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*Journal*

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international alliance for women in music

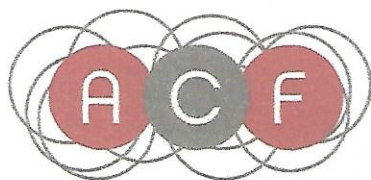
# 2017 Champion of New Music Award

**For extraordinary commitment to living  
composers and the work they create, the  
American Composers Forum presents**

**INTERNATIONAL ALLIANCE  
FOR WOMEN IN MUSIC**

with its

**2017 Champion of New Music Award**



AMERICAN  
COMPOSERS  
FORUM

In this issue:

Deborah J. Anderson  
Elizabeth Bell  
Paul-André Bempéchat  
Sheila Forrester  
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Hanne Tofte Jespersen  
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Sonia Megías  
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# Calliope's Call

ELIZABETH VERCOE

Boston is well known as a major music town with the Boston Symphony, Handel and Haydn Society, Cantata Singers, and dozens of other classical music groups. For decades, it has also been considered a hotbed of new music with venerable groups like the Boston Musica Viva and Dinosaur Annex, both of which have been around for over forty years, plus newer groups such as Guerilla Opera and Kadence Arts. In the last few years a variety of groups, large and small, were added to both categories. One such group is Calliope's Call, founded by Megan Roth and dedicated to spreading the joys of art songs to new audiences.



L to R: Clare Longendyke, Maggie Finnegan, Elizabeth Vercoe, Sonja Tengblad, and Megan Roth

In their first two seasons, the group was based in Bloomington, Indiana, and focused on a mission of bringing the rich repertory of art songs to those not necessarily familiar with the tradition. They performed in Bloomington, Cincinnati, and Boston, and found new audiences in venues that are not always associated with concert series, such as churches and museums, with either low-cost or free admission. Their repertory was adventurous and inclusive, interspersing

cycles like Libby Larsen's *Cowboy Songs* and Leonard Bernstein's *I Hate Music* with more familiar works by Schumann and Debussy. They even polled their audiences for reactions to gauge their success.

Themed programming was the rule from the beginning: one concert about gypsies, cowboys and wanderers featured Libby Larsen's *Cowboy Songs* and Calamity Jane cycle; another concert of songs for and about children included a group of Ives songs along with the Bernstein cycle mentioned above; and a third concert of songs of a spiritual nature presented Theodore Chanler's *Eight Epitaphs*, plus music by Rubinstein and Rebecca Clarke among others.

Calliope's Call kicked off their current season, their first based in Boston, taking a new direction with a fall program showcasing women composers setting women's texts titled "In Her Words: Women's Voices in Verse and Song." The concert was performed at Old North Church in Marblehead and repeated at a fund-raiser in a beautiful private salon in Boston's historic North End.

Unfamiliar with the new group and attending the concert because a piece of mine was on the program, I was delighted to find an impressive level of musicianship in all three solo voices: Maggie Finnegan, Sonja Tengblad, and founder Megan Roth, and in their partnering with their superlative pianist and administrative director, Clare Longendyke. The a cappella trio singing was especially memorable for the spot-on intonation and seamless blending of voices. In fact, a composer has already written a new trio for the group and new duos and trios

are an ongoing consideration for future concerts.

New to the agenda in 2016 was a Call for Scores to solicit songs fitting the theme of music and poetry by women, an initiative that brought music by some forty composers to their attention with some pieces immediately scheduled for performance. The competition in 2017 is a little different; this time it is for composers (male or female) with songs with a connection to New England for any combination of soprano, mezzo, tenor, and piano in solos, duets, or trios with or without accompaniment. The group intends to include some of these pieces on the next program.

Another new undertaking they have initiated since their arrival in Boston is a school outreach project. Their first effort was a program for grades 3 to 5 in Dorchester, Massachusetts, where the children expressed a high level of excitement, perhaps partly because they heard their music teacher sing and partly because they sang rounds with the musicians afterwards. The experience was especially touching for the performers as the youngsters seemed so delighted that they wanted to hug the singers and touch the hands of the pianist.

