

WESTMINSTER COLLEGE OF THE ARTS OF RIDER UNIVERSITY

Westminster Conservatory

PRESENTS

Piano Miniatures by Women Composers

Marvin Rosen, *piano*



Sunday, January 8, 2017
3 p.m.
Bristol Chapel
Westminster Choir College of Rider University
Princeton, N.J.

Lavender Field (2000)	Karen Tanaka (b. 1961)
Reflections (2009)	Ana Milosavljevic
Submerged (2007)	Dosia McKay
Waltz-Fantasy (1997)	Lauren Bernofsky (b. 1967)
Silent Island (2000)	Victoria Borisova-Ollas (b. 1969)
Merindu Bali (Bali Yearning) (2003)	Betty Beath (b. 1932)
Down the Hatch, She Wrote (2015)	Olivia Kieffer (b. 1980)
Frantic (2008)	Janet Gieck (b. 1976)
The Daisy Follows Soft the Sun (2014)	Carlotta Ferrari (b. 1975)
Release (2007)	Rosemary Duxbury
Stormy Skies (2016)	Charlotte Thomas
Carousel (2000)	Sylvie Bodorova (b. 1952)

INTERMISSION

History (2014)	Beth Anderson (b. 1950)
Sepia Silhouette (1967)	Joelle Wallach (b. 1946)
Musings IV (2010/2014)	Christianne Bessières Lane
Pieces 1-3 From "Impulses" (2007/2008)	Žibuoklė Martinaitytė
Requiem for Silenced Souls (2016)	Susan T. Nelson
Waiting (2014)	Rain Worthington
The Rabbit-Melancholy (2010)	Dorothee Eberhardt (b. 1952)

Please note the unauthorized use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Out of courtesy to the performers and everyone in the audience, please refrain from using cell phones and electronic devices during the performance.

When We Sat for Tea (2015)	Amanda Harberg
Ritornelli (1995)	Ludmilla Yurina (b. 1962)
Intermezzo (1998)	Alex Shapiro (b. 1962)
Recomposed Scriabin (2016)	Jennifer Jolley (b. 1981)
Goodnight (2012)	Helen Jane Long (b. 1974)



Program Notes

The following program notes have been submitted by the composers

History by Beth Anderson (USA)

Ms. Anderson is a composer of new romantic music, text-sound works and music theater events. Her most recent recordings are out on MSR (*The Preying Mantis and the Bluebird*, 2014), New World (*Swales & Angels*, 2004), Albany (*Quilt Music*, 2004), Pogus (Peachy Keen-O, 2003) and Other Minds (*10+2*, 2003). “History” begins with monks chanting and moves swiftly through the centuries and aesthetics (spending most of the time in the modern era) until it arrives at the brink of no music. But wait – it’s back. Hopefully. I wrote it for my friend, the composer Boudewijn Buckinx’s birthday. For more information visit www.beand.com.

Merindu Bali (Bali Yearning) by Betty Beath (Australia)

Betty Beath began to study music at the age of 3. She studied at the Sydney Conservatorium and received a Southeast Asian Fellowship (along with her husband, writer and illustrator David Cox) to carry out research in both Bali and Java. She has also been very active in the promotion of both women and Australian composers. Betty Beath has written many orchestral and chamber works as well as works for piano, operas and art songs. The work titled, “Merindu Bali” (Bali Yearning) illustrates the composer’s Indonesian inspiration. The work was “dedicated to the victims of the terrorist attack at Kuta, 12th October, 2002,” and was written for Ananda Sukarlan. For more information visit www.beathcox.com.

Waltz-Fantasy by Lauren Bernofsky (USA)

I write solo, chamber and choral music, as well as large-scale works for orchestra, film, musical, opera and ballet. My music is performed internationally by professional musicians, as well as by exuberant 5-year-olds! I have held teaching positions at The Peabody Institute and Interlochen and currently serve as music director of the Musical Arts Youth Organization in Bloomington, Ind. I have over 50 pieces in print from various publishers. I was commissioned by the Rivers Music School (Weston, Mass.) to write a piece for their piano student, Alexandra

Bullen. While the piece is definitely written in a contemporary idiom with regard to the pitch choices, the form dates from an earlier time. I chose the Chopin mazurkas as a model for the main part of the form, and I added a cadenza-like introduction at the beginning. *Waltz-Fantasy* was premiered by Alexandra Bullen on March 29, 1998, at the Seminar for Contemporary Music for the Young at Rivers Music School. For more information visit www.laurenbernofsky.com.

