

EASTMAN SCHOOL OF MUSIC'S 7TH ANNUAL

WOMEN IN MUSIC FESTIVAL

MARCH 21 — 25, 2011



A CELEBRATION OF WOMEN INVOLVED
IN ALL ASPECTS OF MUSIC,
INCLUDING COMPOSITION, PERFORMANCE,
TEACHING, SCHOLARSHIP, & ADMINISTRATION

WELCOMING COMPOSER IN RESIDENCE
HILARY TANN

Sylvie Beaudette, Artistic Director
Eun Mi Ko, Assistant Director

All events are FREE and open to the public

**Eastman School of Music's 7th Annual
Women in Music Festival in collaboration with:**

Nazareth
COLLEGE

A stylized logo for Madrigalia featuring the letters 'M' and 'A' intertwined in a circular fashion.
Madrigalia
Lee Wright, Music Director

UNIVERSITY OF ROCHESTER
Symphony Orchestra
David Harman, Music Director and Conductor

A logo for the University of Rochester Symphony Orchestra featuring a black graduation cap with a white tassel.

Cordancia

EMPIRE STATE
Lyric Theatre

A logo for Empire State Lyric Theatre featuring a stylized map of New York State with a rose on a stem positioned over the state's outline.

Musica Spiritus
Music of Knock

A circular logo with the text 'Musica Spiritus' at the top and 'Music of Knock' at the bottom, separated by small decorative icons.

Funding for the Women in Music Festival

The Women in Music Festival and Hilary Tann's residency are sponsored by: The Hanson Institute for American Music at the Eastman School of Music; the Neilly Lecture Series (River Campus Libraries); the Susan B. Anthony Institute for Gender and Women's Studies; Eastman's departments of Chamber Music, Composition, and Piano, as well as the All-Events Committee; and the Dean of the Eastman School of Music.

A Word from Douglas Lowry, Dean of the Eastman School of Music

As it begins its seventh year, Eastman's Women in Music Festival enjoys increasing and ever-widening success, and continues to highlight the achievements of women in all aspects of music. This is most visible in composition and performance, but women also play vital roles "behind the scenes" in teaching, scholarship, and administration.

The work of women, whether well-known, brand-new, or sometimes hidden for centuries, has injected important content and energy into our historical consciousness, both at Eastman and in the larger musical world. In the words of our Women in Music Festival director, Sylvie Beaudette: "Eastman graduates are everywhere in the world; they will perform and teach music by women as a matter of course, because the music is good."

For this year's festival, we welcome a distinguished guest: Hilary Tann, the Welsh-born composer who now teaches at Union College and whose music has been performed around the world. Our concerts include several important works by Ms. Tann, as well as the premiere on March 21 of her *Exultet Terra* for double chorus and double reed quintet, commissioned by the Women in Music Festival and supported by the Howard Hanson Fund for American Music. The week's concerts includes several other premieres of pieces by women, from songs to a major work for organ and orchestra.

We welcome you to our seventh Women in Music Festival. Enjoy our concerts and other events, enjoy some exciting new or rediscovered music, and experience the great talent of our wonderful student, faculty, and guest performers.

Sincerely,

A handwritten signature in black ink, appearing to read "Douglas Lowry". The signature is fluid and cursive, with the first name "Douglas" written in a larger, more prominent script than the last name "Lowry".

Douglas Lowry

Meet Hilary Tann

The Women in Music Festival 2011 composer-in-residence



From her childhood in the coal-mining valleys of South Wales, Hilary Tann developed the love of nature which has inspired all her music, whether written for performance in the United States (*Adirondack Light* for narrator and orchestra, 1992) or for her first home in Wales (*With the heather and small birds*, commissioned by the 1994 Cardiff Festival). Interest in the traditional music of Japan led to study of the ancient Japanese vertical bamboo flute (the shakuhachi) from 1985 to 1991. Among many works reflecting this special interest is the large orchestral work, *From afar*, premiered in 1996 by the Knoxville Symphony Orchestra conducted by Kirk Trevor. *From afar* received its

European premiere in 2000 by the BBC National Orchestra of Wales and was selected for the opening concert of The International Festival of Women in Music Today at the Seoul Arts Center in Korea (KBS Philharmonic Orchestra conducted by Apo Hsu, 2003).

Hilary Tann lives south of the Adirondacks in upstate New York, where she is the John Howard Payne Professor of Music at Union College in Schenectady. She holds degrees in composition from the University of Wales at Cardiff and from Princeton University. From 1982 to 1995, she was active in the International League of Women Composers and served in a number of Executive Committee positions. Numerous organizations have supported her work, including the Welsh Arts Council, New York State Council on the Arts, National Endowment for the Arts, and Meet the Composer/Arts Endowment Commissioning Music USA.

Her connection with Wales continues in various choral commissions, including *Psalm 104 (Praise, my soul)* for the North American Welsh Choir (1998) and *Paradise for Tenebrae* (Gregynog Festival, 2008). In July 2001, The Royal Liverpool Philharmonic Orchestra conducted by Owain Arwel Hughes premiered *The Grey Tide and the Green*, commissioned for the Last Night of the Welsh Proms. Recent years have brought a series of concerto commissions—for violin (*Here, the Cliffs*, premiered by the North Carolina Symphony with Corine Brouwer Cook, 1997), alto saxophone (*In the First, Spinning Place*, premiered by the University of Arizona Symphony with Debra Richtmeyer, 2000), and cello (*Anecdote*, premiered by the Newark (DE) Symphony with Ovidiu Marinescu 2000). *Shakkei*, a diptych for oboe solo and chamber orchestra, was premiered by Jinny Shaw in the Presteigne Festival, 2007, and has since been recorded for CD and performed in Dublin, Beijing, New York City, Rio de Janeiro, San Francisco, and at the 15th World Saxophone Congress in Bangkok (2009), with Susan Fancher, soprano saxophone, and the Thailand Philharmonic Orchestra.

