CONTRA BAND

A WOMAN SEES HOW THE WORLD GOES WITH NO EYES

November 5

BOSTON CONSERVATORY AT BERKLEE CURATED PERFORMANCES

BOSTON CONSERVATORY at Berklee
Announcing Boston Conservatory at Berklee’s curated collection of innovative performances in dance, music, and theater.

Explore this year’s Center Stage lineup at BOSTONCONSERVATORY.BERKLEE.EDU/CENTER-STAGE

Tickets on sale now.
PRELUDE 1:

**A Woman Sees How the World Goes with No Eyes (1988)**

Pauline Oliveros 1932-2016

Lighting Piece (1955)
Caroline Shaffer

Yoko Ono b. 1933

**Wann? (2014)**
Caroline Shaffer, bass flute

Eun Young Lee b. 1967

**Parajota Delaté (1988)**
Caroline Shaffer, flute
Walter Yee, clarinet
Jack Yarbrough, piano
Brian Stuligross, violin
Gramm Drennen, cello

Tania León b. 1943

INTERLUDE 1:

**Education of the Girlchild—The Tale (1981)**

Meredith Monk b. 1942

Adia Hollist, dancer/choreographer
Trea Dipkin, dancer
Jack Yarbrough, piano
Brian Stuligross, violin

**Ayre: Towed through plumes, thicket, asphalt, sawdust and hazardous air I shall not forget the sound of (2015)**

Chaya Czernowin b. 1957

Caroline Shaffer, flutes
Walter Yee, clarinets
Alexandre Robin, percussion
Kevin Madison, piano
Brian Stuligross, violin
Olivia Boughton, viola
David Fenwick, cello
Reeling (2012)
Walter Yee, clarinet
Dan Reifsteck, percussion
Kevin Madison, piano
Brian Stuligross, electric guitar
David Fenwick, cello
Gillian Dana, bass

Prelude 2:

Fly Piece (1963)  Ono
Inés Sánchez Benito, saxophone
Olivia Boughton, viola

Cloisonné (2005)
Gillian Dana, bass

Dan Reifsteck, Matthew Carey,
Wesley Fowler, Alexandre Robin,
percussion

Interlude 2:

Avery Gerhardt, dancer/choreographer
Inés Sánchez Benito, saxophone
Wesley Fowler, percussion

Abschminken (2012)
Emerald Barbour, mezzo soprano
Caroline Shaffer, bass flute
Matthew Carey, percussion
Jack Yarbrough, piano
Olivia Boughton, viola
Gramm Drennen, cello

—INTERMISSION—

Julia Wolfe  b. 1958
Laurie Anderson  b. 1947
Veronika Krausas  b. 1963
Video by Nana Tchitchoua
Ellen Reid  b. 1983
Brigitta Muntendorf  b. 1982
Video by Jürgen Palmer
CONDUCTOR’S NOTE

The ethos behind this evening’s program is aptly encapsulated in a quote by Malala Yousafzai, who in her 2013 memoir, I Am Malala, proclaimed: “I raise up my voice—not so I can shout, but so that those without a voice can be heard. We cannot succeed when half of us are held back.”

According to a recent survey by Donne: Women in Music Project and Drama Musica, women classical music composers accounted for a mere 2.3 percent of the total pieces performed across the world during the 2018–2019 concert season. When one considers this astronomical gender gap in an art form that has historically been a predominantly male domain with all its towering Beethovens and Mozarts, Debussys and Ravels, Reichs and Glasses, the numerical truth of the gender disparity is staggering and tragic. We owe this grievous dynamic to a historical, global, perverse culture of inequity against women, to which classical music was not immune. Though this historical reality and contemporaneous state certainly cannot be reversed, I wonder if—with thoughtfulness and abundant effort—it can be redeemed.

This evening’s program, however, does not even begin to undertake the wearying task of making up for centuries’ worth of marginalization that women in classical music have endured and continue to endure today. And neither is it a grandiose retrospective that capsulizes the history of women in classical music, as perhaps usually expected in such programs. Rather, it is simply a sampling of works by remarkable women composers who deeply inspire me—just one individual, and a man, for that matter.

Women composers. Well, there’s a collective noun that I hope we might redefine in due course, without the often-implied “women-composers-are-less-than” sexist undertone, as the need for this delineation finally no longer becomes inescapable. But for now, regrettably, the numbers tell us plainly that we still have a long way to go.

Vimbayi Kaziboni
Conductor, contraBAND
ENSEMBLE

VIMBAYI KAZIBONI, CONDUCTOR

MEZZO SOPRANO
Emerald Barbour, M.M. '20

FLUTE
Caroline Shaffer, M.M. '20

CLARINET
Walter Yee, M.M. '21

SAXOPHONE
Inés Sánchez Benito, P.S.C. '20

PERCUSSION
Matthew Carey, M.M. '21
Wesley Fowler, M.M. '21
Dan Reifsteck, P.S.C. '20
Alexandre Robin, G.P.D. '21

PIANO
Kevin Madison, P.S.C. '20
Jack Yarbrough, M.M. '21

GUITAR/VIOLIN
Brian Stuligross, M.M. '20

VIOLA
Olivia Boughton, M.M. '21

CELLO
Gramm Drennen, M.M. '21
David Fenwick, P.S.C. '20

BASS
Gillian Dana, M.M. '20

DANCER/CHOREOGRAPHER
Trea Dipkin, B.F.A. '22
Avery Gerhardt, B.F.A. '20
Adia Hollist, B.F.A. '21

TEXTS AND TRANSLATIONS

Abschminken

Herz
Oh, Können Tränen mei... mein...
Meine Seufzer, meine...
Können nicht zu zählen
Oh so nehmt mein he...

To Remove Makeup

Heart
Oh, can my tears...
My sighs, my...
Could not be counted
Oh so take my he...
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