Song Cycles by Women Composers:
Part Three

Alice Samter (German, 1908–) Based in Berlin, her works date from childhood, but all works written before 1945 were destroyed in the war. Composes in varying styles though strongly influenced by the music of Stravinsky. Numerous commissions. 4 Lieder (C. Morgenstern), 1954; Ode an Singer (P. van Ostaijen, for s, spkr, pf), 1969; 8 Oboenlieder (1v, trbn, org), 1986.

Rhian Samuel (Welsh, 1944–) Early training in Great Britain, M.A. and Ph.D. at Washington University, St. Louis. She has won a number of important awards, including the ASCAP/Nissim Composers Award, and has received numerous commissions from major orchestras, such as the BBC National Orch. of Wales. Her vocal works display both Welsh and American influences and successfully combine lyricism, intimacy, and dramatic import. Songs of Earth and Air (mez/bar), 1983; 3 Songs with Guitar (1v, guitar), 1985; The White Amaryllis (med. v, orch/pf), 1988–91. Principal publisher: Stainer and Bell.

Ruth Schonthal (German, 1924–) American composer and pianist born in Germany. Touried extensively as a pianist, often playing her own compositions. Prolific composer, drawing on a variety of styles. 6 Early Songs (Rilke), s, 1939–42; 9 Lyric-Dramatic Songs (Yeats), mez, 1960; Totengeänge (Schonthal), s, 1963; By the Roadside (Whitman), s, pf, 1975; Ingrid’s Lieder (Olbracht), mez, pf, 1993; Trompeten Gesänge (Schonthal), med v, tpt, vn, vc, pf, small drum, 1993. Numerous others. Principal publishers: Cornucopia, Fine Arts Music, Carl Fischer, OUP.

Nancy Van de Vate (American, 1930–) Doctorate in composition, Florida State University. Taught at various American universities and was founder of the International League of Women composers. Has resided in Vienna since 1985. Her music is influenced by extensive international travels and exposure to a variety of cultures. 4 Somber Songs, 1970; Songs for the Four Parts of the Night, 1983.

Elizabeth Walton Vercoe (American, 1941–) D.M.A. at Boston University, studying with Gardner Read. Numerous awards, fellowships, commissions, and grants. Her song cycles are often in the form of monodramas built on a character or poetic theme. Herstory I (texts by American women po-
Persis Vehar (American, 1937–) Numerous ASCAP and Meet the Composer Awards. Excerpts of his vocal writing and tongue in cheek humor. Works performed internationally by major artists and organizations. Three from Emily (t/s, cello, pf), 1984; Women, Women (s/mez, pf), 1978. Principal publisher: Leyerle Publications.

Judith Weir (British, 1954–) Studied with John Taverner and Robin Holloway. Many awards and Composer-in-Residence fellowships. Commissions from the BBC, Boston SO, and major international festivals. Her musical style mixes the exotic with folk music and the experimental with the traditional. Scotch Minstrelsy (5 songs) t/s, 1982; The Braes of Yarrow; Lovers, Learners and Litanies, scenes from 13th c. French life (mez, t, bar), 1987; Songs from the Exotic (mez, pf), 1987; A Spanish Liederbooklet (s. pf), 1988. Principal publisher: Novello/Chester.

Marilyn Zifferin (American, 1926–) Composer, teacher, musicologist. Degrees from University of Wisconsin, Columbia University, and University of Chicago. A fellow at the MacDowell Colony. Received many

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awards from ASCAP and others, such as the Delius competition. Though her works involve dissonance, there is elegance present in the lyrical writing for the voice. Haiku (s, va, hp/d), 1971; Three Songs of the Trobairitz (s/mez, pf), 1991. Principal publishers: Editions Orphee, Music Graphics.

Sharon Mabry first received national recognition in the 1980 National Public Radio “Art of Song” series, when she was a featured recitalist. She has performed at international music festivals and is in demand as a recitalist and master teacher of vocal techniques. Her three recordings on the Owl and Coronet labels have received outstanding critical acclaim and international airplay on public radio. She will have two new CDs available in 1997-1998. One features music by American composers Persis Vehar and Christina Kazimch, and the other includes works by Tennessee composers Kenton Coe, Jeffrey Wood, and Michael Rose.

In 1986, she made her critically acclaimed New York recital debut at Merkin Concert Hall, Abraham Goodman House. In 1988, she was awarded a Solo Recitalist Fellowship by the National Endowment for the Arts to perform recitals of twentieth-century music. In 1990, she received a recording grant from the NEA to record works by Vercoe, Goossen, and Barber.

In addition to her concert career, Dr. Mabry is professor of music at Austin Peay State University, Clarksville, Tennessee. She holds the Bachelor of Music degree from Florida State University, where she studied with Elena Nikolaidi, and the Master of Music and Doctor of Musical Arts degrees from George Peabody College for Teachers, where she studied with Louis Nicholas. As a scholarship recipient to the Franz-Schubert-Institut in Austria, she studied with Walter Moore, Erik Werba, Hans Hotter, Norman Shetler, and Brigitte Fassbaender.

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