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

WOMEN IN MUSIC FESTIVAL

MARCH 26 – 31, 2012
EASTMAN SCHOOL OF MUSIC

COMPOSER-IN-RESIDENCE
LORRAINE DESMARAIS
Acclaimed Canadian jazz pianist and composer

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC

Dr. Sylvie Beaudette, Artistic Director
Dr. Beata Golec, Assistant Director
From the Dean

As it begins its eighth year, Eastman’s Women in Music Festival continues to highlight the achievements of women in all aspects of music with increasing and ever-widening success. Women musicians are most visible as composers and performers, but women also play essential roles “behind the scenes” in teaching, scholarship, and administration.

Recognizing and appreciating the work of women—whether well-known, brand-new, or sometimes hidden for centuries—has injected important content and energy into our historical consciousness, 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: Lorraine Desmarais, French-Canadian jazz pianist and composer, who will perform her own music with our New Jazz Ensemble as well as taking part in other events. The week’s concerts include the usual vast array of women composers, including concerts devoted to music by last year’s very successful Women in Music composer-in-residence, Hilary Tann, and by the 17th century nun Isabella Leonarda.

We welcome you to our eighth Women in Music Festival. Enjoy a full week of concerts and other events, enjoy some exciting new or re-discovered music, and experience the great talent of our wonderful students, faculty members, and guest performers.

Douglas Lowry
Joan and Martin Messinger Dean of the Eastman School of Music
Canadian pianist and composer Lorraine Desmarais has performed alongside such greats as Chick Corea, Paquito D’Rivera, Joanne Brackeen, and Marian McPartland. With her long-time collaborators Camil Bélisle and Frédéric Alarie, Desmarais constantly pushes the limits of the jazz trio format. A regular at the Festival International de Jazz de Montréal, she has also performed at international jazz festivals in Indonesia, Senegal, the United States, and France, and guested with the Orchestre Symphonique de Montréal and the Orquesta Sinfónica de Galicia. Desmarais has recorded 10 CDs as a leader and many others as a side pianist, and has written several film scores. She also hosted Lorraine Desmarais reçoit... for Radio-Canada-CBC. www.lorrainedesmarais.com

“Lorraine Desmarais is a power-packed dynamo … echoes of Evans are transformed by the pianist's powers of invention, relentless momentum, and technical panache. Brava Desmarais!” —JazzTimes

Lorraine Desmarais’s Residency In Rochester
Events listing (Events are FREE and open to the public)

**Wednesday, March 28**
3:30 PM—5:30 PM Jazz Performance Workshop
Annex, 6th and 7th floor

6:30—8 PM Open rehearsal with New Jazz Ensemble
ESM 120

**Thursday, March 29**
10:30—11:30 AM Coaching *Odalisque*

11:30 AM—12:30 PM Coaching *Sonata for Flute and Piano*
Both in ESM 327

1:30—3:30 PM Jazz Performance Workshop
Annex, 6th and 7th floor

**Friday, March 30**
10—10:30 AM Radio interview with Eric Gruber on JAZZ 90.1FM

NOON—1 PM Festival noontime concert, including performance of *Sonata for Flute and Piano*
Sproull Atrium at Miller Center

3:30—5 PM Composers Round Table with Lisa Bielawa, Laura Karpman, and Hilary Tann
Moderator: Holly Watkins
Howard Hanson Hall

**Saturday, March 31**
9—11 AM Open rehearsal with Eastman Youth Jazz Orchestra
Messinger Hall 1

8 PM Concert with Eastman New Jazz Ensemble
Kilbourn Hall
MONDAY, MARCH 26, NOON

The Music of Nature
Main Hall, Eastman School of Music

Guest poet: Mary Lynn Broe is an author, poet, professor, dog fancier and aspiring harpist who has, over the last twenty-five years, sat in, shared, and disposed of several chairs. And chairs.

