Thursday 8 March / LSO St Luke’s

BBC Concert ORCHESTRA
 Forgotten

Female Composers

Rediscovering compositions that have been hidden in archives, libraries or private collections for centuries — some unheard since their first performance

Dr Carola Darwin is a lecturer in music history at the Royal College of Music and researched the work of Johanna Müller-Hermann for the project. She hopes that celebrating the achievements of women composers from the past will help inspire today’s musicians. “Until very recently, music history had erased many women from the record, but projects like this show they have always been there. It’s really important that young musicians, like those I teach, know it’s possible for women to be composers — and to be great composers,” she explains.

The project also aims to educate audiences, as Alan Davey, Controller of BBC Radio 3, explains: “It’s part of BBC Radio 3’s fundamental, democratic mission to make sure everyone has access to things that are really high quality, to the very best. And not just to provide people with what they love, but also to offer them things they might like or want to discover — things they don’t yet know they love. It’s incredibly exciting to think that, in many cases, this is the first time these works will have been heard in 100 years. Or even the first time they will ever have been performed. It means that we are not only expanding the canon of classical music, but also actually helping to redress its historic imbalance when it comes to gender and diversity.”

Research shows there are around 6,000 overlooked female composers from the past. Many of these women were successful, respected and celebrated in their time, but have since been forgotten; their music lost to modern audiences.

 Tonight’s concert, on International Women’s Day, aims to begin the journey towards righting this wrong. It marks the culmination of an ambitious project by BBC Radio 3 and the Arts and Humanities Research Council (AHRC) to bring long-overdue recognition to five of these women: Leokadiya Kashperova (1872—1940), a Russian pedagogue and pianist who taught Stravinsky; Marianna Martines (1744—1813), an Austrian who enjoyed fame throughout Europe in her lifetime; Florence B Price (1887—1953), an esteemed African-American composer; Augusta Holmès (1847—1903), a French-Irish writer of large-scale oratorios and operas; and Johanna Müller-Hermann (1868—1941), an Austrian whose works range from chamber music to orchestral tone-poems and oratorios.

“In March 2017, the AHRC commissioned five researchers [above right] to uncover the works of historical female composers whose musical genius had been confined to the pages of history — often simply because of their gender,” explains Chief Executive of the AHRC Professor Andrew Thompson. “Many of the compositions have been hidden in archives, libraries or private collections for centuries, unheard since their first performance. Through their research, the remarkable history and music of these women can now be discovered by today’s audiences. We’re delighted to have partnered with BBC Radio 3 to revive the music of these forgotten composers, and to be able to share this music with our listeners just as it was first performed. It means that we are not only expanding the canon of classical music, but also actually helping to redress its historic imbalance when it comes to gender and diversity.”

Works from each of the five composers will be performed tonight by the BBC Concert Orchestra and broadcast live on BBC Radio 3. Additionally, recordings of other previously unheard pieces, which range from chamber music to full-scale symphonic works, have been made by the BBC Orchestras and Choirs, as well as some of the BBC Radio 3 New Generation Artists. “Through researching for both International Women’s Day and Composer of the Week, a regular daily strand which features a comprehensive exploration of composers across five hours a week, we uncovered many rarely-heard recorded works. However, we also discovered that it was not possible to feature some composers because the performances or recordings to play to our listeners just didn’t exist,” says BBC Radio 3 Editor Edwina Nestercroft. “This ground-breaking project means BBC Radio 3 can now bring the incredible works by these female composers to the large modern-day audiences they deserve.”

Despite the barriers broken down by female composers in the past, including those celebrated tonight, the under-representation of women in many areas of classical music continues. “Many of the challenges that faced Florence B Price in the 30s and 40s still face us,” says one of the researchers, Dr Shirley Thompson, University of Westminster, herself an orchestral composer. “In the classical canon, there are very few orchestral pieces by women composers, especially women of colour, and that’s the same today.”

This evening’s concert will be broadcast live by BBC Radio and available for 30 days after broadcast via the Radio 3 website. You can also download BBC Radio programmes onto your mobile or tablet via the BBC Player Radio app. Please turn off all mobile phones and watch alarms.

Photography and recording is not permitted.
Defying prejudices of several kinds, Florence B Price brought African-American culture to the world of classical music, says Dr Shirley Thompson, composer and Reader in Composition and Performance at the University of Westminster.

In June 1933 the renowned Chicago Symphony Orchestra performed Florence B Price’s Symphony in E minor.

