

Introduction

Dr. Molly Hiro, Associate Professor of English



University of Portland Bel Canto

Kathryn Briggs, conductor

Rob Fishel, accompanist

In memory, honor, and celebration of the women of the suffragists movement and the 100th year anniversary of women getting the vote, Bel Canto's repertoire for all of the 2019-2020 academic year will be entirely by women composers.

What Happens When a Woman? (2017) Alexandra Olsavsky (b. 1990)

My Mother's Words (2018) Andrea Ramsey

1. wearing glasses
2. first dance
3. independence
4. our family

Amelia Hunnicutt, cello

Lineage (2005)..... Andrea Ramsey

Cam Creitz, Cole Fitter, and Rob Fishel, percussion

Love and Justice (2008) Kavisha Mazzella (b. 1959)

Anna Lageson Kerns, guitar



10-MINUTE INTERMISSION

University of Portland Singers

David De Lyser, conductor
Susan McDaniel, accompanist
Riley Olson, student conducting associate

Three Madrigals (1962) Emma Lou Diemer (b. 1927)

I. O Mistress mine, where are you roaming?

II. Take, oh, take those lips away

III. Sigh no more, ladies, sigh no more

University of Portland Chamber Choir

Women's Rights Marches:

Daughters of Freedom (1871) lyrics by George Cooper, music by Edwin Christie

Bread and Roses (1911) poem by James Oppenheim, tune by Mimi Fariña
arr. Kevin Siegfried

The Pankhurst Anthem (2017) . . . text by Lucy Pankhurst, music by Helen Pankhurst
Lauren White, soloist

Remember the Ladies (2012) text by Abigail Adams (1744-1818),
music by Carol Barnett (b. 1949)
Riley Olson, conductor

Let Us Plant Our Gardens Now (2016) text by Megan Levad,
music by Dominick Diorio
Cam Creitz, soloist

Jerusalem (1916) words by William Blake (1757-1827),
music by C. Hubert Parry (1848-1918)
arr. Jacobson
Riley Olson, conductor

March of the Women (1911) words by Cicely Hamilton (1872-1952),
music by Ethyl Smyth (1858-1944)

March of the People (2016) Jena Root
Featuring University of Portland Chamber Choir
Sammie Van Norstrand, soloist
Lexie Rudolph, flute

Hallelujah Song (Battle Hymn of the Republic) (1861) original lyrics by
Kevin White, Cole Fitter, soloists Julia Ward Howe (1819-1910)
Music by William Steffe (1830–1890), arr. Bennett

Peace (2015) Martin Åsander (b. 1987)

University of Portland Bel Canto Personnel

Name	Hometown	Major
Gwen Baird	Portland, OR	Biology
Olivia Carbajal	Maui, HI	Music
Anika Cathcart	Los Angeles, CA	Undeclared
Jessica Cherry	Silverdale, WA	Electrical Engineering
Rebecca Cole	San Francisco	Biology/Spanish
Natalie Davis	Seattle, WA	Psychology
Tori Davis	Rancho Murietta, CA	Org. Communication
Grace Elder	Glendora, CA	Business
Stacie Ellis	Portland, OR	Community Member
Helen Flack-Jacobs	Ridgefield, WA	Community Member
Cate Granskog	Walnut Creek, CA	Secondary Education
Keely Grealish	Tualatin, OR	Nursing
Sam Harrison	Portland, OR	Sociology/ criminology
Jordan Jones	Vancouver, WA	Theatre
Anna Lageson	Portland, OR	Community Member
Annabel Lapp	Sharon, VT	Undeclared
Madison McLaughlin	Wenatchee, WA	Org. Communication
Olivia Osborne	Spokane, WA	Criminology
Arianna Perez-Wolfe	Portland, OR	Envir. Ethics and Policy
Rachel Ramos	Ladera Ranch, CA	Nursing
Ananya Rao	San Diego, OR	Biology
Susana Rivera	El Paso, TX	Electrical Engineering
Emma Sells	San Jose, CA	Political Science
Margaret Terry	Portland, OR	Community Member
McKennah Thornton	Bend, OR	Music
Thu Vu	Fremont, CA	Nursing



