

# UA LITTLE ROCK

DEPARTMENT OF  
MUSIC

***We Sing! A Celebration of Women's Heritage***

***March 14, 3pm***

***Stella Boyle Smith Concert Hall  
UA Little Rock***

Click the icon below to follow us on YouTube, Facebook, or Instagram



# ***We Sing! A Celebration of Women's Heritage***

## **UA Little Rock Women's Choir**

Dr. Lorissa Mason, conductor

Leann Hatley, piano

**Welcome:** Dr. Johanna Lewis, Music Department Chair

**“Song of the Women”** ..... Florence Kiper

Jade Keathley

Video by Leann Hatley

**One Voice** ..... Ruth Moody

UA Little Rock Women's Choir

Soloists: Reanna Jiles, Kenshayla Robinson, Carmen Ramirez

**Speaker:** Dr. Kristin Mann, UA Little Rock History Department

**“Womanhood”** ..... Ariel Hudson

Ariel Hudson

**Gestalt at 60** ..... Gwyneth Walker

Prof. Yslan Hicks, narrator

Dr. Linda Holzer, piano

**The March of the Women** ..... Ethel Smyth (1858-1944)

Ed. Amelia Nagoski

UA Little Rock Women's Choir

**One Voice** (excerpt)

**Hope Lingers On** ..... Lissa Schneckenburger

arr. Andrea Ramsey

UA Little Rock Women's Choir

Soloist: Kyndal Collins

Dr. Justin Bunting, percussion

## Program Notes

### ***Song of the Women* and Florence Kiper**

Florence Kiper was an American poet and author who lived from 1885 to 1976. Her first published sonnet appeared in 1904, and she published a number of poems during World War I. She was a graduate of the University of Chicago. She married Judge Jerome Frank in 1914 and continued to write and publish her work through 1956. Florence Kiper wrote her poem, *Song of the Women*, in 1914, the same year the National Federation of Women's Clubs, which had over two million women members throughout the U.S., formally endorsed the suffrage campaign. The excerpt used here highlights the strength and vision of women as they continued to fight for equality.

- Program note by Dr. Lorissa Mason

### ***One Voice* and Ruth Moody**

Ruth Moody is an Australian-born, two time Juno Award winning singer-songwriter from Winnipeg, Canada. Founding and current member of the internationally renowned trio The Wailin' Jennys, she has performed in sold-out venues around the world, made numerous critically-acclaimed albums, and has appeared more than a dozen times on the popular American radio show *A Prairie Home Companion*. Although best known for her work with the Wailin' Jennys, Ruth is an artist of exceptional depth and grace in her own right. Critics have lauded her ethereal vocals, impressive multi-instrumentalism, and insightful songwriting. Written with a maturity and wisdom that belies her age, her songs are timeless, universal, and exquisitely crafted, all sung with an intimacy and honesty that is unmistakably hers. Her song, entitled *One Voice*, captures the spirit of women coming together to build each other up and influence the world around us.

- Program note from ruthmoody.com

### **“Womanhood” and Ariel Hudson**

Ariel Hudson is a UA Little Rock student majoring in Music and studying Voice. She was born and raised in Meridian, Mississippi before moving to Little Rock, Arkansas, where she attended and graduated from Little Rock Central High School. In regard to the inspiration behind this poem, Ariel states: “I was inspired by my own journey into womanhood, learning who am as a person and as a woman.”

- Program note by Dr. Lorissa Mason

### ***Gestalt at 60* and Gwyneth Walker**

New England native Gwyneth Walker is well-known to audiences in Arkansas. She was commissioned by the Arkansas Symphony's Quapaw Quartet, as well as the Arkansas Chamber Singers under John Yarrington in the 1990s. Mariposa and friends performed two of her trios around the turn of the 21st century, and premiered two new trios and gave the world premiere of a duo for violin & piano in September 2016 at UA Little Rock with the composer in attendance. On today's program, we feature her piece for narrator and piano, *Gestalt at 60*. The setting of a poem by May Sarton is a reflection on the meaning of life and aging. *Gestalt* is a German word that means “unified whole.” In English we may think of it as looking at the whole of something, and realizing that all the components that go into creating the whole, bringing them together, “the whole is greater than the sum of its parts.”

- Program note by Dr. Linda Holzer

## **March of the Women and Ethel Smyth**

Ethel Smyth was an English composer and a member of the women's suffrage movement. She studied music and pursued it as a career despite the disapproval of her father. By the time she returned to England around 1890, she was composing large scale works. England was even more repressive to women as professional musicians than Europe and America, so Smyth found it easier to get her work performed further from home. Her opera, *Der Wald*, was the first opera composed by a woman to be performed at the Metropolitan Opera in New York City, and remained the only one for the next 113 years. In 1910, Smyth met British suffragette leader Emmeline Pankhurst. *Songs of the Sunrise* was written for the suffragettes in England, and "The March of the Women" is its final movement.

