### Juliet McComas Keyboard Marathon

**Bold Spirits: Celebrating Women Composers**

**DAY 2**

April 25, 2021 at 5:00pm

**PROGRAM**

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Christian Bonvin, *piano*

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**Maria Szymanowska**

*Nocturne in B-flat Major*

Maria Szymanowska (née Wołowska), pianist and composer. Born on the 14th of December 1789 in Warsaw and died on the 24th of July 1831 in St. Petersburg. Szymanowska demonstrated musical talent already from a young age—not yet knowing how to read the notes she would improvise on the spinet and clavichord. At the age of eight she began regular music tuition with Antoni Lisowski, and then with Tomasz Gremma. The Wołowski family ran an open house in Warsaw. Its guests included, among others, Józef Elsner, Karol Kurpiński and Franciszek Leszel. In 1810, Maria Wołowska undertook her first trip abroad to Paris. Luigi Cherubini, director of the Paris Conservatoire, was so taken by her talent that he dedicated his Fantasy to the young pianist. Upon returning to Poland, Maria Wołowska married Józef Szymanowski and took up residency outside Warsaw. In 1811 they gave birth to twins - Romauld and Helena, followed a year later by daughter, Cecylia (future wife of Adam Mickiewicz). The marriage did not last, however - in 1820 Maria Szymanowska separated from her husband and dedicated herself to a career as a virtuoso.

At the start of 1822, Szymanowska commenced a near year-and-a-half tour of Russia. She performed at artistic salons and concert halls in St. Petersburg and Moscow. The famous Johann Nepomuk Hummel was in attendance for one of her concerts, while another was graced by Tsar Alexander (who bestowed upon her the title of 'First Pianist of their Highnesses the Tsarinas Elizabeth Alexandrovna and Maria Fiedorovna'). Beyond St. Petersburg and Moscow, Szymanowska also gave concerts in Kijów (with...
Karol Lipiński, among others), Tulczyn, Żytomierz, Dubnin, Krzemieniec and Lwów. Midway through 1823 she commenced a tour through Western Europe. She performed in Carlsbad (modern day Karlove Vary), Marienbad (modern day Marianske Lazne), Dresden, Leipzig, Weimar, Paris, London and other European cities. She met Johann Wolfgang Goethe and Václav Jan Tomášek, both of whom she befriended, as well as Felix Mendельsohn-Bartholdy, Gioachino Rossini, Johann Baptist Cramer, Pierre Baillot, and in Italy - Michał Kleofas Ogiński. Together with her family, Szymanowska decided on moving to Russia in 1827.

Four years later she died, a victim of the cholera epidemic raging in St. Petersburg. The pianist’s premature death stopped short the continuation of an interesting oeuvre of works and a highly complimented performing career. Maria Szymanowska had at her disposal a widely varied repertoire of works. She performed music by J.S. Bach, C.P.E. Bach, Mozart, Weber, Hummel, John Field, August Alexander Klengel, Beethoven and Chopin, as well as her own works. Szymanowska’s compositional output numbers close to a hundred compositions. Of greatest significance are the piano works: mazurkas, polonaises, waltzes, nocturnes and etudes.

**Germaine Tailleferre**

*Impromptu*

Of significance as the sole female member of the post-World War I group of French composers known as Les Six, Germaine Tailleferre remained a prominent—if somewhat inaccessible—musician long after the disintegration of that group during the middle and late 1920s. She left behind, at her death in 1983 at the age of 91, an extensive body of work representing almost 70 years of active composition. Tailleferre was born on April 19, 1892, to a family living in the outskirts of Paris. Despite having exposed young Germaine to music from an early age, Tailleferre’s parents considered music to be an inappropriate activity for a young lady, and it was not until her twelfth year that Tailleferre convinced them to allow her to pursue serious studies at the Paris Conservatoire, where she studied accompaniment, harmony, and counterpoint, eventually taking first prizes in each.

During the years following her graduation she also received a few informal lessons in orchestration from Maurice Ravel. While a student at the Conservatoire, Tailleferre met composers Auric, Milhaud and Honegger, and after the premiere of her String Quartet in 1918, she was invited to join them in the Nouveaux Jeunes, a group of young composers who identified with the aesthetic of satirical composer Erik Satie and playwright Jean Cocteau. With the addition of Tailleferre, Durey, and Poulenc, the Nouveaux Jeunes soon became known as Les Six, though not by their own choosing.