Hilary Tann's Residency in Rochester

Events listing (Events are FREE and open to the public)

Sunday, March 20

- Noon-2:30 PM Rehearsal of *Shakkei*
(Eastman ensemble with Chien- Kwan Lin, saxophone)
Annex 902, Eastman School of Music
- 3- 5 PM Rehearsal of *Shakkei* (Sinfonietta Cordancia)
Old Sibley Library 101, Eastman School of Music
- 6-9 PM Rehearsal of *Exultet Terra*
Downtown United Presbyterian Church (DUPC)

Monday, March 21

- Noon-1 PM Interview on *1370 Connection* with Bob Smith (WXXI-AM 1370)
- 8 PM All-Tann Concert, including the premiere of *Exultet Terra* (DUPC);
reception

Tuesday, March 23:

- Morning Rochester City School District presentations (2)
- 3:30-5 PM *Composing Under the Influence*
Lecture-Presentation and Composition Master Class
Ciminelli Formal Lounge, Student Living Center
- 7:30 PM *Three Welsh Poets: A Composer's View*
Neilly Lecture Series, Rush Rhees Library

Festival Program

Throughout the Week

On display at the Sibley Music Library: Hilary Tann

Sibley Music Library, main display case

The Sibley Music Library cordially invites Festival attendees to view an exhibit celebrating the career of acclaimed composer-in-residence Hilary Tann. The recipient of numerous awards and commissions, Hilary Tann was the first woman to graduate with a First Class Honours degree from the University of Wales at Cardiff, and later was among the first four women ever to receive the PhD in music composition from Princeton University.

The exhibit is comprised of documents and artifacts graciously loaned by Dr. Tann from her personal collection. These include concert programs, photographs, published scores, sound recordings, and other artifacts, and reflect three of Dr. Tann's abiding interests: her love of her native Wales; her profound interest in the traditional music of Japan; and her lifelong love of nature. The exhibit (Miller Center, second floor) will remain in place for one month following the Festival.

Music, Writing and Recordings by Hilary Tann

Eastman Bookstore

Some of the Festival's composer-in-residence's music, CDs, and poetry are available for purchase.

Books and Collections of Poems from our guest local poets Eastman Bookstore

Sally Bittner Bonn—*Walking Woman and Orange*

Elaine Heveron—*Not Every Woman Swooned* and *Email To Cleveland*

Louise B. Bennett—*Tumaini Means Hope: Poems of Tanzania*

Monday, March 21, noon—What we all share...

Main Hall, Eastman School of Music

Guest poet: Linda Reinfeld, a poet, critic, and translator, currently teaches Creative Writing and Modern Poetry at Rochester Institute of Technology.

Jennifer Higdon—*Pale Yellow*

8'

Half Six Piano Trio:
Man Yui Kitty Cheung, violin
Andrew Barnhart, cello
Toni James, piano

Three American Songs

10'

Ruth Watson Henderson—*Come Ye Makers of Song*
Gwyneth Walker (text by May Swenson)—*I Will Be Earth*
arr. Rosephanye Powell—*Keep Yo' Lamps*
Eastman Women's Chorus
Kerry Flanigan, conductor
David Chin, piano
Megan Arns, djembe

- Jennifer Bellor—*On Tap (Just Tap It!)*** 9'
 Alex Dugdale and The Volta Trio:
 Jonathan Allen, Christopher Clarino, Erik Lutters, percussion
- Valerie Coleman—From *Afro-Cuban Concerto for Wind Quintet*** 10'
 1. Afro
 2. Vocalise
 Teri Villalobos, flute
 Katie Hart, oboe
 Jackie Gillette, clarinet
 Quinn Delaney, bassoon
 Lucy Olson, French horn
- Cécile Chaminade—*Mélodies*** 7'
 1. *L'été*
 2. *Absence*
 3. *L'idéal*
 Carli Miller, soprano
 Essi Myoehaenen, piano
- Peggy Glanville-Hicks—*Concertino for Harp and String Quartet*** 10'
 I. Ceremony
 II. Ritual
 III. Roundelay
 Hannah Chute, harp
 Gina DiCarlo and Elizabeth Ehrlich, violins
 Matthew Cox, viola
 Allison Rich, cello
- Clara Schumann—*Piano Trio in G minor, op. 17*** 9'
 I. Allegro moderato
 Jeremy Zhu, violin
 Keiko Ying, cello
 Cherry Tsang, piano

Monday, March 21, 8 PM—All-Tann Concert

Downtown United Presbyterian Church

- Gardens of Anna Maria Luisa de Medici*** 13'
 I. “nur um etwas schoenes zu sehen” (“just to see something beautiful”)
 II. “Narren hasten, Kluge warten, Weise gehen in den Garten” (“Fools hurry, clever ones wait, wise ones walk in the garden”)
 III. “Villa La Quiete”
 Sophia Gibbs Kim, flute
 Kathleen Kemp, cello
 Irina Lupines, piano

continued on next page

Water's Edge

9'

- I. Dawnlight
- II. From the Riverbed
- III. Toward Dusk

Hayeon Park and Graciela Arguedas, piano

Arachne

12'

Text: Jordan Smith

- I. A Primer for Those Who Have Dealings with the Gods (Oracle's warning)
- II. Arachne's Boast (Arachne as a young girl)
- III. Athena's Song (the fury of the goddess)
- IV. The Spider's Valediction (Arachne transformed)

Abra Bush, soprano and crotale

Shakkei—*Diptych for Soprano Saxophone and Small Orchestra*

14'

