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Voices of Innovation

Celebrating Women Composers



Featuring Anne Louise-Turgeon, piano soloist

Clara Schumann • Christine Donkin • Louise Farrenc



Sunday, March 8, 2026 - 2pm at The Machine Shop

Get your tickets at Sault Community Theatre Box Office: 705-945-7299



Welcome to our concert this afternoon, where we celebrate International Women's Day with music. Our programme features music composed entirely by women composers, including Christine Donkin who is very much alive and lives in Victoria, B.C. The centrepiece is the piano concerto by Clara Schumann. I am thrilled to be able to present Sault Ste. Marie's very own Anne Louise-Turgeon as our piano soloist in this wonderful concerto.

As well, Anya Mallinger and I will be performing four pieces composed for violin and piano before the concert, as a prelude to the orchestral works. You will hear music by Christine Donkin, Lili Boulanger, and Amy Beach.

Many thanks for joining us again today.

Stephen Mallinger

Artistic Director - Sault Symphony Orchestra

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We welcome you to our performance and hope you enjoy!

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Today is International Women's Day!

International Women's Day, observed annually on March 8, is a global celebration of the social, cultural, economic, and artistic achievements of women. First recognized in the early 20th century amid movements for women's rights and suffrage, the day has grown into an international occasion for reflection, advocacy, and celebration.

In the world of music, International Women's Day provides an opportunity to honor the extraordinary contributions of women as composers, performers, conductors, educators, and arts leaders. For centuries, women created and shaped music despite significant social barriers, often working without the recognition afforded to their male counterparts. Today, orchestras and ensembles around the world use this occasion to spotlight historic pioneers and contemporary voices who continue to expand the musical landscape.

This concert celebrates the creativity, resilience, and artistry of women in music. Through works that span styles and generations, we recognize not only individual achievements but also the collective impact of women whose talent and determination have enriched the cultural life of communities everywhere.

The theme of this concert is not only to celebrate women in music, but to celebrate the women among us. We extend our heartfelt recognition to the women in our audience this afternoon — leaders, caregivers, mentors, artists, professionals, students, and friends — whose strength and creativity enrich our community every day. May this performance be both a tribute and a thank you to you.



Violin I

Anya Mallinger, Concertmaster
Kimlan Bell
Ashley Bernardo
Derrick Giuntini
Victoria Palahnuk
Lorie Zenker

Violin II

Erica Mancuso, Principal Second
Lee Carlson
Elaina DiSanto
Kathy Evoy
Owen Goslin
Anne-Danaëlle Laroulette

Viola:

Vincent Feletti, Principal Viola
Jamie Arrowsmith
Dottie Case
Anna deGroot Maggetti
Seth Knepper

Cello:

Rebekka Fry, Principal Cello
Elizabeth Bert
Daniel Dennis
Corinne Turgeon

Bass:

Martin Virta, Principal Bass
Sara Jane Marshall

Flute:

Rob Galbraith, Principal Flute
Sharon Dick

Clarinet:

David Bean, Principal Clarinet
Paul Gilchrist

Oboe:

Angela Lickiss Aleo, Principal Oboe

OUR MUSICIANS

Bassoon:

Barbara Finch, Principal Bassoon
Alexander Kurke

Horn:

Tracy Texter, Principal Horn
Rachel Brozman
Laura Sanderson

Trumpet:

Jodi Bourcier, Principal Trumpet
Lizzie Arrowsmith

Tympani:

Louis St. Pierre

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Overture in C major

Fanny Mendelssohn-Hensel (1805-47)

Andante - Allegro di molto

Adoration

Florence Price (1887-1953)

Piano Concerto in A minor

Clara Schumann (1819-96)

I. Allegro maestoso

II. Romance - Andante non troppo con grazia

III. Finale - Allegro non troppo

- Anne Louise-Turgeon, piano soloist

– INTERMISSION –

PROGRAMME

Hopewell Cape

Christine Donkin (b. 1976)

