



The Music Department and SALT Present

A Mosaic of Mothers

COMPANY

Young Kim, piano

Suna Gunther, soprano

Anne Jennifer Nash, soprano

Sylvia Stoner, soprano

Sharon O'Connell Campbell, mezzo-soprano

Hannah Schlosberg, soprano

Nina Renkert, soprano

Maya Ghose, mezzo-soprano

Rhea Fitzpatrick, mezzo-soprano

Ava Accorsi, soprano*

Catherine Brienza, soprano*

*covers

Friday, March 22nd, 7:00 PM

Arthur Zankel Music Center

Helen Filene Ladd Concert Hall

Program

We are Keepers of the Stories (2023)

Music by Emily Feld
Lyrics by Rabbi Matt Cutler and Sylvia Stoner

Inspired by the memory of Carol Bea White
Sylvia Stoner, stage director

Untangled Threads (2023)

Music by Rachel DeVore Fogarty
Text by Kevin Fogarty

I. Prelude
II. Writing a Memoir
III. My Dearest Little Sister
IV. Alaska
V. Along for the Ride
VI. To love

Inspired by the memoirs of Joan Vos
Suna Gunther, stage director

This Day is Ending (2023)

Music by Emily Feld Lyrics by Sylvia Stoner

Sylvia Stoner, stage director

To be Young for solo piano (2024)

Jeeyoung Kim

I. His Smile
II. Their Heartbeats
III. My Reflection
IV. Our Resilience
V. Your Dreams

Inspired by the life of Young Kim

Cassie Leaves Nebraska (2023)

Music and Text by Forrest Pierce

I. Cassie Introduces Herself
II. Cassie Gets Married
III. Cassie Battles July Winds
IV. Cassie Swims in the Blue Hole
V. Cassie Winters on the Platte

- VI. *Scenes of Cassie at Work*
 a. *Washing*
 b. *Hunting*
 c. *Sewing*
VII. *Cassie's Piano Arrives*
VIII. *Cassie Gives Birth Alone, in*
 a *Dust Storm*
IX. *How Cassie Left Nebraska*

Inspired by the writings of Cassie Berdine Pierce
Sylvia Stoner and Suna Gunther, stage directors

Common Place (2023)

Music by Emily Feld Lyrics by Sylvia Stoner

Sylvia Stoner, stage director

Composer's Notes and Biographies

Keepers of the Stories, The Setting Sun, Common Place

Composer Biography

Emily Feld (b. 1993) is a pianist, composer, and teacher. Her music has been performed by a wide variety of ensembles, including VocalEssence, the Pasadena Master Chorale, and the Fargo-Moorhead Choral Artists. She was awarded a composing mentorship with Carol Barnett through VocalEssence ReMix, and has works published through MusicSpoke, Santa Barbara Music Publishing, and the Justice Choir Songbook. Emily graduated from Concordia College-Moorhead with a B.M. in Piano Performance. She is the music director at The Well United Methodist Church, where she conducts the adult choir and handbell ensembles. She also freelances as a collaborative pianist, and maintains a private piano studio in Rosemount, MN. When she's not making music, she enjoys learning to code, knitting, and getting out in nature no matter the weather. Learn more about her music by visiting emilyfeldmusic.com.

We Are Keepers of the Stories

The matriarchs in my life were always on the move, with their multitude of household tasks, wrangling kids, and often working jobs outside of the home on top of everything else. I wanted to reference this sense of constant activity through the piano accompaniment in this piece, especially. First we hear a rhythmic and energetic opening. We eventually settle into a calmer main theme, but there's still an undercurrent of perpetual motion. This perpetual motion could represent a woman's perseverance, a mother's boundless love, or could just as easily be simmering exhaustion and restlessness in the face of the monotony that can come with the routines and demands of running a home or managing a family. I also want to acknowledge that the phrase "we are keepers of the stories" was spoken by Rabbi Matt Cutler at the memorial service of Carol Bea White. This phrase inspired lyricist Sylvia Stoner-Hawkins to write this poignant text that I've so enjoyed working with.

This Day Is Ending

My goal with this slow second movement was to stay as straightforward and elegant as possible, like a folk song, and then to layer on harmonies to create a dramatic build. I love how the text could be interpreted in different ways—this person could simply be finding comfort in memories from the past while still participating fully in the present, or they could be stuck in that past to the point where it's preventing them from taking a hard but necessary step forward in life. The text reminded me of the many North Dakota sunsets I saw as a college student in the Red River Valley, and I drew inspiration from those moments as I wrote this piece.

