

## **Literacy Legacy Fund of Michigan & Superior Strings Alliance Collaboration**

**JANE AUSTEN SALON CONCERT**  
**Danielle Simandl (violin) Adam Hall (cello)**  
**Dr. Theresa Camilli (piano)**

**Saturday, March 22nd, 2025, 5:00pm**  
**First Presbyterian Church, Marquette, MI**  
**Sponsored by: the Literacy Legacy Fund of Michigan**  
**in celebration of National Reading Month!**

### ***Overview of Music & Cultural Literacy***

Music and languages share many common literacy aspects. Both fields celebrate those that can read and write. For languages, the sounds come together to form letters, which form words that combine to make sentences. These sentences combine to create yet a larger whole - paragraphs that form novels, articles, prose, etc. Communication through words. For music, sounds, or pitches, are represented as a musical alphabet, which form patterns or ideas that combine to make sentences. These sentences, or phrases, combine to create yet a larger whole- compositions or improvisations. Communication through sound.

Both fields can be creating new sounds or words or recreating pieces or literary works. Literacy can also mean gaining an appreciation through listening. Communication through listening. Some people choose to listen to spoken word or music, not to write or play an instrument. We all can think of individuals who are incredible listeners. Active listening is intentionally listening with refinement in hopes of understanding. Active listening can facilitate a connection with something or somebody larger than ourselves. Incredible listening can happen when we gather in any space. But, tonight's space is particularly special because we chose to come together and listen to a musical offering in hopes of making connections between new members of our community. We chose to come together hoping to gain an experience that will be larger than if we didn't gather, joining the Literacy Legacy fund of Michigan with the Superior Strings Alliance.

Nancy Railey, a teacher and pianist who passed away in 2023 believed in this form of literacy. Listening literacy allows us the ability to form a connection, to be part of something larger than ourselves. Nancy had a mission for Marquette; she believed that large spaces - such as libraries, churches, schools - should have a piano available for use. When we planned tonight's collaboration, we were able to choose First Presbyterian because the space was ready for a musical literacy event. A piano was present. We didn't know it was a piano that Nancy Railey had once owned. Tonight, we are playing on a piano that First Presbyterian purchased from Nancy Railey. We are gathering and celebrating literacy!

We chose the literacy thread of Jane Austen due to her religious affection to practice the piano daily. She did not choose to publicly perform the piano, but it was an important aspect of her life. Music study and listening played a prominent role in her characters, as well. There are scholarly articles and books devoted to better understanding music's sociological status through dissecting Austen literature. We thought it would be an enjoyable thread to show what Jane Austen would have attended when she gathered for listening literacy, at someone's home salon, in the late 1700s and early 1800s England.

## ***Inspiration for Music Selection***

The salon concert idea influenced each of our musical selections. Our four transcriptions were extremely enjoyable to play. We were familiar with these songs and pieces, and enjoyed playing them on instruments! (The two vocal texts were provided for the audience to read as we played). It was very typical for salon concerts to utilize instruments or vocal parts which were at their disposal. If a Tenor was not present at a salon to sing the newest hit of the day, the neighborhood cellist could play the tune while the pianist harmonized, as heard with our Schubert transcription, "Wohin" and the modern-day transcription of the 2023 piece, "Butterfly," by the Grammy-award winning artist, Jon Batiste. Transcriptions of not only vocal works were popular. Piano and orchestra transcriptions or reductions were also typical to hear. The violinist could play the right hand and the cellist could play the left hand of the piano score, as heard with the Handel and Bach piano transcriptions. Jane Austen was known to own piano pieces of Handel, Cramer and Haydn in her collection.

We decided to end the concert with three unique pieces. The Cramer Op. 11 Piano Sonata has yet to be published. After completing some research, I found a piece written for a trio (violin, cello and piano) by the only composer mentioned by name in a Jane Austen novel. The composer was JB Cramer (1771 - 1858), a popular pianist and composer who was living in London during Jane Austen's life. Cramer was mentioned in "Emma." After finding a trio by this composer, the manuscript was too difficult to read; I transcribed the old piano manuscript publication into a more legible score. I played from this legible score tonight (A copy of the original manuscript was available at the reception; a copy of a manuscript transcribed by Jane Austen was also available at the reception. Jane Austen had incredible music literacy. Her manuscript was beautifully notated.). We decided to program a piece of music from the soundtrack of Dario Marianelli's "Pride and Prejudice" because it shared similar compositional structure to Cramer's Sonata. We assumed that Marianelli must have also researched Cramer's work and used this musical literacy to create a piece similar in style. We also had individuals ask for this piece when initially sharing the collaboration concept earlier in the year! We had to program it.

