

**5th Wave Collective and Modern Reeds**

Present

# OUTCRY



October 20th, 2018

7:30pm

DePaul University School of Music  
Holtzschneider Performance Center Room 109

**Inspired by and in collaboration with Whitney Bradshaw's OUTCRY exhibition  
at the DePaul Art Museum  
935 W Fullerton, Chicago, IL 60614**

# PROGRAM

Theme and Variations on the March of the Women by Ethel Smyth \**WORLD PREMIERE* **Ethel Smyth**  
Conceptualized/Compiled by A. Ertz (1858-1944)  
Original Theme by Ethel Smyth  
Variation by Mariana Gomez  
Variation by Zoe Holbrook  
Variation by Ashlin Hunter  
Variation by Cara Haxo  
Variation by Kelley Sheehan  
Variation by Ann Warren 'Waltz of the Women'  
Variation by Kristina James 'Happy to stand together'

*Erin Wallace, flute*  
*Ashley Ertz, oboe*  
*Jesse Bruer, clarinet*  
*Emily Whittaker, French horn*  
*Jamael Smith, bassoon*

Tuttarana for Brass Quintet (2014) **Reena Esmail**  
(b.1983)

Origin Brass  
*Julia Tsuchiya-Maybaw and Adam Shohet, trumpet*  
*Emily Whittaker, French horn*  
*Lucas Steidinger, trombone*  
*Akshat Jain, tuba*

Correlation does not imply Causation (2014) **Ana Paola Santillán Alcocer**  
(b. 1972)

*Jesse Bruer, clarinet*

Capriccio (2009) **Alexis Bacon**  
(b.1975)

*Suzanne Hannau, flute*  
*Mika Allison, oboe/English horn*  
*Jennifer Woodrum, clarinet*  
*Airan Wright, alto/baritone saxophone*  
*Elliot Andreano Cobb, bassoon*

## INTERMISSION

*Trigger Warning: The second half of the program contains spoken words that refer to sexual assault and abuse.*

Frecuencia Cardiaca (Heart Rate) (2006-7)

**Diana Syrse**  
(b.1984)

*Alessandro Tenorio-Bucci, Eb clarinet*  
*Cullen Daniels, clarinet*  
*Emily Kerski and Roy Cho, bass clarinet*

Take What You Want for 2 Narrators and Sad Stories (2018)

**Megan DeJarnett**  
(b. 1995)

*Ashley Ertz and Emily Whittaker, narrators*

Shatter (2017)

**Cara Haxo**  
(b.1991)

*Julian Rymar, clarinet*

BIG Talk (2016)

**Shelley Washington**  
(b.1991)

*Richard Brasseale and Gordon Gest, baritone saxophone*

Void, for Voices and Piano (2018) \**WORLD PREMIERE*

**Heidi Joosten**

*Hannah Christiansen*  
*Yelley Taylor*

I Can't Keep Quiet/March of the Women

**MILCK/Ethel Smyth**  
Arr. A. Ertz

**Whitney Bradshaw's** OUTCRY explores women's reactions to societal pressure by giving them a voice, a chance to discover their scream. This, and the fact that Bradshaw started the Outcry project on the day of the Women's March last year, inspired us at 5th Wave Collective and Modern Reeds to speak up too. Her scream sessions bring together groups of women who don't know each other and give them the opportunity to open up in a safe environment. This concert will give a voice through music, to women everywhere. Bradshaw's Outcry photography exhibit runs through December 16 at the DePaul Art Museum.

For more information and exhibit hours, visit [resources.depaul.edu/art-museum](https://resources.depaul.edu/art-museum)

# PROGRAM NOTES

**Ethel Smyth**

## **March of the Women**

“Smyth had been sent to jail after lobbing a rock through the window of the Secretary of State for the Colonies, Lewis Harcourt, who had made a condescending remark about women. Smyth had earnestly embraced the Votes for Women cause. She was a friend of Mrs. Pankhurst, and wrote the March of the Women, which became the suffragettes' rallying cry.”

“Above the courtyard, Smyth stood in her jail cell and proudly listened to the women below. They were singing “The March of Women,” a piece she had composed two years earlier as the anthem for the Women’s Social and Political Union. Smyth grabbed a toothbrush, reached her arms beyond the bars of her prison window, and conducted the chorus below.”

