

Focus 2020

# Trailblazers

Pioneering Women  
Composers of the  
20th Century



Juilliard

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The Juilliard School  
presents

36th Annual Focus Festival

# Focus 2020

Trailblazers: Pioneering Women Composers of the 20th Century

Joel Sachs, *Director*

Odaline de la Martinez and  
Joel Sachs, *Co-curators*

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These performances are supported in part by the Muriel Gluck Production Fund.



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# Introduction to Focus 2020

by Joel Sachs

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The seed for this year's Focus Festival was planted in December 2018 at a Juilliard doctoral recital by the Chilean violist Sergio Muñoz Leiva. I was especially struck by the sonata of Rebecca Clarke, an Anglo-American composer of the early 20th century who has been known largely by that one piece, now a staple of the viola repertory. Thinking about the challenges she faced in establishing her credibility as a professional composer, my mind went to a group of women in that period, roughly 1885 to 1930, who struggled to be accepted as professional composers rather than as professional performers writing as a secondary activity or as amateur composers. I remembered a Continuum concert decades ago—originally suggested by my Continuum co-director, Cheryl Seltzer—entitled *Three Pioneers*, which celebrated three giants of that generation: Ruth Crawford (Seeger), Galina Ustvolskaya, and Grażyna Bacewicz. Now, as we mark the centennial of the 19th Amendment to the Constitution, which gave most, but not all, American women the right to vote, it seemed like an appropriate time to salute a generation of women who established themselves as professional composers, opening the door for future generations.

The proposed topic was instantly endorsed by Juilliard's Dean and Provost Ara Guzelimian and President Damian Woetzel. After some discussion, we decided to confine ourselves to music of the 20th century, excluding historic figures like Fanny Mendelssohn, Clara Schumann, and Louise Farrenc, who were renowned as performers and still wrote within the acceptable limits of 19th-century style. Indeed, it was not until relatively recently that their music was discovered. (When I asked Betsy Jolas, who is one of the last survivors of the generation we celebrate, if she had been inspired by those three, she replied that she had never heard of them when she was young.) One also should not assume that since most of the composers presented in this festival were born more than a century ago, all of the music included here dates more or less from the mid-20th century. Indeed, we are able to include some very recent music by composers of this generation who are still in action or who died only a relatively short time ago.

It was essential to begin by determining the concluding orchestral concert with Anne Manson, the originally scheduled conductor of that program. Working together, we agreed to include something by Ethel Smyth, despite her having been much older than our target generation. Manson proposed featuring some scenes from Smyth's opera *The Wreckers*, but its continuous score, in which one scene melts into another, as well as her extensive use of chorus, meant that only the prelude to Act II was feasible. It also seemed suitable to highlight three composers of orchestral music who are still alive and composing: Sofia Gubaidulina, Thea Musgrave, and Betsy Jolas (who had been Manson's teacher at Fontainebleau). Finally, we were both eager to have the American premiere of Polish composer Grażyna Bacewicz's little-known Cello Concerto No. 2. (Regrettably, Manson had to excuse herself from the concert because of a minor but pressing health issue. We are extremely grateful to David Robertson, Kyle Rittenauer, Sasha Scolnik-Bower, and Molly Turner for taking over the conducting duties.)

Once the orchestral concert was settled, I needed to determine my own opening program with the New Juilliard Ensemble. Then it was time to get to the chamber concerts. Although I had already sketched a list of some 30 composers worth investigating, it was clear that there might be more hidden treasures. Inviting as co-curator someone with broad experience and a different perspective seemed increasingly attractive. Anne led me to Odaline de la Martinez, a Cuban-American conductor, composer, and musical entrepreneur based in London, whose name I had known for decades but whom I had never met. Very enthusiastic, she became an invaluable partner. Pooling our knowledge and experience, we developed a very large list of women who deserved consideration because they did not simply emulate the Big Boys of 18th- and 19th-century European composition but developed their own languages over a broad range of styles.

We were soon struck by the relative paucity of truly pioneering figures from the countries traditionally associated with the core repertoire, such as France, Austria, Germany, and Italy. Instead, we found many women meeting our criteria who came from the U.S., U.K., Canada, Australia, USSR, Poland, Romania, Belgium, along with South Africa, China, and Korea. In all, we found five who are still, at an average age of 90, composing. It seemed probable that the increasing involvement of women in formerly forbidden fields, such as the vast numbers who worked in the factories during World War I, combined with Modernism's emphasis on extreme individualism, had helped to free these composers from older constraints and let them find their true voices. Within that larger Modernist world are parallel figures in other arts and sciences: Lee Krasner, Gertrude Stein, Marie Curie, the large female population of the Bauhaus—women who also found their places in the new world of thought, though they were not always rewarded for it until much later. In music, therefore, it seemed logical that such original voices would emerge from women who grew up outside the daunting musical traditions of Austria, France, Germany, and Italy. It cannot be denied, however, that the picture might look different if so many European composers had not been Jewish and run for (or lost) their lives.

Today, many women composers are being recognized for their contributions. Ruth Crawford (Seeger) and Sofia Gubaidulina are considered great creators who happen to be women. Others, alas, have receded into undeserved obscurity. Indeed, it was only in planning this festival that I learned about such extraordinary composers as Grete von Zieritz and Ruth Zechlin, or that Germaine Tailleferre, who is generally remembered as the only woman in the French 1920s group called Les Six, was also a versatile and extremely productive film and concert composer. We were also excited to add to this mix three African-American women: Margaret Bonds, Florence Price, and the great jazz pioneer Mary Lou Williams.

Odaline de la Martinez and I hope that the Focus audiences are as impressed by the quality of this music as we are and that more of these heroic figures will come to be regarded simply as wonderful composers.

# For the Benefit of Women Composers

by Odaline de la Martinez

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Having received recognition as the first woman to conduct a complete BBC Proms concert in 1984, I was asked by the 1990 Chard Festival of Women in Music to put together an all-women orchestra for a program of women composers. I immediately realized that, as a woman composer and conductor, I had been programming a disproportionate number of male-composed works and neglecting so many good works by women.

Involvement in that festival expanded my world to some very fine composers and showed me how much music by women had disappeared. My first major find was Ethel Smyth, a heroic composer and suffragette, whose music has been almost forgotten since the 1940s. Looking at the score of her *Serenade in D*, which had been recommended to me, revealed how fine it is. I was able to obtain a photocopy of the manuscript, and the Chard Festival provided the money to create a set of parts, which did not exist. Although the unavailability of scores and parts is a fate not only limited to many women, it has affected them disproportionately.

At the 1994 BBC Proms Concerts, I conducted a semi-staged performance of Smyth's opera *The Wreckers*—her third and possibly greatest opera. The state of the score was terrible, and the parts were unreadable. I was grateful that the BBC provided me with an editor who first spent time consulting with me about the score and even more time creating the parts for performance. Since recording *The Wreckers*, I have recorded Smyth's next two operas—*The Boatswain's Mate* and *Fête Galante*. The *Serenade in D* and the *Double Concerto* for Violin and Horn were also soon released on CD. I received a grant to publish the *Serenade* and make it available for purchase, together with a set of parts. Today, Smyth is no longer neglected; her music is being performed all over the world. Smyth's "On the Cliffs of Cornwall," which is the Prelude to Act II of *The Wreckers*, will be heard on the final concert of this festival.

In 1992 I formed LORELT (Lontano Records Ltd), a record label, to promote the work of women composers worldwide, as well as other contemporary and Latin American composers. The label's first CD, *British Women Composers: Volume I*, was followed by others featuring many works by composers ranging from Nadia Boulanger, Cecile Chaminade, Grace Williams, and Pauline Viardot-Garcia to such living examples as Judith Weir, Errollyn Wallen, Eleanor Alberga, and Nicola LeFanu. LORELT has also enabled me to further advocate for the work of excellent composers such as Elizabeth Maconchy, who received much acclaim in her lifetime but whose music had almost disappeared. Noticing that recordings of her work were nearly unavailable, I recorded one CD of her choral music with the BBC Singers and another of her orchestral works with the BBC Scottish Symphony Orchestra. I also made available some recordings of her chamber works. Today, Maconchy is enjoying a resurgence.

In 2006, I started the London Festival of American Music because I wanted to show the great diversity of American music and reveal how few American

## For the Benefit of Women Composers (continued)

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composers were known in the U.K. The programs featured geographical, stylistic, and ethnical diversity and included music by many composers, from Amy Beach, Ruth Crawford (Seeger), Florence Price, and Margaret Bonds to Jennifer Higdon, Libby Larsen, Caroline Shaw, Gabriela Lena Frank, Augusta Read Thomas, Laura Kaminsky, and Barbara Jazwinski. The festival, a biennial event, is now very much a part of London's lively music scene. It features programs equally divided between women and men and includes the music of living and historical American composers.

Although prospects for women composers have improved greatly over the last few decades, let's not forget how much more work needs to be done!

## The 19th-Century Precursors by Anne-Marie Reynolds

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*"This is not a woman who composes, but a composer who is a woman."*  
—Composer Ambroise Thomas about Cécile Chaminade

Ambroise Thomas' comment speaks to the progressively strengthened sense of purpose felt by 19th-century women who wanted to compose. Clara Schumann (1819-96), for one, thought of herself as a pianist first and a composer only as an incidental second: "A woman must not wish to compose—there never was one able to do it. Am I intended to be the one? It would be arrogant to believe that." Conditioned by expectations of women in her day, she was self-effacing to a fault, considering her primary responsibility to tend to her husband's and children's needs. Robert Schumann saw his composing and her performing as discrete, complementary activities that they shared vicariously. The support she provided him and the other powerful men in her life (her father Friedrich Wieck and friend Johannes Brahms), not to mention her eight children, would have made it difficult to pursue a composing career even had that been her wish. She surely also found the inevitable comparison with her husband daunting; as a performer, she did not run that risk.

Fanny Mendelssohn Hensel (1805-47), despite showing arguably even greater musical promise and ambition as a child than her younger brother Felix, was not taken seriously by the well-meaning but self-serving men in her life, who considered it unseemly for a woman of her social rank to have a career. As prominent members of a community of *Hofjuden* (court Jews) who had been permitted by Frederick the Great to settle in Berlin, the Mendelssohn family's social position was always somewhat precarious, despite their having played an essential role in establishing the city's musical culture. To dispel any doubt on this point, her father, Abraham Mendelssohn, told Fanny "music will perhaps become [Felix's] profession, while for you it can and must be only an ornament." When their joint musical education ended and her brother embarked on a four-

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year international tour, she turned her attention to household duties in preparation for her ultimate role as a wife and mother—and yet continued to compose on the side. When she died of a stroke at age 41, Fanny had only just begun publishing a few of her more than 450 compositions. Most of her music remains only in manuscript to this day.

Hensel's contemporary Louise Farrenc (1804-75) was born into a multigenerational family of artists—which supports art historian Linda Nochlin's assertion that, historically, women of an artistic lineage had the best chance of developing their talent—and married a publisher, who helped disseminate her music. Though she managed to secure a career at the Paris Conservatory, it was as a professor of piano, not composition. Despite creating a pedagogical series of études required of all conservatory pianists and winning awards hitherto granted exclusively to men, for 30 years Farrenc was limited to teaching only those female students rejected by her male colleagues.

Finally, toward the end of the century, Cécile Chaminade (1857-1944) succeeded in being recognized fully as a composer. She became one of the most popular composers of her day, her music promoted in so-called Chaminade Clubs flung as far afield as the U.S. As a woman, however, she had to walk a fine line of acceptance. Reviews were frequently either dismissive or condescending: her small-scale works were criticized as too feminine and her orchestral compositions as too masculine.

Ambroise Thomas' comment testifies to Chaminade's breakthrough in being respected as a composer, not just as a woman who composed. Unfortunately, ill health soon curtailed her ability to compose, and her reputation as the darling of the late-19th-century salon-music scene meant she fell out of fashion long before her death. Though it is not possible to draw a direct line of influence from her, Clara Schumann, Fanny Mendelssohn Hensel, or Louise Farrenc to the composers represented in this festival, they—and other women like them—played a crucial role in preparing the way. Full acceptance, alas, had to wait until the next century.

*Anne-Marie Reynolds is a professor of music history at Juilliard.*

# Acknowledgments

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We gratefully acknowledge the major roles in this festival played by Odaline de la Martinez, co-curator of the chamber music programs, and Anne Manson, co-creator of the final orchestral concert, who also deserves many thanks for originally suggesting Odaline. Other individuals whose assistance has been invaluable include Hans-Ulrich Duffek, managing director, Hans Sikorski music publishers, Hamburg; Ian Mylett (Schott Music London); Yvonne Stern-Campo (Schott Mainz); Pascal Ianco (Paris); Anne-Marie Reynolds and Martin Verdrager (professors of music history, Juilliard); Bettina Brand (Radio Berlin-Brandenburg and author of *Komponistinnen in Berlin*, a dictionary of women composers in Berlin); Ian Strasfogel for his insights into Grete von Zieritz; and to Ted Rosenthal (Juilliard Jazz Faculty), Herb Jordan (Mary Lou Williams Foundation), and Dan Coleman (Modernworks Publishing) for their assistance in forming the group of Mary Lou Williams' piano pieces. Thanks also to Eike Zimmer (Austrian National Library), Jonathan Hiam and his staff (New York Public Library for the Performing Arts), and the Sophie Drinker Institute (Bremen). I am especially grateful to the editorial team for this program book, Kevin Filipowski and Thomas May, without whom the text would doubtless be filled with errors major and minor; and to Boris De Los Santos for his magnificent design work. The advice of Ara Guzelimian, Provost and Dean, has been, as always, indispensable.

Joel Sachs



# Program I

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## Focus 2020

### Trailblazers: Pioneering Women Composers of the 20th Century

New Juilliard Ensemble

Joel Sachs, Founding Director and Conductor

Britt Hewitt, Soprano

January 24, 2020, 7:30pm

Peter Jay Sharp Theater

JACQUELINE FONTYN

(Belgium, b. 1930)

*Méandres* ("Meanderings") (2009-10)

U.S. premiere

URSULA MAMLOK

(Germany/U.S., 1923-2016)

*Girasol* ("Sunflower") (1995)

RUTH CRAWFORD

(SEEGER)

(U.S., 1901-53)

*Three Songs to Poems by Carl Sandburg* (1930-32)

Rat Riddles

Prayers of Steel

In Tall Grass

**Britt Hewitt, Soprano**

*Intermission*

Introduction of Odaline de la Martinez

ELISABETH LUTYENS

(U.K., 1906-83)

*Six Tempi for Ten Instruments*, Op. 42 (1957)

GALINA USTVOLSKAYA

(USSR/Russia, 1919-2006)

Octet (1949-50)

In five movements

*Performance time: approximately 1 hour and 20 minutes, including an intermission*

## *Méandres* ("Meanderings") (2009-10)

JACQUELINE FONTYN

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### Jacqueline Fontyn

#### Born:

December 27, 1930,  
in Antwerp,  
Belgium

Now resides near  
Brussels

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At age 5, Jacqueline Fontyn (pronounced "Fontaine") began lessons with Russian piano teacher Ignace Bolotine, who encouraged her to develop her taste for improvisation. At age 15, she decided to become a composer, receiving her grounding in the techniques of composition from Marcel Quinet in Brussels and continuing her musical education in Paris with Max Deutsch, a disciple of Schoenberg. In 1956, she attended Hans Swarowsky's conducting class at the Akademie für Musik und Darstellende Kunst in Vienna.

In 1963, Fontyn became a professor of music theory at the Royal Conservatory of Antwerp; from 1970 to 1990, she taught composition at the Royal Conservatory of Brussels. She lives in the countryside outside Brussels but has travelled extensively as a regular guest of universities and conservatories in Europe as well as in the U.S., Israel, Egypt, China, South Korea, Singapore, Taiwan, and New Zealand. Her many awards include Spain's Oscar Espla Prize, the Prix Arthur Honegger from the Fondation de France, and membership in the Belgian Royal Academy. The King of Belgium granted her the title of baroness in 1993 in recognition of her work. For the final round of the 1967 Queen Elisabeth of Belgium International Music Competition, Fontyn was commissioned to write a violin concerto—a solo piece for the second round of the piano competition had previously been commissioned—and she has had two commissions from the Koussevitzky Music Foundation in the Library of Congress, where, since 2006, most of her music manuscripts have been housed. (The Royal Library of Belgium acquired most of her other manuscripts in 2014.) Fontyn has been the subject of a dissertation, a radio portrait in Berlin, and an article in the *Neue Zeitschrift für Musik*, Mainz. Her writings are collected as *Nulla deis sine nota* ("Not a Day without Notes"), which has been published in French and English. Fontyn has produced a huge catalog of music for an equally large variety of scorings. Many of the commissions have come from European radio broadcasters. Her principal publishers are Bote & Bock, Peer Southern, Molenaar, and Perform Our Music.

*Méandres*, for seven players, was commissioned by the Belgian ensemble Musiques Nouvelles. The title translates as "meandering" or "winding," referring to the meandering of a brook. She writes:

I find it motivating and inspiring to receive a commission from musicians who are interested in my music. Over a period of weeks and months, I think about the work and try to trace its contours and determine its form. I keep a notebook at hand, day and night, but I remain at liberty to alter my plans according to the mood of the moment. If the titles of some of my compositions evoke pictures, I am not intending to make the music descriptive, but rather to render that atmosphere they suggest to me. As for *Méandres*, it evokes a certain musical

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atmosphere—particularly at the beginning, which is quite somber—and then moments which are somewhat mysterious in nature.

