

EIGHTH ANNUAL **INTERNATIONAL**

# *Music by Women Festival*

MARCH 7<sup>TH</sup> – 9<sup>TH</sup> 2024



*Julia Mortyakova,  
Artistic Director*

**MISSISSIPPI UNIVERSITY FOR WOMEN**

# **Sponsorship Opportunities**

*The Music by Women Festival is now seeking sponsors for 2025.*

With 250+ participants – representing musicians from around the world – anticipated to attend the Seventh Annual International Music by Women Festival and significant press coverage prior to and following the event, this is a great opportunity to gain prominent visibility amongst the foremost leaders in music globally.

If you or your organization is seeking visibility, consider sponsoring a major festival event, or showcasing your organization in our festival program.



***Interested?***

**Please contact us by December 1, 2024.**

For more information about specific sponsorship packages and opportunities, please contact us at [musicbywomen@muw.edu](mailto:musicbywomen@muw.edu) or find additional information at <http://www.muw.edu/musicbywomen>.

# ARTISTIC DIRECTOR WELCOME

Dear festival participants,

It gives me great pleasure to welcome all of you to the 8th Annual International Music by Women Festival 2024 hosted by the Mississippi University for Women.

I hope this festival will serve as a catalyst for dialogue, future collaborations, and performances. I am passionate about sharing this music with the world and making sure it is recorded in history. After the conclusion of the festival, I hope you will join me in continuing this mission in your local communities, and wherever your travels may take you.

The 2017-2023 festivals brought this project into the international spotlight and helped contribute to programming diversity in concert halls around the world. I am excited to share with you the robust program of the 8th annual festival and look forward to seeing the effect it has on our field!

I believe we all dream of a future when works by women are part of the classical music performance canon, and each concert, whether a solo recital or an orchestral performance, will feature music by women composers. However, until that dream becomes a reality, it is important to highlight this music in order to inspire future performances, facilitate its further study by music students, and ignite the interest of the general public. Thank you for doing your part and supporting this historically important endeavor. Whether you are a performer, composer, student, professor, independent musician, or music lover, your participation in this event truly helps recognize and pass on to the next generation the important works written by great artists.

Once again, thank you for joining us and I hope you enjoy all of our concerts and presentations!



Julia Mortyakova, D.M.A.  
Artistic Director, Music by Women Festival  
Professor and Chair, Department of Music  
Mississippi University for Women



*Dr. Julia Mortyakova*

# SCHEDULE AT-A-GLANCE

THURSDAY			
10:00 AM	CONCERT NO. 1		
NOON	CONCERT NO. 2		
1:30 PM	BREAK		
3:00 PM	CONCERT NO. 3		
4:00 PM	[P] Micro Acts of Feminism: The Protesting, healing, and Self-expressing Aspects of the Traditional Jewish-Yemenite Women's Songs (Perel-Tzadok)	[LR] The Celtic Revival in Song: An Exploration of Helen Hopekirk and the Five Poems of Fiona Macleod (Roberts)	[LR] Reflecting a Path of Democracy in South Korea: Beyond the Line for Piano by Hojung Yoo. (Seo)
4:30 PM	[P] Finding Marie: A Story of Tubas, Trains, and Tenacity (Hersey)	[LR] Korean Vocal Tapestry (Cho)	[LR] Clara Schumann's Three Romances; Oboe Performance Practices (Black)
5:00 PM	CONCERT NO. 4		
6:30 PM	BREAK WITH RECEPTION		
8:00 PM	CONCERT NO. 5		
FRIDAY			
9:00 AM	[P] Betty Olivero's piano music in terms of style and performance (Rózański)	[LR] Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwennyth Walker (Klein)	[LR] Between Two Worlds: The Intuitive Drama of Shulamit Ran's Works for Solo Clarinet (Cameron)
9:30 AM	[P] Music Better Together: Fostering Creative Justice in the Music Industry (Uribe)	[LR] Dorothy Rudd Moore's Eclectic Baroque Suite for Unaccompanied Cello (Catron)	[LR] The Pedagogical Perspective on the Piano Works of living Korean Women Composers (Choi)
10:00 AM	CONCERT NO. 6		
NOON	CONCERT NO. 7		
1:30 PM	BREAK		
3:00 PM	CONCERT NO. 8		
4:00 PM	[P] Toshiko Akiyoshi and The Woodwind Doublers of Los Angeles (Bonenfant)	[LR] Unveiling Herstory: Sacred Song by Women (Ramirez)	[LR] Zenobia Powell Perry: Musical Legacy of a Midwest Trailblazer (Zhang)
4:30 PM	[LR] Reimagining Hildegard: Yesterday and Today (Scott)	[LR] Fire and Flame: Rhythm and Performance Practice in Selected Works of Gabriela Ortiz (Mach)	[LR] Elizabeth Alexander - Composer and Entrepreneur (Coker)
5:00 PM	CONCERT NO. 9		
6:30 PM	BREAK WITH RECEPTION		
8:00 PM	CONCERT NO. 10		

## SATURDAY

<b>9:00 AM</b>	[LR] Duet for Flute and Video Game ( <b>Larkin</b> )	[LR] A Captivating String Chamber Narrative: Mazzoli's "Lies You Can Believe In" ( <b>Catron</b> )	[D] Class Piano: Equity in Piano Pedagogy ( <b>Mortyakova</b> )
<b>9:30 AM</b>	[P] Classical Piano Works by Indigenous Women Composers ( <b>Miller-Niles</b> )	[LR] Representation in Saxophone Repertoire ( <b>Carlisle</b> )	[LR] Unveiling the Voices of Latin American Women Composers ( <b>Zafani Quintana</b> )
<b>10:00 AM</b>	<b>CONCERT NO. 11</b>		
<b>NOON</b>	<b>CONCERT NO. 12</b>		
<b>1:30 PM</b>	<i>BREAK</i>		
<b>3:00 PM</b>	<b>CONCERT NO. 13</b>		
<b>4:00 PM</b>	[P] But That's How It's Always Been Done! A Cautionary Tale ( <b>Carvajal Harding</b> )	[LR] "Transcarpathian Novelettes" by Bohdana Filts: Bringing Ukrainian Music into the Spotlight ( <b>Khoptynets</b> )	
<b>4:30 PM</b>	[P] Evolving the Traditional Choral Field: a public musicology perspective on the commissioning of three major works by women composers ( <b>Kelly</b> )	[LR] Flowers and Family - "Lily of the Valley" from Flower Catalog: 12 Preludes for Solo Piano by Stephanie Ann Boyd ( <b>Park</b> )	
<b>5:00 PM</b>	<b>CONCERT NO. 14</b>		
<b>6:30 PM</b>	<i>BREAK</i>		
<b>8:00 PM</b>	<b>CONCERT NO. 15</b>		

Kossen Aud.

Room 211

Room 307

Room 408

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# SCHEDULE OF EVENTS

## THURSDAY MARCH 7TH

**10:00 AM**      **Concert No. 1 in Kossen Auditorium**

**NOON**              **Concert No. 2 in Kossen Auditorium**

***BREAK***

**3:00 PM**              **Concert No. 3 in Kossen Auditorium**

### **4:00–4:25 PM**

- 211    **Paper: Micro Acts of Feminism: The Protesting, healing, and Self-expressing Aspects of the Traditional Jewish-Yemenite Women’s Songs**  
Naama Perel-Tzadok (University of Pittsburgh)
- 307    **Lecture Recital: The Celtic Revival in Song: An Exploration of Helen Hopekirk and the Five Poems of Fiona Macleod**  
Laura Pritchard, voice (University of Alabama)  
Hannah Roberts, piano (University of Alabama)
- 408    **Lecture Recital: Reflecting a Path of Democracy in South Korea: Beyond the Line for Piano by Hojung Yoo.**  
Hyeji Seo, piano (Colorado State University)

## **4:30–4:55 PM**

**211 Paper: Finding Marie: A Story of Tubas, Trains, and Tenacity**  
Joanna Hersey (UNC Pembroke)

**307 Lecture Recital: Korean Vocal Tapestry**  
Won Cho (University of Alabama at Birmingham)  
Kyoung Cho (University of South Florida)  
Jonathan Levin, piano

**408 Lecture Recital: Clara Schumann's Three Romances; Oboe Performance Practices**  
Alec Black, oboe (Arkansas State University)