To have a symphonic work performed by a major orchestra is a remarkable achievement for any composer, but for it to be by a woman – and a woman of colour – is simply extraordinary,” says Dr Shirley Thompson. Florence B Price came to Shirley’s attention through her research on composers of African descent. “Since my student days, I’ve been shocked at the lack of cultural diversity in the classical music canon, particularly the lack of African cultures and their influences,” Shirley explains. “But my research found they have always been there – we have records of the black trumpeter John Blanke playing in the court of King Henry VIII in 1521. Nineteenth-century prejudices meant they were written out of musical history.”

Price particularly stood out to Shirley as both the first African-American woman to have a symphony performed by a major orchestra and for her use of west African cultural and musical influences in her music. Price’s Symphony in E minor had won first prize in the Wainmaker Foundation Awards, and its performance was extremely well received by critics and audiences at the time. “The wonderful reviews encouraged Florence to keep going with her orchestral writing and she went on to write at least two other symphonies and numerous large-scale works, many of which were performed by leading orchestras and performers of the day, including the celebrated contralto Marian Anderson,” says Shirley.

These professionally productive years coincided with a troubled period in Price’s life. She had grown up in a well-respected family in Little Rock, Arkansas, where her music-teacher mother encouraged her talent and Price went on to achieve a Double First at the New England Conservatoire of Music.

In 1937, racial tensions in Little Rock led Price and her husband to move to Chicago, but they were to divorce four years later. “The 1930s and 1940s were a challenging time for Florence. She had two young children to raise alone, she had lost a baby son, and she barely had a place to live – moving from house to house with her children every few months,” says Shirley. “That she managed to compose, and on such a large and fruitful scale, is astonishing.”

Perhaps the struggle of day-to-day life served as inspiration to Price, as her work frequently references the vernacular. “Her symphonies are filled with cultural references to her life in Arkansas, such as her observations of people who worked in cotton fields in the Deep South. In Symphony No. 1 in E Minor she refers back to her roots. She grew up in church, listening to gospel music and spirituals, and she invoked these subtle influences such as these into the piece,” explains Shirley.

Her African heritage is also a strong voice in Price’s work and she makes use of many musical devices from African culture. “She often works in the pentatonic scale, like traditional music in parts of Africa. In the third movement of her first symphony she used the Juba dance, an African ritual dance with a very particular rhythm,” says Shirley.

Florence B Price’s (1887–1953) was a composer, pianist and organist. She composed over 300 works that were performed by leading orchestras and performers of the day. Her symphonies and chamber works are noted for their integration of African-American folk music. Price achieved success at a time when restrictive Jim Crow laws were in place in the South, and the Harlem Renaissance Movement was taking flight.

“She was probably the first person to have introduced it into the classical mainstream. The use of these techniques is unusual even today – I’m one of the few classical composers to use hip hop, soul and reggae in my work, for example – but it would have been unheard of then.”

Price’s work also tells another story: that of the Harlem Renaissance Movement. She was friends and moved in circles with many of the artists at the heart of the movement. “There was a strong body of artists, pan-African in their thinking, who wanted to assert their race and culture through their art. Florence was a member of the National Organization of Negro Musicians, whose members were giving powerful performances in key places,” explains Shirley.

Following her death in 1953, changing tastes meant Price’s musical style fell out of fashion. Some of her work has been lost but the rest is lodged with University of Arkansas Special Libraries, where Shirley has liaised with to receive copies of original scores. “Her music has so much to tell us. The way she weaves together different strands – everyday life; spiritual roots; African heritage – reflects how life was for her and people like her at that time. Her work is a cultural tapestry of what was happening at the turn of the century in the American South.”

Music publisher Schott will also be publishing Price’s score in a bid to help bring her music, and the music of Augusta Holmes, to a wider audience.

Photograph of an etching by James Earle Fraser. (c) 2022 Smithsonian/Corbis

Florence B Price (1887–1953) was a composer, pianist and organist. She composed over 300 works that were performed by leading orchestras and performers of the day. Her symphonies and chamber works are noted for their integration of African-American folk music. Price achieved success at a time when restrictive Jim Crow laws were in place in the South, and the Harlem Renaissance Movement was taking flight.
The house where Marianna Martines grew up proved to have a surprising influence on the music of Enlightenment Vienna, says Professor Jeremy Llewellyn, Visiting Professor and Departmental Lecturer in the Faculty of Music at the University of Oxford.

Originally from Italy, he comes to Vienna and serves as poet laureate,” says Jeremy. “In letters he mentions how Marianna played or sang for him. He recognises her talent and encourages her musical education. When he dies, he leaves his entire estate to the Martines children. It’s quite clear that having the artistic patronage of the court poet would have had an enormous effect on Marianna.”