***Silent Island* by Victoria Borisova-Ollas (Russia/Sweden)**

Victoria Borisova-Ollas studied music in her native Russia as well as in Sweden and England. She has written a large variety of music and received second prize in the Masterprize competition in 1998 for her composition "*Wings of the Wind*." Thalia Myers commissioned the meditative composition, "*Silent Island*," for the third volume of her multi-volume collection *Spectrum*, published by ABRSM. For more information visit www.borisova-ollas.com.

***Musings IV* by Christianne Bessières Lane (USA)**

I am a composer, choral conductor, piano teacher and new mother. I studied at Indiana University, Bloomington, with Claude Baker, Marta Praszynska and Jeremy Denk; and at Westminster Choir College with Joseph Flummerfelt, Andrew Megill and Stephan Young. "*Musings IV*" was written in 2010 and revised in 2014 as one of a collection of five miniatures each using a different set of melodic intervals. This one, based on the 2nd and its partners the 7th and 9th, sweeps through a series of unconventional modes climaxing on a C major splash that is perceived as brighter than that simple scale usually is because of what came before.

***Carousel* by Sylvie Bodorova (Czech Republic)**

Sylvie Bodorova studied in Bratislava and at the Janacek Academy of Performing Arts. She has been composer-in-residence at the University of Cincinnati and has written a large variety of works. Sylvie Bodorova is one of the most well-known living women composers from her country. The very brief *Carousel* is a rhythmically exciting work and would be a welcome encore on any piano recital. For more information visit www.bodorova.cz.

***Release* by Rosemary Duxbury (England)**

I am an English composer writing music to touch the heart and inspire the soul. I have composed for piano, voice, chamber groups, orchestra and choir, receiving international performances and radio broadcasts. I also write for film and media, most recently for the feature film, *Ashes* (Bradgate Films), winner of the Best International Feature Film Award at the Garden State Film Festival 2016. My music is recorded by pianist Patricia Siffert, Catherine Musker & Tony Hinnigan (of the Michael Nyman band) and Italian orchestra Sinfonica Aosta on the Charasound label. I was given a poem, "*Release*" by English storyteller Sarah Fawcett, with the request to set it to music. Instead, I felt inspired to write a piano piece rather than a traditional setting of the words, to allow an experience or 'contemplation' on the poem at a deeper level. I gave the premieres in Milton Keynes, England, and in Minneapolis, Minn., in 2009. Patricia Siffert has recorded "*Release*" on the album *Mirrors of Light* (Charasound) and presented it at Gloucester Cathedral, England in 2014. For more information visit www.rosemarydubury.com.

***The Rabbit-Melancholy* by Dorothee Eberhardt (Germany)**

Born in Memmingen, Bavaria, I received accordion and piano lessons as a child and later took up saxophone, clarinet and finally the violin. After high school I pursued Asian studies, philosophy and Greek at Würzburg and Tübingen Universities, graduating with a Ph.D. Inspired by the English saxophonist, Barbara Thompson, I moved to London where I studied both at Trinity College of Music, London, gaining a Licentiate (LTCL) in clarinet and at Goldsmiths College, University of London, graduating with a B.Mus. in composition and musicology. I now live near Munich. My works are being played and commissioned by internationally renowned musicians and institutions, and to date there are four CDs dedicated solely to my music, the latest being *Kosmos X* released in 2014 (Antes Edition BM 319290). "*The Rabbit-Melancholy*" was composed in 2010, when I, together with some colleagues was asked to write a short piece for the 85th birthday of our friend, the composer Herbert Baumann. As a starting point, we took a motive from his work "*The Blue Rabbit*." For more information visit www.dorotheeberhardt.de.

***The Daisy Follows Soft the Sun* by Carlotta Ferrari (Italy)**

Being born in Italy, my cultural background has always been full of art and music. I was educated at the Conservatory in Milan and my research interest lies in the field of modal music used in a contemporary context. I am a professor of music composition at the Music Department of European School of Economics in Florence. When I wrote "*The Daisy Follows Soft the Sun*," my intent was to show that notes could behave as words do in Emily Dickinson's poems; hence the presence of condensed and essential musical ideas, ostinato passages (symbolizing her tragic side) and frequent pauses, recalling Dickinson's peculiar use of punctuation. The piece is dedicated to Marvin Rosen as a thank you for being such a strong advocate of contemporary music. For more information visit carlottaferrari.altervista.org.

