

Iowa State University Department of Music and Theatre  
C-HOP Festival 2019

Eastern European Organ & Harpsichord Music by Women Composers  
during Soviet Socialist Realism (1932-1988)

Recital-Lecture by Dr. Miriam Zach, ISU Organ & Harpsichord Faculty  
Friday, September 6, 2019, 6:00pm  
Martha-Ellen Tye Recital Hall

**PROGRAM**

<i>Praeambulum</i> from <i>Hat Orgonadarab</i>	Erzsébet Szönyi (b.1924)
<i>Preludium na Valasskou Písen: Preludio sul tema di un canto morave</i>	Vitezslav Novák (1870-1949)
<i>Preludium ut minore</i>	Jan Zach (1699-1773)
<i>Trivium (III.)</i>	Arvo Pärt (b. 1935)
<i>hell und dunkel</i>	Sofia Gubaidulina (b. 1931)
<i>Im Salon der Rahel Levin</i> (harpsichord)	Ruth Zechlin (1926-2007)

**HISTORICAL CONTEXT INTERWEAVING CULTURES & LANGUAGES**

**Soviet Socialist Realism - refer to Zhdanov memo**

was the contextualist official style of idealized realistic art developed in the Soviet Union as well as other socialist countries 1932-1988. All composers on today's program came from countries in the Warsaw Pact, signed in 1955, that included Albania, Bulgaria, **Czechoslovakia, Hungary, East Germany, Romania, Poland, and the Soviet Union.**

**1. Identify gender of composer by listening**

**2. How did, or didn't each composer conform to Soviet Socialist Realism?**

## ABOUT THE COMPOSERS

Hungarian composer and professor of teachers, **Erzsébet Szönyi** (b.1924) celebrated her 95th birthday on April 25, 2019. She studied with Nadia Boulanger (1887-1979) and Olivier Messiaen (1908-1992) in Paris, then returned to Budapest to teach the Kodály method developed by Zoltán Kodály (1882-1967) at the Liszt Academy. Russian troops were stationed in **Hungary** from the end of World II until 1991. In 2014 *A Tear in the Curtain: The Musical Diplomacy of Erzsébet Szönyi* by Jerry Jacquard was published about her life and creative work.

1526-1790 **Czech** people were part of the Habsburg empire - German was the official language  
1790-1914: National Revival to World War I - revive Czech language and cultural identity

1918-1945: The First Republic and World War II

1918 Czechoslovak independence; 1939 Nazi occupation

1945-1989: The Communist Era - added Russian language

November 1989 Czechoslovakia returned to a liberal democracy through the peaceful "Velvet Revolution" led by Václav Havel (1936-2011)

1 January 1993 the country peacefully split into the Czech Republic (Czechia) and Slovakia adding the English language.

Czech composer and teacher **Vitezslav Novák** (1870-1949) from Prague studied with Antonin Dvorák and wrote in a Neo-Romantic style. Beginning in the late 1890s, Novák began to explore folk song influences from Moravia, e.g. *Preludium na Valasskou Písen: Preludio sul tema di un canto morave* is in *Musica Boemica per Organo Česká Varhanní Tvorba I per Organo (Státní Hudební Vydavatelství, Praha 1954)*

Czech Baroque-Classical composer and violinist **Jan Zach** (1699-1773) wrote masses, sinfonia, and keyboard works. *Preludium ut minore* is in *Musica Antiqua Bohemica 12 Classici Boemica per Organo (Státní Hudební Vydavatelství, Praha 1964)*. (State Music Publishing House, Prague)

Estonian composer **Arvo Pärt** (b. 1935) was inspired in part by Gregorian chant, and sacred minimalism. Pärt was an important creative voice in the Singing Revolution that contributed to Estonia achieving independence from Soviet occupation in 1991.