Common Place

I returned to the idea of perpetual motion, using a repetitive, rippling eighth-note pattern in the piano accompaniment as the foundation for this final movement as a way to tie this set of pieces together. It was important to me that this set of three short pieces each sounded unique and could potentially be performed as stand-alone works, while still being grounded in sounds and ideas that complement each other when performed as a set.

Untangled Threads

RACHEL DEVORE FOGARTY's works have been commissioned, awarded and performed by organizations in the U.S. and internationally, including ACDA, KMEA, IAWM, NATS, the Bryan Symphony, the Fort Dodge Area Symphony, the Oak Ridge Symphony, St. Olaf College, the Brooklyn Youth Chorus, SACRA/PROFANA, Oklahoma State University, University of Kentucky, Conundrum, Tapestry Singers, Muse (Cincinnati Women's Ensemble), Making Waves (Ukraine), the Young New Yorkers' Chorus, the Concert Chorale of Nashville, the Astoria Choir, Fresh Squeezed Opera Company NYC, the Six Degree Singers, the Astoria Music Project, the Princeton Girlchoir, Dulciana (Ireland), Voces Inauditae (Scotland), the Luna Nova Music Ensemble, Roane Choral Society, the Pittsburgh Compline Choir, the Bowery Trio, Sparks & Wiry Cries, Inversion Ensemble, Constellation Men's Ensemble, the Capital Hearings, Cantus and VocalEssence. Her works have been chosen for inclusion in Vox Reflexa's New Millennium, Composers project, the Cro Patria Choir Festival, and in the London Contemporary Church, Music Festival. Her string quartet, sky darkening early, was selected as part of a reading session, with the Grammy nominated JACK Quartet.

Upcoming projects include a commissioned chamber opera of Maupassant's *The Necklace* with director Mo Zhou and librettist/playwright Danny Rocco, co-writing the music for the musical, *Unbelievable*, with director Sam Scalamoni (book by John DeVore, lyrics/music by Kevin Fogarty) and writing the music for the musical *A Thousand Faces* (Creative Consultant Ron Chaney, Jr., Director Sam Scalamoni, book by Eric Lane, and lyrics by Kevin Fogarty.)

She received both her M.M. in Composition and her B.M. in Piano from Belmont University and now resides in Long Island City, NY, with her husband, musical theatre composer Kevin Fogarty.

What is it about stories that speaks to the deepest recesses of our hearts?

Stories are how we make sense of our world. We tell them to explain other people's actions, our circumstances, or why we are who we are. We tell them to connect to other people—to encourage, admonish, or make someone laugh. We tell them to ourselves even when they aren't true; stories have an immense power over how we see ourselves, how we see other people and how we discern what is real or imagined.

Sometimes our stories are inherited, framing where we came from, why we are here, how we came to be. We pass them on to future generations as they were given to us. They, too, become pieces of us.

I think our memory is often tied to the stories we tell ourselves. Our interpretation of our memories becomes a story of what we love. I think Kevin captures this in a profound way in his lyric “To love is to remember.” To me, that is the heart of this work. We are what we love- and memory is a sign of love’s endurance, a marker that perhaps love is in some way eternal.

This work explores the connection between memory and love through words and music, spanning the life of one woman from child to matriarch. Each movement is sung by Joan herself, at different ages and within different moments in time drawn from her engaging memoir.

In this work, I specifically wanted to experiment with blending the dramatic storytelling of musical theatre with the harmonic language, form and various musical elements of art song and opera. The spoken monologues are drawn directly from the author’s words.

As a composer, I’m often inspired by the way stories distill the power of language, how words evoke vivid imagery, resonating with the complexities of the human condition. I seek to put emotion into sound and to create art that resonates with the heart, ignites the imagination and hopefully, leaves a lasting impression on those who encounter it.

Both Kevin and I would like to thank Joan Vos for entrusting us with her wonderful stories as well as Sylvia Stoner, Suna Gunther, Anne Jennifer Nash, Sharon Campbell and Young Kim (SALT) for commissioning and bringing this work to life.

