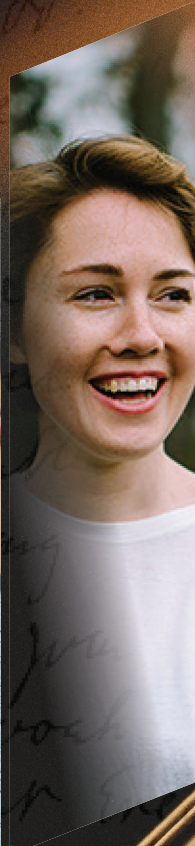
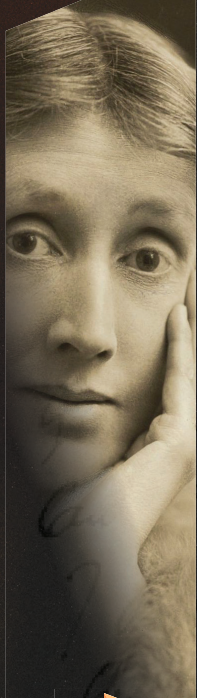


# MusicIC

2023 WHERE MUSIC & LITERATURE MEET

June 21-24



## Anonymous Was a Woman:

Centering Women's Perspectives

Featuring a conversation between Pulitzer Prize winners novelist Marilynne Robinson and composer Caroline Shaw; music by contemporary Women composers; and Dominick Argento's song cycle From the Diary of Virginia Woolf.

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LITERATURE

  
**MusicIC**  
WHERE MUSIC AND LITERATURE MEET  
[WWW.MUSICIC.ORG](http://WWW.MUSICIC.ORG)





*Tricia Park and Miki-Sophia Cloud, violins*

*Halam Kim, viola*

*Laura Usiskin, cello*

*Lara Saldanha, piano*

*Caitlin McKechney, mezzo-soprano*

*Marian Wilson Kimber, pre-concert lecturer*

**We are delighted to welcome you to the thirteenth season of MusicIC,  
Iowa City's own chamber music and literature festival!**

Titled after Virginia Woolf's "for most of history, Anonymous was a woman," from *A Room of One's Own*, this summer's festival aims to re-examine musical and literary hierarchies and center Women's perspectives. Encompassing and honoring the vast and varied output of Women composers – living and past, Western and non-Western, White and BIPOC – in one short festival has proven to be an herculean feat. We are informed by the systems of which we all are a part, in this case, the one that celebrates White, European composers to the exclusion of a wide range of artists of different traditions, ethnicities, backgrounds, and identities. As such, we spent many months questioning and debating our programming impulses. In fact, we threw out many initial attempts, returning to the drawing board countless times, faced with the impossible task of illuminating all the incredible composers and writers across time who deserve more attention. Nevertheless, though this summer's programming represents a mere snapshot of the expansive contributions of Women artists, we are proud to spotlight these extraordinary individuals and their unique perspectives.

Digging deeper into the connection of music and literature, MusicIC presents a pre-recorded conversation between Pulitzer Prize-winning novelist and essayist, Marilynne Robinson, and Pulitzer Prize- and Grammy Award-winning composer Caroline Shaw, moderated by MusicIC's Founding Artistic Director Tricia Park. The program will feature a live performance of segments from

Shaw's *Three Essays*, the first movement of which was written to mimic Robinson's writing. Thursday's concert at Trinity Episcopal Church, *Centering Women's Perspectives*, continues the conversation by featuring composers and viewpoints that are often left out of the classical music oeuvres.

Friday's mainstage event, *Anonymous Was A Woman*, is an intimate concert at Riverside Theatre, highlighting the connections between two powerhouse Women and their intellectual and artistic relationship: prominent English author and feminist icon, Virginia Woolf, and composer Dame Ethel Smyth. Music scholar, author, and University of Iowa Professor Marian Wilson Kimber will give a pre-concert lecture exploring the development of works by women artists and the barriers they faced. The festival culminates on Saturday morning with our annual family concert where we will connect with our youngest and most enthusiastic fans.

Although history has attempted to anonymize us, women are integral contributors to a rich and multi-faceted tapestry of creative output and innovation. It is our hope that through this week's programming, we can take steps in acknowledging and advancing the ongoing efforts to widen the Western classical music canon, further illustrating that "In fact, as a woman, I have no country. As a woman I want no country. As a woman my country is the whole world." (Virginia Woolf, *Three Guineas*).

— *Tricia Park, Artistic Director &  
Meagan Brus, Managing Director*

# WEDNESDAY, JUNE 21

7:00 p.m., Iowa City Public Library, Meeting Room A

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## **LECTURE-DISCUSSION: “*Three Essays: Music and Literature in Conversation*”**

Marilynne Robinson, Pulitzer Prize–winning novelist and essayist

Caroline Shaw, Pulitzer Prize– and Grammy Award–winning composer

Moderated by Tricia Park

*Tricia Park and Miki-Sophia Cloud, violins*

*Halam Kim, viola*

*Laura Usiskin, cello*

# THURSDAY, JUNE 22

7:30 p.m., Trinity Episcopal Church

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## **CENTERING WOMEN’S PERSPECTIVES**

*Tricia Park and Miki-Sophia Cloud, violins*

*Halam Kim, viola*

*Laura Usiskin, cello*

### ***Tegere Tulon (2018)***

**Hawa Kassé Mady Diabaté (b. 1974), arr. Jacob Garchik (b. 1976)**

I. Funtukuru

II. Dulen

III. Kalime

IV. Wawani

### ***Source Code for String Quartet (2013)***

**Jessie Montgomery (b. 1981)**

### ***Three Essays for String Quartet (2018)***

**Caroline Shaw (b. 1982)**

First Essay (Nimrod)

Second Essay (Echo)

Third Essay (Ruby)

— *SHORT PAUSE* —

***Daughters of Sol* (2017)**  
**Aftab Darvishi (b. 1987)**

***A SONIC ARC* (2022)**  
**Tricia Park (b. 1976)**

***String Quartet (Ragamala)* (2013)**  
**Reena Esmail (b. 1983)**  
I. Fantasia – Bihag  
II. Scherzo – Malkauns  
III. Recitativo – Basant  
IV. Rondo – Jōg

## FRIDAY, JUNE 23

7:30 p.m., Riverside Theatre (Pre-Concert Lecture at 6:30 p.m.)