***Frantic* by Janet Gieck (Canada)**

I grew up surrounded by rural Saskatchewan culture and landscape, a fact which has profoundly affected my musical output. After completing music degrees from Prairie Bible College (Three Hills, AB) and the Royal Conservatory of Music, I have had my compositions performed at many concerts, new music festivals and on CBC radio. My pedagogical compositions are now listed on many different syllabi across Canada. Currently, I am working as a member of the fine arts department at Millar College of the Bible in Pambrun, SK, where I live with my husband and three

children. I am also in demand as a piano teacher, adjudicator and clinician. *"Frantic"* was composed in 2008 and explores the rhythmic excitement of changing time signatures and the octatonic scale. The flurry of sound at the end brings the piece to a climactic finish. For more information visit www.gieckmusic.com.

***When We Sat for Tea* by Amanda Harberg (USA)**

Amanda Harberg's music has been commissioned and performed by ensembles and soloists throughout the world. She is currently composing a woodwind quintet commissioned by the Dorian Woodwind Quintet and a flute sonata for a consortium commission headed by flutist Cobus Du Toit. Harberg is an adjunct professor of composition at Mason Gross School of the Arts at Rutgers University, and she is on the faculty at the Interlochen Arts Camp. Harberg is the artistic director of the Music in Montclair series in New Jersey, where she lives with her family.

My music is frequently inspired by my personal experiences or by individuals in my life. I composed *"When We Sat for Tea"* for my student Mia after she proclaimed not to like music in major keys. Mia was my last student of the day. When she left, I sat down and wrote this piece with humor in my fingers to give Mia something in major that I knew she would enjoy playing, while also challenging her technically. *"When We Sat for Tea"* is marked by subtle humor interwoven with gentle tenderness. For more information visit amandaharberg.com.

***Recomposed Scriabin* by Jennifer Jolley (USA)**

Jennifer Jolley is an Ohio-based composer and sound artist influenced by urban environments and nostalgia. She authors Why Compose When You Can Blog?, a web blog about contemporary composing, and her works have been commissioned and performed throughout the United States and Europe. Jennifer has been a faculty member at Ohio Wesleyan University since 2012 and joined the Interlochen Arts Camp music faculty in 2015. *"Recomposed Scriabin"* (2016) is a musical response to Scriabin's *12 Études, Op. 8 No. 1*. I scrambled the notes and created my own étude of sorts, in which I make the pianist play the notes as fast as possible. For more information visit www.jenniferjolley.com.

***Down the Hatch, She Wrote* by Olivia Kieffer (USA)**

I am a composer, percussionist and educator originally from Wisconsin. I am on faculty at Reinhardt University, where I teach percussion lessons as well as a variety of music classes, and I direct the University Percussion Ensemble. I'm an active performer in Atlanta's vibrant contemporary classical music scene, including my work as bandleader and drummer for the 7-piece chamber rock band, Clibber Jones Ensemble. In January 2017 I will be composer-in-residence at the Florida International Toy Piano Festival. *"Down the Hatch, She Wrote"* (2015) is an adaptation of a piece from my book of 55 short toy piano solos, *The Texture of Activity*. It was originally for two toy pianos; one in each hand. Each piece in the book is dedicated to a friend (including the titles, which are always a bit of an inside joke); this flowing and meditative solo is dedicated to composer and pianist, William Susman. At William's request, I arranged it as a work for solo piano. For more information visit oliviakieffer.com.

***Goodnight* by Helen Jane Long (England)**

Helen Jane Long is known for her music for film and television as well as for her pieces for piano. In 2003, she was hired by Howard Shore to be the musical score continuity director for the *Lord of the Rings* films. Helen Jane Long has also written a number of scores for television commercials. As a pianist, she has recorded several albums of her music. Her composition *"Goodnight"* from the album *Intervention* calmly concludes this recital. For more information visit www.helenjanelong.com.

