

## LIVESTREAMING INFORMATION

For our virtual participants, we offer livestreaming via Westfield's YouTube channel. To access the streaming, go to <https://www.youtube.com/channel/UC4AeIEic7r6y61UAQFCnspg>. Please note that certain events will not be livestreamed due to copyright restrictions. We invite you to peruse the collection of pre-recorded videos on pages 85–87 in this program book, offered to you from presenters and the planning committee. The full schedule of livestreams will be clarified on Westfield's YouTube channel, and emailed to you just before the conference begins. Please tune in to the pre-conference virtual social hour on Sunday, January 23 at 3 p.m. EST at <https://umich.zoom.us/j/98092806349>. Register for SphinxConnect (\$0 option available) at <https://hopin.com/events/sphinxconnect2022/registration>. At this site, you can see the in-process schedule and tune into the sessions you choose on Friday, January 28.

## D&B PLENARIES

**Kira Thurman**

**“Hazel Harrison’s 1904 Debut with the Berlin Philharmonic”**

**Friday, January 28, 4:30 p.m.**

**Kira Thurman** analyzes the historic occasion of African American pianist Hazel Harrison's debut with the Berlin Philharmonic in 1904. Placing it within a greater transatlantic context of musical networking and racial formation, Thurman demonstrates both the brilliant musicianship of Hazel Harrison and also the ways in which gendered and racist practices of musical reception shaped her career and how people listened to her. A pioneering pianist, Harrison's multivalent legacies demand a reevaluation of Black pianists and keyboard musicians in the history of western art music.

**Leon Chisholm**

**“Organs of Dysphoria: Passing Notes on Diversifying Historical Keyboard Advocacy”**

**Saturday, January 29, 11:00 a.m.**

From the academy to the conservatory to the Church, organs and historical keyboards are embedded in institutions that have long histories of tightly controlling ways of being, speaking, knowing, and doing. These institutions require that diverse players modulate their identities to appease this orthodoxy. Reflecting on his twenty years as a “passing” transman in the early music and organ worlds, **Leon Chisholm** calls on historical keyboard advocacy groups to reconsider programming that perpetuates the instruments' association with exclusionary institutions. Reentering the countercultural aspect of the early music movement can guide the creation of exciting advocacy programs rooted in inclusion.

**D&B PRESENTATIONS & PERFORMANCES**  
*Listed in alphabetical order of presenters' last names*

**Olivia Adams, paper**

**“Loud and Clear: The Piano Music of Black, Indigenous, and Women of Colour in Pedagogical and Performance Literature”**

“Cannons secure institutions and institutions secure canons”—bell hooks. When conservatory repertoire lists dictate what pianists teach and perform, we ensure a gendered and racially biased narrative where the voices of Women of Colour are not present. This paper presentation introduces graded works by women BIPOC composers from preparatory to professional pianists. I present over 50 years of data points from multiple music conservatories which prove that the conservatory piano curriculum has an intersectionality problem and what we can do about it. While BIPOC women are missing from conservatory repertoire lists, they are not silent, they are loud and clear.

**Baroque Chamber Orchestra of the  
University of Michigan School of Music, Theatre & Dance  
Aaron Berofsky and Joseph Gascho, directors**

**“Expanding Repertoire: Transcriptions and Works Inspired by  
Élisabeth Jacquet de la Guerre”**

Concerto Grosso in D Major (from the Trio Sonata in D Major)	Trans. Xenia Gilbert
Cello Sonata in D Major (from the Violin Sonata in D Major)	Trans. Eva Lymenstull
Performed by Eva Lymenstull	
Suite from Céphale et Procris	Trans. Caitlyn Koester
Performed by Caitlyn Koester	
Concerto Grosso in B-flat Major (from the Trio Sonata in B-flat Major)	Trans. Nicola Canzano
Tombeau pour l'incomparable Mme. de la Guerre	Nicola Canzano
Performed by Joseph Gascho	

**Matthew Bengtson, piano performance**  
**“Roberto Sierra’s ‘Estudios rítmicos y sonoros’”**

*12 Estudios rítmicos y sonoros* (2017)

Roberto Sierra  
(b. 1953)

- No. 1
- No. 2
- No. 3
- No. 4
- No. 7
- No. 8
- No. 9
- No. 5
- No. 6

[Edition: Subito Music (ASCAP). [http://store.subitomusic.com/index.php?main\\_page=product\\_info&products\\_id=8276](http://store.subitomusic.com/index.php?main_page=product_info&products_id=8276)]

**Connor Chee, piano lecture-recital**  
**“A Modern Indigenous Approach to Piano Composition”**

Navajo Vocable for Piano No. 1  
Navajo Vocable for Piano No. 5  
Navajo Vocable for Piano No. 8  
Navajo Vocable for Piano No. 9  
Navajo Vocable for Piano No. 12

Connor Chee  
(b. 1987)

[Edition: <https://www.wildsaguarorecords.com/online-store/Digital-Sheet-Music-The-Navajo-Piano-Full-Score-p355254976>]

**Notes**

Traditional Diné (Navajo) chants were used as sources of inspiration for these piano compositions, which were originally released on Connor Chee’s album *The Navajo Piano* in 2014. These pieces draw from the rhythms, forms, melodies, and methods of development used in traditional Navajo music. Some of the pieces are close transcriptions of the songs, while other pieces focus only on elements such as rhythm and recurring melodic patterns.

The *Navajo Vocables for Piano*, composed in 2014, are based on traditional Navajo Corn Grinding Songs, as well as chants from the Navajo Enemy Way Ceremony. The term “vocables” refers to the non-lexical syllables used in Indigenous chants to carry melodic lines. In this collection, the vocables have been transferred to the piano, bringing what was once a strictly oral tradition to a new outlet.

The *Navajo Vocables for Piano* were composed as three sets of four. The first and last sets (numbers 1–4 and 9–12) are based on Navajo Corn Grinding Songs, while the middle set (numbers 5–8) is based on songs from the Navajo Enemy Way Ceremony. In this sense, the *Navajo Vocables for Piano* can be performed as a complete set in 3 movements. However, this is not required or expected.

**Mark Clague, paper**  
**“The Imperative for Recording Black Music:  
Natalie Hinderas Pianist Plays Music by Black Composers (1971)”**

The problem of the classical canon—a monolithic, unchanging hierarchy of musical works and its attendant valuing the creativity of white, usually European men over all others—is a question of not only knowledge and privilege but of an impoverished cultural well of artistry itself. Works by composers of color and women have suffered historically from substandard hearings in performances limited by insufficient rehearsal time and systemic cultural bias that views their works as artistically less than. Cultural chauvinism thus perpetuates a limited aesthetic archive in self-reinforcing circularity as prejudice creates musically limited performances of non-canonic work that further deplete the imaginations of performers resulting in yet more poor performances.

Released in 1971, the double LP *Natalie Hinderas Pianist Plays Music by Black Composers* was a courageous feat of musical activism that recharged the cultural wellspring. That it existed at all thrust conventional wisdom into disarray. In response, a storm of controversy sprang up in the pages of *The New York Times*, *High Fidelity* magazine, and *The Saturday Review*. Her album celebrated the humanity of nine Black male composers, some of whom—William Grant Still, Olly Wilson, and George Walker—have become better known in the fifty years since its release. Yet it also featured composers who remain obscure, such as Arthur Cunningham, Hale Smith, and Talib Rasul Hakim. More radical still was the profound artistry that Hinderas brought to these recorded performances. To believe so deeply in the artistic value of this music was itself a disruptive act. Her recordings deliver the same artistic commitment that she demonstrated in recital at New York’s Town Hall and in celebrated concerto performances with the Philadelphia Orchestra, Chicago Symphony, the Cleveland Orchestra and others.

As a result, Hinderas represents a powerful model of musical activism for today—especially for the individual keyboard artist—alerting us to the political potential of the singular act of recording. When created with signal artistic commitment, a recording—say a performance uploaded to YouTube—can make a difference. Quality recording is not only a neglected and vital repertory, but adds value to the collective repository of artistry and thus builds the imagination upon which audiences, critics, and other musicians rely. This paper examines the history of Hinderas’s engagement with the music of Black composers and the reception of her landmark recording in order to recognize her pioneering achievement, to recover some neglected works of the piano repertory, and to offer her efforts as inspiration for musicians today.

**Leah Claiborne, piano lecture-recital**  
**“Composers of the African Diaspora for Piano and Pedagogy”**

Selections from *Spiritual Suite for Piano* Margaret Bonds  
[Edition: *Spiritual Suite for Piano*, ed. Louise Toppin. (1913–1972)  
(Ann Arbor, MI: Videmus, 2020). Available from [www.classicalvocalrep.com](http://www.classicalvocalrep.com)]

Selections from *Four Seasonal Sketches* (1973) Betty Jackson King  
[Edition: Jacksonian Press, <https://www.bettyjacksonking.com>] (1928–1994)

Selections from *In the Bottoms Suite* Nathaniel Dett  
[Edition: *Four Early 20th Century Piano Suites by Black Composers*, (1882–1943)  
ed. Joseph Smith. (G. Schirmer). Available from <https://sheetmusicplus.com>]

Selections from *24 Negro Melodies* Samuel Coleridge Taylor  
[Edition: [IMSLP07288-Coleridge-Taylor - 24 Negro Melodies \(piano\).pdf](https://www.imslp.org/IMSLP07288-Coleridge-Taylor_-_24_Negro_Melodies_(piano).pdf)] (1875–1912)

**Alissa Freeman, piano lecture-recital**  
**“A New Liberation: Exploring the Works of Classical-Era Women Composers”**

The formation of the classical music “canon”—a collection of pieces that has been deemed to have higher value than others—has happened throughout a history that favored white, male composers of European descent, resulting in the exclusion of composers holding other identities in classical music. As a doctoral student in Piano Pedagogy and Performance, my research has illuminated a critical gap in keyboard repertoire: the music written by women of the classical era is largely unexplored due to its inaccessibility for most pianists and piano teachers.

ll:HerClassical:ll is a new online project that seeks to promote music by women of the classical era through new editions, videos, and other resources. This lecture-recital will introduce the ll:HerClassical:ll project and the way it is being used to highlight classical-era women. I will show examples from the website to demonstrate how this and similar platforms can be useful to pedagogues and performers, and encourage attendees to use this as a model for developing further resources. While exploring the website, I will perform brief excerpts from various works. Additionally, I will discuss the lives and compositions of two composers, Josepha Barbara Auernhammer and Maria Hester Park, in greater depth.

Six Variations on The Theme of “Der Vogelfänger bin ich ja” Josepha Barbara Auernhammer  
(1758–1820)

A Waltz Maria Hester Park  
(1760–1813)

## Notes

Josepha Barbara Auernhammer was an Austrian composer and pianist. She is one of the greatest examples of a keyboardist and composer whose works demonstrate a classical-era virtuoso style. Her works are unique in their difficulty—her variations certainly match if not surpass the playing level required to perform any variations by Mozart, who was her teacher, and with whom she frequently performed in concerts.

Auernhammer's works bear some resemblance to works written in Clara Schumann's early career, and perhaps this is a hint at a similar struggle the two women may have shared in their attempts to establish themselves as pianists in Austria and Germany during a time when their gender inhibited their success. For these two women to succeed on stage, they had to demonstrate extraordinary skill on their instruments—and of similar importance they had to do this through their own compositions. While this was a highly valued skill for performers in the 18th and 19th centuries, a juxtaposing ideal that women were not meant to compose made this arena especially difficult for women. The struggle is audible in Auernhammer's variations, which demonstrate lighthearted melodic themes with pyrotechnic variations. The theme from this set of variations was written by Mozart in his opera, *Die Zauberflöte*.

Maria Hester Park was well known during her time as a composer, singer, keyboardist, and piano teacher. Though some of her prominence has faded since, her compositions stand as a testament to her musicianship. Her pieces are elegant and it is no surprise that they were frequently performed across England in drawing rooms. They are pleasant to listen to and though they offer some challenges to performers, they fit the instrument (particularly the early English instrument) well. Of the women composers from this era, her output for the keyboard is one of the largest: she composed at least ten piano sonatas, a concerto, and other short pieces.

*A Waltz* was published in 1805 by Lavenu & Mitchell, one of the leading music publication companies of the early 19th century. That her publications were being sold by this company certainly speaks to the reputation Maria Hester Park held as both a teacher and performer. The cover page of *A Waltz* states that the piece was “composed and respectfully dedicated to Lady Mary Bentinck.” The grandiose introduction to the waltz certainly demonstrates this air of respect. This piece is one of the earliest examples of a keyboard piece that was designated by the composer as a waltz from this region. Park's *A Waltz* was written in 1801, which was just ten years after the waltz dance reached England in the early 1790s.