## **5:00 PM      Concert No. 4 in Kossen Auditorium**

*Reception hosted by the Music by Women Festival for participants and special guests. Meet in the Poindexter lobby immediately following the 5 PM concert to walk over to the reception.*

## **8:00 PM      Concert No. 5 in Kossen Auditorium**



# FRIDAY, MARCH 8TH

## 9:00–9:25 AM

- 211 **Paper: Betty Olivero's piano music in terms of style and performance**  
Piotr Róžański (The Krzysztof Penderecki Academy of Music in Krakow)
- 307 **Lecture Recital: Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwentyth Walker**  
Serena Scibelli, violin (Mississippi State University)  
Jenna Klein, piano (Mississippi State University)
- 408 **Lecture Recital: : Between Two Worlds: The Intuitive Drama of Shulamit Ran's Works for Solo Clarinet**  
Erin Cameron, clarinet (Arkansas State University)

## 9:30–9:55 AM

- 211 **Paper: Music Better Together: Fostering Creative Justice in the Music Industry**  
Lia Uribe (University of Arkansas)
- 307 **Lecture Recital: Dorothy Rudd Moore's Eclectic Baroque Suite for Unaccompanied Cello**  
Amy Catron, cello (Mississippi State University)
- 408 **Lecture Recital: The Pedagogical Perspective on the Piano Works of living Korean Women Composers**  
Chee Hyeon Choi, piano (University of Louisiana at Lafayette)

10:00 AM      **Concert No. 6 in Kossen Auditorium**

12:00 AM      **Concert No. 7 in Kossen Auditorium**

***BREAK***

3:00 PM      **Concert No. 8 in Kossen Auditorium**

## **4:00–4:25 PM**

- 211 **Paper: Toshiko Akiyoshi and The Woodwind Doublers of Los Angeles**  
Timothy Bonenfant (Angelo State University)
- 307 **Lecture Recital: Unveiling Herstory: Sacred Song by Women**  
Julissa Ramirez, soprano (Trinity University)  
Jacquelyn Matava, mezzo-soprano (Trinity University)  
Jonathan Levin, piano
- 408 **Lecture Recital: Zenobia Powell Perry: Musical Legacy of a Midwest Trailblazer**  
Mimi Zhang, piano

## **4:30–4:55 PM**

- 211 **Lecture Recital: Reimagining Hildegard: Yesterday and Today**  
Krista Scott, presenter
- 307 **Lecture Recital: Fire and Flame: Rhythm and Performance Practice in Selected Works of Gabriela Ortiz**  
Erin Cameron, clarinet (Arkansas State University)  
Elissa Kana, saxophone (Arkansas State University)  
David Mach, piano (Arkansas State University)
- 408 **Lecture Recital: Elizabeth Alexander - Composer and Entrepreneur**  
Cheryl Coker, soprano (Millsaps College)  
Sandra Polanski, piano

## **5:00 PM      Concert No. 9 in Kossen Auditorium**

*Reception hosted by the Music by Women Festival for participants and special guests. Meet in the Poindexter lobby immediately following the 5 PM concert to walk over to the reception.*

## **8:00 PM      Concert No. 10 in Kossen Auditorium**

# SATURDAY, MARCH 9TH

## 9:00–9:25 AM

- 211 **Lecture Recital: Duet for Flute and Video Game**  
Rebecca Larkin, flute (UC Irvine)
- 307 **Lecture Recital: A Captivating String Chamber Narrative: Mazzoli's "Lies You Can Believe In"**  
Serena Scibelli, violin (Mississippi State University)  
Daniel Stevens, viola (Mississippi State University)  
Amy Catron, cello (Mississippi State University)
- 408 **Demonstration: Class Piano: Equity in Piano Pedagogy**  
Julia Mortyakova (Mississippi University for Women)

## 9:30–9:55 AM

- 211 **Paper: Classical Piano Works by Indigenous Women Composers**  
Angela Miller-Niles (Wayne State College)
- 307 **Lecture Recital: Representation in Saxophone Repertoire**  
Gary Paulo, saxophone (Berry College)  
Kris Carlisle, piano (Berry College)
- 408 **Lecture Recital: : Unveiling the Voices of Latin American Women Composers**  
Rodrigo Zafani Quintana, violin (Great Lakes Center for the Arts)  
Gonzalo Aguilar, piano (The New School for Music Study)

10:00 AM      **Concert No. 11 in Kossen Auditorium**

NOON      **Concert No. 12 in Kossen Auditorium**

***BREAK***

3:00 PM      **Concert No. 13 in Kossen Auditorium**

## **4:00–4:25 PM**

211 **Paper: But That's How It's Always Been Done! A Cautionary Tale**  
Taryn Carvajal Harding (University of Utah)

408 **Lecture Recital: “Transcarpathian Novelettes” by Bohdana Filts: Bringing Ukrainian Music into the Spotlight**  
Alona Khoptynets, piano (University of Houston)

## **4:30–4:55 PM**

211 **Paper: Evolving the Traditional Choral Field: a public musicology perspective on the commissioning of three major works by women composers**  
Jennifer Kelly (Lafayette College)

408 **Lecture Recital: Flowers and Family - "Lily of the Valley" from Flower Catalog: 12 Preludes for Solo Piano by Stephanie Ann Boyd**  
Adrienne Park, piano (University of Mississippi)

**5:00 PM**      **Concert No. 14 in Kossen Auditorium**

***BREAK***

**8:00 PM**      **Concert No. 15 in Kossen Auditorium**

# CONCERT PROGRAMS

## CONCERT NO. 1

Piano Quintet in B minor, Op. 40 ..... Dora Pejačević (1885-1923)

II. poco sostenuto

Felipe Mathias Romagnoli, first violin (Valdosta State University)

Xin-Yu Chang, second violin (Valdosta State University)

Ronald López, viola (Valdosta State University)

Lidia Sánchez, violoncello (Valdosta State University)

Joshua K. Pifer, piano (Valdosta State University)

Sonata for clarinet and piano, op. 45 ..... Ruth Gipps (1921-1999)

I. Maestoso Allegro ma non troppo

II. Andante con moto

III. Scherzando

IV. Maestoso Allegro molto

Timothy Bonenfant, clarinet (Angelo State University)

Martha Saywell, piano (Texas A&M University San Antonio)

Song without Words in G Major, "Pleading" ..... Florence Price (1887-1953)

Words in A Major

Fantasie nègre No. 4 in B Minor

Tiantian Liang, piano (Northern Arizona University)

Transformations, Suite No. 1 for Flute and Bassoon ..... Jessica Rudman

I. Rapunzel

II. Rumpelstiltskin

III. Snow White...

IV. The Twelve Dancing Princesses

V. The Gold Key

Marta Plominska, flute (University of Nevada, Las Vegas)

Liz Valvano, bassoon (University of Nevada, Las Vegas)

Three Dream Portraits ..... Margaret Bonds (1913-1972)

Minstrel Man

Dream Variation

I, Too

Jerry Brown, tenor

William Reber, piano

*(continued on next page)*

Lava ..... Melissa D'Albora  
Socially Distant ..... Katrina Penman  
Carol Shansky, flute

Destiny for oboe, alto saxophone, and bass clarinet ..... Theresa Martin  
Heather Killmeyer, oboe (East Tennessee State University)  
Lisa Perry, bass clarinet (East Tennessee State University)  
Brian Rodesch, alto saxophone (East Tennessee State University)

## CONCERT NO. 2

Fantasia of Warabe-uta, Japanese Nursery Rhymes ..... Sumiko Minemura  
I. Where are you from?  
III. Numbers song  
IV. Slip, Slip, Slippery Bridge

Floral Chess for Two Pianos ..... Heeyoung Yang  
I. Seen my flower? Seen my friends?  
II. Friends Picker Song  
III. The Lost Flower

Kumiko Shimizu, piano (Delta State University)  
Jung-Won Shin, piano (Delta State University)

Three Impressions of Northern Arizona..... Judith Cloud (1955-2023)  
1. Wupatki  
2. Dineh Song of Friendship- In Memorium Michael Sullivan  
3. Wind

Emily Hoppe, flute (Northern Arizona University Kitt School of Music)  
Aimee Fincher, piano (Northern Arizona University Kitt School of Music)

Crépuscule du Kol Nidré, thème et variations for solo cello ..... Graciane Finzi  
Marie-Élaine Gagnon, cello (Crane School of Music, SUNY-Potsdam)

take you all the way (2023) ..... Susanna Hancock  
Erin Cameron, clarinet (Arkansas State University)