A young Joseph Haydn is thought to have lived in the loft rooms of the same building. “Haydn teaches Marianna keyboard skills, and she also has lessons from composer and singing teacher Nicola Porpora, a frequent guest in the house,” explains Jeremy. In later years, Martines established music salons in the houses she lived in, and they attracted illustrious musicians, including Mozart, who composed a piano duet to play with Martines.

Martines’s virtuosic skills were not limited to composing — from a young age she sang and played piano at court and went on to perform regularly for the Empress Maria Theresa. “From reports we know that Marianna Martines was a very proficient singer. In many of her pieces we find the voice parts are quite dazzling — vocal tricks and trills; quick grace notes; and scales that race up and down,” says Jeremy.

Switch on any classical music radio station and you’ll hear the work of Joseph Haydn. Wolfgang Amadeus Mozart and Ludwig van Beethoven — the ‘holy trinity’ of the First Viennese School. What you won’t hear is the work of Marianna Martines, a female composer who also stood at the centre of Enlightenment Vienna.

“Marianna Martines was deeply entwined in the musical network of the time. She does more than plug a few gaps in Haydn or Mozart’s biographies; she was there at the forefront,” explains Professor Jeremy Llewellyn, whose research was inspired by the idea of feminising this high point in classical music. “She had lessons from Haydn; she played piano duets with Mozart; she was a favourite of Empress Maria Theresa; and, at the age of 29, she was the first woman elected to the Accademia Filarmonica di Bologna, an association that recognised composers from around Europe.”

Martines grew up in a large house in Vienna, and its inhabitants were to play a key role in her musical career. Her father was from Naples and her mother from Vienna, so she spoke fluent Italian and German, as well as French and English, and enjoyed an unusually broad education for a girl of her time. The upper floors of the building were home to a friend of her father, Pietro Metastasio. “Metastasio is perhaps the greatest librettist of opera and oratorio in the 18th century.”

Original copies of Martines’s manuscripts were never published and existed in only autograph manuscripts, explains Jeremy. “Did she gift some of these to friends? Were they kept by her family? Are they lying in someone’s attic right now? We just don’t know — but we do know that many pieces have been lost. Out of 31 sonatas recorded in 1846, we have just three.”

Jeremy received a copy of the Sant’Elena manuscript written in Martines’s own hand, and he has undertaken the editing of the score. “I was fortunate that it was quite complete and accurate — she was very precise,” explains Jeremy, who believes the piece in many ways encapsulates the different aspects of Martines’s life. “It’s a poem written by her friend Metastasio and composed for a performance to the Empress Maria Theresa.”

The lyrics tell the story of Saint Helen, the mother of the Emperor Constantine. “At the time, Maria Theresa is also mother to a future emperor, Joseph II. So we have an influential woman composer, creating music for and about powerful, devoted women — women who are history makers,” says Jeremy. “Is Martines bringing together these ideas, conveying a sense of Enlightenment Vienna as a place for powerful women?” It is my hope that the music will tell us.”

### Marianna Martines

**Born:** 1764

**Died:** 1823

**Died:** 1764–1823 was an Austrian composer, singer and pianist from a noble Neapolitan family. She was a keyboard virtuoso and wrote extensively for her instrument, becoming a prodigy of Metastasio and several visiting composers, and attracting illustrious musicians to her regular salons. Martines enjoyed fame throughout Europe in her lifetime, but has since had little recognition.

Martines had lessons from Haydn; she played piano duets with Mozart; she was a favourite of Empress Maria Theresa.

Oratorios were performed in Vienna during the penitential season before Easter. The subject matters were often weighty and were meant to inspire piety in the listeners.

The plot of Sant’Elene places a woman centre-stage: Helen, mother of the Emperor Constantine the Great (272–337 AD). Her visionary intention is to find the true cross and is inspired by divine light. This meant much of her work served as poet laureate,” says Jeremy. In letters he mentions how Marianna played or sang for him. He recognises her talent and encourages her musical education. When he dies, he leaves his entire estate to the Martines children. It’s quite clear that having the artistic patronage of the court poet would have had an enormous effect on Marianna.

### Raggio di luce

**Nel mirar quel sasso amato**

**Raggio di luce** occurs in Act I as she searches for the cross and is inspired by divine light. The bright A major tonality, and repeated notes in the bass line, together with the off-beat syncopation give a sense of propulsion.

Immediately after the orchestra’s entrance, the voice enters and is marked out by a rhythmic throbbing ensemble — harmonics and descending bassline, hinting at the physical struggle that Helen must endure.