### Patricia García Gil, lecture- recital “Not Only Muses”

Sonata in A Major

Allegro

Rondo-Adagio

Tempo di minuetto

Marianne von Martinez

(1744–1812)

[Edition: Marianne von Martinez, “Keyboard Sonata in A Major,” *Alte Meister*, Vol. 3. (Leipzig: Breitkopf & Härtel: E. Pauer, ca. 1878)]

*Deux pièces pour piano*  
Gavotte

Pauline García Viardot  
(1821–1910)

[Edition: Pauline Viardot, “Gavotte,” *Deux pièces pour piano* (Paris: Au Ménestrel-H. Heugel, ca. 1885)]

*Petit Suite: Obras para piano*  
Allegro  
Allegretto

Rosa García Ascot  
(1902–2002)

[Edition: Rosa Garcia Ascot, “I. Allegro and III. Allegretto,” from *Petit Suite: Obras para piano*. (Valencia: Ed. Piles - Critical Edition Ignacio Clemente, 2019)]

## Notes

Marianne von Martinez was a woman composer in the Vienna of Haydn and Mozart. Her harpsichord playing was compared to that of C. P. E. Bach. The works of Pauline García Viardot were of professional quality. Franz Liszt declared that, with her, the world had finally found a woman composer of genius. Rosa García Ascot was an exponent of Manuel de Falla’s music as a concert pianist and his last disciple; she was also a student of Granados and Pedrell.

Women’s music has often been presented only in association with that of more famous men, discounting the independent merit of their work. We cannot undo the past, but we can work towards building a richer picture of art history, celebrating the enrichment that emerges from mutual influences.

These three women had great influence on the careers of many well-known European composers through the role they played as *salonnières*, inspiring hosts of heterogeneous gatherings where the attendees discussed literature, philosophy, music, science, and politics. They were not only muses, but also leading figures in the musical life of their time as active and highly accomplished performers and composers.

Marianne made her way as a freelance musician, became a member of the *Accademia Filarmonica* of Bologna, and established an eminent reputation throughout Europe. Pauline was an eclectic artist who pursued an internationally successful career; most of her music was published during her lifetime. Rosa, a student of Nadia Boulanger, was a member of the Group of Eight, a group of musicologists and composers similar to *Les Six* in France, fighting against conservatism in music.

Women changed the course of musical history; their fearlessness, perseverance, commitment to compositional craft, and courage to speak up for themselves have produced music that is increasingly garnering the respect it deserves.

## **Anne Laver, paper “Women Organists at the 1901 Pan-American Exposition in Buffalo”**

The 1901 Pan-American Exposition in Buffalo, New York marks an important milestone for women organists in the United States. For the first time in the history of the world’s great fairs, event planners made a concerted effort to engage women to perform on the official organ

recital series. This paper will introduce the six women organists who performed at the exposition, explore the social and educational trends that shaped this event, and comment on the disconnect between representation of women performers and that of women composers, who were almost entirely absent from the 197 exposition concert programs.

**Kimberly Marshall & Alexander Meszler, organ lecture-recital**  
**“A Global Context for the World’s Oldest Instrument”**

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|---|---|
| Deuil Angoisseus, <i>Buxheim Orgelbuch</i><br>[Arr. K. Marshall from the EDM edition and the facsimile]   | Anonymous<br>(c. 1455)                  |
| Partite Diverse di Follia (excerpts)<br>[Editions: Andromeda; <i>CEKM</i> ]   | Bernardo Pasquini<br>(1637–1710)        |
| Introit: Jesu Ye, O Ye (based on an Owo song)<br>Two Offertory Sentences (Yoruba texts)<br>[Arr. K. Marshall & A. Meszler, from harmonizations in Godwin Sadoh’s dissertation, “Thomas Ekundayo Phillips: The Doyen of Nigerian Church Music.”] | Thomas Ekundayo Phillips<br>(1884–1969) |
| Sortie, Opus 96<br>[Edition: Armiane]   | Mel Bonis<br>(1858–1937)                |

**Andrew Meagher, organ lecture-recital**  
**“Game Changers: Visually-impaired Organists”**

- |  |  |
|--|--|
| Ascendo ad Patrem meum<br>[Edition: Schlick, <i>Orgelkompositionen</i> , ed. Rudolf Walter.<br>(Hildesheim: Schott). Available from <a href="https://sheetmusicplus.com">https://sheetmusicplus.com</a> ]  | Arnolt Schlick<br>(c.1455–1460–after 1521) |
| Miniature<br>[Edition: <i>The Marilyn Mason Music Library</i> , Vol. 1.<br>(St. Louis, MO: MorningStar Music Publishers. <a href="https://www.morningstarmusic.com/marilyn-mason-music-library-volume-1.html">https://www.morningstarmusic.com/marilyn-mason-music-library-volume-1.html</a> )<br><i>Commissioned by and dedicated to Marilyn Mason; performed in her memory</i> | Jean Langlais<br>(1907–1991)               |

**Notes**

Throughout the history of the pipe organ, visually impaired musicians have exacted profound influence on the art form. From Francesco Landini (c. 1325–1397) to living composers such as Jean-Pierre Leguay (b. 1939) and U-M alumnus John Vandertuin (b. 1957), blind organists have contributed game-changing innovations to the technique, literature, and construction of the instrument. While visually impaired organists were and still are active as church musicians



and performers in Canada, Italy, Spain, Germany, and England, France has produced the majority of these inspiring artists who overcame their disabilities to become historically significant musicians. This is due to the influence of Louis Braille (1809–1852), who was an accomplished organist. Braille’s influence led to the establishment of an organ class at the National Institute for Blind Children in Paris, a program that produced many fine organists including Louis Vierne (1870–1937) and Jean Langlais (1907–1991).

In this lecture/demonstration, I will discuss the historical achievements of blind organists and the accommodations they use(d) to do their work. I will explore reasons why visually impaired persons have been embraced in the organ world for centuries, while they continue to face immense discrimination when attempting other musical pursuits.

**Tiffany Ng, carillon recital**  
**“Towering House: Newly Commissioned Navajo Carillon Works by Connor Chee”**  
**Ann & Robert H. Lurie Carillon**

Melody for Kinyaa’áanii No. 1

Connor Chee

Melody for Kinyaa’áanii No. 2

(b. 1987)

*World premieres*

[Edition: <https://www.connorchee.com>]

**Notes**

Kinyaa’áanii (pronounced KEY-yuh-AH-nee) translates as “towering house,” one of the original four clans of the Diné (Navajo) people. It is Chee’s second clan.

*Ng will perform the program twice, from 7:35–7:45 p.m. and from 7:45–7:55 p.m. Please listen once to the outdoor program on the Lurie Carillon, which is outside Stamps Auditorium, and then enter Stamps to find a seat.*

**Tiffany Ng, paper**  
**“Finding Our Audiences:**  
**Diversifying Public Soundscapes Through Carillon Activism”**

I joined the University of Michigan in 2015. A year into my career performing daily recitals as University Carillonist, I realized that the convenience of programming canonical carillon repertoire, most of which was written by white male composers, had transformed me into the loudest daily amplifier of white patriarchy on campus. Our diverse but captive listeners, who cannot “opt out” of our outdoor recitals, deserve better. And our carillon students deserve better models of how to build meaningful relationships with the increasingly diverse communities they will someday serve. In this talk, I share my journey in community with my students and colleagues towards a more diverse and inclusive public soundscape. Along the way, I share how co-creation

and co-authorship, “crowdsourcing” community ideas, intentionally diverse commissioning, widening our sense of time from the Christian liturgical calendar to a cultural and allyship solidarity calendar, and building community even against occasional pushback all became part of my story of building a more inclusive soundscape at the University of Michigan and beyond.

**Ana María Otamendi (piano), Horacio Contreras (cello), & Reinaldo Moya (composer),  
lecture-recital  
“Venezuelan Crisis and Agency via Music”**

The Venezuelan diaspora is common knowledge, having started after 1999 when Hugo Chávez became president. The presenters were born and raised in Venezuela, emigrated in the early years of the regime, and have devoted their careers to perform, record, catalog, compose, and publish the rich Latin American repertoire. For this reason, they wish to present a lecture-recital around two Venezuelan works that illustrate the history of Venezuelan music in the 21st century: *Misceláneas* by Inocente Carreño (1919–2016) and *Diáspora* by Reinaldo Moya (b. 1984).

By exploring these two works that bookend the Venezuelan crisis, we wish to explore how music has been affected by it, and the role of artists during difficult times. We hope to tell a story of the Venezuelan people, who continue to be resilient, hopeful, and committed to their artistry.

Canción sin Palabras No. 2, from *Misceláneas* (2000)

Inocente Carreño  
(1919–2016)

*Diáspora* (2019)

[Edition: <http://smd.subitomusic.com/ReinaldoMoya>]

Reinaldo Moya  
(b. 1984)

### Notes

Canción sin Palabras No. 2 is the second piece of a set of three short pieces (*Misceláneas*) for cello and piano written by Venezuelan composer Inocente Carreño (1919–2016), one of the most relevant Venezuelan composers of the twentieth century. The work is very brief, with a lyrical character, tonal language and romantic style. Carreño studied composition under Venezuelan composer, musicologist and pedagogue Vicente Emilio Sojo (1887–1974), and also studied the trumpet and the French horn, an instrument he played for over 25 years in the Venezuelan Symphony Orchestra. In addition, he was a renowned pedagogue and conductor. His output includes popular and academic compositions in many genres: orchestra, voice and piano, chamber music, choral music, as well as works for guitar and many compositions for piano. The most popular among his works is the symphonic poem *Margariteña*, composed in 1954 in a romantic style.

### Notes about *Diáspora* from composer Reinaldo Moya

*Diáspora* is my first work of chamber music written expressly for Venezuelan musicians. I was excited when we worked out the commission, and it immediately got me thinking about our

common Venezuelan identity and heritage. Especially in the early days of 2019, being a Venezuelan away from home was a strange mix of worry, sadness, nostalgia, disappointment, hope, and many other emotions. The Venezuelan crisis was very much in my mind as I wrote this work, but I didn't want to feel like I was minimizing (or cheapening) the very real suffering going on in Venezuela by trying to somehow depict the situation directly in my music. I opted instead to approach the writing of this work from a perspective that I know: that of being a Venezuelan abroad and trying to communicate with family still left at home, attempting to get news and information, and generally feeling helpless and worried. *Diáspora* is then a work that is personal, but one that looks at a tragedy in an oblique way.

The work's two movements have resilience at their core. Venezuelans are famously optimistic and good-natured. We always look for ways to joke around so that we can release the tension in a situation. It is this persevering spirit that continues to help Venezuelans get through this crisis. This resilience is manifested differently in each movement. In the first movement, "Bululú Rucaneao," a traditional Venezuelan merengue pattern is heard constantly, but in ever-changing contexts. A bululú is a typical Venezuelan word for a mess, a throng of people. Rucaneao relates to the 5/8 pattern that is often found in merengues from Caracas. These merengues are often happy and elegant dances. In this movement, elegance is mixed in with irony and bitterness. It is common for other rhythms to glide over this relentless 5/8 pattern, and in "Bululú Rucaneao" this is exactly what happens, but these accompanying rhythms become more complicated. The nature of the conflict in this work is rhythmic, not harmonic. I see this movement as representing the good humor and character that most Venezuelans have, even in the face of adversity.

The second movement is titled "Todo bien, miyo": Passacaglia. In this movement, I explore the experience of trying to communicate with family members who are still living in Venezuela, and having to wonder if they're telling you the whole story about what they're experiencing. They say: "Todo bien, miyo," everything is good, my son. But those on the outside know that things are far from good. This is how Venezuelans approach the crisis: they keep on keeping on, and they simply say "todo bien, miyo." To represent this, I chose to write a passacaglia, where a harmonically ambiguous melody is heard throughout the movement. Sometimes quite clearly, others almost hidden. I think of this passacaglia melody as the subtext in these phone conversations: the sadness, desperation, and worry that all Venezuelans living in the crisis experience on a daily basis. Many other melodies, textures and rhythms surround this passacaglia melody, sometimes overwhelming it, other times supporting it before the whole thing appears to break down.