- I. Mt. Hiei from Shoden-Ji: Slow and Spacious
- II. Arashiyama from Tenr

Chien-Kwan Lin, soprano saxophone

Geoffrey Pope, conductor

Oboe

Katherine Hart

English Horn

Emily Tsai

French Horn

Emily Shroeder

Violin I

Aaron Yarmel, *principal*

Matthew Aprea

Hannah Picasso-Hobin

Anyango Yarbo-Davenport

Violin II

Sini Virtanen, *principal*

Samantha Moraes

Maria Raczka

Angelina Weber

Viola

Emma Hughey, *principal*

Melissa Claisse

Patrick Shelc

Cello

Erin Kelly, *principal*

Hilary Glen

Double-Bass

Wan-Ling Chuang

INTERMISSION

WORLD PREMIERE:

EXULTET TERRA, for Double Chorus and Double Reed Quintet

42'

- I. *Exultet Terra* (Antiphonal Choir and Quintet)
Text: "Paradise" (George Herbert)
- II. *Trio of Descent* (Two Oboes and English Horn)
- III. *In Sanctis Eius* (Antiphonal Choirs and solo oboe)
Text: "Colos. 3.3" (George Herbert)
- IV. *Trio of Ascent* (English Horn and Two Bassoons)
- V. *Iubilate Domino* (Antiphonal Choirs and Quintet)
Text: "Heaven" (George Herbert)

Madrigalia, chorus

Musica Spei, chorus

Lee Wright, conductor

Melanie Podzol and Ji Won Lee, oboe

Alexandra Shatalova, English Horn

Kara Lamoure and Clay Zeller-Townson, bassoon

Tuesday, March 22, noon—Google Earth for music...

Wilmot Hall, Nazareth College of Rochester

Guest poet: Elaine Heveron, author of *Email To Cleveland* (2007)
and *Not Every Woman Swooned* (2010), published by Plain View Press

Kristen Shiner McGuire—From *Three Pieces for Bass Clarinet and Marimba* 7'

II. Gotta Gig(ue)

III. Epilogue

Marcy Bacon, bass clarinet
Kristen Shiner McGuire, marimba

Two Songs 6'

Clara Schumann—*Liebst du um Schönheit*

Pauline Viardot-Garcia—*Hai, luli*

Andrea Reece, soprano
Sarah Rhee, piano

Sofia Gubaidulina—*Two Miniatures* 3'

Toccata-Troncata

Invention

Linda Boianova, piano

Elizabeth A. Kelly—*Taut* 8'

Pia Liptak, violin
Petar Kodzas, guitar

Two duos 7'

Germaine Tailleferre—*Pastorale*

Lili Boulanger—*Nocturne*

Liisa Ambegaokar Grigorov, flute
Linda Boianova, piano

Ruth Crawford Seeger—*Study in Mixed Accents* 4'

Prelude no. 6: Andante Mystico

Prelude no. 7: Intensivo

Beverly Smoker, piano

WORLD PREMIERE:

Christine Donkin—*This is a beautiful way: three cummings poems* 7'

1. love is a spring at which

2. who are you, little i

3. up in the silence the green

Eileen Stempel, soprano
Sylvie Beaudette, piano

continued on next page

Michaela Eremiášová—*Emblems*

10'

Emblems I: Inquieto/vigoroso

Emblems II

Emblems III

Anyango Yarbo-Davenport, violin solo

David Gargaro, conductor

Emlyn Johnson, flute

Richard Li, A clarinet

Lauren Jacobson, bass clarinet

Maria Raczka and Aaron Yarmel, violin

Melissa Claisse, viola

Erin Kelly, cello

Wan-Ling Chuang, double-bass

Kristen Shiner McGuire and Christopher Clarino, percussion

Eun Mi Ko, piano

**Tuesday, March 22, 3:30 PM—
Composer's Symposium**

Ciminelli Formal Lounge (entrance on Gibbs Street, Student Living Center)

Composing Under the Influence

Lecture-presentation and Composition master class by Hilary Tann

**Tuesday, March 22, 7:30 PM—
Three Welsh Poets: A Composer's View**

Rush Rhees Library, University of Rochester

A lecture-presentation given by Hilary Tann as part of the Neilly Lecture Series

For more information, please visit: www.lib.rochester.edu/index.cfm?PAGE=4691

Wednesday, March 23, noon—One, Two, Three...

Miller Center Atrium

Guest poet: Colette Noël, a trained journalist and former member of the *Rochester Democrat and Chronicle's* Board of Contributors, is a community liaison with the University of Rochester's Center for Community Health.

Two pieces 9'
Amy Beach—*Fireflies*
Chen Yi—*Ji-Dong-Nuo*
Siu Hei Lee, piano

WORLD PREMIERE*

Jennifer Bellor—*Ophelia's Flowers*, on poetry by E. Louise Beach 10'
1. Nightingale
2. Ophelia's Flowers
3. Daphne
4. Juliet's Aubade
Jennifer Bellor, soprano
Naz Pourmalek, piano

*A second performance of *Ophelia's Flowers* will take place this week on Thursday, March 24 at 7:00 PM at St. John Fisher College's Wilson Formal Lounge.

Cécile Chaminade—*Rigaudon and Novelette* 3'
Christina Yee and Julian Yoon, violins
Timothy Yee, cello

Betty Roe—From *Nine Songs* 6'
Nursery Rhyme of Innocence and Experience
Hot Sun, Cool Fire
Lullaby for a Baby Toad
My Garden
Natasha Drake, soprano
Beata Golec, piano

Michaela Eremiášová—*Icons* 5'30"
Icons I
Icons II
Maria Raczka and Chen Han Cliff Tsai, violins

Barbara Strozzi—*Lagrime mie* 9'
Amy Cochrane, soprano
Bonnie Choi, harpsichord

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Madeline Dring—*Trio for Flute, Oboe, and Piano*

10'

- I. Allegro con brio
- II. Andante semplice
- III. Allegro giocoso

Johanna Gruskin, flute
Amy Skjerseth, oboe
Cristina Dinella, piano

Three jazz tunes

10'