To be Young

Composer Biography

As a Korean-born composer who was educated in Korea and the United States, JEEYOUNG KIM's music harmonizes the unique cultural aspects from Eastern and Western traditions. Her music has been critically acclaimed: “...Heroes for orchestra was an efficient and attractive calling card. The piece moved from gentle wind melodies through flowing string passages to end with rousing brass fanfares and clattering percussion,” Steve Smith, *The New York Times*; “...Miserere for SATB, [was] a powerful work, from the quiet opening with Tibetan bowls to create what is considered the sound of Heaven in Korea, to the two solos sung in a traditional style called Jeong-Ga, to the bold middle and ending sections,” *New York Classical Review*; and, when describing *Tryst*, written for Yo-Yo Ma and the Silk Road Ensemble, Joshua Kosman of *The San Francisco Chronicle* stated, “Even to the untrained ear, there was no mistaking the elegance and poignancy of this music.” Two pieces, *Tryst* and *Ancient Bell*, both were commissioned and toured worldwide by The Silk Road Ensemble lead by Yo-Yo Ma. Her opera, *From My Mother’s Mother* was commissioned and premiered in November 2012 by The Houston Grand Opera. Her orchestra piece, *Heroes*, was performed at the Yeo-Su EXPO in Korea and at Tanglewood in June, 2012. Ms. Kim was awarded the Bunting Fellowship from Harvard University, and in addition, has won awards and recognition from the National Endowment for the Arts (NEA), International Alliance for Women in Music (IAWM), National Association of Composers, USA (NACUSA), Meet the Composer, Dale Warland Singers New Music Competition, American Music Center, Seattle Creative Orchestra Competition, Jerome Foundation, Ellen Battell Stoeckel Fellowship at Yale University, Atlantic Center for the Arts, Aspen Music Festival, and Norfolk Chamber Music Festival.

She has received numerous commissions and her music has been performed by many chamber orchestras and ensembles in the United States, Europe, and Asia, including: the Korean Broadcasting System (KBS) Orchestra, Chanticleer, Czech National Symphony Orchestra, the Seattle Symphony, Abilene Philharmonic Orchestra, KBS Korean Traditional Music Orchestra, Contemporary Gugak Orchestra, Su-Won Philharmonic Orchestra, Dae-Jeon Philharmonic Orchestra in Korea, Empire State Youth Orchestra, Dale Warland Singers, Su-Won Civic Choir, De ereprijs in the Netherlands, Music At the Anthology led by Philip Glass, Azure Ensemble, Ethos Percussion Group, the American Composers Forum, Wu Man, Dong-Suk Kang, Seoul Spring Festival, and Contemporary Music Ensemble of Korea. Ms. Kim studied composition in Yonsei University (B.M.) in Korea and Indiana University (M.M.). She received a Doctor of Musical Arts from Yale University. She was awarded the Bunting Fellowship at Harvard University, where she composed and researched Asian music and philosophy.

Program note

To be Young for Solo Piano (2024) was specially commissioned by the SALT project to honor the diverse dimensions of female artistry. When Young Kim approached me to create this piece, I aimed to intertwine her narrative as the weft with Korean historical and cultural influences serving as the warp. The initial movement, titled "***His Smile***", draws inspiration from the intricate adornments found at the terminus of roof tiles, known as Shilla's smile. This subtle and naturally charming smile, a focal point in my creative exploration, beautifully mirrors the essence of Korean ethnicity, encapsulating a delicate and innocent quality within the composition. Young shared that the smile evokes memories of her late husband's gentle smile. Moving to the second movement, "***Their Heartbeats***", I drew inspiration from the Korean traditional rhythmic pattern known as "Gut-Gori Jang-dan," often used to build excitement in musical performances or theatrical climaxes. Young's reminiscence of her youth, navigating cultural shock and exploring the academic realm at American universities, forms the thematic core. In the third movement, titled "***My Reflection***", my inspiration stems from the ancient Korean painting "Four Seasons and Eight Scenarios" (1447) by Ahn Gyun. This artwork portrays the beauty of emptiness and the harmonious relationship between nature and humanity. The left hand in this movement mimics the sound of the Gayageum, a 12-stringed Korean zither, adding a distinct layer to the composition. The fourth movement, titled "***Our Resilience***", encapsulates the essence of the Korean traditional rhythmic pattern known as "Ut-Mo-Ri Jang-Dan." This rhythmic motif is frequently employed in narratives to signify the emergence of extraordinary characters or events that catalyze a transformative shift in the storyline. In this movement, I envisioned Young and her daughters triumphing over adversity, demonstrating remarkable resilience as they rise above challenges and assert themselves. The final movement, entitled "***Your Dreams***", serves as a triumphant anthem affirming Young's journey as a victorious individual, persisting and advancing despite the trials she has faced. It blends the lively ambiance of American jazz and Broadway music with the evocative tones of the Korean song *Spring in My Hometown* and the folk song *Arirang*, serving as a poignant symbol of her Korean heritage intertwined with her American experience. This musical fusion encapsulates her resilience and determination, painting a vivid portrait of her journey toward fulfillment and success. Beyond herself, Young hopes to pass this energy and strength on to her daughters and following generations, so they may also fulfill their dreams.