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### **ANONYMOUS WAS A WOMAN**

*Lara Saldanha, piano*  
*Caitlin McKechney, mezzo-soprano*  
*Tricia Park, violin*

***Violin Sonata in a minor, Op. 7* (1887)**  
**Ethel Smyth (1858-1944)**  
I. Allegro moderato  
II. Scherzo. Allegro grazioso  
III. Romanze. Andante grazioso  
IV. Finale. Allegro vivace

***From the Diary of Virginia Woolf* (1974)**  
**Dominick Argento (1927 - 2019)**  
**text by Virginia Woolf (1882 - 1941)**  
I. The Diary (April, 1919)  
II. Anxiety (October, 1920)  
III. Fancy (February, 1927)  
IV. Hardy's Funeral (January, 1928)  
V. Rome (May, 1935)  
VI. War (June, 1940)  
VII. Parents (December, 1940)  
VIII. Last Entry (March, 1941)



# SATURDAY, JUNE 24

10:30 a.m., Iowa City Public Library, Meeting Room A

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## FAMILY CONCERT

The MusicIC annual family concert features a program of musical storytelling for kids of all ages. Violinist Tricia Park, mezzo-soprano Caitlin McKechney, and pianist Lara Saldanha will perform, in partnership with the Iowa City Public Library children's department.

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## SPONSORS AND SPECIAL THANKS

As always, special thanks goes to John Kenyon and the Iowa City UNESCO City of Literature team for their support of MusicIC; Mara Cole and Rachael Carlson for their substantial assistance with marketing and logistics; The Reverend Lauren Lyon, Rector, and Jean Littlejohn, Choir Director at Trinity Episcopal Church, for their generous hospitality of the festival; Adam Knight and the entire Riverside Theatre team for their willingness to add yet another event to their already full plates; Miki Cloud, for her invaluable contributions to our challenging conversations of inclusion and diversity; and to Kevin & Pat Hanick, and Doug & June True for their continued support.

Additional thanks goes to the University of Iowa, Dunn Investments, Betsy Boyd and Bill Nusser, Iowa Public Radio, The Graduate Hotel, Riverside Theatre, Iowa City Public Library, Michael Huber and McGrath Toyota of Iowa City, Trinity Episcopal Church, and Hancher Auditorium.

Cover: Mara Cole

On the cover: Virginia Woolf, Jessie Montgomery, Caroline Shaw, Hawa Kassé Mady Diabaté, Aftab Darvishi, Reena Esmail, Tricia Park, and Ethel Smyth.



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# PROGRAM NOTES

***Tegere Tulon* (2018)**

**Hawa Kassé Mady Diabaté (b. 1974), arr. Jacob Garchik (b. 1976)**

*This piece was commissioned for Fifty for the Future: The Kronos Learning Repertoire, a project of the Kronos Performing Arts Association. The score and parts are available for free online. [kronosquartet.org](http://kronosquartet.org).*

*Tegere Tulon* revisits the handclapping songs of Hawa Diabaté's childhood, which were such formative experiences for her, and which are gradually dying out except in remote villages. Performed exclusively by girls outdoors in a circle, usually on moonlit nights, the handclapping songs are normally very short, consisting of one or two phrases repeated in call and response, often involving counting, each one with its own dance. Children make them up spontaneously, using the rhythms of language to generate musical rhythm, with playful movements, some individual, some coordinated by the whole circle.

Building on her own memories of the handclapping songs she used to do as a young girl in Kela, Hawa has created four new pieces in handclapping style, which she hopes will encourage Malians not to abandon this rich cultural heritage. The lyrics are humorous and poignant—they talk about the importance of family, the teasing relationship between *kalime* “cross-cousins” (a man's children and his sister's children are cross-cousins), a girl who loves dancing so much she falls into a well and then climbs out, and how long it takes to get to Funtukuru, her husband's village, where she went to film handclapping.

I. Funtukuru. This song is made up of three short call and response songs whose lyrics are built around counting, which is a characteristic component of the *tegere tulon* tradition. It was inspired by a trip to film handclapping songs in Funtukuru, a village located deep in the rolling savannah countryside of western Mali, where Hawa's husband, Demba Kouyaté, is from. Funtukuru is inhabited almost entirely by Mande *jelis* (griots, or hereditary musicians), and they carry on traditions that are mostly lost in the bigger towns and cities of western Mali, including *tegere tulon*.

The song plays on the name of the village, which is made up of two words in Maninka (the main language of the region). “Funtu” means “to arrive” and “kuru” means “hill.” Funtukuru is indeed surrounded by hills of big red boulders that rise sharply out of the earth.

To get to Funtukuru, you drive northwest from Bamako, Mali's capital along a pot-holed road for 170 kms, passing through the historic town of Kita – a place famous for its music – and then onwards down a dirt road for another 30 kms, past cotton fields and many small villages. It's a long and dusty journey, along which our car had several breakdowns. So the song celebrates our arrival there in the late afternoon, where we were treated to some truly wonderful and creative handclapping dance-songs, which astonished even Hawa.

The rest of the song is about a tall girl called Marama who loves dancing so much that she falls into a well, but then somehow climbs out and carries on dancing; she is fearless, even in front of a host of men. This is Hawa's playful reflection on the joy of handclapping songs. It is her way of encouraging girls—who are the ones that perform the *tegere tulon*—not to be put off by the stern gaze of male elders.

II. Dulen. Mali is a predominantly Muslim society, where a man can take up to four wives, according to the holy Quran. Children by different mothers are considered rivals, while children by the same mother are seen as having a harmonious relationship, known as *badenya* in Bamana, the main language of southern Mali.

Hawa is herself the daughter of a polygamous marriage, and a member of a vast extended family of griots, many of whom are recognised as some of the most important musicians of the 20th century and even further back into pre-colonial times. She is very aware of the importance of solidarity in families, which she evokes in this song through the example of *badenya*. An added factor in this that when a couple gets married, traditionally the bride goes to live with her husband's family, and her in-laws do not always treat her as they would their own daughter.

Hawa explains that in this, she exhorts the new husband through metaphor and flattery to treat his new wife as if part of his own kin. Without actually saying so, she compares the husband to



the cool, protective shade of a tree—it is long-lasting and beneficial, and should be celebrated (*yogobe ko*). She then refers to him as ‘fine soap’—a cherished commodity in villages of the savannah of West Africa.

Musically, the structure of this song uses a kind of mirror image that is found in many of the oldest song styles in the region. The verse of these songs has four lines: ABCD. The solo voice takes A, the chorus responds with B, the soloist sings C and D. Then they swap roles: The Chorus sings line A, the soloist responds with B, and the chorus sings lines C and D.

With this mirrored structure, the young girls who are doing the handclapping songs learn to perform all the lines with equal confidence, and the texture is continually varied.