(Biography edited from the composer's website) (JS)

***Girasol* ("Sunflower") (1995)**  
URSULA MAMLOK

Ursula Mamlok (née Meyer) had already begun her musical studies when she and her family had to flee the Nazis in 1939, when she was 16. They finally arrived in New York after two years in Guayaquil, Ecuador, the only place that granted them a visa to leave Germany. After sending her youthful compositions to the Mannes College of Music, Mamlok received a full scholarship to study with George Szell, who, along with her later teacher Vittorio Giannini, gave her a strict classical training. Lacking the opportunity to hear any music of the 20th century until attending new-music concerts in New York, she then sought out Stefan Wolpe and Ralph Shapey to learn about their compositional procedures. Their influence, as well as the repertory played at new-music concerts, led her away from composing tonal music. In the meantime, she interrupted her education to marry Dwight Mamlok.

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**Ursula Mamlok**

**Born:**  
February 1, 1923,  
in Berlin

**Died:**  
May 4, 2016,  
in Berlin

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In 1956, feeling the need to complete her education, Mamlok returned to the classroom, earning her undergraduate and graduate degrees at the Manhattan School of Music, where she also had a long career on the faculty. She also taught at NYU, Temple University, and the City University of New York. Ursula Mamlok received grants and commissions from most of the major American foundations and institutions, including a Guggenheim Fellowship, and her works have been performed by many of the leading contemporary music ensembles and are available through leading American publishers, especially C.F. Peters. Bridge Records is issuing an ongoing series of recordings, and others have been released by CRI and Naxos. In 2006, after the death of her husband, she returned to Germany, settling in Berlin and working with radio journalist Bettina Brand. In Berlin she developed a whole new career, with abundant performances of her music by leading ensembles. In 2013 she was awarded a Federal German award for her lifetime services. Her final composition was premiered in 2015 by the Berlin Philharmonie. She died in Berlin the following May. A foundation in her memory has been established in Frankfurt, and her music is published by C.F. Peters, Casia, and McGinnis & Marx.

Ursula Mamlok's style, strongly influenced by the music of Schoenberg, is characterized by vivid contrasts of ideas and rapid shifts of mood. *Girasol*, commissioned by the Koussevitzky Foundation at the Library of Congress, is a virtuosic display of variation techniques in a compact structure. A recurrent motive like the chirping of a bird—heard at the very beginning—frames the main sections of the piece. (JS)

## *Three Songs to Poems by Carl Sandburg* (1930-32)

RUTH CRAWFORD (SEEGER)

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**Ruth Crawford**  
(Seeger)

**Born:**

July 3, 1901,  
in East Liverpool,  
Ohio

**Died:**

November 18, 1953,  
in Chevy Chase,  
Maryland

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Ruth Crawford was the daughter and granddaughter of ministers. Initially trained as a pianist in Jacksonville, Florida, she began studying composition at the American Conservatory in Chicago (1921-29). That city was already developing a lively musical life thanks to people like Crawford's teacher Diane Lavoie-Herz and pianist Georgia Kober, whose good friends included Henry Cowell and John Jacob Becker. Through this new-music circle, Crawford became aware of the latest developments in "ultra-modern" music, and her own works began to attract attention. Cowell, by the late 1920s one of the most important figures in new American music, encouraged her by publishing her piano preludes in his *New Music Quarterly* in 1928 and arranging for her to study in New York at the beginning of 1929 with Charles Seeger, a composer and theorist of great originality who was teaching at Juilliard's predecessor, the Institute for Musical Art. At first, Charles Seeger believed that women could not compose, but Cowell convinced him to try teaching Crawford, and he changed his mind. During these years in Chicago and New York, Crawford rapidly became part of the American cultural scene, enjoying friendships with the critic Alfred Frankenstein, poet Carl Sandburg, and composers Dane Rudhyar, Edgard Varèse, and Cowell. Charles Ives, who got to know her music through Cowell, became another supporter. As the first woman to receive a Guggenheim Fellowship in composition, Crawford spent 1930-31 abroad, primarily in Berlin, where she was in contact with Bartók, Berg, J.M. Hauer, and other leading European Modernists. Her music was included in many concerts here and abroad in the years just before Europe began to collapse; the *Three Songs* performed tonight were chosen to represent the United States at the 1933 Festival of the International Society for Contemporary Music held in Amsterdam.

Crawford's adventurous mind led her to use the most-advanced techniques, such as a form of serialism, tone clusters, *Sprechstimme*, polyphonic textures with rhythmically independent voices, and spatial separation of performing groups. She developed very quickly. Because of the unusual course of her career, her mature works were written between 1929 and 1932; *Three Songs to Poems by Carl Sandburg* are virtually a "late" work. They incorporate a dissonant harmonic style, serialism in the second piece, and spatial separation of the "concertante" and the small orchestra. All of Crawford's music displays her unusual imagination for color, mood, character, and intensity, which she honed with a strong structural sense. Her natural expressivity was always controlled by her concern for an organizing principle. Rarely repeated, those principles could center on rhythm, texture, motives, pitches and intervals, or dynamics. Her intellect was never academic, however; it underpinned the creativity that could conceive a range of poetic, emotional, and dramatic states.

Upon her return to America in 1931, Ruth Crawford and Charles Seeger married. Within a year and a half, the Great Depression was in full swing.

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The couple, who were both deeply sympathetic to the plight of all Americans, became ardent students of American folk song. Crawford did very little composing but instead focused on transcribing, editing, and arranging an enormous quantity of songs from the Archive of American Song at the Library of Congress; the published collections became a key component of our American musical heritage. (Like Pete, Charles Seeger's son by his first wife, Constance, Charles and Ruth's three children—Mike, Penny, and Peggy—also became important figures in American folk singing.) In addition, because Charles had enormous trouble finding work, Ruth taught pre-school music in Silver Spring, Maryland. All of this, in addition to raising four children and getting through World War II, partly explains why she produced only one short folkloric piece between 1933 and 1952. Crawford, however, also was discouraged by the decline of Modernist ideals. In 1952, she completed two chamber pieces, but died a year later, at age 52. Her music is available through A–R Editions, Continuo Music Press, Merion Music, New Music, C.F. Peters, and Frog Peak. (JS)

***Six Tempi for Ten Instruments, Op. 42* (1957)**

ELISABETH LUTYENS

Elisabeth Lutyens came from a distinguished and celebrated family. Her father, Sir Edwin Lutyens, was the architect of New Delhi; her mother, Lady Emily Lytton, was a celebrated theosophist and granddaughter of Edward Bulwer-Lytton, a renowned writer and politician. Lutyens, who learned the violin and piano at an early age, studied composition at the Royal College of Music (RCM), where some of her pieces were performed. She then studied with Georges Caussade in Paris. She returned to England in 1926 and helped organize the London-based Macnaghten-Lemare series of concerts, an important promoter of little-known British composers. Many of Lutyens' works were featured in these concerts. In the late 1930s she began to use serial techniques, which were an important tool for the rest of her life. Her Chamber Concerto No. 1 (1939–40) was the first of several written during the 1940s in this way.

In 1933, Lutyens married singer Ian Glennie, with whom she had three children. It was not to last. Five years later, she met conductor Edward Clarke and left her husband. While working for the BBC, Clarke, a pupil of Schoenberg, brought to the U.K. much important music from Europe. Lutyens married him in 1942, a year after the birth of their child. When Clarke resigned from the BBC because of severe friction there, Lutyens became the only breadwinner. This unfortunate situation forced her to write music for films and radio. More accessible than her concert works, her scores for mass media became an important source of income for the rest of her life.

In the 1950s, Lutyens felt she had found her voice. *Six Tempi for Ten Instruments* comes from that period. When looking in on Stravinsky during a 1959 BBC rehearsal, she was embraced by the Russian composer, to whom

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**Elisabeth Lutyens**

**Born:**

July 9, 1906,  
in London

**Died:**

April 14, 1983,  
in London

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someone had sent its score. “That,” he exclaimed, “is the music I like.” It is perhaps the earliest British music reflecting the influence of Webern.

Having once struggled to have her music heard because of its austere quality, the influx of Continental Modernism in the 1960s—thanks in great measure to the BBC’s *Third Program*, which energetically promoted the newest music—changed the perception of Lutyens’ sound world. Now she was seen as an important composer in the British musical scene.

In the 1970s, Lutyens gained a reputation as an outstanding teacher, with pupils such as Richard Rodney Bennett and Malcolm Williamson. Her notoriety as an outspoken eccentric, however, overshadowed her music. Only since her death has her large output been recognized and welcomed. Her publishers are Augener, Chester/Belwin Mills, Lengnick, Novello, Olivan/Universal, Schott, de Wolfe, and Yorke.

*Six Tempi for Ten Instruments* needs no further commentary; it speaks wonderfully for itself. (OdIM)

### Octet (1949-50)

GALINA USTVOLSKAYA

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#### Galina Ustvolenskaya

##### Born:

June 17, 1919,  
in Saint Petersburg

##### Died:

December 22, 2006,  
in Saint Petersburg

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Galina Ustvolenskaya, who was born, lived, and died in Leningrad (Saint Petersburg, once again, by the end of her life), became a composition pupil of Dmitri Shostakovich at the Leningrad Conservatory from 1939 to 1947, except for two years when she was in wartime service at a military hospital. Starting in the late 1940s, she taught composition at a music school attached to the Conservatory. By nature reclusive, she did not promote herself and only began to find an audience at home and in the West in the 1990s. Through the devotion of her former pupil Boris Tishchenko, Soviet musicologists, and a handful of others, Ustvolenskaya’s name gradually became known to the public. Among her works are a piano concerto, three symphonies for large orchestra and voices, symphonic poems, film music, and a great deal of chamber music, mostly for unusual combinations—such as in *Composition No. 2 (Dies Irae)* for eight double basses, plywood cube, and piano.

Ustvolenskaya’s relationship with Shostakovich has been compared with that of Schoenberg and Webern. Shostakovich believed deeply in her ability, defending her against potentially dangerous criticism in professional circles. He sent her works-in-progress and even quoted from her in his own music. For example, the second theme of her 1949 Clarinet Trio’s finale appears in Shostakovich’s Fifth String Quartet and his monumental *Suite on Sonnets by Michelangelo* for bass and orchestra.

Ustvolenskaya has said: “All who really love my music should refrain from theoretical analysis of it.” Nevertheless, a few observations may be in order.

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Her music is intensely ascetic, written with a powerful yet spare language, often involving extreme contrasts. In a rare commentary on her own music, she observed: "My works are not, it is true, religious in a liturgical sense, but they are infused with a religious spirit, and to my mind they are best suited to performance in a church, without scholarly introductions and analyses. In the concert hall, that is, in 'secular' surroundings, the music sounds different."

While Ustvol'skaya's style shares with Webern's a remarkable property of expressiveness stripped of ornament, her music bears no resemblance to his. Its totally personal language shares little with those of her contemporaries. One characteristic is the relentless flow of a quarter-note pulse, strictly organized but often without meter. (The Trio, unlike many of her works which have no bar lines, is written metrically, but to the ear the music frequently floats free of recurring downbeats, like Renaissance polyphony.) Melodic fragments repeated at times like an obsession, along with pungent harmonies, give Ustvol'skaya's music enormous tension, as do the extremes of dynamics. One piano sonata is written entirely in tone clusters. Like many composers, she aired her most personal thoughts in her chamber music, most of which was not performed until years after completion. Part of the reason was that until Nikita Khrushchev created an opening to the West in the 1950s, such music was attacked as formalist—namely, as being unable to communicate with the masses. Indeed, for years Ustvol'skaya, like her colleagues, was compelled to write in the acceptable socialist realist mode. From 1962 on, she devoted herself exclusively to what she wanted to write, destroying all those earlier, mandatory pieces. Ustvol'skaya's music is published by Hans Sikorski.

The Octet, composed between 1949 and 1950, is particularly surprising and courageous, considering that it came not long after the decree declaring that experimentalism would not be tolerated. Scored for a surprising combination of four violins, two oboes, timpani, and piano, it could not be more different from the Clarinet Trio immediately preceding. Effectively the Octet amounted to a dangerous political protest. The first public performance had to wait until 1970. (JS)

## Texts

### Three Songs to Poems by Carl Sandburg

## Rat Riddles

There was a gray rat looked at me with green eyes out of a rathole.  
 "Hello, rat," I said,  
 "Is there any chance for me to get on to the language of the rats?"  
 And the green eyes blinked at me, blinked from a gray rat's rathole.  
 "Come again," I said,  
 "Slip me a couple of riddles; there must be riddles among the rats."  
 And the green eyes blinked at me, and whisper came from the grey rathole:  
 "Who do you think you are and why is a rat!  
 Where do you sleep last night and why do you sneeze on Tuesdays?  
 And why is the grave of a rat no deeper than the grave of a man?"  
 And the tail of a green-eyed rat whipped and was gone at a gray rathole.

## Prayers of Steel

Lay me on an anvil, O God.  
Beat me and hammer me into a crowbar.  
Let me pry loose old walls.  
Let me lift and loosen old foundations.

Lay me on an anvil, O God.  
Beat me and hammer me into a steel spike.  
Drive me into the girders that hold a skyscraper together.  
Take red-hot rivets and fasten me into the central girders.  
Let me be the great nail holding a skyscraper through blue nights into white stars.

## In Tall Grass

Bees and a honeycomb in the dried head of a horse in a pasture corner—a skull in the tall  
grass and a buzz and a buzz of the yellow honey-hunters.  
And I ask no better a winding sheet  
                (over the earth and under the sun.)  
Let the bees go honey-hunting with yellow blur of wings in the dome of my head, in the  
rumbling, singing arch of my skull.  
Let there be wings and yellow dust and the drone of dreams of honey—who loses and  
remembers?—who keeps and forgets?  
In a blue sheen of moon over the bones and under the hanging honeycomb the bees  
come home and the bees sleep.



# Meet the Artists

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## Joel Sachs

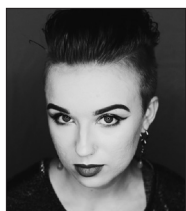
Joel Sachs, founder and director of the New Juilliard Ensemble, performs a vast range of traditional and contemporary music as conductor and pianist. As codirector of the new-music ensemble Continuum, he has appeared in hundreds of performances in New York, nationally, and throughout Europe, Asia, and Latin America. He has also conducted orchestras and ensembles in Austria, Brazil, Canada, China, El Salvador, Germany, Iceland, Mexico, Switzerland, and Ukraine, and has held new music residencies in Berlin, Shanghai, London, Salzburg, Curitiba (Brazil), Newcastle-Upon-Tyne (U.K.), Helsinki, and the Banff Centre (Canada). In 2018 he gave recitals featuring Charles Ives' rarely heard Piano Sonata No. 1 at St. John's Smith Square, London, as part of a yearlong American music festival; at the University of Newcastle-upon-Tyne; and in Juilliard's Morse Hall. He repeats the program on March 13 at the University of Birmingham, U.K. In 2019 Sachs conducted the ensemble Beijing Contemporary Soloists at the Central Conservatory's Beijing Modern festival and lectured on American music at the China Conservatory. In recent years he also has played Brahms' Piano Concerto No. 2 and Rachmaninoff's Concerto No. 3. One of the most active presenters of new music in New York, Sachs founded the New Juilliard Ensemble in 1993. He produces and directs Juilliard's annual Focus festival and, since 1993, has been artistic director of Juilliard's concerts at MoMA's Summergarden. A member of Juilliard's music history faculty, Sachs wrote the first full biography of the American composer Henry Cowell, published by Oxford University Press in 2012. Sachs also appears on radio as a commentator on recent music and has been a regular delegate to international music conferences. A graduate of Harvard, he received his PhD from Columbia. He was made an honorary member of Phi Beta Kappa at Harvard for his support of new music, received the National Gloria Artis Medal of the Polish Government for his service to Polish music, and was presented with Columbia's Alice M. Ditson Award, given to a conductor for service to American music.





### Odaline de la Martinez

Cuban-American composer and conductor Odaline de la Martinez pursues a busy career composing (particularly opera), conducting repertoire from Mozart symphonies to the latest music, and recording. Following the Bay of Pigs invasion, de la Martinez's parents sent her with her sister to live with their aunt and uncle in Tucson, Arizona. When her parents arrived several years later, they moved to New Orleans. Upon graduation from Tulane University, de la Martinez was awarded several scholarships that took her to the U.K. for further work at the Royal Academy of Music (RAM) and University of Surrey. While studying at RAM she cofounded the ensemble Lontano in 1976 and began recording for the BBC and touring. As her career flourished, she remained in London. At 34 de la Martinez was the first woman to conduct a BBC Proms Concert at the Royal Albert Hall. Numerous awards include a Marshall Scholarship from the British Government, Guggenheim Fellowship, and Villa Lobos Medal from the Brazilian government. In 2017 she received a lifetime achievement award and, in 2019, an honorary Doctorate *Honoris Causa* from the University of Surrey and a Gold Badge from the Ivors Academy of Composers and Song Writers. Her operatic trilogy *Imoinda—A Story of Love and Slavery* received its world premiere in 2019 at the seventh London Festival of American Music. De la Martinez is in demand throughout the world both as an orchestra and opera conductor. She has recorded over 40 CDs for the record label LORELT, which she founded in 1992, and for Summit, BMI, and Albany Records in the U.S., Chandos, Metier, Retrospect, and Conifer Classics in the U.K., and DaCapo in Denmark. As a musician she has earned a reputation for her versatile and eclectic vision as well as her ability to work with others to make that vision a reality.



### Britt Hewitt

Britt Hewitt is a soprano, actor, and singer/songwriter from Jacksonville, Florida, who graduated from Booker T. Washington High School for the Performing and Visual Arts in Dallas. Since beginning at Juilliard in 2016, Hewitt has played Mistress Quickly in *Die lustigen Weiber von Windsor*, Miles in *The Turn of the Screw*, and the Spirit in the international tour of *Dido and Aeneas*. She is a member of the New York Songwriters Circle and will perform her original work in such venues as Rockwood Music Hall and the Bitter End. She is in her final year of undergraduate studies at Juilliard under the tutelage of William Burden.

