



**LORELT**

 **Lilith**  
ENSEMBLE

WORKS BY FEMALE COMPOSERS



**Lilith Ensemble** was started by four young musicians studying and working in Amsterdam and Antwerp. Their passion was to perform contemporary music. While curating a list of pieces to perform, they realised that the majority of them were written by male composers. After digging deeper on the subject, they found there was a huge “gap” in the performance of works by female and male composers. That is when the four founding members kept exploring the idea of exclusively performing pieces by female composers. Lilith Ensemble’s belief is that female composers should have an equal exposure in the music industry. That is why they exclusively work with female composers.

Lilith wants to be the catalyst to ensure a bigger representation in the future of music and empower female contemporary composers through direct collaborations, as well as to encourage future generations.

The idea for the creation of this CD was to commission 10 pieces by female composers from all over the world in order to provide a wide contemporary music overview. The composers we worked with for this CD come from Armenia, England, Germany, The Netherlands, Belgium, USA, Catalonia, Cuba and China. Moreover, Lilith wanted to give the composers the freedom to compose for the instrumentation they wanted and the ensemble would provide the necessary instruments and players.

To ensure our vision of equality is also represented on stage, Lilith has fifty-fifty gender representation within the ensemble, which wants to be a platform for composers as well as for musicians. That way the musicians performing in the ensemble are always changing depending on the pieces and where the projects take place. This helps as many people as possible get to know and play music written by female composers

## PROGRAMME NOTES by the composers



***We are here*** (Helen Caddick) is inspired by a banner that the brave women of Afghanistan were carrying in their protests against the Taliban, demanding equal rights to work and education. A hidden title for this work is *Corset*, as despite our no longer wearing them, women around the world continue to be constrained by invisible threads that attempt to hold us back. As morse code taps out we are here, speech rhythms state we will continue to fight, whilst a child's spinning top sounds as a call to future generations. *We are Here* is dedicated to the women of the world.

[www.helencaddick.com](http://www.helencaddick.com)



***Eldgans*** (Sílvia Lanao) means moose dance in Norwegian. The piece was written while visiting Norway for the first time. In the piece, every instrument is a character, and they interact in a way that it seems to me as if they are dancing. They are all looking for a space in the dense musical texture to show their own gestures. As most instruments play within the low register I imagined them to evoke a big animal, hence the image of a moose gathering.

[www.silvialanao.wordpress.com](http://www.silvialanao.wordpress.com)



***Whirlwind*** (Mary Jane Leach) is an octet for woodwinds, using pairs of flutes, oboes, clarinets, and bassoons. They are all instruments I have written pieces for using multiples (4-10 of the same instrument), pieces that explore sound phenomena (notes heard but not notated). I worked very carefully with all of the possible combinations of these instruments, exploring how the composite sound changed with these different combinations, with some surprising results. I am currently obsessed with grace notes, as I really like the sound, as well as the way the principal note ends up being perfectly articulated without having to write out articulation marks.

[www.mjleach.com](http://www.mjleach.com)



***Whispers of Nature*** (Qingye Wu) was commissioned by Lilith Ensemble and finished in 2021. I chose five beautiful poems from Rabindranath Tagore's *Stray Birds* and set them as the text of the composition. The imagery in these poems reflects a sensitivity to nature and the wisdom of life. Inspired by the poems, I expressed my imagination to create the form, atmosphere, and mood of my composition. I built the emotions of the music based on the interaction of the five poems, unified by the musical flow of time.

[www.qingyewu.com](http://www.qingyewu.com)



***Innisfree*** (Chloe Knibbs) is an art song for soprano, viola, cello and double bass was inspired by the composer's Nan (Marion Jones) - and is dedicated to her, and her love for poetry and the arts. William Yeats' poem "*The Isle of Innisfree*" was one of her favourites, due to its evocative atmosphere and sense of mystery. The work itself explores the interplay between low counter-melodies in the strings and the vocal melody, oscillating between moments of frustration and vulnerability before finding a sense of calm and self-acceptance.

[www.chloeknibbs.com](http://www.chloeknibbs.com)



***Elegy*** (Tatev Amiryán) Piano Trio is a homage to remarkable Armenian composer Arno Babajanian (1921-1983) and is written in commemoration of his 100th birthday anniversary. The inspiration behind the piece is Babajanian's well-known *Piano Trio in F-sharp minor*.

[www.studio.tatevamiryan.com](http://www.studio.tatevamiryan.com)



***Kwartet*** (Marlies Hollevoet) is a piece I wrote during the first COVID lockdown in 2020. The materials of the piece are inspired by the unique combination of the instruments; Flute, Clarinet, Violoncello, and Double Bass, and how their sounds can blend as a real “Quartet”, hence the name of the piece. The music is based on the things I missed during the lockdown, mostly nature, and is a mixture of the feeling you get when walking in nature in different seasons and the feeling you have when you are stuck inside your home and have no idea when you can be free again.

[www.marlieshollevoet.com](http://www.marlieshollevoet.com)



***Bee*** (Maya Verlaak) As part of this commission, Lilith ensemble requested new work on the subject of ‘flowers’. I therefore started with searching for a flower that means something to me. My parents planted a cherry tree when I was born and during my childhood, I was responsible to pick the cherries each year. The flowers would come out in April and this was always a special moment because the timing of the flowers was very important for how many cherries there would be that year. In excitement for the upcoming cherries, I always monitored the presence of the bees. The compositional process for Lilith Ensemble’s commission therefore initiated with listening to - and identifying bee sounds. Initially all bees will sound the same but this piece can only be performed when all performers can differentiate all the bees. I have given the bees a conductor role in the performance. There are 5 different bee-sounds and each bee will direct the individual members of the ensemble towards individual paths, chaos or togetherness.