III. *Kalime*. *Kalimè* is a word in Maninka (Hawa’s mother tongue) that refers to a very specific type of first cousin, which in anthropological terms is known as “cross-cousin”. When a brother and sister each have children, those children are first cousins. But they are considered different from cousins who are related through two sisters or two brothers. In southern Mali, the *kalimè* relationship is accorded a special status which is demonstrated in particular ways that are played out humorously in the handclapping songs. This is the basis for Hawa’s third piece for the Kronos Quartet.

When a male *kalimè* cousin gets married, his female *kalimè* cousins are supposed to show in a light-hearted way just how well he has treated them and how much they hold him in esteem. At the celebratory party for the wedding, there is a specific *kalimè* dance they will perform. This consists of tying a scarf around their waists leaving a floppy bow in back, which they then wag or fan like a bird’s tail in rhythm to the music. At one point, they also fall on the floor and dance facing down, much to the delight of everyone present—this is meant to show that their male cousin has been so generous and hospitable that they have seriously overeaten, and have toppled over because their stomachs are so full.

These dances are performed with great amusement and gusto, and of course, the male *kalimè* cousin is then supposed to reward them with more food and other gifts. Thus, the special type of cross-cousin relationship is reinforced and played out

for everyone to see. Hawa has composed this handclapping song to honour this wonderful tradition. She uses the evocative minor pentatonic scale of central Mali to do so.

IV. *Wawani*. *Wawani* is an onomatopoeic term in Maninka for the sound that people make when celebrating. Hawa describes this song as a ‘*sewa tulunke*,’ a song for entertainment and enjoyment, specifically aimed at neighbours. It is in two parts. The first is about the importance of solidarity and understanding, whether between family members, friends or neighbours. The second is in praise of a particular type of person known as ‘*soma*’, who has special mystical powers and is wise, a kind of wizard, but also feared and misunderstood. In pre-colonial times, the term *soma* (sometimes translated as “sorcerer”) was often synonymous with kingship, since rulers were believed to have esoteric power. Hawa advises people not to reject such a person, since they have the gift of bringing good things to the world; she compares the *soma* to the Prophet Musa (Moses). The name Musa is considered so powerful, that it is normally referred to by the nickname Bala (porcupine).

In Bamako, Diabaté first recorded the composition of *Tegere Tulon* on vocals with members of her family, accompanied by her two sons on acoustic guitars. The recordings were then transcribed and arranged for string quartet by Jacob Garchik.

— Professor Lucy Durán for Kronos  
*Fifty for the Future*

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### **Source Code for String Quartet (2013)**

**Jessie Montgomery (b. 1981)**

*Commissioned by the Isaiah Fund for New Initiatives in partnership with Symphony Space*

The first sketches of *Source Code* began as transcriptions of various sources from African American artists prominent during the peak of the Civil Rights era in the United States. I experimented by re-interpreting gestures, sentences, and musical syntax (the bare bones of rhythm and inflection) by choreographer Alvin Ailey, poets Langston Hughes and Rita Dove, and the great jazz songstress Ella Fitzgerald into musical sentences and tone paintings. Ultimately, this exercise of listening, re-imagining, and transcribing led me back to the Black spiritual as a common musical source across all three genres. The spiritual is a significant part

of the DNA of Black folk music, and subsequently most (arguably all) American pop music forms that have developed to the present day. This one-movement work is a kind of dirge, which centers on a melody based on syntax derived from Black spirituals. The melody is continuous and cycles through like a gene strand with which all other textures play.

— Jessie Montgomery

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**Three Essays for String Quartet (2018)**  
**Caroline Shaw (b. 1982)**

First Essay: *Nimrod commissioned by Coretet for the Calidore String Quartet (2016)*

Second Essay: *Echo* and Third Essay: *Ruby commissioned by the BBC with Coretet for the Calidore String Quartet (2018)*

I fell in love with playing string quartets when I was about 10, and it's been a love and obsession ever since. It's an amazing way to converse musically with others, and you can really get a sense of someone's personality through reading a quartet with them for the first time. I keep coming back to string quartets – despite the vast sonic possibilities now in the 21st century – because of the compactness and efficiency of it, and for the dialogue one can have with past quartet repertoire, both the hits and the hidden gems. One of the joys of writing is designing, destroying, and solving the puzzles of the language. It sometimes feels like designing my own game environment and then solving the problems that crop up.

The First Essay (“Nimrod”) began as a simple exercise in translating the lilt and rhythm of one of my favorite authors, Marilynne Robinson, into music. She writes beautifully and bravely on notions of the human soul, weaving delicately in and out various subjects (politics, religion, science) in each of her rich, methodical essays. Usually my music is inspired by visual art, or food, or some odd physics quirk, but this time I wanted to lunge into language, with all its complex splintering and welding of units and patterns! The piece begins with a gentle lilt, like Robinson herself speaking, but soon begins to fray as the familiar harmony unravels into tumbling fragments and unexpected repetitive tunnels. These musical trap doors lead to various worlds that are built from the materials of the beginning, like the odd way dreams can transform one thing into another. I started writing these three “essays”

while listening to the calm optimism of an audio recording of Marilynne Robinson reading from her book, *The Givenness of Things*, but I completed it during the turmoil of the 2016 U.S. Presidential election. The title of the first essay refers to the legendary biblical figure Nimrod, who oversaw the construction of the Tower of Babel — a city designed to be tall enough to reach heaven but which resulted in the confusion and scattering of language. This image of chaos and fragmentation, but also of extraordinary creative energy, may serve as a framework for listening to these three musical essays. The Second Essay (“Echo”), is a stylistic contrast to the first and third, in the spirit of a typical ‘slow movement’ nested between two quick ones. The title touches on a number of references: the concept of the ‘echo chamber’ that social media fosters in our political discourse; the ‘echo’ function in the Hypertext Preprocessor (PHP) programming language; and of course the effect of an echo. The third Essay (“Ruby”), returns to the fragmentation and angularity that was introduced in the first essay but attempts to tame it into some kind of logical structure. The title refers both to the programming language Ruby (developed in Japan in the mid-1990s) as well the simple beauty of the gem stone for which the language was named. It's more a point of inspiration than a strict system of generating material.

— Caroline Shaw

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**Daughters of Sol (2017)**  
**Aftab Darvishi (b. 1987)**

*This piece was commissioned for Fifty for the Future: The Kronos Learning Repertoire, a project of the Kronos Performing Arts Association. The score and parts are available for free online. [kronosquartet.org](http://kronosquartet.org).*

In response to the question, “How does it feel to be an Iranian female composer?” composer Aftab Darvishi asked Iranian female artists for their responses, in their own handwriting.