Two Settings of Emily Dickinson Poetry
Emma Lou Diemer—Bee! I’m Expecting You!
Marjan Helms—Hope
Eastman-University of Rochester Women’s Chorus
Philip Silvey, conductor
Abigail Rockwood, pianist

Alyssa Kassler—Arundinaria
Emlyn Johnson, flute
Howard Na, piano

Caroline Lizotte—Raga, opus 41 pour deux harpes
Caroline Reyes and Kristina Finch, harps

Rebecca Clarke—Sonata for Viola and Piano
I. Impetuoso
Melissa Matson, viola
Timothy Burns, piano

Germaine Tailleferre—Intermezzo pour Deux Pianos
Deux Valses
Yi-Wen Chang and Ming-Ching Wu, pianos

Amanda Jacobs and Lindsay Warren Baker—
Sonnet 54, “O how much more doth beauty beauteous seem…”
a preview from “Truth in Beauty” on words by Shakespeare*
Advanced Voice Class, Penfield High School
Kevin Lieb, piano
Diane Abrahamian, Director

Jennifer Bellor—Midnight Swim
Tyler Menzel, flute
Tiffany Valvo Lopez, clarinet/bass clarinet
Sini Virtanen, violin
Julia Nilsen, cello
Sam Reich, piano
Adam Maalouf, percussion
Jerry Hou, conductor

MONDAY, MARCH 26, 7 PM

Publick Musick—Vespers of the Blessed Virgin Mary—Music of Isabella Leonarda (1620-1704)
Christopher Haritatos and Boel Gidholm, directors
Church of the Blessed Sacrament

Domine ad Adiuvandum, Op. 19, no. 1
Sonata duodecima, Op. 16, no. 12
Salve Regina, Op. 7, no. 9
Dixit Dominus, Op. 19, no. 2

INTERMISSION

Beatus vir, Op. 19, no. 4
Sonata quarta, Op. 16, no. 4
Venite, letantenes, Op. 20, no. 12
Magnificat, Op. 19, no. 10

PUBLICK MUSICK
Laura Heimes, soprano
Katy Avery, alto
Pablo Bustos, tenor
Harris Ipock, bass
Boel Gidholm, baroque violin
Michael Albert, baroque violin
Christopher Haritatos, baroque violoncello
Henry Lebedinsky, organ
Deborah Fox, theorbo

FREE ADMISSION – donations for the church’s Supper Program are greatly appreciated. This concert is made possible in part by a gift from Mr. George Abraham, member of the Eastman Board of Managers.

TUESDAY, MARCH 27, NOON

Colors of the Soul
Wilmot Hall, Nazareth College


Kristen Shiner McGuire—The Wish
Kristen Shiner McGuire, marimba
Beverly Smoker, piano

Amy Beach—from Three Browning Songs, Op. 44
The Year’s at the Spring
I Send my Heart Up to Thee
Andrea Reece, soprano
Sarah Rhee-Tirre, piano
Amy Quate—Light of Ushibis
I. Grace
II. Passion
III. Faith
Suzanne Grant, alto saxophone
Linda Boianova, piano

Beata Golec—Falling—premiere
Beata Golec, piano

Libby Larsen—Sonata for Viola and Piano
III. Breathless
Jennifer Turbes, viola
Eun Mi Ko, piano

Cindy McTee—Timepiece for saxophone and computer recorded music on CD
Diane Hunger, saxophone

Lorraine Desmarais—Odalisque
Linda Boianova, piano

Grazyna Bacewicz—Sonata for Violin and Piano
II. Andante ma non troppo
Rebeca Boyd, violin
Beata Golec, piano

TUESDAY, MARCH 27, 7 PM
TubaCOR—Lin Foulk, horn; Deanna Swoboda, tuba; Helen Lukan, piano
Eastman School of Music, Hatch Recital Hall

Elizabeth Jacquet de la Guerre (trans. Foulk)—Trio Sonata in D Minor
Adagio
Presto
Adagio
Presto

Ann Callaway—from Four Elements for Horn and Piano
Earth
Fire

Elizabeth Raum—Color Code for Horn, Tuba, and Piano
Clash of gold and silver
Shifting and shimmering shades of violet and gray
Champagne and chocolate

Louise Farrenc—from Trio in E Minor for piano, flute/violin, and cello, Op. 45
I. Allegro deciso

Barbara York—Elegy for an Angel for Tuba and Piano

Anna Baadsvik—Two Pieces
On a Little Cloud

*commissioned and premiered by TubaCOR
**arrangement made exclusively and premiered by TubaCOR

WEDNESDAY, MARCH 28, NOON
Hochstein Performance Hall, Hochstein School of Music & Dance
Today’s Live from Hochstein concert is broadcast live and in stereo on WXXI-FM, classical 91.5, with host Mona Seghatoleslami.