Tailleferre married twice: following a brief marriage in 1926, to American author Ralph Barton, she married Jean Lageat, a French lawyer. In 1974, she released an
autobiography, *Mémoires à l’emporte pièce*. Tailleferre’s commitment to progressive musical ideas during the early 1920’s earned her a measure of notoriety throughout the Parisian musical establishment. Nevertheless, her music never abandoned its allegiance to the traditional French "voice" as passed down from Fauré through Ravel, and the seductive grace and charm of her work are perhaps best summed up by Cocteau’s famous assessment of Tailleferre as the musical equivalent to painter Marie Laurencin. The *Chansons françaises* for voice and piano (1930), and the well-known Overture for orchestra (1932) are sparkling and quintessentially French in their lighthearted, rather humorous use of modernist techniques. In later years, she experimented with serialism; however, these works are not regarded as highly as her earlier compositions.

**Christian Bonvin** (b. 1969) came to CMC in 2008 as a piano faculty and Young Musicians Program instructor. His obtained his Master of Music degree from the University of North Carolina School of the Arts and Diplôme de Piano from Société Suisse de Pédagogie Musicale (Switzerland). Mr. Bonvin studied with Clifton Matthews (UNCSA), Dr. Betty Mallard (UT at Austin), Madeline Bruser, author of the book “The Art of Practicing” and Mme Francoise Haenni at the Sion conservatory. Christian performed in collaboration with the Washington Ballet at the Kennedy Center in Washington D.C. Among others, performances include the Bechstein Piano Center in New York City. He recently started to compose (it was overdue). His first project is called “100 musical haikus for a blood moon”. Christian has been studying violin for a few years now but does not have a lot to show for it and would like to take this opportunity to thank his teacher Loretta Taylor for her incredible patience and wonderful teaching. Aside from music Christian enjoys motorcycle riding and technology especially in regard to sound, (jacktrip, audacity, mics and stuff); the pandemic has provided a lot of opportunities in that regard. He is also an energy healer in the Maker tradition and has been teaching classes on contemporary shamanism for many years now, online and in person. Speaks French (native) and Italian (after a couple glasses of wine only). He is learning Japanese at the moment and it is not going very well.... It is hard!

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**Piano Potpourri**

*Zenobia Powell Perry*  
(1908–2004)

**III. Ties**

**XI. Round and Round**

**IV. Flight**

*Jennifer Peringer, piano*

**Solo (transcribed from “Good Bait”)**

*Nina Simone*  
(1933–2004)

**I Wouldn’t Normally Say**

*Errollyn Wallen*  
(b. 1958)
Zenobia Powell Perry
“Ties,” “Round and Round,” and “Flight” from Piano Potpourri

Zenobia Powell Perry was born in 1908 in Boley, Oklahoma, the daughter of a middle class African American physician and a partly Creek Indian mother. Her grandfather had been a slave, and she grew up singing spirituals with him. She studied both education and music, and through her studies of education she became a friend and protégé of Eleanor Roosevelt. She also had some illustrious musical mentors, including pianist and composer Robert Nathaniel Dett and composer Darius Milhaud. She taught at several traditionally Black universities, and in the 1960’s she became an active member of the Black Civil Rights movement. Powell Perry had an active performing career as a pianist, and composed many pieces for piano, bands, choirs, orchestras, even an opera called Tawawa House, which was based on a libretto about the multicultural history of a house in Ohio.

Nina Simone
Transcription of solo on “Good Bait”

Nina Simone was born as Eunice Kathleen Waymon in 1933 in Tyron North Carolina. She was one of eight children in a family whose parents worked both as preachers and domestic laborers. Eunice’s musical talent was first recognized in church, and as she was growing up various members of the community helped her to receive musical training. Eunice aspired to be a concert pianist, and optimistically auditioned at the Curtis Institute of Music in Philadelphia. She was crushed when she was denied admission, which she felt was due to racial discrimination.

Eunice changed her name to Nina Simone when she started playing in a cocktail lounge in Atlantic City, which she didn’t want her family to find out about. The owner of the club offered to pay her more if she sang as well as played, which is how her singing career began. As her jazz career took off in the 1960’s Nina Simone, as she by then called herself, began to channel her creative and political energy into writing and performing protest songs that gained great acclaim in the Black civil rights movement.

Errollyn Wallen
I Wouldn’t Normally Say

Errollyn Wallen is a well-known Black British composer and pianist who was born in Belize in 1958, then brought up in London from the age of two. She trained as a dancer with the Dance Theater of Harlem, then studied music at Goldsmiths College, University of London, and King’s College, Cambridge.