“*Daughters of Sol* is inspired by a poem by contemporary Iranian poet Ahmad Shamlou. This piece contains gentle transitions and detailed changes, which leads to dissolving of different shades and colors. It is a constant evolution between shadows and lights. It is a journey about conveying gentle circular movements, which I think resembles cycles of life. We evolve and



dissolve in gentle and harsh conversions. We change colors, yet we tend to go back to our roots despite our differences.”

— Aftab Darvishi

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**A SONIC ARC (2022)**  
**Tricia Park (b. 1976)**

This is a piece for solo violin that is, as the title hints, an arc in and of itself. There are several metaphoric delights embedded in this piece, not the least of which is the title. As a musician who plays with words and a writer who plays with sound, I was charmed one day to discover that A SONIC ARC is an anagram for CORSICANA (Texas), where I was at an artist residency at the time of composition. And much like the triumphant Scrabble player discovers a way to use all their tiles, this serendipity led me to compose the piece with joyous speed. Haunted and haunting, the shape of the piece is also a metaphor for my creative process. I am a relatively new composer and am now inspired to write a collection of short pieces like this for solo violin, which could then be compiled into an album, commemorating this time in my life and marking the creative evolution that began in Corsicana.

Following an ABA, ternary form, the piece begins rather hesitantly, as if searching for its footing. The A section's main motive is a falling third, between c-sharp and a-sharp, and explores a single line, falling and rising as it turns on itself, finding direction. As this first section arrives at a kind of cadence point, it enters into new territory: the propulsive B section, with continuous arpeggios that are energetic, rhythmic and offer harmonic progression and tension. After a point of climax, the A section returns, but is subtly transformed, with a falling third that is a half-step lower: now, a c natural and an a natural. Throughout, I utilize a variety of other violinistic techniques, like left-hand pizzicato and harmonics, to add texture and layers. The piece ends in a sigh: with the falling third, but this time, repeated three times, as it ascends higher and higher octaves, evaporating into nothing.

— Tricia Park

**String Quartet (Ragamala) (2013)**

**Reena Esmail (b. 1983)**

*Commissioned by the Santa Fe Chamber Music Festival for Flux Quartet*

During the year I spent in India, I began to notice a beautiful thing that would happen at concerts. When the artist would announce the raag to be sung or played that evening, immediately, and almost subconsciously, many of the cognoscenti in the audience would begin humming the characteristic phrases or ‘pakads’ of that raag quietly to themselves, intoning with the drone that was already sounding on stage. It had a magical feeling – as if that raag was present in the air, and tiny wisps of it were already starting to precipitate into the audible world in anticipation of the performance. It felt like a connection between the audience and the performer, as they prepared themselves to enjoy what was to come. Each movement of this quartet opens in exactly the same way, and it is inspired by those quiet intonations.

After the opening phrases, each movement diverges into its own distinct character. The first movement is a Fantasia inspired by the beautiful raag Bihag which layers phrases over one another to create large shapes separated by the silence of pure drones. The second movement is a vivacious and rhythmic setting of a Malkauns taan, which to the western ear, always seems to be pulling to a dominant rather than a tonic. The third movement is in the contemplative Basant – a raag that signifies the season of spring in Hindustani music. And the fourth movement is in the complex and multi-faceted Jog, a single raag which seems to contain western notions of both ‘major’ and ‘minor’ within it.

In Hindustani music, the elaboration of a single raag can often take an hour. I didn’t mean for this piece to exhaust these raags, but rather provide little snapshots of particular features and characters of each raag that I find beautiful and special about each one.

— Reena Esmail

## ANONYMOUS WAS A WOMAN

Lara Saldanha, piano  
Caitlin McKechney, mezzo-soprano  
Tricia Park, violin

### ***Violin Sonata in a minor, Op. 7 (1887)***

**Ethel Smyth (1858-1944)**

- I. Allegro moderato
- II. Scherzo. Allegro grazioso
- III. Romanze. Andante grazioso
- IV. Finale. Allegro vivace

### ***From the Diary of Virginia Woolf (1974)***

**Dominick Argento (1927 - 2019)**

**text by Virginia Woolf (1882 - 1941)**

- I. The Diary (April, 1919)
- II. Anxiety (October, 1920)
- III. Fancy (February, 1927)
- IV. Hardy's Funeral (January, 1928)
- V. Rome (May, 1935)
- VI. War (June, 1940)
- VII. Parents (December, 1940)
- VIII. Last Entry (March, 1941)

*Anonymous Was a Woman* draws connections between two powerhouse Women: prominent English author and feminist icon, Virginia Woolf, and composer Dame Ethel Smyth - the first female composer to be granted a damehood. Smyth premiered her *Sonata in a minor for Violin and Piano, Op. 7* at the Leipzig Gewandhaus in 1887 which, like the debut of her *String Quintet in E Major, Op. 1* three years prior, was not critically well received. The main criticism of the violin sonata was that it was "devoid of feminine charm and therefore unworthy of a woman." Counter to this criticism, Tchaikovsky wrote in his memoirs: "... She had composed several interesting works, the best of which, a violin sonata, I heard excellently played by the composer herself..."<sup>1</sup>. Though the classical music canon has historically relegated her to a footnote, Smyth is enjoying some long overdue recognition, both for her distinctive musical voice and larger than life personality. Ahead of her time, Smyth was defiantly out about her sexuality and her support for the women's suffrage movement, writing what would become the movement's anthem, "The March of the Women." In 1912, Smyth was jailed for two months, following an evening where she and 100 other British women broke the windows of any politician opposing voting rights for women. While serving her sentence, she was visited by her friend and conductor Thomas Beecham, who witnessed Smyth leaning out of her window to conduct a group of marching suffragettes with a toothbrush<sup>2</sup>.

Following Smyth's Sonata, audiences will be treated to a semi-staged version of Dominick Argento's song cycle *From the Diary of Virginia Woolf*, which won the 1975 Pulitzer Prize for Music, the first ever song cycle to do so. Jeanette Marie Fontaine from the University of Alabama states that "Argento modeled the large-scale form and dramatic concept of his own work after Schumann's cycle [*Frauenliebe und -leben*]: eight songs depicting chronological moments from a woman's life... In the Schumann cycle, it is the patriarchal view that a woman's obsession should be her husband, family, and home life. While in the Argento cycle, it is an artist's obsession with her writing and her own thoughts on the complexity of life that directs the listener."<sup>3</sup>.

Woolf pushed boundaries by contributing to conversations surrounding the female experience, societal gender roles, activism, the acknowledgement of mental illness, and support for LGBTQIA+ members of society, emboldening others to follow suit. In *A Room of One's Own*, Woolf herself hinted that her illness was related to how she saw the repressed position of women in society<sup>4</sup> while challenging "the conventional belief that women are inherently less creative or less able to produce great works of literature, examining the neglect of women in literature and creative communities."<sup>5</sup> In her essay *Three Guineas*, she hoped that the education at women's colleges would produce the kind of people who would help prevent war, providing 1960s feminist peace activists with many of their slogans<sup>6</sup>.

