



The Cantata Singers Festival of Women in the Arts
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ARTS of the Southern Finger Lakes

**Community Foundation of Elmira-Corning and the Finger Lakes,
Inc.**

Poets and Writers, Inc.

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Special thanks to all our participating partners:

Arnot Art Museum

Chemung County Council of Women

Chemung Valley Historical Society

Community Arts of Elmira

Elmira College

Friends of Steele

Rural Research Laboratories

Thursday Morning Musicales

YWCA of Elmira

Zonta Club

Cantata Singers
PO Box 952
Elmira, NY 14902



How important it is for us to recognize and celebrate our heroes and she-roes! **Maya Angelou** (1928- American Poet)

I was supporting myself, but nothing like the guy painters, as I refer to them. I always resented that actually. We were all getting the same amount of press, but they were going gangbusters with sales.

Cindy Sherman (1954- American Photographer)

I'm a terrible cook, but if I could cook, I would see that as art as well, it's how much creative energy you put into something.

Tracey Emin (1963- British Artist)

I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman. **Virginia Woolf** (1882-1941 English Novelist)

Art is the only thing you cannot punch a button for. You must do it the old-fashioned way. Stay up and really burn the midnight oil.

There are no compromises.

Leontyne Price (1927- American Opera Singer)

If women want any rights they had better take them, and say nothing about it. **Harriet Beecher Stowe** (1811-1896 American Novelist)



The Cantata Singers
present

*Festival of
Women in
the Arts*

Opening Reception
at

RR Rural Research Laboratories
at the Arnot Art Museum

Friday, February 29, 5-8 p.m.

5 p.m. Grand opening ceremony including welcoming remarks, ribbon cutting and an official proclamation by Elmira Mayor John Tonello, State Senator George Winner and NYS Assemblyman Tom O'Mara.

5:30-8:00 p.m. Complimentary light refreshments and beverages including wines from the Fulkerson, Atwater Estate and Red Newt wineries on Seneca Lake.

Musical Entertainment:

Our entertainment will begin with a Women's Choral from Corning Community College following the official opening ceremonies. Other performers include Kelly Smeltzer, Linda Peters, The Boogie Woogie Girls, Susan Tanner and Janice Slocum. The music (choral, solo piano and vocal) will range from light classical and show tunes to jazz and favorites from the time of the second world war.

254 Baldwin St., Elmira.

Free



Saturday, March 1, 4 p.m.
Life! Love! Song!
A Visit with Gena Branscombe
Park Church

Kathleen Shimeta, Mezzo-Soprano
 with Martin Hennessy, Piano

Written by: Kathleen Shimeta and Evan Pappas

Editorial Assistance: Janet Godsberg

Directed by: Norman Carlberg

Additional Staging and Direction: Evan Pappas

Program

Ould Doctor Ma'Ginn (1911) - - - - - Arthur Stringer, poet
 I Shall Hold to Life (1934) - - - - - Josephine Hancock Logan, poet
 Starlight (1907) - - - - - Laurence Hope, poet
 Serenade (1905) - - - - - Robert Browning, poet
 The Morning Wind (1913) From *The Sun Dial* - - - Kendall Banning, poet
 How do I love thee? (1907) From *Love in a Life* - - - - - Elizabeth Barrett
 Browning, poet
 Enchantment (1911) - - - Eichendorff, poet; Gena Branscombe, translation
 from German text
 Sprightly Mrs. Grasshopper (1922) - - - - - Gena Branscombe, poet
 On Green and Grassy Hillside (1911) - - - - - Gena Branscombe, poet
 Hilltop Dreaming (1925) - - - - - Mr. Hennessy, piano
 At the Postern Gate (1919) From *Songs of the Unafraid* - - Kendall Banning,
 poet
 Hail Ye Tyme of Holidayes (1912) - - - - - Kendall Banning, poet
 Heartsease (1915) - - - - - Gena Branscombe, poet
 Spirit of Motherhood (1924) - - - - - Louise Driscoll, poet
 Bluebells Drowsily Ringing (1916) - - - - - Gena Branscombe, poet
 Ah! Love, I Shall Find Thee (1927) From *Bells of Circumstance* - - - Gena
 Branscombe, Poet

Special thanks for help on this production to Heike Bachmann and Spessard
 Management, Park Church, Elmira Little Theater, Horseheads Central Schools
 and StanWyck Productions Youth Theatre



The Cantata Singers of Elmira

Sunday, March 2, 3 p.m.