Wallen has a reputation as a composer and performer who is comfortable moving fluently between different genres of music. She has a genre-defying performing group
called Ensemble X, and has had works commissioned by The Wigmore Hall, the Brodsky Quartet, the Schubert ensemble, Almeida Opera, the Royal Ballet, the BBC Concert Orchestra, and the Welsh National Opera, to name just a few of her impressive achievements.

Jennifer Peringer is a pianist and arranger whose musical history has been guided by her love for cultural diversity, community service, and creative collaboration. She currently performs chamber music from around the world with the Bernal Hill Players, folk and popular music from Latin America with the Chile y Limón duo, and piano duets with Lauren Cony and Matylda Rotkiewicz.

Jennifer has worked as a piano teacher and accompanist at the Community Music Center in San Francisco since 2000. She graduated with a Masters in Piano Performance from San Francisco State University, following an undergraduate music degree from Goldsmith’s College, University of London.

She is proud to be part of this concert promoting works by women composers, who have been historically under-represented in the classical music world. Her performance today also addresses another crucial social justice issue, that of equal rights and opportunities for people of color.

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**Four Sketches, Op. 16**

*III. Dreaming*

Amy Beach  
(1867–1944)

**Waltz in E minor, Op. Posth.**

Wanda Landowska  
(1879–1959)

Matylda Rotkiewicz, piano

Amy Beach

“Dreaming” from *Four Sketches, Op. 15*

Amy Beach (née Amy Marcy Cheney) was the first female composer to have a symphony performed by a major orchestra. She was also one of the first U.S. composers to have her music be recognized in Europe, and the first classical U.S. composer to achieve success without the benefit of European study. A remarkable child prodigy, she made her public debut as a pianist in 1883, also the year of her first published compositions. In 1885 she performed with the Boston Symphony, but upon her marriage to the distinguished surgeon, Beach, she curtailed her performing in accordance with his wishes, and focused on composition. Following the death of her husband in 1910, she resumed performing, and toured Europe to great acclaim, performing her own music, until the onset of WWI. Later in life she spent most summers composing at the MacDowell Colony, and the rest of the year based mostly in New York City and her Cape Cod home in Centerville, Massachusetts. At her death she
left more than 300 published works, and more of her music has been published in recent
decades. She declared the MacDowell Colony as her estate executor, and all earnings
from her music aid in the operations and continuation of the Colony.

Dreaming from Four Sketches, Op. 15 was composed in 1892 is the third piece in a
collection of four based on French Poetry. Dreaming was based on the poem written by
Victor Hugo. There is a quotation added to the title “Tu me parles du fond d’un rêve”
(You speak to me from the depths of dreams. Dreaming has a very lyrical character. Its
lush harmonies often sound modern and surprising for a composition from the end of
the nineteenth century.

Wanda Landowska

Wanda Landowska was a Polish-born, French harpsichordist, pianist, and a composer
who helped initiate the revival of the harpsichord in the 20th century. She studied
composition in Berlin in 1896, and in 1900 she went to Paris. There, influenced by her
husband, Henry Lew, an authority on folklore, she researched early music and
keyboard instruments. She taught at the Schola Cantorum (established 1894), first
played the harpsichord in public in 1903, and in 1909 published, with her husband,
Musique ancienne, a study of 17th- and 18th-century music. She remained until the
beginning of World War II the principal exponent of 17th- and 18th-century
harpsichord music, particularly that of Johann Sebastian Bach and François Couperin,
on whose works she wrote several studies. In 1925 she founded a school for the study of
eyearly music at Saint-Leu-La-Forêt, near Paris, and in 1941 settled in the United States.
Among the modern works she inspired were the harpsichord concerti of Manuel de
Falla and Francis Poulenc.

Matylda Rotkiewicz is a native of Poland, and holds degrees from the Conservatoire
National de Musique de Versailles, Conservatoire Niedermeyer de Paris and The
Boston Conservatory, where she was a recipient of a full scholarship award. Ms.
Rotkiewicz received a Second Prize and the Special Prize for the best performance of
contemporary music at the “Milosz Magin International Piano Competition” in Paris,
Third Prize at the “Annual Music and Dance International Competition” in Toronto,
Canada, and was a winner of “The Boston Conservatory Honors Competition”. Her
repertoire list covers a wide range of musical styles and tastes, with a special interest in
the music of Chopin, Szymanowski, Debussy, and Magin, with whom she studied for
ten years while living in France. Matylda has served on the faculty of numerous music
schools in the Boston and Houston area, and has been on the CMC faculty since 2008.
She combines her two equally rewarding passions: mentoring students and performing.
Forrest in the Forest

Azul

Finding Home

Paula Dreyer, piano

Paula will perform three selections from her album *Central Star*. In this debut original solo piano album, Paula Dreyer uses music as a soul awakening, energy shifting experience through a unique blend of classical, Spanish, film, and improvisational sounds. During these turbulent times when we can feel disconnected and distracted, she seeks to alter the vibration of the room—providing fuel for the soul through the unifying force of music.