*Diáspora* is my humble attempt to process my own feelings about this situation. It is not my intention to try to represent the entirety of this crisis in one piece of chamber music. Rather, *Diáspora* is a way for me to get in touch with certain emotions that I would rather not face head on.

**“Venezuela in Stories and Music,” performance & panel**  
**Régulo J. Stabilito (conductor), Marielba Núñez (narrator),**  
**Valeria de Luna-Kent (mezzo soprano), Maria Fernanda Castillo (flute),**  
**Sandra Jackson (clarinet), Simón Gollo (violin), Horacio Contreras (cello),**  
**Derek Weller (double bass), Ana María Otamendi (piano), &**  
**Jean Carlo Ureña (percussion)**

La Boca del Dragón (The Mouth of the Dragon) (2021)

A Collaborative Investigative Composition

[Edition: CHI Press; <https://pamelaruiteerfeenstra.com/compositions>]

Marielba Núñez (b. 1967) &

Pamela Ruiter-Feenstra (b. 1961)

Resistencia y Resiliencia (2018)

[Edition: contact [alfredorugeles@gmail.com](mailto:alfredorugeles@gmail.com)]

Alfredo Rugeles

(b. 1949)

### **Notas sobre “La Boca del Dragón”**

Inmersa en una crisis humanitaria, Venezuela está experimentando una migración forzada: millones de personas buscan la forma de escapar de un país donde el acceso a comida y medicinas es cada día más difícil. Una de las rutas de esta migración es el cruce por vía marítima, en sencillos botes conocidos como peñeros, del pequeño estrecho que separa la población de Güiría, en el oriente venezolano, de la vecina isla de Trinidad. Es un trayecto muy corto pero durante él hay que atravesar un canal de aguas turbulentas, tan peligroso para los navegantes que fue bautizado por Cristóbal Colón como Boca del Dragón.

En abril y mayo de 2019, dos peñeros cuyos pasajeros eran emigrantes de Venezuela naufragaron en ese viaje a Trinidad. Un total de 60 personas desaparecieron, la mayoría mujeres adolescentes. Se teme que hayan sido víctimas de trata de personas pero alrededor de lo ocurrido solo hay misterio. La pieza “La Boca del Dragón” intenta recrear esa historia y mantener viva la memoria de estos naufragos de destino incierto que afrontaron peligros inimaginables en busca de una esperanza.

La profundidad y extensión de la crisis humanitaria venezolana, así como la censura sistemática y la persecución de la libertad de expresión que ejerce el gobierno autoritario de Venezuela, fueron la base de la búsqueda de la periodista y escritora Marielba Núñez de nuevas formas de narrar lo que está ocurriendo en su país. Encontró en ese camino la conjugación de dos tendencias artísticas: la poesía documental, que permite contar historias reales a través del lenguaje poético, y la composición investigativa colaborativa (CIC), en la que se relatan, mediante la música y el cine, historias de injusticias sociales de las cuales poco se ha informado. “La Boca del Dragón” es la primera pieza que combina ambas expresiones artísticas.

“La Boca del Dragón” comienza con textos de poesía documental en los que un diálogo sobre hechos documentados se yuxtapone con las muchas preguntas sin respuesta. Cuando el poema documental se hace más denso, Ruiter-Feenstra utiliza para la CIC un enfoque de partitura cinematográfica, que enmarca el texto y despeja el espacio para el orador. En ciertos momentos, durante el clímax de la historia, la poesía se detiene y la música toma el control e involucra todas las fuerzas del ensamble. Las campanas repican 60 veces para recordar a los pasajeros desaparecidos.

En lugar de recibir apoyo gubernamental para encontrar respuestas a la infinidad de preguntas pendientes, los padres de los pasajeros desaparecidos han sido amenazados anónimamente cuando han intentado avanzar en las investigaciones. Como reconocimiento al dolor de los padres, “La Boca del Dragón” concluye con la tradicional canción de cuna venezolana “Dormite mi niño”, que fue compilada y arreglada por el músico y compositor venezolano Vicente Emilio Sojo (Guatire, 1887–Caracas, 1974). Sojo compiló y armonizó más de 200 canciones populares y tradicionales de Venezuela y es considerado uno de los baluartes de la música venezolana del siglo 20th.

### Notes on “La Boca del Dragón”

Immersed in a humanitarian crisis, Venezuela is experiencing a forced migration: millions of people are looking for a chance to escape from a country where the access to food and medicine is more difficult each day. One of the routes of this migration is the small strait that separates the population of Güiria in eastern Venezuela by sea from the neighboring island of Trinidad. People cross this way in simple and small boats known as *peñeros*. Although it is a very brief journey, it is necessary to navigate across a channel of turbulent waters. Already in the 15th century, this channel crossing was so dangerous for sailors that it was christened by colonizer Christopher Columbus as “La Boca del Dragón” (“The Mouth of the Dragon”).

In April and May of 2019, two *peñeros* with tens of migrants from Venezuela were shipwrecked on that trip to Trinidad. A total of 60 people disappeared, mostly adolescent women, and it is feared that they have been victims of human trafficking. Mystery surrounds the story like a shroud. The piece “La Boca del Dragón” recreates the tragic story to try to keep alive the memory of these migrants of uncertain destiny who faced unimaginable dangers in search of hope.

The depth and extent of the Venezuelan humanitarian crisis, as well as the systematic censorship and persecution of freedom of expression practiced by the authoritarian government of Venezuela, formed the basis of the journalist and writer Marielba Núñez’s search for new ways to narrate what is happening in her country. She was drawn to two cross-disciplinary arts: documentary poetry, in which stories are reported through poetry, and Collaborative Investigative Composing (CIC), in which underreported stories of social injustices and agency are reported via music and film. “La Boca del Dragón” is the first piece to combine both artistic expressions.

“La Boca del Dragón” opens with documentary poetry in a narrated dialogue in which the documented facts of the story are juxtaposed with the many unanswered questions. When the documentary poetry is densely represented, Ruiter-Feenstra uses a film score approach to the CIC, painting the text while clearing space for the speaker. At certain reflective or climactic moments in the story, the poetry pauses, and the music takes over, engaging the full forces of the ensemble. The bells toll 60 times to remember the missing passengers.

Instead of receiving governmental support to find answers to the myriad remaining questions, the parents of the missing passengers received anonymous threats when they inquired. To acknowledge the grief of the parents, “La Boca del Dragón” concludes with the traditional soothing Venezuelan lullaby “Dormite mi niño,” which was compiled and arranged by Venezuelan musician and composer Vicente Emilio Sojo (Guatire, 1887–Caracas, 1974).<sup>\*</sup> Sojo compiled and arranged more than 200 popular and traditional songs of Venezuela and is considered one of the most important figures of 20th-century Venezuelan music.

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<sup>\*</sup>“Sojo, Vicente Emilio.” *Diccionario de Historia de Venezuela*. Fundación Empresas Polar. Caracas, Venezuela. Accessed 21 November 2019. <http://bibliofep.fundacionempresaspolar.org/dhv/entradas/s/sojo-vicente-emilio/>.

©Marielba Núñez's Documentary Poetry on "La Boca del Dragón"

[a select portion; used with permission]

*Características oceanográficas del flujo  
en la terrible Boca de Dragón, Venezuela*

*El canal de Boca de Dragón  
donde mueren los sueños  
es una extensión marina de infinitos  
11 km de ancho  
que separa por secretos abismos Venezuela de la  
isla de Trinidad  
y conecta al golfo de Paria  
amado por los dioses  
con el mar Caribe.*

*Se caracteriza por tener una depresión  
tectónica  
de más de 200 metros de profundidad.*

No es tu tarea, me dijeron, tener las respuestas  
No es mi tarea, pero me desgarran las preguntas  
preguntas que no pueden ser respondidas  
por mediciones  
ni por *isopicnas*  
ni por gráficos

Sabemos que estas aguas son inusualmente  
dulces  
que en ellas pelea el Orinoco  
una porción al océano  
y que a su llegada sube  
desde las profundidades  
lo incomprendido,  
aquello que habita  
olvidados abismos  
secretos que seguimos buscando,  
incansables,  
entre las olas de este encuentro  
entre aguas dulces y salobres  
donde se diluye toda esperanza

~

*Oceanographic characteristics of the current  
in the terrible Boca de Dragón, Venezuela*

*The Boca de Dragón channel  
where dreams die  
is an infinite  
11 km wide marine extension  
that separates Venezuela from the island of  
Trinidad by secret abysses  
and connects  
the god-loved Gulf of Paria  
to the Caribbean Sea.*

*It is characterized by a tectonic depression of more  
than 200 meters deep.*

It is not your task to have the answers, they told me  
It is not my task, but I am torn by the questions  
questions that cannot be answered  
by measurements  
or by *isopycnals*  
or by graphics

We know that these waters are unusually sweet  
that in them the Orinoco fights  
a portion to the ocean  
and that as it arrives  
misunderstanding rises  
from the depths  
that which inhabits  
forgotten abysses  
secrets that we keep looking for,  
tireless,  
among the waves of this meeting  
between sweet and brackish waters  
where all hope is diluted

~

### *Numeral Caso Güiría*

*Dos embarcaciones  
Jhonaily José #23deAbril  
y Ana María #16deMayo*

Dos embarcaciones,  
dos pequeños puntos en medio de la nada

Dos pequeños puntos en medio del todo

Nombres de mujeres, nombres arrastrados  
por las aguas de lo incierto

Dos fechas,  
dos giros de la Tierra

Dos gritos en el vacío de Paria

*Procedencia: Güiría  
Destino: Trinidad y Tobago*

Sabemos de dónde partieron  
sabemos de sus planes  
de sus bitácoras cubiertas de cirios  
de sus esperanzas de supervivencia

Sabemos a dónde querían llegar

a la tierra perdida de los colibríes  
cercana como una aleta desprendida  
lejana como un faro que se enciende  
en la oscura noche del trópico

*60 personas desaparecidas*

*1 adolescente fallecida*

60 historias inconclusas

1 hilo roto para siempre  
en medio del azul impasible

### *Hashtag Case Güiría*

*Two boats  
Jhonaily José #April23  
and Ana María #May16*

Two boats,  
two little dots in the middle of nowhere

Two small points in the middle of everything

Names of women, names dragged  
through the waters of uncertainty

Two days,  
two rotations of the Earth

Two cries in the void of Paria

*Origin: Güiría  
Destination: Trinidad and Tobago*

We know from where they departed  
we know about their plans  
of their logs covered with candles  
of their hopes of survival

We know where they wanted to go

to the lost land of the hummingbirds  
as nearby as a detached fin  
as far away as a lighthouse that burns  
in the dark night of the tropics

*60 missing persons*

*1 teenager who died*

60 unfinished stories

1 thread broken forever  
in the middle of the impassive blue

*2 búsquedas tardías*

*2 late searches*

*paralizadas*

*paralyzed*

*sin resultado*

*without result*

solo el rumor del oleaje  
la marea que se eleva

just the rumor of the surge  
the rising tide

*las autoridades continúan  
sin actuar y en silencio*

*the authorities continue  
without acting and in silence*

el pozo  
que se traga nuestras súplicas

the well  
that swallows our pleas

*#¿QuéPasóEnGüiria?*

*#WhatHappenedInGüiria?*

~

~

Decían que un suceso terrible y reciente había  
ocurrido para abrir el paso desde Paria.

They said that a terrible and recent event had  
occurred that opened the path from Paria.