If Raggio di luce bundles together optimism and action, Nel mirar quel sasso amato presents the opposite: stasis. Helen’s sense of awe before the tomb of Christ is reflected in the music or, more precisely, in the lack of music. Instead of the traditional orchestral introduction at the beginning of an aria, the voice of Helen is heard immediately, emerging from silence. Her sweeping melody reaching to the lower ranges of the voice embodies the depths of her wonderment. The opening cantabile section in E major then gives way to a more agitated second section in the minor key. Almost breathlessly with short phrases divided by rests, Helen goes further with her meditation on Christ’s crucifixion. But the darkness is ultimately dispelled as Helen returns to her state of adoration before the ‘beloved rock’ of Christ’s tomb.
The formidable Augusta Holmès broke down barriers to produce strong, powerful scores, says Dr Anastasia Belina, librettist, opera director, music historian and Acting Head of Undergraduate Programmes at the Royal College of Music.

Although she lived with her lover, the poet Catulle Mendès, and had five children with him, Holmès never married. When her father died, she was heiress to his fortune and was seen as an independent woman in the eyes of the law. “Holmès played some part in her children’s upbringing, but she left them principally in the care of their father, and made a point of not drawing any attention to the fact that she was a mother. So she was financially independent, not bound by domestic chores or obligations, and, therefore, able to dedicate herself to her music,” explains Anastasia. This led to an impressive musical output, including dramatic symphonies and symphonic poems, choral works, operas, and many songs.

Her work was well-received by audiences and she was highly regarded among fellow composers. However, critics were often unsettled by the size and scale of her work, says Anastasia. “Her first opera, Héro et Leandre, was described as too ambitious for a woman,” she says. “Holmès was also passionate about political causes and nationalistic spirit. Her music is characterised by a strong, powerful call to arms: it’s masculine, heroic, majestic, and uses large forces. Her friend, composer Franz Liszt described the work of most male composers of the time as ‘mere trifles’ compared to the work of Augusta. Yet at the same time, she also had a more feminine lyrical side, with beautiful melodies.”

Prejudice against the role of women as creatives coupled with the practicality of performing works that required such large orchestras and choirs, meant Holmès’s work was little performed after her death. Anastasia has studied copies of the manuscripts held in the Bibliothèque nationale de France, Paris. “Many are unpublished and only a handful of her pieces have been performed in recent years,” says Anastasia, who cannot find any record of a performance of the Allegro Feroce in the UK or France. “It’s truly an unheard work, so I’m excited to hear what this principled, courageous and inspirational woman sounds like.”

It says something of European society at the time that Augusta Holmès felt obliged to publish her early work under the male pseudonym Hermann Zenta. “In the 19th century, it was unusual for women to compose and, if they did, it was expected they would create little trifles — songs, chamber music and small piano pieces. They were certainly discouraged from publishing,” says Dr Anastasia Belina. “Augusta Holmès did not produce trifles. She wrote large-scale works, bigger than most of the male composers at the time, for 300-piece orchestras and choirs of 900 singers. Her music was often political and drew inspiration from classic myths; it was entirely free of the dainties and sentimentalities expected of a female composer.”

It was Holmès’s strong character that attracted Anastasia’s attention. “When I came across Augusta Holmès it was love at first sight. In both my academic and professional life, I’ve always focused on the work of neglected composers — I like the idea of bringing back something that is worthy of being known. Augusta was a woman who achieved tremendous success — in 1846 she was the first woman to have an opera premiered at the Théâtre de l’Opéra (Palais Garnier) in Paris — against all the difficulties and barriers society presented.”

Augusta Holmès (1827–1903) was a French composer. She had a large circle of artistic friends and admirers, including Liszt, Rossini, Saint-Saëns, César Franck, and even Richard Wagner. She composed large-scale orchestral and choral works, writing a piece for 1,200 performers for the centenary of the French Revolution (Ode triomphale) premiered at the 1889 Universal Exhibition. The first recordings of Holmès’s symphonic music were made in 1904, but much of her catalogue remains undiscovered.

Holmès was born in Paris in 1827, a French citizen of Irish descent. Both her parents were interested in art and literature, but her mother was against the idea of the young Augusta learning music. It wasn’t until her mother died, when Holmès was eleven, that she began music lessons. “It was immediately obvious Augusta had a huge talent, and she progressed quickly — studying piano, singing and clarinet,” says Anastasia. As a woman, she could not study orchestration at the conservatoire, but her father’s artistic connections meant she was informally mentored by a number of composers in the music salon he created for her in the family home. Holmès studied with composers including Hyacinthe Klosé, a former band master, which may account for the heavy use of brass in her work, says Anastasia. Alongside her musical education, she also studied literature and used her poetic talent in her work. Very unusually, Holmès wrote the lyrics to almost all her songs, cantatas, operas, and oratorios.

In 1875, Holmès became a pupil of César Franck. “She was an able composer before, but after she met Franck she started to produce these huge works, one after another, and her composition career just took off,” says Anastasia. “She started winning competitions and getting works performed by prestigious orchestras — often as the first female composer ever to do so.”

