

NINTH ANNUAL **INTERNATIONAL**

Music by Women Festival

MARCH 6TH – 8TH 2025

*Julia Mortyakova,
Artistic Director*



POINDEXTER HALL AT MISSISSIPPI UNIVERSITY FOR WOMEN



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ARTISTIC DIRECTOR WELCOME

Dear festival participants,

It gives me great pleasure to welcome all of you to the 9th Annual International Music by Women Festival 2025 hosted by the Mississippi University for Women.

I hope this festival will serve as a catalyst for dialogue, future collaborations, and performances. I am passionate about sharing this music with the world and making sure it is recorded in history. After the conclusion of the festival, I hope you will join me in continuing this mission in your local communities, and wherever your travels may take you.

The 2017-2024 festivals brought this project into the international spotlight and helped contribute to programming diversity in concert halls around the world. I am excited to share with you the robust program of the 9th annual festival and look forward to seeing the effect it has on our field!

I believe we all dream of a future when works by women are part of the classical music performance canon, and each concert, whether a solo recital or an orchestral performance, will feature music by women composers. However, until that dream becomes a reality, it is important to highlight this music in order to inspire future performances, facilitate its further study by music students, and ignite the interest of the general public. Thank you for doing your part and supporting this historically important endeavor. Whether you are a performer, composer, student, professor, independent musician, or music lover, your participation in this event truly helps recognize and pass on to the next generation the important works written by great artists.

Once again, thank you for joining us and I hope you enjoy all of our concerts and presentations!



Julia Mortyakova, D.M.A.
Artistic Director, Music by Women Festival
Professor and Chair, Department of Music
Mississippi University for Women



Dr. Julia Mortyakova

SCHEDULE AT-A-GLANCE

THURSDAY			
10:00 AM	CONCERT NO. 1		
11:30 AM	[P] Sophia Dussek: At Home in the Public Sphere (Sallee)		[LR] A Musician Without Borders: The Life and Music of Teresa Carreño (Mortyakova)
NOON	CONCERT NO. 2		
1:30 PM	BREAK		
3:00 PM	CONCERT NO. 3		
4:00 PM	[P] Pregnancy, Parenthood, and the Professional Musician (Morrison)	[LR] Immigration, Migration, and Industrialization: A Lecture Recital on Layered Exoticism in Libby Larsen's My Antonia (Laine)	[LR] Reimagining Bach: Lera Auerbach's Twenty-Four Preludes for Piano Solo (Roberts)
4:30 PM	[P] Barbara Strozzi's Gender-fluid Agency (Sullivan)		[LR] Elsa Respighi: Out of the Shadows (Haslett)
5:00 PM	CONCERT NO. 4		
6:30 PM	BREAK WITH RECEPTION		
8:00 PM	CONCERT NO. 5		
FRIDAY			
9:00 AM	[P] Augusta Browne: A Traditionally Modern 19th Century American Composer (Young)	[LR] The Clarinet Works of Fernande Decruck (Paquin)	[LR] Handwork: Finding Feminism in the Minimalist Processes of Ann Southam's Piano Music (Hildebrand)
	[P] Women Leaders Cultivating Inclusivity, Diversity, Equity, Accessibility and Belonging through Singing and Artistry (Popham)	[LR] Joanna Bruzdowicz: The Cinematic and Literary Inspirations (Czarakczew)	[LR] Expanding Piano Repertoire: The Music of Brazilian Composer Inah Machado Sandoval (Chung)
9:30 AM			
10:00 AM	CONCERT NO. 6		
11:30 AM	[P] The Symphonic Poems of Augusta Holmès (Petrosyan)		
NOON	CONCERT NO. 7		
1:30 PM	BREAK		
3:00 PM	CONCERT NO. 8		
4:00 PM	[P] A Music HERstory Class: Challenges and Successes in Broadening Representation (Cumming)	[LR] Kassiani: Voice of the earliest known woman composer (Scott)	[LR] Mexicana Hermosa (Canchola)
4:30 PM	[P] "Shall I be inactive?" The Role of Music in the Legacy of Prudence Crandall (Hersey)	[LR] Collaborative Commissioning: Creating Bridges Between Musical Communities (Dickey)	[LR] Jewish Art Song: Examining the Music of Ilse Weber (Brault)
5:00 PM	CONCERT NO. 9		
6:30 PM	BREAK WITH RECEPTION		
8:00 PM	CONCERT NO. 10		

SATURDAY			
9:00 AM	[P] Unsung Melodies by Three Brazilian Valkyries (Sebba)	[LR] Libby Larsen's Guitar Music: Defying Conventions (Julian)	[LR] Exploring Missy Mazzoli's Piano Narratives (Lazellari)
9:30 AM	[LR] "Narrowly Time's Slow Riders Shave": An Analysis and Performance of Rhian Samuel's Cwmdonkin Songs (Hoch)		[LR] A Commoner Prodigy and the Sun King: Elisabeth Jacquet de la Guerre and Louis XIV (Moak)
10:00 AM	CONCERT NO. 11		
11:30 AM	[P] Sophie Drinker and Ashley Montagu: Music and Women (Jones)	[LR] "Queering the Stage: Exploring Gender, Voice, and Queer Agency in the Works of Musical Theatre Composer Bree Lowdermilk (Isaacs)	
NOON	CONCERT NO. 12		
1:30 PM	BREAK		
3:00 PM	CONCERT NO. 13		
4:00 PM	[P] Then and Now: An Overview of the Composers in "Violin Music by Women: A Graded Anthology" (Cooper)	[LR] Exploring Libby Larsen's Sonnets of the Portuguese for Use in the Undergraduate Vocal Studio (Wee)	[LR]: "The Lady With A Hammer," Galina Ustvolskaya and her 12 Preludes for Piano (Miller)
4:30 PM	[P] Ekphrasis, Intertextuality, and Allusion: Modes of Re-presentation in Mel Bonis' Femmes de légendel (Sallee)	[LR] Women's Rights are Human Rights: Creating Music for Social Change (Page)	[LR] A Percussionist's Take on Relaxed Playing (Walrath)
5:00 PM	CONCERT NO. 14		
6:30 PM	BREAK		
8:00 PM	CONCERT NO. 15		

Kossen Aud.	Room 211
Room 307	Room 408

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SCHEDULE OF EVENTS

THURSDAY MARCH 6TH

10:00 AM **Concert No. 1 in Kossen Auditorium**

11:30–11:55 PM

211 Paper: Sophia Dussek: At Home in the Public Sphere
Christy Sallee (University of Florida)

408 Lecture Recital: A Musician Without Borders: The Life and Music of Teresa Carreño
Julia Mortyakova (Mississippi University for Women)

NOON **Concert No. 2 in Kossen Auditorium**

BREAK

3:00 PM **Concert No. 3 in Kossen Auditorium**

4:00–4:25 PM

211 Paper: Pregnancy, Parenthood, and the Professional Musician
Amanda Morrison (Slippery Rock University)
Amy Guffey (Kansas State University)
Carrie RavenStem (La HERmandad, Backun & Silverstein Artist)
Adria Sutherland (Eastern Kentucky University, La HERmandad, Backun Performing Artist)

307 Lecture Recital: Immigration, Migration, and Industrialization: A Lecture Recital on Layered Exoticism in Libby Larsen's My Ántonia
Eric Laine, tenor (UNC Greensboro)
Jonathan Levin, piano

- 408 Lecture Recital: Reimagining Bach: Lera Auerbach's Twenty-Four Preludes for Piano Solo.**
Hannah Roberts, piano (University of Alabama)

4:30–4:55 PM

- 211 Paper: Barbara Strozzi's Gender-fluid Agency**
Ryan Sullivan (Arkansas State University)
- 307 Lecture Recital: Elsa Respighi: Out of the Shadows**
Malinda Haslett, soprano (University of Southern Maine)
Jonathan Levin, piano

5:00 PM Concert No. 4 in Kossen Auditorium

Reception hosted by the Music by Women Festival for participants and special guests. Meet in the Poindexter lobby immediately following the 5 PM concert to walk over to the reception.