*Los peñascos que en cordillera en interminables  
sucesiones asoman sobre las aguas desde la costa  
firme hasta la punta más meridional de la isla de  
Trinidad,*

*In endless successions in the mountain range,  
the rocks look out over the waters from the  
mainland to the most southern tip of the island  
of Trinidad,*

la tierra deseada por tantos

the land desired by so many

*las Bocas de los Drágos y la dirección y  
construcción de la serranía de Paria y Trinidad,  
todo hace creer que la tradición indígena era  
cierta y no muy remoto el monstruoso suceso.*

*the Mouths of the Dragons and the direction and  
construction of the mountain range of  
Paria and Trinidad, everything makes us  
believe that the indigenous tradition was true  
and the monstrous event not too far away.*

Mi pregunta entonces  
es si hay territorios proféticos  
si en el inicio de los tiempos  
ya estaba escrito  
el horror de ciertos precipicios  
si ya se vislumbraba el dolor  
por los que nunca regresaron

My question then  
is whether there are prophetic territories  
whether in the beginning of time  
the horror of certain precipices  
was already written  
whether the pain for those  
who never returned  
was already visible



si había una memoria del porvenir

si se escuchaban los llantos de tragedias sin  
testigos

Mi pregunta es si los navegantes  
que recorren paisajes abisales  
con un grito ahogado en los labios  
experimentan visiones premonitorias  
y supieron desde el principio de los años cuáles  
preguntas hoy nos atormentan

Mi pregunta es si al nombrar estos parajes  
marineros y cartógrafos dictaron  
una advertencia  
que decidimos no escuchar

testamentos

profecías olvidadas

~

Para cruzar a la otra orilla  
hay que esperar a entrada la noche

Huir entre sombras

A estas horas el mar es una mancha oscura

Sus fauces nos esperan

A veces hay que enfrentar a un monstruo para  
escapar de otros  
que matan lentamente

Eso haces cuando te subes a este bote

Dicen que para llegar a destino  
hay que recorrer 73 kilómetros

73 kilómetros pueden ser eternos

whether there was a memory of the future

whether the cries of tragedy were heard  
without witnesses

My question is whether navigators  
who run through abyssal landscapes  
with a gasp on the lips  
experience premonitory visions  
and they knew from the beginning of the years  
the questions that torment us today

My question is whether by naming these places  
sailors and cartographers dictated  
a warning we chose not to hear

testaments

forgotten prophecies

~

To cross to the other shore  
you have to wait late at night

Flee into shadows

At these hours the sea is a dark stain

Their jaws await us

Sometimes you have to face one monster  
to escape others  
that kill slowly

That's what you do when you get on this boat

They say that to get to the destination  
you have to travel 73 kilometers

73 kilometers can be eternal

Cuatro horas sobre madera curtida  
todos apretujados y en silencio  
mientras los motores zumban y el peñero  
salta sobre serpientes rojas

El otro lado no está lejos

No está lejos  
casi parece que se podría tocar  
con la punta de los dedos

Pero antes hay que atravesar  
la boca que temen hasta los más osados  
la que engulle a los viajeros

*Es como estar rodeado por paredes de agua*

Al fondo se escucha el bramido del dragón  
más antiguo que el tiempo

~

*No tiene nombre  
lo que uno está sintiendo  
siete meses después*

No tiene nombre  
Este no saber

*Si comen  
Si se murieron*

Si duermen en una cama por la noche  
Si tienen pesadillas de naufragio  
en la boca del drago

No sabemos nada

Lo innombrable

*Estamos a la deriva  
como se dice*

Four hours on seasoned wood  
all crowded and silent  
while the engines hum and the boat  
jumps over red snakes

The other side is not far

It is not far  
it almost looks like you could touch it  
with your fingertips

But first you have to go through  
the mouth that even the bravest fear  
the one that gobbles up travelers

*It's like being surrounded by walls of water*

In the background you can hear the roar of the  
dragon older than time

~

*It has no name  
what one is feeling  
seven months later*

It has no name  
This not knowing

*Whether they eat  
Whether they died*

Whether they sleep in a bed at night  
Whether they have nightmares of shipwrecks  
in the mouth of the dragon

We know nothing

The unnamable

*We are adrift  
as they say*

No sabemos a dónde nos conducen  
las aguas turbulentas  
hasta dónde podemos sumergirnos  
debajo de estas superficies  
si aquí nadan temibles reptiles  
de pieles oscuras y frías

como el olvido

We don't know where  
the turbulent waters lead us  
how far we can dive  
beneath these surfaces  
whether swimming here are fearsome reptiles  
with skin as dark and cold

as oblivion

**“Dormite mi niño”**

Dormite mi niño  
que estás en la cuna  
que no hay mazamorra  
ni leche ninguna.

Dormite mi niño  
que estás en la hamaca  
que no hay mazamorra  
ni leche de vaca.

**“Dormite mi niño”**

O sleep now, my baby  
You are in the cradle  
We have no more crumbs left  
Nor milk we can ladle.

O sleep now, my baby  
You are in the hammock  
We have no more crumbs left  
We have no more cow's milk.

### **Notes on “Resistencia y Resiliencia”**

“Resistencia y Resiliencia” (2018) for chamber ensemble was written under the support of the Rockefeller Foundation, following an Artistic Residence held at the Bellagio Center in Italy, from May 31 to June 14, 2018 and concluded in Caracas, Venezuela, on the 3rd of September, 2018. The work is dedicated to my dear wife Diana Arismendi.

The main motivation for the composition of this work has been the resistance with which the Venezuelan people have had to face the difficult times of social, political and economic crisis that we are currently experiencing and that we have suffered for years, and how resilience, the capacity a person or a group has to recover from adversity to continue projecting the future, how human beings adapt positively to adverse situations, tragedies, traumas, threats or stress, and how overcoming bad moments and traumatic experiences allow us to survive within so much chaos, lamentations and sorrows...

Our wonderful stay in the extraordinary and paradisiacal Bellagio Center of Italy allowed us to concentrate and be inspired by the musical creation, to listen to multiple songs of an immense variety of birds, to perceive daily the resounding bells of the church of this beautiful town of Lombardy, located in the north of Italy, in front of the beautiful lake of Como. This wonderful experience allowed us to write a music that not only tries to transmit moments of anguish, tension and fear, like the ones lived during the protests made by the Venezuelans from April to July of 2017, through bombs, shots, tear gas, shouts, laments and slogans, but at the same time to communicate states of hope and faith in a better country, where peace reigns, with coexistence in frank concord and harmony. That is why it has probably resorted, in addition to the characteristic free atonal language, to melodies that evoke songs of birds, to sounds of toads and crickets singing under the moon of our tropical Caribbean, to tubular bells that remember the calls to mass, such as the Hail Mary (Ave Maria) and the passing of the hours of the church of Bellagio, and even to a textual quotation of our national anthem “Gloria al Bravo Pueblo” that appears dismembered within the musical discourse, among other reiterative and coloristic musical elements that constitute the general structure of the work.

For all those aspects, “Resistance and Resilience” is probably a song of protest, of bitterness and tension, but at the same time, it is a prayer of faith, trust and hope for a better future for our beaten and beloved country, Venezuela.

© Alfredo Rugeles, Caracas, October 23, 2018

### **Kola Owolabi, organ recital**

**“The Black Muse: Organ Repertoire by Composers of African Heritage”  
Performed on the Paul Fritts organ, 2017 (IV/70), Basilica of the Sacred Heart  
and Paul Fritts organ, 2004 (II/35), DeBartolo Performing Arts Center,  
University of Notre Dame**

Toccata on Veni Emmanuel (1996)  
[Edition: *The ECS/AGO African-American Organ Series*.  
Boston: E. C. Schirmer Music Company, 1996. Catalog No. 5122.]

Adolphus Hailstork  
(b. 1941)

Te Deum Laudamus (1982) David Hurd  
(b. 1950)  
III. Recitative and Hymn: The Humbling  
[Edition: Lagny/Marne, France: Musik Fabrik, n.d. Catalog No. 5122.  
Available as digital download on <https://sheetmusicplus.com>.]

Three Impromptus, Opus 78 (1911) Samuel Coleridge-Taylor  
(1875–1912)  
Allegro ma non troppo  
Molto moderato  
Allegro molto  
[Edition: Masters Music Reprint Edition. Boca Raton, FL: Masters Music Publications, 2006.]

Four Spirituals:

\*Joshua Fit de Battle Ob Jericho (1955) Fela Sowande  
(1905–1987)

\*\*Kum Ba Yah (2001) Adolphus Hailstork  
(b. 1941)

\*Wade in Duh Wadduh, Opus 41, No. 4B (1996) William Farley Smith  
(1941–1997)

\*\*Oh, Freedom (2001) Adolphus Hailstork

[Edition: \*King of Kings, Volume 2: Organ Music of Black Composers, Past and Present. Edited by James Abbingon. GIA Publications, 2009. <https://www.giamusic.com/store/resource/king-of-kings-volume-2-print-g7489>.]

[Edition: \*\*Laudate! Volume 6. Edited by James W. Kosnik. Saint Louis: Concordia Publishing House, 2001.]

### Notes

Adolphus Hailstork's (b. 1941) prolific output includes solo works for piano, organ and harp, as well as vocal, chamber music and orchestral works. A graduate of Howard University, Manhattan School of Music, and Michigan State University, Hailstork also studied at the American Institute at Fontainebleau with Nadia Boulanger. Hailstork served as Professor of Music and Composer-in-Residence at Norfolk State University in Norfolk, Virginia. His orchestral works have been performed and recorded by the New York Philharmonic, Chicago Symphony, Detroit Symphony, and Baltimore Symphony. His *Toccata on Veni Emmanuel* for organ was published in 1996, as part of the African-American Organ Series, a joint venture of the American Guild of Organists and ECS Publishing. *Kum Ba Yah* and *Oh Freedom* were published as part of a group of six spirituals arranged for organ by Hailstork, in Volume 6 of *Laudate* (Concordia Publishing House, 2001). Hailstork later arranged three of these spirituals for orchestra.

David Hurd (b. 1950) is Organist and Music Director at the Church of St. Mary the Virgin in New York City. Previously, he taught at the General Theological Seminary of the Episcopal Church in New York City from 1976 until 2016. Hurd's setting of the *Te Deum* was commissioned by Larry King, who premiered the piece at Riverside Church in New York City in 1982. This four-movement work lasts almost 40 minutes in duration, and incorporates varied techniques such as toccata, fugal writing, chaconne and a 12-tone row. While all four verses incorporate phrases from the Gregorian chant setting of the *Te Deum*, the third movement, "The humbling," makes greater use of the Christmas chant, "Divinum mysterium" (Of the Father's love begotten). This verse is a reflection on the words, "When thou tookest upon thee to deliver man, thou didst humble thyself to be born of Virgin." This movement begins as an extended, meditative flute solo. The same theme is then repeated as a descant to the two chant melodies (which appear in the alto and tenor registers), harmonized by lush chords on soft strings stops.

Samuel Coleridge-Taylor's (1875–1912) mother was from England and his father was from Sierra Leone. He was one of Charles Villiers Stanford's favorite pupils at the Royal College of Music in London (a distinction he shared with Herbert Howells). Coleridge-Taylor was professor of composition at Trinity College, London and was conductor of the Handel Society of London. He was very influenced by the writings of W. E. B. Du Bois, which fostered his ideas on pan-Africanism. His compositions inspired an African American group of singers to form the Coleridge-Taylor Choral Society in Washington, DC. Coleridge-Taylor visited the United States and conducted this group in 1904 and 1910, performing concerts in Boston, Detroit, New York City, and Norfolk, Connecticut. The *Three Impromptus*, Opus 78, for organ are in the style of romantic character pieces for piano. While the subtly chromatic harmony lends a gentle lyricism to this music, the third movement also features the energetic rhythms of African dance traditions.

Nigerian composer Fela Sowande (1905–1987) received his early musical training as a choirboy at Christ Church Cathedral in Lagos, where he took organ lessons with the choir director, Thomas King Ekundayo Phillips. Later, Sowande was inspired by radio broadcasts of Duke Ellington's music, and he developed skills as a jazz pianist. Sowande moved to London in 1934 to study civil engineering but focused on musical studies at University of London and Trinity College of Music. While in London, he met J. Rosamund Johnson, who introduced Sowande to music by African American composers, including Robert Nathaniel Dett. This led Sowande to arrange several spirituals for organ, including *Joshua Fit De Battle Ob Jericho*. Sowande moved back to Nigeria in 1953, where he became Director of Music for the Nigerian Broadcasting Corporation. He emigrated to the United States permanently in 1968 and held faculty positions at Howard University in Washington, DC, and the University of Pittsburgh.

William Farley Smith (1941–1997) was minister of music at St. Mark's United Methodist Church in New York. He served as a consultant in development of the United Methodist Hymnal, 1989, and arranged many of the spiritual and black gospel hymns in that hymnal. His collection *Songs of Deliverance* (1996) contains organ arrangements of 16 spirituals. While some are very simple preludes, others such as *Wade In Duh Wadduh* are more elaborate, with striking rhythmic features and harmony.