As for the future, Megan Roth and Clare Longendyke muse that they would like to see more advanced planning, more concerts, and more financial stability along with continued outreach to new audiences and schools as well as the continued collaboration between artist-dreamers and artist-administrators that has been at the heart of Calliope's Call from its inception. (Please visit <http://www.calliopecall.org/>)

## Restoring Luise Greger: A Renaissance in Progress

*For Christa Ludwig, whose profound poetic intellect and reverence for the art of the Lied will forever remain an inspiration.*

PAUL-ANDRÉ BEMPÉCHAT

### Lost Soul

*One day you will find me  
amongst all you've forgotten  
Maybe you'll hear me in the  
words of your favorite song  
Or in that crumpled up paper  
where I wrote it all wrong  
Until then I will lay in the pages  
of love letters  
And yearn for the yesterdays  
filled with our memories*

*Waiting for you to rediscover me  
is undeniably misery. N. M.*

Schubert. Mendelssohn. Schumann. Brahms. Mahler. Wolf. Strauss. Thus reads the Table of Contents in Rufus Hallmark's *German Lieder in the Nineteenth Century* (Schirmer, 1996), and those of many other publications centered almost exclusively on the genre. Thankfully, the glorious fresco of this beloved and distinctively Austro-German art form has evolved immensely

since the publication of Hallmark's useful, albeit repetitive, volume. For this, one may remain thankful for the increasing, enthusiastic research into the contributions of women composers into this subtle sphere.

Principal researchers into the major Austro-German Lieder composers during the late twentieth and early twenty-first centuries succeeded in heightening curiosity into the lives and works of their female companions: Clara Schumann (Reich, 1985),

Josephine Lang (Krebs, 2007), Fanny Mendelssohn Hensel (Todd, 2010), Alma Mahler (Hilmes, 2015), and Pauline Viardot-Garcia (Borchard, 2016), for example.

Yet these illustrious figures remain the tip of the proverbial iceberg. So many lost souls yearning for recognition; so many souls yearning for restoration of their initial recognition; near-incalculable numbers of vital, vibrant legacies, yearning to be freed from the shackles of convention and snobbery. The most obvious corollary I can project is the case of Rembrandt, during whose lifetime over 40,000 painters were registered in the painters' guilds of the Low Countries. Most remember but Rembrandt and a handful of others.

It has, for decades, been this author's quest to restore as many unsung heroines and heroes of music into the conscious memory as possible, through the media of performance, teaching, writing, and broadcasting. Readers of the *Journal of the LAWM* may recall my article introducing the French impressionist Rita Strohl, which appeared in 2010. Since then, the work of dozens of exceptional women, acclaimed during their lifetimes, have entered into my intellectual and emotional orbit. The restoration of French post-Romantic Mél(anie) Bonis (who shortened her name to trick publishers into imagining she was male), thanks to her descendants, is now well underway. Dame Ethel Smyth's profile gains acclaim yearly, as does the Swedo-German Ingeborg Bronsart von Schellendorf. The network must continue to broaden, and scholarship directed increasingly to restoring the forgotten, lest our declining audiences become thoroughly discouraged and fed-up with the hackneyed repertoire they are being force-fed.

#### Luise Greger

In Central Germany, as in Washington State, the descendants of Luise Greger (1862-1944) have begun releasing her manuscripts and archives for publication, so as to restore her legacy as a major composer of *Lieder*. This arduous process began with the music faculty at Brigham Young University in Utah, and continues now, through this article, a future monograph, and the ongoing recital and recording projects of the glorious Greek-American mezzo-soprano Eleni Matos with American pianist Rebecca Wilt, of the University of North Carolina, Greensboro. In 2015, the first annual Luise Greger Music Festival

was held August 14-16 in Washington State, with venues in Langley at the Northwest Language Academy, at the Whidbey Island Center for the Arts, and in Clinton at Heron's Crossing, on Sunlight Beach. This second annual Luise Greger Music Festival, "Women in Music," was expanded to four days in 2016, with events also scheduled at the Langley United Methodist Church.

Most importantly, it is to the immense credit of the German publishing house Furore Verlag ([www.furore-verlag.de](http://www.furore-verlag.de)), devoted exclusively to publishing works by women composers that lovers of the *Lied* can begin to assess the contributions of Luise Greger.