- Lil Hardin Armstrong—*Struttin' with Some Barbeque* (1927)
Ann Ronell—*Willow Weep for Me* (1932)
Mary Lou Williams—*Waltz Boogie* (1946)

Katie Ernst, voice
Tony Caramia, piano

Wednesday, March 23—*Lily, A Musical Portrait*

M&T Ballroom, Memorial Art Gallery

Reading performance of Amanda Jacobs and Lindsay Baker's new musical
Lily, A Musical Portrait based on Edith Wharton's *The House of Mirth*

In collaboration with the Empire State Lyric Theatre

6:15 PM Pre-concert reception (ticket required, \$25)

7:15 PM Pre-concert dialogue, moderated by WXXI's Brenda Tremblay, featuring
Amanda Jacobs, Lindsay Baker, and Edith Wharton scholar Jill Kress Karn
of the University of Rochester (FREE)

8:15 PM Performance of *Lily* (FREE)

Tickets for the pre-concert reception are available on the Empire State Lyric Theatre
website at: www.empirestatelystrictheatre.org or by calling 585-738-5995

Thursday, March 24, noon—Electricity is in the air...

First Universalist Church, part of “Eastman at Washington Square” Series

Guest poet: Louise B. Bennett, recently retired family physician focusing on refugee health and author of two chapbooks, *Translating the Pain* and *Tumaini Means Hope: Poems of Tanzania* (Puddinghouse Publications)

Jennifer Higdon—From *String Poetic* 4'
2. Nocturne

Rebeca Boyd, violin
Howard Spindler, piano

Deux mélodies 7'
Nadia Boulanger—*Chanson*
Lili Boulanger—*Reflets*

Glenda Brayman, soprano
Howard Spindler, piano

Alexandra T. Bryant—*Circuits and Breakers* 7'
The Volta Trio:
Christopher Clarino, Erik Lutters, Jonathan Allen, marimba

Beata E. Golec—*Fifth Prelude for Piano* 5'
Beata E. Golec, piano

Claude Arrieu—*Sonatine* 10'
I. Allegretto moderato
II. Andantino
III. Presto

Anne Lindblom Harrow, flute
Howard Spindler, piano

Thursday, March 24, 8 PM—Pre-Tour Concert

Wilmot Hall, Nazareth College of Rochester*

Guest poet: Sally Bittner Bonn, poet, teaching artist, and mother, serves as the Director of Youth Education at Writers & Books

Michaela Eremiášová—*Emblems* 10'
Emblems I: Inquieto/vigoroso
Emblems II
Emblems III

Anyango Yarbo-Davenport, solo violin
David Gargaro, conductor
Emlyn Johnson, flute
Richard Li, A clarinet
Lauren Jacobson, bass clarinet
Maria Raczka and Aaron Yarmel, violin
Melissa Claisse, viola

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Erin Kelly, cello
Wan-Ling Chuang, double-bass
Kristen Shiner McGuire and Christopher Clarino, percussion
Eun Mi Ko, piano

Kristen Shiner McGuire—*Colors of Earth and Sea* 10'

- I. Earth
- II. Sea/Earth

Kristen Shiner McGuire, marimba

Johanna Eränkö—*Caprice Finnois* 10'

Sini Virtanen, violin

Hilary Tann—*Nothing Forgotten* (based on poetry by Jordan Smith) 10'

- I. *Andante maestoso*
“as if the granite were/some half-forgotten spirit.”
- II. *Allegretto*
“all that light caught forever in the pine boughs/
bound between the stones and the current”
- III. *Andante recitativo—Larghetto flessibile*
“the mesh of branches, root, and sky”

Sini Virtanen, violin
Andrew Barnhart, cello
Eun Mi Ko, piano

Imogen Holst—*The Fall of the Leaf* 8'

Andrew Barnhart, cello

Judith Lang Zaimont—*Astral... a mirror life on the astral plane* 8'

Anyango Yarbo Davenport, violin

Hilary Tann—*Shakkei: Diptych for Soprano Saxophone and Small Orchestra* 14'

- I. Mt. Hiei from Shoden-Ji: Slow and Spacious
- II. Arashiyama from Tenryu-ji: Leggiero

Chien-Kwan Lin, soprano saxophone
Geoffrey Pope, conductor

Oboe

Katherine Hart

English Horn

Emily Tsai

French Horn

Emily Shroeder

Violin I

Aaron Yarmel, *principal*

Matthew Aprea

Hannah Picasso-Hobin

Anyango Yarbo-Davenport

Violin II

Sini Virtanen, *principal*

Samantha Moraes

Maria Raczka

Angelina Weber

Viola

Emma Hughey, *principal*

Melissa Claisse

Patrick Shelc

Cello

Erin Kelly, *principal*

Hilary Glen

Double-Bass

Wan-Ling Chuang

**A very special thank you to Dr. James Douthit and the Music Department at Nazareth College for the use of Wilmot Hall tonight.*

Friday, March 25, noon—Old Films and New Music

Curtis Theater, George Eastman House

Old Films and New Music features little-known films from the 1920s and 1930s by Bauhaus master and avant-garde artist László Moholy-Nagy, silhouette animator Lotte Reiniger, and documentary film director Walter Ruttmann. The music accompanying the works was written by Michaela Eremiášová and Jairo Duarte-López. The show was presented to an enthusiastic audience at Berlin's Arsenal cinema/Kineatheque on January 30, 2011, hosted by the Kurt Weill Festival.

Reinhild Steingröver, associate professor of German at the Eastman School, curated the show using films from the archive at the George Eastman House. The collaborative project was jointly funded by the Weill Fest and the Eastman School with support from the George Eastman House and Filmmuseum Berlin.