Cassie Leaves Nebraska

(FARHAD) FORREST PIERCE, composer and poet, lives in Lawrence, Kansas. Originally from the Columbia Plateau of Washington state, he writes music of meditative stillness and ecstatic virtuosity rooted in a deep connection to the natural world. Guided by a love of mysticism across world traditions, he has written 200 or so compositions, which include solo

vocal, chamber, and choral music in equal measure. Winner of the Barlow Prize, the Ortus and Avalon international competitions, as well the international choral competitions of the Boston Chamber Singers and Boston Choral Ensemble, his “otherworldly compositions” (Flutist Quarterly) have been praised as “marvelously appealing” (National Sawdust Log) for their “flowing legato lines” and “expansive depiction of Mother Earth” (I Care if You Listen), as “persistent and captivating...the most emotional experience of the evening’s program” (KCMetropolis), and simply, “glorious.” (San Francisco Classical Voice) His music is recorded on New Focus, Blue Griffin, Innova, and Meyer Media labels, and has been premiered by Volti, The Kansas City Chorale, the BBC Singers, the Esoterics, the Australian Voices, the Latvian Radio Chorus, and noted chamber musicians across the world. A former student of Dominick Argento, Don Freund, Stephen Paulus and Judith Lang Zaimont, Pierce inherited from his teachers a love of the vocal instrument and choral ensembles. A longtime member of the vividly convivial faculty of the Cortona Sessions for New Music and an indiscriminate enthusiast, he is Professor of Composition at the University of Kansas. Forrest teaches Sufism in the Inayati tradition, enjoys camping at high altitude, and leads zikr in his local community.

Program note

The dust bowl years were ones of great hardship for people across the Great Plains. For my grandmother, in the still-wild Sand Hills of southern Nebraska, they were nearly unbearable. Her memoirs and farm journals tell, in curt language, of the grim statistics of those years of storm and cold, drought and illness. And yet, they also share deeply personal moments of great joy—the birth of her daughter, a particularly good applesauce cake, the arrival of her new piano.

Cassie’s story, told in her own words, is not a one of epic heroism, of ordinary people overcoming incredible odds; rather, it’s a story of the perfectly quotidian heroism of the women who kept the houses and farms of the prairies. Chickens and cows, laundry and shotguns, ice cutting and dish washing, marital discord—it was mostly just hard work. Then, when drought came, and winds blew, even the work wasn’t quite enough. Hot wind, cold wind, burnt crops, hens too cold to lay.

My Grandmother, like many, fled west. This piece is dedicated to her memory, and the steely tenderness of her character. In my mind’s eye, she is cutting grass with that old bent scythe, and whistling her favorite hymn.

This work was originally commissioned for the 175th anniversary of Westport, Missouri, and then re-commissioned by Sharon O’Connell Campbell, Suna Gunther, Young Kim, Anne Jennifer Nash, and Sylvia Stoner (SALT) in this rewritten, larger version.

Artist Bios

SALT QUINTET

Soprano ANNE JENNIFER NASH is Associate Professor of Voice at Concordia College in Moorhead, MN.

Opera roles include Susanna, Zerlina, Pamina, Despina, Nanetta, Alice Ford, Laurie, Adina, Armide, Bea, and Anne Trulove, with Opera Philadelphia, Florentine Opera, and Bard Summerfest, among others.

In 2015, Dr. Nash premiered composer Allen McCullough’s Lotte Lehman Foundation commission, The Blue Symphony. McCullough’s The American Songbook, will debut in 2025. Dr. Nash also premiered

Libby Larsen's 2011 commission Donal Oge, for SongFest and the Sorel Foundation. Her recording of the work with pianist Nathan Salazar can be found on the CD "New American Song@SongFest."

A frequent guest clinician, Dr. Nash's students are music educators, Fulbright scholars, competition winners, and attend premier summer programs and graduate schools.

As a scholar and performer, she has presented at both regional and national NATS conferences as well as international CMS conferences (2019 and 2023) and is currently interested in the relationship between empathy and the creative process.

Dr. Nash has a DMA in Voice from the University of Michigan, MM and GPD degrees from Peabody Conservatory, and BA degrees in Music and French literature from Dickinson College.