**The Reverón Piano Trio**  
**Simón Gollo, (violin), Horacio Contreras (cello), & Ana María Otamendi (piano)**

Trio Romántico (1912) Manuel Ponce (1882–1948)  
Allegro enérgico  
Andante Romántico  
Scherzo  
Allegro Moderato  
[Edition: [https://imslp.eu/files/imglnks/euimg/1/11/IMSLP595393-PMLP957886-Ponce - Piano Tr%C3%ADo Rom%C3%A1ntico.pdf](https://imslp.eu/files/imglnks/euimg/1/11/IMSLP595393-PMLP957886-Ponce_-_Piano_Tr%C3%ADo_Rom%C3%A1ntico.pdf)]

La Hamaca (The Hammock) (2021) Ricardo Lorenz  
(b. 1961)

Trio Op. 35 (1926) Joaquín Turina  
(1882–1949)  
Prélude et Fugue  
Thème et Variations  
Sonate  
[Edition: Salabert]

**Ellen Rowe Octet, concert**  
**“Momentum: Portraits of Women in Motion”**

Selections from Momentum: Portraits of Women in Motion Ellen Rowe  
(b. 1958)  
“Ain’t I A Woman”  
“R. F. P. (Relentless Forward Progress)”  
“The Soul Keepers”  
“Anthem”  
“The First Lady (No, Not You, Melania)”  
“The Guardians”  
“Game, Set and March”  
“Song of the Meadowlark”  
“The Supremes”

[Unpublished. See <https://ellenrowe.com>]

**Notes**

Each piece on this album is a tribute to women heroes of mine in disciplines ranging from music to social justice, environmental advocacy, sports and politics. While I am frequently asked about musical influences, I rarely get to talk about the many other amazing women who have had a profound influence on me. This *Momentum* album is a celebration of their courage, talent, tenacity and grace.

“Ain’t I A Woman” (I am freely borrowing the title of Sojourner Truth’s 1851 speech) is a hymn to all the unsung heroines of the civil rights movement, including women like Septima Clark, Fannie Lou Hamer, Mary Bethune Cook, Daisy Bates and Rev. Dr. Pauli Murray, to name just a few. Their fierce advocacy for the rights of the oppressed deserves much wider recognition! I was embarrassed to realize how little I knew of them and am a better person for having done research on them in the composition of this piece.

“R. F. P. (Relentless Forward Progress)” is written in honor of the great distance runners Joan Benoit Samuelson (winner of the first Olympic Women’s Marathon in 1980), Meghan “The Queen” Canfield Laws, a superb ultra-distance trail runner who in her mid-50s is still winning races, and Gunhild Swanson, an ultra-runner who at the age of 70 finished under the 30-hour cut-off at the Western States 100-mile Trail Race. Running is a huge part of my life and these women are my inspirations and in Meghan’s case, my online coach.

“The Soul Keepers” pays tribute to the late great pianist and composer Geri Allen, my friend and colleague at University of Michigan for many years, and the woman that she considered a major influence and inspiration, the brilliant Mary Lou Williams. I attempted to combine Mary Lou’s boogie-woogie style with some of Geri’s angular harmonies. Geri was also a leader in the movement to support and encourage more young women to play jazz.

When I was in my teens I was drawn to folk-rock music, in addition to classical and jazz. Carole King and Joni Mitchell were extremely important to me for their piano playing, melodic and harmonic sophistication and the power of their lyrics. “Anthem” is dedicated to them, and allowed me to include the wonderful clarinetist Janelle Reichman on the album.

“The First Lady (No, Not You Melania)” was written immediately after Donald Trump’s inauguration in 2017. Michelle Obama was, and is, the epitome of class and grace and a very powerful role model for young women everywhere.

One of the first groups I was a part of in elementary school was called PYE, which stood for Protect Your Environment. The adviser was a wonderful science teacher of mine named Deborah Hill and she, in addition to my mother, created a fierce need in me to appreciate the outdoors and protect all the flora and fauna therein. Jane Goodall and Dian Fossey have been two of the staunchest protectors of animal rights and their environments ever. Dian Fossey gave her life trying to save the lives of endangered mountain gorillas in Rwanda. “The Guardians” is my heartfelt tribute to them.

Tennis played a large role in my life in junior high and high school and one of my most cherished memories is the night that Billie Jean King beat Bobby Riggs. I took my father’s old cornet and snuck over to my neighbor’s house to serenade the budding young male chauvinist there with a bad but heartfelt rendition of “Taps.” Both Billie Jean and Martina fought endlessly for equal pay for women tennis players and led the way for future gay and lesbian athletes. Martina also championed weight training and nutrition for female athletes, areas that had mostly been the province of male athletes to that point. “Game, Set and Match” is dedicated to them and I also celebrated the language of some of my favorite funk/fusion horn bands of that era.

The last tune on the album, “Song of the Meadowlark” was written at Ucross, a beautiful artists’ colony in northeastern Wyoming. My cabin opened out onto a stunning high plains vista complete with creeks, tall grasses and lots of attendant birds. My mother was an avid birder and encouraged me to listen for bird calls as we hiked in the white mountains of New England. The song of the western meadowlark was ubiquitous in that part of Wyoming and as a gift to the Ucross Foundation, I wove it into a jazz waltz.



**Pamela Ruiter-Feenstra, carillon concert**  
**Collaborative Investigative Composing (CIC): Stories of Social Injustices & Agency**

**An Artistic Response to the Pandemic**

Healing Bells (2020)

Jet Schouten (b. 1980) &  
Pamela Ruiter-Feenstra (b. 1961)

**Venezuela's Totalitarian Government & Humanitarian Crises**

Landscapes of Crisis in Venezuela (2021)

Marielba Núñez (b. 1967) &

Llanto de Tepuyes (Tepuyes' Tears)

Pamela Ruiter-Feenstra

**Gender Violence**

Indolencia de Género (Gender Indolence) (2021)

Ana Avila (b. 1974) &

Agencia Creciente (Agency Crescendo)

Pamela Ruiter-Feenstra

Metro Asfixia (Metro Asphyxiation)

**The Aftermath of Gun Violence**

Nurturing Healing Love

Tracie Mauriello (b. 1971) &  
Pamela Ruiter-Feenstra

Rubber ducks & toy soldiers–Bullied; Tragedy strikes like lightning bolts–  
Grieving–Looking upward to the clouds

[Editions: <http://pamelaruiterfeenstra.com/compositions>]

**The Personal Life of Florence B. Price**

Lavender Rainbow

Karen Walwyn  
(b. 1962)

*World Premiere*

*Commissioned by Pamela Ruiter-Feenstra for the D&B conference*

[Edition: <http://karenwalwyn.com>]

**Notes**

At Collaborative Investigative Composing (CIC), award-winning journalists, film-makers, and composers collaborate to tell underreported stories of social injustices via music and film. Our current projects include inequities Mexican immigrants experience, humanitarian crises in Venezuela, democracy dismantled in Belarus, grave misogyny in Mexico, the aftermath of gun violence in the U.S., and community-building artistic responses to the pandemic.

We use journalistically sound practices to debunk misinformation; counter censorship; lift up silenced voices; and reveal the agency, resilience and gifts of people who have been marginalized. We tell the stories through community-engaging live music performances and short documentary films. Through our innovative cross-disciplinary and anti-racist collaboration, we call for public awareness and action.

Dutch journalist and U-M Knight Wallace Fellow Jet Schouten and I (Pamela Ruiter-Feentra) co-composed “Healing Bells” in 2020 to respond artistically to the COVID-19 virus and to stand up to social viruses including anti-Asian attacks, racism, homophobia, and misogyny. At the time of the Black Plague, bells were considered to have healing properties. In “Healing Bells,” the carillonist moves her hands in a circular “viral spiral” motion mirroring the shape of the virus. The dissonant viral motive alternates with a Ukrainian lament (“Plyve Kacha”) arranged for carillon. Eventually the music of the lament weakens the viral theme, in solidarity with scientists and healthcare workers, and as a metaphor of the power of the arts to build connections and break down barriers. Carillonists world-wide collaborated in the global (six-continent) premiere of “Healing Bells” on May 21, 2020, the UNESCO World Day for Cultural Diversity, Dialogue, and Development. To view some videos from the global premiere, see:

- <https://www.facebook.com/PeaceCarillons/videos>
- <https://youtu.be/1rkcQHODM3Y>
- <https://youtu.be/IJr67PZ-rXo>

“Llanto de Tepuyes” (Tepuyes’ Tears) opens with vast waterfalls glissandoing down shelves of rock formations in Venezuela’s National Park in Canaima. Once a pristine ecosystem teeming with rare species and home to the indigenous Pemón people, Canaima is now devastated by government-opportunist gold-mining. Pemón are displaced, pure waters are contaminated, and a unique habitat is destroyed. The wondrous flat-topped Tepuyes Mountains weep as they overlook the once-protected Canaima region, a UNESCO heritage site. *Short documentary:* <https://youtu.be/0y4if7653kg>.



Funding has been made possible by The Puffin Foundation, Ltd.

“Caminantes” depicts thousands of migrants who have no choice but to flee Venezuela’s humanitarian crises on foot. Food is scarce, the healthcare system is collapsing, unemployment and inflation continue to skyrocket, and the average monthly income is four dollars. The Caminantes, or Walkers, face a dangerous journey due to extreme weather conditions and border violence between Venezuela and Colombia, and beyond. *Short documentary:* <https://youtu.be/QxdEZmbpHvM>. Funding for the documentary has been made possible by the Puffin Foundation, Ltd. [“Caminantes” is featured in the presentation and live-stream, not the concert.]

“Indolencia de género” (“Gender indolence”) in Mexico features stories of gender violence that resonate worldwide. In “Agencia Creciente” (“Agency Crescendo”), Ana Avila tells her story of domestic abuse, and the growing agency she felt from obtaining a restraining order to feeling physically safe until emotional freedom and healing came. Ana continued to cultivate this agency as she worked with battered women at GIRÉ, a human rights feminist organization in Mexico City.

In the crowded Mexico City metro, women are routinely sexually assaulted and harassed. The music of “Metro Asfixia” (“Metro Asphyxiation”) paints the sounds of moving subway cars, women saying ¡ALTO! (STOP!), and screeching brakes. Ana Avila and some friends stood up to gender violence by dressing in shapeless black robes and walking around with orange placards that read, “El Metro es público. ¿Mi cuerpo? ¡NO!” (“The metro is public. My body? NO!”) and “¿Me tengo que vestir así para que me respetes?” (“Do I have to dress like this for you to respect

me?”). In the music, their two mantras are set syllabically in organum and in counterpoint. After the public demonstration, city officials mandated that men and women ride in separate trains, a solution that neither held men accountable nor required a change in their misogynistic behavior.

“Nurturing Healing Love” are the three words Scarlett Lewis discovered written on the kitchen chalkboard. Her vibrant six-year-old son Jesse, who loved rubber ducks and toy soldiers, wrote those words before he was murdered in the Sandy Hook Elementary School massacre in Newtown, CT on December 14, 2012. Tracie Mauriello arrived in Newtown that day in the immediate aftermath of the shooting. Not forgetting Sandy Hook after the breaking news, Mauriello returned a year later to find out how families were doing in Newtown, just 16 miles from her hometown. In the story of a town’s resilience,\* Mauriello reveals the loss, love and resilience of Scarlett Lewis. Inspired by Jesse’s chalkboard message, Scarlett founded the Choose Love movement for schoolteachers and students to get at the roots of bullying and isolation that often plague gun violence perpetrators. With Choose Love, teachers and students learn to express and manage their emotions, handle adversity, feel connected, and have healthy relationships.

Notes by CIC

“Lavender Rainbow” tells a story of triumph, devastation, and the rebirth of the life of Florence Price. Born in Little Rock, Arkansas on April 9, 1887, Price won first prize in the Wanamaker Competition with her Symphony in E Minor, becoming the first woman composer of African descent to have a work performed by a major symphony orchestra. At home, Florence’s parents initially were flourishing economically. Her father was a dentist who had white clients and her mother was a music teacher.

At age 14, Florence graduated as high school valedictorian. She was accepted into the New England Conservatory, where her mother insisted Florence hide her heritage and disguise herself as Latina to help her have a safer and more secure life. Compositionally, Dvořák was a huge influence on her, and he encouraged bringing in all heritage into her composing. She began to utilize the spiritual in her writings as well as characteristics from the cakewalk, a dance step danced by slaves on the plantation grounds, and other features from the African American musical traditions.

Upon her return to Arkansas, things at home began to change when the Jim Crow laws began to permeate black life in a very difficult and devastating manner economically, culturally, and financially. Her family wealth diminished. Her father died penniless as he lost the bulk of his dental practice. Most of his patients were white patients and he was unable to keep them during the Jim Crow laws. Florence’s mother decided to return to her home state and left Florence in Arkansas. It is assumed that her mother escaped into a life where she did not reveal her African heritage, as did her brother.