Four Duets for Oboe and Clarinet..... Gwyneth Walker  
1. Daybreak  
2. Crossing Paths  
3. Especially Eighths  
4. Walk with Grace

*Triple Threat Duo*

Kristin Sarvela, oboe (Sam Houston State University)  
Patricia Card, clarinet (Sam Houston State University)

# CONCERT NO. 3

Through the Dark.....Andrea Ramsey

All Works of Love .....Joan Szymko

There Was a Time ..... Elaine Hagenberg

Mississippi Gulf Coast Community College - Harrison County Campus Choir

Zane Lynn, conductor (MGCCC HC Campus)

Patience Pierini, collaborative pianist (MGCCC HC Campus)

The Mountain.....Jenni Brandon

*La HERmandad Clarinet Duo*

Carrie RavenStem, clarinet (Backun & Silverstein Performing Artist)

Adria Sutherland, clarinet (Backun Performing Artist)

Pièces Romantiques, Op. 55 ..... Cécile Chaminade (1857-1944)

I. Primavera

II. La chaise à porteurs

III. Idylle arabe

IV. Sérénade d'automne

V. Danse hindoue

VI. Rigaudon

Piano Four Hands

Tiantian Liang (Northern Arizona University)

Aimee Fincher (Northern Arizona University)

Fields of Wonder ..... B.E. Boykin

I. Heaven

II. Snail

III. Big Sur

IV. Moonlight Night: Carmel

V. Snake

VI. The New Moon

VII. Birth

Jamie Reimer, soprano (University of Nebraska - Lincoln)

Stacie Haneline, piano (University of Nebraska Omaha)

# CONCERT NO. 4

Playground of the Mind for clarinet choir ..... Alice Jones  
Clarinet: Franklin Acosta, Khristiyana Adams, Hunter Bishop, Kate Boundy, Will Carter,  
Anna Bullock, Jacob Foster, Riley Keene, Alyson Newsom, Sarah Smith, Paige Statzer  
Bass Clarinets: Landon Hensley, Dayton Sheffield  
Lisa Perry, conductor (East Tennessee State University)

Esitanza..... Joanna Bruzdowicz (1943-2021)  
Cinderella: 7 Aphorisms (selection) ..... Katarzyna Kwiecień-Długosz  
Sonatina, mvts. 1 & 3

## Piano Four Hands

Piotr Rózański (The Krzysztof Penderecki Academy of Music in Krakow, Poland)  
Grzegorz Mania (The Feliks Nowowiejski Academy of Music in Bydgoszcz, Poland)

Vous m'avez regardé avec toute votre âme ..... Lili Boulanger (1893-1918)  
Si tout ceci n'est qu'un pauvre rêve  
from *Clairières dans le ciel*

Cantique..... Nadia Boulanger (1897-1979)  
Cheryl Coker, soprano (Emerita Millsaps College)  
Sandra Polanski, piano

## *Lift: Solos for Horn by Black Composers*

9. Old St. John ..... Mary D. Watkins

14. When I'm Older ..... Shanyse Strickland

13. Pantones ..... Mattea Williams

I. Living Coral Pink

II. Skydiver Blue

17. Dahomey Passacaglia..... Althes Talbot-Howard

Brenda Luchsinger, horn (Alabama State University)

Kristofer Sanchack, piano (Alabama State University)

Shiver ..... Jenni Watson

Venture

Deconstruct

Leanna Simpkins Hamburg, soprano saxophone

Guitar Constellation..... Gloria Villanueva

JT Gleason, guitar

Beneath a Canopy of Wings..... Ellen Harrison  
(University of Cincinnati College-Conservatory of Music)

Colleen White, flute (Kansas State University)

Amy Guffey, clarinet (Kansas State University)



Three songs from *The AIDS Quilt Songbook*

Hold On ..... Gilda Lyons  
Because You Were Here ..... Hannah Adhikari  
Hold My Hand ..... Mary Carol Warwick  
from *Still We Dance*  
Susan Hurley, soprano (Mississippi University for Women)  
William Reber, piano (Mississippi University for Women)

## CONCERT NO. 5

Arabesque Op. 61 ..... Cécile Chaminade (1857-1944)  
Interlude Op. 152  
Theme and Variations Op. 89  
Julia Mortyakova, piano (Mississippi University for Women)

Emily! (from *New England*).....Gwyneth Walker  
1. My Letter to the World  
2. The Moon and the Sea  
3. The Frog in the Bog  
4. Hope (with Feathers)  
5. Passion  
6. Joy  
7. All I Have to Bring  
Rachel Sweeney Green, soprano (UNL)  
Emily Rose, clarinet (A, Bb) & bass clarinet (UNL)  
Stacie Haneline, piano (University of Nebraska Omaha)

Four Personalities ..... Alyssa Morris  
1. Yellow  
2. White  
3. Blue  
4. Red  
Michael Adduci, oboe (Tennessee Tech University)  
Jonathan Levin, piano

*Surrender* Vocal Cycle for Voice and Piano ..... Olga Harris  
(Tennessee State University)  
Julia Jaffe, mezzo-soprano  
Jonathan Levin, piano

*(continued on next page)*

The Weft and Weave Between Us ..... Cara Haxo  
I. The best thing we can do is talk about it (The College of Wooster)  
II. Just one blade of grass  
III. Love is an action verb  
Ripple

*Synergy 78*  
Carol Shansky, flute  
Michelle Kiec, clarinet (Oklahoma City University)

Songs of the Opera Diva ..... Marietta Brambilla (1807-1875)  
La Capanna (Duet)  
Salve o sterile pianura  
L'Ora d'amore

*Feminine Musique*  
Korliss Uecker, soprano (Westchester Conservatory Preparatory Division)  
Tammy Hensrud, mezzo soprano (Hofstra University)  
Jonathan Levin, piano

That Time of Year Thou Mayst in Me Behold ..... Jane K (Evgeniya Kozhevnikova)  
Departure  
Of Peace

Benjamin Schoening, baritone (University of North Georgia)  
Vivian Doublestein, piano (University of North Georgia)

# CONCERT NO. 6

- A Story on Snare Drum and Electronics, Based on 1 Samuel 17 ..... Noemi Sosa  
Noemi Sosa, Snare drum
- Preludes for the Left Hand ..... Hannah Adhikari  
I. Plea to Sing  
II. Finding My Voice  
III. Music Speaks  
Hannah Adhikari, piano
- Chrysalis ..... Alyssa Morris  
I. Caterpillar  
II. Within the Chrysalis  
III. Butterfly  
Jessica Haislip, English horn (Mississippi State University)  
Anne Katherine Ragsdale, piano (Mississippi State University)
- Aeolian Muses ..... Nancy Galbraith  
Peter M Geldrich, clarinet (Valdosta State University)  
Shannon Lowe, bassoon (University of Florida)  
Joshia K. Pifer, piano, (Valdosta State University)
- Reverie ..... Florence Price (1887-1953)  
from *Colour Suite* ..... Madeleine Dring (1923-1977)  
IV. Blue Air  
I. Pink Minor  
Miroslava Panayotova, piano (University of Arkansas)
- Framed (select movements) ..... Cecilia McDowall  
Ball at the Moulin de la Galette  
Nocturne in Blue and Gold  
Walking Man
- Trumpet Songs ..... Jennifer Higdon  
Morning Opens  
To Home  
In Our Quiet  
Hop & Tow Dance  
Threaded
- Bossa Nova from *Two Latin Dances* ..... Lauren Bernofsky  
Oswaldo Zapata, trumpet (The University of Texas at San Antonio)  
Kasandra Keeling, piano (The University of Texas at San Antonio)

(continued on next page)

Sur la Mémoire (1993) ..... Stella Sung  
Bart Walters, soprano saxophone (University of North Georgia)  
Jonathan Levin, piano

Walk in Paris: A Suite for Woodwind Quartet ..... Faith Baughman  
(Mississippi State University)  
Olivia Boatman, flute (Mississippi State University)  
Jessica Haislip, oboe (Mississippi State University)  
Sheri Falcone, Bb clarinet (Mississippi State University)  
Denise Rowan, bassoon (Mississippi State University)

## CONCERT NO. 7

When the Sun Sang ..... Noemi Sosa  
*UTRGV Saxophone Quartet*  
Abraham Saldana, soprano saxophone  
Anthony Monrreal, alto saxophone  
Jonathan Guzman, tenor saxophone  
Roman Valenciano, baritone saxophone