University of Portland Singers and Chamber Choir Personnel

Sopranos	Major	High School	Hometown
Alyssa Agatep	Biology	St. Francis HS	Wesley Chapel, FL
Colleen Clapp	Business	Sacred Heart Acad.	Pasadena, CA
Lauren Cline	Music	Mount Vernon HS	Mt. Vernon, WA
Grace Fortson	Political Science	Peninsula HS	Gig Harbor, WA
Jules Gist	Nursing	Jesuit HS	Vancouver, WA
Natalie Goodpaster#	Music Ed/French	Curtis HS	Tacoma, WA
Kaylie Haas#	Social Work	Dougherty Valley HS	Danville, CA
Shae McCarty#	Music	Crescent Valley HS	Corvallis, OR
Alexis Melideo	Nursing	La Reina HS	Thousand Oaks, CA
Aishani Saha	Computer Science	Westview HS	Beaverton, OR
Anja Shjkarback	Envir. Ethics & Policy	Anacortes HS	Anacortes, WA
Sona Uradnik*	Music	Skyline HS	Sammamish, WA
Sammie Van Norstrand#	Social Work	Columbine HS	Littleton, CO

Altos

Sam Baron	Marketing	Presentation HS	San Jose, CA
Gabby Casentini	Biology/Spanish	St. Francis HS	Sacramento, CA
Ana Clyde#	Pol.Science/Spanish	James Hubert Blake HS	Silver Spring, MD
Callie Hogan#	Env. Ethics and policy	Sonoma Valley HS	Sonoma, CA
Grace Klein	Nursing	Trinity Christian School	Kaneohe, HI
Ryn Marcel	Biology	Bishop O'Dowd HS	Livermore, CA
Emily May	Biology	Aberdeen HS	Aberdeen, WA
Olivia Nomura	Psychology	La Salle College Prep	Portland, OR
Riley Olson*+#	Theater	Gresham HS	Gresham, OR
Lexie Rudolph	Business	Anacortes HS	Anacortes, WA
Laine Shaw	Biology	Marin Catholic HS	Marin County, CA
McKennah Thornton#	Music	Summit HS	Bend, OR
Lauren White	Civil Engineering	Valley Catholic HS	Portland, OR
Sadie Wuertz	Music/English	Regis Jesuit HS	Denver, CO
Fabi Zeller	Sec. Education/History	Bella Vista HS	Sacramento, CA

Tenors

Aidan Brown	Theater	Regis Jesuit HS	Castle Pines, CO
Kevin Cochran#	Oper. & Tech. Mgmt.	Elmira HS	Elmira, OR
Cam Creitz	Music/German	Sherwood HS	Sherwood, OR
Tony Fedullo	Engineering	South Anchorage HS	Anchorage, AK
Jason Gibbons*#	Pol. Science/Philosophy	Seton Catholic HS	Camas, WA
Dylan Harrison	Pol. Science/Theology	Sprague HS	Salem, OR
Max McAtee#	Computer Science	Klamath Union HS	Klamath Falls, OR
Jackson Miller#	Accounting	Curtis HS	University Place, WA
Jesse Persing	Communications	Monte Vista Christian	San Martin, CA
Philip Robinson	Computer Science	St. Helens HS	Scappoose, OR
John Schuster	Music/ROTC	Beaverton HS	Portland, OR
Andrew Tran	Biology/Music	Westview HS	Portland, OR
An Vo	Oper. & Tech. Mgmt.	Port Angeles HS	Port Angeles, WA