- Leona Gordon  
Lowin Memorial  
Scholarship
- Helen Marshall  
Woodward  
Scholarship
- Philo Higley  
Scholarship

# About the New Juilliard Ensemble

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Joel Sachs, *Founding Director and Conductor*

Curtis Stewart, *Manager*

The New Juilliard Ensemble, led by founding director Joel Sachs and in its 27th season, presents music by a variety of international composers who write in the most diverse styles, premiering some 100 compositions. The ensemble was featured four times at Lincoln Center Festival and appears annually at MoMA's Summergarden. The ensemble's collaborations with Carnegie Hall include the Ancient Paths, Modern Voices festival (2009); Japan/NYC festival (2011); Voices from Latin America festival (2012); and UBUNTU: Music and Arts of South Africa festival (2014). A highlight of the 2013-14 season was a collaboration with the Royal Philharmonic Society's bicentennial celebration for the U.S. premieres of works by Magnus Lindberg and Judith Weir. It has also participated in collaborations with London's Royal Academy of Music—available on the Academy's record label—and the Franz Liszt Music University in Budapest as well as giving concerts in England, France, Germany, Japan, and Israel. The ensemble's 2018-19 season included music by Ukrainian-America composer-pianist-conductor Virko Baley, Betsy Jolas (Paris), Juilliard composition alumnus Sunbin Kevin Kim, Zygmunt Krauze (Poland), Ursula Mamlok (Germany/U.S.), Colin Matthews (U.K.), Akira Nishimura (Japan), Younghui Pagh-Paan (Korea/Germany), Sansar Sangidorj (Mongolia), Salvatore Sciarrino (Italy), Roberto Sierra (Puerto Rico/U.S.), Jukka Tiensuu (Finland), Josefino Chino Toledo (Philippines), Zhu Jian-er (China), and Juilliard DMA graduates Sato Matsui (Japan/U.S.) and Ross Griffey (U.S.). The ensemble's 2019-20 season concludes on April 13 in Alice Tully Hall, with five world premieres composed for the ensemble by Juilliard composition students Evan Anderson and Marc Migó Cortés, Chinese composers Ye Xiaogang and Yao Chen, and Mexican/German composer-singer Diana Syrse, who will be the soloist for her piece. Juilliard mezzo-soprano Maggie Valdman will sing Cortés' song cycle.

# Program II

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## Focus 2020

### Trailblazers: Pioneering Women Composers of the 20th Century

Monday, January 27, 2020, 7:30pm

Peter Jay Sharp Theater

REBECCA CLARKE  
(U.K./U.S., 1886-1979)

*Dumka* (1940-41)  
**Yaegy Park**, Violin  
**Serena Hsu**, Viola  
**Jiahao Han**, Piano

RUTH SCHONTHAL  
(Germany/U.S., 1924-2006)

*Love Letters* (1979)  
**Ashbur Jin**, Clarinet  
**Elisabeth Chang**, Cello

VERDINA SHLONSKY  
(Ukraine/Germany/Israel,  
1905-90)

*Dapim me'ha'yoman* ("Pages From the Diary") (1949)  
Dream  
Vision  
Grotesque  
Song  
Meditation  
Good Humor  
Twilight  
Remembrance  
Merry-Go-Round  
**Isabella Ma**, Piano

*Intermission*

BARBARA PENTLAND  
(Canada, 1912-2000)

Variations for Viola (1965)  
Andante  
Allegro  
Presto  
Andante  
**Sergio Muñoz Leiva**, Viola

LIU ZHUANG  
(China, 1932-2011)

*Wind Through Pines* (1999)  
**Audrey Emata**, Flute  
**Raphael Boden**, Cello  
**Qu Xi**, Prepared Piano

ELIZABETH MACONCHY  
(U.K., 1907-94)

String Quartet No. 3 (1938)  
**Jeongah Choi** and **Haokun Liang**, Violins  
**Leah Glick**, Viola  
**Erica Ogihara**, Cello  
U.S. premiere

*Performance time: approximately 1 hour and 30 minutes, including an intermission*

# Notes on Program II

by Joel Sachs (JS) and Odaline de la Martinez (OdIM)

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*Dumka* (1940–41)

REBECCA CLARKE

Although Rebecca Clarke had a difficult childhood dominated by a cruel American father (her mother was German), the family was artistic and encouraged her musical upbringing. Clarke began studying violin at the Royal Academy of Music at 17 but withdrew two years later because of the unwanted advances of her harmony teacher. At 21, she began studying composition at the Royal College of Music, becoming the first female student of Charles Villiers Stanford, Britain's most important composition teacher of the time. That came to a bad end when her father suddenly banished her from the family. Clarke then began a career as a violist, rising to become one of the first women to play in the previously all-male Queen's Hall Orchestra, conducted by Henry Wood. In 1916 she moved to the U.S., undertaking extensive concert tours. With the renowned cellist May Mukle, she performed in Hawaii (1918–19) and throughout British colonies worldwide in 1923. The Sonata for Viola and Piano and the Piano Trio finally brought her recognition as a composer: Both were runners-up in the Coolidge competitions held by the Berkshire Festival of Chamber Music. Shortly thereafter, the funder, Elizabeth Sprague Coolidge, commissioned Clarke's Rhapsody for cello and piano, making her the only woman whom Coolidge sponsored.

In 1924, Clarke returned to London, becoming an acclaimed chamber player who appeared on the BBC as a soloist, ensemble member, and recording artist. Her chamber music partners included the great pianist Myra Hess. Unfortunately, such a busy performance career reduced her composing, and the discouragement felt by most female composers certainly did not help. The outbreak of World War II brought her back to the U.S., where she lived with her brothers and their families. Clarke began composing again but had to earn a living as a nanny. Nevertheless, in 1942 she was one of only three British composers—and the only woman—whose music was played at the International Society for Contemporary Music Festival. In those years, she also renewed her acquaintance with James Friskin, a member of Juilliard's piano faculty whom she had met at the Royal College of Music, and they married in 1944. He died in 1967; Clarke died in 1979 in New York.

Although Clarke was very productive as a composer, especially in chamber music, songs, and choral compositions, for many years almost none of her music was available, remaining the property of her estate. Among the few pieces that have become part of the repertory is the Sonata for Viola and Piano. While she is now considered among the most important of post-World War I British composers, only recently has more of her music become available. Her principal publishers are Chester, Oxford University Press, Winthrop Rogers, and Boosey & Hawkes. Unfortunately, the lack of any orchestral music has slowed the spread of her name.

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**Rebecca Clarke**

**Born:**

August 27, 1886,  
in London

**Died:**

October 13, 1979,  
in New York City

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## Notes on Program II (continued)

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According to Christopher Johnson, who cataloged Clarke's music, Clarke gave *Dumka* the date 1940-41, at the beginning of her last period of composing, which included a few other chamber works and songs as well as a choral piece. He thought that the unusual instrumentation of violin, viola (rather than cello), and piano was a glance back at her origins as a violist. A "dumka" is an Eastern European folk ballad or lament, usually with alternating slow and fast sections. Clarke's *Dumka* was not published in her lifetime but survives in a manner that suggests a work-in-progress. From the materials left by Clarke, Johnson edited the published edition. (JS)

### *Love Letters* (1979)

RUTH SCHONTHAL

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#### Ruth Schonthal

##### **Born:**

June 27, 1924,  
in Hamburg,  
Germany

##### **Died:**

July 11, 2006,  
in Scarsdale,  
New York

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At age 5, Ruth Schonthal was accepted to the Stern Conservatory in Berlin as a child prodigy, composing her first work the following year. In 1935, at age 11, she, like other Jewish children, was expelled from the conservatory at the insistence of the Nazis, and she fled with her family in 1938 to Sweden, where she was accepted at the Royal Academy of Music in Stockholm. Her first published piece, *Sonatina for Piano*, was written there at age 14.

In 1941, unable to obtain a visa to the U.S., her family fled to the USSR, Japan, and, finally, Mexico. There, Schonthal studied composition with two leading composers, Manuel Ponce and Rodolfo Halffter. When, at 19, she played several of her pieces, including *Concerto Romantico* for piano and orchestra, at the Palacio de Bellas Artes in Mexico City, one audience member, the composer Paul Hindemith, was so impressed that he invited her to study with him at Yale, from which she graduated with honors in 1948. Schonthal taught composition and music theory at NYU from the late 1970s until 2006, when she was forced to resign due to bad health. (One of her students is now known as Lady Gaga.) Throughout her life, Schonthal received numerous awards from Germany and the U.S.

Her music includes chamber music, operas, symphonic pieces, and music for piano and organ, largely in a neo-Romantic style. In addition, she composed for television commercials and played in bars and clubs in New York to support herself and her family. Her principal publishers are Carl Fischer, Furore, Galaxy, Hildegard, Lundgren, OUP, Sisra, and Yorktown. The chamber music includes seven works for clarinet and piano, clarinet and cello, and clarinet duos, all premiered by Esther Lemneck, an NYU colleague.

One of them, *Love Letters*, tells the story of a romantic relationship between two characters "expressing the stages and moods of love," according to the composer, who adds that the musical narrative was influenced by Voltaire's *Candide*. (OdIM)

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***Dapim me'ha'yoman* ("Pages From the Diary") (1949)**

VERDINA SHLONSKY

Although Verdina Shlonsky's family moved to Palestine, where there was a growing Jewish community, she remained in Berlin, studying piano with Egon Petri and Artur Schnabel at the Hochschule für Musik. She moved to Paris to study composition with Nadia Boulanger, Max Deutsch, and Edgard Varèse in 1929, visited her family in Palestine in the 1930s, and returned to Paris at the beginning of World War II. Fortunately, she escaped to London during the German invasion. In 1944, Shlonsky emigrated to Palestine, where she joined the faculty of the Tel Aviv Academy of Music. Her compositions include symphonic, chamber, and piano music, as well as theater music and many songs to lyrics of well-known Hebrew poets. Shlonsky also wrote numerous essays in Russian, German, English, and Hebrew comparing the lives of musicians in Europe and Israel, in which she discusses those who supported the avant-garde and those who did not. She corresponded with such figures as Boulez and Stravinsky.

Shlonsky won first prize at the French Government Competition for Women Composers in 1931, the Bartók Prize in 1948, the ACUM (an Israeli performing rights organization equivalent to ASCAP in the U.S.) Prize in 1973, and ACUM's award for her life work in music in 1984. She was probably the first Israeli female professional composer. Despite all of this recognition, because her music was considered too European, Shlonsky had very few performances in Israel and died penniless. Fortunately, her music is available through the Israeli Music Institute.

One of the most fascinating aspects of Shlonsky's music is its stylistic variety, so while *Pages From the Diary* may strike some listeners as relatively conservative, some of her other works sound progressively folkloric or entirely up to date in the techniques of post-1945 Modernism. The work is dedicated to Louis Kentner, a Hungarian pianist who settled in London. (OdIM)

**Variations for Viola (1965)**

BARBARA PENTLAND

Canadian composer Barbara Pentland ('39, composition) began to compose at age 9. Despite discouragement by her parents, she persisted and eventually was allowed to study composition while attending finishing school in Paris. In 1936, a fellowship brought her to study at Juilliard with Frederick Jacobi and Bernard Wagenaar and later, in the summers of 1941 and 1942, to the Tanglewood Music Center with Aaron Copland. Gradually, her style changed to Neoclassical. During World War II, she taught at the Royal Conservatory of Music in Toronto, replacing a teacher who was in military service. Regrettably—but realistically—upon her male colleague's return, Pentland sensed that she had little chance of professional

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**Verdina Shlonsky**

**Born:**

January 22, 1905,  
in Kremenchuk,  
Ukraine

**Died:**

February 20, 1990,  
in Tel Aviv

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**Barbara Pentland**

**Born:**

January 2, 1912,  
in Winnipeg

**Died:**

February 5, 2000,  
in Vancouver

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advancement. In 1949, she was invited to join the newly founded music department of the University of British Columbia, remaining there briefly.

In 1955, at the International Summer Music Course for Composers at Darmstadt, Pentland became acquainted with compositions by Anton Webern. Her view of composing changed again. Although not strictly serial, her music became freely atonal. Through the 1960s and '70s, Pentland saw herself as part of the avant-garde. Unfortunately, and much like her contemporaries Ruth Crawford (Seeger) and Elizabeth Lutyens, Pentland, unable to find her place among myriad male composers, was neglected. Although she eventually became recognized as one of the most important Canadian composers after World War II, her music was far from "popular" with performers and audiences. Nevertheless, Pentland received honorary doctorates and was awarded the Order of Canada and the Order of British Columbia.

Variations for Viola, which stems from the time of her greatest commitment to postwar Modernism, retains the structural influence of serial techniques, but within Pentland's very personal lyricism. (OdIM)

### *Wind Through Pines* (1999)

LIU ZHUANG

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#### Liu Zhuang

##### **Born:**

October 24, 1932,  
in Shanghai

##### **Died:**

June 30, 2011,  
in Beijing

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China's earliest prominent woman composer, Liu Zhuang (family name Liu), grew up in Hangzhou, where she attended a missionary school. When she was 8, her father began giving her piano lessons. Admitted in 1950 to the composition department of the Shanghai Conservatory of Music, she studied harmony, counterpoint, and composition with Ding Shande, Deng Erjing, and Sang Tong; Sang had been a pupil of two Schoenberg disciples who had been rescued from Nazi Germany by the Shanghai-based Sassoon family and wrote the first atonal and possibly 12-tone piece in China. In 1957, while still registered as a graduate student at the Shanghai Conservatory, Liu was sent to the Central Conservatory of Music in Beijing for composition lessons with a Soviet-born professor named Guroff.

Liu taught at the Composition Department at Shanghai Conservatory from 1958 to 1960 and at the Central Conservatory of Music starting in 1960. She was composer in residence at the Central Symphony Orchestra from 1969 to 1989; she then spent two years as Fulbright Asian Scholar at the School of Music, Syracuse University, remaining there until 2003 to teach Chinese music and music theory as a visiting professor. Her last years were spent in Beijing, where she died in 2011. I recall first hearing her music in the 1988 French film *A Tale of the Wind*, in which she appears as herself, near the end, with a wonderful curtain of bell sounds that she created.

Learning about her compositions has proved to be difficult, especially because her publisher, the People's Music Publishing House of Beijing,



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appears to have a very limited catalog that does not include *Wind Through Pines* despite strong evidence that they had published it. Obtaining it for this concert, which is believed to be its U.S. premiere, seemed impossible until a Beijing composer friend of Joel Sachs located it in his school's library and sent a copy. Liu's other compositions include orchestral, chamber, vocal, and choral music as well as film scores. She was one of the composers who jointly produced the *Yellow River Piano Concerto* in 1971. Concerning *Wind Through Pines*, the composer writes:

*Wind Through Pines*, describing the tranquility of a night, (when) the wind blows through a pine forest, explores the tone color of traditional Chinese instruments through modern instruments. The title refers to ancient poetic rhythms in terms of style and form—a sonic exploration of the poetry of music. The piano is prepared to sound like a *ching*, a unique ancient plucked instrument. The flute represents the *xiao*, a low-pitched Chinese wind instrument. Utilizing overtones and harmonies, the cello serves as unfixed tone, both dotted and solid touch. The piece is free form, but not formless, like Chinese calligraphy, or when reading a poem with some words exaggerated. (OdIM)

### String Quartet No. 3 (1938)

ELIZABETH MACONCHY

Dame Elizabeth Maconchy (pronounced “Ma-KONK-ee”) has been described as “one of the most substantial composers these islands have ever produced.” Born in Hertfordshire to Irish parents, at 10 she moved with her family to Howth, Ireland. She had been composing and playing the piano since early childhood but had little other musical experience, since the family owned no radio or record player and Ireland had no professional orchestra. At 16, Maconchy travelled to London to study at the Royal College of Music, making rapid progress and becoming a student of Ralph Vaughan Williams; apparently his favorite student, she became his lifelong friend. Nevertheless, her music is not cast in the “English pastoral” style that is sometimes associated with him; Holst is perhaps the only English composer whose shadow can be discerned. The music of Central Europe, especially Bartók and Janáček, was a stronger influence.

Two scholarships awarded by the Royal College of Music allowed Maconchy to continue her studies in Prague. The year 1930 proved to be important, thanks to the acclaim that met the performance in Prague of her Concertino for Piano, with soloist Erwin Schulhoff and the Prague Philharmonic conducted by Karel Jirák, and the great success of her first symphonic composition, *The Land*, conducted by Henry Wood at the BBC Proms.

Although Maconchy continued to write for large forces, her career was hindered when tuberculosis required her to leave London for convalescence in the countryside, where she was cut off from many musical opportunities.

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**Elizabeth  
Maconchy**

**Born:**  
March 19, 1907,  
in Hertfordshire,  
U.K.

**Died:**  
November 11, 1994,  
in Norwich, U.K.

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Undeterred, she continued to compose, especially chamber music, including string quartets that attracted much attention. The 13 quartets composed between 1932 and 1983 are often seen as the zenith of her musical achievement, though they are rarely heard in this country. Maconchy's publishers are Boosey & Hawkes, Chappell, Chester, Faber, Lengnick, and Oxford University Press.