8:00 PM Concert No. 5 in Kossen Auditorium

FRIDAY, MARCH 7TH

9:00–9:25 AM

- 211 **Paper: Augusta Browne: A Traditionally Modern 19th Century American Composer**
Jenna Klein Young (Mississippi State University)
- 307 **Lecture Recital: The Clarinet Works of Fernande Decruck**
Kelsey Paquin, clarinet (University of North Alabama)
Meghan Merciers, clarinet (University of North Alabama)
- 408 **Lecture Recital: Handwork: Finding Feminism in the Minimalist Processes of Ann Southam's Piano Music**
Madeline Hildebrand, piano (Brandon University (Manitoba))

9:30–9:55 AM

- 211 **Paper: Women Leaders Cultivating Inclusivity, Diversity, Equity, Accessibility and Belonging through Singing and Artistry**
Deborah Popham (University of Wisconsin-Green Bay)
Amy Canchola (Canchola Studio of Voice)
Ivy Walz (Texas Tech University)
Alexis Davis-Hazell (University of Alabama)
- 307 **Lecture Recital: Joanna Bruzdowicz: The Cinematic and Literary Inspirations**
Paweł Czarakczew, cello
Piotr Kowal, piano (Krzysztof Penderecki Academy of Music in Cracow)
- 408 **Lecture Recital: Expanding Piano Repertoire: The Music of Brazilian Composer Inah Machado Sandoval**
Mideum Chung, piano (Tarrant County College Northwest)
Angelita Berdiales, piano (University of North Carolina Greensboro)

10:00 AM **Concert No. 6 in Kossen Auditorium**

11:30–11:55 PM

- 211 **Paper: The Symphonic Poems of Augusta Holmès**
Suren Petrosyan (University of North Alabama)

12:00 AM **Concert No. 7 in Kossen Auditorium**

BREAK

3:00 PM **Concert No. 8 in Kossen Auditorium**

4:00–4:25 PM

211 Paper: A Music HERstory Class: Challenges and Successes in Broadening Representation

Ashley Cumming (Murray State University)

307 Lecture Recital: Kassiani: Voice of the earliest known woman composer

Krista Cornish Scott, presenter

408 Lecture Recital: Mexicana Hermosa

Amy Canchola (Canchola Studio of Voice)

Jonathan Levin, piano

4:30–4:55 PM

211 Paper: "Shall I be inactive?" The Role of Music in the Legacy of Prudence Crandall

Joanna Hersey (UNC Pembroke)

307 Lecture Recital: Collaborative Commissioning: Creating Bridges Between Musical Communities

Reina Dickey, presenter (Miami University)

Heri et Hodie (Cincinnati, OH), treble vocal ensemble

408 Lecture Recital: Jewish Art Song: Examining the Music of Ilse Weber (1903-1944)

Allie Brault, soprano (University of Maryland)

Rachel E. Copeland, piano (Pennsylvania State University)

5:00 PM **Concert No. 9 in Kossen Auditorium**

Reception hosted by the Music by Women Festival for participants and special guests. Meet in the Poindexter lobby immediately following the 5 PM concert to walk over to the reception.

8:00 PM **Concert No. 10 in Kossen Auditorium**

SATURDAY, MARCH 8TH

9:00–9:25 AM

- 211 **Paper: Unsung Melodies by Three Brazilian Valkyries**
Rosângela Sebba (Mississippi State University)
- 307 **Lecture Recital: Libby Larsen's Guitar Music: Defying Conventions**
Jess Julian, guitar (Mississippi State University)
- 408 **Lecture Recital: Exploring Missy Mazzoli's Piano Narratives**
Jonida Lazellari, piano (Pennsylvania State University)

9:30–9:55 AM

- 307 **Lecture Recital: "Narrowly Time's Slow Riders Shave": An Analysis and Performance of Rhian Samuel's Cwmdonkin Songs**
Matthew Hoch, baritone (Auburn University)
Jonathan Levin, piano
- 408 **Lecture Recital: A Commoner Prodigy and the Sun King: Elisabeth Jacquet de la Guerre and Louis XIV**
Elizabeth Moak, piano (University of Southern Mississippi)
Jean-Claude Coquempot, research collaborator

10:00 AM **Concert No. 11 in Kossen Auditorium**

11:30–11:55 AM

- 211 **Paper: Sophie Drinker and Ashley Montagu: Music and Women**
Lindsey Jones (Rutgers)
- 408 **Lecture Recital: Queering the Stage: Exploring Gender, Voice, and Queer Agency in the Works of Musical Theatre Composer Bree Lowdermilk**
Shayna Isaacs, voice (University of Texas Rio Grande Valley)
Casey Joiner, voice and piano
Spencer Ruwe, aka BurlyEsque, voice

NOON **Concert No. 12 in Kossen Auditorium**

BREAK

3:00 PM Concert No. 13 in Kossen Auditorium

4:00–4:25 PM

- 211 **Paper: Then and Now: An Overview of the Composers in “Violin Music by Women: A Graded Anthology”**
Cora Cooper (Kansas State University)
- 307 **Lecture Recital: Exploring Libby Larsen’s Sonnets of the Portuguese for Use in the Undergraduate Vocal Studio**
Sarah Wee, soprano (Troy University)
Benjamin Crook, piano
- 408 **Lecture Recital: “The Lady With A Hammer,” Galina Ustvolskaya and her 12 Preludes for Piano**
Katherine Miller, piano (Stony Brook University)

4:30–4:55 PM

- 211 **Paper: Ekphrasis, Intertextuality, and Allusion: Modes of Re-presentation in Mel Bonis’ Femmes de légende**
Christy Sallee (University of Florida)
- 307 **Lecture Recital: Women's Rights are Human Rights: Creating Music for Social Change**
Sarah Lucas-Page, presenter (Western Washington University)
Julia Loughheed, clarinet & fixed audio and visual media
- 408 **Lecture Recital: A Percussionist's Take on Relaxed Playing**
Anneliese Walrath, marimba (Shenandoah Conservatory)

5:00 PM Concert No. 14 in Kossen Auditorium

BREAK

8:00 PM Concert No. 15 in Kossen Auditorium

CONCERT PROGRAMS

CONCERT NO. 1

- Welcome Keith Gaskin, Mayor of Columbus
Julia Mortyakova, Artistic Director, Music by Women Festival
- Suite in Jazz Style (2008) Dobrinka Tabakova (b. 1980)
I. Confident
II. Nocturnal
III. (no title)
Hsiaopei Lee, viola (The University of Southern Mississippi)
Chialing Hsieh, piano (Northwestern State University of Louisiana)
- Impressions for the Village Museum Op. 15 Carmen Petra-Besacapol
1. The Dragons Carved on the Gate
2. The Hearth of "Campul lui Neag" Village
3. The Fountain
Valentin Bogdan, piano (Mississippi University for Women)
- A Little Violin Music: In Memory of Elijah McClain Ellen Taaffe Zwilich (b. 1939)
Lauretta Werner Merriman, violin (Longwood University)
- Phoenix: of burnout and dreams Moira Cairns (b. 1983)
Moira Cairns, soprano
William Reber, piano (Mississippi University for Women)
- Images de Norvege Ida Gotkovsky (b. 1933)
I. Dolcissimo
II. Fantasque et gai
- Cumulonimbus: The King of Clouds Jenni Brandon (b. 1977)
Oh, Snap! Amanda Harberg (b. 1973)
Dos Gatos
Timothy Bonenfant, clarinet (Angelo State University)
Martha Saywell, piano (Texas A&M University-San Antonio)

CONCERT NO. 2

Bebop RiddleAugusta Read Thomas
A Little PrayerEvelyn Glennie
Prism..... Keiko Abe

Oliver Molina, marimba (Northwestern State University of Louisiana)

Five Cats for Clarinet Duet Fran Griffin

- I. Caccini
- II. Isabella
- III. Cabbage
- IV. Miiw
- V. Hyacinth

Carrie RavenStem, clarinet, (Backun Performing Artist, Silverstein Aspiring Educator)

Adria Sutherland, clarinet (Eastern Kentucky University, Backun Performing Artist)

Prelude to Parting for Trombone, Violin and tape Elizabeth Raum

Douglas Mark, trombone (Mississippi University for Women)

Anne-Gaëlle Ravetto, violin

CONCERT NO. 3

If Women Ruled the World

Kyrie eleison Hildegard von Bingen (arr. Sullivan)
To Sit and Dream Rosephanye Powell
“وتني” Lao Rahal Soti Samih Choukir (arr. abu Khader)
Al turbar de bei lumi Vittoria Aleotti
I Would Like Nell Shaw Cohen (* new commission)
Crowded Table McKenna/Carlile (arr. Ramsey)

Arkansas State University Concert Choir
Ryan W. Sullivan, conductor (Arkansas State University)
Marques J. Ruff, guest conductor
Alison Hsieh, piano

The Atonal Oboe

Composition for Oboe (1965) Joan Tower (b. 1938)
Monody (1973) Maya Badian (b. 1945)
Like Lightnings (2005) Hilary Tann (1947-2023)
Andrew W. Parker, oboe (Louisiana State University)

Six melodies Pauline Viardot-García (1821-1910)

- I. À la Fontaine
- II. Belle Yoli
- III. Ici-bas tous les lilas meurent
- IV. Sérénade à Rosine
- V. Madrid
- VI. Les filles de Cadix

Angelique Alexander, mezzo soprano
Jonathan Levin, piano

CONCERT NO. 4

To an Isle in the Water Ellen Mandel

1. Down by the Salley Gardens
2. The Meditation of the Old Fisherman
3. To an Isle in the Water
5. The Song of Wandering Aengus

Zane Lynn, tenor (Mississippi University for Women)
Valentin Bogdan, piano (Mississippi University for Women)

Beyond the Wall Suite for Piano Trio Emma JAYAKUMAR

- I. Birdsong
- II. The Birdwoman
- III. Mother & Lullaby
- IV. A Juicy Peach

Amanda Wilton, violin (University of North Alabama)
Suren Petrosyan, cello (University of North Alabama)
William Hueholt, piano (University of North Alabama)

Chirimías Metálicas for solo flute Carolina Noguera

El Encantador de Pájaros, Op. 24 for solo flute Amparo Ángel
Paola Cubillos, flute

Dancing Shadows (2025).....Nadine B Silverman (b. 1997)

Invention No. 1 for Two Clarinets (2019)..... Gay Kahkonen (b. 1968)
Amanda Morrison, clarinet (Slippery Rock University)
Lynda Dembowski, clarinet (Anne Arundel Community College)