Basses

Tyler Bryant*#	Nursing	South Salem HS	Aumsville, OR
David Campbell#	Computer Science	Archbishop Mitty HS	San Jose, CA
Jack Dinsmore	Undeclared	Vintage HS	Napa, CA
Cole Fitter#	Spanish, Philosophy	Mid-Pacific Institute	Honolulu, HI
Tyler Hicks	Electrical Engineering	Oaks Christian HS	Thousand Oaks, CA
Bao Huynh	Chemistry	La Salle College Prep	Portland, OR
Braeden Lane	Computer Science	Olympia HS	Olympia, WA
Alberto Ricon-Pardo	Music	Wilson HS	Portland, OR
David Sperling	Engineering	Newberg HS	Newberg, OR
Ethan Tubby	Business	Sunset HS	Portland, OR
Kevin White#	Engineering	Valley Catholic HS	Beaverton, OR

* Denotes section leader

+ Denotes Choir Manager

Denotes Chamber Singers member

Selected Texts, Translations and Program Notes

We begin with a set of madrigals by Emma Lou Diemer. Starting as a church organist at age thirteen, Diemer earned advanced degrees from Yale and the Eastman School of Music, where she studied composition. She has composed in many genres, including music for choir, chamber groups, piano, and organ, performing some of her own organ works at the National Cathedral. Based on songs from three different Shakespeare comedies, the madrigals embody different aspects of love: cajoling (“O Mistress Mine” from Twelfth Night), longing (“Take, O take those lips away” from Measure for Measure), and cheerful cynicism (“Sigh no more” from Much Ado About Nothing).

Daughters of Freedom

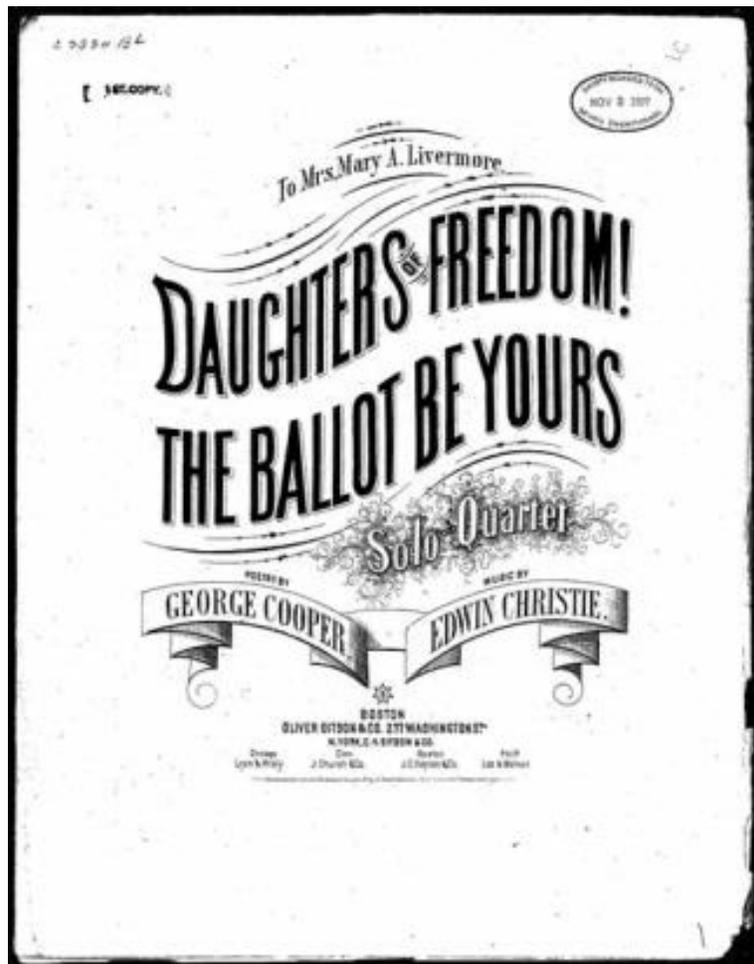
Daughters of freedom arise in your might!
March to the watchwords Justice and Right!
Why will ye slumber? wake, O wake!
Lo! on your legions light doth break!