During a challenging transition period, Paula began to ask herself, “How do we process change in an ever-changing world?” *Central Star* tells her personal story about the therapeutic powers of imagination, intuition, and creative expression during trying times of uncertainty. This spellbinding album speaks to the triumphant yet calming creative spirit and evokes feelings from the universal human experience. Prepare to elevate your spirit and embark on a sonic and imaginative journey.

*Forrest in the Forest* was written for a dear friend and colleague named Forrest Kinney while he was in the process of dying from cancer. Forrest lived in a tiny home in the middle of the woods outside of Seattle. He was very creative and wrote over 20 books related to piano pedagogy and creativity. The piece tells his life story—starting with birth, productivity, aging and slowing down slightly, receiving his cancer diagnosis, acceptance, and finally—passing away with grace, honesty, and humility. The piece has been choreographed by Kevin Jenkins and performed live by Chicago’s Ballet 5:8 at the Studebaker Theater.

*Azul* is a meditative piece revolving around a calming, left hand ostinato (a repeated pattern). I can’t help but think of water every time I play this piece. The middle section turns into a dreamy, other-worldly sound, representing the powerful unseen forces that surround us at all times. The opening returns the listener back to a trance-like, flowing, water filled ending.

*Finding Home*

As someone who has moved around my whole life, I have always been fascinated by the concept of home. What does it feel like to grow up in one area and stay there forever, surrounded by the same friends and family? What is a better life—one where you are constantly stretching, growing, experiencing new things (including discomfort and a lack of belonging, in addition to the positive discoveries), and getting out of your
comfort zone? Or a feeling of belonging, security, comfort, stability, and familiarity? Is it possible to feel like you are "home", no matter where you are? What does it mean to feel "at home"? This piece explores the interplay between comfort, tapping into intuition, and the triumphant human spirit.

Paula Dreyer is a classically trained pianist and composer, making music in a unique style that draws upon influences of classical, Spanish, film, and improvisational music. Known for her transporting and mesmerizing performances, Paula has graced world-class stages from Carnegie Hall to the Green Music Center, performing in the US, Canada, Nicaragua, Prague, Portugal, and Spain. She has been an Artist-in-Residence at Obras in Portugal, where she composed much of the music for her globally successful Little Gems for Piano educational series. Paula is also a well-respected educator and presents nationally to music teachers. Paula was a band member for San Francisco’s legendary show Beach Blanket Babylon. She was the winner of the Montréal Classical Music Festival and a semifinalist in the Concert Artist Guild Competition. In her debut original solo album Central Star, Paula tells a personal, yet universal story about the powers of imagination, intuition, and creative expression during challenging times of transition, as well as offering a therapeutic medium during everyday life.

Das Jahr

Fanny Mendelssohn Hensel (1805–1847)

I. Januar
II. Februar

Grace Huenemann, piano

Fanny Mendelssohn Hensel
“Januar” and “Februar” from Das Jahr

Fanny Mendelssohn Hensel (November 14, 1805–May 14, 1847) was an early Romantic composer and pianist born in Hamburg, Germany, and raised in Berlin. She was descended from wealthy Jewish families on both sides. Her father was committed to assimilating into German society and changed his name to Bartholdy to downplay his Jewish heritage. Fanny and her siblings were baptized in 1816, followed by their parents in 1822. She married the artist William Hensel in 1829, and had a son, Sebastian, in 1830. She died of a stroke in 1847. Her younger brother, Felix, died of a stroke just six months later.