PROGRAM

Das Ornament des Verliebten Herzens (1919)

film by Lotte Reiniger/music by Michaela Eremiášová

Das Geheimnis der Marquise (1922)

film by Lotte Reiniger/music by Michaela Eremiášová

Der Sieger—Ein Film in Farben (1922)

film by Walter Ruttmann/music by Jairo Duarte-López

Ein Lichtspiel (Schwarz-Weiss Grau) (1930)

film by László Moholy-Nagy/music by Jairo Duarte-López

Impressionen vom Alten Marseiller Hafen (1929)

film by László Moholy-Nagy/music by Jairo Duarte-López

Berliner Stilleben (1931)

film by László Moholy-Nagy/music by Michaela Eremiášová

Grossstadt-Zigeuner (1932)

film by László Moholy-Nagy/music by Michaela Eremiášová

Anyango Yarbo Davenport, violin

Jonathan Lo, cello

Anna Brumbaugh, clarinet

Rick McRae, trombone

Andreas Ioannides, piano

Jairo Duarte Lopez, conductor

Reinhild Steingrover, curator and introduction

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Friday, March 25, 8 PM—Life, Death and Renewal: An Evening of Reflection Through Poetry and Music

Sacred Heart Cathedral

Poem: *Lovers are we*

Poet: Mary Louise Heffernan, SSJ

Hilary Tann—*Shakkei*

14'

I. Mt. Hiei from Shoden-Ji

II. Arashiyama from Tenryu-ji

Kathleen Suher, oboe

David Harman, conductor

Sinfonietta Cordancia

Poem: *Early Requiem for the Lily*

Poet: Lori Nolasco

Lili Boulanger—*Pié Jesu*

5'

Kristina Moore, mezzo-soprano

John Morabito, organ

Lacey Lee Jones, harp

Rebeca Boyd and Janet Milnes, violin

Donna Lorenzo, viola

Rintaro Wada, cello

Poem: *Someday* (Paricia Burns Flinn)

Reader: Patricia Young

Hilary Tann—*The Walls of Morlais Castle, for string orchestra*

10'

David Harman, conductor

Sinfonietta Cordancia

Introduction to the Falcinelli premiere: Timothy Tikker

WORLD PREMIERE:

Rolande Falcinelli—*Mausolée "à la gloire de Marcel Dupré"*

22'

for organ and orchestra, op. 47

I. Prélude

II. Fugue

III. Choral

Timothy Tikker, organ

David Harman, conductor

University of Rochester Symphony Orchestra

Poem: *Perhaps the World Ends Here* (Joy Harjo)

Reader: Kathy Phelan

Libby Larsen—*Overture for the End of a Century*

6'

David Harman, conductor

University of Rochester Symphony Orchestra

Composer Biographies

Lil Hardin Armstrong 1898 –1971

A jazz pianist, composer, arranger, singer, bandleader, and the second wife of Louis Armstrong, Lil Hardin Armstrong collaborated with her husband on many recordings in the 1920s. She was born in Memphis, Tennessee. During her early years, Hardin was taught hymns, spirituals, and classics on the piano. She was drawn to popular music and later blues, but could only listen to or play these styles covertly, because her mother Dempsey, a deeply religious woman, considered them “sinful.” Hardin’s compositions include *Struttin’ With Some Barbecue*, *Don’t Jive Me*, *Two Deuces*, *Knee Drops*, *Doin’ the Suzie-Q*, *Just For a Thrill*, *Clip Joint*, and *Bad Boy*.

Claude Arrieu 1903-1990

Claude Arrieu was a classically trained musician from an early age. She became particularly interested in works by Bach and Mozart, and later, Igor Stravinsky. However, Gabriel Fauré, Claude Debussy, and Maurice Ravel provided her the most inspiration. She wrote music in all styles, composing works of “pure music” as well as music for theatre, film, radio, and music hall, contributing her own voice to every situation, dramatic or comic, with a particular taste for rhythm and imagery.

Amy Marcy Beach 1867-1944

Composer and pianist Amy Beach wrote over 300 works in a variety of genres. Considered the foremost American female composer of her time, she was highly disciplined and known for her ability to create large-scale pieces rapidly. Primarily self-taught, Ms. Beach received critical acclaim not only in the United States, but also in Europe. Her compositional style has been described as both Romantic and post-Romantic.

Jennifer Bellor b. 1983

Jennifer Bellor holds a bachelor’s degree in music from Cornell University, a master’s degree in composition from Syracuse University, and is pursuing a Ph.D. in music composition at the Eastman School of Music. At Eastman, she holds a teaching assistantship as a composition teacher for non-majors, and is a recipient of the Samuel Adler scholarship. She is studying with David Liptak. Her former composition teachers include Steven Stucky, Sally Lamb, and Andrew Waggoner.

Lili Boulanger 1893-1918

French composer Lili Boulanger began musical studies at the age of three, and with the composer accompanying her, she sight-read Fauré songs a few years later. At nineteen, she caught the world’s attention by becoming the first woman to win the Prix de Rome (for her cantata *Faust et Hélène*). Although she was awarded a year of study in Rome, her stay was shortened due to poor health, and she died of tuberculosis at age twenty-five. In her short life, she composed more than fifty works.

Nadia Boulanger 1887-1979

Nadia Boulanger was a French composer, conductor, and teacher who taught many composers and performers of the 20th century. From a musical family, she achieved early honors as a student at the Paris Conservatoire, but believing that her talent as a composer was inferior to that of her younger sister Lili, she gave up composing and became a teacher. In that capacity she influenced generations of young composers, including many from the United States., beginning with Aaron Copland. Other students became leading soloists and conductors, including Dinu Lipatti, Igor Markevitch, and Ástor Piazzolla.

