

The Music Department at  
Gonzaga University  
Presents

# **Jordan Martinez**

*mezzo-soprano*

**Annie Flood**

*piano*

From the studio of  
Dr. Amy Porter

Sunday, March 3, 2019

7:00 PM

Gonzaga University Music Hall

*This Recital is given in partial fulfillment of a  
Bachelor of Arts degree in Music Education.*





# Program

Come All Ye Songsters  
from *The Fairy Queen*

Henry Purcell  
(1659-1695)

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Fußreise

Hugo Wolf  
(1860-1903)

An die Entfernte

Josephine Lang  
(1815-1880)

Wir wandelten

Johannes Brahms  
(1833-1897)

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Se l'aura spira

Girolamo Frescobaldi  
(1583-1644)

Selve, voi che le speranze

Salvator Rosa  
(1615-1673)

No, no, non si speri

Giacomo Carissimi  
(1604-1674)

Ahi, troppo è duro

Claudio Monteverdi  
(1567-1643)

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*Le Bestiaire*

Francis Poulenc  
(1899-1963)

Le Dromadaire

La Chèvre du Thibet

La Sauterelle

Le Dauphin

L'Ecrevisse

La Carpe

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A Minor Bird

Celius Dougherty  
(1902-1986)

Amor

William Bolcom  
(b. 1938)

Lady of the Harbour

Lee Hoiby  
(1926-2011)

# Texts and Translations

## **Fußreise**

*Eduard Morike (1804-1875)*

Am frischgeschnittenen Wanderstab,  
Wenn ich in der Frühe  
So durch Wälder ziehe,  
Hügel auf und ab:  
Dann, wie's Vöglein im Laube  
Singet und sich rührt,  
Oder wie die goldne Traube  
Wonnegeister spurt  
In der ersten Morgensonne:  
So fühlt auch mein alter, Lieber  
Adam Herbst- und Frühlingsfieber,  
Gottbeherzte, nie verscherzte,  
Erstlings-Paradieseswonne.

Also bist du nicht so schlimm,  
O alter Adam,  
Wie die strengen Lehrer sagen;  
Liebst und lobst du immer doch,  
Singst und preisest immer noch,  
Wie an ewig neuen Schöpfungstagen,  
Deinen lieben Schöpfer und Erhalter!  
Mocht' es dieser geben,  
Und mein ganzes Leben  
Wär' im leichten Wanderschweiß  
Eine solche Morgenreise.

## **Hiking**

*Translated by Paul Hindemith*

With my fresh-cut walking staff  
Early in the morning  
I go through the woods  
Over the hills, up and down:  
Then, like the birds in the arbor  
That sing and stir,  
Or like the golden grapes  
That trace their blissful spirits  
In the first morning light  
I feel in my age, too, beloved  
Adam's spring-and Autumn fever—  
God-fearing, but not discarded:  
The first delights of Paradise.

You are not so bad,  
Oh Old Adam,  
As the strict teachers say;  
You love and rejoice,  
Sing and praise –  
As it is eternally the first day of Creation  
Your beloved Creator and Preserver!  
I would like to be given to this,  
And my whole life  
Would be in simple wandering wonder  
Of one such morning stroll.

**An die Entfernte***Nikolaus Lenau (1802-1850)*

Diese Rose pflück' ich hier  
In der fremden Ferne;  
Liebes Herze, dir, ach dir  
Brächt' ich sie so gerne!  
Doch bis ich zu dir mag ziehen  
Viele weite Meilen,  
Ist die Rose längst dahin,  
Denn die Rosen eilen.

Nie soll weiter sich in's Land  
Lieb' von Leibe wagen,  
Als sich blühend in der Hand  
Läßt die Rose tragen;  
Oder als die Nachtigall  
Halme bringt zum Neste,  
Oder als ihr süßer Schall  
Wandert mit dem West.

**Wir wandelten***Georg Friedrich Daumer (1800-1875)*

Wir wandelten, wir zwei zusammen;  
Ich war so still und du so stille;  
Ich gäbe viel, um zu erfahren,  
Was du gedacht in jenem Fall.  
Was ich gedacht— unausgesprochen  
Verbleibe das! Nur Eines sag' ich:  
So schön war Alles, was ich dachte,  
So himmlisch-heiter war es all.  
In meinem Haupte die Gedanken;  
Sie lauteten, wie golden Glöcken,  
So wunderschö,ß,  
So wunderlieulich  
Ist in der Welt kein andrer Hall.