Katherine Hoover—Homage to Bartók, Op. 7
FEM VINDAR [a woodwind quintet]
Kathryn Scarbrough, flute
Ji Won Lee, oboe
Marcy Bacon, clarinet
Kirsta Rodean, bassoon
Colleen Wolf, horn

Rebecca Clarke—Old English Songs
I. I Know My Love
II. Phillis on the New Made Hay
III. The Tailor and His Mouse
Allyn Van Dusen, mezzo soprano
Pia Liptak, piano

Jennifer Higdon—Zaka
TWENTY21
Anyango Yarbo-Davenport, violin
Joan Kinzella, cello
Alisa Curlee, piano
Kathryn Scarbrough, flute
Marcy Bacon, clarinet
Jillian Pritchard-Fiandach, percussion

This concert is made possible in part with funds from The New York State Council on the Arts, a state agency.
The Hochstein School of Music & Dance is grateful to Sidney & Barbara Sobel for providing continuous underwriting support for Live from Hochstein since 1993.

WEDNESDAY, MARCH 28, 6:30 PM
Open rehearsal with Lorraine Desmarais, piano, and Eastman New Jazz Ensemble
ESM 120

Amy Quate—Light of Ushibis
I. Grace
II. Passion
III. Faith

Louise Farrenc—from Trio in E Minor for piano, flute/violin, and cello, Op. 45
I. Allegro deciso
THURSDAY, MARCH 29, NOON

Eastman at Washington Square—Light and Darkness

First Universalist Church

Guest poet: Colleen Powderly has long held an interest in women’s artistic contributions. In 1997 she began writing poetry. While she has written about a variety of subjects, the most consistent threads in her work are her use of natural imagery to tell women’s stories.

Mary Howe — Two Eleanor Wylie Settings

When I Died in Berners Street
Let Us Walk, in the White Snow
Katie Lewis, soprano
Priscilla Yuen, piano

Joan Tower—Wings

Lucy Abrams, clarinet

Hilary Tann — Between Sunsets on poetry by e.e. cummings—premiere

I. who are you, little i
II. love is the every only god
III. in the rain - darkness
Eileen Strempel, soprano
Sylvie Beaudette, piano

Valerie Coleman—Tzigane

CC Broyles, flute
John Upton, oboe
Nina Elhasen, clarinet
Christina Dioguardi, bassoon
John Dozois, French horn

THURSDAY, MARCH 29, 7 PM

Musical Landscapes of Hilary Tann
performed by “Music After 1900”

Ciminelli Formal Lounge, Eastman Student Living Center

The Cresset Stone

Sini Virtanen, violin

Water’s Edge for piano four hands

Eun Mi Ko and Albert Kim, piano

Gardens of Anna Maria Luisa de Medici

Emlyn Johnson, flute
Andrew Barnhart, cello
Eun Mi Ko, piano

Reflection—Composer’s thoughts
Short presentation by photographer Joel Krenis

Doppelganger

Eun Mi Ko, piano

Kilvert’s Hills

Andrew Barnhart, cello

Shoji

Sini Virtanen, violin
Emlyn Johnson, flute

Nothing Forgotten

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

FRIDAY, MARCH 30, NOON

Motion and Emotion

Sproull Atrium at Miller Center, Eastman School of Music

Guest poet: Ruth Kessler is an Israeli poet and translator living in Rochester, NY. She has published over 50 poems in literary journals and anthologies, and is a recipient of NYSCA grants and Yaddo and MacDowell fellowships.