Alexandra T. Bryant b. 1985

Hailed as a “promising composer” by the *Cleveland Plain Dealer*, Alexandra T. Bryant has been lauded for her “ability to convey myriad moods through clear thematic materials and coloristic contrasts.” Born in Western Washington, Miss Bryant is a 2010 Master’s graduate of the Shepherd School of Music at Rice University, where studied under Dr. Pierre Jalbert and Dr. Arthur Gottschalk. She is the 2010 winner of the Avalon Composition Competition and the 2007-2008 recipient of the Darius Milhaud Award at the Cleveland Institute of Music.

Cécile Chaminade 1857-1944

French composer and pianist Cecile Chaminade composed over 400 works, nearly all of which were published in her lifetime. She held an extensive touring schedule, performing throughout England as a frequent

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guest of Queen Victoria, and in the United States, where Chaminade Clubs were formed. Her music is characterized by clear textures and French wit. Among her most popular compositions are her piano pieces.

Valerie Coleman b. 1970

Composer and flutist Valerie Coleman is a distinct new voice in American music. Born and raised in the same West End neighborhood as Louisville's legendary boxer, Mohammed Ali, Coleman began her music studies at the late age of eleven. By the age of fourteen, she had already written three symphonies and had won several local and state flute competitions. Today, Coleman is the resident composer, flutist, and founder of the Grammy-nominated wind quintet, Imani Winds.

Ruth Crawford 1901-1953

Ruth Crawford was the first woman to be awarded a Guggenheim Fellowship. Crawford's ultra-modernist compositions caught the attention of Henry Cowell, who published her works in his *New Music Quarterly*. Joseph Straus has described her angular melodies as "giving the impression of living organisms, like amoebas that change shape as they move." In 1929 she left Chicago for New York to study dissonant counterpoint with Charles Seeger, whom she subsequently married. From the mid-thirties onward, she abandoned modernism and devoted herself to the arrangement and dissemination of American folk music.

Christine Donkin b. 1976

Christine Donkin completed a Bachelor of Music degree at the University of Alberta in 1999, and a Master of Music degree at the University of British Columbia in 2003. She studied composition with Stephen Chatman, Howard Bashaw, Malcolm Forsyth, and Allan Gilliland. She is currently a private instructor of piano and elementary-level violin, as well as a composer of mostly piano, choral, and chamber music. For more information visit www.christinedonkin.com.

Madeleine Dring 1923-1977

English composer and actress Madeleine Dring began studies at the Royal Conservatory of Music under a violin scholarship at age nine. There, she studied composition (with Vaughan Williams), piano, drama and mime, and voice, and she developed a heightened interest in children's plays. Her compositions include dramatic works, instrumental pieces, and songs for piano and voice. An admirer of Francis Poulenc, Ms. Dring's works display extensive attention to harmony and melody, and an affinity with vernacular styles.

Jairo Duarte-López b. 1977

Winner of the 2007 National Prize in Music Composition awarded by the Ministry of Culture of Colombia, Jairo Duarte-López has been increasingly recognized for his work in concert music and music for visual media. Mr. Duarte-López is currently pursuing his Ph.D. in Composition at the Eastman School of Music, where he serves as co-instructor of Film Scoring Techniques for the Department of Jazz Studies and Contemporary Media.

Johanna Eränkö b. 1981

Johanna Eränkö began her academic studies majoring in the violin. Since autumn 2003 she has studied composition as her main subject, first with Jouni Kaipainen and from the beginning of 2005 with Juhani Nuorvala. Johanna Eränkö attended the Sannäs composition course in summer 2003 and 2004, at which the teachers were Jouni Kaipainen and Magnus Lindberg. She also took part to a composition course in 2004 in Seinäjoki where the teacher was Kimmo Hakola. Her works has been performed in different festivals in Finland, including Tampere Biennale, Musica Nova, Korvat Auki! (Ears Open!), October of Contemporary Music in Oulu. Johanna Eränkö has mainly composed chamber music for various combinations.

Michaela Eremiasova b. 1974

Czech composer Michaela Eremiasova studied composition at the Conservatory of Jaroslav Jezek, jazz composition at the Berklee College of Music, and musicology at Charles' University in Prague. She is pursuing a Ph.D. in composition at the Eastman School of Music. Michaela has earned awards at Berklee and Eastman and garnered international recognition for her electroacoustic score for *All That Remains*, an experimental short film. Her commissions include works for the Novus Trombone Quartet, The Commission Project, and the Robert G. Boehmler Foundation. She is a finalist in Europe's largest choral composition competition, Associazione "C. A. Seghizzi".

Rolande Falcinelli 1920-2006

A French organist, pianist, composer, and pedagogue. Rolande Falcinelli entered the Paris Conservatory in 1932, where her teachers were noted pianist and pedagogue Isidor Philipp and Abel Esty (piano), Marcel Samuel-Rousseau (harmony), Simone Plé Caussade (counterpoint), Henri Büsser (composition), and Marcel Dupré (organ and improvisation). In 1942, she received the second Grand Prix de Rome in composition. From 1946-1973, she was titular organist at Sacré-Coeur in Paris. Additionally, she taught organ at the American Conservatory in Fontainebleau from 1948-1955, and at the École Normale de Musique in Paris from 1948-1955.

Beata E. Golec b. 1981

Beata E. Golec is a pianist, composer and educator. She was born in Gliwice, Poland. In 1997, she received an award for *Fantazja Polska* for piano and cello at the “Patri Patriae” All-Polish Composers Competition for a piece dedicated to Pope John Paul II. *Fantazja Polska* premiered at Ars Cameralis Silesiae Superioris Festival in 1997 (Katowice, Poland) by Beata E. Golec and Miroslaw Makowski. She completed her graduate studies in piano performance at Eastman. Many of Beata’s compositions have been launched at Eastman’s Women in Music Festival (2005, 2006, and 2007).

