

# ***Rapsodia***

Alessandra Garosi, piano

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## **Program**

**Lucia Contini Anselmi**

*Per Aspera (1917)*

**Barbara Giuranna**

*Toccata (1932)*

**Teresa Procaccini**

*Préludes op. 29 (1965)*

*\*Heron, Hamming Bird, Swan, Sparrow, Woodpacker, Cuccu,  
Seagull, Parrot, Bats\**

**Ada Gentile**

*Piccolo Studio da Concerto (1966)*

**Carlotta Ferrari**

*Campane (2005)*

**Keiko Abe**

*Frogs*

**May Howlett**

*Salutes to the Sun*

*\*A Halo for the Sun, Cicada Hymn, Catherdales of Flames\**

**Margaret Bonds**

*Troubled Water*



## Lucia Contini Anselmi

(1876 – after 1913) was an Italian pianist and composer. She was born in Vercelli and studied piano with Giovanni Sgambati and composition with Alessandro Parisotti at the Conservatory in Rome. After completing her studies, she toured as a concert pianist. She received a gold medal for *Ludentia* at the International Competition for Composers at Perugia in 1913. Her piano

music is found in various Italian libraries and is dedicated to illustrious personalities of her time, often females

## Teresa Procaccini

Born in 1934, Teresa Procaccini studied organ with Fernando Germania and composition with Virgilio Mortari. Between 1971 and 1972 she directed the Conservatorio di Foggia and until 2001 taught composition at the Accademia di Santa Cecilia in Rome. In 1972 she became artistic director of the Associazione Amici della Musica of Foggia. Procaccini has won national and international prizes, held courses in master classes at the Festival



in Città di Castello, at the 'Respighi' Academy in Assisi, at the "Internationale Meisterkurse" in Duren (Germany) and at the Summer Music Frentana Lanciano. His compositions are published by Sonzogno Zanibon, Edipan, Carisch, Bongiovanni, Curci, Leduc, Altalena, Rugginent, Scomegna, Pizzicato Helveta, Berben, Wicky and Carrara.



## Ada Gentile

Ada Gentile was born in 1947 in Avezzano and attended the Conservatorio di St. Cecilia in Rome, graduating in piano and composition. She then completed a graduate degree at the Accademia di Santa Cecilia with Goffredo Petrassi. She has lectured at Northwestern University, Juilliard School, Wayne State University,

Columbia University, the University of Chicago and the University of California, Berkeley in the United States and also widely in Europe and Asia. She was Deputy Director of St. Cecilia Conservatory from 1999 to 2005, and has been instrumental in organizing a number of music festivals. Her works have been performed internationally.

## Barbara Giuranna

Barbara Giuranna (1899-1998) was born in Palermo, Italy and studied piano at the Palermo Conservatory with Guido Alberto Fano. She also studied composition at the Naples Conservatory with Camillo De Nardis and Antonio Savasta. She continued her education in composition at the Milan Conservatory with Giorgio Federico Ghedini. After completing her studies, Giuranna taught at the Rome



Conservatory from 1937 to 1970 and worked as an editor of 18th-century music. She was a music consultant to RAI in Rome from 1948 to 1956, and she was elected a member of the Accademia Nazionale di Santa Cecilia in 1982.



## Carlotta Ferrari

Carlotta Ferrari (b. 1975) has held the chair of composition at the Hebei Normal University in Shijiazhuang, China, and is currently adjunct professor of music composition at the European School of Economics in Florence. A graduate of the Milan Conservatory, she has developed a personal language that concerns the fusion of past and present. Her compositions have been performed in

venues such as the Westminster Choir College, New York University, the Steinway Haus in Hamburg and Munich, the National Center for Performing Arts in Beijing, the Universidad de Castilla-La Mancha, the Cathedral of St. Gallen, the Basilica of Health in Venice, St. George's Hanover Square in London, the Manhattan Central Synagogue in New York, the Oliwa Cathedral in Gdansk, the Basilica of Santa Croce in Florence and Harvard University. Carlotta Ferrari is a member of the International Alliance for Women in Music and the Italian Society of Contemporary Music. Her current research interest lies mainly in modal music: she is working on the RPS modal system, a new compositional grammar in collaboration with Harvard organist and composer Carson Cooman.

She is also collaborating with Marco Casazza, violinist and fixer, on the relationship between art and science.