The Great Migration..... Gina Gillie (b. 1981)

Brenda Luchsinger, horn (Alabama State University)
Shaka Marko Lwaki, horn (Alabama State University)
Kristofer Sanchack, piano (Alabama State University)

CONCERT NO. 5

- Monet Suite.....Theresa Delaplain
Morning on the Seine (University of Arkansas)
Cathedral of Rouen in Sunlight
In The Water Lily Pond
The British Parliament: Effect of the Sun in the Fog
Weeping Willow at Giverny
Theresa Delaplain, oboe and English horn (University of Arkansas)
Tomoko Kashiwagi, piano
- Intermezzo.....Mélanie Chasselon
Serenade, op.29Cécile Chaminade
Suite for Piano No.2.....Olga Harris
Arpeggiato (Tennessee State University)
Waltz
March
Russian Waltz
Rock Dragon
Julia Mortyakova, piano (Mississippi University for Women)
- I Never Saw Another Butterfly Lori Laitman
1. The Butterfly
2. Yes, That's The Way Things Are
3. Birdsong
4. The Garden
5. Man Proposes, God Disposes
6. The Old House
Rachel Green, soprano (University of Nebraska-Lincoln, Peru State College,
& Doane University)
Emily Rose, clarinet
- Anthology of Emotions for solo violinClarice Assad
I. Wanderer
II. Frantic
III. Malleable
IV. The Last Word
V. Lachrimae
VI. Tension & Release
VII. Joie de vivre
Rodrigo Quintana, violin (Great Lakes Center for the Arts)
Michelle Kiec, clarinet (Commonwealth University)

(continued on next page)

Godiva, a monodrama for soprano or mezzo-soprano and pianoJuliana Hall
Loralee Songer, mezzo-soprano
Perry Mears, piano (Missouri State University)

On the rim of thin places Rachel DeVore Fogarty
Prelude
Hiraeth
Dépaysement
Tocka
Christa Frye, clarinet (Bethel University)
Joseph Frye, trombone (University of Tennessee at Martin)

The Library Diana Blom
Kevin Hanrahan, tenor (University of Nebraska-Lincoln)
Jung-Won Shin, piano (Delta State University)

Two Latin Dances for Trumpet and Piano Lauren Bernofsky
Nairam Simoes, trumpet (Arkansas State University)
Jonathan Levin, piano

CONCERT NO. 6

Seven Sisters (2020/2021).....Jobina Tinnemans

1. Maia (49)
2. Electra (43)
3. Taygete (42)
4. Alcyone (41)
5. Celeano (37)
6. Sterope (35)
7. Merope (29)

Fidan Aghayeva-Edler, piano

Five Pieces for Cello and Piano, Opp. 15, 40, 151Amy Beach (1867-1944)

- La Captive
- Berceuse
- Mazurka
- Dreaming
- Pastorale

Amy Catron, cello (Mississippi State University)
Anne Katherine Ragsdale, piano (Mississippi State University)

Illusion for Trumpet, Bass Trombone and PianoElizabeth Raum

- I. Illusion
- II. Fill the Wine Cup
- III. Destiny
- IV. Political Debate

Nairam Simoes, trumpet (Arkansas State University)
Lucas Kaspar, bass trombone (Arkansas State University)
Qianyu Chen, piano (Arkansas State University)

Moments from Women Tina Nicholson

- I. Spicy Girl
- V. Circus Women- and other women who like sharp knives
- VI. The Lass With Green Eyes

Kristin Sarvela, oboe (Sam Houston State University)

Only after Stonewall Paula Kimper

Susan Hurley, soprano (Mississippi University for Women)
William Reber, piano (Mississippi University for Women)

Wail for Flute and Trombone Nicole Chamberlain

Brittney Patterson, flute (The University of Montevallo)
Jonathan Houghtling, trombone (Alabama State University)

Reverie..... Eurydice Osterman

Soo Goh, clarinet (Appalachian State University)
Jonathan Levin, piano

CONCERT NO. 7

Selected Newly Available Songs Margaret Bonds

Women Have Loved Before As I Love Now

Hyacinth

The Sea Ghost

Sunset

Sleep Song

Birth

April Rain Song

Bound

Dana Zenobi, soprano (Butler University)

Jonathan Levin, piano

It Feels Like Kristen Denny-Chambers

I. Phoning It In

II. Loneliness

Lillian Lutz, clarinet (University of North Carolina at Charlotte)

"Mosaics. 3 Studies in apophenia" for piano 4 hands and electronics Ewa Trębacz (b.1973)

minimal prelude Anna Rocińska-Musiały (b. 1987)

Vicino, ma non troppo Anna Dobrucka (b. 1989)

Zarebski Piano Duo

Piotr Rózański (The Krzysztof Penderecki Academy of Music in Kraków)

Grzegorz Mania (The Feliks Nowowiejski Academy of Music in Bydgoszcz)

Parable of a Stormy Sea for Two Oboes and English Horn Alyssa Morris

Rebecca Keith, oboe (Louisiana State University Oboe Studio)

Devin Gilbreath, oboe, (Louisiana State University Oboe Studio)

Alexandria Gordon, English Horn (Louisiana State University Oboe Studio)

Bouleumata Cheryl Frances-Hoad (b. 1980)

Suzanne Tirk, clarinet (University of Oklahoma)

Fee'n-Reigen Josephine Lang (1815-1880)

Erinnerung

Am Flusse

Rebecca Coberly, soprano (University of Texas Rio Grande Valley)

Martha Saywell, piano (Texas A&M University-San Antonio)

In the City at Night Jenni Brandon (b. 1977)

Kristin Leitnerman, English horn (Arkansas State University)

CONCERT NO. 8

Trois Patisseries de ParisChia-Yu Hsu (b. 1975)

Pistachie oranger

Eclairs chocolat & thym

Tarte aux fraises

Moods for Flute, Clarinet and Piano Florence Price (1887-1953)

II. Mood No. 2

Trio de Salon..... Marie Clemence de Grandval (1830-1907)

I. Moderato tranquillo

II. Andante

III. Moderato Sans Lenteur

Theresa Delaplain, oboe

Cristina Ballatori, flute

Nophachai Cholthitchanta, clarinet

Melanie Ferrabone, bassoon

Tomoko Kashiwagi, piano

Le SecretAmy Beach (1867-1944)

Extase

Elle et moi

Cheryl Coker, soprano (Emerita Millsaps College)

Tim Coker, piano (Emerita Millsaps College)

Three Songs Libby Larsen

North Shore Songs

Matthew Giallongo, baritone (Purdue University Fort Wayne)

Jonathan Levin, piano

CONCERT NO. 9

Clarke Songs for Two Horns.....Rebecca Clarke
arr. Ellie Jenkins

Ellie Jenkins, horn (Dalton State College and Berry College)
James Boldin, horn (University of Louisiana-Monroe)
Jonathan Levin, piano

Serenade aux Etoiles, op. 142Cécile Chaminade
Piece Romantique (op. 9)
Air de Ballet (op. 30)

Carol Shansky, flute (Kutztown University)
Jonathan Levin, piano

À la barre avec coda pour le piano (1996/2016)leDon Oh (b. 1958)

- I. Plié
- II. Tendu
- III. Dégagés
- IV. Ronds de jambe
- V. Frappé
- VI. Adagio
- VII. Grand Battement
- VIII. Coda

Salsa for Piano (2000/2023)

Jung-Won Shin, piano (Delta State University)

Dancing with Myself..... Barbara York (b. 1949)

- I. Bohemian Evening
- II. Tango
- III. The Night Goes On
- IV. Polka
- V. Past Midnight

Sophia Rivera, euphonium (University of Memphis)
Bryson Harding, tuba (University of Memphis)
Jonathan Levin, piano

CONCERT NO. 10

- The Chair (Opera in Three Acts) Olga Harris
Act 2 (Tennessee State University)
Deborah Popham, soprano (University of Wisconsin-Green Bay)
Susan Hurley, soprano (Mississippi University for Women)
Tammy Hensrud, mezzo soprano (Hofstra University)
Zane Lynn, tenor (Mississippi University for Women)
Benjamin Schoening, baritone
Jonathan Levin, piano
- Impromptu in E Major Clara Schumann (1819-1896)
Romanze in A Minor
Nocturne Mary Howe (1882-1964)
Or like a...an engine Joan Tower (b. 1938)
Holly Roadfeldt, piano (Muhlenberg College)
- What We Have Now (For Solo Bb and Bass Clarinet + Electronics) Sharneisha Joyner
McKinley Baker, B-flat and bass clarinet (UNC Greensboro)
- Arietta No. 5 Carolina Ucelli
Frena le Belle Lagrime, (concert aria)
Julia Jaffe, mezzo-soprano (First Parish UU Church, Lexington, MA)
Jonathan Levin, piano
- Giogo Saki Tobayama
Desert Rose Minou Kabasawa
Three Ancient Capitals Keiko Takashima
I. Kamakura: In the Hydrangea Temple
II. Nara: Consecration of the Great Buddha
III. Kyoto: The Golden Pavilion in the Sunset
Kimiko Yamada, euphonium
Alexandra Harvey, piano

(continued on next page)