Symphony No. 3 in G minor

Louis Farrenc (1804-75)

- I. Adagio - Allegro
- II. Adagio Cantabile
- III. Allegro Assai
- IV. Finale - Allegro



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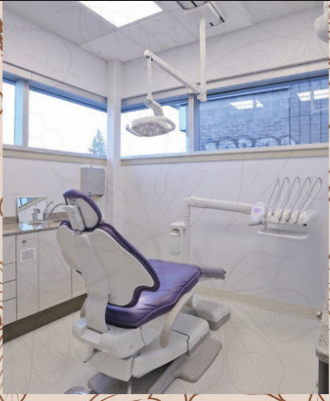


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Anne Louise-Turgeon

Piano Soloist

Born in Montreal in 1967, Anne Louise-Turgeon began piano at four and continued her studies in Toronto at the Royal Conservatory of Music. In 1980 she met her mentor, Marietta Orlov, beginning a lifelong musical partnership that lasted until Marietta's passing in 2020. She earned a Bachelor of Music in Performance from the University of Toronto (1989) and Master of Music, Master of Musical Arts, and Doctor of Musical Arts degrees from Yale University (1993, 1994, 2000), studying with Boris Berman, Peter Frankl, and Claude Frank, and receiving the highest graduating scholarships at both institutions. She also studied with Marek Jablonski and Jean Paul Sévilla at the Banff Centre, and in Alkmaar and Amsterdam with John O'Connor, Karl-Heinz Kämmerling, and Gyorgy Sándor at the Holland Music Sessions.

Dr. Louise-Turgeon is a founding member of two award-winning ensembles: Duo Turgeon with her husband, Edward Turgeon, and the Canadian Piano Quartet with Edward Turgeon and the Bergmann Piano Duo, performing traditional and new works for four, six, and eight hands. In 2008 she earned a Master's degree (concentration- Composition) at Florida Atlantic University with Stuart Glazer and guest composers Bruce Adolphe and Libby Larsen. Her compositions from this period include *Acadian Journey* (two pianos), *Lake Worth Psalms* (soprano, violin, piano), *La Perdriole and Salinta* (oboe and piano), *Winter at Gros Cap* (clarinet and piano), and *Three Fantasies* (trumpet and piano).

A recording artist on Vanguard Classics, Albany, and Marquis/EMI, she has appeared widely as soloist and chamber musician across North America, Europe, Australia, and Asia, most recently performing with Duo Turgeon to critical acclaim in Tokyo and Osaka, Japan. In addition to her work with Edward Turgeon, some of her most memorable partnerships include conductors Boris Brott and Nurhan Arman, tenor Matthew Polenzani, soprano Gabrielle Turgeon, flutist Ron Korb, cellists Corinne Turgeon and Amy Levine, the Cecilia and Maya String Quartets, violinists Derek Giuntini and Paul Zafer, and violinist / filmmaker Lara St. John. Upcoming engagements include Duo Turgeon with violinist Tomasz Golka (Southern California) and performances with Mayumi Seiler, Min-Jeong Koh, and Corinne Turgeon (the Loft).





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Louise Farrenc (1804–1875)



Louise Farrenc was one of the most distinguished French composers of the 19th century and a pioneering figure for women in classical music. Born in Paris into a family of artists, she studied composition with Anton Reicha and quickly established herself as a formidable pianist and composer.

In 1842, Farrenc achieved a historic milestone when she was appointed Professor of Piano at the Paris Conservatoire—the only woman in the 19th century to hold a permanent professorship there. She remained in the position for three decades, earning widespread respect as both a performer and pedagogue. After the acclaimed premiere of her Nonet in E-flat major, Op. 38, she successfully petitioned for equal pay with her male colleagues, a rare accomplishment at the time.