***Three Impulses (from set of six)* by Žibuoklė Martinaitytė (Lithuania)**

Named by WQXR a "textural magician," Lithuanian-born composer Žibuoklė Martinaitytė has a growing reputation for her innovative chamber and orchestral music. She studied composition at the Lithuanian Music Academy with Bronius Kutavičius and Julius Juzeliūnas and later participated in numerous composition courses including Darmstadt New Music Summer Course, Ircam/Acanthes, Royaumont and others. Currently residing in New York, she has had commissions with MATA festival, Barlow Endowment and won the "Look&Listen" Composers Competition Prize (NYC). Her piece *"A Thousand Doors To The World"* was commissioned by the Lithuanian Radio on the occasion of "Vilnius – Culture Capital of Europe 2009" and was broadcast by Euroradio – the "virtual concert hall" with 4 million listeners. This and Horizons received the Lithuanian Composers Union Award as Best Orchestral Performance (2010, 2014). For more information visit www.zibuokle.com.

Speaking of *Impulses* (2007-8), there are only a few words that I can say:

"These six miniatures ("Impulses") resemble drawings on the water... they disappear before they can ever be perceived..."

***Submerged* by Dosia McKay (USA)**

I am an American composer of music for concert stage, film and modern dance. My music weaves elements of classical harmony, avant-garde, ambient soundscapes, lyricism of Slavic folk melodies and my own visual art into the fabric of my compositions. My portfolio includes works for symphony orchestra, chamber ensembles, choir, soloists, as well as electro-acoustic installations. When I was in ninth grade, my friend played *"The Sunken Cathedral"* by Claude Debussy for me. I remember the feeling of calm and mystery the piece evoked. I wanted to create the same emotion in *"Submerged."* The piece is characterized by long stretches of the sustain pedal and absence of rests – the sound fills every crevice and floods the space as if with water. For more information visit www.dosiamckay.com.

Reflections by Ana Milosavljevic (Serbia)

Ana Milosavljevic is a Serbian native and New York City-based composer, violinist and Viper electric violinist. Her “inventive,” “graceful,” “showpiece” works (*New York Times*) have been premiered at Carnegie Hall, Off-Broadway, Le Poisson Rouge and the Tribeca New Music Festival; commissioned by visual artist Vittoria Chierici, and artist, architect and writer Corrado Levi; performed by ETHEL, Ensemble Metamorphosis, Robert Mirabal, Kathleen Supove and Vicky Chow, and featured in choreography by Takehiro Ueyama (TAKE Dance) and in the art film *Luci in the Sky*.

In late 2008, a colleague of mine asked me to write a new work for violin and piano, to be premiered by the two of us at Carnegie's Weill Recital Hall. Since its Carnegie premiere, “Reflections” was performed in various venues in the US and Europe. In addition to its concert version, I adapted “Reflections” into music for an off-Broadway play. Also, the New York City-based contemporary dance company TAKE Dance uses a solo piano version of “Reflections in Flight.” For more information visit www.anamilo.com.

Requiem for Silenced Souls by Susan T. Nelson (USA)

I come from a musical family, so it is not surprising that I chose it as my profession. I have been published since 1991 and recently earned my M.M. in Music Technology and Composition from the University of Valley Forge. I wrote “Requiem for Silenced Souls” July 20, 2016, for those that perished in the South Carolina and Florida tragedies. The nine down-stemmed notes in the opening and nine note melodic figure are for the victims in Charleston, while the 49 repeated “A4” quarter notes in this 49-measure-long work are for those that died in Orlando. The harsh tone clusters represent how the trauma of these events are always with us, and perhaps still haunt those who have passed. For more information visit www.susantnelson.com.

Intermezzo by Alex Shapiro (USA)

I've spent the great majority of my life living at the water's edge: 21 years on the rivers that embrace Manhattan; 24 on the shore of Pacific-kissed Malibu; and now nearly a decade perched on a rock above the lusty Salish Sea that swirls around Washington state's San Juan Island. Many of my pieces reflect this aquatic proximity – from intimate chamber works to grand-scale electroacoustic symphonic ones, and through these pieces I'm able to share my awe with listeners. This “Intermezzo” was written in 1998 as a response to the waves of the ocean at my toes, as well as a reflection of the waves of a more introspective, emotional sea. A long and lyrical theme floats above a steady ostinato, perhaps as a lengthy branch of kelp might dance from the force of each coming tide. It's these hypnotic rhythms that lull my muses and inspire my senses – and perhaps yours. For more information visit www.alexshapiro.org.