As the Greger family continues to uncover additional compositions, correspondence, concert programs, and reviews of their ancestor's career, Furore Verlag has formally invited—by way of the introductions prefacing each volume—everyone who comes upon information of any kind regarding Luise Greger, to submit such findings for the enhancement of their presentations both online and in-score: "A box of sleeping [sic] notes and a few meagre biographical details are all we have at the moment. May we appeal to all who read this to follow up [with] any references to Luise Greger's person, her surroundings and her music and to pass them on to us? Thank you."

It is particularly heartwarming to read this in the score, as this new, contemporary tradition of a "work-in-progress" (in academia known as a "working paper") is now directed to the sophisticated musical public, in the spirit of Wikipedia.

#### The Life in Brief

The following biographical material is adapted from Furore-Verlag's introduction to Luise Greger's scores under their copyright: Luise Henriette Caroline Greger, née Sumpf, born on December 27, 1862 in Greifswald as the daughter of a senator and factory director in Greifswald, a very prosperous bourgeois family. She was eleven when she began composing *Lieder*, and was privileged to begin her piano and composition studies with the noted professor Carl Ludwig Bemann (1807-1893), who, soon after her tutelage began, had her performing in public. Unconfirmed sources recount that she studied for a year at the Royal Academy of Music in Berlin (Königliche Hochschule), and she herself claimed to

have received singing lessons from Hedwig Wolf, in Berlin, and that none less than Richard Strauss conferred upon her the official, professional title of "composer."

In 1888 Mme Greger married the physician Dr. Ludwig Greger (1860-1919) in Berlin. The family moved to Kassel in 1894 where Luise increasingly devoted herself to composing and performing. The following passage, written to her sister in 1900, demonstrates the difficulties women experienced to launch their careers. She explains that she had to wait several years before being able to establish herself as an artist: "At the beginning of April I shall sing and play at two concerts, for which I shall also receive a fee. Once the hiatus has been lifted, this will happen more often." After her divorce in 1911, she and her eldest son Helmuth held salons at her home in Kassel, where she performed her many *Lieder*. Becoming increasingly frail due to old age, she moved to the so-called "Hofgeismar Informary" in the summer of 1939, all the while continuing to perform. Unfortunately, she was transported (deported?) along with other ill and elderly



Luise Greger

patients to the Merxhausen mental institution at the beginning of December 1943. Luise Greger died just three weeks later, on January 25, 1944, at the age of 81.

During her lifetime Luise Greger achieved great recognition in Germany and across Europe as a chamber singer and *Lieder* composer. Most notably, in 1930, the Elsass-Lothringische Bunde (Alsace-Lorraine Association) declared her an honorary member of their society, and during the festivities, Greger's *Hymne an Elsass* (Hymn to Alsace) was performed at the Stadthalle in Kassel. In an article to mark her 70th birthday in 1932, the *Kasseler-Post* offered the following tribute: "Her *Lieder* belong

in the repertoire of famous male and female singers. Her melodies have already been heard in Dresden and Leipzig, at Munich's Odeon-Theater, the Gürzenich Hall in Cologne, and in many other cities, most frequently, of course, at concerts in Kassel, garnering great applause...."

Greger composed more than 100 Lieder. She began writing music for the stage only in old age: the piano excerpt from her fairytale opera *Gänseliesel* ("The Girl with the Golden Goose") is classified as Opus 170. Its premiere at the Stadttheater Baden-Baden on December 10, 1933 may well have been one of the high points of her life. Negotiations are underway to revive this charming work.

As a result of the rediscovery of this remarkable woman's work—in the proverbial old trunk—Greger's works are now re-entering the public sphere. In 1993 and 2002, she was the focus of the *Kasseler Frauen-Empfang* (Kassel Women's Day), and on July 8, 2012, at the sesquicentenary of her birth, an evening of her Lieder was performed at the North Hesse Summer Festival ("Kultursommer Nordhessen"). On September 1, 2013, a commemorative plaque was placed at her former residence at Wilhelmshöher Allee 259 in Kassel. At the unveiling ceremony, the Classic Brass Ensemble Schauenburg (Roland Sälzer, conductor) performed the prelude from *Gänseliesel*, arranged for this formation by Martin Forciniti. Another great honor was bestowed upon Luise Greger in July 2013: a footpath in Kassel, joining Niederwaldstrasse and Baunsbergstrasse, was renamed Luise-Greger-Weg; it leads from her first residence in this city to a point close to her second residence. The city's elders had decided upon this route so that an important component of the composer's life experience could be traced both gracefully and sentimentally.