Farrenc's compositional output is remarkable for its scope and ambition. At a time when women were often confined to writing salon pieces, she composed large-scale instrumental works, including three symphonies and numerous chamber works. Her music reflects Classical structural clarity combined with Romantic expressiveness, placing her alongside leading composers of her era.

Though her works fell into relative obscurity after her death, Farrenc is now recognized as one of the most important female composers of the 19th century, celebrated for both her artistic achievements and her trailblazing role in advancing women's place in professional music.

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Florence Price

(1887–1953)



Florence Price was a pioneering American composer, pianist, and organist, widely recognized as the first African American woman to have a symphony performed by a major U.S. orchestra. Born in Little Rock, Arkansas, she showed exceptional musical talent early in life and graduated as valedictorian from the New England Conservatory of Music at just 18.

In 1933, her *Symphony No. 1* in E minor was premiered by the Chicago Symphony Orchestra, marking a historic milestone in American music. Price's compositions blend European Romantic traditions with elements of African American spirituals, folk melodies, and dance rhythms, creating a distinct and deeply expressive voice.

Her output was remarkably diverse, including four symphonies, concertos, chamber music, choral works, art songs, and piano pieces. Notable works include the *Piano Concerto in One Movement*, *Mississippi River Suite*, and numerous arrangements of spirituals.

Despite facing significant racial and gender discrimination during her lifetime, Price achieved notable success and maintained a vibrant career in Chicago after leaving the segregated South during the Great Migration. In recent decades, her music has experienced a major revival, with orchestras and scholars increasingly recognizing her as a foundational figure in American classical music.

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Fanny Mendelssohn (1805–1847)



Fanny Mendelssohn, also known as Fanny Hensel, was a gifted German composer and pianist of the Romantic era. Born into a cultured and musically prominent family in Berlin, she was the older sister of composer Felix Mendelssohn. Both siblings displayed extraordinary musical talent from a young age, studying composition and piano with leading teachers of their time.

Despite her abilities, Fanny faced societal expectations that discouraged women from pursuing professional musical careers. As a result, much of her music was performed privately at the Mendelssohn family's Sunday salons rather than in public concert halls. She composed over 450 works, including piano pieces, songs (Lieder), chamber music, and cantatas. Some of her songs were initially published under her brother's name, reflecting the limited opportunities available to women composers in the 19th century.

In 1846, shortly before her death, Fanny began publishing music under her own name. Today, she is recognized as an important voice of early Romanticism, admired for her expressive lyricism, harmonic richness, and refined craftsmanship. Her rediscovery has helped reshape the understanding of women's contributions to classical music history.

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Clara Schumann

(1819–1896)



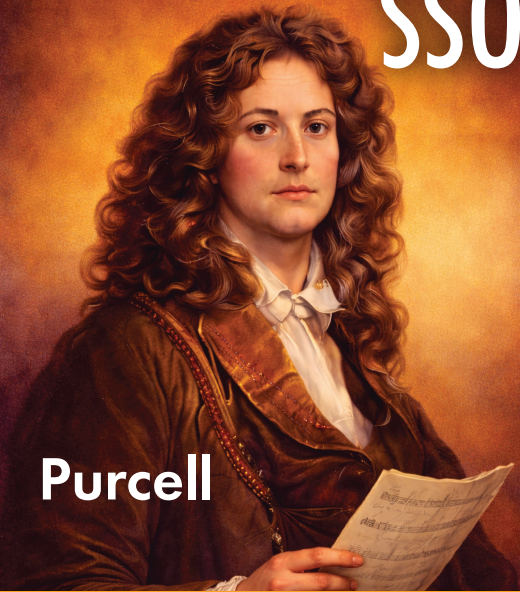
Clara Schumann was one of the most distinguished pianists and composers of the Romantic era. Born Clara Wieck in Leipzig, Germany, she was trained from an early age by her father, Friedrich Wieck, a prominent piano teacher. A prodigious talent, she made her concert debut at age nine and quickly gained international recognition for her virtuosity, expressive depth, and remarkable memory.