Ethel Smyth’s march is still so relevant that we wanted to tie it into the current day. Based on its simplicity, I had the inspiration to turn it into a theme and variations, so I asked 7 amazing female composers to write variations to their own heart’s content based off of this original theme. The product is a cacophony of styles, inspirations and melodies all tying back to Ethel Smyth. - Ashley Ertz

**Reena Esmail**

## **Tuttarana for Brass Quintet**

The title of this piece is a conglomeration of two words: the Italian word ‘tutti’, means ‘all’ or ‘everyone’, and the term ‘tarana’ designates a specific Hindustani (North Indian) musical form, whose closest Western counterpart is the ‘scat’ in jazz. Made up of rhythmic syllables, a tarana is the singer’s chance to display agility and dexterity. While a Hindustani tarana is a solo form, I wanted to bring the tarana into an ensemble setting.

An addendum: Three years after I wrote this piece, the #metoo movement, created by Tarana Burke broke on social media. It occurred to me that the title of this piece, if read a different way, literally means “We are all Tarana.” I couldn’t believe the incredible coincidence that this work, a powerful 3-minute tidal wave of sound, written for an all-female ensemble from the oldest women’s college in the country, bore this name. I’m so grateful for what this movement has done to move the discussion forward about the horrors we face as women, and how we can begin to change and heal our society.

**Ana Paola Santillán Alcocer**

## **Correlation does not imply Causation**

Writer Robert Gebelhoff, editor of the Washington Post, expresses that “over the past several decades, studies have slowly been chipping away at the theory that the two sexes behave differently primarily due to innate biological differences. Those assumptions go back more than a century, but a lot of them are informed by simple correlation-vs.-causation errors. In reality, gender-related *expectations* probably play a much larger role in gender difference than a lot of people want to admit...”

It is well known that these gender differences fallacies generate woman’s social anxiety and depression. Tonight’s musical works are inspired by and in collaboration with Whitney Bradshaw’s OUTCRY, which are performance sessions that allow women to unburden in an innocuous setting...

*Correlation does not imply causation* for clarinet solo, symbolizes how two different behaviors that correlate, do not necessarily mean that one causes the other... Therefore, two musical variables/ideas correlate without any kind of causative effect...

The piece contains successions of musical connections, though completely deprived of a cause and effect relationship (known as *cum hoc ergo propter hoc*).

**Alexis Bacon**

**Capriccio for Flute, Oboe/EH, Clarinet, Alto/Bari Saxophone and Bassoon**

I began writing “Capriccio” in fall of 2008, at the time that the U.S. banking system nearly collapsed. In the media were dire warnings that we were in unprecedented, historical times, even as the sun was shining and most life continued normally. As I was composing, I kept thinking of Germany in the 1920s during the Weimar Republic, when the arts blossomed while the country underwent a period of rapid inflation and political instability. I imagined circus and cabaret music.

On the surface, “Capriccio” is joyful and energetic, but shifting meters and dissonances betray an underlying instability. In spite of light, graceful musical material, sometimes the figurations become slightly frantic; sometimes pauses and repeated notes go a bit too long; sometimes “out-of-place” timbres such as instruments playing in an uncomfortable range act as a mild irritant. The effect is that the music becomes both virtuosic and mildly anxious.

**Diana Syrse**

**Frecuencia Cardíaca**

This work was inspired by the sound of the heartbeat of my niece Moemi when she was born. The piece started simulating heartbeat and then evolved into another story based on the sound of an electrocardiogram on a hospital in Mexico City.

This piece tells the story about a patient at a hospital that dies for a few minutes and comes again to life. During his death, he is dreaming with a peaceful and almost ecstatic environment where he feels peace but something stops him, and another heart starts to call him. In the third part, this patient comes to live again revived by a shock treatment. Cardiac Frequency was written and dedicated to the Cuarteto Nacional de Clarinetes de México in 2007, and it was premiered at the XI International Festival of Women in the Arts at the Palace of the Fine Arts in Mexico City. The piece is originally written for Clarinet Piccolo, Clarinet in Bb, Alto Clarinet and Bass Clarinet and it was reviewed and adapted for the 5th Wave Collective in Chicago in 2018.

**Megan DeJarnett**

**Take What You Want for Two Narrators with Sad Stories**

Some days are good days. Others, not so much.

It can be difficult to articulate what survivorship or victimhood or casualty is like in the moments when all defenses have vanished and you’re completely and utterly open to the reality of what’s happened to you. It’s more than a little terrifying to come to grips with who you are now that you’re [trying to be] on the other side of the ordeal. And sometimes, when you break, it’s a desperate clinging to life. It’s sobbing and clawing at the person next to you or it’s going for a run or it’s picking up the phone and calling your mom or your friend or your mentor because you have to talk to *someone*.