#### The Compositions

At the time of this writing, Furore Verlag has released six collections of Luise Greger's Lieder in addition to her children's opera, *Gänseliesel*, in both piano and open-score versions: *Zehn Plattdeutsche Lieder* ("Ten Low German Songs"), undated; *Der Frühling lockt!* ("Springtime Beckons!" 1873), 15 songs, one of which, *Gruß* (Greeting), Greger composed at the age of 11; *Auf den Schwingen der Nacht* (commonly translated as "Fallen Angel"), undated, a collection of nine songs for bari-

tone and piano, titled after the first song within the collection; *Malönschen*, fifteen songs for soprano and piano (no specified dating), and named after one of the Lieder within the cycle, set to a poem by the famed North German author of children's prose and poetry, Gustav Falke; *Lieder Album*, 18 songs with piano, ca. 1915; *Weihnachtslieder* ("[5] Christmas Songs," 1921-1923).

It is clear that Greger's reputation as a significant composer of Lieder was, during

her lifetime, indeed merited, and that her painstaking renaissance is entirely worthwhile. What has impressed me most is Greger's sprawling—although never truly explosive—emotional range and diversity tenor. Her kinship to the most genteel, yet refined of Lieder composers, Schubert and Wolf, bespeaks in her unquestionable respect for the minutest variations of the human soul: from the simplest nursery songs to complex psychological frameworks, she

## Auf den Schwingen der Nacht

Gottfried Hertel  
Dem Dichter zu eigen

Op.125. Nr.1.

Schwebend, nicht schnell.

Gesang.

Klavier.

*p* *pp*

*mp* *mf*

Auf den Schwingen der Nacht trägt mich die Sehnsucht zu dir. Ob ein Verlangen nach mir in deiner See-ferne erwacht?

Anf den

Ex. 1. Luise Greger, *Auf der Schwingen der Nacht* (Nightfall), op. 125, no. 1 (Courtesy of Furore Verlag Kassel, [www.furore-verlag.de](http://www.furore-verlag.de))

proves to be a master of the craft of prosody. Her command of prosody is obvious, as are her choices of harmonic procedures relative to the symbolic complexity of the poetry she sets.

What will be particularly intriguing for scholars of German and Comparative Literature is Greger's choice of poets. In terms of name recognition, they range from the immortals Goethe and Heine to the now-forgotten Theodor Storm (1817-1888), Julius Wolff (1834-1910), Rudolf Baumbach (1840-1905, a k a Paul Bach), relatively well-known during their lifetimes, but a myriad of poets who populated her inner world. And it is clear that she was never one to ignore, for convenience's or appearance's sake, her fellow female artists. Be the setting from the obscure Alwine Wuthenow (1820-1908) and Margarethe Thulcke (1879-?) to the best-known (predictably male) poets of her times, Greger's assiduity is systematic. Her ability to incarnate both simple and complex literary symbols into heartrending emotions harkens the greatness of Schubert and Wolf. She achieves her goals through harmonic textures, which are never dense, and through progressions whichever nudge but never baffle.

*Auf der Schwingen der Nacht* (Nightfall), Luise Greger's op. 125, no. 1 (fue 15022), is a perfect example of her mature,

intimate post-Romantic idiom, and situates her squarely in the Austro-German traditions of Brahms, Strauss, and Mahler. Her rhapsodic setting develops a dialogue between the voice and the tenor voice in the piano, buttressed by brocades of arpeggios against a firmly tonal setting. The composer dedicated her setting to the poet, her friend Gottfried Hertel, whose writings are also very worthy of discovery. (See Example 1.)

Arguably, the crown jewel of Luise Greger's productivity, once her full legacy shall have been established, will be her children's *Singspiel* operetta *Gänseliesel*, in ten *tableaux*, op. 170, and published by Furore in 2014. Its libretto, with its motives chiseled from several Grimm Brothers' fairy tales, is by the even more, and mysteriously obscure, Emilie Riedel (n.d.). The (+/-) 50-minute work is scored for chamber ensemble—flute, with piccolo *ad libitum*, bassoon, two violins, viola, double bass (cello *ad libitum*), and piano—and includes dialogue interspersed between arias, vocal ensembles, and choral interjections. This work presents an ideal project not only for middle- and upper-schools with German-language components, but for university-level folklore and mythology departments as well. An English translation is, quite logically, overdue.