Eidolons ..... Heather Niemi Savage  
(Appalachian State University)  
Carol Shansky, flute  
Soo Goh, Bb clarinet (Appalachian State University)

Sonate pour piano op.6 ..... Charlotte Sohy (1887-1955)  
I. Allegro  
II. Andante con moto  
III. Rondo Vivace  
Jeanne Hourez, piano (University of Texas at Austin)

Paradigm Shift ..... Theresa Martin  
I. Torrent  
II. Equilibrium  
III. Breakaway  
Lynda Dembowski, clarinet (Anne Arundel Community College)  
Amanda Morrison, clarinet (Slippery Rock University)

A Melodic Sacrifice Upon Dawn ..... Felicity Mazur-Park  
Carol Shansky, flute  
Felicity Mazur-Park, flute (Texas Christian University)

The Seal Man..... Rebecca Clarke (1886-1979)  
Binnorie: A Ballad

Sarah Dailey, mezzo-soprano  
Stephen Karr, piano

## CONCERT NO. 8

Scherzo (1989)..... Deborah Yardley Beers  
(Rivers School Conservatory)

Jonathan Levin, piano

Songs Without Words ..... Catharina Josepha Pratten (1824-1895)

No. 91 Sadness

No. 77 Forgotten

No. 93 A Lament

No. 89 Spanish Dance

JT Gleason, Guitar

Swan Song for bassoon and crotales ..... Katherine Murdock  
Lia Uribe, bassoon (University of Arkansas)

Regiones for bassoon and piano ..... Noelia Escalzo  
Lia Uribe, bassoon (University of Arkansas)

Miroslava Panayotova, piano (University of Arkansas)

Towers ..... Shelley Washington

Aghavni [Doves] ..... Mary Kouyoumdjian

Holly Roadfeldt, piano (Lafayette College)

Dos canciones mediterráneas ..... Mariela Rodríguez

1. La nada que se aprieta sobre el alma (The nothingness that is pressed upon the soul)

2. El tiempo es fiero y nos alcanza (Time is fierce and it reaches us)

Jennifer D'Agostino, mezzo-soprano (Georgia Southern University)

Eileen Downey, piano (University of Tennessee)

# CONCERT NO. 9

Suite for Two Pianos Founded Upon Old Irish Melodies, op. 104 ..... Amy Beach

I. Prelude

II. Old-time Peasant-Dance

*Deux Femmes Pianistes*

Angela Miller-Niles, piano (Wayne State College)

Shelly Armstrong, piano (Wayne State College)

Three Short Pieces ..... Heather Niemi Savage

Moderato

(Appalachian State University)

Adagio

Allegro

Music for Two ..... Judith Lang Zaimont

I. Fanfare

II. Slow with a definite pulse

III. Very, slow, still

IV. Gavotte

V. As fast as possible

Cynthia Cripps, saxophone (UTRGV)

Bill O'Neil, clarinet (UTRGV)

Ruminations ..... Alyssa Morris

I. Woulda, Coulda, Shoulda

II. Emotions: Masked and Unmasked

III. Enough's Enough

Kristin Leitterman, oboe (Arkansas State University)

Sonate, Op. 1 ..... Marie Ki  n   Bigot de Morogues (1786-1820)

I. Adagio

II. Allegro espressivo

III. Andantino

IV. Rondo: Allegro

Aimee Fincher, piano (Northern Arizona University)

At the end of the world we learn to dance ..... Diana Blom

Kevin Hanrahan, tenor (University of Nebraska-Lincoln)

William Reber, piano (Mississippi University for Women)

Poem for Oboe and Piano ..... Marina Dranishnikova (1929-1994)

Michael Adduci, oboe (Tennessee Tech University)

Jonathan Levin, piano

# CONCERT NO. 10

- Scene from Opera *The Chair*..... Olga Harris  
(Tennessee State University)  
Deborah Popham, soprano (Sam Houston State University)  
Tammy Hensrud, mezzo soprano (Hofstra University)  
Matthew Hoch, baritone (Auburn University)  
Jonathan Levin, piano
- Dance Suite for solo bassoon.....Jacqueline Wilson (Yakama)  
I. Prelude: Grand Entry  
II. Grass  
III. Traditional Bustle  
IV. Fancy Shawl  
V. Traditional Shawl  
VI. Fancy Feather  
Shannon Lowe, bassoon (University of Florida)
- Four's Resonance ..... Chieh Huang  
Chieh Huang, flute, vibraphone, and tongue drum (University of California Irvine)  
Rebecca Larkin, flute (University of California Irvine)
- Carnival in Languedoc ..... Philippa Schuyler (1931-1967)  
Sarah Masterson, piano (Newberry College)
- Nuova Tarantella ..... Maria Malibrán  
Cana Espagnola ..... Pauline Viardot  
Les Filles de Cadix  
Madrid  
Julia Jaffe, mezzo-soprano  
Jonathan Levin, piano
- Sciabordio ..... Rosita Piritore  
Carol Shansky, flute  
Serena Scibelli, violin (Mississippi State University)  
Amy Catron, cello (Mississippi State University)  
Vivian Doublestein, piano (University of North Georgia)
- Sonate pour Clarinette solo ..... Ida Gotkovsky  
I. Lyrique  
II. Scherzo capriccioso  
III. Dolcissimo  
IV. Final  
Zachery Pavlicek, clarinet (University of Oklahoma)

*(continued on next page)*

Eastern Hymn .....Adrienne Albert

*UTRGV Saxophone Quartet*

Abraham Saldana, soprano saxophone

Anthony Monrreal, alto saxophone

Jonathan Guzman, tenor saxophone

Roman Valenciano, baritone saxophone



# CONCERT NO. 11

- Legends of Emerald Hall ..... Patricia Islas  
Jason Baker, marimba
- New England Sketches ..... Irina Kirilenko  
Autumn in New Hampshire  
Kites Over Cape Cod  
Masts in Portsmouth Harbor  
Vivian Doublestein, piano (University of North Georgia)
- Uncertainty ..... Krista Vázquez-Connolly  
Gryphon ..... Theresa Martin  
Michelle Jaluvka, clarinet (Oklahoma Baptist University)
- Suite in Jazz Style ..... Dobrinka Tabakova  
I. Confident  
II. Nocturnal  
III. Rhythmic  
Jacquelyn Schwandt, viola (Northern Arizona University)  
Aimee Fincher, piano (Northern Arizona University)
- a voice silenced...a voice sings ..... Cherise Leiter  
(Metropolitan State University of Denver)  
Elizabeth Robinson, flute (South Dakota State University)
- Shady Grove ..... Gwyneth Walker  
I. Shady Grove  
II. Come All Ye Fair and Tender Ladies  
III. Three Ravens  
Interlude  
IV. House Carpenter  
Creighton Holder, piano
- Re:pair for Oboe and English horn ..... Alex Shapiro  
Shôji for Oboe and English horn ..... Hilary Tann  
Alexandra Gordon, oboe (University of Southern Mississippi)  
Rebecca Chadwick, clarinet (University of Southern Mississippi)

# CONCERT NO. 12

Selected Songs and Duets ..... Lori Laitman

I Am In Need of Music (Duet)

from Four Dickinson Songs

Will There Really Be A Morning?

I'm Nobody

If I...