**To the Distant One***Translated by Bettina Reinke-Welshe*

This rose I pluck here  
Far away from you,  
To you, Dear Heart, ah to you  
I would so wish to take it!  
But were I to come to you,  
Travelling many long miles,  
The rose would have faded;  
For roses are in haste.

Never further afield should  
Venture love from love  
Than a hand  
A blossoming Rose can bear;  
Or than a nightingale  
Grass to her nest carries,  
Or than her sweet song  
With the West wind wanders.

**We Were Walking***Translated by Richard Stokes*

We were walking, we two together;  
I so silent and you so silent;  
I would give much to know  
What you were thinking then.  
What was I thinking— unspoken  
Let it remain! One thing only I shall say:  
All my thoughts were so beautiful,  
So heavenly and serene.  
The thoughts in my mind  
Chimed like golden bells:  
So wondrously sweet,  
So wonderfully lovely  
Is no other sound on Earth.

**Se l'aura spira**

*Girolamo Frescobaldi (1583-1644)*

Se l'aura spira tutta vezzosa,  
La fresca rosa ridente sta,  
La siepe ombrosa di bei smeraldi  
Destivi caldi timor non ha.  
Ai balli, ai bali, liete venite,  
Ninfe gradite, fior di beltá.  
Or che si chiaro il vago fonte,  
Dall' alto monte al mar sen va.  
Suoi dolci versi spiega l'augello,  
L'arboscello fiorito sta;  
Un volto bello all'ombra accanto,  
Sol si dia vanto d'aver pietá.  
Al canto, al canto,  
Ninfe ridenti,  
Scacciate i venti di crudeltá!

**Selve voi che le speranze**

*Salvator Rosa (1615-1673)*

Selve, voi, che le speranze  
Al gioir liete serbate,  
Del piacer siete le stanze,  
Ove passar degg'io l'ore beate.

**If Breezes Blow**

*Translated by Carla Raule, John Skinner*

If breezes blow with all their charms,  
The fresh rose smiling sweet,  
And hedgerow shade of emerald  
Fear not the summer heat.  
Come merrily and join the dance,  
Sweet nymphs, in beauty's glow,  
Just as the fairest, crystal springs  
From hills to ocean flow.  
The bird unfurls its softest tones,  
The flowering saplings sway;  
A lovely face in nearby shade,  
Shows pity but in play.  
Come sing, come sing,  
Laughing nymphs,  
And drive the cruel winds away!

**Forests, You Who Hope**

*Translated by Bard Suverkrop*

Forests, you, who happily preserve  
The hope of delight,  
Be the place of pleasure  
Where I shall spend blessed hours!

**No, no, non si speri**

*Giacomo Carissimi (1604-1674)*

No, no, non si speri!  
È morta la speme!  
Piangete, pensieri!  
A bruno vestiti, nel vostro dolore  
Desiri traditi lasciate il mio core!  
Le gioie d'amore son lampi fugaci,  
Mendaci, leggieri!

**Ahi, troppo è duro**

*Ottavio Rinuccini (1562-1621)*

Ahi! troppo è duro,  
Crudel sentenza,  
E vie più cruda pena:  
Tornare a lagrimar nell'antro oscuro!  
Aer sereno e puro,  
Addio per sempre!  
Addio, per sempre addio,  
O cielo, o sole,  
Addio, lucide stele!  
Apprendete pietà,  
Donne e donzelle!

**No, No, Hope Has Perished!**

*Translated by D. Harris, A. Schoep*

No, No, one must not hope!  
Hope is dead!  
Weep, thoughts!  
In mourning dressed, in your sorrow,  
Desires betrayed, leave my heart!  
The joys of love are flashes fleeting,  
Lying, frivolous!

**Alas! Much Too Harsh**

*Translated by Bard Suverkrop*

Alas! Much too harsh is  
The cruel sentence,  
And much more terrible pain:  
To return to weep in the dark cave!  
Air serene and pure,  
Farewell, forever!  
Farewell, forever, farewell,  
Oh sky, oh sun,  
Farewell, shining stars!  
Learn pity,  
Ladies and maidens!

## ***Le Bestiaire***

*Guillaume Apollinaire (1880-1918)*

### **Le Dromadaire**

Avec ses quatre dromadaires  
Don Pedro d'Alfaroubeira  
Courut le monde et l'admira.  
Il fit ce que je voudrais faire  
Si j'avais quatre dromadaires.