SHARON O'CONNELL CAMPBELL, mezzo-soprano, is at home in opera, concert, and recital repertoire. Her solo appearances include Beethoven's Mass in C, Handel's Messiah, Bach's St. Matthew Passion, Vivaldi's Gloria and Beethoven's Symphony No. 9. She sings such operatic roles as the Third Lady (Die Zauberflöte), Baba (The Medium), The Princess (Sister Angelica), Zita (Gianni Schicchi), Florence Pike (Albert Herring), Mistress Quickly (Falstaff), The Witch (Hansel and Gretel), and Mme. Du Croissy (Dialogue of the Carmelites). She frequently performs (often premiering) newly composed works.

Dr. Campbell is a graduate of the University of Kansas, where she earned the Doctor of Musical Arts degree in Vocal Performance. She holds the M.M. from the Conservatory of the University of Missouri-Kansas City and B.M. from the University of New Mexico. She is a Professor of Music at the University of Nebraska at Kearney and chairs the Department of Music, Theatre, and Dance.

Dr. SUNA GUNTHER is an Assistant Professor in the Voice and Jazz areas of University of Nebraska-Lincoln's Glenn Korff School of Music. She previously served as Coordinator of Voice at the College of Saint Rose, Instructor of Musical Theatre at University of North Dakota, and Instructor of Voice at Berea College. Outside the classroom, she is an active performer and stage director, coordinator of Soo Opera Theatre's Summer Apprentice Program, and served on the 2023 faculty of the Brancaloneoni International Music Festival in Piobbico, Italy. Dr. Gunther was a 2019 NATS Intern and currently serves as Vice President of the Nebraska chapter. She holds degrees from Northwestern University and Indiana University Jacobs School of Music.

SYLVIA STONER has performed across the country in opera and theater. Regional opera credits include the Des Moines Metro Opera, Shreveport Opera, Opera Omaha, Union Avenue Opera, Kentucky Opera, Mobile Opera, Lake George Opera, and the Lyric Opera of Kansas City. Favorite roles include Mimi in La Bohème, Countess in Figaro, Tatiana in Eugene Onegin, and Marguerite in Faust. A proud member of Actor's Equity, she toured nationally in Terence McNally's "Maria Callas: Masterclass" in the role of opera singer Sharon Graham. Internationally, she performed in Italy with Orvieto Musica and the InterHarmony International Music Festival. Recent soloist engagements include the Schenectady Symphony, Saratoga Voices, the Battenkill Chorale, the Northern Berkshire Chorale, and the Skidmore Orchestra.

She co-created "Sister-Show me Eternity" based upon the life of Emily Dickinson and her sisters. This unique staging of art song and narrative celebrates the artist-teacher, as the production included a student chorus at each performance. There are now over 40 students nationally who have appeared in this work at various colleges and universities on the East coast and in the Midwest. Her next collective endeavor includes co-commissioning and touring new operas based on the stories of past generations called "A Mosaic of Motherhood."

She obtained her Doctorate of Musical Arts Degree with honors in Voice at the University of Kansas and is currently the Senior Artist-in-Residence in Voice at Skidmore College.

Pianist YOUNG KIM, a Steinway Artist, has performed internationally as a soloist in recitals and with orchestras, in addition to appearing numerous times as a chamber musician. A native of South Korea, Kim performed in major concert venues in Korea including the Seoul Arts Center. In Russia, she appeared as a soloist with the Saint Petersburg State Capella Symphony Orchestra, performing Beethoven's "Emperor" Concerto to great acclaim. Since moving to the Capital District of NY in 2000, she appeared as a soloist with Schenectady Symphony Orchestra and Glens Falls Symphony Orchestra several times and performed solos and chamber music actively in the area.

Dr. Kim has been frequently invited to present lectures, recitals, and piano master classes in colleges and universities in Asia, Europe and in the US. In October 2019, she was inducted into the Steinway & Sons Teacher Hall of Fame. She was the recipient of the 2016 Thomas A. Manion Distinguished Faculty Award at the College of Saint Rose, where she was a Professor of Piano from 2002-2021.

She holds a Doctor of Musical Arts from the University of Minnesota, an Artist Diploma from Yale University, a M.M. from The Juilliard School, and BM from Seoul National University. Dr. Kim is currently a Senior Artist-in-Residence at Skidmore College in Saratoga Springs, NY.

