

EVCMS Presents:

featuring the faculty of
**East Vancouver
Community Music School**

Ruth Cornish *Flute*,
Sarah Westwick *Violin*,
Clara Shandler *Cello*,
Marie Calvert *Piano*

With Special Guest,
Holly Duff *Piano*



In Concert
4:30 PM

Sunday March 5, 2023

Celebrating:
Music Composed
by
Women and
Under Represented Groups



*Welcome to Equal Measure, our festival celebrating music
by composers from under-represented groups.*

Sonata in B Flat Major **Elizabeth Jacquet de la Guerre**
Grave-Allegro-Adagio-Allegro e Presto-Adagio **1665-1729**

Ruth Cornish, flute
Sara Westwick, violin
Clara Shandler, cello
Marie Calvert, piano

Japanese Folk Tune Medley **Maria Kaneko Millar**

Ruth Cornish, flute
Sara Westwick, violin
Clara Shandler, cello

Bali Moods No.1 **Anne Boyd**
b. 1946

Ruth Cornish, flute
Marie Calvert, piano

Sonata in F Major Op. 67 **Melanie Bonis**
Moderato quasi andante **1858-1937**

Clara Shandler, cello
Holly Duff, piano

Romance Op.23 **Amy Beach**
1867-1944

Sarah Westwick, violin
Marie Calvert, piano

Maombi Assante! A Prayer of Thanks **Valerie Coleman**
b. 1970

Ruth Cornish, flute
Sarah Westwick, violin
Clara Shandler, cello



Concert Notes:

Elizabeth Claude Jacquet de la Guerre (1665-1729) was a child prodigy on the harpsichord, well-known for her skills in improvising, and was recognized in her lifetime as an important composer. King Louis XIV heard her perform when she was five, and he became an important patron and supporter of her work. She wrote a great deal of instrumental music, publishing harpsichord sonatas in France when it was rare to do so, and introduced the French public to Italian-style trio sonatas like the one we will be performing today. She was the first woman we know of in France to write an opera, and she also wrote many sacred and secular cantatas, and a ballet (which is lost). Her surviving compositions likely only represent a small fraction of the music she wrote.

Anne Boyd (b.1946) wrote her first compositions at the age of eight while growing up on a remote Outback sheep station in Central Queensland, Australia, where her only music education had been via public radio and a recorder book sent to her by her sister. She went on to study flute and composition, earning a PhD in music composition from the University of York in England. She has held academic positions at the University of Sussex and the University of Hong Kong, and was the first Australian and the first woman to be appointed professor of music at the University of Sydney. She regards her compositions as essentially spiritual, and is much interested in the idea of music as meditation and a means of changing states of consciousness. ***Bali Moods*** is the first of a series of three works for flute and piano – the other two being ***Red Sun***, ***Chill Wind*** and ***Cloudy Mountain*** – which explore the varied characteristics of Balinese moods and modes.

Amy Beach (1867-1944), born Amy Marcy Cheney, started singing harmonies to her mother's lullabies when she was two years old, started composing at the age of three, and was encouraged to practice the piano, but her parents refused to let her perform when she was young for fear that she might consider a career as a musician - something they were vehemently against. She was allowed to make her debut performing with the Boston Symphony Orchestra when she was 16, shortly before marrying Dr. Beach who was 24 years her senior and a friend of her father. After her marriage she was allowed to give one concert a year for charity. She was, however, permitted to continue composing. Following the death of her husband in 1910 she resumed performing and embarked on a tour of Europe performing her own works. She became the most frequently performed American composer of her generation. She composed over 300 works, including songs, piano pieces, chamber music, orchestral music, choral music, a piano concerto, a symphony and an opera. Her ***Romance*** was written for and premiered by Maud Powell, with Amy Beach on the piano, for the World's Columbian Exposition in 1893 in Chicago.

Maria Kaneko Millar is a violinist and composer who has performed as a soloist throughout Canada, Ireland, China, Japan, Mexico and the US. Some of her compositions have sold as sheet music in 40 countries, and her solo violin piece ***Sakura*** has sold in 93 countries since 2019. She was the *Solo Dancing Fiddler* for 170 performances of *Riverdance* on Broadway. ***Japanese Folk Tune Medley*** was written for Sonic Escape and uses three traditional children's songs: *Ureshii Hinamatsuri (Happy Doll's Day)*, *Hanayome Ningyo (lullaby)* and *Tōryanse (you may go in)*. The last of these is a common choice for music played by traffic lights in Japan when it is safe to cross.

Mélanie Hélène Bonis (1858-1937) was a prolific French late-Romantic composer, and published her works under the name "Mel Bonis" to disguise her gender. She taught herself the piano despite objections from her family, who only allowed her to have lessons after a professor at the Paris Conservatoire heard her play and insisted she be given a musical education. She thrived in her lessons, and at 16 began studying with Cesar Franck. She met the poet Hettich in singing classes and they fell in love. Her parents refused to allow her to marry him and instead forced her to leave the Conservatoire and marry a businessman 25 years her senior, who already had 5 sons and did not like music. Several years later she met up with Hettich and he persuaded her to start composing again. She wrote more than 300 pieces, including works for piano, organ pieces, chamber music, vocal music, choral music, a mass, and works for orchestra.

Valerie Coleman (b.1970) grew up poor and took to the flute even before she had regular access to the instrument, playing with sticks in her yard and pretending they were flutes. At 11, she began formal musical education on the flute and in composition. Working with a portable organ at home, she wrote three symphonies by the time she was 14. Coleman attended Boston University, earning a double degree in theory/composition and flute performance, and went on to earn a master's degree at the Mannes College of Music in New York. Coleman founded *Imani Winds* in 1997, hoping to provide role models for young African American wind players. The group was nominated for a Grammy award in 2005 for their album *The Classical Underground*. Her piece ***Umoja: Anthem of Unity*** was recorded by the New York Youth Symphony and won "Best Orchestral Performance" at the 2023 Grammy Awards. She has just been appointed to the faculty of the Manhattan School of Music, starting in the fall of 2023.