Forgotten Northern European Women Composers:
Songs of Agathe Ursula Backer Grøndahl and Ina Boyle

Avskje mae Höringen Agathe Backer Grøndahl (1847-1907)

Aftnen er Stille

Forsilde

Mot kveld

A Song of Shadows Ina Boyle (1889-1967)

A Mountain Woman Asks for Quiet That Her Child May Sleep

A Song of Enchantment

Tammy Hensrud, mezzo-soprano (Hofstra University)

Jonathan Levin, piano

My Son Is Near to Death - Second Sign from Seven Signs of John Jerry Casey

Matthew Hoch, baritone (Auburn University)

Carrie RavenStem, clarinet, (Backun Performing Artist, Silverstein Aspiring Educator)

Three Pushkin Settings Pauline Viardot-García (1821-1910)

Die Beschwörung

Des Nachts

Das Blümlein

Tana Field, mezzo-soprano (Murray State University)

Christy D'Ambrosio, piano

Sechs Lieder, Op. 13 Clara Schumann

I. Ich stand in dunklen Träumen

II. Sie liebten sich beide

III. Die Liebe sass als Nachtigall

IV. Der Mond kommt still gegangen

V. Ich hab' in Deinem Auge

VI. Die stille Lotosblume

Amy Canchola, soprano (Canchola Studio of Voice)

Jonathan Levin, piano

Love and Time Madeleine Dring (1923-1977)

1. Sister, awake

2. Ah, how sweet it is to love!

3. I feed a flame within

4. The Reconcilement

Rebecca Coberly, soprano (University of Texas Rio Grande Valley)

Martha Saywell, piano (Texas A&M University-San Antonio)

CONCERT NO. 11

- At Least One Meredith Butterworth
Mystic Embers Jennifer Rose
Christy Banks, clarinet & bass clarinet (Millersville University of Pennsylvania)
Jessica Lindsey, clarinet & bass clarinet (University of North Carolina Charlotte)
Timothy Bonenfant, clarinet & bass clarinet (Angelo State University)
Riley Cronk, clarinet (University of North Carolina Charlotte)
John Thornton, clarinet (University of North Carolina Charlotte)
Lillian Lutz, clarinet (University of North Carolina Charlotte)
- Arari 5 Variations on 'Jeongsun Arirang' for Oboe and Piano (2023) .. Hyunjoo Byon (b.1974)
Pablo Hernandez, oboe (The University of Southern Mississippi)
Hyeji Seo, piano (Colorado State University)
- Spanish Dance..... Berta Josephine Hecker
Cigarillos Nelly LiPuma
Amy Catron, cello (Mississippi State University)
Rosângela Sebba, piano (Mississippi State University)
- Air Vaudois, Op. 108..... Mélanie Hélène Bonis
Stephanie Hoeckley, flute (Arkansas State University)
Alison Hsieh, piano (Arkansas State University)
- Set for Clarinet Katherine Hoover (1937-2018)
I. Fanfare
II. Air
Riley Cronk, clarinet (UNC Charlotte)
- Suite for Horn..... Hannah Adhikari (BMI)
I. Prelude
II. Sunset at Biltmore Estate
III. Orderly Chaos
IV. Sipping Raspberry Cordial
V. Postlude
Ellie Jenkins horn (Dalton State College and Berry College)
Hannah E. Adhikari (BMI), piano
- Suite pour Piano (romantique) Young Ja Lee (b. 1931)
Hyeji Seo, piano (Colorado State University)

(continued on next page)

Three Old English Songs for voice and violinRebecca Clarke
Phyllis on the New Made Hay
The Tailor
It Was a Lover and His Lass
Amy Rosine, soprano (Kansas State University)
Cora Cooper, violin

Pulled by the Ebb and Flow of the Current; a Fleeting Mood for Flute & Piano....Lisa Robinson
Carol Shansky, flute (Kutztown University)
Jonathan Levin, piano

Phoenix Laura Pettigrew (SOCAN)
Cynthia Cripps, alto saxophone (University of Texas Rio Grande Valley)
Martha Saywell, piano (Texas A&M University-San Antonio)

CONCERT NO. 12

- Piano Trio, op. 17..... Clara Schumann
1. Allegro moderato
2. Andante
3. Scherzo: Tempo di Minuetto
4. Andante; Più animato
Bill O'Neil, clarinet (University of Texas Rio Grande Valley)
Cindy Cripps, alto saxophone (University of Texas Rio Grande Valley)
Migeun Chung, piano
- Bride's Lament..... Emily Joy Sullivan
(SUNY Fredonia School of Music)
Tammy Hensrud, mezzo-soprano (Hofstra University)
Jonathan Levin, piano
- Three Seagull Songs Sabrina Clarke
Gray Stitches (Meredith College)
Unflinching Eyes
The Only Birds
Rebecca Coberly, soprano (UTRGV)
Jonathan Levin, piano
- Take That!..... Barbara Holm
Wandering Thoughts
Danilo Mezzadri, flute (University of Southern Mississippi)
Amanda Wilton, violin (University of North Alabama)
Suren Petrosyan, cello (University of North Alabama)
- Songs of the Seasons..... Margaret Bonds
Poème d'automne
Winter Moon
Young Love in Spring
Summer Storm
Dana Zenobi, soprano (Butler University)
Jonathan Levin, piano

CONCERT NO. 13

Rhapsody on an Echo Chamber for Soprano Saxophone and PianoJenni Watson
Leanna Hamburg, soprano saxophone
Jonathan Levin, piano

Reflection for ClarinetDorothy Chang
John Thornton, Bb clarinet (University of North Carolina at Charlotte)

Flower Catalog Stephanie Ann Boyd (b. 1990)
Red Rose (2020)* World Premiere
Yellow Rose (2020)
Daffodil (2020)
Red Dahlia (2023)* World Premiere
Holly Roadfeldt, piano (Muhlenberg College)

Letters from Edna Juliana Hall
1. To Mr. Ficke and Mr. Bynner (December 5, 1912)
2. To Harriet Monroe (March 1, 1918)
3. To Norma Millay (May 25, 1921)
4. To Arthur Davison Ficke (October 24, 1930)
5. To Mother (June 15, 1921)
Emily Howes Heilman, mezzo-soprano (Sam Houston State University)
Valerie Trujillo, piano (Florida State University)

Euphoria Hannah Wolkowitz
Cynthia Cripps, alto saxophone (University of Texas Rio Grande Valley)
Martha Saywell, piano (Texas A&M University-San Antonio)

Amor dormiglione Barbara Strozzi
Amy Yeung, soprano (University of Tennessee at Martin)
Chan Mi Jean, piano (University of Tennessee at Martin)

CONCERT NO. 14

Getting Together Jerry Casey
Wissahickon Idyll Sabrina Clarke

Synergy 78

Carol Shansky, flute/piccolo (Kutztown University)
Michelle Kiec, Bb clarinet/bass clarinet (Commonwealth University)

Songs of Woods and Water Dorothy Chang

I. Rain to the Leaves

II. Sleeping River

III. Autumn Fires

IV. Winter's Day

Rebekah Alexander, soprano and piano (Belmont University)

Three Piano Works Irene Britton Smith (1907-1999)

Nocturne, "Reflections"

Meditation

Passacaglia

Erin Bennett, piano (University of North Florida)

All the Single Ladies: music from the convents of Baroque Italy

O Dulcis Jesu Chiara Cozzolani

Stabat Mater Sulpitia Cesis

Gaude Plaude Maria Xaveria Perucona

Heri et Hodie (Cincinnati, OH)

Krista Cornish Scott & Maren Hrivnak

Drei Lieder, Opus 10 Emilie Mayer (1812-1883)

1. Der Neugierige

2. Frühlingsliebe

3. Rastlose Liebe

Sarah Ashcroft VandenBrink, soprano (Hope College)

Jonathan Levin, piano

Integrated Unity Dayton Kinney

Carol Shansky, flute (Kutztown University)

Jonathan Levin, piano

Four songs on poems by Edna St. Vincent Millay Margaret Bonds (1913-1972)

1. Even in the moment

2. Feast

3. I know my mind

4. What lips my lips have kissed

Susan Hurley, soprano (Mississippi University for Women)

William Reber, piano (Mississippi University for Women)

CONCERT NO. 15

The Green Oak by the Sea Olga Harris
(Tennessee State University)

Julia Jaffe, mezzo-soprano (First Parish UU Church, Lexington, MA)
Jonathan Levin, piano

Graceful Excursions Helena Michelson
(Community School of Music and Arts)

Michelle Kiec, Bb clarinet (Commonwealth University)
Jonathan Levin, piano

Toccata Elena Barbara Giuranna
Preludi, Op. 29 Teresa Procaccini

- 1.. L'Airone (The Heron)
- 7. Il Gabbiano (The Seagull)
- 8. Il Cocorito (The Cockatiel)
- 9. Il Pipistrello (The Bat)

Se-Hee Jin, piano (Texas Tech University)

Euphantasy (2005) Jennifer Bernard Merkowitz (b. 1981)
Prophecies (2014) Barbara York (1949-2020)

Sophia Rivera, euphonium (University of Memphis)
Jonathan Levin, piano

A Victorian Garland Phyllis Tate

- I. Morality
- II. Lines Written in Kensington Gardens
- III. A Memory Picture

Maribeth Crawford, soprano (Murray State University)
Tana Field, contralto (Murray State University)
Ashley Cumming, horn (Murray State University)
Christy D'Ambrosio, piano (Murray State University)