Through its fiery dynamism, Allegro Feroce will enable the audience to understand how this woman held her own in a difficult profession. Although her more mature works were described as ‘masculine’ and ‘virile’ this early work already bears traces that would lead to it being characterised in these terms.

Hailed as a musical Marianne by none other than Saint-Saëns, Augusta Holmès was courageous, principled, stood up to social injustice, and held her own in a profession dominated by men.

Allegro Feroce, performed in tonight’s concert, was written by Holmès in her early twenties (several years before she met César Franck). It was never published during the composer’s lifetime and, so far, all attempts to find any record of its performance have brought no results. It is, therefore, very likely that Holmès’s work will be given a world premiere 150 years after its composition.

Uncharacteristically for Holmès, the work does not have a title, only a tempo indication, which means that it is probably a part of a larger work, possibly a symphony, that may have been lost, destroyed, or is still waiting to be found in dusty archives.

Augusta Holmès is a composer of powerful, energetic music that is free of sentimentalities and full of zest for life. Through its fiery dynamism, Allegro Feroce will enable the audience to understand how this woman held her own in a difficult profession. Although her more mature works were described as ‘masculine’ and ‘virile’ this early work already bears traces that would lead to it being characterised in these terms.
DREI GESÄNGE

Johanna Müller-Hermann’s Drei Gesänge are settings of three poems which all use a vivid, almost dream-like imagery to communicate a mysterious, quasi-spiritual message. The first poem is by the poet, playwright and librettist Hugo von Hofmannsthal; the other two are by the composer’s sister, the singer Tona Hermann. The poems’ vivid images make possible a wide variety of orchestral harmonies. Although late to start — her first work wasn’t published until she was 36 — Müller-Hermann went on to publish several large-scale pieces, most notably her oratorio Lied der Erinnerung, works for orchestra, for unaccompanied choir, and a range of chamber music and songs. Her music was performed regularly in the Musikverein and other fine concert halls in Vienna. So why, after such great success and reputation, has her music been lost to modern audiences until now?

“History tends to focus on the innovators. At that time in Vienna, Schoenberg was turning his back on the formal structures of the Germanic tradition and instead writing atonal, and then serial, music. It was radical, exciting and challenging,” explains Carola. “Like her teacher Zemlinsky, Müller-Hermann never followed Schoenberg into serialism — her subtle, shifting harmonic language always retained a sense of key. ‘She was progressive in her own way — she took existing musical structures and stretched the harmonies almost to breaking point — but, once she was dead, her music seemed old-fashioned. This is how women often get lost in history.”

Much has been written about the extra-ordinary musical world of Vienna in the early 20th century, but Carola believes there’s a gap in the story. “We talk about the atonal revolution and the political situation, but what role does women’s creativity play? Müller-Hermann is one of those missing pieces — and we can only start to fill in those gaps by listening to how she makes the music speak,” she says. “Drei Gesange are settings of poems that came from the end of her career when she was at her bravest harmonically and at the height of her talent. It will be so exciting to hear what she has to say.”

Johanna Müller-Hermann (1868–1943) was an Austrian pedagogue and composer, especially known for her orchestral music, chamber music and songs, and her use of subtle chromatic harmonies. Despite teaching at the New Vienna Conservatoire for more than 20 years, she is almost unknown today and there are only a handful of recordings of her work.
How often does one witness the reappearance of such a symphony redolent with folk tunes and richly expressive of the composer’s love for Russia’s dramatic outdoors — and its Romantic poetry? Kashperova was herself a poet and in Evening and Night (broadcast today by the BBC Singers) she set Polonsky’s evocative verses depicting the Black Sea coastline and the ‘phosphorescent light’ of the Caucasian moon. How often does one celebrate the re-birth of a composer silenced in her prime by the destructive impact of modern history?

Rather than fill our thoughts with ‘helpful comment’ let us make of our listening a blank canvas receptive to comment. Rather than fill our thoughts with ‘helpful comment’ let us make of our listening a blank canvas receptive to comment. "It’s a seamless experience to listen to; there are no joins. You almost feel it hasn’t been composed."

Music history remembers Leokadiya Kashperova as little more than a footnote to the great Russian-born composer Igor Stravinsky. She was his piano teacher, referred to by Stravinsky in his autobiography — though not even by name.

At the time she had just been accepted for a top job teaching at the Smolny Institute in Petrograd, where daughters of the Russian nobility were educated, but after meeting Andropov she hurriedly sends a letter of resignation — before she even starts," explains Graham. "Initially, I imagined that he disapproved of her appointment but on greater reflection I think he saved her life. The following year the Smolny Institute was shut down and its neoclassical buildings were co-opted as the headquarters of the Bolshevik Party. After the Revolution, Andropov got them both out of Petrograd very quickly."