### **La Chèvre du Thibet**

Les poils de cette chèvre et même  
Ceux d'or pour qui prit tant de peine  
Jason ne valent rien au prix  
Des cheveux dont je suis épris.

### **La Sauterelle**

Voici la fine sauterelle  
La nourriture de Saint Jean  
Puissent mes vers être comme elle  
Le règal des meilleures gens.

### **Le Dauphin**

Dauphins, vous jouez dans la mer,  
Mais le flot est toujours amer.  
Parfois, me joie éclate t'elle?  
La vie est encore cruelle.

### **L'Écrevisse**

Incertitude, ô mes délices  
Vous et moi nous, nous en allons  
Comme s'en vont les écrevisses,  
À reculons, à reculons.

### **La Carpe**

Dans vos viviers, dans vos étangs,  
Carpes, que vous vivez longtemps!  
Est ce que la mort vous oublie,  
Poissons de la mélancolie?

## ***The Bestiary***

*Translated by Winifred Radford*

### **The Dromedary**

With his four dromedaries  
Don Pedro d'Alfaroubeira  
Roamed the world over and admired it.  
He did what I would like to do  
If I had four dromedaries.

### **The Goat of Tibet**

The hair of this goat and that golden hair  
For which so much trouble was taken by  
Jason are worth nothing compared to  
The value of the hair of the one I love.

### **The Grasshopper**

Here is the delicate grasshopper  
The nourishment of St. John  
May my verses be likewise  
The feast of superior people.

### **The Dolphin**

Dolphins, you sport in the sea  
Yet the waters are always briny.  
At times my joy bursts forth  
But life is still cruel.

### **The Crayfish**

Uncertainty, O! my delights  
You and I we progress  
Just like the crayfish  
Backwards, backwards.

### **The Carp**

In your fish-ponds in your pools  
Carp how long you live!  
Is it that death has forgotten you  
Fish of melancholy?



**A Minor Bird**

*Robert Frost (1874-1963)*

I have wished a bird would fly away  
And not sing round my house all day.  
I have clapped my hands at him  
From the door.  
When it seemed as if I could bear no more,  
The fault must partly have been in me,  
The bird was not to blame for his key.  
And besides there must be something wrong  
In wanting to silence any song.

**Come All Ye Songsters**

*Thomas Betterton (1635-1710)*

Come all, come all, all, all,  
Come all ye songsters of the sky.  
Wake and assemble,  
Wake and assemble in this wood;  
But no ill-boding bird be nigh,  
No, none but the harmless,  
And the good.

**Amor**

*Arnold Weinstein (1927-2005)*

It wasn't the policeman's fault  
In all the traffic roar  
Instead of shouting halt  
When he saw me he shouted Amor.  
Even the ice cream man  
(Free ice cream by the score)  
Instead of shouting Butter Pecan  
One look at me, he shouted Amor.  
All over town it went that way  
Ev'rybody took off the day  
Even philosophers understood  
How good was the good  
'Cuz I looked so good!  
The poor stopped taking less  
The rich stopped needing more.  
Instead of shouting no and yes  
Both looking at me shouted Amor.  
My stay in town was cut short  
I was dragged to court.  
The judge said I disturbed the peace  
And the jury gave him what for!  
The judge raised his hand  
And instead of Desist and Cease  
Judgie came to the stand,  
Took my hand, and whispered Amor.  
Night turned into day  
I walked alone, away.  
Never see that town again.  
But as I passed the church-house door  
Instead of singing Amen  
The choir was singing Amor.  
Amor.

**Lady of the Harbour**

*Emma Lazarus (1849-1887)*

Give me your tired, your poor,  
Your huddled masses  
Yearning to breathe free,  
The wretched refuse of your teeming shore,  
Send these, the homeless,  
Tempest-tossed to me:  
I lift my lamp beside the golden door.