Bright Angel Roshanne Etezady

- I. Lookout
- II. Phantom
- III. Kiva
- IV. Hermit's Rest
- V. Bright Angel

Erin Cameron, clarinet (Arkansas State University)
Alison Hsieh, piano

Lullaby and Dreamsequence Stephanie Ann Boyd

Matthew Driscoll, trombone
Jonathan Levin, piano

The Journey of Healing for Bb Clarinet and Piano Jane Kozhevnikova
Soo Goh, clarinet (Appalachian State University)
Jonathan Levin, piano

Cadenza for Saxophone and Piano (1974) Lucie Robert-Diessel (1936-2019)
Bart Walters, saxophone
Jonathan Levin, piano

FESTIVAL ABSTRACTS

BRAULT, ALLIE

Lecture Recital: Jewish Art Song: Examining the Music of Ilse Weber (1903-1944)

Ilse Weber (1903-1944) was a Jewish poet and amateur musician from modern-day Czech Republic. In 1942, Weber and her family were forced into the Theresienstadt ghetto, where she was assigned to work in the children's infirmary as a night-nurse. To comfort the children under her care, Weber set her poems to music and sang to them. When her husband and young son received orders to Auschwitz, Weber made the unfathomable decision to join them. Ilse Weber and her son Tommy were sent to the gas chambers immediately upon arrival. Weber's musical legacy lives on through eight melodies. This lecture recital presents a selection of Ilse Weber's surviving songs through the lens of Holocaust-song performance practice. In this lecture, we will examine how Weber's songs can fit in our university teaching standards and how they can enhance and expand the canon of art song. Audience members will leave with a stronger understanding of how to approach this music with non-Jewish singers.

CANCHOLA, AMY

Lecture Recital: Mexicana Hermosa

Traditionally, when a Spanish art song is performed, it represents European composers. However, Mexican and Latin-American composers have a wealth of repertoire that should be studied and performed. Even more specific, is the under-represented body of music by Mexican and Latin-American female composers. "Mexicana Hermosa" is a presentation of music by Mexican and Latina composers. This performance celebrates the life, music, and contributions of these dynamic women.

CHUNG, MIDEUM

Lecture Recital: Expanding Piano Repertoire: The Music of Brazilian Composer Inah Machado Sandoval

Exploring piano works by Latin American composers is crucial for understanding cultural diversity in music. Four-hand piano pieces, in particular, are essential for developing collaborative skills among pianists. While the traditional repertoire emphasizes Western male composers like Mozart, Beethoven, Chopin, and Brahms, it's vital to expand this scope to include more works by women composers. Diversifying the repertoire enriches the experiences of both students and audiences, introducing them to varied sounds, rhythms, and cultural narratives essential for a well-rounded musical education. This lecture-recital will showcase the music of Brazilian composer Inah Machado Sandoval (1906-2003), who created over 150 classical works across multiple genres, including tangos, mazurkas, waltzes, suites and Afro-Brazilian music. Featured pieces will include her solo piano works "Spring Mornings" and "Implicante," along with a four-hand suite titled "Snow White and the Seven Dwarfs." An overview of Sandoval's background will highlight significant insights and teaching points for each composition. Her music reflects a rich array of styles, from waltz to batuque rhythms. By incorporating these works into educational programs, we can foster appreciation for the contributions of Latin American women composers and their artistic legacies.

COOPER, CORA

Paper: Then and Now: An Overview of the Composers in "Violin Music by Women: A Graded Anthology"

Roughly 99% of the traditional canon of violin repertoire is composed by men. To change this imbalance, we must normalize the inclusion of women composers from the earliest stages of training. However, teachers are unlikely to include pieces by women unless they are readily available, pedagogically sound, and enjoyable to play. This presentation offers an overview of "Violin Music by Women: A Graded Anthology," a four-volume collection designed to make the works of female composers accessible to violinists of all skill levels—from beginner to advanced. Notably, of the 46 pieces included in the anthology, only three are available elsewhere, highlighting the need for greater representation in the repertoire. Through extensive research in leading collections, including the British Library, this anthology showcases music by women from the 18th century to the present day. Participants will gain insights into the historical context of selected composers, alongside a sampling of their pieces featured in the volumes. We'll celebrate the diversity and richness of women's contributions to violin music, and discover how to inspire inclusivity in a new generation of musicians.

CORNISH SCOTT, KRISTA

Lecture Recital: Kassiani: Voice of the earliest known woman composer

Although women have been making music since time immemorial, societal and cultural barriers have meant that preservation and attribution for such music has been much more difficult and rare with many early women composers' works lost forever. This lecture recital will discuss the unique position of Kassiani within the orthodox liturgy and how this enabled the preservation of her music, which is the oldest continuously performed music written by a woman existing in the classical music tradition. Kassiani's chants evoke the eastern influence of Constantinople, using elements of ornamentation and ison that are exotic to Western audiences. Kassiani not only wrote the music but provided her own texts, and was well known for this spiritual poetry and also acerbic and witty epigrams. This lecture recital will present historical details of Kassiani's life, a brief overview of her compositional style, and a performance of excerpts from her liturgical chants with audience participation in performance of the ison or drone.

CUMMING, ASHLEY

Paper: A Music HERstory Class: Challenges and Successes in Broadening Representation

In 2022, the Murray State music history unit decided to completely reorganize the curriculum for our undergraduate students. Our objective was to broaden the canon, increase representation of marginalized voices and provide more active learning opportunities for our students. This new model has not been without its trials; time constraints, resources and the students' lack of prior knowledge being a few of the many. This lecture will discuss the challenges, opportunities, successes and even failures encountered in the last three years, while bringing women to more equal representation in the classroom. An open discussion will follow for all interested participants.

DEAK, ZACHARY

Lecture Recital: Mel Bonis "Femmes de Légende"

The prolific French composer Mélanie Bonis (Mel Bonis) (1858-1937) was a true product of fin de siècle Paris, embodying the revolutionary changes in musical language and form characteristic of post-romanticism, symbolism, and early modernism. Following her death in 1937, her music largely vanished from the concert stage. Nearly a century later, however, she has experienced a significant revival, especially in France, with new editions of her music and several recent recordings. From her first piano piece in 1881 to her last in 1932, the piano was a constant in her life, allowing her the greatest freedom to experiment with harmonic colors and textures. The German publisher Furore, along with Bonis' heir Christine Géliot, has recently published eleven volumes of her piano music. "Femmes de Légende," the first volume, comprises seven musical portraits of women from myth and literature: Phoebe and Omphale from ancient Greek and Roman myth, Salomé from the Bible, Viviane from Arthurian legend, Desdémone and Ophélie from Shakespeare, and Mélisande from Maurice Maeterlinck's play *Pelléas and Mélisande*. My lecture recital will delve into these fascinating portrayals, examining the relationship between each figure and how Bonis conveyed their psychological depth and narrative complexity.

DICKEY, REINA

Lecture Recital: Collaborative Commissioning: Creating Bridges Between Musical Communities

This session explores how commissioning music fosters collaboration between ensembles of varying sizes, experience levels, and affiliations. In 2022, a director of a professional ensemble approached me to co-commission a work as a university ensemble director. We selected Philadelphia-based composer Melissa Dunphy, known for her works on social justice and underrecognized identities, to set the Latin text "Favus Distillans" by Hildegard von Bingen. The text celebrates sisterhood, community, and the empowerment of women, forming a bridge between women of the 12th-century and today. The commission allowed university and high school students to work alongside a professional ensemble, experience new repertoire, and premiere a work by Dunphy. This collaboration enriched the musical experiences of three ensembles and highlighted the power of diverse voices in music. The session will reflect on the process of commissioning Mel et Lac and explore how it connected these musical communities.

HASLETT, MALINDA

Lecture Recital: Elsa Respighi,

Elsa Respighi: Out of the Shadows

This lecture recital centers around the piano/vocal works of Elsa Olivieri Sangiacomo Respighi. Known

largely for ensuring the legacy of her husband's works, Elsa Sangiacomo was a talented composer at Accademia Santa Cecilia in Rome, before she became the student and, later, wife of Ottorino Respighi. Her skills were so advanced that she is known to have edited many of her husband's works. Speculation exists that she, herself, penned pivotal moments in his music. What is undeniable, however, is her deep connection to the voice, text, and haunting melodies that transport the listener to another time and place. *Out of the Shadows* gives an overview of the piano/vocal catalogue of Respighi and touches on her unperformed operas. Three pieces will be performed, written by the 19 year old Sangiacomo before meeting Ottorino. The pieces, written in Spanish and dedicated to her mother, invoke Mexican folklore and suggest an understanding of sorrow that was beyond her years. The pieces are: *Momento*, *El Muerte del Payador*, and *Duermete mi alma*.

