

Women Composers Forum:

Date: Friday, April 6 | 9:00am – 4:00 pm

Location: GrussHall, Austin Arts Center, Trinity College

Keynote Speaker: Karen Cook

This day is dedicated to scholarly research, workshops, and other presentations related to women composers and musicians. The Forum is intended to celebrate historical and living composers, support ongoing research, and provide professional development opportunities for composers, scholars, and other music professionals.

9:00-Amanda Bono | Ellen Taaffe Zwilich, Symphony No. 2, and the Evolution of Her Compositional Style

As one of the most-performed American living composers, and despite having written symphonies, concerti, chamber music, and vocal works, there is a great lack of scholarship on the analysis of Zwilich's compositions. This presentation will focus on Zwilich's established compositional style, specifically the style that pervaded her works during the 1980's through present day.

9:30 - Penny Brandt | Formal Transgressions: Transnational Activism by Women Composers

This presentations discusses the musical works of three living women composers whose works are a form of activism against oppression. Sadie Harrison is an Australia-born composer living in the UK whose research into gender and musical practice in Afghanistan led to her creation of "Gulistan-e Nur: The Rosegarden of Light" in collaboration with a women's ensemble at the Afghanistan National Institute of Music. Niloufar Nourbakhsh is an Iranian composer living in the United States who composed "An Aria for the Executive Order" in response to the Executive Order passed by the forty-fifth President of the United States that bans residents from predominantly Muslim countries from entering the USA and whose "SYRIA: a fractal of WE" invites listeners to contemplate their own position in global conflicts. Tawnie Olson is a Canadian composer living in the United States. Her "No Capacity to Consent" questions police brutality and overreach in the United States. Each of these composers has assumed a certain amount of artistic and professional risk to call attention to the plight of marginalized people in

countries where they are not citizens. Sample recordings from performances of each piece will demonstrate how transgressions against traditional methods of composition reinforce the activist nature of the music. Transnational activism is an important style trait of classical art music of the twenty-first century, and this presentation encourages listeners to support artist/activists.

10:00-Sarah Masterson | An Examination of Philippa Duke Schuyler

Initially famous as a child prodigy in 1930s Harlem, Philippa Duke Schuyler attained remarkable success as a composer, performer, and journalist during her short lifetime. Although Schuyler wrote multiple pieces for orchestra and piano, very few were published during her lifetime. Due to copyright issues, most are still unavailable, with the manuscripts housed in restricted special collections. Only two piano scores were published—a transcription of the scherzo from her Rumpelstiltsken fairy tale orchestral suite, and Fortune Favored the Bold Player, from her unpublished White Nile Suite. These two compositions provide an intriguing glimpse of Schuyler's compositional style and interests.

10:30-Kwoon Lee | 21st century music for solo piano by living East Asian women composers: Doremi Variations (2015) by Juri Seo, Sheng Dan Jing Mo Chou: The Impression of Beijing Opera (2007) by Wang A-Mao, and Water Dance (2011) by Karen Tanaka.

This lecture-recital introduces solo piano music by three living Asian women composers, Juri Seo (South Korea), Wang A-Mao (China), and Karen Tanaka (Japan). Each composer has a distinctive style that results from her own nationality and/or educational background. The solo piano music to be performed on this lecture-recital reflects the distinctive musical styles of three living composers. It offers an introduction to these living Asian female composers and how they establish their distinctive compositional voices through their training and, sometimes, nationality.

11:00 – Samantha Ege | An American Sonata: Musical Reflections of the Melting Pot in Florence Price's Sonata in E minor

This lecture-recital centers on Price's most substantial work for solo piano: the unequivocally American Sonata in E minor (1932). It aims to amplify the hearing of Price's vision for an American national music by delving into the soundworld that the sonata manifests through discussion and performance. Price's twentieth century experiments, which brought together classical

2018 Keynote Speaker: Karen Cook, Ph.D

Dr. Karen M. Cook specializes in medieval and Renaissance music theory and performance. She is currently working on several new critical editions and translations of late medieval theory treatises as well as a monograph exploring the development of rhythmic notation in the fourteenth and early fifteenth centuries. She also maintains active research interests in popular and contemporary music, especially on music and identity in television, film, and video games and on (neo) medievalism in contemporary culture.