## Program Notes

**Hugo Wolf** was an Austrian composer known for his large and expressive song output. His prolific song composition led to the founding of Wolf Societies in Berlin and Vienna and lasting historic esteem.<sup>1</sup> Wolf's innovative expressionism is apparent in "Fußreise" as he combines popular musical elements of "wanderer songs" with innovative narration. Rather than using displaced or alienated narrators for his wanderer songs, Wolf's wanderers, and especially the wandering narrator of "Fußreise," celebrate their journey with a "well-defined attitude toward life."<sup>2</sup>

**Josephine Lang** was born in Munich to a musical family that encouraged her to pursue music from an early age, which she did with great success. She published her first song collection at age sixteen and over forty collections of songs and piano repertoire over the course of her life. "An die Entfernte" is the fifth song of her *Six Songs*, Op. 13, which was dedicated to Franz Lachner. Her music was reviewed favorably by Felix Mendelssohn and Robert Schumann. Upon hearing her perform in 1831, Mendelssohn described Lang's work as, "the most complete musical joy I have ever experienced."<sup>3</sup> Her work demonstrates the positive impact of Mendelssohn's influence, as qualities of his Lied, such as strophic form and balanced writing between the voice and piano, can be observed in many of her pieces, including "An die Entfernte."<sup>4</sup> Lang enjoyed a unique level of professional accomplishment in her lifetime, which she was able to achieve due to her musical skill and heartfelt compositional style.<sup>5</sup>

**Johannes Brahms** was a prolific composer of art song, with an output of 190 solo vocal pieces. Brahms valued the poetry he set and was known to recite a poem repeatedly until the structural elements of his

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<sup>1</sup> "Hugo Wolf," *Primephonic*, <https://play.primephonic.com/artist/hugo-wolf-1860> (accessed February 10, 2019).

<sup>2</sup> Christopher Hatch, "Tradition and Creation: Hugo Wolf's 'Fussreise,'" *College Music Symposium* 28 (1988): 70-84, <http://www.jstor.org/stable/40374588> (accessed February 10, 2019).

<sup>3</sup> Gordon Smith and Karen Frederickson, "Hidden Musicians: Songs by Cécile Chaminade, Josephine Lang, and Clara Schumann," *Queen's University* (2003): 163-171, <https://journals.library.mun.ca/ojs/index.php/singing/article/viewFile/575/383> (accessed February 10, 2019).

<sup>4</sup> *Ibid.*

<sup>5</sup> Sharon Krebs, article "Josephine Lang" in: *MUGL. Music Education and Gender Studies: Lexicon and Multimedia Presentations*, ed. Beatrix Borchard and Nina Noeske, University of Music and Theater Hamburg, 2003ff.

setting, would seem “inevitable.”<sup>6</sup> He set poetry of the German greats and minor, fashionable poets with the same fervor, setting 54 Daumer pieces, including “Wir wandelten” which is the second of his *Vier Lieder* collection.<sup>7</sup> He set the poem to an expressive, strophic melody characteristic of his fascination with folksongs.<sup>8</sup>

**Girolamo Frescobaldi** was celebrated and employed by some of the most prominent Italian noble families of his time. Because of his virtuosity on the harpsichord and organ, he was employed as organist for St. Peter’s Basilica in Rome and as a court musician for the Gonzagas of Mantua and the Medici family.<sup>9</sup> His vocal compositions, though less well-known than his instrumental pieces, emphasize musical and poetic expression. “Se l’aura spira,” with its “happy and joyous” melody, uses lush legato lines and charming trills to musically embody the sweeping warmth of a summer breeze or the playful dancing of nymphs.<sup>10</sup> With his mastery of text painting and expression, Frescobaldi allows the performers freedom in artistic interpretation, saying interpretations, “should be left to the good taste and excellent judgment of the performer.”<sup>11</sup>

**Salvator Rosa** epitomized the ideals of a Renaissance man, being a poet, satirist, composer, and painter. As a painter, he enjoyed professional freedom and esteem, being skilled and passionate enough to earn sponsorship by the Medici family when he lived in Florence.<sup>12</sup> Rosa allowed that passion and skill to live in “Selve, voi che le speranze.” While beautiful, the piece also functions well as an educational tool, with legato phrases throughout that allow the singer to develop their vocal flexibility and expression as the melody shifts in pitch following the expressive contour of each phrase. The piece has been called “one of the loveliest of all the early Italian songs.”<sup>13</sup>

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<sup>6</sup> George S. Bozarth and Walter Frisch, “Brahms, Johannes,” *Grove Music Online*, 2001

<http://www.oxfordmusiconline.com.proxy.foley.gonzaga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879> (accessed February 10, 2019).

<sup>7</sup> *Ibid.*

<sup>8</sup> *Ibid.*

<sup>9</sup> “Girolamo Frescobaldi and His Music,” *Frescobaldi Thematic Catalogue Online*, Duke University <https://frescobaldi.music.duke.edu/frescobaldi.php> (accessed February 10, 2019).