HERSEY, JOANNA

Paper: "Shall I be inactive?" The Role of Music in the Legacy of Prudence Crandall

In 1831, Prudence Crandall, a young teacher who believed in the education of women, made a \$500 downpayment, and secured a \$1500 mortgage, toward the purchase of a prestigious home in Canterbury, Connecticut. Crandall made this grand property, previously the home of the Lieutenant Governor and Chief Justice of the Vermont Supreme Court, into the Canterbury Female Seminary, and in 1832, welcomed young women of color as pupils. The outrage and legal battles which followed showcased the sharp divisions in society regarding the role of higher education for women, and rights of citizenship for minoritized peoples. Music was one of the core subjects for the students at the Female Seminary, along with art, literature, and languages, providing the basis for teacher training. Crandall's work has since been cited in important legal challenges such as *Brown v. Board of Education*, and her school is now a museum in honor of her cause. This presentation will explore the historical presence of music in the journey of these young women, and the value this arts education played in their careers as educators themselves, as they left Canterbury to further the cause of education.

HILDEBRAND, MADELINE

Lecture Recital: Handwork: Finding Feminism in the Minimalist Processes of Ann Southam's Piano Music

Ann Southam (1937-2010) is lauded as Canada's minimalist composer. Southam's compositional voice is often compared to Steve Reich, Philip Glass, and Terry Riley. Whereas these latter composers pioneered techniques like phasing, additive minimalism and modular minimalism, Southam's inherently feminist technique is rooted in examining repetitive "handwork" traditionally delegated to women: weaving and knitting. Throughout Southam's *Glass Houses*, the composer spins "tunes" as she calls them, one at a time, until the spinning wheel presents all tunes at the end of a composition. In addition, using an asymmetrical ostinato delegated to the left hand, Southam's minimalist style is comparable to a patterned moiré effect found in art, mathematics, and physics. This lecture delves into the exciting anarchist history surrounding the rise of minimalism, and the feminine, tantric nature of minimalism through the lens of time stasis, as the form rejected the masculine posturing of the romantic era. The lecture will conclude with a performance of Southam's *Glass Houses* no. 14.

HOCH, MATTHEW

Lecture Recital: "Narrowly Time's Slow Riders Shave": An Analysis and Performance of Rhian Samuel's Cwmdonkin Songs

Rhian Samuel (1906-1977) is one of Wales's most prolific composers. The *Cwmdonkin Songs* were composed in 2023 to celebrate the release of a new biography of Dylan Thomas (1914-1953) in celebration of the poet's one hundredth birthday; the title comes from the name of the street on which the poet grew up. Samuel gathers three poems from different periods of Thomas's life, each reflecting a different stylistic phase of the poet. In the first song, "For as Long as Forever Is," the composer evokes the poet's mature period through intense chromaticism and rhythmic complexity; the song is full of disconnected images and the declamatory nature of Thomas's words come to the fore. The second, "Clown in the Moon," is a simple romantic song to a rather naïve poem written when the poet was only a teenager; the lyrical nature of the melody. The short cycle concludes with "Mr Waldo's Song," a bawdy, humorous ballad sung by the titular character from Thomas's radio drama *Under Milk Wood*. This lecture-recital will guide the audience through Samuel's compositional process, analyzing formal and motivic content while reflecting upon Thomas's poetry within a social-historical context. Musical excerpts will be provided with commentary and annotation.

ISAACS, SHAYNA

Lecture Recital: Queering the Stage: Exploring Gender, Voice, and Queer Agency in the Works of Musical Theatre Composer Bree Lowdermilk

Today's cultural landscape is evolving, with queer representation becoming central in mainstream art forms, including musical theatre and opera. As LGBTQIA2S+ rights movements reshape stage performance, composers like Bree Lowdermilk are pioneering new ways to explore identity, fluidity, and agency. A transgender and celebrated composer, Lowdermilk dismantles traditional gender roles through gender-neutral and gender-agnostic casting, allowing young performers to bring their full identities into their roles. This lecture recital will explore how queer identity influences theatrical composition and performance. Selections from collaborations with writers such as Kait Kerrigan and Lauren Gunderson will showcase how their music can engage diverse perspectives across the gender spectrum, creating an inclusive space for authentic self-expression in community, educational, and professional theatre. Lowdermilk's work supports culturally responsive teaching by encouraging educators to embrace diverse identities in casting and repertoire choices. Her approach challenges traditional norms, aligning with educators' pedagogical goals to foster inclusivity, equity, and expression in the classroom and on stage. By integrating these principles into training and performance, Lowdermilk's work offers a model for cultivating young artists who do not fit into the gender binary.

JONES, LINDSEY

Paper: Sophie Drinker and Ashley Montagu: Music and Women

In 1948, Sophie Drinker published a text on the systemic oppression of women in the patriarchal culture pattern, *Music & Women*. This text has long been labeled as the first to address women's history in music. This paper will contextualize Drinker's research within the discussions of mid-twentieth-century anthropology. In 1953, Ashley Montagu cited Drinker in his text arguing beyond equality for women: *The Natural Superiority of Women*. As Drinker claimed that women historically held special spiritual roles in music-making, Montagu argued that women should be revered for their differences from men. This study will pull from archival research and close reading of the two texts. No studies have been conducted on the intellectual relationship between Drinker and Montagu. Existing work on Drinker has tended to focus on her biographical information rather than the impact of her work. A study of these two thinkers may support a deeper understanding and reverence for Drinker's iconoclastic ideas in the field of women and music, laying the groundwork for a reevaluation of the merit of her scholarship. Additionally, we are due for a contemporary reckoning with the big questions that her work poses about women's musical history.

JULIAN, JESS

Lecture Recital: Libby Larsen's Guitar Music: Defying Conventions

I will explore Libby Larsen's solo guitar pieces *Argyle Sketches*, *Tango*, and *Sarabande: In Profane Style*. I will analyze the pieces theoretically, historically, and musically. With this analysis, I will make connections between these pieces that describe Larsen's compositional style, specifically how she defies diverse genre conventions. In addition, I will perform passages of each piece to demonstrate the lecture. The purpose of this research is to expand the guitar canon to include more women and underrepresented composers.

KLEIN YOUNG, JENNA

Paper: Augusta Browne: A Traditionally Modern 19th Century American Composer

Listing American woman composers from the 19th century is a difficult task. However, when doing so, Augusta Browne (1820–1882), regarded as “the most prolific woman composer in America before 1870,” falls to the top of that (very short) list. Browne was an individual who both challenged and adhered to the gendered conventions typical of American 19th century society. While very traditional in her personal life and some aspects of her professional life, such as working as a church musician and music teacher, professionally she embodied savviness, grit, and keen entrepreneurship that was resoundingly modern. This session explores her vitality as a pianist, composer, and scholar through discussion of her piano works and writings as a music journalist. A true creative and businesswoman, Browne not only influenced the musical landscape through her demonstrative compositional output of over 200 works for piano and piano and voice, but also through her contributions as a music educator, journalist, and central figure in New York's artistic community. This session highlights her piano works, shares performed excerpts of those works, and sheds light on the truly impressive creative life of Augusta Browne—a life deserving of devoted recognition.

KOWAL, PIOTR

Lecture Recital: Joanna Bruzdowicz: The Cinematic and Literary Inspirations

This lecture-recital examines Joanna Bruzdowicz's (1943-2021) unique approach to music as it intersects with film and literature. A composer known for her deep involvement in film music, Bruzdowicz crafted works that transcend mere illustration, creating a symbiotic relationship between sound and external artistic forms. We will explore *Song of Hope and Love*, a sonata for cello and piano dedicated to the memory of Polish Jews who perished in the Holocaust. Through this composition, Bruzdowicz conveys themes of hope and resilience, using abstract musical language to evoke emotional depth without relying on a direct narrative. The work serves as an example of how music can reflect universal human experiences. We will also discuss *Largo* from the soundtrack of Agnès Varda's *Jacquot de Nantes*, where Bruzdowicz's music acts as both a narrative and emotional layer, complementing the film's themes of memory and time. This piece highlights her ability to fuse cinematic and musical storytelling. By analyzing these works, we will showcase how Bruzdowicz's music engages with broader artistic contexts, creating an intricate dialogue between sound and other forms of expression. Program: *The Song of Hope and Love* (1997), I. Cantilena, II. Litany, III. Grido, IV. Murmur
Largo (1991)

LAINÉ, ERIC

Lecture Recital: Immigration, Migration, and Industrialization: A Lecture Recital on Layered Exoticism in Libby Larsen's *My Ántonia*

During the transition into the Modern period (ca. 1890-1960), Western art music composers began to move away from the overt exoticism that characterized many nineteenth-century works. With growing cultural awareness, facilitated by advances in travel and communication, musical borrowings became more subtle and accurate to their sources. Contemporary composers, such as Libby Larsen, have continued to explore exoticism in a more transcultural and nuanced manner. Larsen's song cycle, *My Ántonia* (2000), based on Willa Cather's American classic novel, is rich with musical allusions to Bohemian, Southern, Midwestern, and mystical landscapes, reflecting the complex identities and experiences of the characters. This lecture recital will examine exoticism in *My Ántonia*, exploring the interplay of musical and extramusical elements that evoke themes of place, identity, and otherness. It will also highlight Larsen's portrayal of binary oppositions, such as the railroad versus the prairie and the old world versus the new world. Drawing on existing scholarship in conjunction with new findings, the presented analysis will provide insights into the layered exoticism within the cycle. The goal is to deepen understanding and appreciation of *My Ántonia*, informing future performances with greater sensitivity to its cultural and historical context.