## Keiko Abe

Keiko Abe (b. 1937) started playing the Xylophone while in primary school in Tokyo, Japan, studying with Eiichi Asabuki. At the age of 13, she won an NHK talent

competition and began performing professionally on live radio. She attended Tokyo Gakugei University where he earned a bachelor's and master's degree in music education. She started working at Nippon Columbia, NHK and other recording studios during university. In 1962, she and two friends (who were also Asabuki students) founded the Xebec Marimba Trio, performing folk music, arrangements of folk songs and compositions by Abe. They recorded more than six albums between 1962 and 1966. During this time, she coordinated a major cultural show for Japanese television, teaching schoolchildren to play the xylophone, as well as being the creator of a major radio show called 'Good Morning Marimba'. She also started her recording career, releasing 13 albums in five years. In 1963, the Yamaha Corporaton hired Japanese percussion musicians to assist in the design of their new instruments; Keiko Abe was chosen for her original and clear ideas of the sound and design of the marimba, in particular for her concept of how the marimba should be able to blend into an ensemble, for example, moving away from the inconsistencies and lack of focus of folk percussion instruments. Her ideas for the sound of the instruments guided Yamaha's design. Also, at her request, the range of the new marimba was extended from four octaves to five, which became the standard for soloists. Since then, Abe has been closely associated with Yamaha and their first series of percussion keyboards is named after her. Her compositions, including 'Michi', 'Variatons on Japanese Children's Songs' and 'Dream of the Cherry Blossoms', have become standards in the marimba repertoire. Abe is active in promoting the development of marimba literature, not only by writing pieces, but also by commissioning works by other composers and encouraging young composers. Abe has been a lecturer and professor at the Toho Gakuen School of Music in Tokyo since 1970. She was the first woman to be inducted into the Percussive Arts Society Hall of Fame in 1993.



## May Howlett

Born in 1931, May is an Australian composer and actress. She received a degree in music in 1954, from the University of Melbourne. In 1955, she obtained a Music Education diploma. In 1971 she was awarded her first commission, for a cantata for the first Canberra New Music Society concert. She was then offered her first composition scholarship at the Canberra School of Music. In 1973 she toured with Young Opera for the Arts Council of New South Wales. She subsequently appeared in an ABC TV production of Malcolm Williamson's *Violins of St. Jacques* and took over acting duties. For about twenty years she acted, appearing in six films, on various television programmes and series, and on stage. She also took her original play "A Woman" to Carnegie Hall. In 1981, she toured with Barry Humphries as associate pianist. In 1987 she began composing again and also became production co-ordinator and assistant director with the NSW Department of Education. In 1989 she created the State Drama Camp and the State Drama Festival. In 1996, she and Audley Green received an 'artist in residence' to complete a work-in-progress for harpsichord, viola and cello. In 2006, she received a master's degree in music from Macquarie University. Her opera 'The boy who wasn't there' has been performed in Australia and America.



## Margaret Bonds

At the time of her graduation, Margaret (1913-1976) was one of the few black students at Northwestern University. Her song "Sea-Ghost" won a Wanamaker Award in 1932; two years later, at the age of 21, she left Northwestern with a bachelor's and master's degree, both in music.

She opened a short-lived school, the Allied Arts Academy, where she taught art, music and ballet. She played as a pianist with numerous local organisations, appearing in 1933 with the Chicago Symphony Orchestra and performing the piano concerto by Florence Price with the Women's Symphony Orchestra of Chicago. While living in New York, Bonds began studying piano and composition at the Juilliard School; she also began studying composition privately with Roy Harris and Emerson Harper. She also attempted to take lessons with Nadia Boulanger, who looked at her work and said she needed no further study and refined to teach her. She performed with major orchestras and formed a piano duo with Gerald Cook. At the same time, she formed the Margaret Bonds Chamber Society, a group of black musicians who performed mainly the work of black classical music composers. Bonds lived in Harlem and worked on many musical projects in the borough. She helped establish a Cultural Community Centre and served as music minister at a local church. As a consequence of her compositions for voice, Bonds later became active in theatre, serving as musical director music for numerous productions and writing two ballets. She also wrote several operas by He also wrote several works of musical theatre, including Shakespeare in Harlem on Hughes' libretto; this debuted in 1959. In 1965, at the time of the Freedom March on Montgomery, Alabama, Bonds wrote Montgomery Variations for orchestra, dedicating it to Martin Luther King, Jr. Later, she moved to Los Angeles, teaching music at the Inner City Institute and the Cultural Centre of Inner City. In 1972, Zubin Mehta and the Los Angeles Philharmonic performed his Credo for choir and orchestra.