**"She Writes the Songs: Sacred and Serious Choral
 Music by Women Composers" at Hamilton Hall,
 Elmira College**

Program

Virtus Sapientiam - - - - - Hildegard von Bingen (1098-1179)
Litany of the Blessed Virgin Mary - - - - Isabella Leonarda (1620-1704)
Two Gartenlieder (Opus 3) - - - - - Fanny Mendelssohn Hensel (1805-1847)
Schöne Fremde (No.2)
Abendlich schon rauscht der Wald (No.5)
Two Songs - - - - - Gena Branscombe (1881-1977)

I Bring You Heartsease

God of the Nations

Soprano - Danielle Edwards

Mezzo-soprano - Kathleen Shimeta

Credo from *Mass in Eb* - - - - - Amy Beach (1867-1944)

Soprano - Danielle Edwards

Intermission

Jesus Christ the Apple Tree - - - - - Elizabeth Poston (1905-1987)

Mezzo-soprano - Kathleen Shimeta

Concerto for Oboe (K. 314) - - - - - W.A. Mozart (1756-1791)

I. Allegro aperto

Youth Performance Competition Winner - Mark Sophia

Missa Gaia: Mass for the Earth - - - - - Libby Larsen (1952-)

Introit (Text by Wendell Berry)

Kyrie (Text by M.K. Dean)

Gloria (Text by G. M. Hopkins)

Credo (Text adapted from M Kenny, J. Eckhart & the Bible)

Agnus Dei/Sanctus (Text from the Chinook Psalter)

Soprano - Danielle Edwards

Benediction (Text Joy Harjo - Eagle Poem)

Rehearsal accompanist - Francis McLaren

Orchestra Personnel

Pianists: Accompaniment & Primo - Francis McLaren; Secundo - Charlotte Cook

Violins - Margaret Matthews & Linda Couchon; Viola - Suzanne Miller;

Cello - Lou Lodico; Oboe - Anita Pawlak; Percussion - Yvonne Sloan

Special Thanks to

Libby Larsen; Margaret Wickham; Horseheads Central School Music Department;
 Elmira College; Fletcher's Pianos

Galleries



at the Arnot Art Museum

Feb. 29, 5 p.m. - 8 p.m.

Feb. 2 through March 15, Saturdays, 12 p.m. - 4 p.m.



From One to Another

This is an exhibition of handmade scarves coupled with narratives from the women who made them. The narratives tell the stories of generational connections, meditative processes and the passing down of the craft. The narratives also describe, in some respect, the personal lore connected with the objects. Like the scarves displayed, the narrative texts are anonymous, speaking to women in general rather than voicing any one particular individual identity, universalizing the experience as well as the legacy.

Patriotic Art Series

Preceding the 2004 presidential election, the Indiana artists group *Your Art Here* premiered the Patriotic Art Series. Shana Berger and Nathan Purath displayed a series of billboards questioning notions of patriotism, democracy, and the role of the mainstream media. The Rural Research Labs' Video Hall will feature a portion of the original displays and accompanying video.

Myth, Monument, Metaphor

Through her photography, Jean Locey investigates "the female form, both natural and constructed, as sites of social and cultural meaning."

254 Baldwin St., Elmira. www.ruralresearchlabs.com

Free



Arnot Art
Museum

Taking Notice

Tuesday - Saturday, 10 a.m. - 5 p.m.

March 4 through April 14.

Arnot Art Museum

Works from the permanent collection that celebrate women as artist and subject

235 Lake St., Elmira.

Free



"Unique Perceptions"

Feb. 28, 6 - 8 p.m.

Feb. 29 through March 4

Noon - 2 p.m.

Community Arts of Elmira in the Langdon-Pratt Mansion offers a showing by regional women artists

413 Lake St., Elmira

Free

"Collaborative Works by Tarrah Krajnak & Wilka Roig"

Elmira College George Waters Gallery, the Campus Center

Selected as one of ten women artists to be featured in the National Museum of Women in the Arts biennial show "Women to Watch" in Washington, DC, in 2008, Tarrah Krajnak and Wilka Roig will exhibit their collaborative work, which uses self-portraiture to investigate the role and identity of the artists and that of photography within a sociocultural and historical context

Monday - Saturday, noon - 4 p.m. through March 14

Free

"Namaste"

Gannett-Tripp Library, Elmira College Campus

After graduating from Elmira College in 2001, Jennifer Dennis traveled to India and Nepal through the Freeman Foundation Grant with art professor Jim Cook. She photographed women, focusing often on those whose profession was creating and using fabrics to earn a living. Later she enrolled in the Textile Surface Design Program at the Fashion Institute of Technology, interned at a Brooklyn wallpaper company, and in November 2006 began to work for Danica/Now Designs as a Surface Designer for their specialty collection. Her trips to India and her interactions with the women fabric designers there, inspire her designs in the fiber arts today. The exhibition at Elmira College includes both photographs from that earlier period in India as well as samples of her latest surface designs.