Several research trips to Russia have enabled Graham to discover what happened to Kashperova in the following years. There’s a period about four years that I can’t trace but I suspect she was in hiding with her husband’s family in the Caucasus. In 1922, they moved to Moscow, but she is still laying low: there were no more public performances of her music during the last 20 years of her life," he says.

However, away from public gaze, Kashperova was still composing — as Graham recently discovered. After years of searching through libraries and archives in St Petersburg and Moscow, Graham finally tracked down a catalogue entry at the Glinka National Museum Consortium of Musical Culture.

"It was a very slow process as nobody in Russia had ever heard of Kashperova. I’d found some scores (and had worn out several pairs of shoes in the process!) but very little biographical material, so I couldn’t quite believe it when I opened a box file at the Glinka. Inside was a collection of her letters, photos and, most importantly, several manuscripts," explains Graham, who was the first person to look at them since they were donated to the museum by the composer’s nephew in 1973. "They’re not sketches; these are finished works ready to send to a publisher."

In fact, the process has already begun. After Graham has edited them, music publisher Boosey & Hawkes will publish a Kashperova Edition beginning with the Symphony, chamber music and songs. The project will also include many of these ‘hidden’ manuscripts, beginning with two choral works (Evening and Night) which the BBC Singers have now recorded. "Kashperova’s music is in the Romantic style, it’s lyrical and warm, characterised by subtle and very pleasing harmonic shifts. It’s a seamless experience to listen to; there are no joins. You almost feel like it hasn’t been composed," explains Graham. He believes the Symphony in B minor should be performed today. "It’s a very important composition and is excited finally to hear it. “The Russian Revolution effectively silenced Kashperova. Now we have the precious opportunity, as it were, to bring her back to life.”

Leokadiya Kashperova (1872–1940) was a Russian pianist-composer who was known for her instrumental music and art songs in a Romantic, yet personal, style. She enjoyed considerable success in St Petersburg prior to the Revolution, and her music was performed in London in 1907 at the Aeolian and Queen’s Hall. Her role as a composer is almost completely unknown today, and she is recognised primarily as Stravinsky’s piano teacher.
**Translations**

**RAGGIO DI LUCE**

<table>
<thead>
<tr>
<th>Ray of Light</th>
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<tr>
<td>Descends from the heavens, which leads me on, which sets my heart on fire, which magnifies me beyond what I am, fervent in my heart the spirit aghast, and the body weary, rendered more sincere, does not feel the weight of old age.</td>
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**IN ADMIRATION BEFORE THIS BELOVED ROCK**

| In adoration before this beloved rock that encompassed the highest good, I call to mind his sorrows and remember our sinfulness. Here on that fateful day when the eternal Son breathed his last and the sun hid its face, out of piety for its maker. |

**VORFRÜHLING**

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<th>Hugo von Hofmannsthal</th>
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**EARLY SPRING**

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<th>Hugo von Hofmannsthal</th>
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<tr>
<td>The spring wind runs through leafless avenues, there are strange things in his mournful blowing. He lulls and rocks where there was weeping and has nestled into tattered hair. He tossed down the acacia flowers and cooled the limbs that glowed in their breathing. Through the smooth leafless avenues his gouts drive the pale shadows. And the scent that he brought from where he came since last night. Lips in laughter he has touched, burrowing through the soft, waking fields. He sailed through the flower as a sobbing cry, past the red dusk he fled. He flew in silence through whispering rooms and, bending, extinguished the shimmer of the lights.</td>
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**TRAUMINSEL**

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<th>Tona Hermann</th>
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**DREAM ISLAND**

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<td>Through the ocean of sorrow the sails pulled when an island came in sight out of the roaring waves. In the boundlessness an open gate behind it a glowing as if from a meadow of flowers. Is this land mine? Is the blossoming mine? A premonition settles I enter. No house in view yet a roof rises green and springs gush from its feet.</td>
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**LIEBESHYMNUS**

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<tr>
<td>Brennt rot die Flamme, vom Wind entfacht und glühne Knoepen in Sommernacht viel röter die Rosen in meiner Hand, im Sturm erblüht aus heiligem Brand. Ist weiss der Schnee wie ein Engelsgesicht sind licht die Wölken in Mondenlicht noch reiner aus Schleier mein Sehnen steigt nach lichter ein Wunsch, der wartet und schwiegt. Wär’n nah der Himmel, die Sterne zu greifen, wär ewiger Frühlings und ewiges Reife, viel süßer ist’s, dein Herz zu erreichen, viel wunders, selber dem Baume zu gleichen. Ragen die Berge mit blumigen Pfladen, bläuen die Meere an grünen Gestaden, mein Auge versinkt in and’em Glanz, und trunken wind ich den blüh’nden Kranz. Erbebt die Erde, versinkt im All, verschwindet der Glocken letzter Hall, hinfutet mein Leben durch Tod und Zeit zu ew’gem Strom der Unendlichkeit.</td>
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**HYMN TO LOVE**