<sup>10</sup> Mabelle Glenn and Bernard Taylor, “Classic Italian Songs for School and Studio,” *Oliver Ditson Company* (1936): V.

<sup>11</sup> Stephanie Steiner, CD booklet, “Frescobaldi Arie, toccata e canzoni Anthonello,” (2000) 3-5 <https://www.chandos.net/chanimages/Booklets/B11166.pdf> (accessed February 10, 2019).

<sup>12</sup> “Salvator Rosa,” *J. Paul Getty Museum* <http://www.getty.edu/art/collection/artists/466/salvator-rosa-italian-1615-1673/> (accessed February 10, 2019).

<sup>13</sup> Glenn.

**Giacomo Carissimi** was renowned for his passion as a composer and educator, teaching influential composers like Alessandro Scarlatti and helping to establish the oratorio form still used today. In his canzone, “No, no, non si spera” Carissimi utilizes shifts between minor and major keys emphatically as the song reflects on the nature of love, that its joys are fleeting and easily replaced with grieving for betrayed hopes.<sup>14</sup>

**Claudio Monteverdi** utilized an expansive variety of techniques and genres throughout his life. He became the embodiment of a historical turning point in music for his skillful entwining of *stile antico* techniques of the Late Renaissance and the compositional innovation and emotional depth of the Early Baroque.<sup>15</sup> Contrastingly, “Ahi, troppo é duro” can be interpreted as musically exemplar of a lack historical change between Monteverdi’s era and the present. The piece, from his cantata *Il balletto delle Ingrate*, occurs in the mythical Inferno, with Cupid, Venus, Pluto, and shadows of the “Ingrate” (women who face torment in the Inferno for being “ungrateful and pitiless to their lovers” while they lived) begging living women to “learn pity” to escape a tormented afterlife.<sup>16</sup> For modern interpretation, especially by female performers, it is necessary to engage with the underlying sociological premises of the text, that women are responsible for the emotional wellbeing of their rejected suitors and that they must be punished for being “ungrateful” for romantic attention. With these premises, powerful and unforgiving parallels can be observed between the “Ingrate” and many modern cases of violence against women.<sup>17</sup> Thus, to accurately portray the emotional depth intended by Monteverdi, performers must interpret “Ahi, troppo é duro” based on their understanding of the intersection of history, sociology, and music within the piece.

**Francis Poulenc** was an influential member of the French composing group *Les Six*, known for his unique *mélodies* and unpredictable composing style. His songs feature distinct rhythms and harmonies that

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<sup>14</sup> Ibid., VIII.

<sup>15</sup> Tim Carter and Geoffrey Chew, “Monteverdi [Monteverde], Claudio,” *Grove Music Online*, 2001 <http://www.oxfordmusiconline.com.proxy.foley.gonzaga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000044352> (accessed February 10, 2019).

<sup>16</sup> Glenn, VI.

<sup>17</sup> “What is Domestic Violence?” *The National Domestic Violence Hotline*, <https://www.thehotline.org/is-this-abuse/abuse-defined/> (accessed February 10, 2019).

were conceived with no compositional system, but are still rational settings of the poetry he favored.<sup>18</sup> He composed his songs with thorough attention to various forms of art, literary, visual, and musical, using each to develop his melodies. Poulenc was known for his ability to find the essence of incredibly difficult poetry, and his music was often compared to the visual art of Raoul Dufy, who supplied an engraving for each poem of *Le Bestiaire*. The collection of engravings and poems inspired Poulenc to compose his first song cycle of the same name at the age of nineteen.<sup>19</sup> In the song cycle, it is easy to hear the uniquely apt interpretation of each animal in Poulenc's melodic lines, the swaying camel, the climbing of the mountain goat, the jumping of the grasshopper, the ecstatic leaping of dolphins, the burrowing of the crayfish, and the steady swimming of the carp all demonstrated in individualized rhythmic, harmonic, and melodic movements.

**Celius Dougherty** was an American pianist and composer who composed around two hundred art songs known for their classical forms and tonality.<sup>20</sup> His early works, of which "A Minor Bird" is an example, were simple in character and structure and focused primarily on well-known English and American poets. His later works, heavily influenced by the lush music of composer Ralph Vaughan Williams, took on larger, more complex forms and featured lesser-known poets.<sup>21</sup> The texture of "A Minor Bird" incorporates the meaning of the poem. The piano manifests the song of the bird and later, the sparse accompaniment reflects the narrator's disjointed thoughts.