Smyth and Woolf would meet near the end of their lives and continue a fruitful intellectual and artistic relationship, lasting until Woolf's suicide in 1941. By pairing Smyth's music and Woolf's private words, we can begin to allow the deeply personal etchings of these two women to fully come to the forefront, in a way they were unable to during their lives.

— Meagan Brus & Tricia Park

<sup>1</sup><http://www.cmsomus.org/ethelmarysmythbiographyoct202018.pdf>

<sup>2</sup><https://www.nytimes.com/interactive/2016/12/02/arts/music/01womencomposers.html>

<sup>3</sup>Jeanette Marie Fontaine <https://ir.ua.edu/handle/123456789/1575>

<sup>4</sup>[https://en.wikipedia.org/wiki/Virginia\\_Woolf](https://en.wikipedia.org/wiki/Virginia_Woolf)

<sup>5</sup>Aiden Hebert for the Trinity Tripod, <https://tripod.domains.trincoll.edu/arts/virginia-woolfs-legacy-of-gender-equality-and-activism/>

<sup>6</sup><https://www.smith.edu/libraries/libs/rarebook/exhibitions/penandpress/case14b.htm#:~:text=As%20a%20woman%20I%20want,Virginia%20Woolf>



**Text from *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf* (published in 1954)  
Virginia Woolf (1882—1941)**

**I. The Diary (April, 1919)**

What sort of diary should I like mine to be?  
Something . . . so elastic that it will embrace anything,  
solemn, slight or beautiful that comes into my mind.  
I should like it to resemble some deep old desk . . .  
in which one flings a mass of odds and ends without  
looking them through. I should like to come back,  
after a year or two, and find that the collection had  
sorted itself and refined itself and coalesced, as  
such deposits so mysteriously do, into a mould,  
transparent enough to reflect the light of our life.

**II. Anxiety (October, 1920)**

Why is life so tragic; so like a little strip of pavement  
over an abyss. I look down; I feel giddy; I wonder  
how I am ever to walk to the end. But why do I feel  
this: Now that I say it I don't feel it. The fire burns;  
we are going to hear *The Beggar's Opera*. Only  
it lies all about me; I can't keep my eyes shut . . .  
And with it all how happy I am - if it weren't for my  
feeling that it's a strip of pavement over an abyss.

**III. Fancy (February, 1927)**

Why not invent a new kind of play; as for instance:  
Woman thinks: He does.  
Organ plays. She writes.  
They say: She sings.  
Night speaks.  
They miss.

**IV. Hardy's Funeral (January, 1928)**

Yesterday we went to Hardy's funeral. What did I  
think of? Of Max Beerbohm's letter . . . or a lecture  
. . . about women's writing. At intervals some  
emotion broke in. But I doubt the capacity of the  
human animal for being dignified in ceremony.  
One catches a bishop's frown and twitch; sees his  
polished shiny nose; suspects the rapt spectacled  
young priest, gazing at the cross he carries, of  
being a humbug . . . next here is the coffin, an  
overgrown one; like a stage coffin, covered with a  
white satin cloth; bearers elderly gentlemen rather  
red and stiff, holding to the corners; pigeons flying  
outside . . . processions to poets corner; dramatic  
"In sure and certain hope of immortality" perhaps  
melodramatic . . . Over all this broods for me some  
uneasy sense of change and mortality and how  
partings are deaths; and then a sense of my own  
fame . . . and a sense of the futility of it all.

**V. Rome (May, 1935)**

Rome: tea. Tea in café. Ladies in bright coats and  
white hats. Music. Look out and see people like  
movies . . . Ices. Old man who haunts the Greco .  
. . . Fierce large jowled old ladies . . . talking about  
Monaco. Talleyrand. Some very poor black wispy  
women. The effect of dowdiness produced by  
wispy hair. Sunday café . . . Very cold. The prime  
Minister's letter offering to recommend me for the  
Companion of Honour. No.

**VI. War (June, 1940)**

This, I thought yesterday, may be my last walk .  
. . . the war - our waiting while the knives sharpen  
for the operation - has taken away the outer  
wall of security. No echo comes back. I have no  
surroundings . . . Those familiar circumlocutions -  
those standards - which have for so many years  
given back an echo and so thickened my identity  
are all wide and wild as the desert now. I mean,  
there is no "autumn," no winter. We pour to the  
edge of a precipice . . . and then? I can't conceive  
that there will be a 27th June 1941.

**VII. Parents (December, 1940)**

How beautiful they were, those old people - I mean  
father and mother - how simple, how clear, how  
untroubled. I have been dipping into old letters  
and father's memoirs. He loved her: oh and was  
so candid and reasonable and transparent . . .  
How serene and gay even, their life reads to me:  
no mud; no whirlpools. And so human - with the  
children and the little hum and song of the nursery.  
But if I read as a contemporary I shall lose my  
child's vision and so must stop. Nothing turbulent;  
nothing involved; no introspection.

**VIII. Last Entry (March, 1941)**

No: I intend no introspection. I mark Henry James'  
sentence: Observe perpetually. Observe the  
oncome of age. Observe greed. Observe my  
own despondency. By that means it becomes  
serviceable. Or so I hope. I insist upon spending  
this time to the best advantage. I will go down with  
my colours flying . . . Occupation is essential. And  
now with some pleasure I find that it's seven; and  
must cook dinner. Haddock and sausage meat.  
I think it is true that one gains a certain hold on  
sausage and haddock by writing them down.

# THE ARTISTS

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## MIKI-SOPHIA CLOUD, violin

Miki Cloud enjoys a rich musical life as a violinist and artistic director passionate about building community. Chosen as the inaugural recipient of the Sun-Law Vuillaume Fellowship, Miki is fueled by music's ability to connect people more deeply to one another and to themselves.

Since 2009, Miki has been a core member of the self-conducted chamber orchestra, A Far Cry, where she serves as one of its violinists, co-artistic directors, and since 2021, head of community partnerships and learning. Acclaimed for her thoughtful and innovative approach to the listening experience, her programming and artistic direction has been described as “ingeniously crafted” by the Boston Globe and “intoxicating” by the New York Times. Miki is a former member of the New York-based Solera Quartet, winners of the 2017 Pro Musicis International Award and 2018 Guarneri Quartet Residency from Chamber Music America. She is also a former artistic director of the White Mountains Music Festival.