The concluding piece was a trio composed by Haydn during his second trip to London in 1795. Jane Austen was known to own piano pieces of Handel, Cramer and Haydn in her collection. It is possible she would have also heard this popular piece. Again, the piano plays a prominent role displaying great sensitivity in the second movement's cantabile solo and duo roles with the violin; nimble, spirited playing between the violin and piano fills the outer movements. The final movement is often recalled as the favorite among audience members because of the dancelike character, the rhythms that push and pull, violin's lefthand pizzicato techniques, and the wildly fast tempi. All of these characteristics were familiar to Haydn and associated with the Roma culture which he was familiar, having worked for the Esterhazy family -the largest landowners in the Hungarian Empire. Nancy Railey gave me this Haydn score before she passed away. Little did I know I would be programming a concert about Literacy using her score on a piano she wanted to be placed in a large gathering space such as First Presbyterian.

*Project overview and music selection explanation by Theresa Chardos Camilli, PhD*

## ***Program***

*Celebrated Andante* - C.G. Reissiger

*Gavotte and Musette from the English Suite No. 3* - J.S. Bach Courante -G.F. Handel

*Wohin* - F. Schubert

*Butterfly* - Jon Batiste

*Sonata No. 1* - J. 8. Cramer

*Dawn* - Dario Marianelli

*Piano Trio No. 39 in G major, Hob. XV /25* - J. Haydn

## ***Performers***



### **Danielle Simandl**

Danielle Simandl is currently the Executive Director of Superior String Alliance (SSA) which is an arts nonprofits based in the Upper Peninsula of Michigan. Danielle performs with the Quad City Symphony Orchestra in Iowa, and with the Fox Valley Symphony in Wisconsin as Principal Second Violin. Danielle can also be found performing different kinds of chamber music in unique corners of the Great Lakes region, especially with the Tuuli Quartet and the Superior String Alliance

Chamber Players. She is the Music Director of SSA's Summer Music Camp, and the proud owner of countless tie-dye T-shirts. Danielle holds a Bachelor of Music in Violin Performance and a Bachelor of Arts in Gender Studies from Lawrence University, and a Master of Music in Violin Performance and a Performance Certificate from DePaul University.

### **Adam Hall**

Originally from Seattle, Adam Hall began his undergraduate studies in Chicago at DePaul University, and later moved to Glasgow where he completed his bachelor's and master's degrees in cello performance at the Royal Conservatoire of Scotland, studying with Alison Wells. He was then awarded the prestigious Holland Scholarship and continued his post-graduate studies with Michel Strauss and Jan-Ype Nota at the Koninklijk Conservatorium in Den Haag, specializing in contemporary music and improvisation. Adam currently lives in Marquette, Michigan, where he plays regularly with the Marquette and Keweenaw Symphony Orchestras, and the Superior String Alliance (SSA) Chamber Players. As a teacher, Adam has been on faculty at the SSA Summer Music Camp for almost a decade, and serves as the director of SSA Strings Club. He runs a private studio in Marquette teaching cello lessons, and is a certified Kundalini Yoga teacher.

### **Dr. Theresa Camilli**

Theresa Chardos Camilli, PhD, MT-BC earned her doctorate in Piano Pedagogy from the University of Oklahoma, a Bachelor of Arts degree in Psychology and a Bachelor of Music degree in Music Therapy from Loyola University in New Orleans. She completed her Master's degree in Music Therapy at the University of Iowa and has maintained her board-certified credentials as Music Therapist. Theresa has extensive collegiate- teaching experience having served as faculty at the following institutions with accolades from colleagues and students: University of South Carolina- teaching Applied Piano and Piano Pedagogy courses, University of Northern Iowa - Coordinator of UN J's Group Piano and Graduate Piano Pedagogy, Alverno College- teaching Applied and Functional Piano, and beginning in 2021, Northern Michigan University- teaching applied piano and serving as a collaborative pianist. Active in both the fields of music education and music therapy, Theresa continues to be invited to present and adjudicate at the local, regional, and national level. She served as the President of the Iowa's Northeast Area Music Teachers Association, the Editor of the Iowa Music Teacher Association's (IMTA) State Magazine (2010-16), and received the IMTA State Service Award (2016). She is currently active on the Marquette Symphony Orchestra Board since 2021, and currently serves as its Vice President. Theresa received the 2011 National Conference on Keyboard Pedagogy "Best Research Paper" Award and has articles in the following publications: MTNA E-Journal, Clavier Companion, American Music Teacher, and the Music Educators Journal.

## Reception

A special Jane Austen inspired reception followed the performance coordinated and sponsored by Literacy Legacy Fund of Michigan. Tea for the event was donated by Young Mountain Tea.