(CHORUS)

Sunder the fetters “custom” hath made!
Come from the valley, hill and glade!

Daughters of freedom, the truth marches on,
Yield not the battle till ye have won!
Heed not the “scorner,” day by day
Clouds of oppression roll away!

Daughters of freedom, the “Ballot” be yours,
Wield it with wisdom, your hopes it secures.
“Rights that are equal” this ye claim,
Bright by your guerdon, fair your fame!



Bread and Roses

Originating in a speech by American women's suffrage activist Helen Todd, "Bread and Roses" became a political slogan and the name of an associated poem and song. In her 1910 speech, Todd said:

Not at once; but woman is the mothering element in the world and her vote will go toward helping forward the time when life's Bread, which is home, shelter and security, and the Roses of life, music, education, nature and books, shall be the heritage of every child that is born in the country, in the government of which she has a voice.

Poet James Oppenheim published a poem of the same name in *The American Magazine* in December 1911. The phrase is commonly associated with the 1912 textile strike in Lawrence, Massachusetts, in which workers were appealing for both fair wages and dignified conditions and has since become a cry for justice and dignity for women workers around the world. The earliest version set to music was by Caroline Kohlsaet in 1917. It gained widespread popularity after being published in 1952. In 1974, it was set to music a second time by Mimi Fariña, the younger sister of the singer and activist Joan Baez. It is an arrangement of this version we sing today.

Bread and Roses

As we come marching, marching, in the beauty of the day,
A million darkened kitchens, a thousand mill-lofts gray
Are touched with all the radiance that a sudden sun discloses,
For the people hear us singing, "Bread and Roses, Bread and Roses."

As we come marching, marching, we battle, too, for men—
For they are women's children and we mother them again.
Our days shall not be sweated from birth until life closes—
Hearts starve as well as bodies: Give us Bread, but give us Roses.

As we come marching, marching, unnumbered women dead
Go crying through our singing their ancient song of Bread;
Small art and love and beauty their trudging spirits knew—
Yes, it is Bread we fight for—but we fight for Roses, too.

As we come marching, marching, we bring the Greater Days—
The rising of the women means the rising of the race.
No more the drudge and idler—ten that toil where one reposes—
But a sharing of life's glories: Bread and Roses, Bread and Roses.

The Pankhurst Anthem

Commissioned by the BBC to mark the centenary of women's suffrage in the United Kingdom, *The Pankhurst Anthem* was written by descendants of English Suffragette Emmeline Pankhurst, and includes portions of Emmeline's famous 1913 "Freedom or Death" speech in Hartford, CT which helped define, defend, and energize the radical women's movement of the early 20th century. The first section of the work, "Echoes of Emmeline," adapts Emmeline's words to reflect on the suffragettes' struggle to be enfranchised. The second section, "Anthem," is more upbeat

in tone and explores the modern repercussions of the suffrage movement. Helen Pankhurst writes in the preface to the work, "One hundred years later... women everywhere are still fighting personal and collective battles for gender equality. We are getting closer, though, and this anthem is for us, as we continue the march. It is for us – for today."

1. Echoes of Emmeline

Government does not rest on force
It rests upon consent
If women consent
They can be unjustly governed
But, no power on earth can lead a
human, however feeble
Who withholds his or her consent.
Power commands much attention
Those with no power are ignored

2. Anthem

REFRAIN:

I hear the sound of feet
Perpetually beating
The pounding of our hearts as we march on through the streets
A sisterhood of sacrifices made along the way
But now we stand
We Rise!
Today!