Jennifer Bellor—Late, by Myself—premiere

Emily Mills, soprano
Jennifer Bellor, piano
Ben Thomas, bass
Matt Honor, drums
Tomasz Arnold, vibraphone
Choreography by Missy Pföhl Smith in collaboration with the dancers
Performed by BIODANCE

Henriette Renié—Pièce Symphonique

Molly O’Roark, harp

Ursula Mamlok—In My Garden

Lynn Blakeslee, violin

Lili Boulanger—from Quatre Chants pour Voix et Piano

I. Dans l’immense tristesse
III. Reflets
Jan Opalach, bass-baritone
Sylvie Beaudette, piano
Caroline Lizotte—La Madone, Op. 43
  Kristina Finch, harp berceuse pour harpe solo

Lorraine Desmarais—Sonate pour Flûte et Piano
  I. Thème et Variations
  II. Moderato
  III. Rondo: Vivo

Johanna Gruskin, flute
Ming-Ching Wu, piano

FRIDAY, MARCH 30, 3:30 PM

Composers Round Table
Howard Hanson Hall, Eastman School of Music
Lisa Bielawa, Lorraine Desmarais, Laura Karpman, Hilary Tann
Moderator: Holly Watkins

SATURDAY, MARCH 31, 8 PM

Lorraine Desmarais, pianist and composer
New Jazz Ensemble, Dave Rivello, director
Kilbourn Hall, Eastman School of Music

Solo piano works
  Sous les Etoiles (Under the Stars)
  Oscar
  Week-End À Toulouse
  Clair de Lune (Moonlight)
  Rose
  Forever Young
  Love
  Jeux D’Ombres (Shadow Plays)

Piano and Big Band works
  Puzzles
  Romanza
  5th Avenue
  Bleu Silence
  Sandha
  Bill
  And One For Chick

THROUGHOUT THE WEEK …

Eastman Bookstore: Poetry collections from some of our guest poets as well as recordings of jazz pianist / composer Lorraine Desmarais' music available for purchase.

COMPOSER BIOGRAPHIES

Anna Baadsvik b. 1966
Born in Sweden, she was only five years old when she wrote her first compositions for solo piano. She has a degree in violin playing and pedagogy from the Royal Academy of Music in Stockholm, and studied composition and arranging at the Trondheim Conservatory of Music in Norway. Her production includes numerous compositions and arrangements for symphony orchestra, string, wind and brass ensembles. She has a large chamber music production with works for voice, strings, brass, guitar and jazz orchestra as well as a chamber opera. As a pedagogue, Anna wrote hundreds of short pieces for educational purposes.

Lindsay Warren Baker b. 1976 and Amanda Jacobs b. 1962
Baker and Jacobs began collaborating in 1997 when they co-authored DANIEL: The Musical. Baker received her BA in Theater and Music from St. Olaf College (Northfield, MN), and trained at the O'Neill National Theater Institute (Waterford, CT), Moscow Art Theater (Russia), and Geva Theatre Center (Rochester, NY). Jacobs earned her BM degree in Piano Performance from Wesleyan College (Macon, GA) and completed graduate studies in piano pedagogy, voice, jazz theory and organ. Additional works by Baker and Jacobs include Jane Austen’s PRIDE AND PREJUDICE, A Musical (“Most Promising New Musical”, NYMF 2011), LILY, A Musical Portrait; and several plays, “Sonnet 54” is one of five Shakespearean sonnet settings commissioned by the Penfield Music Commission Project. The entire song cycle, Truth in Beauty, will premiere at Penfield High School on June 7, 2012, with the Advanced Voice Class and Symphony Orchestra.

Grażyna Bacewicz 1909-1969
Composer and violinist Grażyna Bacewicz was the first female Polish composer to receive international acclaim. She studied composition with Nadia Boulanger and violin with Carl Flesch, and she was the principal violinist of the Polish Radio Orchestra when she was just in her 20s. Her compositions received worldwide renown, including her Concerto for String Orchestra, which was performed by the National Symphony in 1950.