[www.maya.ricercata.org](http://www.maya.ricercata.org)



***Cuban Dances*** (Odaline de la Martinez) is not a collection of dances, but about my memories as a child in Cuba and is influenced by dance rhythms I heard as a young girl there. "*Dancing*" holds memories of the Cha cha cha. The spoken rhythm of the word Cha cha cha frequently appearing in the music, even to the last measure... "*Tropical Nights*" resembles the warmth often felt as one hears a Rumba - slow and very sensual. The principal melody is carried by the bass clarinet and cello throughout, while the alto flute and oboe create their own melodies around it. "*Carnival*" brings back memories I experienced while waiting for the celebrations to pass by. The ever-pressing rhythm of the moving dancers as they make their way down the streets builds up to a loud and exciting ending. *Cuban Dances* is dedicated to the Lilith Ensemble.

[www.odalinedelamartinez.com](http://www.odalinedelamartinez.com)



***Ik ga op reis en ik neem mee...*** (Frieda Gustavs) is a game. One person starts and chooses something to bring along on their journey. The second person has to remember the previous and add a second. The third has to remember the previous two and also adds one. This way the game goes on until someone is unable to remember everything that came before. This song was inspired by this game and the many many poetic and precious word combinations that I randomly encountered and had written down in my note book.

[www.friedagustavs.net](http://www.friedagustavs.net)



## **Musicians:**

*Flute:* Jaume Darbra Fa, Blanka Borkowvska

*Oboe:* Cèlia Tort Pujol, Ainhoa Pérez

*Clarinet:* Leire Ruiz, Carlos Ivorra

*Bassoon:* Laszlo Thiry

*Tuba:* Sigurd Thiry

*Piano:* Lydia Michel

*Percussion:* Haike Hoozee, Litte Geysen, Warre van Wuestenberg

*Violin:* Esther Duerinck, Mafalda Tuna

*Viola:* Pieter van den Branden

*Cello:* Ceres Lauwers, Cèlia Brunet, Nicolás Vicente

*Double bass:* Eline Cote

*Voice:* Hannah Moss, Frieda Gustavs

*Harp:* Fanny van Coninckxloey

*Conducting:* Pascale van Os, Lucas van Vlierberghe

They are all currently based in The Netherlands, Belgium and Germany, but have roots in Catalonia, Basque Country, Portugal, The Netherlands, Belgium, Germany, Poland, Norway and USA.

### ***Acknowledgements***

First of all, we would like to thank everyone who donated to our crowdfunding campaign.

We could not have made this CD without your generosity!

Special gratitude goes to *Amsterdam Fonds voor de Kunst* and *Eresbil*.

We are grateful to our family and friends who have not only supported us through this process, but have had to endure brainstorming sessions, corrections of texts and seen lunches and dinners being cut short for meetings with the other members.

Composers, you are next! THANK YOU!

Thank you for your amazing works, your patience and the unconditional help provided.

Lets not forget to thank

*Virago VZW, Arco Music, Kerk van Millegem, deSingel, Barbara Pieters* and *Joris Doms*.

Special thanks to *Odaline de la Martinez* and *LORELT* for not only composing a piece for us, but also for helping and working with us to release this CD.

Last but not least, we would also like to express our gratitude to all the musicians who have participated in all the rehearsals and recordings.

You mean the world to us and loved discovering this new music with you all.

Album drawings: *Karin Leutscher*

# **LORELT**

Lorelt (Lontano Records Ltd) is an independent classical record label. It was formed in 1992 by the composer and conductor *Odaline de la Martinez* to promote recordings of important repertoire neglected by major labels. The three main areas covered in Lorelt's catalogue are: twentieth and twenty-first century composers, Latin American classical music and women composers of all periods.

[www.lorelt.co.uk](http://www.lorelt.co.uk)



# LILITH ENSEMBLE

WORKS BY FEMALE COMPOSERS



1	HELEN CADDICK	We are here	6:50
2	SÍLVIA LANAÓ	Elgdans	9:46
3	MARY JANE LEACH	Whirlwind	9:19
4	QINGYE WU	Whispers of nature	9:53
5	CHLOE KNIBBS	Innisfree	6:09
6	TATEV AMIRYAN	Elegy	7:24
7	MARLIES HOLLEVOET	Kwartet	5:12
8	MAYA VERLAAK	Bee*	5:55
9	ODALINE DE LA MARTINEZ	Cuban Dances	
		<i>I. Dancing</i>	3:40
		<i>II. Tropical nights</i>	1:58
		<i>III. Carnival</i>	1:50
10	FRIEDA GUSTAVS	Ik ga op reis	5:27
		total	73:26

\* a short excerpt of the piece without the development

All tracks except track 3:  
Recorded in January 2022  
at "Kerk van Millegem" in Ranst, Belgium.  
Engineer: Jelle Tasyns.

Track 3:  
Recorded in September 2022 at "Kerk van Millegem" and  
January 2023 at "deSingel" in Antwerpen, Belgium.  
Engineers: Jelle Tasyns and Christophe Albertijn.

Executive Producer: Odaline de la Martinez

**LORELT**

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