Former East German (DDR=Deutsche Demokratische Republik) composer, harpsichordist and organist **Ruth Zechlin** (1926-2007) studied at the *Leipziger Musikhochschule*, then in 1950 became professor of composition at the *Hochschule für Musik Hanns Eisler* in Berlin. In 1970 she was elected member of the *Akademie der Künste der DDR*. East Germany existed and was occupied by Soviet forces from 1949 until the Berlin wall, built in 1961, went down on November 9, 1989. Rahel Levin Varnhagen (1771- 1833) was a German writer who hosted an important early 19th-century salon where creative people gathered to exchange ideas. Her biography *Rahel Varnhagen: The Life of a Jewess* (1958) was written by Hannah Arendt (1906-1975).

Russian avant-garde composer **Sofia Gubaidulina** (b. 1931) came from Tartarstan, and studied piano at the Kazan Conservatory and composition at the Moscow Conservatory. Since 1992 she has lived near Hamburg, Germany, and on October 24, 2019 will celebrate her 88th birthday. She has composed orchestral, chamber, organ, and vocal music, exploring sound with new combinations of instruments and reconciling opposing forces, e.g. *hell und dunkel* (light and dark) recorded by Miriam Zach on the CD *Hidden Treasures: 300 Years of Organ Music by Women Composers* (Princeton University Chapel, 1998).

### **ABOUT THE ORGANIST-SCHOLAR**

**Miriam Zach**, Ph.D. is a musicologist, organist, harpsichordist, author, professor, Founder/Creative Director of annual International Festivals of Women Composers ([www.iwclub.org](http://www.iwclub.org)), and recording artist heard on National Public Radio. Since August 2016 when she was honored to be named *Charles and Mary Sukup Endowed Artist in Organ* at Iowa State University, she has been teaching organ, harpsichord, music history, honors music and health, and music and architecture courses continuing work she did at the University of Florida (1996-2016), and serving as Director of Music/Organist at St. John's Episcopal Church in Ames, Iowa. In Fall 2018 she was elected Sub-Dean of the Central Iowa American Guild of Organists. After completing degrees at Northwestern University and the University of Chicago, she taught piano in Germany at the *Universität Bielefeld*, studied organ with Jobst-Hermann Koch, sang in the St. Nicolai choir in Lemgo, was organist for the British Army of the Rhine-Church of England, studied French organ repertoire in Paris, and Italian organ repertoire in Italy. Her book *For the Birds: Women Composers Music History Speller* (2015) is published by [www.culicidaepress.com](http://www.culicidaepress.com) She has toured Europe and co-authored books including *Resonance: Essays on the Intersection of Music and Architecture* (2007), taught in Rome, Italy (Spring 2011), *French Music and Texts: Correspondances* (Spring 2012) and *Sound and Space in Renaissance Venice* (Fall 2013). She was named University of Florida Professor of the Year 2000-2001.

### **THANK YOU**

To the Sukup family of Sheffield, Iowa, for supporting the Iowa State University organ program, renovating the Brombaugh organ, and helping Dr. Miriam Zach encourage growth of the next generation of organists-scholars; Dr. David Z. Kushner, Professor of Music Emeritus, University of Florida for expert mentoring of scholarly research into music; William MacGowan, organist-scholar; George and Barbara Klump for generously donating their organ scores in 2019 to the ISU Organ program and Dennis Wendell for organizing them, including preludes heard today by Vitezslav Novák and Jan Zach; Dobson Pipe Organ Builders in Lake City, Iowa; Tom Russell for caring for the ISU Dowd harpsichord; Iowa State University Department of Music and Theatre Dr. Donald Simonson, Chair; Lawrence Curry, Facility/Technical Director; Chad Jacobson, recording wizard; Sue Henze in the main office; and many unnamed people for their support and encouragement.

Today's international repertoire is brought to life with the three-manual mechanical-action organ built by John Brombaugh (b.1937) who was inspired by the north-German Baroque organ builder Arp Schnitger (1648-1719), dedicated in 1987 at Iowa State University. For detailed information please refer to the Brombaugh Organ Brochure. Please turn off all cell phones, and hold applause until the end of today's program.