In 1840 she married composer Robert Schumann, after a lengthy legal battle with her father, who opposed the marriage. Clara played a crucial role in promoting Robert's music, premiering many of his works and sustaining his legacy after his death in 1856. Despite raising eight children and facing financial hardship, she maintained a demanding concert career across Europe for over six decades.

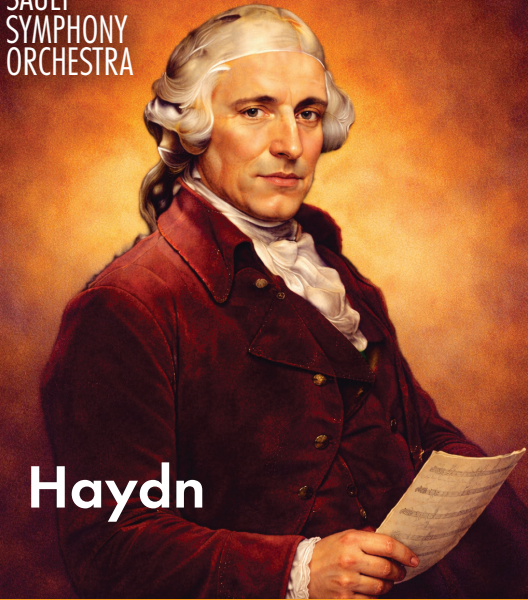
Clara was also a respected composer, producing piano works, songs (Lieder), chamber music, and a piano concerto written in her teens. Though she composed less after marriage, her works are increasingly recognized for their lyrical beauty and structural strength.

A close friend of Johannes Brahms, Clara was central to the musical life of 19th-century Germany. She later taught at the Hoch Conservatory in Frankfurt, influencing generations of pianists. Today, she is celebrated not only as Robert Schumann's partner but as a pioneering artist in her own right.

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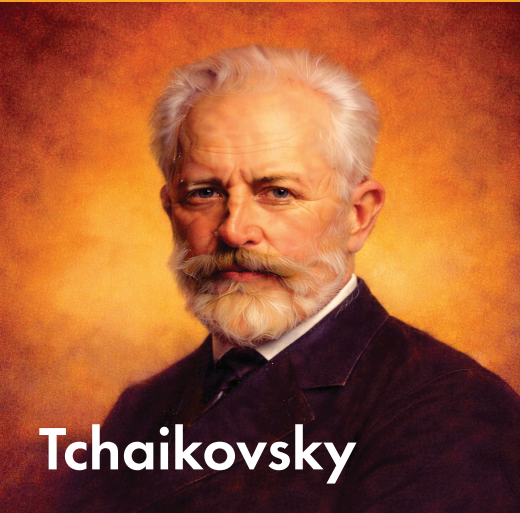


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Christine Donkin (b.1976)



Christine Donkin is a Canadian composer whose music has been performed by major orchestras, chamber ensembles, choirs, and soloists across Canada and internationally. Her works have been presented at prominent festivals, conferences, and cultural events in Canada, the United States, Europe, and New Zealand. Known for her collaborative spirit, she frequently works across artistic disciplines and has partnered with poets, fellow composers, and Indigenous artists on commissioned projects. Her creative work has been supported by national and provincial arts funding organizations.

A passionate educator, Christine places strong emphasis on composing for students at all levels. Her pedagogical works for piano, violin, and other instruments are widely published and included in leading examination programs in Canada and internationally, reaching students in more than 100 countries. She is among the most represented composers in recent Royal Conservatory examination series, reflecting the widespread use of her music in teaching studios and assessment systems.

In addition to her composing career, Christine is an active teacher, clinician, and adjudicator. She works closely with young composers and performers through private instruction, festivals, conservatories, and summer music programs. She also teaches theory, harmony, and composition at the Victoria Conservatory of Music, where she continues to mentor the next generation of musicians.

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