The Third Quartet is in one movement comprising five broad sections—Lento, Presto, Andante, Presto, and Poco Largamente. (OdIM)

## Program III

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### Focus 2020

#### Trailblazers: Pioneering Women Composers of the 20th Century

Tuesday, January 28, 2020, 7:30pm

Peter Jay Sharp Theater

6:30 Panel discussion, Peter Jay Sharp Theater

With June Han, Ashley Jackson, Odaline de la Martinez, Thea Musgrave, and Joel Sachs  
*June Han (DMA '04, harp)—who is on the faculty at Yale and Columbia, Juilliard Pre-College, and Bowdoin International Music Festival—performs frequently with the New York Philharmonic. Ashley Jackson (Pre-College '04; DMA '14, harp) is assistant professor of music at Hunter College. Thea Musgrave's Rainbow will be heard in Program VI (See page 61).*

VIVIAN FINE  
(U.S., 1913-2000)

*Emily's Images* (1987)  
A spider sewed at night  
A Clock stopped—not the Mantel's  
Exultation is the going  
The Robin is a Gabriel  
After great pain, a formal feeling comes  
The Leaves like Women interchange  
A day! Help! Help! another Day  
**Yiding Chen**, Flute  
**Linda Ruan**, Piano

FLORENCE PRICE  
(U.S., 1887-1953)

Piano Sonata (1932)  
Andante—Allegro  
Scherzo—Allegro—Presto  
**Qilin Sun**, Piano

*Intermission*

YOUNG-JA LEE  
(b. Korea, b. 1931)

*Le Pèlerinage de l'Âme* ("The Pilgrimage of the Soul") (2003)  
**Valerie Kim**, Violin  
**Daniel Hass**, Cello  
**Derek Wang**, Piano  
First performance outside South Korea

PRIAULX RAINIER  
(South Africa/U.K./France,  
1903-86)

Two Songs (1947-48)  
Ubunzima ("Misfortune")  
Dance of the Rain  
**Nicolette Mavroleon**, Soprano  
**Alberta Khoury**, Guitar

## Program III (continued)

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MARY LOU WILLIAMS  
(U.S., 1910-81)

Three Piano Pieces, transcribed from Williams' recordings  
"Roll 'em" (1944), transcribed and played by **Tyler Henderson**  
"Drag 'em" (1944), transcribed and played by **Joe Block**  
"Nite Life" (1930), transcribed and played by **Isaiah Thompson**  
World premiere of transcriptions

*Performance time: approximately 1 hour and 40 minutes, including an intermission*

## *Emily's Images* (1987)

VIVIAN FINE

Vivian Fine started life as a piano prodigy. As a 5-year-old, she became the youngest student ever awarded a scholarship to the Chicago Musical College. Six years later, she started lessons with Djane Lavoie-Herz, a pianist who was at the center of Chicago's new-music world. Fine later studied harmony with Ruth Crawford, who considered Fine her protégée and, together with Herz, introduced her to Henry Cowell and his fellow composers Imre Weissshaus and Dane Rudhyar. All of them became Fine's early supporters. The 16-year-old Fine made her debut as a composer thanks to Cowell, who programmed one of her pieces on a Pan-American Association of Composers concert. At 18, she moved to New York to further her studies, joining Copland's Young Composers' Group and participating in the first Yaddo Festival a year later, and she began nine years of studying composition with Roger Sessions. In 1933, she became the second woman whose music Cowell published in *New Music Quarterly*; the first had been Crawford. In 1937, Fine was a cofounder of the American Composers Alliance, eventually serving as its vice president.

Alongside her career as a composer, Fine became one of the most celebrated pianists of new music, premiering works of Ives, Copland, Henry Brant, Henry Cowell, Dane Rudhyar, and many others. From 1964 to 1987, she taught composition at Bennington College in Vermont, and she also held teaching positions at New York University (1945-48), Juilliard (1948), and SUNY Potsdam (1951). A much-sought-after speaker in the 1960s and '70s, she gave a series of lecture-recitals on 20th-century music at Notre Dame, Harvard, Skidmore, Bard, and William & Mary. Her awards included a Guggenheim Fellowship; grants from the Ford, Rockefeller, Alice M. Ditson, Woolley, Koussevitzky, Readers' Digest, and Elizabeth Sprague Coolidge foundations; and several grants from the National Endowment for the Arts. In 1980, she was elected to the American Academy and the Institute of Arts and Letters.

Fine's earliest mature compositions were contrapuntal and dissonant. Although it may seem strange now, in view of the direction in which Roger Sessions eventually moved, during the years when he taught Fine her style was relatively tonal and tradition based. In the mid-1940s, however, her music became much freer, as she incorporated more diverse models into her work. Henry Brant noted that "no two Fine pieces are alike, either in subject matter or instrumentation; each new work appears to generate its own style appropriate to the subject, and there are no mannerisms which persist from work to work." Much of her music embodied her sense of humor, climaxing in her last work, the opera buffa *Memoirs of Uliana Rooney*, which somewhat autobiographically follows a fictional American composer's journey through the century as she fights to live through changing political climates and husbands.

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### Vivian Fine

#### **Born:**

September 28, 1913,  
in Chicago, Illinois

#### **Died:**

March 20, 2000,  
in Bennington,  
Vermont

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While Fine produced a huge and varied body of music, she unfortunately never had a major publisher. Her music was originally available through Catamount Facsimile Editions and Margun; a handful is available through C.F. Peters, G. Schirmer/Music Sales, Arsis Press, Carol Fischer, Lawson-Gould, Lyra, and Margun.

*Emily's Images* was composed for Jayn Rosenfeld, an important flutist in New York's new-music world, and premiered by Rosenfeld with pianist Evelyne Crochet at the Latin American Foundation for Contemporary Music at the University of Puerto Rico. Fine's website states:

*Emily's Images* was inspired by reading through an index of first lines of poems by Emily Dickinson. Each short movement is based on the first line of a poem. Fine explains that the musical form is a series of free variations with no overtly stated theme; the musical ideas themselves are the subject of the variation processes. Many subtle and surprising connections exist among the movements. As an example, the notes of "The robin is a Gabriel" (the lone movement for solo flute) are a rhythmically transposed version of "A spider sewed at night" beginning in the second bar. The canon between piano and flute in "The leaves like women interchange" employs those same notes in yet another rhythmic and octave transposition. (JS)

### Piano Sonata (1932)

FLORENCE PRICE

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#### Florence Price

##### Born:

April 9, 1887,  
in Little Rock,  
Arkansas

##### Died:

June 3, 1953,  
in Chicago, Illinois

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Florence Price's mother, who had been a teacher, owned a restaurant and worked other jobs; her father was a dentist. Clearly a prodigy, she played her first piano recital at age 4 and had her first composition published at 7; she was valedictorian of her high school graduating class at 14. Two years later, she entered the New England Conservatory—pretending, on her mother's advice, to be of Mexican descent—and received her bachelor's degree in organ and piano. Subsequently, Price held teaching posts in Arkansas and Georgia, then returned to Little Rock, where she taught privately and began composing. In 1912, she married an attorney with whom she had two daughters.

In 1927, as racial tensions developed in Little Rock, Price and her family moved to Chicago. There, she continued her education at the American Conservatory of Music, Chicago Teachers College, Central YMCA College, University of Chicago, and Chicago Musical College (now Chicago College of Performing Arts of Roosevelt University), studying composition and orchestration with Carl Busch and Wesley LaViolette, and graduating in 1934. She also became a member of the Chicago Music Association, where she met organist Estella Bonds and her daughter Margaret, who later became Price's student. (Margaret Bond's music can be heard on Program V.)

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In 1928, Price was signed by publishers G. Schirmer and McKinley, who released her songs, her piano music, and her pedagogical piano pieces. Three years later, financial issues and abuse led her to divorce her husband and move into different friends' homes. Eventually, she and her children went to live with Margaret Bonds. From then through the early 1950s, Price composed organ works, symphonies, piano concertos, chamber music, art songs, and arrangements of spirituals. In 1940, she was inducted into the American Society of Composers, Authors, and Publishers (ASCAP). Price died unexpectedly in 1953 as she was planning a trip to Europe.

Price became the first African-American woman to have a symphony performed by a major American orchestra when, in 1933, the Chicago Symphony Orchestra gave the world premiere of her Symphony No. 1, which had won first prize in the Wanamaker Foundation Awards, created by the department store magnate to honor African-American composers. Her Piano Sonata won third prize in the same competition. (Second prize was given to Margaret Bonds.) The sonata's originality lies partly in its fusion of African-American spirituals, rhythmic syncopations, and melodies with Romantic piano writing. Price also liberates the piece from expectations of sonata form structure. Distributing cadenza-like sections through the movements gives the work a deeper freedom. (OdIM)

*Le Pèlerinage de l'Âme* ("The Pilgrimage of the Soul") (2003)

YOUNG-JA LEE

Born in what is today South Korea, Young-ja Lee became one of the most-prominent Korean composers of her generation. Her first teacher was La Un-Yong at Ewha Women's University in Seoul, where she earned her BA and MA degrees. She then attended the Paris Conservatory (1958-61), studying with Tony Aubin and Noël Gallon; Royal Conservatory in Brussels (1969-72, with Marcel Quinet); Manhattan School of Music (1969); and the Sorbonne, earning a DEA (advanced diploma) in 1989. Other teachers included Woon-Young Na, Ton de Leeuw, and Olivier Messiaen. At the Sorbonne, Lee wrote a thesis on Olivier Messiaen's orchestral works; later she produced two books on counterpoint.

Lee served as professor and head of the composition department at Ewha Women's University from 1961 to 1983 and has lectured at Seoul National University and elsewhere in South Korea and at the Sorbonne. In 1981, she cofounded the Korean Society of Women Composers, serving as its first president for 13 years. Other prestigious positions include chairwoman of the Korean National Committee for the Asian Composers' League, vice president of the Korean Composers' Association, and vice chairwoman of the board of directors of the Korean Music Association. She is a member of the National Academy of Arts of the Republic of Korea. Her many awards include first prize at the Korean National Music Competition

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**Young-ja Lee**

**Born:**  
June 4, 1931,  
in Wonju Province,  
Korea

**Now resides**  
outside Seoul

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in Composition (1956); the Korean National Composers' Award (1986); grand prize at the Korean Composition Awards (1996, 2000, and 2008); Korean Music Award (1994); the country's presidential award (1995); and 3.1 Cultural Award (2009). In 2012, Lee received the Republic of Korea's National Silver Crown Medal. Her compositions are self-published.

Lee has composed for orchestra, chamber ensembles, various soloists, and voice (largely songs with piano). Although her music has been performed in Asia, Australasia, and Europe, it has not had much exposure in the U.S. Her piano trio *Le Pèlerinage de l'Âme* is in one continuous movement, with seven contrasting sections played without pause. (OdIM)

### Two Songs (1947-48)

PRIaulx RAINIER

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#### Priaulx Rainier

##### Born:

February 3, 1903,  
in Howich, South  
Africa

##### Died:

October 10, 1986,  
in Besse-et-Saint-  
Anastaise, France

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Priaulx Rainier was born to a Huguenot father and an English mother. Her early years were spent near Zululand, where indigenous music and the sounds of wild animals imprinted themselves on her memory, influencing her future works. At age 10, she entered the South African College of Music as a violinist, involving herself deeply in chamber music; seven years later, a University of South Africa Overseas Scholarship brought her to the Royal Academy of Music in London as a violinist. Rainier remained in the U.K. for much of her life. She did not begin composing until 19 and considered herself self-taught, supporting herself by teaching and playing the violin. But the pressure of earning a living and a long recuperation from a car accident kept her from doing much composing until she was 34, when she went to study with Nadia Boulanger in Paris. Rainier received generous encouragement from the British composer Arnold Bax and, from 1943 to 1961, was professor of composition at the Royal Academy of Music. Achieving a firm place in the British musical world, she received many commissions, was frequently broadcast by the BBC, and developed a close association with tenor Peter Pears, violinist Yehudi Menuhin, and the Menuhin School. In later life, Rainier lived and worked in St. Yves, England, where she became acquainted with sculptor Barbara Hepworth and painter Ben Nicholson; she was the only musician among those visual artists, who profoundly affected her. She loved the purity of life there, untouched by city living. Rainier died in France four years after having been awarded an honorary doctorate in music by the University of Cape Town.

Rainier's compositions, which are published by Schott, include works for full orchestra, soloists and orchestra, string orchestra, and wind and percussion ensemble; a string quartet and other chamber works; and songs, of which the two heard tonight reflect her South African upbringing. "Ubunzima" ("Misfortune") is a setting of a Zulu poem. "Dance of the Rain" was set to a translation of a poem by Afrikaner Uyo Krige. Both songs reflect her memories of the Zulu people and African rhythms. (OdIM)



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### Three Piano Pieces (1930; 1944)

MARY LOU WILLIAMS

Mary Lou Williams (born as Mary Elfrieda Scruggs) was exposed to music while a baby listening as her mother played in churches. When the family resettled in Pittsburgh in 1915, the lively street culture of African-Americans who had migrated to the North increased her devotion to music. At 12, she was sitting in with bands and soon toured during summer vacation; at 14, she was already part of a road show, where she met her future husband, the baritone saxophone player John Williams. When she joined him in Kansas City, Missouri, she made her name as a barrelhouse pianist, playing this power-packed style derived from boogie-woogie and stride, and joined Andy Kirk's band, where she remained until 1942, along the way learning arranging. After leaving the band, Williams came to New York, rapidly reaching the top, recording exclusively for Moe Asch's jazz label, and mentoring young jazz musicians. Her apartment in the Sugar Hill area of Harlem became a meeting place for artists including Thelonious Monk, Sarah Vaughan, Dizzy Gillespie, and Tadd Dameron. Williams soon was a rare established artist supportive of modern jazz. She also began writing a series of compositions based on the personalities of 12 jazz musicians born under different signs of the zodiac, combining them as *Zodiac Suite*. The pieces in this concert stem from those earlier years. She recorded "Nite Life" live in 1930 in Chicago; "Drag 'em" and "Roll 'em" were 1944 studio recordings made for Moe Asch's Folkways jazz project. They were transcribed by the pianists who premiere them tonight.

The busy life became too much for Williams. In 1954, while playing at the Paris nightclub Le Boeuf sur le Toit, she suddenly walked out and retreated from the jazz scene. Three years later, she converted to Catholicism and devoted her life to the rehabilitation of addicted musicians. Other than a guest performance with Dizzy Gillespie at the 1957 Newport Jazz Festival, Williams dismissed all thought of returning to her career until the Catholic Church's new vision of music following the Second Vatican Council inspired her to turn to composing religious music. Her crowning achievement was a Vatican commission, *Mass for Peace and Justice* (1969), which Williams soon rescored and renamed *Mary Lou's Mass*; Alvin Ailey choreographed parts of it and took the dance on tour. Mass became associated with a growing movement of African-American Catholic composers striving to create a black liturgical aesthetic.

In her last years, the public interest in Williams' music increased. Her return to secular music began in 1975 with the album *Zoning*, which was followed by more recordings. She spent her last four years as artist-in-residence at Duke University. Her legacy and contribution to jazz have been frequently recognized, including the establishment of the Mary Lou Williams Women in Jazz Festival, held annually at the Kennedy Center. Many of her recordings have been reissued.

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**Mary Lou Williams**

**Born:**  
May 8, 1910,  
in Atlanta

May 28, 1981,  
in Durham, North  
Carolina

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# Texts and Translations

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## Two Songs (1947-48)

### Ubunzima ("Misfortune")

Misfortune has befallen the land, dark clouds hang over the earth.

Wo-eya-he! [Wailing sound]

Long shadows retreat, green mountains will appear clearly. Wo-eya-he!

*(Translation from the traditional Zulu text provided by the publisher, Schott)*

### Dance of the Rain

O the dance of our sister!

First she peeps furtively over the mountain-top  
and her movements are fugitive and her eyes shy  
and she laughs softly.

Next, poised on the earth's clear rim  
she stands motionless  
and her arms that are so brown, so still,  
folded over firm small breasts  
more beautiful by far  
than cobras coiled in sleep.

Then, with one hand, she beckons from afar.  
Her bracelets are a-glitter and her beads gleam.  
Her eyes are gentle, her glance caresses.  
Softly she calls.  
And in still enchanted voice,  
leaning against the broad white shoulder of the wind,  
she whispers of her happiness, her bliss, the dance.  
And she invites him to the feast for her domain is spacious  
and it will be a festival of joy and wonder!

Over the curved horizons  
the springboks cascade  
in brown and gold spirals  
bright whorls of light.

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Lost in their own dust like rocks in mist  
the buffalo wheel and converge, then separate again,  
milling around the narrow kloof below the krans.  
Their flanks heave.  
Their wide nostrils quiver.  
They gulp down the wind and they stoop to discover  
the rain's delicate little footsteps in the sand.

The little people deep under-ground hear  
how a long way off her bangles jingle,  
  
the twinkling of her anklets  
and then the rustling of her feet, the rustling of her feet.  
And they creep nearer, huddle together and they sing softly;  
"Our sister! Our sister! You have come! You have come!"

Her beads shake.  
Her necklaces sparkle.  
Her collars clash and glint and her copper rings flash  
in the slow sloping of the sun.  
The crimson plumes of the mountain eagle flutter over her head.

She shivers as in ecstasy, she pauses, wavers, sways.  
Now she advances.  
She steps down from the heights.  
She treads upon the plain.

With both her arms she spreads out the grey karross ...  
She stamps her foot lightly.  
Now her dance will begin.

The veld-birds' song is hushed.  
All the earth lies waiting,  
silent under the sun.  
Even the wind has lost its breath.  
O the dance of our sister!