Sofiya Gubaydulina b. 1931

Composer Sofiya Gubaydulina is considered one of the foremost modern Russian composers. She is the recipient of numerous awards including the Koussevitzky Prize, the State Prize of Russia, and the Kulturpreis des Kreises Pinneberg. Ms. Gubaydulina’s style is quite eclectic, drawing inspiration from philosophical ideas, Eastern themes, Western ideology and the Russian Orthodox tradition. She graduated from the Kazan Conservatory, and proceeded with graduate studies at the Moscow Conservatory.

Ruth Louise Watson Henderson b. 1932

Ruth Louise Watson Henderson is a Canadian composer, pianist, and music educator. She has been the accompanist for the Toronto Children’s Chorus since its inception in 1978 and is currently on the faculty of The Royal Conservatory of Music, where she has taught for many years. Watson Henderson’s compositional output includes works for organ, piano, string orchestra, wind ensemble, brass ensemble, percussion ensemble, and more than 80 choral pieces. Her works are known for their use of modal and impressionistic harmonies. Many of her works have been recorded and enjoy international popularity.

Peggy Glanville-Hicks 1912-1990

Peggy Glanville-Hicks was born in Melbourne. She studied piano with Arthur Benjamin, conducting with Constant Lambert and Malcolm Sargent, and composition with Ralph Vaughan Williams at the Royal College of Music in London. From 1949 to 1958 she served as a critic for the *New York Herald Tribune* and became an American citizen. She lost her sight during her last years of living in the United States, as a result of a brain tumor. She died in Sydney in 1990. Her will established the Peggy Glanville-Hicks Composers’ House in her home in Paddington, Sydney, as a residency for middle-aged Australian composers.

Jennifer Higdon b. 1962

Jennifer Higdon has been a recipient of the Pew and Guggenheim Fellowships and has twice received awards from the American Academy of Awards and Letters. Her work has been championed by the *Washington Post* for its “innate sense of form and a generous dash of pure esprit.” Since its premiere in 2000, Higdon’s *blue cathedral* has been performed by 150 orchestras. She has been commissioned by the San Francisco Opera to write an opera premiering in the fall of 2013.

Imogen Holst 1907-1984

A British composer and conductor, and sole child of composer Gustav Holst, Imogen Holst was born on 12 April 1907. She worked with Herbert Howells and studied composition at the Royal College of Music in London with George Dyson and Gordon Jacob. Her teachers also included Ralph Vaughan Williams (for harmony and counterpoint). She is well known for folksong arrangements, but her serious compositions remained underestimated and largely unknown until the 1980s. Her earliest works were influenced by her father, but her own musical language developed great individuality during the 1940s.

Amanda Jacobs b. 1962 and Lindsay Baker b. 1976

Amanda Jacobs studied piano performance at Wesleyan College in Macon, Georgia, and pursued graduate

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studies in piano pedagogy, voice, jazz theory, and organ. For years she taught piano and performed as a chamber musician and for church services. Relocating to Rochester in 1996, she composed *DANIEL: The Musical*, a project that revealed her flair for orchestral composition. She orchestrated the Ohio Light Opera's revival of Sigmund Romberg's *Maytime* and its 2006 premiere of Jane Austen's *Pride and Prejudice: A Musical Play*. Jacobs also scores for film and animation and teaches vocal music.

Lindsay Baker studied theater and music at St. Olaf College and trained at the O'Neill National Theater Institute (Waterford, CT) and Moscow Art Theater (Russia). In addition to Jane Austen's *Pride and Prejudice: A Musical Play*, she co-authored the book of *DANIEL: The Musical* and has developed original theatrical pieces: *Thirst*, *Train of Thought*, *Cirque Mystère: The Fairy Element*. Her directing credits include *A Way Out of Madness*, *Anne of Green Gables*, *Molly's Dream* and *The Telephone*. She teaches theater and music and is the Production Stage Manager of Eastman Opera Theatre.

Elizabeth A. Kelly b. 1982

Elizabeth A. Kelly's works have been performed at venues throughout the U.S. and Europe. Her work has been recognized with two ASCAP Morton Gould Young Composer Awards and honorable mentions in the 2006 and 2008 ASCAP/CBDNA Frederick Fennell competitions and the 2011 ASCAP Rudolf Nissim Prize competition. Kelly is currently completing her Ph.D in composition at the Eastman School of Music. She is also a Frank Huntington Beebe Fellow in music composition at the Royal Conservatory in The Hague for 2010-11. More information can be found at her website, www.elizabethakelly.com.

Libby Larsen b. 1950

Libby Larsen has been praised as "the only English-speaking composer since Benjamin Britten who matches great verse with fine music so intelligently and expressively" (*USA Today*). She has written over two hundred pieces of music in nearly every major genre, from chamber music and song cycles, to large-scale orchestral and choral pieces. Well-known and highly regarded, Ms. Larsen is a composer whose works have become standard in the classical music repertory.

Rosephanye Dunn Powell b. 1962

Rosephanye Dunn Powell has been hailed as one of America's premier women composers of choral music. She has an impressive catalogue of works published by some of the nation's leading publishers, including the Hal Leonard Corporation, the Fred Bock Music Company, Oxford University Press and Alliance Music Publications. Powell serves as Professor of Voice at Auburn University. Her works are performed in many parts of the world, including Europe, Asia, Africa and South and Central America. Dr. Powell's compositions include sacred and secular works for mixed chorus, women's chorus, men's chorus, and children's voices.

Betty Roe b. 1930

Betty Roe was born in London, England, and studied composition, piano, cello, and voice at the Royal Academy of Music. From 1968-78, she was the Director of Music at the London Academy of Music and Dramatic Art (LAMDA), and worked comprehensively as a session singer with principal London ensembles. In 1970, with her late husband, Ms. Roe founded Thames Publishing. Her compositions are mostly comprised of solo songs, church and choral music, and musicals.