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<th>Tona Hermann</th>
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<td>If the flame burns red, kindled by the wind and the buds glow in the summer night still redder are the roses in my hand, which sprang in a storm from sacred fire. If the snow is white as an angel’s face, if the little clouds are bright in the moonlight still purer rises my longing from the mists still brighter the wish that waits and is silent. Were the heavens near, the stars within reach, were spring eternal and eternally ripening. Still it is sweeter to reach your heart, more blissful, to be like a tree myself. The mountains rise up with their flowery paths the seas shimmer blue by the green banks yet, my eyes drawn in a different lustre and dazzed I weave the blossoming wreath. When the earth shudders and sinks into the universe, and the last sounds of the bells fade away, my loving will pour through death and time into the ceaseless stream of eternity.</td>
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The mission of the BBC Concert Orchestra is to bring inspiring musical experiences to everyone, everywhere, with the ensemble’s great versatility as the key. The orchestra can be heard regularly on BBC Radio 2’s Friday Night is Music Night, and for BBC Radio 3 it searches out the unusual and quirky, profiling classical masterpieces in an entertaining way. For TV, the orchestra performed on the soundtracks of ‘Impossible’ alongside 27 star performers in the film and CD release of the pieces being played tonight does not jive Ileana Ruhemann, principal flute for the BBC Concert Orchestra. “The BBC Concert Orchestra champions little-known composers, so we often perform music that’s never been recorded,” says Ileana, who has played with the orchestra for 30 years. “It also means you’re not influenced by previous recordings, and you get the freedom to interpret the music in your own way. There are many famous flute solos that people have heard again and again, so I like the fact that I’m often able to play music people are hearing for the very first time.”

During rehearsals, Ileana says she will be listening for ways in which the forgotten female composers may have been influenced by their more famous contemporaries. “These are remarkable women who worked alongside, or were even taught by, musicians we know very well. I’ll be listening to hear whether the music of Augusta Holmes has influences of César Franck. How does Marianna Varnitski, a contemporary of Mozart, sound? And in what way do the subtle chromatic harmonies of Müller-Hermann take shape?”

Although Ileana has performed numerous works composed by women throughout her career—including those by the BBC Concert Orchestra’s female composer in residence, Dobrinka Tabakova), virtually all were written in recent decades. “This project is unusual because we so rarely get to play music by women from earlier times,” says Ileana. “The live orchestral performance at LSD St Luke’s gives it an added sense of occasion. I’m excited to hear what the work of these interesting women – each so different – will sound like when we play.”

Performing previously unrecorded works allows great opportunities, says Ileana Ruhemann, principal flute for the BBC Concert Orchestra
Jane Glover has been Chicago’s Music of the Baroque’s music director since 2002. She made her professional debut at the Wexford Festival in 1979, conducting her own edition of Cavalli’s L’Erette. She joined Glyndebourne in 1979 and was music director of Glyndebourne Touring Opera from 1984 until 1988. She was artistic director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies. From 2009 until 2016 she was Director of Opera at the Royal Academy of Music where she is now the Felix Mendelssohn Visiting Professor.

Jane Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, Asia, and Australia. In recent seasons she has appeared with the New York Philharmonic, the Cleveland Orchestra, the Philadelphia Orchestra, the San Francisco, Houston, St Louis, Sydney, Cincinnati, and Toronto symphony orchestras, the Orchestra of St Luke’s, the Belgrade Philharmonic, and Orchestre National de Bordeaux et Aquitaine. She also works with the period-instrument orchestras Philharmonia Baroque, and the Handel and Haydn Society.

In demand on the international opera stage, Jane Glover has appeared with numerous companies including the Metropolitan Opera, Royal Opera, Covent Garden, English National Opera, Royal Danish Opera, Glyndebourne, the Berlin Staatsoper, Glimmerglass Opera, New York City Opera, Opera National de Bordeaux, Opera Australia, Chicago Opera Theater, Opera National du Rhin, Opera Theatre of Saint Louis, Luminato, Teatro Real, Madrid, and Teatro La Fenice.