*Text from The Afrikaans by Eugène Marais, adapted by Uys Krige  
(provided by the publisher, Schott)*

# Program IV

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## Focus 2020

### Trailblazers: Pioneering Women Composers of the 20th Century

Wednesday, January 29, 2020 7:30pm

Peter Jay Sharp Theater

MIRIAM GIDEON  
(U.S., 1906-96)

Suite (1972)  
Allegro  
Moderato  
Allegretto  
**Joey Lavarías**, Bassoon  
**Zhiheng Guo**, Piano

VITĚZSLAVA KAPRÁLOVÁ  
(Moravia/France, 1915-40)

*Dubnová preludial* ("April Preludes") (1937)  
Allegro ma non troppo  
Andante  
Andante semplice  
Vivo  
**Keru Zhang**, Piano

GERMAINE TAILLEFERRE  
(France, 1892-1983)

Sonata for Harp (1957)  
Allegretto  
Lento  
Perpetuum mobile—Allegro gaiement  
**Abigail Kent**, Harp

RUTH CRAWFORD  
(SEEGER)  
(U.S., 1901-53)

*String Quartet 1931*  
Rubato assai  
Leggiero  
Andante  
Allegro possibile  
**Courtenay Cleary and Abigail Hong**, Violins  
**Aria Cherogosha**, Viola  
**Geirthrudur Gudmundsdottir**, Cello

*Intermission*

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MARGARET SUTHERLAND    *Six Songs: Settings of Poems by Judith Wright* (1950/62)  
(Australia, 1897-1984)

Midnight

Winter Kestrel

The Old Prison

Woman's Song

The Twins

Bullocky

**Maggie Valdman**, Mezzo-Soprano

**Brian Wong**, Piano

GRETE VON ZIERITZ    Piano Sonata (1928)

(Austria/Germany, 1899-2001) Allegro

Adagio

Allegretto grazioso

**Alexander Yau**, Piano

First performance outside Europe

*Performance time: approximately 1 hour and 45 minutes, including an intermission*

## Suite (1972)

MIRIAM GIDEON

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### Miriam Gideon

#### Born:

October 23, 1906,  
in Greeley, Colorado

#### Died:

June 18, 1996,  
in New York City

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Miriam Gideon began her musical training at the piano, studying with Hans Barth, Felix Fox, and an uncle who was an organist and choir director. She received her formal education at Boston University (BA), Columbia University (MA), and New York's Jewish Theological Seminary, from where she graduated in 1970 with a Doctor of Sacred Music degree. Meanwhile, she had studied composition privately with Lazare Saminsky from 1931 to 1934 and Roger Sessions for the subsequent eight years. Gideon taught at Brooklyn College from 1944 to 1954 and at City College from 1947 to 1955, after which she embarked on a long tenure at the Jewish Theological Seminary (1955–91) while also returning to City College (1971–76) and teaching at the Manhattan School of Music (1967–91). Honors and commissions came from the Ernest Bloch Society, the Ford and Rockefeller Foundations, and the Elizabeth Sprague Coolidge Foundation of the Library of Congress. In 1975, she was elected to the American Academy and Institute of Arts and Letters. Her music is published by the American Composers' Alliance, Mobart, and C.F. Peters.

Gideon was extremely productive, especially in vocal, choral, chamber, and solo piano music; most of her choral music uses Jewish sacred texts. Clearly most comfortable with more intimate textures, she wrote only a handful of works for orchestra and a single opera. From that vast vocal and choral experience, Gideon developed a powerful lyric and dramatic style within a harmonic language that has been described as freely atonal. Her 1972 Suite can be played by either clarinet or bassoon—it is the latter that we will hear—and piano. It appears to have remained unpublished. We have no information about its origin. (OdIM)

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### Vítězslava Kaprálová

#### Born:

January 24, 1915,  
in Brno,  
Austro-Hungary  
(now Czech  
Republic)

#### Died:

June 16, 1940,  
in Montpellier,  
France

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## *Dubnová preludial* ("April Preludes") (1937)

VITĚZSLAVA KAPRÁLOVÁ

Composer and conductor Vítězslava Kaprálová is considered the dean of Czech female composers and a key link between Dvořák, Smetana, and the modernist world of the early 20th century. Born into a musical family—her father was a composer and her mother a voice teacher—she began composing when she was 9 and at 17 she entered the Brno Conservatory to study composition and conducting. She continued her education at the Prague Conservatory and later at the École normale de musique in Paris, where she studied conducting with Charles Munch and composition with Bohuslav Martinů—and possibly (though this has not been verified) with Nadia Boulanger. Kaprálová's music was much admired by Rafael Kubelík, who conducted several of her orchestral works. She also made her mark as a conductor, leading the Czech Philharmonic and the BBC Orchestra to much critical acclaim.

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Despite a sadly early death in 1940 at age 25 (resulting from a medical misdiagnosis), Kaprálová created an admirable body of music, including 30 art songs; much chamber music; works for solo piano; two piano concertos; orchestral and choral pieces; and a concertino for clarinet, violin, and orchestra. Today, she is best known for her piano music, of which *April Preludes* may be her most-performed piece. The work shows a deep understanding of the instrument, both technically and stylistically.

In 1946, Kaprálová received membership *in memoriam* in the Czech Academy of Sciences and the Arts; in 2015 she was the subject of BBC Radio 3's Composer of the Week series, in which five one-hour broadcasts are devoted to a single composer. The Toronto-based Kaprálová Society promotes interest in her music as well as that of other women composers. (OdlM)

**Sonata for Harp (1957)**  
GERMAINE TAILLEFERRE

Germaine Tailleferre has always been closely associated with the cultural world of Paris, in the vicinity of which she was born and where she died. In defiance of her father's opposition to her studying piano, Tailleferre entered the Paris Conservatory and turned into an extraordinary performer who won many prizes. Among her fellow counterpoint students were the leaders of the young composers opposed to conventional thinking: Georges Auric, Arthur Honegger, and Darius Milhaud. (It should be noted that spurning the conventional musical world meant alienating the usual sources of financing, especially within the government.) A few years later, Tailleferre got to know Erik Satie, who made her a member of his group known as the Nouveaux Jeunes. When the music critic Henri Collet combined these young people into a group that he named Les Six, she was its only female member. (As Milhaud wrote, this was not a real group—Les Six were just pals.) It also helped Tailleferre that her ballet score *Marchand d'oiseaux* ("The Bird Seller") so impressed Princesse Edmond de Polignac that she commissioned a piano concerto (1923–24); its indebtedness to 18th-century French music put Tailleferre in the camp of Stravinskian Neoclassicism, the favored style of the 1920s. (In fact, Neoclassicism in France went back to the late-19th-century rediscovery of Rameau, Couperin, and their circle.)

As it happened, two failed marriages and additional financial problems almost ensured that Tailleferre would have to depend upon continual commissions to support herself. Forced to write quickly, she produced an appealing body of music with an "optimistic" tone that sometimes can seem superficial. Her music's mixed success is believed to have magnified her natural reluctance to promote herself. Nevertheless, Tailleferre had major publishers—Durand and Heugel—and became one of the first women to have a successful career in film music. That, in turn, was interrupted by the outbreak of war and the German occupation of Paris, which drove her to the U.S. These years of exile were compositionally unproductive, but

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**Germaine  
Tailleferre**

**Born:**  
April 19, 1892,  
in Saint-Maur-des-  
Fossés, France

**Died:**  
November 7, 1983,  
in Paris

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she expanded her range of interests, which led in seemingly contradictory directions of 12-tone music and children's music.

Tailleferre's compositions, at their best, show striking spontaneity, great energy, and, one might say, truly French charm. Of these pieces, one that has made it firmly into the repertory is her Harp Sonata—so much so that when Juilliard's harp department was informed that the piece would be programmed, most of the students had already played it or were eager to learn it for this festival. It was composed for the Spanish virtuoso Nicanor Zabaleta. (JS)

### *String Quartet 1931*

RUTH CRAWFORD (SEEGER)

(For background on the composer, see notes for Program I, page 10.)

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**Ruth Crawford  
(Seeger)**

**Born:**

July 3, 1901,  
in East Liverpool,  
Ohio

**Died:**

November 18, 1953,  
in Chevy Chase,  
Maryland

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For the academic year 1930-31, Ruth Crawford—she married Charles Seeger in 1932—received a Guggenheim Fellowship, which enabled her to study abroad. She became the first woman to achieve that honor. Indeed, it was more than an honor: The money was essential, now that the world economy was collapsing. After a brief stay in London, she went to the ISCM Festival in Belgium, where she heard a huge variety of new music, including Bartók's String Quartet No. 4 and a concert performance of Berg's *Wozzeck*. After a long train ride, on September 24 she settled into a pension in the West End of Berlin—near the current Zoo Bahnhof—where Henry Cowell, Charles Ives, and other American musicians had previously stayed. It was an interesting time to be in the German capital. While the cultural life was extraordinarily lively, the Nazi party was also in ascendance. After the new year, having finished with continuing projects, Crawford made a string quartet her priority. It was a major undertaking, but she completed it. In November 1932, Henry Cowell programmed the quartet's premiere in a new music concert at the New School in Manhattan. The piece then had further performances, including one with dance choreographed by Betty Horst. But it was a performance in 1938 that really boosted Crawford's confidence, after Virgil Thomson gave it a rave review in the *New York Herald Tribune*.

Cowell himself had missed the premiere, having returned to Berlin with his own Guggenheim Fellowship, awarded for studies in world music. His research in the gigantic archive of recorded samples at the University of Berlin connected him with the recording industry and led him to purchase—with Ives' money—the most up-to-date recording equipment to launch New Music Quarterly Recordings, whose first release, on a 78 rpm disc, was the slow movement of Crawford's quartet, the movement that was making a powerful impression at all of the New York performances.

*String Quartet 1931* is, to my mind, one of the masterpieces of the pre-war period and one of the great string quartets of the last century. It is unmistakably the product of Crawford's unique vision. Although



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listeners may react to the music's spontaneity, its triumph arises from the combination of a clear drama with an incredibly intricate structure. The whole piece interlocks pitch—Crawford's own version of the 12-tone method—and numerical schemes that are not consciously heard but that make the music feel fully integrated. The striking sonority results from her use of "dissonant counterpoint," a concept stemming from Charles Seeger's long theoretical conversations with Henry Cowell some 15 years earlier.

Furthermore, each movement has its own structure and texture. The first combines four voices that live in completely individual worlds—a feature that may have inspired Elliott Carter, who loved the piece and extended similar concepts decades later. The second movement is a kind of *moto perpetuo*, in which the stream of rapid 16th-note motion migrates at high speed among all the players, to the point that the mere absence of a single note here and there becomes the drama. The third movement is a "counterpoint of dynamics," in which the propulsive force arises from the rhythm of the dynamic peaks. This concept also arose in Henry Cowell's lessons with Charles Seeger and was described in Cowell's book *New Musical Resources*. But it was Crawford who put the concept to work. The last movement is a dialog between two opposing forces: the first violin, as soloist, and the other three instruments playing, in unison, completely different music. The whole is controlled by numerical and pitch schemes that govern every note and rhythm. Shaped as a palindrome, the music reverses after a brief moment of respite. The return voyage heightens the drama by its inevitability. (JS)

***Six Songs: Settings of Poems by Judith Wright* (1950/62)**  
MARGARET SUTHERLAND

Margaret Sutherland, considered one of Australia's most important female composers, was born into a distinguished family. Her father was a journalist and writer; her aunt and her sister were painters; and her uncle was a physicist and mathematician. Her first piano teacher, another aunt, had studied with a pupil of Anton Rubinstein. At age 17, Sutherland received a scholarship to study at the Marshall Hall (later Melba Memorial) Conservatory in Melbourne, where she later taught piano and theory. In 1923, she went to London and Vienna for two years, becoming involved in European culture and making many friends, among them composer Arnold Bax, who also became a powerful mentor. At age 30, she married a physician and psychiatrist, but the marriage did not last because her husband believed that "a woman aspiring to be a composer was an indication of mental derangement." Nevertheless, Sutherland is also seen as someone who promulgated the importance of new music and the work of Australian composers. Her many honors include a doctorate from the University of Melbourne, the Order of the British Empire (OBE), and the Queen Elizabeth II Silver Jubilee Medal, as well as her appointment as an Officer of the Order of Australia.

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**Margaret  
Sutherland**

**Born:**  
November 20, 1897,  
in Adelaide,  
Australia

**Died:**  
August 12, 1984,  
in Armadale,  
Australia

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Sutherland's major works include a symphony; concertos for various instruments; a symphonic poem; and her only opera, *The Young Kabbarli*. She is best known for her chamber music, which forms the largest part of her oeuvre. Her songs display a straightforward simplicity characteristic of many earlier 20th-century composers who set English-language poetry, but that simplicity does not preclude emotional richness. The set heard tonight uses texts by Judith Wright (1915-2000), one Australia's major poets. Like Sutherland's other music, it is available through the Australian Music Information Centre. (OdIM)

### Piano Sonata (1928)

GRETE VON ZIERITZ

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#### Grete von Zieritz

##### Born:

March 10, 1899,  
in Vienna

##### Died:

November 26, 2001,  
in Berlin

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Grete von Zieritz, who was born in Vienna in 1899, began studying piano and composition at the music school in Graz at age 13, moving to Berlin in 1916 for more-advanced training. After the end of the war, she got an appointment to teach—apparently piano—at the Stern Conservatory in Berlin (which is now part of the Berlin University of the Arts). At 22, she was already beginning to attract attention with performances of her *Japanese Songs* for soprano and piano. The major triumph, however, was acceptance into Franz Schreker's composition seminar at the Berlin Hochschule (then Stern Conservatory) as one of only two women in his class. It was at that point—beginning in 1926—that she gained the courage and technique to develop an individual voice. Two years later, not yet 30, von Zieritz received the Mendelssohn Prize for Composition and the Columbia Phonograph Corporation's Schubert Prize. Alas, life in Germany shortly became exceptionally difficult; admiration of her selection as the only woman included in the 1939 Frankfurt New Music Festival is tempered by the awkward question of how willingly she had made herself and her musical style acceptable in the Nazi-controlled cultural life. To that there is no answer.

After the war, for many years von Zieritz toured as a pianist playing her own music as well as other repertory. She gradually received multiple honors: the first woman to be given the title of "honorary professor" by the president of Austria (1958); the Austrian Cross of Honor for Science and Art (1978); and an award for service to arts from the Federal Republic of Germany (1979). A celebration of her music was held in Moscow to honor her 89th birthday. In the end, von Zieritz was an extremely productive composer, especially but far from exclusively of chamber music. Her principal publishers are Astoria, Ries & Erler, and, more recently, Schott.

One of the early products of von Zieritz's time with Schreker is the Piano Sonata. It was her first major composition, preceded only by some preludes and fugues. On the title page, she called it Piano Sonata No. 1, but there was apparently no Sonata No. 2. In fact, the only other piano piece, *Six Demon Dances*, was written the same year. The sonata's extraordinary

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quality suggests that Schreker may already have set her imagination loose. And it certainly implies that either von Zieritz or the dedicatee, Rudolf Maria Breithaupt, a piano teacher at the Stern Conservatory during her student years, was an excellent pianist. It also might be the composition that won her the Mendelssohn Prize in 1928. Perhaps because it was not published or recorded, it is not even included in the selected works list in the *Grove Dictionary*, which had been updated in 2005. Fortunately, the sonata had been recorded by the German pianist Kolja Lessing, a performance that prompted me to track down the manuscript's location to the Austrian National Library, which, after a quick check with the copyright holder, scanned and sent it. My thanks to the staff for moving so quickly are profound, because it clearly required a pianist to start working on it as soon as possible. I am also grateful to Ian Strasfogel, whose father was also in Schreker's class at that time; Ian initially called her to my attention. Hans-Ulrich Duffek, the manager of Hans Sikorski, the Hamburg publisher, also recommended von Zieritz for this festival. In the U.S. she seems to be barely known, if at all. (JS)

# Texts

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## *Six Songs: Settings of Poems by Judith Wright (1950/62)*

### Midnight

Darkness where I find my sight,  
shadowless and burning night.  
Here where life and death are met  
is the fire of being set.

Watchman eye and workman hand  
are spun of water, air and sand.  
These will crumble and be gone,  
still that darkness rages on.

As a plant in winter dies  
down into the germ, and lies  
leafless, tongueless, lost in earth  
imagining its fierce rebirth.

And with the whirling rays of the sun,  
and shuttlestick of living rain  
weaves that image from its heart  
and like a God is born again.

So let my blood reshape its dream  
drawn into that tideless stream;  
that shadowless and burning night  
of darkness where I find my sight.

### Winter Kestrel

Fierce with hunger and cold all night in the  
windy tree  
the kestrel in the sun cries, "Oh bird, in the  
egg of the sea,  
break out, and tower, and hang high, oh most  
high,  
and watch for the running mouse with your  
unwavering eye.

"And I shall hover and hunt, and I shall see  
him move,  
And I, like a bolt of power shall seize him from  
above.  
Break from your blue shall, your Burning Bird  
or God,  
and light me to my kill and you shall share his  
blood."

### The Old Prison

The rows of cells are unroofed,  
a flute for the wind's mouth,  
who comes with a breath of ice  
from the blue caves of the south.

O dark and fierce day:  
the wind like an angry bee  
hunts for the black honey  
in the pits of the hollow sea.

Waves of shadow wash  
the empty shell bone-bare,  
and like a bone it sings  
a bitter song of air.

Who built and laboured here?  
The wind and the sea say  
—their cold nest is broken  
and they are blown away—

They did not breed nor love,  
each in his cell alone  
cried as the wind now cries  
through this flute of stone.

### Woman's Song

O move in me, my darling,  
for now the sun must rise;  
the sun that will draw open  
the lids upon your eyes.

O wake in me, my darling.  
The knife of day is bright  
to cut the thread that binds you  
within the flesh of night.

Today I lose and find you  
whom yet my blood would keep—  
would weave and sing around you  
the spells and songs of sleep.

None but I shall know you  
as none but I have known;

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yet there's a death and a maiden  
who wait for you alone;  
so move in me, my darling,  
whose debt I cannot pay.  
Pain and the dark must claim you,  
and passion and the day.

### The Twins

Not because of their beauty—though they are  
slender  
as saplings of white cedar, and long as lilies—  
not because of their delicate dancing step,  
or their brown hair blown sideways like the  
manes of fillies—  
it is not for their beauty that the crowd in the  
street  
wavers like dry leaves around them on the  
wind.  
It is the chord, the intricate unison  
of one and one, strikes home to the watcher's  
mind.

How sweet is the double gesture, the mirror-  
answer;  
same hand woven in same, like arm in arm.  
Salt blood like tears freshens the crowd's dry  
veins,  
and moving in its web of time and harm  
the unloved heart asks, "Where is my reply,  
my kin, my answer? I am driven and alone."  
Their serene eyes seek nothing. They walk by.  
They move into the future and are gone.