If we win this hardest of fights
To be sure, the future will be made easier
For women all over the world
To win the fight when their time comes

A voice, a choice, the right to live
To tell our story with what we have to give
So listen, tho' you may feel alone
This is the sound of those that follow you

Remember the Ladies

Despite never receiving a formal education, Abigail Adams was regarded in her time as one of the most erudite of our Founding Mothers. While her husband John was away in Philadelphia serving the Continental Congress, Abigail ran their household, raised their children, and wrote to her husband constantly. The massive correspondence we have between John and Abigail is remarkable not only for their deep political discussions, but for the genuine trust and admiration they held for one another. This piece is adapted from her most famous letter, dated March 31, 1776. Carol Barnett has set the text to music inspired by the styles of the 18th century. Her lively arrangement highlights the at turns fond, witty, sharp, passionate, and ultimately loving counsel given by an exceptionally bright woman to the husband who viewed her as his most trusted confidante and "ever faithful friend."

I long to hear that you have declared an independency - and by the way in the new Code of Laws which I suppose it will be necessary for you to make, I desire you would remember the ladies. Be more generous and favourable to them than your ancestors. Do not put such unlimited power into the hands of the Husbands. Remember all men would be tyrants if they could; that your sex are naturally tyrannical is a truth so thoroughly established as to admit of no dispute. Why then, not put it out of the power of the vicious and the lawless to use us with cruelty and indignity. If particular care and attention is not paid to the ladies, we are determined to foment a rebellion, and will not hold ourselves bound by any laws in which we have no voice, or representation. But such of you as wish to be happy willingly give up the harsh title of master for the more tender and endearing one of friend. Adieu. I need not say how much I am your ever-faithful friend.

Let Us Plant Our Garden Now

In the composer's own words, "I wanted to write music that spoke to an important need in our time. Megan Levad has created an incredibly moving text that speaks to our need for neighborhood: not simply a place, but a people. What does it mean to be a neighbor to someone? We are all searching for a way to be more connected with the people around us. We all impact others. We all have a responsibility to do what we can to better our fellow human beings. My music is grounded in the ideas, symbols and threads of songs that have been born out of adversity. You might hear the influence of South African freedom songs, or perhaps the deep slow 6/8 of a Gospel anthem. While the music is mine, it is without question influenced by the needs, desires and strength of these powerful movements and communities.

Neighbor, let us find nature.

Near us, in us. Nurture

the wild freedom of the human creature.

No longer sacrifice some among our numbers

to a twisted idol, exiled from clear, cool water,

wholesome earth, sun-warmed air,

and bees, and time enough to grow. No longer offer

gilded alibis as we make whole communities canaries,

whose silence has until now been their

song. Neighbor, we are kind, kin, ken. We will all enter

a commons, this only earth and air and water,

in the end. Let us plant our gardens now, together, where we live.

Jerusalem

Blake's poem was inspired by the apocryphal story that a young Jesus, accompanied by Joseph of Arimathea, a tin merchant, travelled to what is now England and visited Glastonbury during his unknown years. In the most common interpretation of the poem, Blake implies that a visit by Jesus would briefly create heaven in England, in contrast to the "dark Satanic Mills" of the Industrial Revolution.

English poet laureate, Robert Bridges, asked Parry to set the poem to 'music that an

audience could take up and join in.’ Shortly after it was composed, the song was performed for the first time by a choir of 300 at a Fight for Right meeting at the Queen’s Hall. That same month, Parry conducted it for the ladies of the Albert Hall choir as part of a call in favor of National Service for Women. This signaled a closer relationship with the Women’s Suffrage Movement of which Parry and his wife, Maude, were keen supporters. At the request of his old friend, Millicent Garrett Fawcett, the leader of the National Union of Women’s Suffrage Societies, ‘Jerusalem’ was sung at a Suffrage Demonstration concert in 1918. Fawcett suggested that it ought to become the Women Voters hymn and Parry concurred. It was subsequently adopted by the Women’s Institute as their anthem in 1924. The song has since become an unofficial national anthem and arguably the English nation’s favorite patriotic song.