Fanny and Felix both studied piano with Ludwig Berger and composition with Carl Friedrich Zelter at the Sing-Akademie in Berlin, after beginning lessons with their mother and studying briefly in Paris with Marie Bigot. In 1816, Zelter, the head of the Academy, wrote to his friend Johann Wolfgang von Goethe, saying, “He [Abraham Mendelssohn] has adorable children and his oldest daughter could give you something of Sebastian Bach. This child is really something special.” At the age of 14, in honor of
her father’s birthday, Fanny played from memory all 24 Preludes from Bach’s Well-
Tempered Clavier, Book I. She composed extensively, beginning in her youth, and she
performed regularly at the family’s musical salons, playing her own pieces along with
repertoire from J.S. Bach to her contemporaries, Frédéric Chopin and Robert and Clara
Schumann. Within musical circles, she earned a reputation as a virtuoso pianist. One of
her rare public performances was the premier of her brother’s Piano Concerto No. 1 in
1838. She and Felix remained close throughout their lives, sharing their love of music
and often serving as first critic of each other’s compositions.

Although the family discouraged her from publishing in her own name, Felix arranged
for some of her songs to be included as part of his Opus 8 and Opus 9 as a way of
bringing them to the public. One of her songs, “Italien,” became a favorite of Queen
Victoria. An awkward moment occurred when the Queen, receiving Felix at
Buckingham Palace, offered to sing “Italien,” calling it her favorite of his songs, and he
had to explain that it was by Fanny. In 1846, following approaches by two publishers,
and without consulting Felix, Fanny agreed to bring out another group of her songs as
her Opus 1. After her death, Felix belatedly collected many of her works and arranged
for them to be published. Fanny wrote more than 250 songs, more than 125 piano
pieces, an orchestral overture, a cantata, a piano trio, and a piano quartet. She and her
artist husband, William Hensel, frequently collaborated to create illustrated
manuscripts and even complete albums. One such album was a diary in the shape of a
heart, and another was the Italian Album containing 18 compositions which they
produced during a year-long sojourn in Italy.

Das Jahr (The Year) is a cycle that Fanny wrote in 1841, after returning from Italy, and
gave to her husband at Christmas. William then chose a poetic epigraph for each month
and illustrated the pieces, which had Fanny inscribed on pastel tinted sheets of paper.
This is the only one of their collaborations that seems meant for an audience beyond the
circle of their family and friends. While the pieces depict personal memories from their
travels, they also illustrate a theme of general interest: the months and the changing
seasons of the year. Das Jahr is significant as the first cycle of piano pieces on this plan,
preceding Tchaikovsky’s The Seasons by 35 years. Also of historical interest, the
“Nachspiel” (Epilogue) which follows “December” is a setting of the final chorale from
J.S. Bach’s St. Matthew Passion, which Felix Mendelssohn had conducted in Berlin in
1829, sparking a revival of interest in Bach.

“Januar” (January) is illustrated with a sketch of a reclining dreamer watched over by
cherubs. Its epigram, by the Romantic poet Ludwig Uhland, reads, “Oh soul, do you
sense the gentle, sweet melodies of spring? Look around at the bare trees. Ah! They
were lovely dreams.” The music begins mysteriously, with low octaves tracing an
ambiguous scale. Drama builds and then gives way to a songful interlude. The octaves
return, break into stormy runs and arpeggios and finally fade away. “Februar”
(February) begins without a pause, signaled by octaves tapping out a 6/8 rhythm to
introduce an energetic scherzo that portrays Carnival. Hensel’s illustration shows a masked couple, and a quotation from Goethe’s Faust promises a cheerful festival. The music suggests revelers dashing from one party to another until church bells toll midnight, which signals that Lent has begun, and the party goers scurry home.

Grace Huenemann has followed a dual path in piano teaching and community arts administration. She first joined the Community Music Center staff in 1970, and CMC has been her musical home for many of the years since. She has played in every CMC Keyboard Marathon, including three that she produced (Dances, Chopin and Schumann, and The Four Bs: Bach, Beethoven, Brahms and Bartók). She currently teaches piano and heads the CMC Piano Department. She began sharing her love of music as a piano teacher during her undergraduate years at Carleton College in Minnesota, and she performs as a soloist and chamber musician in the Bay Area and the Midwest. While earning her M.M. in Piano Performance from SF State University, she managed programs, finances, and fund raising at Community Music Center. Continuing in arts administration as Executive Director of Community School of Music and Art in Mountain View and later as Coordinator of the Convent and Stuart Hall Music Conservatory, she also taught at each of these schools, at New School of Music, and privately, as well as at CMC. Her formative teachers included David Porter at Carleton, Adolph Baller and William Corbett-Jones in San Francisco, and Ansgar Janke in Munich, Germany.