- Program note by Editor Amelia Nagoski

## **Andrea Ramsey**

Dr. Andrea Ramsey enjoys an international presence as a composer, conductor, scholar and music educator. Before leaping into full time composing and guest conducting, Andrea held positions at The Ohio State University and the University of Colorado Boulder, respectively. An award-winning composer with approximately 100 works to date, she believes strongly in the creation of new music. A native of Arkansas, Andrea has experienced in her own life the power of music to provide a sense of community, better understanding of our humanity and rich opportunities for self-discovery.

- Program note from [andreamramsey.com](http://andreamramsey.com)

## ***Hope Lingers On***

Hope Lingers On, originally performed by "Low Lily" and written by Lissa Schneckenburger is arranged here by Andrea Ramsey. The song carries a timely message of encouragement and perseverance for justice, equality, honor and love. This piece has become the signature piece for UA Little Rock Choirs during the 2020-21 school year.

Click [here](#) to view our fall video project with the full UA Little Rock Concert Choir performing this piece. The experience of putting this project together sparked some incredible conversations with this group of young people, and the singers became closer and developed a deeper understanding for each other as we continue our own journeys in today's world. I believe our experiences and the finished product in this video capture our university's outlook in the social and political environment we live in.

- Program note by Dr. Lorissa Mason

## Personnel

### **UA Little Rock Women's Choir**

Established in 2020, the UA Little Rock Women's Choir is a select choral ensemble that performs and celebrates choral repertoire for women's voices. Each of these singers became a member of the ensemble through audition. Members share an enthusiasm for new and challenging repertoire, along with a love for adventurous programming. The Women's Choir will join UA Little Rock's Concert Choir in June of 2022 for a performance of Poulenc's Gloria at Carnegie Hall, with Dr. Mason conducting.

#### Members

Chaney Callahan  
Kyndal Collins  
Ariel Hudson  
Reanna Jiles  
Jade Keathley

Mya Little  
Yvonne Melendez  
Carmen Ramirez  
Kenshayla Robinson

### **Dr. Johanna Lewis**

Johanna Miller Lewis is Professor of History, interim chair of the Music Department, and Associate Dean for Curriculum and Student Success in the College of Humanities, Arts, Social Sciences and Education. She has a book, *Artisans in the North Carolina Backcountry*, a documentary, "Time of Fear," and numerous articles and exhibits to her credit. She received UALR's 2002 Student Choice Faculty award, UALR's 2004 Faculty Excellence Award in Service, and the National Education Association's 2009 Ellison Onizuka Memorial Award. Dr. Lewis has been at UALR since 1991.

### **Dr. Kristin Mann**

Kristin Dutcher Mann, a faculty member since January 2003, is a specialist in the history of Colonial Latin America and the U.S.-Mexico borderlands. She currently serves as the coordinator for the department's social studies education program. Dr. Mann was honored for her outstanding work in the community with UA Little Rock's Faculty Excellence Award in Public Service in 2014. Her current research interests include Colonial Latin American borderlands; bells, music, religion and identity, mission music and dance; Arkansas politician and businessman Mifflin W. Gibbs, as well as relations between Arkansas and Mexico.

### **Professor Yslan Hicks**

Prof. Yslan Hicks recently retired from the UA Little Rock Department of Theatre Arts and Dance, where she served most recently as department chair. As a theatrical costume designer and educator, she has worked throughout the United States. She is a member of United Scenic Artists, Local 829.

### **Dr. Linda Holzer**

Pianist Dr. Linda Holzer is a professor of music at UA Little Rock. An active soloist and chamber musician, she has performed in 30 states, as well as abroad in Europe, Asia, and Canada. This is her 27th year on the Music Department faculty at UA Little Rock.

### **Leann Hatley**

Leann Hatley has been a collaborative pianist at the University of Arkansas Little Rock since 2007. She also serves as accompanist for The Arkansas Repertory Theater Education musical theater classes and plays for kids during the summer at Wildwood Park for the Performing Arts WAMA summer camps. Ms. Hatley enjoys performing as a soprano singer and soloist, singing with various ensembles including The Arkansas Chamber Singers.

### **Dr. Lorissa Mason**

Dr. Lorissa Mason is the current Director of Choral Activities and Vocal Department Chair at the University of Arkansas Little Rock. During her conducting career, she has conducted in workshops and performances throughout the United States and in Italy. Dr. Mason will make her Carnegie Hall debut in June, 2022, conducting Poulenc's *Gloria*, with UA Little Rock Choirs and additional singers from around the United States.