Daily, 9 a.m. - 9 p.m. through March 29. www.elmira.edu

Free



Lectures and Presentations

415 W. Church St., Elmira
www.chemungvalleymuseum.org



Thursday, March 6 "Women in Aviation"

7 p.m. Learn about WW II women flyers from Wings of Eagles curator Ed Flesch as he discusses WASPs (Women's Air Force Service Pilots).

Thursday, March 13 "Women's Land Army: Agricultural Soldiers of WW II"

7 p.m. Molly Jessup of Syracuse University discusses how women helped agriculture thrive during the war.

Thursday, March 20 "Constructing Rosie the Riveter: World War II, Women, and Propaganda"

7 p.m. Using period images, Vivian Bruce Conger, Assistant Professor of History at Ithaca College, will analyze the US government's campaign to entice women into the workforce.

Thursday, March 27 "Dirt in Their Skirts"

7 p.m. James Yasko from the Baseball Hall of Fame traces the history of women in baseball from the 19th Century to the All-American Girls Professional Baseball League of the 1940s.

Free

Elmira College

Wednesday, March 12 "Women Artists in Collaboration: Representing Women in Contemporary Photography"

at Tripp Lecture Hall, Gannett-Tripp Library, Elmira College Campus

11:30 a.m. - 12:30 p.m. Keynote lecture for the Elmira College Women's Studies Program's 14th Annual Julia Reinstein Symposium, by Tarrah Krajnak and Wilma Roig. Free

Wednesday, March 12 "Readings by Women Who Write" at the Zonta House



7 p.m. Zonta Club. An area author, poet, essayist, columnist and others share their work.

740 W. First St., Elmira.

Free



Tuesday, March 25 YWCA International Women's Day Breakfast Presentation

Elmira YWCA, 7:30 - 9:30 a.m. Ms. Sarah Hemmingway, North East Region Field Coordinator, Policy and Advocacy Unit for CARE, will talk about the importance of civic engagement and the empowerment of walking. She will also speak about one of CARE's programs in Afghanistan which works with women widowed by the war helping them to become self-sufficient.

211 Lake Street

Free

The Chemung County Council of Women

Membership Organization Displays

Throughout the month of March, 2008, members will have informative displays at the Steele Memorial Library.

101 E. Church St., Elmira.

Free

"Melodies of Broadway"

Thursday, March 20, 10:15 a.m. Kathy Wilcox, vocalist. Join one of Chemung County's leading ladies for a review of the greatest moments in music for women on New York's Great White Way.

Mandeville Hall at the Clemens Center, Elmira.

Free



Poetry

Friends of the Steele Memorial Library Poetry Festival Weekend!

Saturday, March 29

Friends Poetry Workshop at the Steele Memorial Library

2 - 4 p.m. Poetry workshop led by guest poet Dr. MaryJo Mahoney, assistant professor of English, Elmira College.

101 E. Church St., Elmira. www.cclld.lif.ny.us/calendar

Free

Sunday, March 30

Friends Poetry Reading and Awards Ceremony at Rural Research Laboratories at the Arnot Art Museum

2 p.m. Reading by guest poet Dr. MaryJo Mahoney and Awards Ceremony.

Funding provided in part by Poets & Writers, Inc., with public funds from The New York State Council on the Arts, a state agency.

254 Baldwin St., Elmira.

Free

The Power of Women in Music

The power women hold as composers, conductors and performers is that of promoting feminine expression. Exploring the concept of the Gaia Theory, this concert is a celebration of the many forms of female identity and the legacies created by a multitude of women through their contributions to music. Aspects of femininity in human beings, in the natural world, and in the act of proclaiming faith, are part and parcel of the elements women contribute to the music they produce.

When Lili Boulanger won the Prix de Rome in 1913, the world of classical music was forced to reevaluate its conceptions of women and their place in music. The Prix de Rome was the pinnacle of French contemporary classical music, a competition in which young composers sequestered themselves to write pieces showcasing their talent. Although she was not the first woman to participate in the contest, Boulanger's victory brought new attention to the abilities of female composers and restructured the classical music world by illustrating that women could, in fact, not only equal but surpass their male counterparts in the creation of deeply powerful and highly complex musical forms.

The success of a woman in the foremost composition tournament invigorated a search for feminine equality within music. Throughout the course of the twentieth century, scholars and musicians alike sought new insights into the role women had played in the development of the classical corpus. A new branch of musicology was developed, aimed at uncovering the aspects of gender in historical works. Women faced increasingly lessening obstacles in the legitimization of their dreams to compose, conduct, direct, perform, and study autonomously.

