

About Feminine Musique

Founded in 2008 to promote the music of women composers, Feminine Musique has been in demand presenting recital programs in Concert Series, Universities, Art Galleries, Libraries and other venues throughout the continental United States and abroad. They have presented lecture recitals at Conferences and Festivals including the *International Conference of Arts and Humanities* in Hawaii, *Representing Gender in the Performing Arts Conference* in The Netherlands, the *Women and the 19th Century Lied Conference* in Maynooth, Ireland, the *Athena Festival for Women Composers* in Kentucky, *The European Salon: 19th Century Salon Music Conference* in Ireland, (where they premiered newly discovered Duets of Josephine Lang and Maria Malibran), the *Music by Women Festival at the Mississippi Women's University* and the *International Women's Work in Music Festival* in Bangor, Wales UK. They have performed at the *Festival Gegen Den Strom* in Bad Ems, Germany and at the *Georges Sand 40th Anniversary Festival* in France.

As a recipient of a *2015 New York Women Composers Grant*, Tammy and Korliss presented a program of contemporary women composers at the *2015 Hartford Women Composers Festival*. In the 2019-20 Season, Feminine Musique will be heard in various concert venues throughout the New York area, at the University of Calgary, in Canada, and several venues in Germany. Tammy and Korliss have premiered two pieces by American composer Julianna Hall, *Roosters* and *Music Like a Curve of Gold*, and can be heard on the soundtrack to the Michael Bergman's film *INFLUENCE* with music of Stefania DeKenessy. They are currently working with several women composers regarding premiering new works in the future and are collaborating on their first CD featuring Duet Literature by women.

Great Women Composers = Great Composers

For centuries it was the custom to train young women to sing and play a musical instrument as an enhancement to 'femininity' in order to improve their chances of attracting suitable husbands. Women were encouraged to perform and to write music appropriate for the family salon, but they were in most cases forbidden to step outside that world.

Traditionally, composers counted among the 'great' are typically those whose genius led them to tackle the forces of symphony or opera alongside their works for soloists and small ensembles. Historically, the ambitions of women have not been on such a grand scale. Well into the 20th Century, the work of the foremost women composers has been concentrated in the world of chamber music. This means we have a treasure trove of Salon repertoire to explore along with our audience. Contemporary women, making their name as composers of opera, song cycles and larger scale works, are also prevalent in Feminine Musique's programming.

<https://www.femininemusique.com>

Tammy Hensrud

Mezzo-Soprano Tammy Hensrud, hailed by Switzerland's Opernwelt as "...a remarkably beautiful voice capable of many colors and nuances...a singer who is also a natural actress" has appeared in opera houses throughout Germany, Austria, France, Italy, Japan, Israel, South Africa and the US including the Metropolitan Opera, Vienna State Opera, Stuttgart Opera, Theatre de Chatelet in Paris, Klagenfurt Stadttheater, Salzburg Festival, Cleveland Opera, Opera Orchestra of New York, New York City Opera, and the Spoleto Arts Festival under notable conductors such as James Levine, Herbert von Karajan and Emmanuelle Villaume and others. She has been heard in Recitals and concerts throughout the US, Canada and Europe and has recorded with the Netherlands Radio Orchestra, Süddeutsche Rundfunk Orchestra, and Manhattan Chamber Orchestra. Her core repertoire includes the great operatic roles of Strauss, Mozart, Rossini, Bellini, Puccini and orchestral works of Mahler, Berlioz and Wagner. Her acclaimed European debut as Romeo in "I Capuletti e i Montecchi" came while still a member of the Vienna State Opera's Young Artist Program. Invitations to opera houses in Germany, Austria and Italy soon followed.



A most versatile artist, Ms. Hensrud has performed extensively with the American Chamber Ensemble, New York Virtuosi, Chiari String Quartet, Ridotto Arts, Rutgers Sommerfest, and the Manhattan Chamber Orchestra. In demand as an interpreter of Kurt Weill and Cabaret, she has performed one-woman shows at the Lucille Lortel Theater and the Players Club in NYC, Nation Concert Hall in Dublin, as well as venues throughout the USA. As a proponent of contemporary music, Ms. Hensrud has sung world premieres both in the US and in Europe and was recently featured as the Soprano soloist at Carnegie Hall in the world premiere performance of Gerald Custer's "Everything Indicates" and the world premiere performance of "I Speak of Peace" composed by Adolphus Hailstork in honor of President John F. Kennedy.

Ms. Hensrud earned her Bachelor of Music degree in Cello performance and Master of Music degree in Vocal Performance from the University of North Dakota. She continued her post-graduate studies on Voice as the recipient of a Fulbright Scholarship in Stuttgart, Germany, where she received the Artist Diploma in Opera. Additional studies were at Salzburg's Mozarteum, the Franz Liszt Musik Akademie, and the L'ecole Hindemith in Vevey, Switzerland.

Korliss Uecker

"Korliss Uecker, a bright and pretty American soprano, was charming, crystalline of voice and sparkling as an actress," noted a review in *The Financial Times* of London. Uecker has sung over 150 performances at the Metropolitan Opera, including Susanna in the *Marriage of Figaro* (international broadcast), Marzelline in *Fidelio*, Oscar in *A Masked Ball*, and Valencienne in *The Merry Widow*. She appeared in *The Elixir of Love* with Luciano Pavarotti and in *Carmen* with Placido Domingo. Other credits include Stella in *A Streetcar Named Desire* in Strasbourg, France; Sybil in the *Picture of Dorian Gray* with Opera de Monte Carlo; the Wexford Festival, Santa Fe Opera, Hawaii Opera Theater, Opera Caracas, Glimmerglass Opera, Washington National Opera Kennedy Center, Pittsburgh Opera, the Spoleto Festival, the Ravinia Festival, the Tanglewood Festival, the United States Naval Academy and the Library of Congress.



Korliss has appeared as a soloist with many symphony orchestras including the St. Paul Chamber Orchestra, Philadelphia Orchestra and the American Symphony Orchestra, including conductors James Levine, Donald Runnicles, Sir Andrew Davis, Wolfgang Sawallisch, Vladimir Jurowski, Edo de Waart, Julius Rudel and Gerard Schwarz. Ms Uecker has recorded for Deutsche Grammophon, London Decca, Arabesque Records, and recorded Victor Herbert's *Babes in Toyland* at Abbey Road Studios in London. Her most recent recording with New World Records features the songs of Victor Herbert. She recorded unpublished songs of Clara Schumann to much acclaim on Arabesque Records and has appeared on CBS Sunday Morning and Live from Lincoln Center with Thomas Hampson.

Korliss earned her Bachelor's and Master's degrees from the Juilliard School. She also studied at the Steans Institute and apprenticed at the Santa Fe Opera and Tanglewood Festival. She received a Bachelor of Arts and a Bachelor of Science from the University of North Dakota and was a registered nurse before she began her singing career. Her husband Jerry Grossman is principal cellist of the Metropolitan Opera Orchestra.