She has presented her research at numerous national and international venues, notably the International Congress on Medieval Studies at Kalamazoo, the North American Conference on Video Game Music, and the 2015 conference on Philippe de Vitry. Her recent work has been published in *Plainsong & Medieval Music*, *Early Music*, and in *Music and Video Games: Studying Play*, Routledge Music and Screen Media Series, edited by K.J. Donnelly, William Gibbons, and Neil Lerner; forthcoming work will be published with the Oxford Bibliography series, the Oxford Handbook on Music and Medievalism, and the A-R Online Music Anthology.

In addition, she is an active singer and performer of both early and contemporary music, and is routinely on the faculty and staff of Amherst Early Music, the largest presenter of early music workshops in North America.

In the 2017-18 school year, Dr. Cook is a University of Hartford Humanities Center Fellow.

Education:

BA: Music Performance; Religion – Gettysburg College

MM: Music Theory Pedagogy; Musicology – Peabody Conservatory

Ph.D: Musicology; Certificate in Medieval & Renaissance Studies – Duke University

forms, Romantic gestures, spiritual melodies and plantation rhythms, are explored as musical applications of the melting pot metaphor. In a broader sense, however, this interpretation of Price's sonata also aims to reconsider prior, often exclusionary narratives of Western art music and to enable Price's contributions to the American musical landscape to be recognized through a lens of inclusion, rather than the filter of Otherness.

11:45-Break

12:30-Lunchtime Concert: Dr. Julia Mortyakova (founder of Mississippi University for Women's Music Festival, inspired by WCFH)

Featuring piano works by Cecile Chaminade (1857-1944), Teresa Carreno (18523-1917), Olga Harris (1953).

1:20-Liane Curtis | Why Amy Beach Matters (and how we have come to recognize that fact)

Amy Beach (1867-1944) was praised by many in her lifetime as an important American composer, but in the twentieth century some began to consider her music as old-fashioned, and after her death, her work fell into obscurity. For decades her name (if mentioned at all) would often be a subject of derision by later generations of musicians who knew none of her music. The revitalization of Beach's music and reputation began in the late 1970s, and this presentation considers some of the factors that contributed to this.

2:15-Raisa Bonnet and ElevArte PR

3:00-Karen Cook | Hildegard's Women

Amanda Bono (b. 1987) is an active composer of works for the concert hall and stage, and her music is frequently programmed on concerts and during festivals in the United States and abroad. Recent commissions include works for VIPA, the Etchings Festival, highSCORE Music Festival, Atlantic Music Festival, New Voices @ CUA, and The Atlantic Center for the Arts. Additionally, she has also been commissioned to create stage works for Synthetic Theatre, The Shakespeare Theatre Company, and CUAdrama. In addition to writing music, her research interests include the music of the twentieth and twenty-first century, particularly the works of Ellen Taaffe Zwilich and other contemporary American women composers. Amanda teaches Music Theory at Shenandoah Conservatory, as well as The Catholic University of America, where she received her D.M.A. in Music Composition in May 2016. Amanda is a member of ASCAP, The College Music Society, and The Society for Music Theory.

Dr. Penny Brandt is Adjunct Lecturer in Musicology at the Butler School of Music, University of Texas at Austin, the Artistic Director of the Women Composers Festival of Hartford, and a freelance musician, scholar, and writer. Dr. Brandt is a frequent speaker at the festival, the Jorgensen Center for the Performing Arts, and in the Athenaeum Arts Series at Western New England University. In 2017, she was invited to present her paper “Harmonic Transgressions: Transnational Activism by Women Composers” at the Woman XXI International Conference in Porto, Portugal. She previously taught courses in music history and gender studies at the University of Connecticut while earning a Ph.D. in Music History & Theory with an outside concentration in Women’s, Gender, and Sexuality Studies. She has presented research from her dissertation “A Marriage and its Music: the work of Elisa Oliveira Sangiacomo Respighi in fascist Italy” at AMS-NE, at UConn’s CLRJ, and in other academic settings. Described as an “excellent music director” (Talkin’ Broadway), Dr. Brandt has led musical theater productions around the United States and Canada, including performances at Playhouse on Park, the University of New Haven, and Trinity College. She has also performed as a collaborative pianist at the IKFEM; International Keyboard Festival & Masterclass in Valença, Portugal, the International Vocal Arts Workshop in Grožnjan, Croatia, and at the Interlochen Summer Arts Academy in Michigan.