And did those feet in ancient time,	Bring me my Bow of burning gold:
Walk upon England’s mountains green:	Bring me my Arrows of desire:
And was the holy Lamb of God,	Bring me my Spear: O clouds unfold:
On England’s pleasant pastures seen!	Bring me my Chariot of fire!

And did the Countenance Divine,	I will not cease from Mental Fight,
Shine forth upon our clouded hills?	Nor shall my Sword sleep in my hand:
And was Jerusalem builded here,	Till we have built Jerusalem,
Among these dark Satanic Mills?	In England’s green & pleasant Land.

March of the Women/March of the People

“March of the Women” was composed in 1910 by Ethel Smyth, setting words of suffragist and feminist Cicely Hamilton. Smyth herself was a member of the women’s suffrage movement and though marginalized as a ‘woman composer’, she was, nevertheless, granted a damehood, the first female composer to be so honored. March of the Women became the official anthem of the Women’s Social and Political Union (WSPU) and more widely the anthem of the women’s suffrage movement throughout the United Kingdom and elsewhere.

Shout, shout, up with your song!	Comrades, ye who have dared,
Cry with the wind for the dawn is breaking.	First in the battle to strive and sorrow;
March, march, swing you along,	Scorned, spurned, naught ye have cared,
Wide blows our banner and hope is waking.	Raising your eyes to a wider morrow,
Song with its story, dreams with their glory,	Ways that are weary, days that are dreary,
Lo! They call and glad is their word.	Toil and pain by faith ye have borne.
Forward! Hark how it swells	Hail, hail, victors ye stand,
Thunder of freedom, the voice of the Lord.	Wearing the wreath that the brave have worn!
Long, long, we in the past,	Life, strife, these two are one!
Cowered in dread from the light of Heaven;	Naught can ye win but by faith and daring;
Strong, strong, stand we at last;	On, on that ye have done,
Fearless in faith and with sight new given.	But for the work of today preparing.
Strength with its beauty, life with its duty	Firm in reliance, laugh a defiance
(Hear the voice, oh, hear and obey).	(Laugh in hope for sure is the end)
These, these beckon us on,	March, march, many as one,
Open your eyes to the blaze of day!	Shoulder to shoulder and friend to friend!

March of the People

Liberally interspersing quotes of both the music and lyrics of the original, contemporary American composer Jena Root offers a companion piece that explores the legacy of the women's rights and suffragette movements and what it means today. In this piece for double choir, the larger choir sings sections of Smyth's original and the Chamber Choir offers the contemporary comment. In lieu of the music program purchasing the sheet music for this work and at the composer's request, the members of both choirs have made individual donations to local women's shelters.

(Shout, shout, up with your song! Cry with the wind)

Often do I sit and think of the future

Poised now on the threshold of dreams dreamed

Not so very long ago

(Shout, shout, up with your song! Cry with the wind)

And forgetting the generation one belongs to

I ask myself upon what should we concentrate?

(Strength with its beauty)

What should be our polar star?

(Life with its duty)

An oncoming flood that can no more be damned

Than the rising tide of spring can be driven into the ground again.

(March! March!)

The young guard whose mouthpiece my age has fated me to become

And in no country is there a body more determined to take a hand

In the tidying up of the world.

(Shoulder to shoulder and friend to friend)

To express its soul in every way than these.

(Comrades, ye who have dared,

First in the battle to strive and sorrow;

Scorned, spurned, naught ye have 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!)

Often do I sit and think of the future

(Long, long, we in the past)

Poised now on the threshold of dreams dreamed

(Cowered in dread from the light of Heaven)

(Strong, strong, stand we at last)

Not so very long ago

(Fearless in faith)

Upon what should we concentrate?

(and with sight new given)
What should be our polar star?

(Strength with its beauty)
An oncoming flood that can no more be damned
(life with its duty)
Than the rising tide of spring can be driven into the ground again.
(Hear the voice, oh, hear and obey).