## **Music Faculty**

### **Dr. Justin Bunting**

Percussion,  
Music Theory

### **Wai-Kay Carenbauer**

Audio/Video Specialist,  
Concert Hall Manager

### **Mary Alice Chambers**

Woodwinds

### **Lisa Doss**

Flute

### **Dr. John Garst**

Voice

### **Dr. Ken Goff**

Director of Bands

### **Dr. Rolf Groesbeck**

Musicology,  
Ethnomusicology

### **Dr. Naoki Hakutani**

Piano

### **Leann Hatley**

Collaborative Pianist

### **Meredith Hicks**

Violin

### **Dr. Linda Holzer**

Piano Studies and  
Aural Skills

### **Diane Kesling**

Voice

### **Dr. Johanna Lewis**

Interim Department Chair

### **Dr. Lorissa Mason**

Director of Choral Activities

### **Karen Palmer**

Administrative Specialist

### **Tom Richeson**

Jazz Studies and  
Music History

### **Dr. Michael Underwood**

Low Brass, Music Theory,  
and Jazz Ensemble

## **Special Thanks to:**

### **Dr. Justin Bunting**

Wai-Kay Carenbauer

Dr. Ken Goff

### **Dr. Linda Holzer**

Karen Palmer

Dr. Michael Underwood

### **Peggy Harstvedt**

UALR Diversity Council

### **Dr. Johanna Lewis**

Associate Dean of Curriculum & Student Success and Interim Music Department Chair

### **Dr. Sarah Beth Estes**

Dean of the College of Humanities, Arts, Social Science, and Education.

### **Dr. Ann Bain**

Executive Vice Chancellor for Academic Affairs and Provost

### **Dr. Christina Drale**

Chancellor

## **Texts**

### **“Song of the Women” by Florence Kiper (excerpt)**

This is the song of the women, sung to the marching feet,  
Mothers and daughters of mothers out in the crowded street,  
Yea, and the mothers of mothers, tired with the passing years –  
This is the chant of the women and wise is he who hears.

We have visioned a distant vision that has lured us with its gleam,  
And the marching lines and the tramping feet are hot on the trail of a dream.  
We have visioned a social justice that shall know the end of might,  
The weak and the poor and the thwarted we have seen in living light.

This is the song of the women, sung to the marching feet,  
Mothers and daughters of mothers out in the crowded street,  
Yea, and the mothers of mothers, tired with the passing years –  
This is the chant of the women and wise is he who hears.

### ***One Voice* by Ruth Moody**

This is the sound of one voice  
One spirit, one voice  
The sound of one who makes a choice  
This is the sound of one voice  
This is the sound of voices two  
The sound of me singing with you  
Helping each other to make it through  
This is the sound of voices two  
This is the sound of voices three  
Singing together in harmony  
Surrendering to the mystery  
This is the sound of voices three  
This is the sound of all of us  
Singing with love and the will to trust  
Leave the rest behind it will turn to dust  
This is the sound of all of us  
This is the sound of one voice  
One people, one voice  
A song for every one of us  
This is the sound of one voice  
This is the sound of one voice

## **“Womanhood” by Ariel Hudson**

Womanhood

This is something often misunderstood  
How should a woman act?  
How should a woman speak?  
Am I to be quiet and not seen?

Womanhood

It comes in many categories  
Learning to be bold yet meek  
It's more than the eye may ever see  
More like an allusion to me

Womanhood

Outspoken but calm  
Not always right but  
Make sure you're not wrong  
Be sure you're pleasing to see  
Please others  
Then you can be happy

Womanhood

How am I supposed to be me?  
When I have to  
Fake the image that others see  
Am I my own woman?  
Or who you meant for me to be?

Womanhood

I take back my name  
I take back my claim  
I take back woman  
And insert extraordinary  
Extraordinary woman who  
Triumphs her adversary

Womanhood

I am me  
Unapologetically  
I am woman

## ***Gestalt at 60* by Gwyneth Walker (poem by May Sarton)**

For ten years I have been rooted  
in these hills,  
The changing light on  
landlocked lakes,  
For ten years have called a  
mountain, friend,  
Have been nourished by plants,  
still waters,  
Trees in their seasons,  
Have fought in this quiet place  
For myself.

I can tell you that first winter  
I heard the trees groan.  
I heard the fierce lament  
As if they were on the rack  
under the wind.  
I too have groaned here,  
Wept the wild winter tears.  
I can tell you that solitude  
Is not all exaltation, inner peace  
Where the soul breathes and  
work can be done.  
Solitude exposes the nerve,  
Raises the ghosts.  
The past, never at rest, flows  
through it.