LAZELLARI, JONIDA

Lecture Recital: Exploring Missy Mazzoli's Piano Narratives"

This lecture recital explores how Missy Mazzoli's *Bolts of Loving Thunder* and *Eberhardt Dreams of Pianos* represent the intersection of emotional expression and sonic innovation in contemporary piano music. Through a close analysis of both pieces, I will demonstrate how Mazzoli uses harmonic dissonance, rhythmic complexity, and textural layering to evoke intense emotional landscapes. *Bolts of Loving Thunder* is imbued with a sense of power and vulnerability, balancing moments of explosive energy with reflective introspection. *Eberhardt Dreams of Pianos*, on the other hand, blurs the line between reality and fantasy, using subtle shifts in tonality and meter to portray a dreamlike state. In this presentation, I will argue that these works exemplify Mazzoli's unique ability to marry the intellectual rigor of modern compositional techniques with deeply human themes. Drawing on analytical insights and live performance, I will show how the structural and thematic elements of these pieces expand our understanding of piano music's expressive capabilities in the 21st century. By contextualizing these works within Mazzoli's broader compositional output, the presentation aims to deepen our appreciation for how contemporary composers are reshaping the language of classical music to reflect modern emotional and cultural complexities.

LUCAS-PAGE, SARAH

Lecture Recital: Women's Rights are Human Rights: Creating Music for Social Change

Women's Rights are Human Rights (concert piece for solo clarinetist and fixed audio/visual media) is a call to action, centered around the idea of women through history and the discrimination they have experienced through stereotypes, the wage gap, and reproductive rights. In this lecture recital, the composer will present the ideas of the piece and how they collaborated with the performer to create the piece as a whole. The composer will go over details on decisions they made to express the intention and how they use the Clarinet and media to convey it. Then the clarinetist will perform the piece from start to finish (12

minutes). The purpose of the presentation is to show how composers and performers can collaborate to create art that can add to a social/political movement. As musicians and artists we cannot create policy but we can use our art to fight for what we believe in.

MILLER, KATHERINE

Lecture Recital: "The Lady With A Hammer," Galina Ustvolskaya and her 12 Preludes for Piano

When finally premiered in 1968, Galina Ustvolskaya's 12 Preludes for Piano had been waiting for around fifteen years since its composition. Due to the constraints dictating acceptable art music in the Soviet Union, combined with Ustvolskaya's hermetic lifestyle, one cannot be certain of how or if Ustvolskaya envisioned this piece to be performed. This uncertainty is mirrored in the musical language itself. Her extremely sparse notation, rhythmically neutral and dynamically polarized, produces meditative, and at times extremely furious, entrancing music. As Ustvolskaya destroyed most of her correspondences and drafts, the performer is required to draw conclusions about Ustvolskaya's influences and emotional purpose from basic biographical details as well as the completed text. This lecture recital will present some of these biographical details, a short analysis of two preludes and discussion of performance practice surrounding this specific musical language, and performance of eight preludes. This presentation aims to contextualize Ustvolskaya and her music, breaking down the boundary of myth that surrounds her and introducing her to new audiences as more than "The Lady With a Hammer".

MOAK, ELIZABETH

Lecture Recital: A Commoner Prodigy and the Sun King: Elisabeth Jacquet de la Guerre and Louis XIV

When the child prodigy Elisabeth Jacquet (1665-1729) was presented to the king, she entered a milieu whose values and tastes she absorbed. Sixty-two years later she figured in the prestigious Parnasse Français, second with Delalande and Marin Marais. The first woman to have an opera performed in France, Jacquet dared to perform her sonatas and dedicate her cantatas to the king, despite his declination of the new Italian mode. In his *Mémoires*, the Sun King confided the advantages of a policy associating authority with sociability, rigid etiquette with art, pleasures and propaganda: the foundations of "Le Grand Siècle." By inclination and discernment, the king encouraged at the court the code of galant and refined conversations that prevailed in the salons "précieux" of aristocratic women. As a survivor of an insurgency of nobles and the Paris Parlement, he could appreciate the social equilibrium that he had forced onto the elites as well as the French music that served his glory. Jacquet's destiny invites a perusal of the female condition. Jacquet is the sole French composer to have published harpsichord works in the seventeenth and eighteenth centuries. Jacquet's 1707 Suite in G Major will be situated in this context and performed.

MORRISON, AMANDA

Paper: Pregnancy, Parenthood, and the Professional Musician

This panel discussion/lecture will discuss common experiences shared by women who have navigated the journey of pregnancy and parenthood as professional musicians. Topics are drawn from the Hidden Cues podcast (established in 2023), hosted by Amy Guffey and Amanda Morrison, which serves as a public platform to chronicle and to give voice to pregnancy challenges and parenthood struggles relating to overall health, workplace dynamics and demands, and caretaking. The session will highlight family planning, physical/mental/emotional challenges, and work/life balance choices that panelists have made that may or may not have impacted their career. Discussing these topics promotes better understanding of a professional's journey to and through motherhood and raises awareness of the need to have better societal structures in place to support professional mothers both inside and outside of the workplace. Discussing these topics also aids in educating our community of these lifestyles, their challenges, and their impact on everyone in our music community regarding representation, diversity, and inclusion.

MORTYAKOVA, JULIA

Lecture Recital: A Musician Without Borders: The Life and Music of Teresa Carreño

This lecture recital will introduce the audience to the life and music of Teresa Carreño - a true citizen of the world. She lived an incredibly rich artistic life and established herself as a prominent musician in four different countries: Venezuela, U.S., France and Germany (she also briefly resided in England). She easily learned languages, adjusted to each country's culture, and always found herself at the heart of all musical activity everywhere she went. In each country and stage of her career she reinvented herself. While always a pianist, and a composer, she was also an opera singer, a teacher, a writer, and a conductor. Throughout her life, she maintained impressive world touring schedules, and remained onstage almost until her death.

She was beloved as a pedagogue and her numerous students also traveled to study with her around the globe. Carreño was also the main financial provider in her household, supporting all her children, regardless of where she or they were living. Carreño represents the ideal of a true artist – someone whose language was music and who let her passion for this language guide her life and work around the world. This session will end with a brief performance/discussion of some of Carreño's solo piano works including *Un rêve en mer* op. 28 and *Venice*.

PAQUIN, KELSEY

Lecture Recital: The Clarinet Works of Fernande Decruck

Fernande Decruck (1896-1954) was a prolific female French composer widely known in the woodwind field for her *Sonata in C#* for alto saxophone and piano. Although this work has entered the standard repertoire for saxophone, very little of her clarinet repertoire is known. Most popular are her *Cantilene* for clarinet and piano and *Elegy* for clarinet and piano. However, many of her clarinet works have yet to be published and/or recorded, including *Arioso* for contrabass clarinet and piano, which I have notated in *Finale* from the original manuscript. There is also a wonderfully color set of clarinet duos appropriate for the university student level, *Six Paris Duettos*, that are worthy of study. My aim with this lecture recital is to expose the audience to the background and clarinet music of Fernande Decruck, offering a voice to a female composer of the past who has been largely forgotten by the clarinet community.

PETROSYAN, SUREN

Paper: The Symphonic Poems of Augusta Holmès

Augusta Holmès (1847-1903) was one of the first successful female composers in France. The daughter of wealthy Irish immigrants in Paris, she made the bold leap into the world of romantic large scale works and the inner circle of César Franck and Camille Saint-Saëns. She was a great advocate of the music of Richard Wagner and received compositional advice and support from both Wagner and Franz Liszt. While she wrote many works in the salon repertoire, it was in her large scale works where she thrived with her oratorios, operas, and symphonic poems. Her *"La montagne noire"* (1884) was performed at the Paris Opéra, and her *"Ode Triomphale"* was the musical centerpiece at the 1889 Paris Exposition Universelle. Saint-Saëns called her "France's Muse." This lecture will explore a handful of her symphonic poems from the 1880s: *Irlande*, *Pologne*, *La Nuit et l'Amour*, and *Andromède*. These pieces were published, had successful premieres, and enjoyed prominent performances during Holmes' lifetime. All four works demonstrate the height of romanticism in symphonic program music, drawing inspiration from literature, art, and nationalism.

POPHAM, DEBORAH

Paper: Women Leaders Cultivating Inclusivity, Diversity, Equity, Accessibility and Belonging through Singing and Artistry

This will be a facilitated, interactive discussion with four different women leaders serving in a variety of roles in music; performers, independent teachers of singing, faculty, academic and non-profit leadership. Each of us experiences the call for change to open spaces and opportunities towards equity and inclusivity for our students, colleagues, and the communities we serve. We will explore questions and strategies such as; 1) How do each of us approach leadership with sensitivity and courage, informed by our perspective identities (professional and personal)? 2) How do we meet challenges women leaders face towards enacting change? 3) How can we lend our voices and artistry as tools of leadership? 4) How do we practice making impactful artistic decisions? 5) How can we collaborate to make the most of our innovative pursuits? The panelists will discuss what experiences have led them to commit and recommit to transformational change, with the goal to inspire continued dialogue.