Lavender Field by Karen Tanaka (Japan)

Japanese composer, Karen Tanaka, studied French literature as well as music and currently lives in Los Angeles, where she teaches composition at California Institute of the Arts. Tanaka studied with Akira Miyoshi, Tristan Murail and Luciano Berio and has written instrumental, chamber and orchestral works with and without electronic sounds. For more information visit www.musicsalesclassical.com/composer/short-bio/karen-tanaka.

The composer wrote the following about “Lavender Field,” the work we hear today:

“Imagine weaving color and scent with sounds. The harmonic series on Eb appears and disappears into space at the end.”

Stormy Skies by Charlotte Thomas (USA)

Charlotte Thomas is delighted to participate in her first recital as a composer. She is a piano student of Dr. Marvin Rosen with whom she has studied for eight years. She is also a student at Hopewell Valley Central High School where she particularly enjoys her classes in music theory, Latin and French. Inspired by the music of Ludovico Einaudi, she began composing original works about a year ago. The work presented today, “Stormy Skies,” developed from a melodic idea heard in the right hand that suggests raindrops while the bass line hints at thunder. She is currently working on additional compositions, and in her spare time, she enjoys reading books (mostly fantasy), drawing and learning Latin vocabulary.

Sepia Silhouette by Joelle Wallach (USA)

Joelle Wallach grew up in Morocco but was born in New York City. She has written a large variety of music and received her first doctorate in composition from the Manhattan School of Music.

Written in 1967, “Sepia Silhouette” is one of the earliest of Joelle Wallach's piano preludes comprising *Through the Oval Window*, a collection of brief, evocative works for piano solo composed over a 50+ year period. “Sepia Silhouette” was composed in strict 12-tone technique yet sounds like a gentle impressionist lullaby. For more information visit joellewallach.com.

Waiting by Rain Worthington (USA)

I strive to compose emotionally evocative works to captivate and touch the heart with a deep musical interiority that is nuanced, delicate, powerful and transporting. 2016 highlights included a solo orchestral CD release, *Dream Vapors* and the orchestral premiere of “Tracing a Dream.” A new orchestral work, “In Passages” will be premiered in 2017. World music, minimalism and romanticism have influenced my compositional style. My music has been performed nationally and internationally in Spain, Belgium, Italy, Brazil, India and Iceland

The poignancy of waiting as witness to a process of profound inevitability. “*Waiting*” was written as I was witnessing my mother’s progressing dementia and was composed for Hayk Arsenyan’s call for solo piano miniatures. For more information visit rainworthington.com.

***Ritornelli* by Ludmila Yurina (Ukraine)**

Ludmilla Yurina studied at Kiev Music College and Kiev State P.I. Tchaikovsky Conservatory. She has worked as associate professor in composition at the National Music Academy of Ukraine. She has written a large variety of music and has received various grants and awards. “*Ritornelli*” (dedicated to Valentin Silvestrov) was written in 1995. In this work, the composer attempted to achieve a meditative character, driving into a state of contemplation and dissolving in it. For more information visit www.facebook.com/ludmila.yurina.composer.

About the Artist

DR. MARVIN ROSEN earned his B.A. in music and music education from The College of New Jersey, M.M. in musicology from the Manhattan School of Music, and Ed.M. and Ed.D. in music education from Teachers College, Columbia University. He is a full-time member of the piano faculty at Westminster Conservatory and in addition, teaches music history for the Honors Music Program. He is a passionate supporter of new music and has presented many

lectures and recitals. Has recorded two CDs of piano music by Alan Hovhaness and a CD titled *Contemporary Music for Piano 4 Hands*. From 2012, he has been a Board Member of NY Women Composers. In 2013 he received a “Distinguished Musician Alumni Award” from TCNJ. Since 1997, Marvin has been host and producer of the popular ASCAP award-winning radio program *Classical Discoveries* on WPRB (103.3 FM).



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for pre-college students. **RIDER UNIVERSITY** is a private co-educational, student-centered university that emphasizes purposeful connections between academic study and real world learning experience. Rider prepares graduates to thrive professionally, to be lifelong independent learners, and to be responsible citizens who embrace diversity, support the common good and contribute meaningfully to the changing world in which they live and work.



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