Known as a Mozart specialist, she has performed all the Mozart operas all over the world regularly since she first performed them at Glyndebourne in the 1980s. Her core operatic repertoire also includes Monteverdi, Handel, and Britten. Highlights of recent seasons include The Magic Flute with the Metropolitan Opera, L’Elisir d’amore for Houston Grand Opera, La Cenerentola di Tito for Aspen, Alcina for Washington Opera and Medea for Opera in Chicago. She conducted the Turn of the Screw, Jeptha and Lucia Silla in Bordeaux, The Rape of Lucretia, A Midsummer Night’s Dream, and Cosi fan tutte at the Aspen Music Festival, Gluck’s Armide and Phèdre in Aulide with Met Young Artists and Juilliard, Don Giovanni and The Magic Flute at Opera Theatre of Saint Louis, and Eugene Onegin, The Robe’s Progress, The Marriage of Figaro, L’incoronazione di Poppea, and the world premiere of Sir Peter Maxwell Davies’ Kammerliedn as part of the Royal Academy of Music.

Jane Glover’s discography includes a series of Mozart and Haydn symphonies with the London Mozart Players and recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Recent releases include Handel’s Messiah (Signum) and Haydn Masses (Nauro). Her critically acclaimed book Mozart’s Women has been published in 2009. She has just finished a book on Handel.

Ilona Domnich was born in St Petersburg and studied at the Royal College of Music (RCM). She was discovered by Vera Roza who invited her to join the RCM after hearing her at a vocal masterclass. She won on to win the prestigious Wigmore Scholarship and has been working with Erill Hart, Yvonne Kenny, Joan Rodgers, Susan Roberts and Ludmilla Andrew.

On the concert platform, she has performed at the Royal Albert Hall, Barbican, Symphony Hall, Bridgewater Hall, Cadogan Hall, Sage Gateshead, Wigmore Hall, St Martin-in-the-Fields, Queen Elizabeth Hall, St John’s Smith Square, St James’ Piccadilly, St George’s Hanover Square and in St Petersburg, Paris, Jersey, Seillans, Anghiari, Menton, Jerusalem and Japan for orchestras including the LSO, BBC Concert Orchestra and Southbank Sinfonia.

Her operatic roles include Rosina in Barber of Seville for English National Opera, Jacqueline Forino for Grange Park and Buxton Festival Opera, Tatyana Eugene Onegin for Grange Park and Iford Arts Festival, Gilda Rigoletto for Bury Court and the Anglais and Ischia Festivals in Italy. Blonde Die Entführung aus dem Serail at Dartington Opera School, Mimi La Bohème, Zerlina Don Giovanni and Pamina Die Zauberflöte for English Touring Opera, Melissa Pellels et Melisande at Grimeborn Festival and Bury Court Opera, Countess Le Nozze di Figaro for Co Opera, Magda La Rondine for Iford Arts Festival, Venus The Judgment of Paris at the Wigmore Hall, Mimi La Bohème for Vignette Productions in London, Cambridge and festivals in France as well as Madam Herz Der Safariwelten der Opernkolonie, Columbia, The Jewel Box and Lisetta Le Vero Costanza. She also recently covered the roles of Stella/ Olympia/Antonia/Giulietta in the new production of Les Centre d’Hoffmann and Gilda Rigoletto for English National Opera.

She has performed Chopin recitals with Angela Hewitt and various broadcasts for BBC Radio including Poulenc’s La Voix humaine. Her repertoire includes Mozart’s Mass in C Minor, Mendelssohn’s Elijah, Mahler’s 2nd Symphony, Verdi’s Requiem, Faure’s Requiem, Dvorak’s Te Deum, Strauss’ Reverie Songs, Poulenc’s La Voix humaine and Gloria, Shostakovich’s 14th Symphony and Beethoven’s 9th Symphony. She has made many recordings including her own solo albums Le Secret which she recorded with the Quarts label in 2009 and an album of operatic arias Surrender, voices of Persephone released in 2015 on Signum Classics.

Ilona Domnich is a soprano who has sung in concert and recitals throughout Europe and the United States. She has performed with the Boston Symphony Orchestra, the Philadelphia Orchestra, the BBC Singers. Recent releases include Handel’s Messiah (Signum) and Haydn Masses (Nauro). Her critically acclaimed book Mozart’s Women has been published in 2009. She has just finished a book on Handel.

British conductor Jane Glover studied at St Hugh’s College, Oxford, where after graduation she completed her D Phil on 20th-century Venetian opera. She holds a personal professorship at the University of London, is a Fellow of the Royal College of Music, an Honorary Member of the Royal Academy of Music, and the holder of several honorary degrees. In 2013–16 she has been Visiting Professor of Opera at the University of Oxford. She was a Commander of the British Empire in the 2003 New Year’s Honours.