Dreaming (Duet)

*Feminine Musique*

Korliss Uecker, soprano (Westchester Conservatory Preparatory Division)

Tammy Hensrud, mezzo soprano (Hofstra University)

Jonathan Levin, piano

8 Variations for Piano, based on the theme 'Oh mother and sister' ..... Young Ja Lee

Hyeji Seo, piano (Colorado State University)

To Gather Lilies ..... Traci Mendel  
(Troy University)

Sarah Wee, soprano (Troy University)

Ben Crook, piano (Troy University)

The Cat and the Bird ..... Eurydice Osterman

Carol Shansky, flute

Jonathan Levin, piano

Para vivir ..... Patricia Caicedo

Tras tus huellas

Vos nunca te fuiste de mi corazón

Emily Howes Heilman, mezzo-soprano (Sam Houston State University)

Valerie Trujillo, piano (Florida State University)

Trio for Trombone, Violin and Piano ..... Olga Harris

I. Waltz: Andante

(Tennessee State University)

II. Adagio

III. Allegro

Anne-Gaëlle Ravetto, violin (Delta State University)

Douglas Mark, trombone (Delta State University)

Jung-Won Shin, piano (Delta State University)

## CONCERT NO. 13

- Aria..... Amanda Harberg  
Making Angels ..... Katy Abbott  
Colleen White, flute (Kansas State University)  
Amy Guffey, clarinet (Kansas State University)  
Jonathan Levin, piano
- Sketches Suite for Cello and Piano ..... Olga Harris  
(Tennessee State University)  
Deidre Emerson, cello  
Jonathan Levin, piano
- Sixth Fanfare for the Uncommon Woman ..... Joan Tower  
Silvan Negrutiu, Piano, Northern Arizona University
- Cadenza for Saxophone and Piano (1974)..... Lucie Robert-Diessel (1936-2019)  
Bart Walters, alto saxophone (University of North Georgia)  
Jonathan Levin, piano

## CONCERT NO. 14

- Sonata for Flute, Clarinet, and Piano (1944) ..... Violet Archer (1913-2000)  
I. Allegro commodo  
II. Largo tranquillo  
III. Larghetto  
IV. Allegretto grazioso  
Alicia Kosack, flute (York College of Pennsylvania)  
Laura Armstrong, clarinet (Mount St. Mary's University)  
Jonathan Levin, piano
- I Cry Out & Salt (Diptych) ..... Evgeniya Kozhevnikova  
(University of Florida)  
Emily Heilman, mezzo-soprano (Sam Houston State University)  
Jonathan Levin, piano
- Troubled Water ..... Margaret Bonds (1913-1972)  
Fantasie nègre..... Florence Price (1887-1953)  
Holly Roadfeldt, piano (Lafayette College)

*(continued on next page)*

Art Song Collaborations .....Jerry Casey  
A Fancy (poetry of Frances Leah Reed)  
De Profundis (poetry of Christina Georgina Rossetti)  
The Key-Note (poetry of Christina Georgina Rossetti)  
Sarah Wee, soprano (Troy University)  
Jonathan Levin, piano

Until Now..... Kui Dong  
Zhengyingyue Huang, soprano  
Jonathan Levin, piano

Mačji Pir..... Ivana Lang (1912-1982)  
Nokturno  
Amy Yeung, soprano (The University of Tennessee at Martin)  
Chan Mi Jean, piano (The University of Tennessee at Martin)

## CONCERT NO. 15

Bells and Grass, 5 Songs for Soprano and Oboe..... Juliana Hall  
Echo  
Gone  
Why?  
Coals  
Rain

Singing in the Northland: A Celebration of Canadian Poetry in Song..... Martha Hill Duncan  
Grey Rocks and Greyer Seas  
Severance  
Susan Boddie, soprano (Valdosta State University)  
Sherwood Wise, oboe (Valdosta State University)  
Jonathan Levin, piano

Four Elinor Wylie settings ..... Mary Howe (1882-1964)  
Little Elegy  
Fair Annet's Song  
Let us walk in the white snow (Velvet shoes)  
When I died in Berners Street  
Amalia Osuga, soprano (University of Alabama in Huntsville)  
Aimee Fincher, piano (Northern Arizona University)

Acadian Dreams (2016).....Adrienne Albert  
Prayer (2011).....Amanda Harberg  
Legends (2013).....Valerie Coleman

I. Lin-Fa (The Lotus Lily)

II. Dagda's Harp

III. Gaia

IV. El Encierro (The Running of the Bulls)

Alicia Kosack, flute (York College of Pennsylvania)

Jonathan Levin, piano

Raga.....Jennifer Jolley (b. 1983)

Jhula-Jhule .....Reena Esmail (b. 1983)

Timothy Bonenfant, clarinet (Angelo State University)

Martha Saywell, piano (Texas A&M University San Antonio)

The Wildflower Trio for oboe, bassoon, and piano .....Jenni Brandon

1. Wildflowers

2. Wild Rose and Butterfly

3. The Hummingbird

4. Indian Paintbrush

5. Summer Garden

Dione Chandler, oboe (University of Florida)

Shannon Lowe, bassoon (University of Florida)

Joshua Pifer, piano (Valdosta State University)

# FESTIVAL ABSTRACTS

## **BLACK, ALEC**

### **Lecture Recital: Clara Schumann's Three Romances; Oboe Performance Practices**

For this lecture recital I will be discussing the an oboe transcription of Clara Schumann's Three Romances, with focus on the second movement. Clara Schumann's compositions were commonly overshadowed by her career as a pianist and by of her composer husband, Robert Schumann. While discussing this piece it is my goal to bring light to Clara's compositional techniques while also discussing the different practice techniques that may be used for a transcription from a piece originally written for strings. This piece, which was originally written for violin, is a rather taxing piece for an oboist given that much of the piece has been kept the same which means there are hardly any written rests. Through this lecture recital I will bring to light the differences between the violin and oboe transcription and discuss why these choices may have been made. I will also discuss how to go about practicing this piece as an oboist rather than a violin player. I will bring this piece to the light and show other oboists this transcription that they may not know about. I will be demonstrating these ideas through playing as I present them.

## **BONENFANT, TIMOTHY**

### **Paper: Toshiko Akiyoshi and The Woodwind Doublers of Los Angeles**

Pianist/composer Toshiko Akiyoshi is best known for the big band she led in Los Angeles during the 1970s and 80s. Often referred to as "the Japanese Duke Ellington" for her use of traditional Japanese musicians and instruments, she also adopted Ellington's tendency to write for specific musicians. For Akiyoshi, these musicians were primarily LA studio musicians. The reed section was especially renowned for their doubling abilities. Akiyoshi exploited these colorful sonorities, most notably that of her husband, Lew Tabackin. This approach is well represented by the tune "Road Time Shuffle," which features a soli section played on some rather (for jazz) exotic instruments. As the instrumentation does not follow the traditional makeup of a saxophone section, the effect is a much different sound than the typical soli of the Ellington orchestra. Tabackin's flute/piccolo are the lead voices, which gives the ensemble this unique color. The alto clarinet is also an important addition to the section, due to the presence of Gary Foster on 2nd alto saxophone, who encouraged Toshiko to write for the this instrument. The combination of these elements highlight both the similarities and the differences between the styles of Ellington and Akiyoshi.

## **CAMERON, ERIN**

### **Lecture Recital: Between Two Worlds: The Intuitive Drama of Shulamit Ran's Works for Solo Clarinet**

Pulitzer Prize-winning composer Shulamit Ran may be the world's most recognized Israeli-American female composer. Born in Israel, she trained in Israel and New York and eventually settled at the University of Chicago, where she is now a Distinguished Professor. Ran's works are characterized by a balancing of both Israeli and American musical influences. Her writing is frequently described as "freely atonal," pairing references to rigid compositional methods, like serialism, with intuitive processes of composition. Above all, her pieces are inspired by drama, including references to theatre and extreme contrasts of dynamics, tempo, and expression. In this presentation, I will analyze Ran's three works for solo clarinet: For an Actor (1978), Three Scenes (2000), and Spirit (2018). These three pieces encompass a total of 40 years of compositional output and provide a lens into the composer's use of Israeli influences, free atonality, and musical drama. Taken together, these three works showcase the wide range of musical expression Ran has created for the solo clarinetist, and will provide tools for any performer interested in performing her works. This lecture-recital will begin with a 12-minute presentation, followed by a performance of Three Scenes (8 minutes), and concluding with 5 minutes for questions.

## **CARLISLE, KRIS**

### **Lecture Recital: Representation in Saxophone Repertoire**

Beginning around 1942, the Paris Conservatory has been the center of new music for the saxophone. Each year a well-known composer writes a 'solos de concours' for students to perform for their final exam. In the last 80 plus years, very few of these pieces for saxophone and piano was composed by a woman. The music community at large has become complacent in exploring repertoire by up-and-coming female composers, with many of them remaining under the radar. Our aim is to break this cycle. Research to this point has gathered a list of 750 pieces for saxophone and piano composed by 209 women, with more being discovered every day. This document will be a resource, providing readers full access to the pertinent

information required to listen to and appreciate this music. This project is intended to be an exhaustive search for new works for saxophone and piano by contemporary women composers of various ethnicities and identifications. The music presented here includes works by composers born at the end of last century as well as those born in this, showing great diversity, ingenuity, and talent in compositional styling of the 21st century.