Amy 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 is currently a PhD student in music composition at the Eastman School of Music, and studied with David Liptak and Robert Morris. She was the recipient of the Belle S. Gitelman Award in 2011 and recognized with the Bernard Rogers Memorial Prize in 2008 and 2009. She holds an MM in composition for her work from literary sources and close artistic collaboration. Born in San Francisco into a musical family, she played the violin and piano, sang, and wrote music from early childhood. She moved to New York two weeks after receiving her BA in Literature in 1990 from Yale University, and became an active participant in New York musical life. She began touring with the Philip Glass Ensemble in 1992, and in 1997 co-founded the MATA Festival, which celebrates the work of young composers. Lisa Bielawa’s music is frequently performed throughout the United States and Europe.

Lili Boulanger 1893-1918
French composer Lili Boulanger began musical studies at the age twenty-five. In her short life, she composed more than fifty works.
Ann Callaway b. 1958

Callaway is one of the leading champions of the Great American Songbook, having made her mark as a singer, pianist, composer, arrycist, dancer, actress, educator, TV host and producer. A born entertainer, her unique singing style blends jazz and traditional pop, making her a mainstay in concert halls, theaters and jazz clubs as well as in the recording studio, on television, and in film. She is best known for Tony-nominated performance in the hit Broadway musical Swing! and for writing and singing the theme song to the hit TV series The Nanny. Callaway is a Platinum Award winning writer whose songs are featured on six of Barbra Streisand’s recent CD’s. She has also written songs with Carole King, Rolf Lovland, and Barbara Carroll, to name a few.

Beata E. Golec b. 1981

Beata E. Golec is a pianist, composer and educator. She has taught at Eastman School of Music, Nazareth College and the State University of New York in Geneseo. In October 2006 and April 2007 Dr. Golec was named the Artist of the Month by the directors of the Bradshaw and Buono International Piano Competition (she has been the first prize winner of this competition in 2005 and 2006 and received the second prize in 2007). Her CD album of compositions by Judithe Lang Zaimont, Part, Mozart, and herself was released by Blackdog Records. She debuted at Carnegie Hall in May 2005 and performed there again in 2006. www.beataoglec.com

Elizabeth Jacquet de la Guerre 1665-1729

A French harpsichordist and composer, her first publication was her Premier livre de pieces de clavecin, printed in 1687. It was one of the few collections of harpsichord pieces printed in France in the 17th century. She played the harpsichord before King Louis XIV to inaugurate her career as a virtuosic performer at the age of five. In 1695, she composed a set of trio sonatas which, with those of Marc-Antoine Charpentier, François Couperin, Jean-Féry Rebel and Sébastien de Brossard, are among the earliest French examples of the sonata.

Marjan Helms b. 1951

Marjan Helms is an instructor of piano, composition, and musician’s wellness at the Michigan State University Community Music School. Dr. Helms is a member of The American Composers’ Forum and ASCAP and holds degrees in piano, composition and liturgical studies. Dr. Helms is Composer-in-Residence and head of the Piano area at the MSU Community Music School, and is an award-winning composer and pianist whose works are performed throughout North America. Her compositions comprise choral, instrumental, and orchestral works, as well as liturgical music and music for the theatre, including Voices of a Vanished World, Sophie’s Sisters, and the opera Rip van Winkle.

Jennifer Higdon b. 1962

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

Laura Karpman

Laura Karpman is one of the few women scoring film and television. Equally fluent in jazz, classical and world music, her talent and vision for writing music from the age of seven and studied with legendary teacher Nadia Boulanger and renowned composer Milton Babbitt. Karpman scored Steven Spielberg and Leslie Bohem’s Emmy-winning epic mini-series Taken for DreamWorks and the SciFi Channel. Karpman is also a distinguished composer of concert music. Her awards include a Charles Ives Fellowship from the American Academy of Arts and Letters, two ASCAP Foundation grants, multiple Meet the Composer grants and a Vogelstein Foundation grant, as well as residencies at Tanglewood, the MacDowell Colony, and the Sundance Institute. The Living Edens, a series of documentaries about the world’s last unspoiled environments, earned Karpman four Emmys for Best Individual Achievement in Music.

continued on next page
Alyssa Kassler b. 1989
Alyssa Kassler was raised in the Catskill Mountains of upstate New York. She completed degrees in Music Education and Music Theory & Composition at the University of Miami where she studied with Nick DeCarbo, Bob Gower, and Lansing McLoskey. Alyssa’s works have been read and performed by performers including Richard King, Trudy Kane, and the Cleveland Quartet. In 2008 she won a Fellowship residency in Miami. Alyssa is currently a graduate student at Eastman.