Liane Curtis (Ph.D., Musicology) is the founder and President of both Women’s Philharmonic Advocacy (www.wophil.org) and the Rebecca Clarke Society (www.rebeccaclarke.org), and a Resident Scholar at the Women’s Studies Research Center at Brandeis University. Her many publications about Rebecca Clarke include *A Rebecca Clarke Reader*, which she edited. She is involved in a wide range of projects that celebrate women’s accomplishments in classical music, including WPA’s Performance Grants, which support orchestras in programming music composed by women. WPA is celebrating its 10th anniversary (and is always looking for guest bloggers!) In 2000, Liane collaborated with the Boston Women’s Heritage Trail to have the name of composer Amy Beach added to the 87 names of male composers that adorn the Hatch Shell on the Esplanade. The unveiling of Beach’s name took place with a performance by the Boston Pops Orchestra that included music by Beach. In 2017, WPA released a new edition of Beach’s *great Symphony*, op. 32 (Gaelic), for which Liane provided the Preface.

Samantha Ege is a pianist and music teacher at the United World College of South East Asia, Singapore. She is from England and has taught internationally for six years. She holds a B.A. in Music from the University of Bristol, during which time she was also an exchange student at McGill University. She is conducting her Ph.D. in Music at the University of York. Her research focuses on the aesthetics of Florence Price. In Spring 2018, Samantha will be releasing an album with Wave Theory Records that spotlights the piano music of Florence Price, Ethel Bilsland, Vítězslava Kapralová and Margaret Bonds.

A native of South Korea, **Kwoon Lee** is pursuing her DMA in Piano Performance at the University of Missouri-Kansas City, where she studies with Robert Weirich. She earned her MM and PD from Indiana University and her BM from Sookmyung Women’s University in Seoul, South Korea. At age 16, she made her solo debut with the Chungnam Symphony Orchestra and has since performed internationally with many orchestras and ensembles, including the Seoul National University Orchestra, the Romanian Banatul Timisoara Philharmonic Orchestra, the Sookmyung Festival Orchestra, the Janacek Concert Chamber Orchestra, and the Kansas City Ballet. Ms. Lee is a strong advocate of new music and has performed numerous times on UMKC’s *Musica Nova* and Composers’ Guild concerts. Working with Dr. Chen Yi, Ms. Lee was invited to perform at the 2017 national conference of the Society of Composers, Inc. She also was selected to present her research “Tools and Techniques to Improve Sight-Reading Skills” at the MTNA 2017 national conference. As the winner of UMKC’s prestigious Chancellor’s Competition, she will perform Saint-Saëns Piano Concerto No. 5 with the UMKC Conservatory Orchestra at the iconic Kauffman Center for the Performing Arts in May 2018.

Dr. Sarah Masterson is currently Assistant Professor of Piano and Music Theory at Newberry College in Newberry, SC, where she also serves as Director of Department Social Media, Freshman Faculty Mentor, and founding Artistic Director of the W. Darr Wise Piano Competition. Dr. Masterson’s recent research focuses on the work of 20th-century American women composers, and she presented related lecture-recitals at the 2015 Women Composers Festival of Hartford and 2016 CMS Mid-Atlantic Conference. Dr. Masterson also maintains an active solo and collaborative performance schedule throughout New England, the Midwest, and Southeast.

Dr. Mortyakova is the Chair of the Department of Music at the Mississippi University of Women and the Founder/Artistic Director of the Music by Women Festival. The Mortyakova/Bogdan Piano Duo are the Second Prize winners of the 2017 Ellis Duo Piano Competition. Julia is a laureate of the 2014 American Prize for her performance *Cecile Chaminade*, and the winner of the 2012 Sigma Alpha Iota Career Performance Grant. Dr. Mortyakova’s research focuses on the essentialism of Jean-Paul Sartre and the life of Cecile Chaminade. She regularly presents papers at conferences and festivals. Dr. Mortyakova is a graduate of Interlochen Arts Academy, Vanderbilt University, New York University, and the University of Miami.