#### **CARVAJAL HARDING, TARYN**

##### **Paper: But That's How It's Always Been Done! A Cautionary Tale**

With the ever-increasing need for multicultural analytical approaches, the insufficiency of assessing multicultural composers and their works with only traditional Western European analytical views has become problematic at best. Using a comparison between a traditional monocultural analysis with a multicultural analysis of Florence Price's Piano Quintet in A Minor. I will use the Euro-centric analysis performed by Jensen-Abbott in the 2010 published musical score with my analysis "Very Beautiful and Very American": A Multicultural Analysis of Florence B. Price's Quintet in A Minor for Piano and Strings". Through this presentation I will present how I found source material, how to include consideration of both geographic and demographic influences on the composer, how to acknowledge the historical gendered expectations of the composer, and more. My comparison and expanded analytical approaches will show that what was initially explained away as random phenomena in the Jensen-Abbott analysis were actually intentional, deliberate, and easily explainable compositional choices made by Price. Expanded analytical approaches must begin to be more commonplace in scholarly work. If not more readily incorporated, the insufficient traditional approaches will continue to allow scores by underrepresented groups of composers to be excluded from pedagogical material, general compositional knowledge, and common performance repertoire.

#### **CATRON, AMY**

##### **Lecture Recital: A Captivating String Chamber Narrative: Mazzoli's "Lies You Can Believe In"**

This lecture recital will present the work "Lies You Can Believe In" and explore the compositional style of the composer Missy Mazzoli. "Lies You Can Believe In" is a testament to Mazzoli's expertise in composing for stringed instruments, as she skillfully exploits their range and capabilities to create a compelling musical narrative. The "lies" in this work are not untruths or malicious intentions. Instead, Mazzoli's lies reference the old-fashioned word for an improvised and embellished story. In this piece, Mazzoli created her own "lie," an invented and embellished urban folk music inspired by modern gypsy music, punk, and electronica and by traditional Bulgarian and Romanian folk music. In Mazzoli's words, "the strings tell an improvisatory tale, touching upon the violence, energy, mania, and rare moments of calm one finds in a city" by using driving rhythms, glissandi, and exploring contrasting sonorities such as ponticello and harmonics. This presentation will examine Mazzoli's distinguishable characteristics of her musical language, discuss the pedagogical benefits and challenges, and provide resources about her music. This specific composition by Missy Mazzoli presents a unique style that makes this piece a valuable addition to the modern chamber repertoire.

##### **Lecture Recital: Dorothy Rudd Moore's Eclectic Baroque Suite for Unaccompanied Cello**

Written in 1964-1965 as a wedding present for her husband, cellist and conductor Kermit Moore, Dorothy Rudd Moore's (b. 1940) Baroque Suite for solo cello is written in three movements. Rudd Moore co-founded the Society for Black Composers and was an active composer in New York. Although this piece uses traditional harmonies, it asserts a different flair, mixing traditional baroque elements with folk features. This Suite is not comprised of the expected baroque dance movement one might expect, such as Courante, Sarabande, or Gigue. However, those styles are implied in each movement. The first movement, Allegro, is set in 5/8 and utilizes rhythmic asymmetry to generate a joyful and sometimes mischievous playfulness. Similarly, the slow second movement, marked Molto Adagio, disrupts the rhythmic expectation of a Sarabande, moving in a lilting 5/4 meter. The final movement, Allegro Vivace, is evocative of a Gigue, yet Rudd Moore's mixed meters and frequently displaced beats, including seven-beat phrases, create an interesting and compelling rhythmic landscape. This lecture recital will discuss some of these notable compositional elements and the pedagogical benefits and challenges of performing Moore's work.

#### **CHO, WON**

##### **Lecture Recital: Korean Vocal Tapestry**

Korea's musical history is a fusion of foreign influences and traditional Korean culture, resulting in distinctively Korean music. Western music swiftly made its mark in the late 19th and early 20th centuries, inspiring Korean composers to infuse it with their unique identity rooted in traditional Korean music and litera-

ture. Vocal music became a vital medium for expressing this "Koreanness." Despite societal challenges of a male-dominated society, Korean women composers persevered, emerging as key figures in shaping Western music with a Korean identity in Korea. Their compositions harmoniously blend traditional Korean and Asian elements with Western musical structures, resulting in a distinctive and exceptional hybrid tradition. This represents a remarkable synthesis of two artistic forms and the musical legacies of two cultures, exemplified by leading Korean women composers. It is also a fine example of the global cause of vocal repertoire inclusivity and a contribution to the cause of women and diversity of vocal music in Classical music. Dr. Kyoung Cho (Soprano) and Dr. Won Cho (Bass), distinguished scholars and performers of Korean Art Songs, will present a multimedia lecture-recital featuring Korean Art Songs and Folk Songs of historical and artistic significance, providing profound insights into Korean history, culture, and music.

#### **CHOI, CHEE HYEON**

##### **Lecture Recital: The Pedagogical Perspective on the Piano Works of living Korean Women Composers**

This presentation introduces Korean women composers in the US and their works to explore the unique beauty of Korean traditional harmonic idioms transformed into contemporary musical flavors. These composers' works allow the diversification of teaching repertoires and engage students to express the pieces effectively by understanding the culture behind the melodies. The composers who will be featured in this session include Seunghee Lee, Heeyoung Yang, Eun Young Lee, Jungyoon Wie and Juri Seo. This presentation will showcase their selected repertoires, address teaching points, introduce the cultural background, and examine ways to help students understand the characteristics and the culture behind the melodies. Music embraces various cultures and can be an intimate vehicle to effectively foster students' intelligence and performance skills. These composers' approaches and pieces will provide fresh opportunities to discover pedagogical gems and inclusive piano learning to the next generation.

#### **COKER, CHERYL**

##### **Lecture Recital: Elizabeth Alexander - Composer and Entrepreneur**

This lecture recital will focus primarily on "A Garret of Old Playthings", a song set composed by Elizabeth Alexander early in her career in 1982. The American composer selected poetry by Carl Sandburg, producing a group of songs which reflect the texts with humor and a sense of humanity. Her melodic and harmonic developments are expansive and often surprise and delight. The five songs are: Upstairs; God is No Gentleman; Changing Light Winds; Spring Grass; and I Sang. Additionally, a PowerPoint presentation will explore the breadth of Alexander's work. "Her catalogue contains over 100 choral and vocal pieces, which have received over 20 national and international awards, and have been performed by over 1000 choirs." Chamber ensembles and orchestras have commissioned and programmed her work. Establishing Seafarer's Press as her personal business enables her to be a model both as composer and entrepreneur in publishing. The lecture recital will explore her musical life and her compositions with handouts available for those attending. "A Garret of Old Playthings" will be performed by soprano and piano.

#### **HERSEY, JOANNA**

##### **Paper: Finding Marie: A Story of Tubas, Trains, and Tenacity**

It began with one photo, and the wish to uncover the story of a young woman, one of thousands who left their homes across the United States to join bands during the 1930s. It was a heyday of bustling activity, as women joined one band, and then the next, seeking higher pay, better direction, nicer clubs, to follow a sister or friend. The experience gained as they adjusted to various leaders, styles, audiences, and sections was invaluable. Telling women's stories requires flexibility, ingenuity, problem-solving, and more than a few leaps of faith. This presentation will outline successes (and flops) in this detective story inspired by the life of Marie Backstrom. Marie and her tuba toured with the Harlem Playgirls, a twelve piece African-American women's dance band traveling the nation from 1935 to 1940. Discover what momentous event prompted a 600 mile move, how she learned the tuba, and how striking train workers in Iowa caused another pivotal change. Come backstage for a look at the beautiful journey of researching strong women in music, as we find Marie, and honor her story, and the work of her generation in shaping the swing era.

#### **KELLY, JENNIFER**

##### **Paper: Evolving the Traditional Choral Field: a public musicology perspective on the commissioning of three major works by women composers**

Choral music is in its infancy of long-overdue invitations for diverse voices creating major works. Additionally, the rehearsals and premiere performance may be the only time that artists and audience hear this compositional voice. This presentation submits that the concepts of public musicology offer a viable path



toward equity and inclusiveness within the choral field. Evidence is taken from residencies and commissions of major works for chorus, instrumentalists, and soloists by women composers, each focused on different aspects of design, sound, culture, and community. Through commissions by Gabriela Lena Frank, Hasu Patel, and Libby Larsen, this presentation offers examples of public musicology as an essential part of the creative process: students were invited into high-level decision making, becoming more invested in the compositional voice and empowered to learn the works; instrumentalists and soloists were given access to the composer's musical voice; and community audiences were invited to connect their experiences with the ideas and culture(s) represented in the major works. Through these invitations to meaningfully connect with the creative process and the music, public musicology provided access to a greater diversity of underrepresented voices, cultures, and soundscapes, contributing to the necessary and exciting evolution of a traditional field.