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.

Isabella Leonarda 1620-1704
At the age of 16, Isabella Leonarda entered the Collegio di Sant’Orsola, an Ursuline convent, where she stayed for the remainder of her life. Leonarda is most renowned for the numerous compositions that she created during her time at the convent, making her one of the most productive woman composers of her time. Leonarda’s works include examples of nearly every sacred genre: motets and sacred concertos for one to four voices, sacred Latin dialogues, psalm settings, responsories, Magnificats, litanies, masses, and sonate da chiesa.

Caroline Lizotte b. 1969
Harpist and composer Caroline Lizotte holds the Montreal Symphony Orchestra's second harp position and has been first substitute to the principal harp since 2003. She plays with many ensembles and orchestras in Eastern Canada and records with several classical and popular artists. Lizotte is a Canadian Music Centre Associate Composer. Her compositions and transcriptions for harp are played all over the world, as well as in many international harp competitions. Among her works, Rêve for two harps and Suite Gaëlagtique for solo harp are recorded by harpists Jennifer Swartz, Lise Grémmell on ATMA Classique, La Madone, lullaby for solo harp is recorded by Valérie Milot on ANALEKTA label. Born in Québec City, Mrs. Lizotte graduated from the Conservatoire de Musique de Québec and studied at the Eastman School of Music. She is now professor of harp at the Conservatoire de Musique de Trois-Rivières and on the Université de Montréal's Music Faculty. www.calyane.com

Ursula Mamlok b. 1928
Berlin-born Ursula Mamlok received a Commendation of Excellence in 1987 "for her contribution to the world of concert music" from BML. The Guggenheim Fellow received commissions from various groups such as the Koussevitsky and Fromm Music Foundations, and the San Francisco Symphony, among others. Her teachers have included George Szell and Roger Sessions, and she has served on the composition faculty at New York University and the Manhattan School of Music.

Cindy McTee b. 1953
Cindy McTee has received numerous awards for her music, most significantly: the Detroit Symphony Orchestra's third annual Elaine Lebenbom Memorial Award; a Music Alive Award from Meet The Composer and the League of American Orchestras; two awards from the American Academy of Arts and Letters; a Guggenheim Fellowship; a Fullbright Fellowship; a Composer’s Fellowship from the National Endowment for the Arts; and a BMI Student Composers Award. She was also winner of the 2001 Louisville Orchestra Composition Competition. Her music has been performed by leading orchestras, bands, and chamber ensembles in Japan, South America, Europe, Australia, and the United States. www.cindymctee.com

Amy Quate b. 1953
Amy Quate is a graduate of the University of North Texas as a student of Debra Richtmeyer. She has pursued a varied career, which, in addition to her work as a composer, includes computer graphics, video, and interactive multimedia design.

Elizabeth Raum b. 1945
Elizabeth Raum is principal oboist with the Regina Symphony Orchestra and a composer. She earned her Bachelor of Music in oboe performance from the Eastman School of Music, her Master of Music in composition from the University of Regina, and in May of 2004 was awarded an honorary doctorate in Humane Letters from Mt. St. Vincent University in Halifax, Nova Scotia. Her works have been heard throughout North America, Europe, South America, China, Japan, and Russia, and have been broadcast extensively on the CBC. She has also written for film and video and has won awards for the scores to the documentaries Saskatchewan River; Like Mothers, Like Daughters; and the feature length film Sparkle. www. elizabethraum.com

Henriette Renié (1875-1956)
Renié was a French harpist and composer, a deeply religious woman who lived in poverty for much of her life. At fifteen, Renié gave her first solo recital in Paris. In 1903, she composed a substantial harp solo called Légende, inspired by the poem Les Elfes by Leconte de Lisle. Renié was critical in promoting the double-action harp of Sebastian Erard, and inspired the creation of the chromatic harp.