In the Beginning Vera Yavlinsky
Farewell to the Millennium Vera Yavlinsky
Intermezzo Elise Kwon

Lilia Zheltova, piano

Vera Yavlinsky
In the beginning (North American premiere),
Farewell to the Millennium (North American premiere)

I am very fortunate to have many musicians in my immediate and extended family. Among them are two women composers, whose pieces I am performing today. Vera Yavlinsky, my cousin, was born and educated in Tashkent, Uzbekistan. Now she lives and works in Melbourne, Australia. In the Beginning is a piece about Creation, from the darkness through the strict discipline of chorale to the possibility of light, dialog between different voices and an unanswered question at the end. Farewell to the Millennium was finished on December 31,
1999. This piece is a reflection of our feelings on the verge of the new millennium: uncertainty and excitement, fears and hopes for the better.

**Elise Kwon**

*Intermezzo (World premiere)*

**Elise Kwon** is a recent graduate of Academy of Arts University in San Francisco and artist-in-residence at Ruth Asawa School of the Arts. She is my “newly minted” daughter-in-law. Elise wrote this piece for me as a way of connection and bonding with her new family. *Intermezzo* is written in intricate time of 15/8 (it sometimes changes to 17/8 and 14/8) and inspired by music of Debussy, one of Elise’s favorite composers. The whole piece—with its slow, dreamy beginning and the end and faster moving main part, with colorful harmonies and unusual rhythmic accents—is full of youthful energy and radiant lightness.

**Lilia Zheltova** was born in Tashkent, Uzbekistan (former Soviet Union) where she attended special music school, then she received her B.A. and M.A. in musicology at the St. Petersburg Conservatory in Russia. She taught at the Petrozavodsk Music College, and then worked as lead musicologist at the Tashkent Opera House and Philharmonic. Ms. Zheltova has also appeared as an Arts Commentator on TV and Radio Programs. In 1990, Lilia immigrated to the United States. Currently, Ms. Zheltova teaches piano at the Community Music Center and at her private studio. She also appears as an accompanist for several Bay Area companies, including SFSU, Marin Ballet Company, and ACT. Ms. Zheltova works as an accompanist for eurhythmy and choir classes at the San Francisco Waldorf School. She has performed as a pianist in India, France, New Zealand, Netherlands, Belgium, Germany, China, Thailand, Taiwan, Philippines, South Korea, and Australia with the San Francisco Youth Eurhythm Troupe.

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**Karen Tanaka**

*(b. 1961)*

**Northern Lights**

**Lavender Field**

**Water Dance**

*III. Very lightly, like a harp*

Jacqueline Chew, *piano*

**Karen Tanaka,** born in 1961 in Tokyo, Japan, received her primary musical training in Japan at the Toho Gakuen School of Music. At 25 years of age, she moved to Paris to study with Tristan Murail at IRCAM. Her studies continued with Luciano Berio in Florence, Italy. In 2012, Tanaka was a fellow at the Sundance Institute’s Composers Lab for Feature Film. She has gone on to score animated films, documentaries and TV series,
as well as compose for orchestra, chamber ensembles and solo instruments. Tanaka currently lives in Los Angeles and teaches at California Institute of the Arts. Tanaka’s special interest in nature is reflected in many of her compositions. Composing for young pianists, she has the intention of passing on her love of animals and stewardship of the natural world. *Northern Lights* is a short piece in 5/8, with LH cross-overs. *Lavender Field* (2000) incorporates polyrhythms and hemiolas. Marked “Very lightly, like a harp,” the last movement from *Water Dance* for solo piano has a minimalist style (repetition with subtle changes in harmony) with an “impressionistic” flavor. *Water Dance* (2008) was commissioned and recorded by Norwegian pianist Signe Bakke.

**Jaqueline Chew**, pianist, holds degrees from State University of New York-Binghamton and SF Conservatory of Music. She studied privately with Leonard Shure in Boston and coached with Yvonne Loriod-Messiaen and Roger Muraro in Paris. Among her recordings are Olivier Messiaen’s *Vingt Regards sur l’Enfant-Jesus* (Twenty Contemplations of the Infant Jesus) and *Sweet Irrational Worship: The Niles-Merton Songs* (poetry of Thomas Merton set to music by John Jacobs Niles). Solo and collaborative performances have taken her throughout North America and also Italy, Brazil and Poland. In addition to teaching at SFCMC, she also teaches at the University of California, Berkeley and San Francisco Conservatory of Music Continuing Education.

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The Estate of Juliet McComas  
Anonymous
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