### Bullocky

Beside his heavy-shouldered team  
thirsty with drought and chilled with rain,  
he weathered all the striding years  
till they ran widdershins in his brain:

Till the long solitary tracks  
etched deeper with each lurching load  
were populous before his eyes,  
and fiends and angels used his road.

All the long straining journey grew  
a mad apocalyptic dream,  
and he old Moses, and the slaves  
his suffering and stubborn team.

Then in his evening camp beneath  
the half-light pillars of the trees  
he filled the steepled cone of night  
with shouted prayers and prophecies.

While past the campfire's crimson ring  
the star-struck darkness cupped him round.  
and centuries of cattle-bells  
rang with their sweet uneasy sound.

Grass is across the wagon-tracks,  
and plough strikes bone beneath the grass,  
and vineyards cover all the slopes  
where the dead teams were used to pass.

O vine, grow close upon that bone  
and hold it with your rooted hand.  
The prophet Moses feeds the grape,  
and fruitful is the Promised Land.

# Program V

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## Focus 2020

### Trailblazers: Pioneering Women Composers of the 20th Century

Thursday, January 30, 2020 7:30pm

Peter Jay Sharp Theater

LILI BOULANGER  
(France, 1893-1918)

*Nocturne* (1914)  
*Cortège* (1914)  
*D'un matin de printemps* ("Of a Spring Morning") (1917)  
**Helena Macheral**, Flute  
**Ying Li**, Piano

PEGGY GLANVILLE-HICKS  
(Australia, 1912-90)

Sonata for Harp (1950)  
Saeta—Pastorale—Rondo  
**Tiffany Wong**, Harp

JOHANNA MAGDALENA  
BEYER  
(Germany/U.S., 1888-1944)

Four Movements From *Dissonant Counterpoint* (est. before 1935)  
I  
II  
IV  
VII  
**TianYi Li**, Piano

LOUISE TALMA  
(France/U.S., 1906-76)

*Alleluia in Form of Toccata* (1945)  
**TianYi Li**, Piano

*Intermission*

MARGARET BONDS  
(U.S., 1913-72)

*Three Dream Portraits* (1959)  
Minstrel Man  
Dream Variation  
I, Too  
**Marguerite Jones**, Mezzo-Soprano (alumna)  
**Bronwyn Schuman**, Piano

MYRIAM MARBÉ  
(Romania, 1931-97)

*Des-cântec* ("Incantation") (1986)  
**Helena Macheral**, Flute  
**Daniel Gurevich**, Oboe  
**Alec Manasse**, Clarinet  
**Julian Gonzalez**, Bassoon  
**Logan Bryck**, French Horn

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AMY BEACH  
(U.S., 1867-1944)

Piano Trio in A Minor, Op. 150 (1938)  
Allegro  
Lento espressivo—Presto—Tempo primo  
Allegro con brio  
**Jieming Tang**, Violin  
**Sebastian Stoger**, Cello  
**Johanna Bufler**, Piano

RUTH ZEHLIN  
(Germany, 1926-2007)

*Wider den Schlaf der Vernunft*  
("Against the Sleep of Reason") (1989)  
**Phoon Yu**, Organ

*Performance time: approximately 1 hour and 40 minutes, including an intermission*

*Nocturne* and *Cortège* (1914); *D'un matin de printemps* ("Of a Spring Morning") (1917)

LILI BOULANGER

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**Lili Boulanger**

**Born:**

August 21, 1893,  
in Paris

**Died:**

March 15, 1918,  
in Mézy-sur-Seine,  
France

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Both of Lili Boulanger's parents and her older sister, Nadia, were composers and performers. From age 2, it was clear that Lili had extraordinary talent, and her musical education was soon begun. Regrettably, while still only a toddler she contracted the bronchial pneumonia that weakened her immunity, causing a continual series of illnesses including the chronic intestinal tuberculosis that eventually killed her. Needing constant care, she had to have private instruction rather than attend a conservatory. After Nadia failed multiple attempts to win the Prix de Rome, Lili began competing, finally winning it in 1913. The victory received international coverage because she was the first successful female competitor. It led to a contract with the publisher Ricordi that gave Lili an annual income and Ricordi the right of first refusal to publish her music. Unfortunately, the outbreak of World War I interrupted her residency in the Villa Medici, Rome. Nevertheless, Lili was productive there, returning in 1916 to work on her opera and other vocal and choral music. Her health, however, rapidly broke down. In early 1918, she dictated her last compositions to Nadia shortly before dying on March 15. She is buried in Montmartre cemetery, not having even reached age 25.

Lili Boulanger's style tends generally toward the traditional, though in her later choral music she began extending her harmonic vocabulary. Most of her surviving music is vocal, choral, or for piano. The pieces performed tonight—scored for violin or flute (the latter is what we shall hear) with piano—are three of her four completed chamber works. (JS)

**Sonata for Harp** (1950)

PEGGY GLANVILLE-HICKS

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**Peggy Glanville-Hicks**

**Born:**

December 29, 1912,  
in St. Kilda,  
Australia

**Died:**

June 25, 1990,  
in Sydney

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Peggy Glanville-Hicks was born to a journalist father and an amateur singer and artist mother. Encouraged by her parents, she studied piano and began composing at age 7; at 15, she was formally studying composition. In 1931, a scholarship brought her to the Royal College of Music in London, where for five years she studied composition with Vaughan Williams, piano with Arthur Benjamin, and conducting with Constant Lambert and Malcolm Sargent. In 1936, a traveling scholarship took her to Vienna to study composition with Egon Wellesz and to Paris for lessons with Nadia Boulanger. In 1938, Adrian Boult's performance of her *Choral Suite* made Glanville-Hicks the first Australian to be heard at the International Society for Contemporary Music's World Music Days, as well as one of the youngest composers represented.

In 1942, Glanville-Hicks moved to the U.S.—eventually becoming an American citizen—where she composed major pieces, including *Three Gymnopédies*, *Sinfonia da Pacifica*, *Letters From Morocco*, *Etruscan Concerto*, the Harp Sonata, and *Concerto Romantico*. Her first opera, *The*



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*Transposed Heads* (with a libretto adapted from a novella by Thomas Mann), was premiered in Louisville in 1954 and in New York in 1958, putting her name in the limelight. She also served from 1948 to 1959 as a critic for the *New York Herald Tribune*, working as a freelancer under Virgil Thomson. Beginning in 1957, Glanville-Hicks spent nearly 20 years in Greece, where she wrote the operas *Nausicaa* and *Sappho*. In 1976, she returned to Australia, remaining there until her death. During her lifetime, she received an American Academy of Arts and Letters Award, a Fulbright Research Fellowship, a Ford Foundation Grant, and an Honorary Doctorate from the University of Sidney. Her brilliant and articulate personality and the elegance of her compositions made her a major figure in mid-20th-century music. Most of her works were published by Associated, G. Schirmer, C.F. Peters, and Schott.

The Harp Sonata was written for and premiered by Nicolas Zabaleta in Caracas in 1951 and in New York in 1952. It is in one movement comprising three sections, marked as Saeta-Pastorale-Rondo. (A saeta is a religious Spanish song, often used in processions.) The sonata has become a staple of the harp repertory. (OdlM)

**Four Movements From *Dissonant Counterpoint* (est. before 1935)**  
JOHANNA MAGDALENA BEYER

I first “encountered” Johanna Magdalena Beyer in the late 1980s while researching the life of Henry Cowell. After taking one of his classes at the New School, she gradually held a double role in his life—as his personal assistant but also as a woman passionately but unrequitedly in love. While it was clear that she was a composer, in those days she had fallen off the map partly because her music was unpublished. The reality of Beyer has emerged through Larry Polansky’s project to publish her music and Amy Beal’s 2015 biography (University of Illinois). It is now clear that she was an extremely gifted composer in the New York new-music world of the 1930s, in which the only other woman was Ruth Crawford (Seeger).

Very little is known about Beyer’s early years. She was born in Leipzig in 1888, came to America for the first time in 1911, returned to Leipzig, traveled to America again, graduated from a German conservatory in 1923, and finally emigrated, eventually settling in New York City. She became a U.S. citizen in 1930 and eked out a living by renting rooms in a house she had bought in Queens. In 1932, she met Ruth Crawford and her husband Charles Seeger. Cowell had been Charles’ student and brought Ruth to New York after encountering her in Chicago. She studied with and later married Charles. Beyer, in turn, had some extremely important lessons with both of them and, in 1934, was in one of Cowell’s classes at the New School.

Beyer’s life still lacked much documentation, partly, perhaps, because of the telephone, the historian’s nightmare. When she got to know Cowell,

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**Johanna  
Magdalena  
Beyer**

**Born:**  
July 11, 1888,  
in Leipzig, Germany

**Died:**  
January 9, 1944,  
in New York City

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however, they communicated extensively by mail since he lived part of the year in California. Soon, alas, letters became essential. In 1936, having stupidly pleaded guilty to a morals offense for which—according to the district attorney—he would not have been prosecuted, Cowell landed a 15-year sentence in San Quentin. Telephoning was impossible. Although she wrote him frequently, only the letters he sent through his stepmother Olive survive, as do Cowell's accounts to Olive about the letters he had received from Beyer. The extant correspondence revealed how she encouraged him in those terrible years. In contrast to her unwanted romantic attention, she brought Cowell something he desperately needed—her willingness to manage his career so that his worst fear, to be forgotten, would not be realized. Among many other services, she copied parts for pieces he composed in prison, thereby enabling performances, and she typed copies of his book *The Nature of Melody*—which he wrote while in prison—and doggedly tried to interest publishers in it. (She never succeeded.) When parole finally was on the horizon, she corresponded with the parole board to be sure that Cowell would not be obstructed in returning to lecturing and performing.

In 1940, once Cowell was out after four years behind bars, Beyer's passion became truly alarming, especially as he was becoming deeply involved with his old friend Sidney Robertson, who soon became his wife. Finally, he had to break with Beyer. She felt he had been ungrateful, but Cowell was convinced that only a complete termination would help her forget him. In fact, he was the only person to have published one of her compositions and had arranged for performances of her music. The sad truth is that nothing could help her. Beyer's mental and physical problems were not psychosomatic: She was in the early stages of ALS (Lou Gehrig's disease), from which she died, penniless.

All of this makes even more impressive Beyer's compositional achievement in only eight years: 10 pieces for orchestra or wind orchestra; 5 for chorus; 22 for ensembles including 5 for percussion groups; 5 songs; 4 solo pieces or suites for piano; and a single one for solo clarinet.

Beyer's music is among the most modern of the 1930s; she was the only American female Modernist of note other than Crawford (Seeger). She explored many of the new ideas promulgated by Cowell in his 1930 book *New Musical Resources*, some of which were also taught by the Seegers. They included "dissonant counterpoint," manipulation of novel rhythmic and pitch systems, and exploiting "gliding tones" in which gestures have almost no specific pitches. These striking constructive techniques support music with a very personal character: sometimes tender, sometimes fiery, sometimes witty. Her last compositions were more conservative, as was the music of most American composers during the Great Depression. At her death, the piece published by Cowell remained Beyer's only publication. Most of her music is now available through Frog Peak. Her obscurity is gradually ending.

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*Dissonant Counterpoint*, a suite of eight relatively short piano pieces, was written sometime in the early 1930s. Essentially, these pieces are similar to etudes in that they explore single ideas, but, harmonically, the old consonant intervals—the traditional sonorities of classical music—have been replaced by dissonances. Although the governing harmonic principle sounds dry and intellectual, Beyer’s free imagination gives the movements very individual and subtly expressive characters, contrasting in their rhythmic, sonorous, melodic, and dynamic vocabularies. At this performance, we will hear four of the suite’s movements. (JS)

### ***Alleluia in Form of Toccata* (1945)**

LOUISE TALMA

Louise Talma (Diploma ‘30, composition) studied at the Institute of Musical Art, now Juilliard, from 1922 to 1930; at the Fontainebleau School of Music during the summers from 1926 to 1939, where her teachers included Isidore Philipp for piano and Nadia Boulanger for theory and composition; at New York University, where she earned her BM; and Columbia, where she received her MA. Talma was a celebrated faculty member of Hunter College for five decades beginning in 1928 and became the first American faculty member at the Fontainebleau School. She also was named a fellow of the MacDowell Colony in 1943. Honors and awards included two Guggenheim Fellowships, a Senior Fulbright Fellowship, the Sibelius Medal for Composition from the Harriet Cohen International Awards (London), and election to the National Institute of Arts and Letters as its first female member (in 1963). *The Alcestiad*, her only opera, was the first by an American woman to be performed in a major European opera house, Frankfurt.

Talma wrote an enormous amount of choral, vocal, chamber, and solo music, though only two symphonic pieces. (Her music is available through Carl Fischer.) As might be expected of a young composer with a background that included studies with Nadia Boulanger, her earlier works tend to be tonal and Neoclassical, though some of them show the influence of jazz and American folklore, which were important trends in the 1930s. *Alleluia in Form of Toccata* is an excellent example of the dynamism of Talma’s early period as well as her ability to write idiomatically for her instrument. It is dedicated to the composer Harold Shapero and his wife, the painter Esther Geller. Her early style soon began to feel limiting. Finally, in 1952, hearing a piece by Vivian Fine altered Talma’s direction. She began to work with serial ideas, which seemed to come naturally to her, and which continued to drive her composing until she was in her late 80s. (JS)

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**Louise Talma**

**Born:**

October 31, 1906,  
in Arcachon, France

**Died:**

August 13, 1996,  
in Saratoga Springs,  
New York

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# Notes on Program V (continued)

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## *Three Dream Portraits* (1959)

MARGARET BONDS

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### Margaret Bonds

#### **Born:**

March 3, 1913,  
in Chicago

#### **Died:**

April 26, 1972,  
in Los Angeles

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Margaret Bonds grew up in Chicago surrounded by music. Her mother was an accomplished organist who gave her piano lessons. During her early years, their home was visited by some of the leading black artists, writers, and musicians of the time, among whom were composer Florence Price and soprano Abbie Mitchell. Bonds, who wrote her first composition at age 5, studied with Price and William Dawson while still in school. She was one of the few African-American students at Northwestern University, where she gained bachelor's and master's degrees in music. In 1933, during the World's Fair, she became the first African-American soloist with a major orchestra, performing Price's Piano Concerto with the Chicago Symphony. (She performed it again a year later with the Women's Symphony Orchestra of Chicago.)

Bonds moved to New York City in 1939, earning a living editing music and collaborating on popular songs. She attended Juilliard's Extension Division, studying piano and composition, and continued with private composition studies with Roy Harris. While in New York, Bonds became very involved in the artistic world of the Harlem Renaissance. There, she met Langston Hughes, becoming lifelong friends with him and eventually setting many of his poems for voice and piano or for larger forces. Unfortunately, because almost all of her publishers have long since gone out of business, it is very difficult to locate her music.

The texts of *Three Dream Portraits* come from Hughes' *The Dream Keeper*. The three poems progress from the grimmest of ordeals in "Minstrel Man," which deals with the humiliation and pain the protagonist must endure to be allowed to perform while being marginalized by white society—"pain swallowed with a smile," as Hughes so pungently expressed it—to the African-American wish for tolerance and acceptance in "Dream Variation," and finally to a sense of defiance and pride in "I, Too." (OdIM)

## *Des-cântec ("Incantation")* (1986)

MYRIAM MARBÉ

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### Myriam Marbé

#### **Born:**

April 9, 1931,  
in Bucharest,  
Romania

#### **Died:**

December 25, 1997,  
in Bucharest

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Myriam Marbé was born to a bacteriologist father and a piano teacher mother, who gave her her first instruction in music. Like many children, Marbé soon discovered what one writer has called "the joy of free sound." Soon, she began studying composition at the Bucharest Conservatory, while a required course in folklore research opened her mind to the context of folk music in the larger culture. As a kind of antidote, she also intensively studied the classic compositions of Modernism and the newest Western music. In view of the extreme repression by the Soviet-dominated Romanian government, these studies had to be carried out in secret, as did her conversations with like-minded colleagues concerning the effects

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of the mandatory Socialist Realist aesthetic, which required all art to be understandable by everyone. Out of this circle gradually emerged the secret beginnings of a Romanian avant-garde movement, and as their adherents began to teach, it turned out that their students included several women who were to become important Modernists in Eastern Europe—especially Adriana Hölszky and Violeta Dinescu. A number of them left Romania in the 1980s and spread the ideas of Romanian composers around Europe, although the first generation remained at home.

Marbé taught composition between 1954 and 1988 at the Bucharest Conservatory. Although she carried out the duties of a professor, she never received the title because she refused to join the Communist Party. That political stance also played out in her music, in which she turned traditional and ancient Romanian music to the service of Modernist ideas. At first, she obtained permission for a few trips to the West, attending in 1968, 1969, and 1972 the celebrated Darmstadt Summer Courses and, in 1969 and 1972, the Gaudeamus Week in the Netherlands. From the mid-1970s, however, Nicolae Ceausescu's dictatorship so powerfully restricted Romanians' contacts with other countries that Marbé could rarely travel. Moreover, her stubborn determination to remain in Romania meant that continual contact with her journalist daughter and her former husband was impossible after their emigration. Only the overthrow of the regime upon the 1989 death of Ceausescu made foreign travel possible. Marbé finally enjoyed an extensive stay abroad for the 1989-90 academic year, thanks to a grant from the city of Mannheim, before returning to Romania. Despite the hardships, her music achieved widespread recognition and won her prizes in Mannheim and Heidelberg. She was even honored by the Romanian Composers Union. Also active as a musicologist, in 1972 she won the Bernier Prize from France's Académie de Beaux-Arts as coeditor of the monograph *George Enescu* (Bucharest, 1971).