**Henry Purcell** is often acknowledged as one of the greatest English composers, composing four semi-operas, incidental music for roughly fifty plays, and his only true opera, *Dido and Aeneas*.<sup>22</sup> "Come All Ye Songsters" introduces Purcell's third semi-opera, *The Fairy Queen*, which also happened to be the first project he was able to compose for trained stage singers, rather than actors who happened to sing.<sup>23</sup> This

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<sup>18</sup> Alissa Deeter and Robert Peavler, *The Méloides of Francis Poulenc: A Study Guide*, Landham, MD: Scarecrow Press (2013).

<sup>19</sup> Ibid.

<sup>20</sup> Nadia Turbide and Jonas Westover, "Dougherty, Celius," *Grove Music Online*, 2015 <http://www.oxfordmusiconline.com.proxy.foley.gonzaga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284223> (accessed February 10, 2019).

<sup>21</sup> "Celius Hudson Dougherty," *Celius Dougherty*, <http://celiusdougherty.org/gpage6.html> (accessed February 10, 2019).

<sup>22</sup> Curtis Price, "Purcell, Henry" *Grove Music Online*, 2002 <http://www.oxfordmusiconline.com.proxy.foley.gonzaga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000002310> (accessed February 10, 2019).

<sup>23</sup> Ibid.

allowed the vocal music to be more technically demanding, with fluid melismas, over energetic accompaniment.

**William Bolcom** developed a style of playing ragtime that earned him a place at the forefront of the Ragtime Revival in America. He embraced a variety of musical styles, focusing on removing the boundaries between popular and serious music in his later career. Bolcom's compositional ideology was rooted in Transcendentalism, contemplating philosophical or religious themes with intense and vividly illustrative music, sometimes bordering on flamboyant.<sup>24</sup> Though lofty Transcendental themes may require an intense analysis to find in the piece, Bolcom's "Amor," from the first volume of his *Cabaret Songs* is abundant with vivid imagery and whimsically dramatic melodic lines, succeeding in making the rhythmically challenging piece enjoyable listening.

**Lee Hoiby** was a modern Romantic, the majority of his works utilizing warm lyricism and diatonic simplicity, while his more complex works favor textural and harmonic complexity.<sup>25</sup> "Lady of the Harbour," in which Hoiby sets Emma Lazarus's poem "The New Colossus," is exemplar of his compositional style, painting the passionate text with rich tone color and dramatic lyricism over complex harmonic and rhythmic textures that beautifully express the tumultuous sentiment of America towards immigrants.

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<sup>24</sup> Steven Johnson and Lars Helgert, "Bolcom, William," *Grove Music Online*, 2013 <http://www.oxfordmusiconline.com.proxy.foley.gonzaga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248409?rkey=EwYTeW&result=1> (accessed February 10, 2019).

<sup>25</sup> Richard Jackson and Walter G. Simmons, "Hoiby, Lee," *Grove Music Online*, 2001 <http://www.oxfordmusiconline.com.proxy.foley.gonzaga.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013189?rkey=AG1ruz&result=1> (accessed February 10, 2019).



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Frances Minigan

***Jordan Martinez*** is a Music Education major at Gonzaga University. While at Gonzaga, she has studied voice with Dr. Amy Porter and sung in the Concert and Chamber Choirs under the direction of Dr. Timothy Westerhaus. With Gonzaga Choirs, she has toured the Pacific Northwest, Zambia, Zimbabwe, and will be touring to Italy in the coming summer. Believing leadership and social consciousness to be essential to her competence as an educator, a value she developed in her hometown, Lawrence, Kansas, Jordan has been able to seek and experience some of the incredible leadership development programs at Gonzaga. She has participated and mentored in the Experiential Leadership Institute and experienced the NEW Leadership Summer Institute for Women's Leadership in Politics. She attended Gonzaga's International Conference for Hate Studies and published, or submitted for publishing, short stories and essays about marriage equality and immigration reform, to Gonzaga's Student Publications and the Elie Wiesel Foundation, respectively. Lastly, Jordan served as a Gonzaga Choral Ambassador and the President of the Gonzaga University Branch of the American Choral Director's Association. Following graduation, she hopes to teach secondary choir while continuing to work and advocate for social and political reform in education, immigration, and cultural competence.