Past studies include Harvard College, Yale School of Music, New England Conservatory, and the Perlman



Music Program. As an educator and teaching artist, Miki has been privileged to share music in educational and community spaces across America - most recently Dartmouth College, Project STEP, Boston Children's Hospital, Notre Dame University, and Corrigan Radgowski Correctional Center.

When not working in music, she spends most of her time learning to see the world through the eyes of her spirited, creative, and expressive kid.



## HALAM KIM, viola

Korean American violist Halam Kim is a passionate performer and educator who enjoys a versatile career in solo and chamber music as well as in education. Her major solo accomplishments include performances of *Walton's Viola Concerto* with the Eastman Philharmonia and Philharmonie Baden-Baden. As a chamber musician, she regularly performs at Carnegie Hall and at the Juilliard School through her affiliation with Ensemble Connect. In previous years, she had the privilege to perform with Itzhak Perlman, Robin Scott, Zachary DePue, and Natalie Helm.

Halam received her master's degree from The Juilliard School and her bachelor's degree with a performer's certificate from the Eastman



School of Music. During her time at Eastman, she also majored in Psychology at the University of Rochester. Her previous teachers include I-Hao Lee, Kim Kashkashian, Carol Rodland, and Phillip Ying. She recently finished her fellowship at Carnegie Hall's Ensemble Connect where she enjoyed teaching students at PS/IS 226 Alfred De B. Mason in Brooklyn as well as students at

Skidmore College and Saratoga public schools. Halam's mission is to communicate what words cannot by connecting with people, inspiring the next generation, healing others, and sharing what she loves deeply. In her free time, she enjoys visiting her family and her dog in Port Washington, NY as well as her new in-law family in Farmington, CT.

## CAITLIN MCKECHNEY, mezzo-soprano

Caitlin McKechney, mezzo-soprano, is a vocalist, multi-instrumentalist, composer, producer, wife and mom. Caitlin has been seen in a wide variety of roles including Inez Serrano in Andy Vores's operatic treatment of Sartre's *No Exit* and Suzuki in *Madama Butterfly* (both with Florida Grand Opera), the title role in *Carmen* (Opera Memphis, Painted Sky Opera, Tacoma Opera, Stony Brook Opera), Ruth in *Pirates of Penzance* (Opera North), Dinah in *Trouble in Tahiti* (Magic City Opera and Orchestra Miami), Maddalena in *Rigoletto* (Opera Connecticut), Woman 4 in *Letters That You Will Not Get* (The American Opera Project, for which she also served as Associate Producer), Lilli Vanessi in *Kiss Me Kate* (Broadway Theater of Pitman, North Street Playhouse and NightBlue Theater) and a member of the 6 person actor-musician show *The Irish and How They Got That Way* by Frank McCourt. Caitlin's first musical theater composition, *Muse: The Women*



*of Picasso*, will be premiered in 2024 as a part of Irondale Theater's On Women Festival in Brooklyn, NY. Caitlin is also "head cowgirl" in the all-female, alt-country opera fusion band, the Opera Cowgirls, where Grand Opera meets the Grand Ol' Opry.



## TRICIA PARK, violin & artistic director

Praised by critics for her "astounding virtuosic gifts" (*Boston Herald*), "achingly pure sound" (*The Toronto Star*), and "impressive technical and interpretive control" (*The New York Times*), MusicIC Co-Founder and Artistic Director, Tricia Park enjoys a diverse career as a violinist, educator, and writer.

Tricia is the creator of the podcast, "Is it Recess Yet? Confessions of a Former Child Prodigy." She is the recipient of an Avery Fisher Career Grant, a Fulbright Grant, and was selected as one of "Korea's World Leaders of Tomorrow." Since her first orchestral engagement at age 13 with the Baltimore Symphony Orchestra, she has

performed with the English and St. Paul Chamber Orchestras; the Frankfurt Radio Symphony Orchestra; the Montreal, Dallas, Cincinnati, and Seattle Symphonies; the Calgary, Buffalo, and Westchester Philharmonics, among others. Other highlights include appearances at the Lincoln Center Festival and Kennedy Center, her debut with the Korean Broadcasting System (KBS) Orchestra and collaborations with composer Tan Dun. She also performs in the violin-fiddle duo, Tricia & Taylor.

Tricia founded the Solera Quartet, winner of the Pro Musicis International Award. The Soleras' debut album, *Every Moment Present*, was hailed by The New York Times as "intoxicating....sensitive and finely articulated throughout and the sound bright and vivid." As First Violinist of the Maia Quartet from 2005-2011, she performed worldwide and was on faculty at the University of Iowa. Tricia has served on faculty at the University of Chicago, University of Notre Dame and has worked for Graywolf

Press. She has also taught masterclasses and clinics at the Peabody Institute of Music, Oberlin Conservatory of Music, the College-Conservatory of Music at the University of Cincinnati, Dartmouth College, the Longy School of Music of Bard College, McGill University, and the Interlochen Summer Arts Academy. Tricia received her Bachelor and Master of Music from the Juilliard School where she received a Starling-DeLay Fellowship. She has performed with Pinchas Zukerman, Cho-Liang Lin, Robert McDonald, and members of the American, Guarneri, Juilliard, Orion String Quartets and Eighth Blackbird.

Tricia received an MFA in Writing from the School of the Art Institute of Chicago. Currently, Tricia is Associate Director of Cleaver Magazine Workshops where she is also a Creative Non Fiction editor and faculty instructor, teaches for the Iowa Summer Writing Festival, and maintains a private studio of violin students and writing clients.

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## LARA SALDANHA, piano

The "maturity" of pianist Lara Saldanha's performances has been described as "hugely impressive" (*Navhind Times*). Lara has performed across the United States, Europe, and Asia, and looks forward to appearances at the Rites of Spring Festival in North Fork, N.Y., MusicIC Festival in Iowa City, Icicle Creek in Leavenworth, Wash., National Federation of Music Clubs Convention in Richmond, Va, and Howland Cultural Center in Beacon, N.Y. among others in 2023. Past performance highlights include appearances at the German Consulate, Bohemian National Hall, Alice Tully Hall, and the DiMenna Center in New York City, with the Texas Festival Orchestra, and her Indian debut at the National Center for the Performing Arts, Kala Academy, and Pune Music Society in 2017.

Lara will complete her doctorate at Stony Brook University in fall 2023, studying with Christina Dahl. She received her Performance Diploma and Master's from Mannes, studying with Vladimir Valjarevic, and B.M./B.A. from Northwestern, in the studio of Alan Chow. She has also studied with Serguei Milstein at the Geneva Conservatory of Music in Switzerland, Inna Terekhov, and Neya Korsantia.