And sometimes, when you break, it’s a letting go. It’s separating yourself from yourself and allowing life to happen to you. It’s dissociating and not entirely feeling like you need to get back to normal anytime soon. It’s wondering what happens when you stop fighting. And *that’s* what this piece is about.

**Cara Haxo**

**Shatter for solo clarinet**

*Shatter* has two main sources of inspiration. I began to compose the piece the day that the majority of smoke detectors in my house reached the end of their battery life, resulting in a constant high pitched beep that continued for several days without a moment of reprieve. The persistence of the C#6 that sounds at the beginning of *Shatter* is thus a literal representation of the relentless beeping. I finished my composition under different and slightly less shrill circumstances.

After I attended the Women’s March in Eugene, Oregon, in January 2017, the repeated high note and the contrasting quiet lower notes took on a new meaning to me. The dominating C#6 is forceful and oppressive, but the quiet lower motive

gradually gains the strength and momentum necessary to rise above it. The postlude that follows is a quiet reflection of the struggle that precedes it. The work ends with four repeated notes reminiscent of the explosive four notes that opened the piece. This time, however, the notes are in the clarinet's lowest register, and the original forcefulness has been replaced by a quiet, smoldering power and intensity.

### **Shelley Washington**

#### **BIG Talk for two baritone saxophones**

BIG Talk was written for two baritone saxophones as a personal response to the repulsive prevalence of rape culture that can be observed in catcalling and sexual harassment that female-identifying persons experience and endure on a daily basis. Many women experience these situations enough to psychologically alter their self-perception and their perception of others in a long-lasting negative way: fear, anger, depression- emotions that seep deeper into the self and permeate deeper into society.

This unrelenting, churning duo is written to be somewhat of an endurance piece that incorporates all aspects of the body- the muscular ability to play the piece, the wind to power the horn, the focus to see it through... I carefully considered the everyday endurance of a constant barrage of physical and verbal abuse, how we as women bear the brunt of the cultural burden, how we are expected to silently maintain physical and emotional poise to align with many "social graces" and how sick of it I am. How sick of it we are. The piece, the poetry, and the visual components are all linked to send a very clear and targeted message: stop perpetuating rape culture by any and every means necessary.

### **Heidi Joosten**

#### **Void**

What started as a frustration shouted into the void of twitter soon was echoed by hundreds of people online. It was one of the first times I truly didn't feel alone in this bizarre simulation we're living in. So I notated my feelings, avoiding too many of the Cage-ian conventions to make it different and make it own up to its political weight.

This sheet music is virtually free because I don't believe in capitalizing on a universal experience, nor do I want to take credit for another composer's inspiration.

### **MILCK**

#### **I Can't Keep Quiet**

Singer/songwriter MILCK's *I Can't Keep Quiet* went viral when it became the unofficial anthem for the January 2017 Women's March on Washington. The original lyrics reflect her experiences overcoming traumas including domestic abuse and anorexia. MILCK arranged the song for a cappella choirs which performed at the march, inspiring groups of women around the world to take up the song in solidarity in the nearly two years since.

107 years apart, both Ethel Smyth and MILCK wrote works that would become anthems of their generations. We close tonight's program tying together 1st Wave and 5th Wave feminists, making a statement about how far we have come and how much stronger we are together. - Ashley Ertz

Put on your face  
Know your place  
Shut up and smile  
Don't spread your legs  
I could do that  
But no one knows me no one ever will  
if I don't say something, if I just lie still  
Would I be that monster, scare them all away  
If I let the-em hear what I have to say  
I can't keep quiet, no oh oh oh oh oh oh

A one woman riot, oh oh oh oh oh oh oh  
I can't keep quiet  
For anyone  
Anymore  
Cuz no one knows me no one ever will  
if I don't say something, take that dry blue pill  
they may see that monster, they may run away  
But I have to do this, do it anyway  
Let it out Let it out  
Let it out now

There'll be someone who understands

Must be someone who'll understand

**5th Wave Collective** is a Chicago-based classical music ensemble dedicated to the performance and promotion of music by female composers. Bringing together a diverse group of musicians, we advance our mission by including performers of all genders who support our cause. We seek to celebrate the legacy of female composers before us, and create a platform for those to come.

[5thwavecollective.com](http://5thwavecollective.com)



**Modern Reeds** explores unlimited genres in new music through the promotion of contemporary repertoire for woodwinds. Striving to engage musicians and audience alike in an atmosphere of inclusivity, the ensemble values interdisciplinary engagement with local artists and composers to inspire collaborative relationships in the new music community.

[facebook.com/modernreeds](https://facebook.com/modernreeds)

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