Who wakes in a house alone  
Wakes to moments of panic.  
(Will the roof fall in?  
Shall I die today?)  
Who wakes in a house alone  
Wakes to inertia sometimes,  
To fits of weeping for no reason.  
Solitude swells the inner space  
Like a balloon.  
We are wafted hither and thither  
On the air currents.  
How to land it?

I worked out anguish in  
a garden.  
Without the flowers,  
The shadow of trees on snow,  
their punctuation,  
I might not have survived.  
I came here to create a world  
As strong, renewable, fertile. As  
the world of nature all  
around me  
Learned to clear myself as I  
have cleared the pasture,

Learned to wait,  
Learned that change is always in  
the making  
(Inner and outer) if one can  
be patient,  
Learned to trust myself.

The house is receptacle of a  
hundred currents  
Letters pour in,  
Rumor of the human ocean,  
never at rest,  
Never still....  
Sometimes it deafens and  
numbs me.

I did not come here for society  
In these years  
When every meeting is collision,  
The impact huge,  
The reverberations slow to  
die down.  
Yet what I have done here  
I have not done alone,  
Inhabited by a rich past of lives,  
Inhabited also by the great dead,  
By music, poetry  
Yeats, Valery stalk through  
this house.  
No day passes without a  
visitation  
Rilke, Mozart.  
I am always a lover here,  
Seized and shaken by love.

Lovers and friends  
I come to you starved  
For all you have to give,  
Nourished by the food of  
solitude,  
A good instrument for all you  
have to tell me,  
For all I have to tell you.  
We talk of first and last things,  
Listen to music together,  
Climb the long hill to the  
cemetery  
In autumn,  
Take another road in spring  
Toward newborn lambs,

No one comes to this house  
Who is not changed.

I meet no one here who does not  
change me.

How rich and long the hours  
become,  
How brief the years,  
In this house of gathering,  
This life about to enter its  
seventh decade.

I live like a baby  
Who bursts into laughter  
As a sunbeam on the wall,  
Or like a very old woman  
Entranced by the prick of stars  
Through the leaves.

And now, as the fruit gathers  
All the riches of summer  
Into its compact world,  
I feel richer than ever before,  
And breathe a larger air,

I am not ready to die,  
But I am learning to trust death  
As I have trusted life.  
I am moving  
Toward a new freedom  
Born of detachment,  
And a sweeter grace  
Learning to let go.

I am not ready to die,  
But as I approach sixty  
I turn my face toward the sea.  
I shall go where tides replace  
time,  
Where my world will open to a  
far horizon.

Over the floating, never-still  
flux and change.  
I shall go with the changes,  
I shall look far out over golden  
grasses  
And blue waters....

There are no farewells.

Praise God for His mercies,  
For His austere demands,  
For His light  
And for His darkness.

***The March of the Women* by Ethel Smyth (verses 1, 3, 4)**

Shout, shout, up with your song!  
Cry with the wing, for the dawn is breaking.  
March, march, sing you along,  
Wide blows our banner, and hope is waking.  
Song with its story, dreams, with their glory,  
Lo! They call, and glad is their word!  
Loud and louder it swells,  
Thunder of freedom, the voice of the Lord.

Comrades, ye who have dared.  
First in the battle to strive and sorrow.  
Scorned, spurned, nought have ye cared,  
Raising your eyes to a wider morrow.  
Ways that are weary, days that are dreary,  
Toil and pain by faith ye have borne;  
Hail, hail, victors ye stand.  
Wearing the wreath that the brave have worn.

Life, strife, these two are one,  
Nought can ye win but by faith and daring;  
On, on that ye have done  
But for the work of today preparing.  
Firm in reliance, laugh at defiance,  
Laugh in hope, for sure is the end.  
March, march, many as one.  
Shoulder to shoulder and friend to friend.

***Hope Lingers On* by Lissa Schneckenburger, arr. Andrea Ramsey**

My mother, when love is gone  
My mother, when love is gone, in our darkest hour, hope lingers on  
My father, when peace is gone  
My father, when peace is gone, in our darkest hour, hope lingers on  
I will not hate and I will not fear, in our darkest hour, hope lingers here  
My sister, when equality's gone  
My sister, when equality's gone, in our darkest hour, hope lingers on  
My brother, with tolerance gone  
My brother, with tolerance gone, in our darkest hour, hope lingers on  
I will not hate and I will not fear, in our darkest hour, hope lingers here  
My love, when honor is gone  
My love, when honor is gone, in our darkest hour, hope lingers on  
My country, when justice is gone  
My country, when justice is gone, in our darkest hour, hope lingers on  
I will not hate and I will fear, in our darkest hour, hope lingers here  
I will not hate and I will fear, in our darkest hour, hope lingers here