Lara is a passionate music educator; she teaches undergraduate students at Stony Brook University, held Teaching Assistantships at both Stony Brook and Mannes, and has a thriving studio of over 25 students in New York City. Lara is passionate about making concerts accessible to all walks of life, and frequently plays in community centers, retirement communities, and house concerts to that end.





## LAURA USISKIN, cello

Laura Usiskin (she/her) enjoys a versatile career as a cellist and educator. Her playing has taken her to concert halls throughout the United States and Europe, including the Kennedy Center, Palazzo

Chigi Saracini, Symphony Hall (Boston), and New York venues including Alice Tully Hall, Weill Hall, Zankel Hall, Merkin Hall, Miller Theatre, Barge Music, Steinway Hall, and Klavierhaus. While completing an Artist-In-Residency with the Montgomery Symphony Orchestra, Usiskin founded and served as the inaugural Executive Director of the Montgomery Music Project, an El Sistema strings program in Montgomery, Alabama. The program, now more than 10 years old, has given intensive string instruction to hundreds of low-income children across three counties. Usiskin is a member of the Bayberry String Quartet as well as the Atlanta-based new music group ensemble vim. She has served on the faculty of the University of Alabama at Birmingham, through which she founded the chamber series Chamber Music @ AEIVA, as well as Birmingham-Southern College and the Alabama School of Fine Arts. Usiskin graduated from Columbia University cum laude with a Bachelor of Arts in Neuroscience and Behavior, The Juilliard School with a Master of Music, and Yale University with a Doctor of Musical Arts. She lives in Atlanta with her husband and two children.

## MARIAN WILSON KIMBER, pre-concert lecturer

Marian Wilson Kimber is Professor of Musicology at the University of Iowa. Her numerous publications have treated the composer Felix Mendelssohn and musical activities by numerous women, including those of Fanny Mendelssohn Hensel, Clara Schumann, and Jane Austen. Wilson Kimber's book about American women's poetic recitation in concert life, *The Elocutionists: Women, Music, and the Spoken Word* (University of Illinois Press, 2017) was awarded the H. Earle Johnson Subvention from the Society for American Music. Wilson Kimber has recently authored an article about women's peace songs composed for First Lady Eleanor Roosevelt, published in *Music & Politics*, and a chapter for *The Cambridge Companion to Amy Beach*, forthcoming this fall. She is a regular contributor to the blog, *Women's Song Forum*. Wilson Kimber's current project is a book about the roles of women activists in shaping American music before World War II.

With pianist Natalie Landowski, Wilson Kimber founded Red Vespa, which performs spoken



word pieces by women composers. The duo has appeared in Chicago, Kansas City, Boston, Washington, Columbus (Ohio), and across Iowa. In addition to its repertoire of historic comic compositions, Red Vespa commissioned Lisa Neher's *Upon a Broken World*, musical settings of poems by Amy Lowell, Maggie Smith, and Danusha Laméris, which premiered in 2021.



# THE COMPOSERS

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## DOMINICK ARGENTO

Dominick Argento, considered to be America's preeminent composer of lyric opera, was born in York, Pennsylvania in 1927. He earned his Bachelor's and Master's degrees at Peabody Conservatory and his Ph.D. from the Eastman School of Music. Fulbright and Guggenheim Fellowships allowed him to study in Italy and following his Fulbright, Argento became music director of Hilltop Opera in Baltimore, and taught theory and composition at the Eastman School. In 1958, he joined the faculty of the Department of Music at the University of Minnesota, where he taught until 1997 and later held the rank of Professor Emeritus. During his years at Eastman, Argento composed his opera, *The Boor* (1957), of which John Rockwell of *The New York Times* stated: "[it] taps deep currents of sentiment and

passion." Following his arrival in Minnesota, Argento accepted commissions from the Saint Paul Chamber Orchestra and the Civic Orchestra of Minneapolis.

Since the early 1970s Argento's operas were heard with increasing frequency abroad. Among these are *The Voyage of Edgar Allan Poe* (1976), *Dream of Valentino* (1993), and *Casanova's Homecoming* (1984), which Robert Jacobson of *Opera News* hailed as "a masterpiece." Dominick Argento received the Pulitzer Prize for Music in 1975 for his song cycle *From the Diary of Virginia Woolf*. He was elected to the American Academy of Arts and Letters in 1979, and in 1997 was honored with the title of Composer Laureate to the Minnesota Orchestra, a lifetime appointment.

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## AFTAB DARVISHI

Aftab Darvishi was born in Tehran, Iran in 1987. She started playing violin at age five, and as she grew older, she got in touch with other instruments like the *kamancheh* (Iranian string instrument) and classical piano. Darvishi has studied Music Performance at University of Tehran, Composition at Royal Conservatory of The Hague and Composing for film and Carnatic Music (South Indian music) at Conservatory of Amsterdam.

Darvishi has presented her music in various festivals in Europe and Asia working with various ensembles. She has also attended various artistic residencies, such as AiEP Contemporary Dance Company (Milan), Kinitiras studio (Athens), and

Akropoditi Dance center (Syros). She is a former member of KhZ ensemble; an experimental electronic ensemble with supervision of Yannis Kyriakides that has performed in various festivals such as the Holland Festival. After her graduation, she has been regularly invited as a guest lecturer at the University of Tehran.

In 2014, Darvishi was short-listed for the 20th Young Composer meeting in Apeldoorn (Netherlands) and in 2015, she won the Music Education award from Lijsthus Artist Residency to hold workshops for presenting Persian music to music teachers at Music School of Fjallabyggd, Iceland. In 2016, Darvishi was awarded the prestigious Tenso Young Composers Award for her piece *And the world stopped Lacking you...* for a cappella choir.

# HAWA KASSÉ MADY DIABATÉ

Hawa Kassé Mady Diabaté possesses one of the most beautiful, versatile, and expressive voices of West Africa. A *jelimuso* (female *jeli* or 'griot') from Mali, she has acquired a cult following as the charismatic singer of Trio Da Kali, an acoustic trio which was formed by the Aga Khan Music Initiative specially to collaborate with the Kronos Quartet. She has received rapturous reviews for her work on Kronos and Trio Da Kali's collaborative award-winning album *Ladilikan* and for her moving performances with Trio Da Kali, who have toured widely in Europe and the US to critical acclaim.

Diabaté's charismatic voice is emphatically 21st century, but it is also steeped in the rich heritage of Mali's griots, the hereditary musicians that date back to the founding of the Mali Empire in the 13th century. She was born into a celebrated griot family, the Diabatés of Kela, a village in southwest Mali famous for its music. The Kela Diabatés have a formidable reputation as singers, instrumentalists, and reciters of oral epic histories,

with many legendary names from the pre-colonial era to the present, and today Hawa is the torch bearer of that great tradition.

