington.

Renowned as a giant of jazz music, **Ellington** is also an impressionist, as can be heard in works such as *Mood Indigo*. He toured Europe in the years leading up to WW2 and was inspired by impressionist composers. The feeling was mutual as French composers sought out his music when they were in the US. The only female member of the famed Les Six, Germaine Tailleferre was influenced by Ravel and Debussy, neoclassical music, jazz and cabaret. During WW2, she escaped to Spain and Portugal, then sailed to the US. At the close of the war, she returned to France, continuing to compose until her death in 1983.

For our final set, we return to Viardot's salon for "Madrid" which surely inspired Bizet while he developed his opera *Carmen*. He worked closely with her as he composed his most famous work. We follow *Madrid* with two tangos. Tango transcends boundaries with its deep and intricate roots bringing together many cultures. There is a French connection as Paris was in the grips of "Tango Fever" from 1907-1912. Viardot would have been aware of this craze and likely also familiar with zarzuelas, a form of music theater that flourished in Spain from the 17<sup>th</sup> century through the 1950s. Federico Chueca's *Tango de la Menegilda* ("Pobre Chica") is a song from "La Gran Via", one of the most popular zarzuelas in 19<sup>th</sup> century Spain. We end our program with *Women's Magazine Tango* by Jocelyn Pook, a collection of texts found in women's self-improvement magazines set to tango rhythms.

Translations:

### **Reconciliation from Dona Nobis Pacem**

Word over all, beautiful as the sky,  
Beautiful that war and all its deeds of carnage must in time be utterly lost,  
That the hands of the sisters Death and Night incessantly,  
softly, wash again and ever again this soiled world;  
For my enemy is dead, a man divine as myself is dead,  
I look where he lies white-faced and still in the coffin I draw near, Bend down and touch lightly  
with my lips the white face in the coffin. - **Walt Whitman**

### **Starry Night**

Night of stars, under your veils,  
under your breeze and your perfume,  
With a sad sighing lyre,  
I dream of bygone love.

The serene melancholy  
comes to bloom deep in my heart  
And I hear the soul of my love  
Tremble in the dreamy woods.

I see again at our fountain  
Your looks blue like the heavens;  
This rose is your breath,  
And these stars are your eyes. - **Théodore de Banville**

### **Les Sirenes**

We are the beauty that charms the strongest,  
The flowers trembling with foam and mist,  
Our fleeting kisses are the dream of the dead!

Among our blonde locks  
The water shimmers in silver tears,  
Our brilliant, iridescent eyes  
Are green and blue like the waves!

With a sound like delicate harvest shivers,  
We flutter without having wings;  
We seek tender conquerors,  
We are the immortal sisters  
Offered to the desires of your earthly hearts!

We are the beauty... - **Charles Jean Grandmougin**

### **Je te veux**

I understood your distress  
Dear lover  
And I give in to your wishes  
Make me your mistress  
Far from us is wisdom,  
Let there be no more sadness.  
I long for the precious moment  
When we will be happy.  
I want you.

I have no regrets  
And I only have one desire:  
Near you, there, very close,  
To live all my life.  
May my heart be yours  
And your lips mine.  
Let your body be mine  
And may all my flesh be yours. - **Henry Pacory**

### **Les berceaux**

Along the quay the large ships,  
Leaning in silence with a surge,  
Pay no attention to the cradles  
Rocked by the hands of women.

But the day of goodbyes will come,  
When the women must cry,  
And when curious men  
Are tempted by the luring horizons.

And that day the great ships,  
Fleeing the diminishing port,  
Shall feel their mass retained  
By the soul of the distant cradles. - **Sully Prudhomme**

### **Sombrero**

She was mischievous and flirtatious,  
The daughter of old Pedro!  
She wore a ruby sombrero  
Tilted to one side.

She resembled Diana,  
Running with the deer;  
Rushing through the desert  
with the untamed eyes of a runaway.

Around her tight and arched waist  
Her black corset  
Shined like a breastplate,  
Clear ice, a living mirror.

She had taken a fierce tone  
And her mouth, a rose bugle,  
Sounded a brief fanfare,  
And, the strange one, knit her brow.

She ran, her sandals feverishly  
Striking the ground.  
Defiant, she waited impatiently,  
For her young lover.

"He, the unfaithful one, won't come," she thought.  
"It's too late!"

So she lifted his fine dagger by the handle.

She was troubled, and worried,  
The daughter of old Pedro!  
She wore a ruby sombrero  
Tilted to one side.

. - **Édouard Guinand**

### **Separation**

**She said:** Leave, and forget about us;  
Go, do not follow me as I walk away.  
Fortune, my enemy, tears me from you.  
Alas! in vain I beg the one I adore.  
I knew how to charm him;  
My life was too beautiful.  
The laws of fate forbid me to love him.  
Let me tear myself from your arms.

**He said:** Stay my dear  
Or I will follow you  
Because my heart, my life  
Fades away as you leave me.  
In vain you implore  
The one who adores you.  
The Gods who made you beautiful  
Do not wish, cruel one,  
For your heart to know how to love. - **Louis Pomey**

### **Down by the salley gardens**

Down by the salley gardens  
My love and I did meet;  
She passed the salley gardens  
With little snow-white feet.  
She bid me take love easy,  
As the leaves grow on the tree;  
But I, being young and foolish,  
With her would not agree.