Kristen Shiner McGuire b. 1958
Kristen Shiner McGuire is Coordinator of Percussion Studies at Nazareth College of Rochester, where she has taught since 1984. In 1998 she received the Excellence In Undergraduate Teaching Award. Kristen is known nationally as a multifaceted performer and composer. Her works include Colors of Earth and Sea for solo marimba; Juniper for solo marimba; and Celestial Welcome for percussion ensemble. Kristen is a member of the Rochester Philharmonic Orchestra and the RPO Marimba Band, and has her own jazz trio. Her recordings include those with the Machstroom Percussion Ensemble, the RPO, and most recently on her own jazz album, Kristen Sings and Plays and Rags.

Germaine Tailleferre 1892-1983
Tailleferre was the only female member of "Les Six", Tailleferre enjoyed acclaim with them in Paris in the 1920s. She was precociously gifted both as a musician and a painter, and won several first prizes at the Paris Conservatoire; she studied with Koechlin and Ravel. Satie called her his fille musicale. She lived in America from 1926-7, where Charlie Chaplin was often a live-in guest. He tried to persuade her to come to Hollywood, which she declined, though she was much in demand as a skilful composer of film scores in France in the '30s and '40s. Her best compositions are characterized by spontaneity, freshness, and charm. She summed up her talent as follows: "I write music because it amuses me. It’s not great music, I know, but it’s gay, lighthearted music which is sometimes compared with that of the petits maîtres of the 18th century. And that makes me very proud."

Hilary Tann b. 1947
Welsh-born composer Hilary Tann lives in the foothills of the Adirondacks where she is the John Howard Payne Professor of Music at Union College. Her music is influenced by her love of Wales and her strong identification with the natural world. A deep interest in the traditional music of Japan has led to private study of the shakuhachi and guest visits to Japan, Korea, and China. Hilary Tann was Composer-in-Residence for the 2011 Eastman Women in Music Festival. hilarytann.com

Joan Tower b. 1938
Acclaimed as “one of the most successful woman composers of all time” by The New Yorker, Joan Tower’s career has spanned five decades. In 1990, she became the first woman ever to receive the Grawemeyer Award in Composition. Four years later, Carnegie Hall’s “Making Music” featured artists such as Ursula Oppens, the Tokyo String Quartet, and others in a retrospective of her compositions. Ms. Tower teaches at Bard College and is composer-in-residence for the Orchestra of St. Luke’s.

Barbara York b. 1949
Barbara York has worked in Canada and the United States as a concert accompanist, choral and theatrical music director, and composer. She has received commissions from two Canadian symphony orchestras, the Boise State University Symphonic Winds, and the BSU Symphony Orchestra. Her 50-minute scripted children’s piece, A Butterfly in Time, was recently recorded and nominated for a Juno Award. Her first tuba piece, Sea Dreams, was on the required repertoire list for the International Tuba Euphonium Association’s 2004 Young Artists Competition.
The Women in Music Festival would like to thank for their support:
Douglas Lowry, Dean of the Eastman School of Music
Hanson Fund for American Music
Susan B. Institute for Gender and Women’s Studies
Eastman’s All-Events Committee
Eastman Departmental Diversity Initiatives
Chamber Music Department
Jazz Studies Department
Piano Department
George Abraham, Member Eastman Board of Managers

The Festival also thanks the following offices/organizations that made this possible:
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   (Margaret Quackenbush, President and Executive Director)
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All the performers who participated in this year’s programs:
Advanced Voice Class, Penfield High School (Diane Abrahamian, director)
Lisa Bielawa
BIODANCE (Missy Pfohl Smith, director and choreographer)
Lorraine Desmarais
Laura Karpman
Eastman New Jazz Ensemble (Dave Rivello, director)
Eastman/University of Rochester Women’s Chorus (Philip Silvey, conductor)
Eastman Youth Jazz Orchestra (Howard Potter, director)
Fem Vindar
Music After 1900

Our guest poets:
Mary Lynn Broe
Ruth Kessler
Laura Klinkon
Colleen Powderly

And last, but not least, our guest composer Lorraine Desmarais

THANK YOU!

Sincerely,
Sylvie Beaudette, Artistic Director
Beata Golec, Assistant Director