#### **KHOPTYNETS, ALONA**

##### **Lecture Recital: "Transcarpathian Novelettes" by Bohdana Filts: Bringing Ukrainian Music into the Spotlight**

The lecture-recital features "Transcarpathian Novelettes" – a cycle of 10 piano pieces by Bohdana Filts (1932-2021) – outstanding Ukrainian woman composer of XX-XXI centuries. Bohdana Filts is the author of over 400 works in various genres, including orchestral, choral, chamber, vocal and piano music. This presentation reveals the features of the composition style of Bohdana Filts, explores what is the place of "Transcarpathian Novelettes" among other piano cycles of the composer, discusses how the pieces of the cycle continue the Romantic tradition of the genre "Novelette" in music, and discovers how the music embodies the Ukrainian musical language through the connection with Ukrainian folk songs and dances.

#### **KLEIN, JENNA**

##### **Lecture Recital: Expanding the Repertoire: The Solo and Collaborative Piano and Violin Works of Gwyneth Walker**

The inclusion of repertoire by composers of varied compositional styles, musical periods, gender, race, and general lived experience is essential to provide music students with a comprehensive knowledge of their instrument's repertoire. While teachers may desire to expose students to repertoire by diverse composers, finding and accessing the necessary resources often proves difficult. This lecture-recital explores pedagogical solo piano, solo violin, and violin and piano duo works by Gwyneth Walker. Each selection is appropriate for undergraduate music students. Descriptions of works include distinguishable features, potential challenges, pedagogical benefits, resources for accessing scores, and brief performed excerpts. Walker's piano solo set *Cantos for the End of Summer* includes "Prelude," the rhythmic "Caper," and the nostalgic, "Evensong". *Wake Up* for violin solo introduces students to contemporary music notation and effects including non-metrical notation and free repetition of thematic fragments. *Fantasy Etudes* include programmatic titles for five diverse pieces that feature jaunty walking-music, quick changing meters, ostinato, and lyrical melodies shared between the instruments. Through showcasing Walker's pedagogical works, we hope to equip others with the information and resources to integrate these works into their teaching library and in turn introduce their students to the engaging and valuable works of Gwyneth Walker.

#### **LARKIN, REBECCA**

##### **Lecture Recital: Duet for Flute and Video Game**

While from seemingly disparate disciplines, designing a game and composing a musical work for improvisers have much in common. In both circumstances, a framework is provided for the achievement of goals. The designer/composer will communicate what that framework is either verbally, graphically, in writing, or by demonstration. Meanwhile, participants internalize these rules and realize them in time, yielding a result that is born out of the moment. All minds are voluntarily present and actively in play. I hypothesize that the exploratory nature of gameplay can be seen as a framework for improvisation-based musical composition and in this talk, a duet will be performed where one person performs on flute and the other plays the video game. The game is designed around an original framework that considers musical improvisation as a core guiding principle. The dynamic interactions between the flutist and changes in the game environment, between the game player and the game environment, and between the flutist and game player are critical elements of this project. This project uses the Unity game engine and *Cycling '74 Max* with bidirectional communication done with OSC messaging. A volunteer from the audience can act as the duet partner for the live instrumentalist.

### **MACH, DAVID**

#### **Lecture Recital: Fire and Flame: Rhythm and Performance Practice in Selected Works of Gabriela Ortiz**

Recipient of the prestigious National Prize for Arts and Literature in Mexico, Gabriela Ortiz (1964-) imbues rhythmic vibrancy into her solo and chamber compositions by drawing on her myriad musical influences ranging from salsa, Mexican folk song, and gamelan to the music of György Ligeti. In this workshop, three presenters performing on clarinet, saxophone and piano seek to highlight Ortiz's rhythmic influences and innovations by performing excerpts and sharing analyses of the following compositions: Las Dolly Sisters (Clarinet, Saxophone), Estudio 3 (Piano), 100 Watts (Clarinet, Bassoon\*, Piano) For this presentation, the presenters will perform an arrangement of 100 Watts for clarinet, tenor saxophone, and piano. The performances will be enhanced by brief biographical information, in addition to the socio-historical circumstances surrounding each work. The presenters will also offer audience members rehearsal strategies for performing the polyrhythms and additive rhythms that infuse each piece with spontaneity. The presenters hope that this workshop will spark interest in both performing and studying the works of Gabriela Ortiz. The presenters currently work and perform at a state university and have upcoming performances of Ortiz's works in 2024. All three have received recognition individually and as chamber musicians.

### **MILLER-NILES, ANGELA**

#### **Paper: Classical Piano Works by Indigenous Women Composers**

This presentation will discuss the solo piano works of four indigenous Classical composers from the US and Canada: Karen Sunabacka, Beverley McKiver, Dawn Avery and Adrienne Inglis. Composer biographies will be included, as well as a discussion of their musical styles and ways of expressing their heritage. Specific works described will include Sunabacka's Hiding, McKiver's Aupilaktunnguat from Canadian Floral Emblems, Avery's Owen:tsia Kwe:kon and Inglis's Canoe.

### **MORTYAKOVA, JULIA**

#### **Demonstration: Class Piano: Equity in Piano Pedagogy**

While music programs aim to welcome students from diverse educational backgrounds piano courses do not address the needs of those without prior music training. The students may lack knowledge of music notation and access to applied lessons. The proposed method welcomes and supports students from all musical backgrounds by having two core principles: assuming no prior music notation experience and allowing the student to utilize the staff from the first class connecting them to the instrument and music notation in a fun, supportive, practical, and technically sound way. Through original repertoire written by Olga Harris, students explore the entire range of the piano without being tied to a particular hand position or role. The technique and musicianship of the method gradually introduce concepts making learning the notes, fingering, and musicality easy to understand and execute. The notation part of the method allows the students to see the grand staff from the very beginning with alphabet aids in the score. This piano/class piano method is designed for undergraduate non-piano major music students fulfilling a group keyboard requirement, but can be used for non-music majors and for beginning adults and pre-college students taking piano classes and lessons in a variety of settings.

### **PARK, ADRIENNE**

#### **Lecture Recital: Flowers and Family - "Lily of the Valley" from Flower Catalog: 12 Preludes for Solo Piano by Stephanie Ann Boyd**

Flowers and Family is a presentation of "Lily of the Valley", a prelude for solo piano drawn from a larger work, Flower Catalog by American melodist Stephanie Ann Boyd. Flower Catalog was commissioned by eleven pianists, each picking her favorite flower. Inspired by Debussy's Preludes in scope and structure, each prelude can be performed as an encore or presented as a full concert set. Boyd's descriptive language guides the interpreter while providing freedom. This presentation describes the creation of the catalog, Boyd's connection to flowers, the commissioner's family history which provided the inspiration for the prelude, and the touching poetry and exquisite artwork accompanying the catalog. Connections are drawn between composer, pianist, writer, and artist leading to a uniquely personal experience. Boyd describes the piece as being about the tiny cream-colored flowers and also about the pianist's grandparents: "a husband who planted flowers in the yard nearly at random so that his wife would be surprised every spring as flowers came up out of the ground, all over the place...This work speaks to the magic and perfume that these little flowers give off with such abundance, and a long, long romance out of which blossomed flowers and a family."

### **PEREL-TZADOK, NAAMA**

#### **Paper: Micro Acts of Feminism: The Protesting, healing, and Self-expressing Aspects of the Traditional Jewish-Yemenite Women's Songs**

The Muganiyat (women singers) in Yemen held a very low-level position in the world of the Jews in Yemen. It was sung only among and for women, and not even children were allowed to listen to their singing. In this paper, I examine the many aspects of life that were covered by the songs of Jewish Yemenite women. In the traditional Jewish Yemenite cultural structure, women were more home-centered while the men were traveling and working in different areas of the country. On hard times the girls were married very young to save them from being kidnapped by the rulers of the country. Moreover, in a single household sometimes there was more than one wife. All these limitations and life challenges found their way out in the women's songs with humor, in pain, and with broken hearts. In the second part of the paper, I show how this tradition was cut off with the Yemenite immigration to the land of Israel. Last, I discuss a new traditional song that I have composed. This song reflects my connection to my foremothers and expresses a protest against the current injustice toward Jewish Yemenite women.