And determined to take a hand
(These, these)
In the tidying up of the world.
(beckon us on)
To express its soul
Open our eyes)
in every way.
(to the blaze of day!)

Hallelujah Song (Battle Hymn of the Republic)

In August of 1890 the Arkansas Woman Suffrage Association held its annual meeting in the Hall of Representatives at Little Rock. The meeting opened with a rousing rendition of “The Battle Hymn of the Republic.” Arkansas was not the only Women’s Suffrage state association to use this song. The suffragettes often took popular songs of the day and changed their lyrics. Thus Battle Hymn of the Republic became The Hallelujah Song in the hands of the suffragettes. In that spirit, and in honor of the suffragette movement, we will sing their “new” lyrics today.

This choice of song is emblematic of the attitudes of women at the heart of the suffrage battle, but it also worth noting that this Civil War-Era song was written by Julia Ward Howe, an ardent suffragist and much sought-after speaker at women’s rights events. At one such event in 1891 Howe exclaimed, “We are not drifting, but marching toward a better state of affairs.”

Our hearts have felt the glory of the coming of the time
When law and right and love and might shall make our land sublime
When mountain, hill and rock and rill with freedom’s light will shine
As truth comes marching on

Glory, glory hallelujah, the is marching on.

Columbia’s daughters saw it when their brothers sprang to arms
They heard in the booming of battle’s rude alarms
They read it in the shadows of the dreary night’s dead calms
That truth was marching on

Glory, glory hallelujah, the is marching on.
The trumpet then was sounded that shall never call retreat
And down the centuries softly, we here the trampled feet
Today we still are marching to that same old music sweet
Of truth still marching on

Glory, glory hallelujah, the is marching on.

We're here to swell the anthem that is heard across the sea
That equal rights and law and love are meant for you and me
Where every law was founded on the plain of liberty
Our truth comes marching on

Glory, glory hallelujah, the is marching on.

Peace

Composed by Swedish singer, instrumentalist, and composer, Martin Åsander, this song has become the traditional concert closer for University of Portland Singers concerts. This short anthem sets a verse from the Gospel of John, in which Jesus promises peace to his disciples beyond the peace of this world. We can think of no better wish for all of us here, and for the world, than Peace.

Peace I leave with you.
My peace I give unto you.
Not as the world giveth,
I give unto you.
Let not your heart be troubled,
Neither let it be afraid.
Amen.



Biographies

Kathryn E. Briggs has been teaching music for over 20 years and has been conductor of the University of Portland Bel Canto treble ensemble since 2014. Her specialty is treble choirs and treble choir literature. Ms. Briggs was awarded the 2016 Oregon ACDA Podium Award for her contribution to the choral arts, was honored as a finalist in the OnPoint Excellence in Teaching Awards in 2011 and was the Mt. Hood Conference "Advisor of the Year" in 2009. Her research on movement in the choral rehearsal was published in the *ACDA Choral Journal* (Vol 52, No. 5), she has authored lesson plans for NAFME and VH1 Music Studios, and she has presented at regional and state NAFME and ACDA conferences. Her award-winning choirs have performed at both ACDA and NAFME conferences, various venues across the country, and in Europe, highlighted by the honor of twice being invited to perform in the White House for President Obama and the First Lady. She also conducts and teaches at St. Mary's Academy in downtown Portland and is the current President of the Oregon Music Education Association. She has a BM in Music Education and Vocal Performance from the University of Wisconsin-Madison and a MM in Music Education and Choral Conducting from the University of St. Thomas. It is Ms. Briggs' lifelong dream to meet Julie Andrews.

Rob Fishel is a freelance keyboardist, accompanist, music director, and educator. Originally from Baltimore, he came to Portland to study at Reed College, and now holds degrees in music from Reed and PSU. Rob leads the music program at Pioneer

UMC, and accompanies for UP Bel Canto, the Reed Chorus, and the River City Singers. He is also a private instructor at Reed in accordion and musicianship, and an active musical theater professional.