While only a few pieces of Marbé were ever published, her archive is at the Sophie Drinker Institute in Bremen, through which any of her manuscript scores can be downloaded. This led to an unusual situation when I obtained the score for the quintet heard tonight. A notice on the cover page cautioned that the scores were for study purposes only and that permission to perform them had to be obtained from the rights holder, Thomas Beimel, a composer, violist, and musicologist, who was coauthor with Bettina Brand of the article on Marbé in *Grove's* dictionary. It turned out that Beimel had died in 2016 at age 49. Albert Groth, a teacher of music and drama in a German school, was the executor of Beimel's estate, which included the rights to Marbé's music, and it was he who had to grant permission for performances, which he did enthusiastically. He clearly hoped that more people would perform it.

Marbé's mature music began with the adoption of serial techniques that increasingly incorporated modal concepts from her folklore studies. The folkloric materials, however, are not always recognizable: They include using

speech rhythms to formulate melodies. Over the years, she, like many other composers, put systematic writing behind her and treated all elements of her music very freely. This will be clear in the wind quintet *Des-cântec* (1986), whose title can be translated “Dance-Sing” or “Incantation.” Much of the score is unmetred and only generally coordinated, thereby requiring performance from the score. It is abundantly sprinkled with extended performance techniques that serve the dramatic atmosphere. Above all, it requires the performers to use their imaginations to determine how to interact musically. (JS)

*(Biography freely translated and adapted from the Sophie Drinker Institute’s information concerning its Marbé bequest)*

### Piano Trio in A Minor, Op. 150 (1938)

AMY BEACH

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#### Amy Beach

##### Born:

September 5, 1867,  
in Henniker, New  
Hampshire

##### Died:

December 27, 1944,  
in New York City

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Amy Marcy Cheney (Beach) was born in 1867 to a prominent New England family; her mother was a talented amateur singer and pianist. Described as a true prodigy, Amy is said to have memorized 40 songs as a 1-year-old, to have read at 3, and to have played four-part hymns and composed waltzes at 4. She studied with her mother from age 6, and a year later she gave a recital including Handel, Beethoven, Chopin, and her own music. When the family moved to Boston in 1875, Beach studied with leading pianists, making her Boston debut at 16. Two years later, she played a Chopin concerto with the Boston Symphony Orchestra.

Her goals changed that year, however when she married Henry Harris Aubrey Beach, a 37-year-old doctor, lecturer at Harvard, and amateur singer. His desire for her to limit her public performances refocused her on composing, despite having had only a year of basic instruction in harmony and counterpoint. She then studied independently and intensively, analyzing masterworks as models for composition and translating treatises including Berlioz’s book on orchestration. In 1892, when she was 35, the performance of her Mass in E-flat Major by Boston’s Handel and Haydn Society led to commissions for more vocal and choral works. That same year, the Symphony Society of New York’s performance of her concert aria *Eilende Wolken*, Op. 18, made her the first woman whose music was played by that orchestra and the first American woman to earn recognition as a composer of large-scale works for orchestra. In the next few years, she fulfilled commissions for the 1893 World’s Columbian Exposition in Chicago and the 1898 Trans-Mississippi Exposition in Omaha.

After her husband’s death, in 1910, Beach toured Europe as a pianist and composer, receiving excellent press in Germany. In 1914, she returned to the U.S., performing in the winter and composing in the summer, largely at the MacDowell Colony in Peterborough, New Hampshire, where she became a Fellow. Also an active member of the musical community, Beach was associated with the Music Teachers National Association and the Music

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Educators National Conference and in 1925 was a founding member and first president of the Society of American Women Composers. At her death in 1944, she had bequeathed all of her music royalties to the MacDowell Colony. Her enormous portfolio includes one opera; symphonic, sacred and secular vocal music; chamber music; songs; and solo instrumental music. She also wrote about her experiences as a composer, women as composers, and numerous other subjects. Beach's music has been issued by many publishers, among them G. Schirmer and Theodore Presser, as well as various reprint companies.

Beach's early music follows the tradition of late-Romantic European composers, as was usually the case in the late 19th century, but she was distinctive among female composers for writing in the long forms. She kept abreast of developments in new music, however, and gradually absorbed the techniques of Debussy and Ravel and, eventually, some of the concepts of post-tonal music. Her obvious musical curiosity continued to the end.

The Piano Trio in A Minor, one of Beach's last compositions, is an excellent introduction to her mature instrumental style, with its extremely long and inherently vocal linearity, astute avoidance of symmetrical phrases, and very imaginative exploitation of her own earlier pianistic virtuosity. In composing it, she said she was enjoying some recycling of her own earlier music, including an art song and two Inuit melodies. Adrien Block has observed that by the late 1930s, when, in the atmosphere of the Great Depression, Aaron Copland created the Americana style that made him famous by embedding American folk songs in his scores, Beach had been doing it for years. It is also refreshing to see that her own reinterpretation of late-Romantic style—something that would appear to be diametrically opposite to Americana—led her to an exuberant rather than an inward and so often gloomy aesthetic that infected so much European music. (JS)

***Wider den Schlaf der Vernunft* ("Against the Sleep of Reason") (1989)**  
RUTH ZECHLIN

German composer, harpsichordist, and organist Ruth (née Oschatz) Zechlin was born to two teachers, Hermann and Frieda Oschatz. When she was 2, the family moved to Leipzig; at 5, she commenced piano lessons and, two years later, began to compose. In 1943, she began studies at the Leipzig Conservatory. Because of interruptions as the war ended and the Soviet occupation hardened, she did not graduate until 1949. Her teachers there included Johann Nepomuk David and Wilhelm Weismann for composition; Anton Rohden and Rudolf Fischer for piano; and Karl Straube and Günter Ramin for church music and organ. She later expanded her skills with piano pedagogy and ear training. In 1951, having begun teaching at the Hanns Eisler Musikhochschule in East Berlin, she married pianist Dieter Zechlin. (They had a daughter and divorced in 1972.) Her distinguished career brought her to the rank of full professor of composition in 1984—the first woman

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**Ruth Zechlin**

**Born:**  
June 22, 1926, in  
Grosshartmannsdorf,  
Germany

**Died:**  
August 4, 2007,  
in Munich

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in Germany to reach that status. In this respect, East Germany was ahead of the West Germany. Other honors included election to the East German Academy of Arts (1970), where she served as vice-president for eight years. In 1990, with the Wall no longer dividing the capital, Zechlin was made vice-president of the prestigious Berlin Akademie der Künste; three years later, it absorbed the parallel institution of the now-deceased East Germany. Now free to move, in 1991 she relocated to Bavaria, eventually dying in Munich in 2007.

As a performer of harpsichord and organ, Zechlin specialized in early English keyboard music, the music of J.S. Bach, and contemporary music. Honors in East Germany included the Hanns Eisler Prize (1968) and that country's national prize in 1975 and 1982. After reunification, she received the Heidelberg Women Artists' Prize (1996) and Cross of Merit (first class) of the Federal Republic (1997). Immensely prolific, Zechlin produced music for theater and dance, operas, film scores, some two dozen pieces for orchestra with and without soloists, six string quartets, a vast array of other chamber and solo compositions, about 20 pieces for keyboard instruments (mostly organ), choral music, and songs. Her publishers include Breitkopf & Härtel, Deutscher Verlag, Bärenreiter, Henschel, Lienau, Peters, Ries & Erler, Verlag Neue Musik, and Zimmermann. Recordings have been released on Arte Nova, Eterna, Berlin Classics, Melodia, and Wergo.

Zechlin's music began conventionally, continuing on to breach traditional limitations within a tonal language and then forward again to a freer style influenced by contemporary techniques, especially music of Henze, Lutoslawski, and Schoenberg's *Pierrot Lunaire*. (Restrictions on style were much less a problem in East Germany than in, for example, the USSR.) Her central inspiration was always J.S. Bach, which is hardly surprising for an organist educated in Leipzig. Yet even that did not preclude exploring novel sound worlds. One of her most unusual pieces is *Wider den Schlaf der Vernunft* for organ (1989), her only composition that was a protest against the East German government. It came from that period of intensifying public demonstrations that eventually brought down the Communist regime. Written without bar lines, *Wider den Schlaf der Vernunft* is a kind of free prelude based on the most-pungent tone clusters, which become extraordinarily powerful on the organ. (JS)



# Texts

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## *Three Dream Portraits*

Poems by Langston Hughes

### **Minstrel Man**

Because my mouth  
is wide with laughter  
and my throat  
is deep with song,  
You do not think  
I suffer after  
I have held my pain  
So long?

Because my mouth  
Is wide with laughter,  
you do not hear  
my inner cry?  
Because my feet  
are gay with dancing,  
you do not know  
I die?

### **Dream Variation**

To fling my arms wide  
in some place of the sun,  
To whirl and to dance  
till the white day is done,  
Then rest at cool evening  
beneath a tall tree  
while night comes on gently,  
dark like me—  
That is my dream!

To fling my arms wide  
in the face of the sun,  
Dance! Whirl! Whirl!  
till the quick day is one.  
Rest at pale evening...  
A tall, slim tree...  
Night coming tenderly  
Black like me.

### **I, Too**

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
when company comes,  
But I laugh,  
And eat well  
And grow strong.

Tomorrow,  
I'll sit at the table  
when company comes.  
Nobody'll dare  
say to me,  
"Eat in the kitchen,"  
Then,

Besides,  
They'll see how beautiful I am  
And be ashamed—

I, too, am America.

*(The Langston Hughes poems were used by Margaret Bonds with the permission of the publishers.)*

# Program VI

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## Focus 2020

### Trailblazers: Pioneering Women Composers of the 20th Century

Juilliard Orchestra

David Robertson, Kyle Ritenauer, Sasha Scolnik-Brower, and Molly Turner, Conductors

Samuel DeCaprio, Cello

Raphael Attila Vogl, Organ

Friday, January 31, 2020, 7:30pm

Alice Tully Hall

BETSY JOLAS

(France, b. 1926)

*A Little Summer Suite* (2015)

Strolling Away

Knocks and Clocks

Strolling About

Shakes and Quakes

Strolling Under

Chants and Cheers

Strolling Home

**Molly Turner**, Conductor

New York premiere

GRAŻYNA BACEWICZ

(Poland, 1909-69)

Cello Concerto No. 2 (1963)

Allegro (fantastico)

Adagio

Allegro

**David Robertson**, Conductor

**Samuel DeCaprio**, Cello

U.S. premiere

*Intermission*

ETHEL SMYTH

(U.K., 1858-1944)

"On the Cliffs of Cornwall"

(Prelude to Act II of *The Wreckers*) (1904)

**Kyle Ritenauer**, Conductor

THEA MUSGRAVE

(U.K./U.S., b. 1928)

*Rainbow* (1990)

**Sasha Scolnick-Brower**, Conductor

SOFIA GUBAIDULINA

(USSR/Germany, b. 1931)

*The Rider on the White Horse* (2002)

**David Robertson**, Conductor

**Raphael Attila Vogl**, Organ

New York premiere

*Performance time: approximately 1 hour and 30 minutes, including an intermission*

## *A Little Summer Suite* (2015)

BETSY JOLAS

Betsy Jolas is the daughter of translator Maria McDonald Jolas and poet and journalist Eugene Jolas, founder of the literary magazine *transition*, in which James Joyce's *Finnegans Wake* was published as a "work in progress." Betsy came to the U.S. in 1940, completed her general schooling, and began studying composition with Paul Boepple, piano with Helen Schnabel, and organ with Carl Weinrich. In 1946, after graduating from Bennington College, and with the war in Europe now over, Jolas returned to Paris for further studies with Darius Milhaud, Simone Plé-Caussade, and Olivier Messiaen at the Conservatoire National Supérieur de Musique. In 1975, after taking over Olivier Messiaen's course at the Conservatoire, she was appointed to its faculty (despite being an American) and became the first woman to serve as a professor of composition and, as she has added wryly, the last.

In 1953, Jolas' broader career was launched when she won the International Conducting Competition of Besançon. She has subsequently been honored by Chicago's Copley Foundation, the American Academy of Arts and Letters, the Koussevitzky Foundation, and, in her home country, by French Radio, France's Grand Prix National de la Musique, the Grand Prix de la Ville de Paris, and the Grand Prix of SACEM, the composers' rights organization. Jolas, a member of the American Academy of Arts and Letters, was named Commandeur des Arts et des Lettres and subsequently a Chevalier de la Légion d'Honneur. Her enormous catalog includes works for orchestra with and without soloists, chorus, and voices; operas; instrumental solos; and chamber music of all manner of combinations. Jolas certainly is not slowing down: four premieres took place in 2018, and for 2019 she composed *Letters from Bachville*, a joint commission by the Boston Symphony and the Leipzig Gewandhaus Orchestra, with Andris Nelsons conducting its two premieres in Leipzig (September 13) and Boston (November 7). She is currently writing for the Arditti Quartet, and her music is available through Billaudot, Editions Françaises de Musique, Heugel, Leduc, Ricordi, and Salabert.

*A Little Summer Suite*, commissioned by the Berlin Philharmonic Foundation, is dedicated to Simon Rattle and the Berlin Philharmonic, which premiered it on June 16, 2016. The composer writes: "I've been toying lately, in much of my work, with the notion of 'wandering music'; in other words, music which seems aimless and could land anywhere at any time. This concept, obviously inherited from Mussorgsky's justly famous *Pictures at an Exhibition*, is at the root of the seven-movement structure of my *Little Summer Suite*: a walking stroll in four sections, designated 'away, about, under, and home,' leading to three clearly identified, and fairly stable, moments, labeled 'knocks and clocks,' 'shakes and quakes,' and 'chants and cheers.'" (JS)

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**Betsy Jolas**

**Born:**

August 5, 1926,  
in Paris

**Now resides in Paris**

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## Notes on Program VI (continued)

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### Cello Concerto No. 2 (1963)

GRAŻYNA BACEWICZ

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#### Grażyna Bacewicz

##### Born:

February 5, 1909,  
in Łódź, Poland

##### Died:

January 17, 1969,  
in Warsaw

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Grażyna Bacewicz (pronounced Grah-ZHYH-nah Bah-TSEH-veets) was born into a musical household. She soon recognized a natural affinity for the violin and also became a very fine pianist. Possessing many interests, she began university studies in philosophy and music, graduating from the Warsaw Conservatory *summa cum laude*. Then a scholarship from Paderewski allowed her to study in Paris in 1932-33 with Andre Touret (violin) and Nadia Boulanger (composition). Soon Bacewicz received first prize in a competition for young composers. After concertizing in Spain, she returned to Paris to study violin with Carl Flesch, but she also became a fine pianist. In 1935, she won honorable mention in the first Wieniawski International Violin Competition; the first-prize winner, David Oistrakh, became a close friend.

Beginning in 1936, the same year she married, Bacewicz spent two years as concertmaster of the Warsaw Polish Radio Orchestra, sharpening her sense of instrumentation as her compositional output continued to increase. The war years then brought her creative life almost to a stop. Amid the turmoil that included having to flee Warsaw, she had her one child, a daughter. After 1945, Bacewicz emerged from wartime isolation as one of Poland's finest composers. The period of openness did not last. Stalin's doctrine of Socialist Realism soon became mandatory. Fortunately, her originality survived. Bacewicz had begun to withdraw from concert work in favor of composing when a serious automobile accident in 1954 brought her performing more or less to an end.

Fortunately, the 1956 Polish uprising persuaded the Polish government to mollify the rebellious intellectuals through a cultural thaw, which led to the establishment of the Warsaw Autumn Festival, which to this day remains a major forum for new music. Now Polish composers could emerge from decades of stylistic isolation through exposure to Western Modernism. Many of them chose to continue in their conservative course; others, such as Penderecki and Lutoslawski, changed dramatically. Bacewicz found new means for projecting her ideas, especially in the final half-decade before her death, in 1969, as the structural and coloristic resources of contemporary music led her to a new compositional phase. She thus belongs to an early generation of East European Modernists who fused in unusual combinations the legacies of traditionalism, Socialist Realism, and Modernism—a fusion that occurred later in the Soviet Union. Bacewicz's influence on subsequent Polish music, therefore, was both as a composer and as a spiritual force, eloquently speaking for personal artistic courage in the face of official negativism.

Hardly an unknown figure, Bacewicz continued to serve as an adjudicator, administrator, and teacher; in her last years, she was professor of composition at the Warsaw Conservatory. Her music won many prizes, was frequently performed in Poland—it was a regular feature of the

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Warsaw Autumns—and was considered one of the finest composers of her generation. In the U.S., however, her music still is not well known abroad, despite the fact that she wrote some 200 pieces for soloists, chamber groups, chamber orchestra, and symphony orchestra, including vocal and stage works. They range from the folkloric to the Modernist, although the underlying current is a highly personal use of a traditional vocabulary. Bacewicz's music is published by PWM.

The Cello Concerto No. 2 was composed for Gaspar Cassadó, who premiered it at the Seventh Warsaw Autumn. I first came to know it in 2012 when I conducted the concluding concert of the Bacewicz Composition Competition in Łódź. It made an especially powerful impression combined with her 1948 Concerto for String Orchestra, a brilliant Neoclassical piece rendered very local through an infusion of Polish folkloric materials. The second concerto, I was told, was still rarely played because Bacewicz's first concerto from 1951 was so much more accessible. That is a pity: The second speaks powerfully for itself in the way her extraordinary skill in the language of 1960s Modernism allowed Bacewicz to construct a tightly knit yet freely expressive musical drama. Thanks to a marvelous young Polish soloist, the second concerto received a standing ovation. (JS)

**“On the Cliffs of Cornwall” (Prelude to Act II of *The Wreckers*) (1904)**  
ETHEL SMYTH

Dame Ethel Smyth, arguably one of the most outstanding composers to have overlapped the 19th and 20th centuries, was the fourth of eight children born into an upper-class family near London. Her father, an army general, moved the family to Frimley, in rural Surrey, where she was brought up by a governess who had studied at the Leipzig Conservatory. After much opposition from her father, who was opposed to a woman making a career in music, she was allowed to study at the Leipzig Conservatory in 1877, and then privately in Leipzig with Heinrich von Herzogenberg, through whom she met Brahms, Grieg, Joachim, and Clara Schumann. In 1890, Smyth finally returned to England, where she wrote her Serenade in D and the Overture to *Antony and Cleopatra*, which were played at the Crystal Palace that year. They received favorable reviews, but critics were surprised to find that “E.M. Smyth” was a woman. Her Mass in D was performed by the Royal Choral Society in 1893 after pressure from her influential friends. Openly gay, she enjoyed many relationships that informed her composing. It was through the Herzogenbergs that Smyth met her “soul mate,” the European-born American author Henry B. Brewster, who greatly influenced her life.