### **RAMIREZ, JULISSA**

#### **Lecture Recital: Unveiling Herstory: Sacred Song by Women**

Most well-known sacred songs performed during Christian services are by male composers. This recital highlights sacred songs composed by women. Some pieces provide a general sacred theme, while others can be employed during specific liturgical seasons. In the spiritual "Dawn's Awakening", African-American composer Florence B. Price paints a beautiful view from atop of a hill complete with a church in the valley. French composer Melanie Bonis set the text of the prayer Regina Coeli in a duet for two sopranos. In "A Song of Thanksgiving", English composer Frances Allitsen provides a sacred song that emphasizes praise and thanksgiving. Rebecca Clarke, a British-American composer, composed "God Made a Tree", a sacred song that can be used during Lent. The women's different backgrounds help to diversify art song repertoire by providing a contrasting perspective to the existing, more often-performed sacred song repertoire. This recital serves to highlight music composed by women and give attendees some lesser-known yet interesting repertoire suitable for various services throughout the liturgical year.

### **ROBERTS, HANNAH**

#### **Lecture Recital: The Celtic Revival in Song: An Exploration of Helen Hopekirk and the Five Poems of Fiona Macleod**

This lecture-recital presents five Celtic-inspired songs for voice and piano by Scottish-American composer Helen Hopekirk (1856-1945). The session begins by presenting a brief synopsis of Hopekirk's life and discussing her significance as one of America's first professional female composers. Following this, the session reviews the Scottish folk idiom that is distinctive of Hopekirk's compositional style, citing musical examples from Hopekirk's Five Poems of Fiona Macleod. In addition, an exploration of Hopekirk's connection with Scottish writer William Sharp, the literary figure behind the fictional character "Fiona Macleod" will be included. Hopekirk greatly admired Macleod's poetry, using it for multiple art song sets. The final portion of this lecture-recital begins with a discussion of each song within the Five Poems of Fiona Macleod: "Mollennav-a-Chree", "Hushing Song", "Eilidh, My Fawn", "Thy Dark Eyes to Mine," and "The Bandruidh." This segment of the presentation shares historical details about the works discussed, explores the Fiona Macleod poetry set in these songs, and addresses performance practice suggestions for both musicians. These components are all essential for equipping vocalists and pianists to understand and craft effective interpretations of Hopekirk's works. The session closes with a complete live performance of Hopekirk's Five Poems of Fiona Macleod.

### **ROZANSKI, PIOTR**

#### **Paper: Betty Olivero's piano music in terms of style and performance**

Betty Olivero (born in 1954) is one of Israel's leading contemporary composers. Her musical style combines numerous folkloric inspirations with a modern sound language, while at the same time referring to the broad tradition of Western European music. Olivero's piano works perfectly illustrate the above characteristics, and, it is worth emphasizing, are highly attractive in terms of performance and interpretation. The paper will present selected stylistic and pianistic challenges in two compositions: "Sofim (Endings)" (1991) and "Dell'Aqua, delle campane e del vento (On Water, Wind and Bells)" (2016). They will be illustrated with scores and audio/video examples. Main objectives of this paper: to popularize the works of Betty Olivero, to expand repertoire awareness in piano music of the 20th and 21st centuries, to promote Israeli piano music that is not widely known.

**SCOTT, KRISTA**

**Lecture Recital: Reimagining Hildegard: Yesterday and Today**

This lecture recital addresses the process of a professional women's vocal ensemble in creating new choral compositions by women composers. This ongoing project takes as inspiration a series of compositions by a medieval female composer, Hildegard of Bingen, and uses them as the catalyst for a set of new works. One important benefit of this project is increasing the number of quality compositions for adult treble voices, a genre that remains underserved in the choral world. This project has already facilitated four new compositions, with two more in process. This lecture recital focuses on one of these compositional pairings - Hildegard von Bingen's chant *O Virga ac Diadema*, and an SSA setting of the same text informed by Hildegard's original text and music. The lecture portion discusses Hildegard's place in medieval composition and her musical style, then looks in detail at the contemporary composer's response to the original text and music as she created a new work inspired by this 900 year old chant. The recital portion juxtaposes the original Hildegard chant and the new composition.

**SEO, HYEJI**

**Lecture Recital: Reflecting a Path of Democracy in South Korea: Beyond the Line for Piano by Hojung Yoo.**

In this lecture recital, I want to share *Beyond the Line for Piano* by Hojung Yoo. It delivers the message of social justice and equal rights for minorities through unique compositional techniques. Yoo is a living woman composer in South Korea. She experienced injustice as a younger generation living in a country where the ideological and political conflicts lie in a divided nation and often lead to government failure. The music was inspired by the candlelight movement (2016-2017) in South Korea. The peaceful protest resulted in the impeachment of President Park Geunhye, calling her responsible for privatizing her power and violating the Constitution. People also blamed her for her inadequate response to the Sewol Ferry Disaster, which killed over 300 high school students and sparked public outrage and grief. Yoo's music advocates democracy, celebrates people who fought to have their voices heard and longs for her sincere hope to reach justice for all. Inspired by her film-scoring career, each section of this music tells a story by providing a clear introduction, adequate development, and conclusion to deliver the message dramatically. I would like to perform the piece (6 min) at the end of the lecture.

**URIBE, LIA**

**Paper: "Music Better Together: Fostering Creative Justice in the Music Industry"**

This paper explores the intricate relationship between creative justice and gender inclusion within the classical music domain. Classical music, often regarded as a bastion of tradition, has long grappled with issues of gender disparity, limiting opportunities for female composers, conductors, instrumentalists, educators, administrators, and more. Through an interdisciplinary lens, we examine a theoretical frame for creative justice, and initiatives and movements that have emerged to challenge traditional norms and foster greater gender diversity within the field. These endeavors encompass educational reforms, advocacy for gender-sensitive programming, and the amplification of underrepresented voices, among other measures.

**ZAFANI QUINTANA, RODRIGO**

**Lecture Recital: Unveiling the Voices of Latin American Women Composers**

I am excited to propose a lecture recital to celebrate the rich musical contributions of Latin American women composers. This presentation sheds light on the stories and backgrounds of three remarkable composers whose works have been uncovered during this research. Through a brief 8 to 10-minute spoken segment, we will delve into the careers and stories. Musical Exploration: Following the spoken portion, we will embark on a 12-minute and 40-second musical journey, bringing their compositions to life. Each piece represents a unique facet of their creativity and cultural influence, allowing the audience to connect with their artistry profoundly. Modesta Bor Violin Sonata 1st movt.: A piece that reflects the composer's journey through adversity and her journey as a composer. Lina Pires - Allegro: A composition that mirrors the fusion of Brazilian rhythms and Western classical traditions, showcasing her approach to chamber music. Teresa Carreño Romance: A work that embodies the composer's passion for the saloon musical genres. Audience Engagement: We will reserve 3 to 5 minutes for questions and conversation to foster discussion and interaction. Join us on this captivating musical voyage as we honor the voices and legacies of these artists. Recording in order as mentioned above.

**ZHANG, MIMI**

**Lecture Recital: Zenobia Powell Perry: Musical Legacy of a Midwest Trailblazer**

Born in Boley, Oklahoma, Zenobia Powell Perry (1908-2004) is a trailblazing African Native-American composer representative of the American Midwest. Perry was a devoted lifelong educator, pianist, composer, and civil rights activist. Born into African American and Creek Indian heritage, her work is informed by Black and Native American tradition and poetry. (Pool, 2009). Perry's output includes works for choir, voice, instrumental and chamber ensembles, solo piano, and opera. Perry's compositional style contains strong vocal linearity, harmonic clarity, and folk roots. Zenobia Perry's solo piano works represents the largest area of her output, including works for late-elementary to advanced pianists. Currently, important reference texts, Hinson (2013) and Magrath (2021) do not include her contributions. Perry's solo piano output is absent from current teaching anthologies; the only work present in the piano teaching repertory is entitled *Homage*, which appears in the anthology *Black Women Composers: A Century of Piano Music* (Walker-Hill, 1992). This presentation aims to illuminate Zenobia Perry's extraordinary life, social impact, and provide a performance and pedagogical guide to a selection of solo piano works: *Times Seven*, *Homage*, *Tawawa House Suite*, and *Vignettes*.

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