Diabaté's father Kassé Mady Diabaté was known for his entrancing singing, moving his listeners to tears—from which he gets his nickname, Kassé, 'to weep'—a quality that Hawa has inherited, along with the nickname. Her great-aunt was Sira Mory Diabaté, considered the most important Malian female vocalist of the 20th century, a prolific composer whose songs, like "Kanimba" (on the album *Ladilikan*) have become griot classics.

Settling with her family in Bamako, the capital, in her teens, Diabaté began performing on the wedding party circuit, where she remains much in demand. Apart from one cassette released on the local market, she only ever recorded with her father, in the chorus of his album *Kassi Kasse* (2003), recorded on location in Kela. The power and beauty of her voice shone through the album, which won a Grammy nomination. But it was not until Trio Da Kali was formed that Diabaté's remarkable singing would find a platform in its own right.

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# REENA ESMAIL

Indian-American composer Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. Esmail's life and music was profiled on Season 3 of PBS Great Performances series *Now Hear This*, as well as *Frame of Mind*, a podcast from the Metropolitan Museum of Art.

Esmail divides her attention evenly between orchestral, chamber and choral work. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Many of her choral works are published by Oxford University Press. Esmail is the Los Angeles Master Chorale's 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony's 2020-21 Composer-in-Residence. She also holds awards/fellowships from United States

Artists, the S&R Foundation, the American Academy of Arts and Letters, and the Kennedy Center.

Esmail holds degrees in composition from The Juilliard School (BM'05) and the Yale School of Music (MM'11, MMA'14, DMA'18). Her primary teachers have included Susan Botti, Aaron Jay Kernis, Christopher Theofanidis, Christopher Rouse and Samuel Adler. She received a Fulbright-Nehru grant to study Hindustani music in India. Her Hindustani music teachers include Srimati Lakshmi Shankar and Gaurav Mazumdar, and she currently studies and collaborates with Salli Oak. Her doctoral thesis, entitled *Finding Common Ground: Uniting Practices in Hindustani and Western Art Musicians* explores the methods and challenges of the collaborative process between Hindustani musicians and Western composers.

Esmail was Composer-in-Residence for Street Symphony (2016-18) and is currently an Artistic Director of Shashtra, a non-profit organization that promotes cross-cultural music connecting music traditions of India and the West. She currently resides in her hometown of Los Angeles, California.

## JESSIE MONTGOMERY

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Shift, Change, Turn* (2019) commissioned by the Orpheus Chamber Orchestra and the Saint Paul Chamber Orchestra, *Coincident Dances* (2018) for the Chicago Sinfonietta, and *Banner* (2014)—written to mark the 200th anniversary of “The Star-Spangled Banner”—for The Sphinx Organization and the Joyce Foundation, which was presented in its UK premiere at the BBC Proms on 7 August 2021.

Summer 2021 brought a varied slate of premiere performances, including *Five Freedom Songs*, a song cycle conceived with and written for Soprano Julia Bullock, for Sun Valley and Grand Teton Music Festivals, San Francisco and Kansas City Symphonies, Boston and New Haven Symphony Orchestras, and the Virginia Arts Festival (7 August); a site-specific collaboration with Bard SummerScape Festival and Pam Tanowitz Dance, *I was waiting for the echo of a better day* (8 July); and *Passacaglia*, a flute quartet for The National Flute Association’s 49th annual convention (13 August). Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Jessie holds degrees from the Juilliard School and New York University and is currently a PhD Candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

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## CAROLINE SHAW

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year’s projects include the score to “Fleishman is in Trouble” (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker’s “The Sky Is Everywhere” (A24/Apple), music for the National Theatre’s production of “The Crucible” (dir. Lyndsey Turner), Justin Peck’s “Partita” with NY City Ballet, a new stage work “LIFE” (Gandini Juggling/Merce Cunningham Trust), the premiere of “Microfictions Vol. 3” for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang’s silent film “Moby Dick” co-composed with Andrew Yee, two albums on Nonesuch (“Evergreen” and “The Blue

Hour”), the score for Helen Simoneau’s dance work “Delicate Power”, tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from “Let The Soil Play Its Simple Part” (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyoncé’s Homecoming, Tár, Dolly Parton’s America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary.



# ETHEL SMYTH

British composer Dame Ethel Mary Smyth (1858-1944) was a composer, conductor, author, and Suffragette. Raised during the Victorian age, Smyth fought against societal restrictions that said a woman should not have a profession. She insisted on an education, she insisted on performances of her works, and she insisted on having her works published. Today Smyth should be heralded as a champion of women's rights and a pioneer for women in the classical music world, but she is still relatively unknown.

Between 1880 and 1930, she published two sets of lieder, several songs for voice and piano or chamber ensemble, numerous chamber pieces, two symphonic works, six operas, a mass, and a choral symphony. Today we also know of her unpublished works for solo piano, organ, and various chamber ensembles. In addition to composing, Smyth was also a devoted letter-writer, and she turned to writing memoirs and essays later in her life, publishing ten volumes of prose between 1919 and 1940.

During her lengthy career in which she frequently traveled between England, Germany, and Italy, Smyth came to know Brahms, Clara Schumann, Tchaikovsky, Grieg, Bruno Walter, and more. She informally performed for Queen Victoria, and she

was friends with the ex-Empress Eugenie of France and the Princesse de Polignac, Winnaretta Singer. In the last decades of her life she formed strong friendships with Edith Somerville and Virginia Woolf.

Since her death at the end of World War II, Smyth has been largely forgotten. But the last decade has witnessed a surge of interest in her works and her life. On September 22, 2018 her home in Woking, Surrey, England finally received a blue plaque, a commemorative plaque honoring her life in that small town outside of London. Her opera, *The Wreckers*, received its first full staging in North America at Bard College during the summer of 2015. The original French version of *The Wreckers* was then presented at the Glyndebourne Opera Festival in the summer of 2022, which was followed by a semi-staged version at The Proms and a concert setting with the Deutsches Symphonie Orchester Berlin. *The Wreckers* also received its first production by a major American opera company in the fall of 2022 with performances by the Houston Grand Opera. In the spring of 2018, the Cecilia Chorus and the Johnstown Symphony Orchestra co-premiered Smyth's final work, *The Prison*, a choral symphony based on a text by Brewster. Following this premiere, the work was recorded for the first time and released in 2020, receiving a Grammy for Best Classical Vocal Solo.

— Amy Zigler, Ph.D. for [ethelmyth.org](http://ethelmyth.org)

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