Florence briefly moved to Atlanta to teach, returning to Little Rock when she and her husband married. After the John Carter lynching in 1926, which left the body of John Carter tragically hanging in front of her husband’s law office, they moved to Chicago. The couple had two daughters and eventually the parents divorced. Florence continued writing, teaching piano,

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\* Tracie Mauriello, “Newtown, One Year Later,” Pittsburgh Post-Gazette, December 7, 2013.

<https://newsinteractive.post-gazette.com/longform/stories/sandyhook/>.

playing organ for silent movies, and advocating for the performances of her works up to the day of her death. Upon her death on June 3, 1953, although Florence's music continued to receive performances, her music was presumed to be lost for over 30 years. In 2006, the majority of her music was found in her abandoned home. The music was transferred to the Special Collections at the University of Arkansas in Fayetteville, AK.

Price's music is now published by Schirmer Publications.

Notes by Karen Walwyn. To read more on Florence Price, please visit <https://florenceprice.com>.

**Joel Schoenhals, piano lecture-recital**  
**“Sandpaintings: A Newly Commissioned Piano Work by Navajo Composer**  
**Connor Chee”**

Sandpaintings for Piano

Connor Chee

Sandpainting for Piano No. 1 (White Shell)

(b. 1987)

Sandpainting for Piano No. 2 (Eastern Clouds)

Sandpainting for Piano No.3 (Eastern Lightning)

Sandpainting for Piano No. 4 (Eastern Mountain)

Sandpainting for Piano No. 5 (Turquoise)

Sandpainting for Piano No. 6 (Southern Clouds)

Sandpainting for Piano No. 7 (Southern Lightning)

Sandpainting for Piano No. 8 (Southern Mountain)

Sandpainting for Piano No. 9 (Abalone)

Sandpainting for Piano No. 10 (Western Clouds)

Sandpainting for Piano No. 11 (Western Lightning)

Sandpainting for Piano No. 12 (Western Mountain)

Sandpainting for Piano No. 13 (Jet)

Sandpainting for Piano No. 14 (Northern Clouds)

Sandpainting for Piano No. 15 (Northern Lightning)

Sandpainting for Piano No. 16 (Northern Mountain)

[Edition: [www.connorchee.com](http://www.connorchee.com)]

**Notes**

When composing the music for my album *Scenes from Diné'tah*, I knew that I wanted to have a visual aspect to the album through a series of music videos. Along the same lines of that visual inspiration, I decided to refer to some traditional Diné visual art for this commission: sandpaintings. Sandpaintings are created by carefully sprinkling different colored sand to create paintings. Traditionally, they serve a curative purpose, and are used in a variety of ceremonies. Unlike the Diné sandpaintings one might see displayed for aesthetic and artistic purposes, the healing sandpaintings contain sacred elements, and they exist only during the ceremony. I feel a strong

parallel with music here, in that they only exist while the ritual is performed. While there are sacred sandpaintings that should not be used or created outside of ceremony, I took inspiration from several common elements in sandpaintings: sacred stones, clouds, lightning, and the sacred mountains.

The number four is sacred to the Diné, and this is often related to the four directions. In that sense, many sandpaintings will depict elements four times—once in each direction. In the traditional dwelling (known as a hogan), the door always faces East to greet the rising sun. When entering, you must always move clockwise around the center of this circular dwelling. Some sandpaintings share this format, having a circle with an opening towards the East, and the sandpaintings within shown in each of the four directions. For this piece, I began by writing the four pieces based on the Eastern direction, and developed these pieces as the cycle moves clockwise through all four directions.

The theme for each piece is carefully related to its counterparts in each direction. Just as a sandpainting might depict a mountain in each direction that rotates as it is drawn, these musical pieces have the same theme that “rotates” through a series of inversions and permutations. The final pieces, representing the North, are the final form of each theme. In this sense, once the music has been played to completion from East to North, each theme has found balance in its true form—just as traditional sandpaintings serve to bring balance to life.

It was a great honor to work with Joel Schoenhals on these pieces. He has delved deep into learning about the Diné culture as he has learned this music, and I am grateful he brings such respect, authenticity, and immense talent to these pieces.

Notes by Connor Chee

### **Saraswathi Shukla, paper**

#### **“The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity”**

For decades, musicologists have sought to address early music’s diversity problems by expanding the canon to include composers like Strozzi and Jacquet de La Guerre and introducing audiences to singers and instrumentalists of the past, but the demographic of musicians has not evolved in parallel. Women and minorities struggle to survive discriminatory programming policies and a punishing pay gap, and they disproportionately bear the burden of expanding the canon, even as early music has rejoined the mainstream classical music industry and benefited from its globalization. Numerous initiatives currently encourage women and minorities to participate in ensembles and orchestras—even if they cannot necessarily keep them in the industry—but the profile of solo keyboardists, particularly harpsichordists, has largely remained the same.

Antidiscrimination legislation can address a lack of diversity, but the core prejudices at the heart of an industry are often magnified at its highest levels. Soloists are the leaders of early music, bear the greatest individual responsibility on stage, and earn the highest wages among instrumentalists. My preliminary statistics reveal that about 20% of ensembles programmed in the U.S. and Europe are directed by women and only 10–20% of harpsichord recitals are given by women (for comparison, the International Monetary Fund estimated that only 18% of firms

worldwide were led by women in 2020). Moreover, of the harpsichordists who are programmed in the U.S., the ones most consistently reinvented are based in Europe, where artists benefit from more consistent social support and an early music community that is fully integrated into government-run cultural initiatives. Despite the attempts of American organizers and institutions to seek diversity, successful soloists in America are most often vetted and approved first by European cultural institutions, whose priorities can be at cross purposes with the ideological values of their American counterparts. This paper draws on my own statistics and studies to unpack some of the systemic challenges early music faces in promoting gender and racial diversity among soloists in a globalized early music market.

**Sarah Simko, organ lecture-recital  
“Living Voices: Organist-Composers”**

*Exodus: Suite for Organ*  
I. Chronicles: Passacaglia  
[Edition: Wayne Leupold]

Sharon J. Willis  
(b. 1949)

Three Taiwanese Folksongs  
II. The Cradle Song  
[Edition: Wayne Leupold]

Chelsea Chen  
(b. 1983)

Toccatina and Fugue  
[Edition: Zimbel Press]

Emma Lou Diemer  
(b. 1927)

**Notes**

The organ can be a challenging instrument for which to compose, particularly without an in-depth study of the mechanics of the instrument. This lecture-recital looks at a selection of works from living women composers who also perform as organists. The lecture introduces the composers, their organ works, and offers suggestions for approaching contemporary repertoire.

**Tilman Skowronek & Hester Bell Jordan, paper  
“A Woman in the Workshop: Conflicting Tales of Nannette Streicher”**

“Nannette Streicher has been marginalized by history,” writes Patricia Morrisroe in the *New York Times*, adding, “many Beethoven scholars, perhaps finding it inconceivable that an 18th-century woman could build a piano, have turned Andreas into the manufacturer and Nannette into his shadowy helpmate.”\* Is this a dated viewpoint? Have modern researchers not been able to restore Streicher to her rightful place?

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\* Patricia Morrisroe, “The Woman Who Built Beethoven’s Piano,” *The New York Times*, November 6, 2020. [www.nytimes.com/2020/11/06/arts/music/beethoven-piano.amp.html](http://www.nytimes.com/2020/11/06/arts/music/beethoven-piano.amp.html).

The answer would be yes, if our concern about her marginalization was not a real one, dating back to Streicher's own time. By Streicher herself, only letters have come down to us, and for her public image we must rely on texts authored by others. And although Streicher received acknowledgment and praise during her lifetime, some sources also offer confusing statements about her visibility. Facts are filtered and meaning adjusted according to the writer's outlook, projections and prejudices and the reader's presumed interests. My question, accordingly, is not *what* such documents seek to tell us about Streicher's achievements but *how* they go about telling—or not telling—it.

But will the outcome not just be re-confirmation of what we already know: that Streicher lived in a male-dominated society, populated by some unsympathetic actors? In the larger framework of women's marginalization by history, this may be true. But a look at recent publications about Streicher suggests that in our corner of the field, this kind of work nevertheless still needs to be completed. Inconsistencies in the sources still often slip past only half-acknowledged and the selective survival of documents that emphasize Streicher's role in the workshop remains largely unaddressed. The gap between what the documents say and what one could call her "everyday visibility" towards customers still only receives passing attention. At the very least, I hope to refine my own previous pronouncements about who did what when in the Streicher workshop.

**University of Michigan Carillon Students of Tiffany Ng in Recital  
"Broadening the Carillon Repertoire"**

**Charles Baird Carillon**

**Christine El-Hage, Courtney Greifenberger, Jessie Houghton, Kevin Huang, Michelle Lam,  
Zoe (Kai Wai) Lei, Jackson Merrill, Michael Ngan, Oscar Nollette-Patulski, Xiaoying Pu,  
Christina Toeller, & Jacob Wang**

**Selections from *The Navajo Piano* (2014) by Connor Chee,  
arranged by the composer**

Navajo Prelude No. 1

Connor Chee  
(b. 1987)

Jacob Wang

Undergraduate major in Piano Performance

Navajo Prelude No. 2

Zoe (Kai Wai) Lei

Doctoral student in Organ: Sacred Music

Navajo Prelude No. 3

Navajo Vocabable No. 8

Christine El-Hage

Doctoral student in Organ: Sacred Music

[Edition: [www.connorchee.com](http://www.connorchee.com)]

**From *Global Rings*, ed. Pamela Ruiter-Feenstra**

Go Down, Moses / Sometimes I Feel Like A Motherless Child (2020) African American  
Spirituals  
arr. Pamela Ruiter-Feenstra  
Courtney Greifenberger  
Undergraduate major in Computer Science

Alishan De Gu Niang Taiwanese folk song  
arr. Deanna Shih  
Kevin Huang  
Master's student in Bioinformatics

[Edition: <http://pamelaruiterveenstra.com/global-rings>]

**Trailblazing Twentieth-Century Women Composers**

Allegretto Florence Price (1887–1953)  
[Edition: *Short Organ Works by Florence Price* (2019) arr. Tiffany Ng  
American Carillon Music Editions]  
Zoe (Kai Wai) Lei  
Doctoral student in Organ: Sacred Music

Jerusalem, from *Triptiek* (1951) Johanna Bordewijk-Roepman  
[Edition: Donemus (1959)] (1892–1971)

Meidansje (1920) Catharina Van Rennes (1858–1940)  
Michelle Lam  
Doctoral student in Economics

**Selections from *Music by Black Composers* (forthcoming), ed. Tiffany Ng  
Courtesy of the Music by Black Composers Project of the  
Rachel Barton Pine Foundation**

Just So In The North (1767) Ignatius Sancho (1729–1780)  
arr. Jason Moy and Tiffany Ng  
Oscar Nollette-Patulski  
Undergraduate dual major in Music and Creative Writing & Literature

Had I Never Known Thee (1858) Thomas J. Martin  
arr. Rachel Barton Pine and Tiffany Ng



- La Despidida (The Farewell) Filipe Gutiérrez (y) Espinosa (1825–1899)  
arr. Rachel Barton Pine and Tiffany Ng  
Xiaoying Pu  
Doctoral student in Computer Science & Engineering
- The Boy with the Axles in His Hands (1866) Thomas Greene “Blind Tom” Wiggins  
(1849–1908)  
arr. Rachel Barton Pine and Tiffany Ng  
Christina Toeller  
Undergraduate dual major in Biopsychology and Music
- Mele Sue (1986) Kenneth Kafui (b. 1951)  
arr. Rachel Barton Pine and Tiffany Ng  
Michael Ngan  
Undergraduate dual major in Architecture and Music
- Balada (1884) Francisca “Chiquinha” Gonzaga (1847–1935)  
arr. Rachel Barton Pine and Tiffany Ng  
Jessie Houghton  
Undergraduate major in Computer Science
- La Puertorriqueña: Reverie (1896) Sister Marie Seraphine Gotay (1865–1932)  
arr. Rachel Barton Pine and Tiffany Ng  
Jackson Merrill  
Master’s student in Organ Performance

### Notes

Today’s performances mark the premiere of Connor Chee’s new carillon arrangements of selections from his landmark book *The Navajo Piano* (2014).

Johanna Bordewijk-Roepman was a self-taught Dutch composer who wrote for formats from solo instruments to orchestra. She and her husband Ferdinand Bordewijk were part of an artists’ movement that resisted Nazi collaboration.