As with Boulanger, the women whose works are presented in this concert have championed the idea of women as able musicians and the importance of feminine considerations in musical expression. Hildegard of Bingen was a revolutionary in the eleventh century, creating chants for female voices alone and devoting her works to female martyrs, bereft widows, feminine congregations, and the Virgin Mary. The surviving body of her compositions, dictated to a literate scribe during moments of mystic unity with the Holy Spirit, comprises one of the largest and most varied portions of the known chant lexicon. Fanny Hensel, née Mendelssohn, broke with established class traditions when she decided in 1846 to begin publishing works under her own name rather than continue to do so through her brother, Felix. Amy Beach began her career as a virtuoso pianist but shifted her focus to composition upon the wishes of her husband, after whose death she established herself firmly in both aspects. She became known as America's foremost female composer and was co-founder and first President of the American Society for Women Composers. Libby Larsen, a 1994 Grammy Award winner, has explored in her compositions topics from the essential, feminine aspects of human nature to the relationship between music and religious devotion. Her immense creativity has lent itself tirelessly to the consideration of female identity and the notion of the woman as a locus for faith.

These women, the others herein presented, and many more have established a basis for the continuing study of femininity in music and faith. As gender studies in music grow in popularity and more research is done into the contributions of women to the musical cultures of their times, our understanding of music evolves into a more balanced conceptualization of human expression. In celebrating these women's works, performers and audiences alike move closer to more complete awareness of our own identities as creators as well as human beings.

Meg Wickham
Tufts University



Imagine a female conductor and composer in a time - the 1920s, 30s and 1940s - when most women could not drive an automobile! **Gena Branscombe's** 60 member Choral performed for commuters at Pennsylvania Station, Grand Central Station, at the first United Nations and for the soldiers at the Navy Hospital in St. Albans, New York. They also sang yearly concerts at Town Hall in New York City.

Although **Fanny Mendelssohn** benefited from the same musical education as her brother Felix, she was limited by prevailing attitudes of the time toward women, attitudes shared by her father, who was tolerant, rather than supportive, of her activities as a composer. Her brother **Felix**, however, had a number of her songs published under his own name. In 1829, after a courtship of several years, Fanny married the painter Wilhelm Hensel who was supportive of her composing. Subsequently, her works were often played alongside her brother's at the family home in the concerts which were held there.



Amy Beach's professional debut performance was in 1883 in Boston. She had studied piano privately from the age of six and spent one year studying harmony and counterpoint with Junius W. Hill. Following her marriage to Dr. Henry Harris Aubrey Beach, a surgeon, she limited her performing career to one recital each year and devoted herself to composition at her husbands request.

Hildegard von Bingen, although sickly as a child, had been promised to the church by her parents. She served the church as an abbess in the Benedictine order in Rupertsberg near Bingen. Hildegard is the earliest composer whose biography is known. Her music consists of monophonic chant written for the use of the sisters in her convent. One work in particular, 'Ordo Virtutum' ("Play of the Virtues") is a morality play written in oratorio style. Many consider this to be the origin of opera.



Libby Larsen is one of America's most performed living composers. In addition to having a catalogue of over 220 works for all types of solo and ensemble performance, Larsen is one of the founding members of the American Composer's Forum. She is currently the holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony.

Isabella Leonarda taught music at an Ursuline convent where she eventually became the mother superior. Her predominant musical genre was the solo motet. She also wrote liturgical music including masses and psalm settings as well as sonatas.



Elizabeth Poston studied at the Royal Academy of Music. As an early musicologist she collected folk songs in the 1930's. As a composer she created scores for radio and television as well as vocal and instrumental concert works. As an academic she wrote articles and program notes for the Arts Council of Great Britain and created a lecture series on Peter Warlock for the BBC.

Because I am a woman, I must make unusual efforts to succeed. If I fail, no one will say, "She doesn't have what it takes." They will say, "Women don't have what it takes." **Clare Boothe Luce** (1903-1987 American play write)

You may be disappointed if you fail, but you are doomed if you don't try.

Beverly Sills (1929-2007 American Opera Singer)

I feel there is something unexplored about women that only a woman can explore. **Georgia O'Keefe** (1887-1986 American Painter)

This became a credo of mine: Attempt the impossible in order to improve your work. **Bette Davis** (1908-1989 American Actress)

I like to help women help themselves, as that is, in my opinion, the best way to settle the woman question. Whatever we can do and do well we have a right to, and I don't think any one will deny us. **Louisa May Alcott** (1832-1888 American Novelist)

Life is what we make it, always has been, always will be. **Grandma Moses** (1860-1961 American Folk Artist)