In a field by the river  
My love and I did stand,  
And on my leaning shoulder  
She laid her snow-white hand.  
She bid me take life easy,  
As the grass grows on the weirs;  
But I was young and foolish,  
And now am full of tears. - **William Butler Yeats**

### **I went to heaven**

I went to heaven  
'Twas a small town,  
Lit with a ruby,  
Lathed with down.  
Stillier than the fields  
At the full dew,

Beautiful as pictures  
No man drew.  
People like the moth,  
Of mecllin, frames,  
Duties of gossamer,  
And eider names.  
Almost contented  
I could be  
'Mong such unique  
Society." - **Emily Dickinson**

### **I never saw a Moor**

I never saw a Moor--  
I never saw the sea--  
Yet know I how the heather looks  
And what a wave must be.

I never spoke with God,  
Nor visited in heaven--  
Yet certain am I of the spot  
As if the chart were given. - **Emily Dickinson**

### **Sure on this shining night**

Sure on this shining night  
of star-made shadows round,  
Kindness must watch for me this side the ground.  
The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth, hearts all whole.  
Sure on this shining night  
I weep for wonder wand'ring far alone  
Of shadows on the stars. - **James Agee**

### **Moon Bridge**

The moon like a big, round ball of flame  
Rose out of the silver bay,  
And built a bridge of golden beams,  
Where the fairies came to play.  
I saw them dancing in jewel'd robes  
On the wavelet's rhythmic flow,  
And I long'd to stand on the magic bridge,  
In the moonlight's mystic glow.

But over the sky a veil of mist  
Thin, soft as a web of lace,  
Was drawn, then parted, then came again,  
With easy, coquettish grace.  
And the moon put on a somber mask,  
And frowned on the rippling wave,  
And the beautiful bridge went under the sea,  
Nor a beam could the fairies save!

I wonder'd if this would end their play,  
And if, as the bridge went down,



They would lose their jewels so frail and fair,  
And their queen her diamond crown!  
But they glided away in merry mood,  
To their home in the rosetree's bowers,  
And there they danced on the dewy grass,  
Till the "wee sma" morning hours. - **Mary Rolofson Gamble**

### **Mood Indigo**

You ain't never been blue; no, no, no,  
You ain't never been blue,  
Till you've had that mood indigo.  
That feelin' goes stealin' down to my shoes  
While I just sit here and sigh, "Go 'long blues".

I always get that mood indigo,  
Since my baby said goodbye.  
In the evenin' when the lights are low,  
I'm so lonely I could cry.  
'Cause there's nobody who cares about me,  
I'm just a poor fool that's bluer than blue can be.  
When I get that mood indigo,  
I could lay me down and die.

You ain't never been blue; no, no, no,  
You ain't never been blue,  
Till you've had that mood indigo.  
That feelin' goes stealin' down to my shoes  
While I just sit here and sigh, "Go 'long blues". - **Irving Mills**

### **Madrid**

Madrid, princess of all Spain,  
Through your vast countryside  
Runs many a blue eye and many a black.  
The white city of serenades,  
Through your promenades  
Many little feet pass every night.

Madrid, when your bulls are bounding,  
Many a gentle hand applauds.  
Many banners are streaming;  
On your beautiful starry nights,  
Many a long-veiled señora strolls  
Down your blue staircases.

Madrid, Madrid, I laugh  
At your ladies in their finery  
Who put on their narrow heel pumps.  
because I know the one in the world,  
Neither brunette or blonde,  
Worth more than the tips of their fingers.

She is my Andalusian princess!  
My beloved, my jealous one,  
My beautiful long-veiled widow!

She is a true demon, she is an angel,  
She is amber like an orange,  
She is lively like a bird! - **Alfred de Musset**

### **Tango de la Menegilda**

Poor girl,  
One that has to serve.  
She is better off dead  
Than to endure such a hard life.  
If she doesn't know  
How to put pennies into her purse,  
Even if she lives for a thousand years,  
She'll end up in the workhouse, or somewhere worse.  
When I came to this town  
I learnt to sweep and then to mop,  
To cook, to iron and to sew.  
But, seeing that these things  
Were not making me prosperous,  
I consulted with my conscience,  
Which told me promptly: "you better learn to steal."  
I started the next morning, and after a year,  
I had six dresses of silk and satin.  
And if you just think about it,  
You'll know, or will be able to figure out  
Just where the cash for all of that came from. - **Felipe Pérez y González**

### **Women's Magazine Tango**

Sex  
Emotional issues  
Fashion  
Special reports  
Health  
Personal opinions  
Beauty directions  
Special offers.  
Anti-aging beauty tricks  
Look younger instantly  
Lipo-sculpture fat removal  
De-stress and shape up.

Can a nose job destroy your sex life?  
Is your hair undernourished?  
Are your personal style needs being met?  
Have you got the body that you want?

Vanity is good for you  
Stand by your mascara  
Discover the secret  
Of longer lasting beauty.

Parched skin is prone  
To premature aging  
Ultra fine loose powder  
Peach skin complexion.

Existence firming lotion moisture surge  
Avocado night cream  
Cleansing milk with Alpine herbs  
Cocoa butter body oil - Buff gently!

Vanity is good for you  
Stand by your mascara  
Discover the secret  
Of longer lasting beauty.

How do you feel about fashion?  
Preening can do more than just polish your appearance,  
Small breasts, wide flairs are in, gi-gi-gingham.

A woman can be interested in both mascara  
And international monetary policy.

Vanity is good for you  
Stand by your mascara  
Discover the secret  
Of longer lasting beauty. - **Quotes from women's magazines**