STUDENT QUARTET

Ava Accorsi, soprano, has a wide range of choral and solo experience. She began vocal study at age nine. In high school, Ava sang the National Anthem for the current president. She was also a lead soprano in the Cecilia Ensemble, a small group of high school treble singers selected by competitive audition throughout the Monadnock Region. In April of 2023, the ensemble performed a series of Spanish music on tour in Spain. Ava has participated in both NH Jazz and Classical All-State festivals. She took private lessons with soprano Junko Watanabe. Entering college, Ava made the final round in the Filene Music Scholarship Competition at Skidmore College. So far at Skidmore, Ava has taken lessons with Dr. Sylvia Stoner and has been a part of the ENY/NATS Art Song Festival. In the Spring of 2024, she's looking forward to performing in "Die Fledermaus" and more. Ava can't wait to continue her music career in college and beyond.

Rhea Fitzpatrick is a junior Filene Scholar studying classical voice under Dr. Stoner-Hawkins. She is an English Major, Philosophy Minor, and proud participant in Skidmore Chorus. Hailing from Maine, Rhea loves fishing, poetry, fresh bread, and Hildegaard von Bingen.

Maya Ghose: I'm Maya! I'm a sophomore studying psychology and business, who loves music and playing ultimate frisbee in my free time. I've been singing, playing guitar, and writing music for 6 years. Since the release of my first album in 2020, I have collaborated with my brother, Braygo, on 2 singles, and 3 more coming soon!! My studio teacher is the lovely Irina Petrik, who has taught me everything I know about classical singing.

Nina Renkert is a junior Theater Major/Spanish and Arts Administration double-minor. Alongside her studies, Nina has a passion for music and has been singing throughout her life, most recently studying with Dr. Stoner-Hawkins for 3 years. In the theater department, her recent credits are The Winter Guard Play (Mindy), The Courage to Right a Woman's Wrongs (Lisarda), After Jane (Swing- Ensemble, Assistant Director), Eurydice (Swing - Eurydice, Stones), and The Sandbox (Mommy). Nina is so excited to be

continuing her vocal training and to take the stage alongside so many hardworking and joyful singers. She would like to send her love and gratitude to her family, friends, and mentors for their endless guidance.

Hannah Schlosberg is a sophomore with a double major in Music and Sociology and a minor in Arts Administration. She has been very involved in the amazing vocal performance opportunities at Skidmore, including *Bell (Eliza)*, *You're Gonna Love Tomorrow - A Sondheim Revue* (Ensemble/ Soloist), and *The Unhealed Wound* (Chorus). She is in the voice studio of Sylvia Stoner-Hawkins and is studying with Rae Jean Teeter for this semester. Hannah is ecstatic to be a part of this incredible work bringing these musical stories to life at Skidmore.

Opera Texts

QUARTET #1 - WE ARE KEEPERS OF THE STORIES We are keepers of the stories We sprinkle the salt that preserves We taste the memories We grow into ourselves We are keepers of the stories UNTANGLED THREADS II. Writing a Memoir A gift of clean white pages "For your stories", they told me Case bound with a smooth cover and parallel lines as a guide. "Write what you remember" Where do I begin? Stories? What stories? What I have are memories: The hum of morning traffic on the freeway What I have are pictures: The last glowing embers of summer in Alaska And the taste of a damp evening on the old Marx farm. So I begin- Heart to hand to pen, Recall and replay, And trust the meaning will appear- I can picture them. Mamie, Harry, Janie, Teresa- To love is to remember. III. My Dearest Little Sister Would you like to wear my dress? My yellow dress with the butterflies And the ruffles on the front. You can wear it if you want. I know I said before, that it's mine And I'd die before I ever let you wear it. But- I've had a change of heart.	'Cause you're my favorite sister, And what I have I give to you- My dearest little sister. Would you like to sleep in my bed? The sky is dark and it's rumbley- And you're frightened of the storm. We could keep each other warm? I know I said before that my bed is off limits, To annoying younger siblings. But- these are desperate times. And you're my favorite sister So I'll always keep you safe, My dearest little sister. It has always been the two of us, Running and playing and surveying every corner of the old Marx Farm. Grass slick with the sheen of summer rain, Pumping water in the evenings From well to pail to bath; The two of us. You're my favorite sister, I don't want to be alone, My dearest little sister- I think you ought to wear my dress. IV. Alaska "Wait here with the moose," he said. "Wait here with the moose, and I'll be back in just a few minutes." In summer, there's a beauty that only Alaska knows When the leaves turn to flame The evergreens rise out of a smokeless fire And I long to paint myself into the landscape. Harry sends word from the camp All is calm and he'll be discharged by springtime, And then we'll be married. "Keep your eye on the moose," he said "Keep your eye on the moose and if it gets up, then
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shoot it again.”