The short, lively dance “Meidansje” (1920) by Dutch composer Catharina Van Rennes was the first carillon composition by a woman ever published.

Please visit the following *Music By Black Composers* page for composer biographies: <https://tinyurl.com/2p978zhn>.

**University of Michigan Organ Department Student Recital**  
**Christine El-Hage, Cecilia Kowara, Zoe (Kai Wai) Lei,**  
**Jackson Merrill, Abraham Wallace, & Mi Zhou**

- Variations on “Great Are Thy Mercies”  
(Hymn Tune: “Song of Hoe,” traditional Chinese folk tune)  
[Edition: ESLWS on Sheet Music Plus Press, 2017]  
Erma Lee Wai Shan  
(b. 1980)  
Zoe (Kai Wai) Lei  
Doctoral student in Organ: Sacred Music
- Retrospection (An Elf on a Moonbeam)  
[Edition: *Music of Florence Beatrice Price*, Volume 2, ClarNan Editions, 1995]  
Florence Beatrice Price  
(1887–1953)  
Christine El-Hage  
Doctoral student in Organ: Sacred Music
- When the Children Cry...  
*World premiere* [Unpublished]  
Wei Gu  
(b. 1991)  
Mi Zhou  
Doctoral student in Organ Performance
- Arietta  
[Edition: *African-American Organ Music Anthology*,  
Volume 1, ed. Mickey Thomas Terry, MorningStar Music Publishers, 2000]  
Thomas H. Kerr  
(1915–1988)  
Jackson Merrill  
Master’s student in Organ Performance
- Prelude on I Am Thine, O Lord  
[Edition: *King of Kings*, Volume 3, ed. James Abbingon, GIA Publications, 2017]  
Monte Thomas  
Cecilia Kowara  
Undergraduate dual major in Organ Performance & Sacred Music and Voice
- Two Studies on Chant Melodies  
Pange Lingua  
Divinum Mysterium  
[Edition: Theodore Presser Co., 2016]  
Adolphus Hailstork  
(b. 1941)  
Abraham Wallace  
Doctoral student in Organ: Sacred Music

**University of Michigan Piano Department Student Recital**  
**Katherine Benson, Alissa Freeman, Forrest Howell, Khanh Nhi Luong,**  
**Catherine Moore, Ceren Su Sahin, & Allison Shinnick**

Nocturne in B major, Op. 165 Cécile Chaminade  
(1857–1944)

Allison Shinnick (DMA student)

Bunches of Flowers of Vietnam (2009) Dang Huu Phuc  
(b. 1953)  
No. 4, “Buom hoa” (Butterfly and Flower)  
No. 5, “Trong Com” (Drums)

[Edition: Vietnam Composers Association: <https://hoinhacsi.vn/khi-nhac/chum-hoa-viet>]

Khanh Nhi Luong (DMA student)

10 Turkish Folk Songs (selections) Cemal Reşit Rey  
(1904–1985)  
Horon  
Halay

[Edition: Music Education Publication, or Müzik Eğitimi Yayınları]

Ceren Su Şahin (DMA student)

Barcarolle in E-flat, Op. 71 Mel Bonis  
(1858–1937)  
[Edition: Eugène Demets]

Forrest Howell (DMA student)

Eight Bible Vignettes Nathaniel Dett  
(1882–1943)  
No. 4, Barcarolle of Tears

Catherine Moore (BM student, Music Education)

Four Sketches, Op. 15 Amy Marcy Cheney Beach  
(1867–1944)  
No. 3, Dreaming  
No. 4, Fireflies

Katherine Benson (DMA student)

Un bal en rêve, Op. 26 Teresa Carreño  
(1853–1917)  
[Edition: Paris: Heugel]

Alissa Freeman (DMA student)

## Karen Walwyn, piano performance

Florence B. Price, born in Arkansas in 1887, graduated from high school at the age of 14. She immediately pursued her formal music education in Boston where she enrolled in the New England Conservatory of Music. She was the first to graduate with both a degree in Piano Performance and in Organ Performance.

After graduating in 1906, she returned to Arkansas and held several teaching positions until 1927. After much racial distress and one very famous lynching of John Carter, she and her family migrated north to Chicago, Illinois and went on to win first prize in the Wanamaker National Composition Competition. This led to the first performance in history of a symphonic work by a female African American composer within the walls of a national symphony orchestra.

Price wrote over 400 works for piano, symphony orchestra, voice, and organ, along with many solo and ensemble works, at least half of which were discovered in 2009 by Darrell and Vicki Gadwood. Her *Concerto in One Movement* was recorded by Dr. Karen Walwyn with the New Black Music Repertory Ensemble (Albany Records) as the premiere recording.

In the Land O' Cotton Suite Florence Price  
(1887–1953)  
    I. At the Cotton Gin  
    II. Dreaming  
    III. Song Without Words  
    IV. Dance

[Edition: Florence Beatrice Price, *Three Suites for Piano*, ed. Barbara Garvey Jackson. Fayetteville, AR: ClarNan Editions, A Division of Classical Vocal Reprints. <https://www.classicalvocalrep.com/products/Three-Suites-for-Piano-384533.html>]

Child Asleep  
[Edition: Florence Price, *Child Asleep*, ed. John Michael Cooper. G. Schirmer Inc. <https://www.wisemusicclassical.com/work/61126/Child-Asleep--Florence-Price/>]

Arkansas Jitter  
[Edition: Florence Price, *Arkansas Jitter*, ed. Barbara Jackson. ClarNan Editions, A Division of Classical Vocal Reprints.]

Sonata in E minor  
    I. Andante; Allegro  
    II. Andante  
    III. Scherzo-Allegro  
[Edition: Florence Price, *Sonata in E-Minor*. G. Schirmer, 1997. <https://www.classicalvocalrep.com/products/Sonata-in-E-minor-Piano-Solo-312548.html>.]

A Journey from Afar; from *Mother Emanuel: Charleston* Karen Walwyn  
[Edition: <https://www.karenwalwyn.com>]

## Notes

### ***Suite: In the Land O' Cotton: I. At the Cotton Gin***

This suite begins with an Allegro movement, in 2/4 meter, and in A-flat major. The meter and tempo both signal a quick dance movement. Harmonically, Price writes the outer sections (the form is ABA' Coda) in A-flat major. What historically gives her music a nostalgic, even slightly somber character, is her ability to use harmonically ambiguous relationships over pedal points. As an example, the opening two measure introduction clearly implies A-flat major with the open fifths on A-flat and E-flat. The right hand, however, provides a little dissonance, with the C (the third of A-flat major), and the F.

The opening section of the work consists of a bar-form (mm. 1–16), where the melodic material has several key motives. First, the repeated quarter notes, the leap of a minor third (E-flat to C in the beginning), and the eighth-triplet sixteenth rhythmic motive. This last motive gives the melody its improvisatory vocal sound, almost as though the tune is being whistled offering an implied narrative scheme of the title of the suite and this particular piece.

Interestingly, the B section uses rising minor third motives in its melodic material. Price's melody in this section also employs sixteenth notes, which give the music a vocal and quasi-improvisatory character as well. Not unlike the A section, Price uses bar form to create phrase relationships in this part.

The transition back to A' is carefully constructed like the opening. The coda uses a descending series of fourths/fifths to travel down the register of the piano. Ultimately, the coda borrows from both the A and B sections (which we have seen are thematically and motivically unified) to round off the final measures of the work. Price's opening dance in this suite reflects her stylistic characteristics of rhythmic motives, half-step motives, minor thirds, large scale harmonic structure, and enharmonic reinterpretations of notes to make smooth but unrelated chromatic shifts.

### ***In the Land O' Cotton: II. Dreaming***

Remarkably, this piece, in E-flat major (V of A-flat), has the same opening harmonic ambiguity as does "At the Cotton Gin." The left hand establishes E-flat major on beats two and four (the piece is in 4/4). But a punctuated, strong-beat eighth rest on beats one and three, along with a C-minor triad on the off-beat eighth note, creates an add6 harmonic palette. Another similarity has to do with the melodic repeated notes, the rising and falling minor third (G-B-flat-G), and the opening bar form in m. 7. In other words, Price literally uses the same compositional palette for "Dreaming," but with a very different expressive result. As the name of the movement implies, this lovely song transports one's imagination. The real dreaming aspect of this music comes from Price's lovely melodic chromaticism, heard in falling half-steps throughout the work, as well as her innovative use of registers to create an appropriate sound context.

### ***In the Land O' Cotton: III. Song Without Words***

Again, right away, Price taps into melodic motives from previous movements in this suite. Repeated notes followed by a falling stepwise third in the key of F major occur literally in the first two measures. Considering her structural key scheme, A-flat, E-flat, and now F major, Price has

moved to the vi overall harmonic area for this movement. Interestingly, the vi area, and FM specifically, has a particular association. One should remember that Beethoven's Pastoral Symphony No. 6 is in F Major, so this key choice is extremely appropriate.

Her chosen texture here, unlike many of Felix Mendelssohn's *Songs Without Words*, which this work definitely alludes to in its title, is hymn-like, and prayer-like. Set in phrases that are clearly defined, and normally four measures long, the work behaves almost like a Bach chorale, where one could imagine fermatas at the end of each "verse" were there words in the music. Set in an ABA' Coda form, the coda also includes some imitation in lower voices (à la Bach and Mendelssohn), and ends with a low left-hand F, not unlike one would imagine a spiritual ending.

### ***In the Land O' Cotton: IV. Dance***

In this E-major movement (which is a half-step away from the previous movement's F major, and also the key of the middle section of the first movement!), Price again creates a lively dance using cyclic motives from previous movements. In 2/4 meter, the off-beat left hand chords punctuate a fiddle-like tune in the right hand. This tune incorporates motives such as the minor third and repeated notes.

The initial A section has an internal form of aba' while the large middle B section is quite interesting: it is a quasi-transposition of A into A-flat major, but each phrase is slightly modified melodically, more chromatic harmonically, and the transition back to the A' section is expectedly chromatic and unstable. Moving to A-flat of course is the *opposite* harmonic gesture from the first movement, making this a formal palindrome of sorts. What is more ingenious is how Price, not unlike say Beethoven's compositional process, creates so much expressively varied music with so little motivic material.

Given Price's cultural background, what makes this dance so energetic and vibrant is the rhythmic material of the melody. The syncopated sixteenth-dotted eighth note is used in ragtime traditions quite a bit, and here, it has the same jovial expressive energy. The entire suite closes with a coda, marked Presto, that cascades down the piano five octaves. This massive registral space helps to close off the movement, and the entire suite, with a rousing finish!

Dr. Lia Abbott, Author  
Dr. Barbara Jackson, Editor

### **Child Asleep**

A lovely character piece written for her own daughter, *Child Asleep* from the outset resonates the peace, warmth, and love that the title invites. A completely intimate portrait of a sleeping soul, Price invites us into her musical depiction by writing "Tendrement" for the performer. Concerning her musical materials, Price chooses F major, a 3/4 waltz time signature, and piano/pianissimo opening dynamics.

The opening phrase is constructed with simple melodic materials, and somewhat ambiguous harmonic materials, creating an impressionistic backdrop for this beautiful work. Not unlike many of her more advanced works, Price's melodic ideas are often completely inseparable from other musical elements such as harmony, texture, rhythm, etc. This is the case here. The right

hand uses two opening chords on eighth notes: G minor and A minor, while the left hand begins with a C octave and an A-minor chord. On the last two beats of measure one, the right hand has four rising melodic eighths—CDEA. For a piece “in” F major, there is not a single F to be heard. The C is the dominant of F, which makes sense, but again, the A-minor chords imply either an add6 or a first inversion A-minor harmony. Either way, this creates a dreamy atmosphere with apparent falling series of melodic eighth notes, like a subtle rocking or breathing motion.

The B section is more chromatic and slightly more animated and intense than the A section.

There is a small coda, marked *pp*, that borrows motives from the opening phrases. Rising and falling thirds make one think “Go to sleep” in their rhythmic and melodic construct. Or, possibly, the parent is singing softly, “I love you.” A hymn-like final chord, spanning over three octaves and marked *pp* finishes this touching tribute to her daughter.