As stated earlier, manuscripts are being uncovered regularly, and eventually,

the full opus-number range evinced from the catalogue, ranging into the Opus 170s, will emerge. Furore has produced crisp, generously-spaced scores, which present no reading problems at all; my only critical comment is the hope that the historical and biographical explications will, in the future, be presented in full in English and also in French. I am not alone in my hope that the excellent work begun in Utah and in Washington State will be followed across North America and around the world. We await, therefore, the release of Eleni Matos' and Rebecca Wilt's compact discs of this important legacy.

*French-Canadian pianist and historical musicologist Paul-André Bempéchat (www.bempéchat.com) is Artist-in-Residence at Harvard University's Leverett House. Renowned for his interpretations of the First Viennese School and Chopin, he is a self-styled, rebellious product of the Manhattan School of Music and The Juilliard School, where he worked with the legendary performer-teachers Artur Balsam, Nadia Reisenberg in piano and chamber music, and Martin Isepp in vocal accompanying. Sorbonne-trained in musicology, his foci have been Nationalism, Impressionism, and Gustav Mahler. His most significant publications include the first biography of Jean Cras (Routledge, 2009; 2nd ed. Peter Lang, 2018) and the recent Festschrift honoring the 90th birthday of Henry-Louis de La Grange (Peter Lang, 2016), Naturlauf, Scholarly Journeys Toward Gustav Mahler.*

## Under the Bridges of Paris

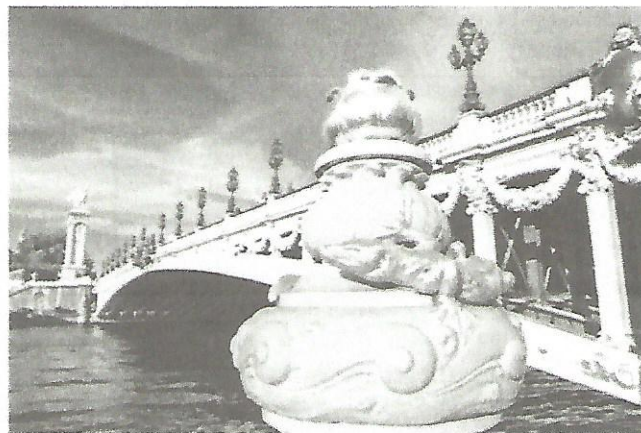
DEBORAH J. ANDERSON

*Under the Bridges of Paris* came to fruition in the summer of 2013. Composed for the Tacoma [Washington] Concert Band, which presented the premiere in November of 2016, it taps into memories from the many weeks and months I have spent in Paris over the years. The bridges of Paris grace the city with varied history and architectural styles, and visitors can enjoy them from many vantage points. I particularly appreciate the engineering work they represent (my father was a civil and structural engineer; childhood outings often centered around exploration of job sites), and I found an interesting challenge in the attempt to recreate the moods evoked by a stroll along the quays or a boat excursion beneath a few of Paris's famous bridges. Theodore Turner accompanied me on a trip to Paris, and he took about 1,000 photos of the bridges. I chose the ones I wanted, he edited them,

and I arranged them in order. I then gave them to a videographer, Elise Anderson, who created the special effects. The video, with my musical accompaniment, can now be viewed on YouTube (<https://www.youtube.com/watch?v=sQz2g31h2HU>).

For this work, I chose three actual bridges and one architectural concept. The set opens with Paris's most extravagant bridge, Le Pont Alexandre III, completed in 1900 and named after Tsar Alexander III, who had concluded the Franco-Russian Alliance in 1892. One of the marvels of nineteenth-century engineering, it boasts a long single-span steel arch. Above, one is

struck by the ornate statuary and decorative details. (See Example 1.) Below, one is impressed by the beautiful steel work, reminiscent of the Eiffel Tower, completed just ten years before. The music it inspired represents the pomp and splendor of life at



Ex. 1: Le Pont Alexandre III