They mine these hills for gold,
Here men break open the mountains
and raid the streams,
while the wives boil the coffee
and flip the griddle cakes

Harry found work in Detroit
And he bought us a brand new Chevrolet
For when we are married.
In the days when the sun
neither comes nor goes,

I need to know the stars-
I need to hold the night-
The very same land, but a different view

Through the lens of the camera.
Through the scope of the rifle.

V. Along for the Ride

Why are you turning on the two lane road?
Don't we want to take the freeway?
A shortcut? What do you mean, a shortcut?
Ok, ok, I was only asking.
But the freeway has eight lanes. And the two lane
road has, well, less than that. Oh. Perhaps you're
right.
It's just that... are you sure the shortcut is - well
nevermind.
She checks the blind spot,
Flicks the turn signal
and glides across the dotted white line
all in one smooth gesture.
An off ramp, a stoplight, a roundabout.
A sip of coffee from a travel mug.
She accelerates over a hill crest
and we descend into open road,
flying under the radar of a low autumn sun.
She looks at me and I realize I am smiling.
It's the first day of school
And I'm along for the ride.

VI. To love

Write what you remember-
(My dearest little sister)
Don't worry if the picture isn't clear.
Try hard to remember,
(Alaska through the lens of a camera)
And trust the meaning will appear.
Breath by breath,
the remnants of lived days fall away,
lost to the air.
They disappear like the evening's early dreams,
(I need to know the stars)
Still, a gift of grace, some remain
(The yellow dress with the butterflies)
It is not that I hold onto them,
(Do you have your books, Teresa?)
though I have tried
But that they cling to me
(Harry, I'll be home soon)
and carry me if I let them.
(Here's our exit coming up)
Until they let go
and fall to the ground
or on blank pages.
(It isn't leprosy!)
A morning on the freeway,
Adventures on the old Marx Farm,

A summer in Alaska-
To love is to remember,

The mem'ry is the meaning
To love is to remember

Remember-
Remember.

