

The Future is Female

Start time: 12pm

Approximate end time: 8pm

Please note all timings are approximate and subject to change

Programme

12pm, set one

Élisabeth-Claude Jacquet de La Guerre Keyboard Suite in D minor (1687)

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|--------------|---------------------------|
| 1. Prelude | 2. Allemande |
| 3. Courante | 4. Courante II |
| 5. Sarabande | 6. Gigue |
| 7. Cannaris | 8. Chaconne l'Inconstante |
| 9. Menuet | |

Franghiz Ali-Zadeh Music for Piano (1989/1997)

Fanny Mendelssohn Nos 1 and 3 from *Lieder*, Op 8 (1846)

Maria de Alvear Excerpt from *Intenso* (1995)

Hannah Kendall *On the Chequer'd Field Array'd* (2013)

Grażyna Bacewicz Scherzo (1934)

Elena Kats-Chernin *Dance of the Paper Umbrellas* (2013/2019) for four hands

1.15pm, set two

Hélène de Montgeroult Sonata No 9, Op 5 No 3 (1811)

1. Allegro spiritoso
2. Adagio non troppo
3. Presto

Kaija Saariaho *Ballade* (2005)

Regina Harris Baiocchi 'cockleburs in wooly hair' from *Piano Poems* (2020)

Gabriela Ortiz Prelude and Etude No 3 (2011)

Clara Schumann *Variations on a Theme by Robert Schumann*, Op 20 (1853)

Eleanor Alberga *Three-Day Mix* (1991) for four hands

2.30pm, set three

Vítězslava Kaprálová Nos 1 and 3 from *Dubnová Preludia (April Preludes)* (1937)

Deirdre Gribbin *Unseen* (2018)

Florence Price Movement 1 of Sonata in E minor (1932)

Ruth Crawford Seeger Preludes Nos 6, 7, and 9 (1928)

Anna Bon Sonata No 6, Op 2 (1757)

1. Allegro
2. Andante
3. Minuetto con variazioni

Tania León *Ritual* (1987)

3.45pm, set four

Ann Southam No 7 from *Glass Houses* (1981)

Teresa Carreño *Un rêve en mer*, Op 28 (1868)

Arlene Sierra 'Canyon Wren and Lovely Fairywren' from *Birds and Insects*, Book 3 (world premiere, 2021)

Germaine Tailleferre *Partita* (1957)

Chen Yi *Guessing* (1989)

Johanna Beyer Nos 1 and 3 from *Gebrauchsmusik* (1934)

Sofia Gubaidulina Chaconne (1962)

Elena Langer *Red Mare* (2017) for two pianos

5pm, set five

Žibuoklė Martinaitytė Movement 1 of *Heights and Depths of Love* (2009)

Anna Meredith *Camberwell Green* (2010)

Emahoy Tsegué-Maryam Guèbrou *The Homeless Wanderer* (1951)

Leokadiya Kashperova Excerpts from *Au sein de la Nature* (1910)

Reena Esmail *Rang de Basant* (2012)

Louise Farrenc Etudes Nos 10 and 20, Op 26 (1839)

Theresa Wong *She Dances Naked Under Palm Trees* (2019)

Meredith Monk *Ellis Island* (1981) for two pianos

barbican

6.15pm, set six

Rebecca Saunders *Shadow* (2013)

Madeleine Dring 'Blue Air' and 'Brown Study' from *Colour Suite* (1963)

Maria Szymanowska Nocturne in B-flat Major (1819)

Adelaide Pereira da Silva *Valse Choro No 2* (1965)

Margaret Bonds *Troubled Water* (1967)

Amy Beach *Dreaming* (1892)

Elena Firsova *Hymn to Spring* (1993)

Errollyn Wallen Movements 1 and 2 from Piano Concerto (two piano arrangement) (world premiere, 2021)

7.30pm, Garden Room

The Future is Female: Panel Discussion

with **Sarah Cahill**, **Arlene Sierra** and **Errollyn Wallen**

chaired by **Helen Wallace**

Wander freely through our Conservatory as you listen to an extraordinary breadth of music written by women.

Featuring music spanning 400 years, this epic eight-hour performance showcases the breadth of talent by female composers – many of whom have been neglected by history. Pianist Sarah Cahill says she likes to think of the composers 'speaking to each other over the centuries and across continents' as she performs. 'From [French composer] Élisabeth Jacquet de La Guerre from 1687, who's the earliest, we get right up to contemporary musicians such as Franghiz Ali-Zadeh who's from Azerbaijan and who evokes the sound of a tar – a Persian stringed instrument – by laying a glass bead necklace on the piano strings to give it a jangly string instrument-like sound. Then there's Hannah Kendall, whose piece is about a chess game, inspired by the 17th-century poet William Jones. I think of what conversations they would have across the eras. The concert evolves from piece to piece, from hour to hour. It's really inspiring.'

This opportunity to delve into the past is what inspired Cahill to begin the enormous project in 2018. It's a fascinating look back, but it also highlights the quality of music written by women today, through world premieres by London-based American musician Arlene Sierra and Belize-born Brit Errollyn Wallen. Plus, as Cahill invites Guildhall School of Music and Drama students to join her for works on two pianos, we'll see the bright future ahead.

The whole performance is a counterpoint to the plethora of white, male composers who make up the vast majority of the Classical music canon. Cahill illustrates this point by explaining that having grown up with the likes of Beethoven and Schubert, she marvelled at how surprising she found discovering a sonata by Hélène de Montgeroult from 1811 (that she'll play today). 'This is the kind of piece that you read through and it takes your breath away because it's so innovative and surprising. I thought, "where's this person been all my life?"...to never have encountered this piece before is just so incredible to me.'

Listening to music such as Teresa Wong's *She Dances Naked Under Palm Trees*, which was inspired by Nina Simone's song Images, or Russian Romantic composer Leokadiya Kashperova's *Au Sein de la Nature*, what strikes you is the richness of what Cahill and colleagues have selected for the programme.

This is an exciting opportunity to discover music you might never have heard before that stands equally with the composers who dominate programmes across concert halls. As you stroll through the tranquil surroundings of our Conservatory, perhaps you'll pause for a moment to ponder why there aren't more opportunities to listen to these excellent works. And wonder what the women who wrote them over the centuries would have to say to each other about that.

Performers

Sarah Cahill piano

Antonia Huang

Joanna Lam

Yuki Hammyo

Mai Nakase

Jo Giovani

Produced by the Barbican

The Future is Female is supported by PRS Foundation's The Open Fund for Organisations



The City of London Corporation is the founder and principal funder of the Barbican Centre