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**Ethel Smyth**

**Born:**  
April 22, 1858,  
in Sidcup, U.K.

**Died:**  
May 8, 1944,  
in Woking, U.K.

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Although the idea of a woman as a professional composer was foreign to the British musical establishment, in 1910 Durham University gave Smyth her first recognition, an honorary doctorate. In 1922, she was named DBE (Dame Commander of the Most Excellent Order of the British Empire); four years later, Oxford gave her an honorary doctorate. Having many

performances and achieving a reputation as a conductor and broadcaster, she could leverage her celebrity to fight for such causes as pressing orchestras to perform music by women. From 1912 to 1914, Smyth was a suffragette and a constant companion to Emmeline Pankhurst, ending up in prison for throwing rocks at the prime minister's windows. For some time—mainly because of her suffragette years—she was not acknowledged as a composer of worth. It is only in the last quarter-century that Smyth has come to the fore both in performance and recordings, taking her place as one of the greats of the 19th and 20th centuries.

Extremely productive, Smyth wrote six operas, works for orchestra, the Mass in D, numerous pieces for voice and ensemble or orchestra, and choral and chamber music. Her works are published by Curwen/Faber, Novello, and Universal. (She also wrote 10 books, many of which discuss herself and her contemporaries, including conductor Thomas Beecham and suffragette leader Emmeline Pankhurst.) Smyth's masterpiece, the opera *The Wreckers*, is now acknowledged to have influenced Benjamin Britten's *Peter Grimes*. A comparison of the opening of "On the Cliffs of Cornwall" (Prelude to Act II of *The Wreckers*) to Britten's Sea *Interludes* shows much in common between the two works. The plots also have similarities. Smyth's opera *Der Wald* was the first opera by a woman mounted at the Metropolitan Opera, in 1903 (the second wasn't until 2016).

*The Wreckers*—originally known as *Les Naufrageurs*—was composed between 1902 and 1904 to a French libretto by Henry Brewster, who had written the German librettos for her first two operas. (Brewster died in 1908 without having seen a complete performance of *The Wreckers*. Smyth, however, remembered him throughout her life. One of her last works, *The Prison*, a symphonic work with soprano, bass soloists, and choir, is based on Brewster's eponymous philosophical treatise.)

The opera is set in Cornwall, where villagers make a meager living by luring ships to their doom on the rocks and salvaging the cargo. Originally, we hoped to perform excerpts with voice, but the score is so completely continuous, and uses such a large cast plus chorus, that the only excerpt possible is the moody second-act prelude. (OdIM)

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**Rainbow** (1990)  
THEA MUSGRAVE

Although music was an important element in her early years, Thea Musgrave attended Edinburgh University in 1947 to study medicine. While there, she changed her major to music, studying composition with the Austrian composer Hans Gál. After graduation, Musgrave went to Paris for four years to study with Nadia Boulanger privately and at the Paris Conservatory. In 1952, she won the coveted Lili Boulanger Memorial Prize. Upon returning from Paris, Musgrave moved to London, teaching at Morley College—London University’s division for extended education—playing the piano, and coaching the Saltire Choir, which commissioned and performed several of her works. Her early compositions were tonal but, as she became acquainted with composers such as Milton Babbitt and the Second Viennese School, her musical language became more chromatic. In the mid-1960s, Musgrave began to develop increasingly dramatic works, which led to an instrumental style described by her as “dramatic-abstract,” where confrontations are worked out by the instruments and not voices.

In 1970, Musgrave met violist Peter Mark, for whom she wrote her Viola Concerto. They married in 1971 and settled in the U.S. (For many years they have lived nearby, at that Upper West Side landmark the Ansonia.) Starting in the mid-1970s, Musgrave began to concentrate on writing operas, including, in some cases, writing her own librettos: *Mary Queen of Scots* (1977), *A Christmas Carol* (1979), and *Harriet, the Woman Called Moses* (1984), which is based on the life of Harriet Tubman. Her most recent stage works are *Pontalba* (2003) and *Simón Bolívar* (2013). She has continued to compose for orchestra and instrumental and vocal ensembles. In fact, the size of Musgrave’s catalogue—published by Chester and Novello—is truly astonishing.

Musgrave’s many awards include two Guggenheim Fellowships, the Ivors Classical Music Award 2018, and the Queen’s Medal for Music. In the 2002 New Years Honours list, the queen named her a CBE (Commander of the Most Excellent Order of the British Empire). In 2014, celebrating her more than 60-year career, the BBC honored Musgrave on its Total Immersion series—a single day with three concerts of her chamber, choral, and symphonic works performed and recorded at London’s Barbican.

*Rainbow* was commissioned by the city of Glasgow to celebrate its year as the Culture Capital of Europe. The composer observes: “*Rainbow* is a soundscape in both a literal and figurative sense. In nature, of course, a rainbow heralds the end of a storm and the reappearance of the sun. *Rainbow* begins with a quiet expressive oboe solo accompanied by a sustained A major chord (representing the sun), soon to be overwhelmed by the approaching storm which erupts violently in a fast tumultuous section. Eventually the storm dies away and the rainbow appears.” (OdIM)

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**Thea Musgrave**

**Born:**  
May 27, 1928,  
in Edinburgh

**Now resides in**  
New York City

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### *The Rider on the White Horse* (2002)

SOFIA GUBAIDULINA

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**Sofia Gubaidulina**

**Born:**

October 24, 1931,  
in Chistopol, USSR

Now resides near  
Hamburg, Germany

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Sofia Gubaidulina (pronounced with the accent on “du”) was born in Chistopol, near Kazan, the capital of Tatarstan, a region 450 miles east of Moscow to which Stalin exiled the Crimean Tatars. Her father, an engineer, came from a long line of Tatar imams; her mother was Russian, Polish, and Jewish. As a result, the composer regards herself as a “meeting place of East and West,” like her home region. Her music often reflects this fusion of Christian and Central Asian ideas. After her initial education in Kazan, Gubaidulina studied at the Moscow Conservatory with Nikolai Peiko, a pupil of Shostakovich, and Vissarion Shebalin, graduating in 1963. She then began enjoying a broad range of activities; the mainstay of her income was the film industry. She never taught.

In addition to assimilating Western ideas that penetrated the USSR during the Khrushchev-era thaw (roughly 1955-65), Gubaidulina and her colleagues formed *Astreia*, an improvisational performing group that used Russian, Caucasian, and Central Asian folk instruments. She also received constant inspiration from her virtuoso friends Mark Pekarsky (percussionist), Friedrich Lips (bayan), Valery Popov (bassoon), and Gidon Kremer (violin). Unfortunately, after the removal of Nikita Khrushchev as party chairman, cultural openness was stifled, causing composers like Gubaidulina, Schnittke, and Pärt vast problems. Gubaidulina lived in Moscow until the collapse of the Soviet Union, when she moved to Hamburg, the home of her publisher, Sikorski, and of an émigré community that included Alfred and Irina Schnittke and other Russian composers. Her post-Soviet career has been an extremely gratifying contrast to her marginalization by the Soviet authorities. Now one of the best known of the unconventional ex-Soviet composers, Gubaidulina has been extremely productive, fulfilling a constant stream of commissions, and winning countless awards, including Japan’s Premium Imperiale (1998) and the Venice Biennale’s 2013 Gold Lion for life achievement. Although it is difficult to generalize about any composer whose works are marked by such breadth, a consistent thread in her music is a lack of flamboyance, a vivid sense of color, and a deep spirituality. Her music is published by Hans Sikorski.

Gubaidulina’s most recent composition is *The Wrath of God*, for orchestra, which will be premiered by the Dresden Staatskapelle in April in Salzburg. She is now working on a commission from the Leipzig Gewandhaus Orchestra and the Boston Symphony, which will be premiered in September at the Berlin Festival, immediately followed by performances in London (at the BBC Proms) and Leipzig. It is ideally meant to precede *The Wrath of God*, both compositions being closely connected to the Beethoven anniversary year.



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*The Rider on the White Horse* was dedicated to Valery Gergiev on the occasion of his 50th birthday. Gubaidulina writes:

This work is an orchestral excerpt from my major diology (*St. John Passion* and *St. John Easter*) which I wrote in the years 2000 and 2001. In that diology as well as in the present work there is a continual inner dialogue between two texts from the New Testament, the Gospel of John (the Passion level) and the Book of Revelation (the Apocalyptic level). The response-based principle lends the mystical events of the apocalypse a sense of psychological fulfillment and the earthly sufferings of the Word-as-flesh a higher purpose.

In this orchestral work, however, the Passion level has been so highly compressed that it melts into one point, a sort of turning point. This refers to the interlude in the middle of the work. In *St. John Easter*, the interlude occurs after the following words directed by the Resurrected One at the incredulous Thomas: "Reach out your hand and put it into my side, stop doubting and believe." What happens next is a transformation from disbelieving to believing, from simply seeing to true perception, from misuse of words to service to the true Word. The entire Passion is focused on this one immovable point of the Earth's movement.

The first and last sections draw on the apocalyptic dialogue level. *The Rider on the White Horse*, however, does not include the solo vocal parts or the two choirs. The orchestral score has essentially been retained without change. The first part corresponds to the descent of God to Earth and the incarnation (ruled by the Earth element) while the last section corresponds to the transfiguration and ascension of Christ into heaven (where everything is consumed by fire and light). (JS)

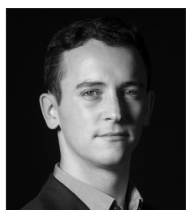
# Meet the Artists

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## David Robertson

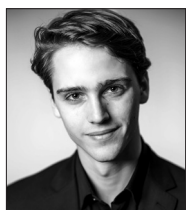
A champion of contemporary composers and an advocate for his art form, David Robertson is the chief conductor and artistic director of the Sydney Symphony Orchestra and recently completed a 13-year tenure as music director of the St. Louis Symphony Orchestra. He has served as artistic leader to many musical institutions, including the Orchestre National de Lyon, and—as a protégé of Pierre Boulez—Ensemble Intercontemporain. With frequent projects at the world’s leading opera houses, including the Metropolitan Opera, La Scala, Théâtre du Châtelet, and San Francisco Opera, he also conducts the leading orchestras of the world: New York, Los Angeles, Boston, Chicago, Philadelphia, Cleveland, Amsterdam, Berlin, Beijing, and the BBC Symphony Orchestra, where he served as principal guest conductor. Devoted to supporting young musicians, Robertson became Juilliard’s director of conducting studies, distinguished visiting faculty, in September 2018.



## Kyle Ritenauer

Kyle Ritenauer has made multiple appearances as a guest conductor with the Norwalk Symphony Orchestra, Symphony New Hampshire, RIOULT Dance NY, New Amsterdam Symphony Orchestra, and Ensemble Connect. He has also served as cover conductor with the St. Louis Symphony Orchestra, Symphony New Hampshire, and New Jersey Symphony Orchestra, and as an apprentice conductor with the Detroit Symphony Orchestra. An advocate of new music, Ritenauer has collaborated with living composers, premiering more than 60 new works by composers in New York City, most notably the premiere of Richard Danielpour’s ballet, *Cassandra’s Curse*, in collaboration with RIOULT Dance NY at the Joyce Theatre with Uptown Philharmonic, an ensemble which Ritenauer founded. He is a student of David Robertson and is a Bruno Walter Conducting Fellow at Juilliard.

- Molly Frank and Alik Perroti Scholarship
- Bruno Walter Memorial Scholarship



## Sasha Scolnik-Brower

Sasha Scolnik-Brower studies conducting with David Robertson at Juilliard. For the past two years, he was a conducting fellow at the Aspen Music Festival, where he received the Robert Spano Conducting Prize. He was music director of the Bach Society Orchestra (2014-17) and Harvard College Opera (2017, *Le Nozze di Figaro*), and has served as assistant conductor for Federico Cortese at the Boston Youth Symphony and James Conlon at the Spoleto Festival dei due Mondi. As a cellist, Scolnik-Brower has performed as a soloist with the Boston Symphony and Harvard-Radcliffe Orchestra. He graduated cum laude from the Harvard College—New England Conservatory dual degree program, where he studied cello with Paul Katz and earned a BA in English. He studies cello with Darrett Adkins.

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## Molly Turner

Molly Turner, a conductor from Seattle, was selected as one of six participants in the Dallas Opera's Hart Institute for Women Conductors. She recently led the Juilliard Lab Orchestra, Rice Campanile Orchestra, and Eastern Festival Orchestra. She has also conducted the Philharmonia Orchestra (London) and Bay Area Youth Symphony (Houston). With an interest in contemporary art, Turner was the student artistic director for New Art/New Music at Rice University's Moody Center for the Arts. She received her bachelor's in music composition at Rice, where she conducted many premieres of works by her colleagues and organized several conducting recitals. Her primary conducting mentors include Larry Rachleff, Gerard Schwarz, and Jerry Hou. At Juilliard, Turner studies with David Robertson.



- *Isidore Komanoff Memorial Scholarship*
- *Bruno Walter Memorial Scholarship*

## Samuel DeCaprio

A cello DMA candidate under the guidance of Joel Krosnick at Juilliard, Samuel DeCaprio won the 2018 Aldo Parisot Prize from the Yale School of Music. He has won other prizes including the Arlington, Eastern Connecticut Symphony, National Federation of Music Clubs, and William C. Byrd competitions as well as the performer's certificate from the Eastman School of Music. His passion for chamber music has led to many festival appearances, including Aspen, IMS Prussia Cove, Kneisel Hall, Lake George, and Ravinia's Steans Music Institute. Born and raised in Connecticut, DeCaprio holds degrees from UConn, Eastman, Mannes, and Yale.



- *C.V. Starr Doctoral Fellow*

## Raphael Attila Vogl

German organist Raphael Attila Vogl is a master's student of Paul Jacobs at Juilliard. He began piano lessons at age 6 and organ lessons at 11. Rapid progress led him to cathedral organist Ludwig Ruckdeschel, with whom he studied in Passau. Vogl entered the University of Catholic Church Music and Music Education in Regensburg, studying organ and church music with Stefan Baier and Markus Rupprecht. He has taken part in many competitions, winning second prize at the Jugend musiziert in 2015. In 2014 he was awarded the promotion prize as the youngest prizewinner of the Kulturkreis Freyung-Grafenau. He also received prizes at the International Mendelssohn Organ Competition in Switzerland as well as at the International Tariverdiev Organ Competition at the University of Kansas. In addition to Regensburg, he spent a year at the Franz-Liszt-Academy in Budapest with Laszlo Fassang.



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# Juilliard Orchestra

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Juilliard's largest and most visible student performing ensemble, the Juilliard Orchestra, is known for delivering polished and passionate performances of works spanning the repertoire. Comprising more than 350 students in the bachelor's and master's degree programs, the orchestra appears throughout the season in concerts on the stages of Alice Tully Hall, Carnegie Hall, David Geffen Hall, and Juilliard's Peter Jay Sharp Theater. The orchestra is a strong partner to Juilliard's other divisions, appearing in opera and dance productions, as well as presenting an annual concert of world premieres by Juilliard student composers. The Juilliard Orchestra welcomes an impressive roster of world-renowned guest conductors this season including Marin Alsop, Karina Canellakis, Elim Chan, Nicholas McGegan, Carlos Miguel Prieto, Mark Wigglesworth, Jörg Widmann, and Keri-Lynn Wilson as well as faculty members Jeffrey Milarsky and David Robertson. The Juilliard Orchestra has toured across the U.S. and throughout Europe, South America, and Asia, where it was the first Western conservatory ensemble allowed to visit and perform following the opening of the People's Republic of China in 1987, returning two decades later, in 2008. Other ensembles under the Juilliard Orchestra umbrella include the conductorless Juilliard Chamber Orchestra, Juilliard Wind Orchestra, and new-music groups AXIOM and New Juilliard Ensemble.

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Adam Gagan, *Director of Security*  
Jennifer Wilcox, *Director of Apprentice Program*

# More 20th and 21st Century Music at Juilliard

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## THURSDAY, FEBRUARY 27

7:30pm, Peter Jay Sharp Theater

AXIOM

Jeffrey Milarsky, Conductor

Sophia Bacelar, Cello

Toru TAKEMITSU *Rain Spell* (1982)

Melinda WAGNER *Wing and Prayer* (1996)

Pierre BOULEZ *Messagesquisse* (1976)

Thomas ADÈS *Living Toys* (1993)

FREE

## FRIDAY, MARCH 27

7:30pm, Alice Tully Hall

Juilliard Orchestra

Jörg Widmann, Conductor

Stella Chen, Violin

Program includes the U.S. premiere of Juilliard alumnus

Jörg Widmann's Violin Concerto No. 2 (2018)

\$30

## MONDAY, APRIL 13

7:30pm, Alice Tully Hall

New Juilliard Ensemble

Joel Sachs, Conductor

Featuring five world premieres:

Evan ANDERSON new work (2020)

Marc Migó CORTÉS new work (2020)

Diana SYRSE new work (2020)

YE Xiaogang *Strophe* (2020)

YAO Chen new work (2020)

FREE

## TUESDAY, MAY 12

7:30pm, Weill Recital Hall

Lisa Arnhold Memorial Recital

Ulysses Quartet

Works include:

JOSEPH SUMMER *Sycorax* (World premiere)

PAVEL HAAS Quartet No. 2, "From the Monkey Mountains" (1925)

\$20

For tickets or more information, visit [juilliard.edu/calendar](https://juilliard.edu/calendar).

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