QUARTET II - THIS DAY IS ENDING The setting sun tells me this day is ending I must leave the past And return to the present TO BE YOUNG - Piano solos CASSIE LEAVES NEBRASKA I. Cassie Introduces Herself (tutti) I'm Cassie, Cassie Berdine Pierce. This is the story of how I...we...my husband Shirley, and my daughter Shirley Joan...ended up leaving Nebraska. I was a young woman when I wrote my journal. When we lived on those 20 acres there were Buffalo wallows in the pastures of Franklin. This was in the Sand Hills, and dances every week end when the cow boys came in from the prairie. I graduated in 1928—After having been in two school plays—on the basketball and debating team. I started teaching in a one room country school before I was sixteen. II. Cassie Gets Married (tutti) May 10. Here it is. I've been so busy and happy. We were married, guests and all, at 9am. I was sure scared. Everyone cried. All the young kids showered us with rice, and followed us past the fairgrounds. We now have 200 little chicks, 22 hens, 2 roosters, 1 cow. The house is quite fixed up. Aunt Nellie came. She snooped. Baked and tried to iron. Too hot. Up at 4 every day now to irrigate. Set the box on a Chicken. It made me sick. May 10. Here it is. III. Cassie Battles July Winds (Lyric Soprano aria) “Old Nancy got in the feed last night and died today. What will we do?” (July 5, 1934) “Big wind storm and cyclone. Tore my chicken house 'all to hell'. Lost 75 chickens.” (July 5, 1934) “Hot winds.” (July 13, 1934) “Strong hot south winds. Rebuilding the chicken house.” (July 16, 1934) “Dad says the southern tier is burnt up.” (July 20, 1934) “No use to clean—wind.” (July 24, 1934)	IV. Cassie Swims in the Blue Hole (Sweetness) (tutti) Went to the Blue Hole for a swim. Made wild grape jelly and jam Apple pie and ice cream for dinner The lamp smoked. Baked a good cake. Lovely weather. Made our Christmas candy. Made peach upside-down cake Went to the canal swimming Made grape jelly and marmalade Baked Applesauce cake. Baked cake, pie, cookies Guess I'll have a wee one this time next year. I'm so excited! Had pie, cake—Oh Boy! V. Cassie Winters on the Platte (Light Lyric Soprano aria) “Rained all day...Afraid of frost. Such weather! All Spring and summer wind and heat, and now too cold for comfort.” (September 2, 1934) “Snowed a little last night. Folks went home in a terrible dust and wind storm.” (October 16, 1934) “Spit snow. Folks went home. We're snowed in. Drifts so we can't get out.” (December 6, 1934) “Spit snow. 24 below” VI. Scenes of Cassie at Work (trio: Light Lyric, Lyric, and Mezzo-sopranos) (texts gathered from numerous entries) a) WASHING Washed. Washed dishes. Washed: didn't dry well. Washed dishes. Finished at 10. Finished at 11. Finished at 11:30. Didn't finish the dishes 'til midnight. Finished the dishes at 6:30. Hooray! It seems like all I do is wash. Cooked for five men. Finished dishes at 11. b) HUNTING Hunted. Hunted pheasant. Got a pheasant. Got a duck. Pauline and I got pheasants. Got a duck. Ate pheasant. Stove broken-ate raw pheasant. Got a duck. c) SEWING All I do is mend. Made dress for Joan. Made dress for Easter. Mended dress. Made rag doll for Joan. Mended. Did sewing. Began new dress. Finished new dress. All I do is mend.
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VII. Cassie's Piano Arrives (Piano aria with whistlers) . VIII. Cassie Gives Birth Alone, in a Dust Storm (Mezzo-soprano Aria) "Terrible dust wind all day. Nearly dark." (March 20, 1935) "Awful fog dust. Lights at 5:30" (April 16, 1935) "Worst dust storm. Hung heavy in the air all day. Wind blew." (April 22, 1935) "Shirley Joan arrived-all by ourselves. 7 1/4 lbs." (May 8, 1935) "Nicks' came to tell us the Platte was flooding, and to get the stock out of the pasture. Dad came for Joan and me." (June 3, 1935) IX. How Cassie Left Nebraska (tutti) Quite a space, but we've been hard up. Dad blew up July 27, so we lived on egg money from then on. No mail. can't cross the creek. Dad came. No Shirley. I cried a little. Went to corn growers meeting. 1 woman 100 men. Stayed home like a good girl. Diphtheria! Joan is at Pierces and she and I are in quarantine. Today I had after effects—rheumatism or something. I hope never to ache so again in my life. Hailed and lightning struck the house and burned the radio out. I cried a little. Dad decided to trade the place, so we decided on a sale. Shirley tried to get the corn out before the sale, but couldn't. [He] Found a man at Axstell the 6th who was going to Seattle. Made up his mind and went at 8 o'clock the 7th. fast work. I stayed with the folks. No Shirley. I cried a little. It had been 18 months since I had come to Franklin, and it seemed as if he was not coming back. When he left he said he hoped he never saw me again, so I started the divorce. Aunt Emma saw it in the paper, told Jennie, and one day I was shocked to see him come in the house. We came back to Seattle with him.	QUARTET III: COMMON PLACE Coming from a common place Connected in some mysterious way Gift-wrapped in love for eternity
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Upcoming Events

Senior Piano Recital: Seth Spital
Saturday, March 30, 1:00pm

Senior Cello Recital: Zack Barnet
Saturday, March 30, 4:00pm

Senior Voice Recital: Lucrezia Zichichi
Friday, April 5, 4:00pm

Skidmore in Concert: Brass & Woodwind Ensembles
Saturday, April 6, 1:00pm

Young Kim & Skidmore Pianists
Saturday, April 6, 3:00pm

Sr Voice Recital: Maggie Besthoff
Saturday, April 6, 7:00pm

Senior Cello Recital: Anna Cates
Sunday, April 7, 1:00pm

Senior Flute Recital: Lydia Watkins
Sunday, April 7, 4:00pm

Sr Voice Recital: Johnny Mulcahy
Sunday, April 7, 7:00pm

Sr Jazz Recital: Elan Stadelmann
Friday, April 12, 4:00pm

Skidmore in Concert: Big Band & VSC
Saturday, April 13, 7:00pm

Skidmore String Festival with the Miró Quartet
Saturday, April 20, 7:30pm

Senior Piano Recitals: Raisa Ihnat & Dylan
Salinger
Sunday, April 21, 12:00pm

Skidmore in Concert: Small Jazz Ensembles
Tuesday, April 23, 7:00pm

Skidmore in Concert: Chorus
Thursday, April 26, 4:00pm

Skidmore in Concert: String Ensembles
Friday, April 26, 4:00pm

Skidmore in Concert: Global Music Showcase
Saturday, April 27, 4:00pm

Skidmore in Concert: Concert Band
Sunday, April 28, 1:00pm

Skidmore in Concert: Guitar Ensemble
Sunday, April 28, 4:00pm

Skidmore in Concert: Orchestra
Monday, April 29, 7:00pm