Dr. Lia Abbott, Author  
Dr. Barbara Jackson, Editor

### **Arkansas Jitter**

A wonderfully evocative work, this dance is set in 2/4 meter in the key of C major. Written in an ABA’ Coda form, the opening A material utilizes cakewalk rhythms (even rhythmic accompaniment with syncopated melody) as well as juba-influenced material (syncopated accompanimental patterns). These two musical concepts eventually merged to help create ragtime. Not unlike some of her other music, the melody is often very much embedded into the accompaniment. For instance, in the opening measures, the rising arpeggiated motive is at once accompanimental and melodic. You cannot “take out” the melody and find the accompaniment, or vice versa.

Another interesting aspect of this piece is her harmonic chromaticism, usually presented with half-steps. The half-step, as we have seen, is a key part of Price’s compositional style, and this piece is no exception.

The contrasting B section is in the relative A minor, and has a separate melody and accompaniment texture with exciting chromatic passages ultimately leading to its climatic end with the syncopated nature of rhythmic material characteristic of Price’s vibrant voice.

Dr. Lia Abbott, Author  
Dr. Barbara Jackson, Editor

### **Sonata in E Minor**

#### **Overarching Contexts to Explain the Sonata’s Unique Passages**

To understand some of Price’s sonata form processes, a brief understanding of her one movement piano concerto and her symphonic compositions will illustrate some of these procedures. Written a year after the sonata and the E-minor Symphony, the three works share similarities in large gestures and textures. According to Rae Linda Brown, the concerto is organized in three sections—with an overarching Romantic spirit. The first has a spiritual-like theme, while the second section is in a call and response form, “of many African-American folk melodies,” and the

third section is in a modified rondo, “based on the rhythm of antebellum folk dances.”\* She also points out that the introduction of the concerto “begins with thematic fragments of the primary theme,” not unlike the opening Andante of the sonata.\*\* The sonata is slightly different, in that Price uses almost a developing variation procedure (like Brahms) to construct thematic material in the movement proper. In both the concerto and the sonata, dotted rhythms are prominent, as is chromaticism, something that Brown says “places her music closer to that of her contemporaries.”\*\*\* At one point Brown says also that “his section is one of the best examples of the musical independence of African-American composers in the early twentieth century. They often utilized and transformed classic/romantic musical structures into forms that became personal expressions and intrinsic reflections of their cultural heritage.”\*\*\*\* Finally, another point of comparison is that the concerto uses “the most common poetic structure found in African-American folk music (call and response) in which a solo line alternates with a refrain.”\*\*\*\*\* It is this author’s contention that the very same call and response idea resonates in the sonata as well. Price composed a great deal of vocal music, and given that in her culture rhythm and singing was an important part of life in general, much of her sonata form approach comes from these significant elements.

The symphony was obviously in her compositional consciousness as well, and many of the larger gestures heard throughout the work can be accounted for in terms of orchestral/soloist types of texture and gestures. Linda Holzer writes, “Price’s Sonata in E Minor is unique for the solo piano repertoire of its time in that it is a synthesis of elements of Negro folk music with elements of nineteenth-century virtuoso Romanticism within sonata form.”\*\*\*\*\*

### **Movement 1: Andante-Allegro (Excerpts of analysis by Dr. Lia Abbott)**

The opening of the sonata features a slow introduction, Andante, which provides nearly all of the motivic substance of the entire work. Dotted rhythms and repeated notes appear immediately in measure 1, as does a large registral span of four octaves. Further, the melodic content of measure one features steps and skips by a third, both of which are treated extensively. Syncopation (which is incredibly prominent throughout the sonata) happens in measure 3. In measure 6, Price begins incorporating a half-step sliding bass line which again permeates the entire sonata proper. Arpeggios begin at the end of measure 6, something which will be expanded in the outer movements.

Expressively, the introduction establishes a world of orchestral, grand gestures from the outset, in addition to foreshadowing the motivic substance of the entire piece. When Price begins to move harmonically in m. 6ff., she imbues the music with a sense of urgency and virtuosic brilliance.

After the dramatic power of the introduction, the primary theme enters mezzo piano, in

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\* See Rae Linda Brown, “The Woman’s Symphony Orchestra of Chicago and Florence B. Price’s Piano Concerto in One Movement,” in *American Music*, Vol. II, No. 2 (Summer 1993), p. 192.

\*\* Ibid., p. 192.

\*\*\* Ibid., p. 193.

\*\*\*\* Ibid., p. 197.

\*\*\*\*\* Ibid., p. 199.

\*\*\*\*\* See Linda Holzer, *Selected Solo Piano Music of Florence B. Price* (1887-1953), D. M. diss., The Florida State University, 1995, p. vi.



the middle register of the piano. The theme features a repeated note in m. 13, as well as syncopation and stepwise motion, and is harmonized diatonically. In measure 20, Price uses the third skip again from the introduction, which helps bring the melodic line back down to its original register. Overall, the tune is lyrical, and the rhythmic syncopations give it energy. The transition can be accounted for in two phases where Price manages to have lyrical moments combined with symphonic episodes or utterances in the assimilation of the African-American spiritual (call-response) tradition. Literally, Price is making musical room for these moments of repose within the sonata form.

With unstable harmonies and the virtuosic interruption before the close of the Exposition, one could explain it as a cadenza-like outburst. Price adapts sonata form in a unique way to integrate African-American musical traditions; the explanation of this sequential music as a cadenza-like episode can still be captured under the heading of closing material.

Linda Holzer characterizes the “Development, lacking truly developmental treatment of material, is less compelling. Only 66 bars long, it is characterized by sequential treatment of melodic fragments from the Exposition. The stepwise chromatic modulations, sweeping through different registers of the keyboard via left-hand arpeggios, seem forced.”\* Her view is entirely plausible in terms of traditional sonata form principles. If one is open to the idea that Price’s work takes structural liberties in order to make room for socio-cultural musical influences, then perhaps the Development’s perceived weaknesses can actually be heard as positives in the right context. Interestingly, Price writes “Development” in pencil in the manuscript.\*\* Clearly she would have known this, but it seems interesting that she took the time to write it down. One wonders if it was part of her process in terms of thinking about how the material moves in a linear fashion. Price’s development, as Linda Holzer noted, is not overtly “developmental.” Why? Essentially because Price begins developing from the moment she put pencil to paper. She takes advantage of not having to work through motivic transformations in order to explore harmonic and textural colors—in a word, sound. This development is a soundscape. It might even be considered background music as contrast to a highly lyrical Exposition and upcoming Recapitulation. It is anti-lyrical, instead choosing to act as a harmonic palette for Price to create a musical portrait of her culture.

The Recapitulation, which begins in m. 198, is straightforward. Interestingly, the same material of the transition (mm. 82–86) reappears in mm. 232–240, but extended. The expressive genre for the end of this movement is a triumphant resolution. The Presto tempo, the huge registral (orchestral) span of the keyboard, the virtuosic passagework, and the fortissimo/sforzando dynamic all contribute to this dramatic close. And, this kind of texture resonates back to the slow introduction, now transformed into its virtuosic complement.

## **Movement 2: Andante**

Price’s middle movement is perhaps the gem of the entire sonata in terms of expressive depth. Set in rondo form, Price perhaps borrows from the tradition of Beethoven’s *Pathétique* Sonata, Op.

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\* See Holzer, p. 57.

\*\* Florence Price, Piano Sonata in E Minor, piano manuscript. Florence Price Papers Addendum (MC988a), box 4. Special Collections, University of Arkansas Libraries, Fayetteville.

13 for its formal structure. Inside this rondo form is a wealth of motivic unity and lyrical beauty. Price captures some of the African-American singing culture by repeating her tune several times but with varied harmonies. In other words, the cultural emphasis on lyricism is reconciled here with subtle harmonic changes to keep momentum but at the same time lavishing in the beauty of the tune. The first episode is in a rondo form with an off-beat accompaniment helped by a juba-type rhythmic background. She uses song form moving forward into the movement because the main expressive purpose of this movement is the lyrical beauty. To set this off, she uses none other than piano interludes. In terms of expressive meaning, Price shortens this theme because, in terms of dramatic scope, it makes sense to move into another contrasting section rather than keep the rondo theme intact. This strategy increases intensity. After three episodes, Price builds toward a large climactic point realizing a transition back to the first theme, again in rondo form. This virtuosic transition is accomplished through motivic fragmentation. The sextuplet rhythm, first heard in the opening rondo theme, is now presented to create excitement and intensity.

What Price's rondo accomplishes in terms of expressive meaning is a magical blend of lyrical repetitive song strophes with traditional structures. The beauty of her lyricism and her careful treatment of harmonic shifts give this movement an overall essence of the cantabile style. But the lyrical beauty is only one expressive dimension. Price underscores her beautiful melodies with harmonic ingenuity and structural organicism.

### **Movement 3: Scherzo—Allegro**

The final movement is perhaps the most structurally innovative. On the highest level, it is a two-part form (AB). How Price structures these two sections is the most intriguing. The first section is in ABA form, where B is a Cantabile maestoso section resembling a Rachmaninoff Prelude in texture, melody, and harmony. The A section is a 6/8 toccata idea. The large B or second section is in a rondo form with a newly derived theme that motivically recalls the first movement and the opening of the third movement.

Price's opening theme is a stepwise melody that structurally outlines a descending E-minor triad. The opening phrase and cadence structure of the initial A theme is reversed in terms of syntax. The first phrase ends in measure 4 with a plagal cadence. The *second* phrase ends on a half cadence. Normally, the expectation would be to have the more final cadence at the end of the second phrase, to establish tonic, but Price reverses this in order to provide harmonic momentum.

The theme of the rondo is in 4/8 meter (already heard in previous movements). This melody also outlines an E-minor triad in ascending fashion. It recalls the motivic material of movement one with its leap up by a third (also heard in movement two) and the repeated notes. It is similar to the opening theme of movement three with its stepwise motion. While the theme is new per se, it holds much in common with the music of the previous movements. The meter and the stride bass accompaniment help to indicate that this music is really juba/cakewalk music, and the repetitive nature of the cadence structure helps reinforce this idea.

Not unlike the great sonata form used by composers of the eighteenth, nineteenth, and twentieth centuries, Price writes an Andantino section inside of the rondo as the first major episode. Expressively, she brings back the exact chord voicing of the opening of the second movement. Syncopated rhythms recall the rondo theme in the rising third motif.

When the final refrain appears, it is now Presto. With material repeated in brilliant octaves and highly chromatic and moving across several registers this music prepares for the final measures of this movement. These harmonic colors provide a wonderful background for the virtuosic and brilliant orchestral textures.

Dr. Lia Abbott, Author  
Schirmer Publications, Editor

### **Mother Emanuel: Charleston 2015, A Journey from Afar**

This work was written weeks after the tragedy on June 17, 2015, at Mother Emanuel, in Charleston, South Carolina where nine lives were lost during a prayer meeting. I had the opportunity to speak with some church members including one of the oldest trustees of the church, Mr. Charles Williams. He gave me a personal tour of not only the church, but the city, and I came to understand and know the history, culture and the spirit of the church and its family. The strength of the family of the church along with the spirit of the city of Charleston are the two sources of inspiration for this work.

The first of five moments of the piece, entitled *A Journey from Afar*, depict the plight of the enslaved African people's journey to the United States. This first movement moves through some of the atrocities of slavery, struggles for freedom, and the building of the first black church built in the south, the Emanuel African Methodist Episcopal Church, which was built by slaves; its original foundation was laid in 1891.

Dr. Karen Walwyn, Author and Editor

### **Karen Walwyn Piano Masterclass with students in the U-M Piano Studios**

Eight Bible Vignettes

No. 1, "Father Abraham"

Catherine Moore (BM student, Music Education)

Nathaniel Dett  
(1882–1943)

Clouds

[Edition: Schirmer; ed. John Michael Cooper]

Allison Shinnick (DMA student, Piano)

Florence Price  
(1887–1953)

*Twenty-Four Negro Melodies*, Op. 24

No. 9, Deep River

Maram Atae (BM student, Piano)

Samuel Coleridge-Taylor  
(1875–1912)

Deserted Plantation  
Spiritual  
Young Missy  
Dance

William Grant Still  
(1895–1978)

Katherine Benson (DMA student, Piano)

**Agnieszka Zick, piano lecture-recital  
“Emilie Mayer’s D Minor Piano Sonata”**

Piano Sonata in D Minor

Emilie Mayer  
(1812–1883)

[Edition: Emilie Mayer, *Sonate für Klavier D-Moll*. Marcia First Edition, ed. Dr. Reinhard Wulfhost (Schwerin: Edition Massonneau, Eichenweg 14, D-19005), 2017. [www.edition-massonneau.de](http://www.edition-massonneau.de)]