Riley Olson is a senior theatre major and music minor. This is her first semester as a student conductor, and she is so grateful to Dr. De Lyser for the new adventure. She has sung with the University Singers since the beginning of her college career, and served as alto section leader since junior year. You may also know her from her time onstage with the UP Theater department, as the current artistic director for the Theater Club on Campus, or as one of the less capable (but no less enthusiastic) players on the short-lived theater club intramural soccer team. More gratitude goes to her long-suffering choir, with especial love to the altos of course; and to Natalie Werner for always being the inspiration.

Susan McDaniel is Lecturer of Music in collaborative piano at the University of Portland. She has appeared widely as a solo and collaborative pianist, including regional and national concert tours and recitals in France, Germany, Switzerland, and the Czech Republic. She received a B.A. in music from Linfield College, where she studied with Jill Timmons, and a M.M. in vocal accompanying from Manhattan School of Music, where she was a student of Warren Jones. Susan has been a member of the music staff at Seattle Opera, Portland Opera, and Utah Festival Opera as well as music director and pianist for the San Diego Opera Ensemble, Off-Center Opera (Seattle), and Puget Sound Concert Opera. She was the resident pianist of All Classical Portland's live-performance radio show, Thursdays at Three, and maintains an active performing career as a member of Northwest Art Song and the Northwest Piano Trio.

Dr. David De Lyser, Director of Choral Activities, Associate Professor of Music and Chair of the Performing & Fine Arts Department, joined the University of Portland faculty in 2010. His conducting duties at the University include the UP Singers and music director for campus musical productions. He has previously conducted the UP Orchestra. He teaches composition, orchestration, music theory and fine arts courses. Outside of the University, he is the Artistic Director of the Choral Arts Ensemble of Portland and maintains a busy schedule of guest conducting and adjudicating. He holds graduate degrees in conducting and composition from the University of Northern Colorado and the University of Portland, and a Bachelor of Music degree in Music Business from Minnesota State University Moorhead. Dr. De Lyser is a published author and award-winning composer whose works have been commissioned, premiered and performed by professional, collegiate, community and high school performing ensembles across the country.

We wish to acknowledge the following individuals and offices for their help in making today's performance possible:

Reneé Byrd

Joe Cates

Shelby Covington

Melissa De Lyser, graphic design

Sean Ducey

Linda Gill

Joe Kaleel

Emily Reilly

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If you have enjoyed what you have seen/heard at this concert, we invite you to help support the efforts and education of our students by making a donation to the Music Patron Fund. You can donate online at giving.up.edu/pfa, by contacting the University's Development Office (503.943.8003) or by sending a check to:

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Upcoming Performances

UP Orchestra Concert: February 25, 7:30 p.m., Buckley Center Auditorium, Free

“The Dragon” by Lady Gregory, directed by Angela Van Epps: March 11-14, 7:30 p.m. and March 15, 2:00 p.m., Mago Hunt Theater - Tickets required

56th Annual University of Portland Jazz Festival: April 8 & 9, All day, Chiles Center Arena, Free and open to the public

“As You Like It” by William Shakespeare, directed by Lezlie Cross: April 15-18, 7:30 p.m. and April 19, 2:00 p.m., Mago Hunt Theater - Tickets required

University Singers Concert: April 18, 3:00 p.m., Buckley Center Auditorium, Free

Wind Symphony Concert: April 18, 7:00 p.m., Roosevelt High School, Free

UP Orchestra Concert: April 21, 7:30 p.m., Buckley Center Auditorium, Free

Treble Night Out - UP Bel Canto and guests: April 22nd, 7:30 p.m., Buckley Center Auditorium, Free

Best in the Northwest Choir Festival, May 8th, All day, Buckley Center Auditorium, Free and open to the public

Department of Performing & Fine Arts

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