ROBERTS, HANNAH

Lecture Recital: Reimagining Bach: Lera Auerbach's Twenty-Four Preludes for Piano Solo

Lera Auerbach's *Twenty-Four Preludes for Piano*, Op. 41 draw inspiration from J.S. Bach and Frédéric Chopin, whose foundational works in this genre established the precedent of prelude sets in all twenty-four major and minor keys. Unlike its predecessors, however, Auerbach's work is defined more by textural layers, linking motifs, and fragmented structures than it is by imitative counterpoint, expressive melodies, or distinct formal phrases. This lecture-recital surveys Auerbach's monumental work in the prelude-set genre, uncovering a significant work by a living female composer. Throughout the work, Auerbach explores the interaction of sound and resonance through the juxtaposition of various registers of the piano

as well as through a variety of pedal techniques. Within the set, Auerbach also uses linking motifs to relate preludes to each other. The set of six preludes performed in this lecture-recital cycles through a variety of soundscapes, creating a dramatic arc from consonance through frenetic, dramatic, meditative, and tragic moods and resolving back again to a pure triadic consonance on the closing chord of the set.

SALLEE, CHRISTY

Paper: Sophia Dussek: At Home in the Public Sphere

Amid the concert boom of Georgian-era London, pianist, harpist, and singer Sophia Corri made her debut in the 1791 Salomon concert series. Performing the same evening was pianist and composer Jan Dussek, whom she would marry in 1792. Most concertizing women retired to the private sphere after marriage, but Sophia Dussek only retired from her bench. Marrying a fellow musician gave her freedom to continue working in other ways as a music professional. Following Amanda Vickery and Marian Wilson Kimber, this paper challenges the historiography of female containment, exploring Dussek's remarkable career and examining ways that social mores, class, and gender created opportunities for her musical pursuits. Dussek published dozens of compositions and served as editor for the Pleyel, Corri, & Dusseks Musical Journal. The journal offered its sophisticated subscribers a curated selection of musical works, including some of Dussek's works for harp and keyboard. Her publishing efforts helped define local standards of taste, and my analysis of her Sonata in A Major shows her works as conversant with the London school of pianism. Far from contained, Dussek was at home in the public sphere, and stands exemplary of the vital roles women played in this microcosm of music history.

SALLEE, CHRISTY

Paper: Ekphrasis, Intertextuality, and Allusion: Modes of Re-presentation in Mel Bonis' Femmes de légende

Over the course of fifteen years, Mélanie Bonis (1858-1937) composed seven piano works titled after female heroines from literature and legend. More a set than a cycle, these works paint vivid portraits of these women and were first published together in 2003 under the title Femmes de légende. This paper explores the ekphrastic potential of these works, examining Bonis' strategies of musical representation.

Phoebe conjures the moon goddess by recalling Debussy's Claire de lune. The gestural figures enacted by the pianist's hands in Salomé mirror the sinuous motions of a belly dancer's hips. All seven of Bonis' heroines have representational histories in multiple forms of media. Sigmund Bruhn theorizes musical ekphrasis as an encounter between two representational works. Andrzej Krawiec defines ekphrasis more broadly as a concrete realization of the imaginary. Bonis writes in her memoirs that the language of music translates the abstract into the material, giving form and shape to emotions and ideas. My analysis draws Bruhn and Krawiec together in a Venn diagram of representational strategies that offers a palette of analytical tools with which to demonstrate the ways in which Bonis translates the collective representation of these characters, as rendered by other artists, into musical imagery.

SEBBA, ROSANGELA

Paper: Unsung Melodies by Three Brazilian Valkyries

Musicians seeking to promote diversity, inclusion, and equity are exploring new repertoires by composers who have been historically neglected or overlooked. While Latin American music has been featured in concert programs and there is growing interest in female composers, much remains unknown about the full extent of their contributions to the musical world. These contributions include pedagogical music as well as pieces for performance and entertainment, all showcasing exceptional literacy and musicianship. Their music and significance were often overshadowed by their male counterparts, reflecting societal and cultural biases. This lecture will highlight works by three Brazilian female composers, who made significant contributions as pedagogues, administrators and performers. Their music, suitable for various skill levels from beginner to advanced, was performed in saloons for entertainment and background music as well as in concert venues and conservatories' curricula. The presentation will feature compositions by Chiquinha Gonzaga, Cacilda Borges Barbosa, and Maria Luiza Priolli, spanning from the nineteenth century to the present. It will include a list of their works and performances of selected pieces.

SULLIVAN, RYAN

Paper: Barbara Strozzi's Gender-fluid Agency

Artistic renderings of women have historically stratified their value by simultaneously idealizing or marginalizing them. Barbara Strozzi's (1619 – 1677) adjacency to the upper class afforded her agency through

claiming her sexuality and use of a masculine literary voice. Thus, she occupied spaces that were sexually normative and also crossed boundaries. Though unmarried, she maintained financial independence as a prominent courtesan, a profession that often preys on women. However, through professional and familial connections to the Accademia degli Incogniti, she regularly performed male roles in literary works written by its members for the same men, many of whom also hired her for sex work.

As a composer, Strozzi's secular solo cantata, *L'Astratto*, Op. 8 for soprano depicts a woman indecisive about what music to sing. Subsequently, the musical changes in 'affetto' occur rapidly. The result seems to be a whimsical depiction of a 17th-century woman of society, or perhaps she is exercising her independence? Below, I will highlight Strozzi's lived experience of gender-based roles in 17th-century Venice, and examine female characterization and themes of embodiment through literary voice and text painting in *L'Astratto*, Op. 8.

WALRATH, ANNELIESE

Lecture Recital: A Percussionist's Take on Relaxed Playing

Julie Spencer is a composer and percussionist who has developed a well-being focused technique for two mallet Marimba called the "Relaxed Concentration technique". Using her piece titled *Almost 5 AM* I will exemplify how this technique shifts the focus of the attention to the the large muscles groups in the arm instead of overusing smaller muscle groups in the hand and wrist. By changing the muscle groups you focus on, one is able to play these incredibly fast notes that span a large interval while only playing with 2 mallets. This is interesting because a majority of percussionists currently live in a predominantly four mallet world with two mallet playing being viewed as beginner marimba technique. Spencer is one of the few writing incredibly difficult two mallet works all that require her technique in order to play at tempo. My goal of this lecture recital is to share the philosophy and technique behind this advancement in two mallet playing and teach how we can begin to relax in our playing. I find this technique valuable as a performer and teacher in the tools it provides to help prevent both injury and performance anxiety that often comes with playing.

WEE, SARAH

Lecture Recital: Exploring Libby Larsen's Sonnets of the Portuguese for Use in the Undergraduate Vocal Studio

In 1991, composer Libby Larsen wrote a song cycle to poetry from Elizabeth Barrett Browning's *Sonnets of the Portuguese*. This project came out of a commission from famed soprano, Arleen Auger. Auger contacted Larsen asking her to set music to poetry from the *Sonnets of the Portuguese* to create a cycle that would be similar in style to Robert Schumann's *Frauenlieben und Leben* but would focus on mature love rather than girlish fancy. This lecture recital will look at three songs from the cycle "1. I thought once how Theocritus had sung", "3. With the same heart, I said, I'll answer thee", and "6. How do I love thee?". After a brief background on the composer and collaboration process, the selected songs will be evaluated based on factors of: range, tessitura, melody, accompaniment, and pedagogical considerations. This evaluation will provide insight into the accessibility of these pieces for use in the vocal studio as teachers continue to strive towards a standard repertoire that includes more female composers.

musical score with my analysis "'Very Beautiful and Very American': A Multicultural Analysis of Florence B. Price's Quintet in A Minor for Piano and Strings". Through this presentation I will present how I found source material, how to include consideration of both geographic and demographic influences on the composer, how to acknowledge the historical gendered expectations of the composer, and more. My comparison and expanded analytical approaches will show that what was initially explained away as random phenomena in the Jensen-Abbott analysis were actually intentional, deliberate, and easily explainable compositional choices made by Price. Expanded analytical approaches must begin to be more commonplace in scholarly work. If not more readily incorporated, the insufficient traditional approaches will continue to allow scores by underrepresented groups of composers to be excluded from pedagogical material, general compositional knowledge, and common performance repertoire.

ACKNOWLEDGEMENTS

The Music by Women Festival gratefully acknowledges all of those who have worked tirelessly to make this festival a success:

Nora Miller, President, Mississippi University for Women

Dr. Scott Tollison, Provost and VP of Academic Affairs, MUW

Dr. Brian Anderson, Dean of College of Arts and Sciences, MUW

Anika Perkins, Executive Director, University Relations, MUW

Andrea Stevens, Executive Director of Development and Alumni, MUW

Dr. Alexander J. Evans, Music by Women Festival Director of Media and Publications and Assistant Professor, Brown University

Jonathan Levin, Music by Women Festival Collaborative Pianist

Jennifer Dowdy, Administrative Assistant, Department of Music, MUW

Dr. Valentin M. Bogdan, Professor of Music, MUW

Dr. Olga Harris, Music Faculty, Tennessee State University

Brad Sims, Technical Production Assistant, MUW

Zane Lynn, Instructor of Music, MUW

Dr. Douglas Mark, Associate Professor of Music, MUW

Dr. Jon Fessenden, Assistant Professor of Music, MUW

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SPECIAL THANKS TO OUR SPONSORS

Music by Women Festival gratefully acknowledges all of those who have provided financial and other support to this Festival.



This project is supported in part by funding from the Mississippi Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.