Ann Ronell 1906 or 1908–1993

An American composer and lyricist best known for the jazz standard "Willow Weep for Me" (1932), Ronell was born in Omaha, Nebraska, studied music with Walter Piston, and was married to producer Lester Cowan. Ronell was, along with Dorothy Fields, Dana Suesse, and Kay Swift, one of the first successful Hollywood and Tin Pan Alley female composers or librettists. She co-wrote Disney's first hit song "Who's Afraid of the Big Bad Wolf?" with Frank Churchill for the cartoon *Three Little Pigs* (1933).

Clara Wieck Schumann 1819-1896

Hailed as Europe's "Queen of Piano," composer-pianist Clara Schumann began writing music at the age of nine. Her sixty-six works include songs, part songs, pieces for piano and orchestra, pieces for solo piano, and cadenzas for piano concertos. Greatly admired by her contemporaries, Ms. Schumann was awarded the title of "Royal and Imperial Chamber Virtuosa, With Great Distinction" in Vienna by the Emperor.

Kristen Shiner McGuire b. 1958

Kristen Shiner McGuire is Coordinator of Percussion Studies at Nazareth College of Rochester, where she has taught since 1984. Kristen is known internationally as a multifaceted performer, teacher and composer. Her compositions include *Juniper* for solo marimba, *Celestial Welcome* for percussion ensemble, *Declaration, Song, and Dance* for solo timpani, and *Two by Two, Nine Duets for Two Mallet Percussion*. Kristen performs with the Rochester Philharmonic Orchestra and Marimba Band, as the lead singer and drummer for the Barry Tee Jazz Trio, and as a percussionist for Merry-Go-Round Playhouse. Visit www.kristenshinermcguire.com and www.myspace.com/kristenshinermcguire.

Barbara Strozzi 1619-1664

Barbara Strozzi composed some of the most remarkable and dramatic music of the seventeenth century. She was regarded as the foremost singer and lute player in Venice. Her music bears resemblances to her teacher Cavalli's; however, it displays more lyricism. Formally, she contrasted musical ideas and utilized refrains. Ms. Strozzi's eight volumes of published music include arias, madrigals, duets, and more cantatas than any other seventeenth century composer.

Germaine Tailleferre 1892-1983

The French composer Germaine Tailleferre was the only female member of the group Les Six, which also included Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, and Francis Poulenc. Impressed with her formidable musical gifts, Erik Satie considered her his "musical daughter." Tailleferre's extensive output includes music in nearly every genre: operas, ballets, incidental music, film and television scores, orchestral, wind band, choral, songs, chamber and solo instrumental works. Some of her most notable works include the Second Violin Sonata (1947-8), the Clarinet Sonata (1957) and the Piano Trio (1978).

Pauline Viardot-Garcia 1821-1910

Berlioz described singer and composer Pauline Viardot as "one of the greatest artists in the past and present history of music." Her musical and dramatic gifts were greatly acclaimed. In her 150 appearances as Orpheus in Gluck's *Orfeo ed Euridice*, many agreed that she reached tragic heights rarely seen on stage. In 1862 Charles Dickens called this "a most extraordinary performance—full of quite sublime acting." Along with her phenomenal singing career, she found time to compose four operettas, much vocal music, and a few instrumental works. Robert Schumann's *Liederkreis* Op. 24 and Saint-Saëns' *Samson et Dalila* are dedicated to her.

Gwyneth Walker b. 1947

Gwyneth Walker is a graduate of Brown University and the Hartt School of Music. She holds BA, MMand DMA Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont. Her recent works include two new SATB choral/orchestral sets, *The Morning Train* and *Alpha and Omega*, as well as *Blessings from the Children and The Circus of Creation*.

Mary Lou Williams 1910-1981

An American jazz pianist, composer, and arranger, Williams wrote hundreds of compositions and arrangements, and recorded more than one hundred records. Williams wrote and arranged for such bandleaders as Duke Ellington and Benny Goodman, and she was friend, mentor, and teacher to Thelonious Monk, Charlie Parker, and Dizzy Gillespie. Born as Mary Elfrida Scruggs in Atlanta, Georgia, she grew up in the East Liberty neighborhood of Pittsburgh, Pennsylvania, one of eleven children. As a very young child she taught herself to play the piano, becoming a professional musician in her teens. She cited Lovie Austin as her greatest influence.

Chen Yi b. 1953

In 1986, Chinese-born composer Chen Yi became the first woman to earn a master's degree in composition in China. She is a recipient of a Grammy award and the Charles Ives Living Award, and has received grants from the Guggenheim Foundation and the National Endowment for the Arts, as well as commissions from Yo-Yo Ma and the Pacific Symphony and the Los Angeles Philharmonic. She has served on the faculty of the Peabody Conservatory, and currently teaches composition at the Conservatory of the University of Missouri-Kansas City.

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Judith Lang Zaimont b. 1945

Judith Lang Zaimont's 100 works include three symphonies, chamber opera, music for wind ensemble, oratorios and cantatas and other works for chorus, compositions for voice, solo instruments and a wide variety of chamber music. She has received a Guggenheim Fellowship, commission grants from the National Endowment for the Arts and American Composers Forum, a 2003 Aaron Copland Award, and a 2005 Bush Foundation Fellowship. Her concerns for increased visibility for women composers have produced articles, speeches, and the books *Contemporary Concert Music by Women* and *The Musical Woman: An International Perspective* (three volumes). After a distinguished career as an educator (Peabody Conservatory, CUNY, Adelphi University, and the University of Minnesota), she is now concentrating fully on composing. See www.jzaimont.com

We would like to thank the following people, departments, and foundations for their support and assistance with the Women in Music Festival:

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- Our distinguished group of poets:
 - Louise B. Bennett
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 - Elaine Heveron
 - Colette Noël
 - Linda Reinfeld
- Poets and readers from Sacred Heart Cathedral: Mary Louise Heffernan, SSJ, Lori Nolasco, Kathy Phelan, and Patricia Young
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Sincerely,

Sylvie Beaudette, Artistic Director

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