

IN THE MIRROR

MUSIC BY WOMEN COMPOSERS

YOKO
MISUMI

HEATHER
TUACH



In the Mirror

Music by Women Composers

Heather Tuach, cello & Yoko Misumi, piano

Liz Dilnot Johnson

In the Mirror

- | | | |
|----|-----------------|------|
| 1. | For Hester | 2:13 |
| 2. | Jigbaredosh | 3:43 |
| 3. | Lacrimosa | 2:59 |
| 4. | On Malvern Hill | 3:43 |

Jessie Montgomery (arr. Heather Tuach & Yoko Misumi)

- | | | |
|----|--------------|------|
| 5. | Peace | 4:11 |
|----|--------------|------|

Dobrinka Tabakova (arr. Heather Tuach & Yoko Misumi)

- | | | |
|----|--------------------------|------|
| 6. | Whispered Lullaby | 4:37 |
|----|--------------------------|------|

Jennifer Higdon

- | | | |
|----|-----------------|------|
| 7. | Nocturne | 4:26 |
|----|-----------------|------|

Jocelyn Morlock

- | | | |
|----|----------------|------|
| 8. | Halcyon | 6:16 |
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Ester Mägi

- | | | |
|----|--------------|------|
| 9. | Psalm | 4:13 |
|----|--------------|------|

Barbara Heller

- | | | |
|-----|--------------|------|
| 10. | Lalai | 6:16 |
|-----|--------------|------|

11.	<i>Jean Coulthard</i> When Music Sounds	3:14
12.	<i>Jean Coulthard</i> Sarabande	4:22
13.	<i>Elizabeth Maconchy</i> Vigil from Divertimento	2:36
14.	<i>Margaret Hubicki</i> Lonely Mere	4:06
15.	<i>Ivy Parkin</i> Aria from Three Pieces for Cello and Piano	2:18
	<i>Nadia Boulanger</i> Trois pièces	
16.	I. Modéré	2:18
17.	II. Sans vitesse et à l'aise	1:21
18.	III. Vite et nerveusement rythmé	2:46

Total playing time 66:07

About In the Mirror

In the Mirror is a selection of music by 20th and 21st century women composers, chosen by cellist Heather Tuach and pianist Yoko Misumi of the Greenwich Trio. The album shares its name with the first piece, by British composer Liz Dilot Johnson, which was commissioned especially for this album. It also includes new arrangements by Dobrinka Tabakova and Jessie Montgomery.

Heather and Yoko chose the pieces because of their soothing and contemplative qualities. Titles such as *Peace*, *Vigil*, *Whispered Lullaby*, *Psalm* and *Nocturne* express the reflective, introspective nature of the music. The project, which began in 2020, brought comfort during the pandemic years and while Yoko was fighting cancer. Yoko reflects on the period of her life surrounding this album:

"In the Mirror has deep meaning for me as a woman, mother and as an artist. I was diagnosed with a rare form of cancer in December 2021, a few months after the recording session. Everything - concerts, recordings, and family life - was put on hold while I underwent treatment. After a year of successful treatment, and with the amazing support of family and friends, I was able to return to playing piano and to family life with my young children. The pieces on this recording were the first I played after I was well again. I felt a great sense of accomplishment in finishing the recording after all I had been through. I hope that this recording will bring a breath of calmness and peace, as it did to me."

In the Mirror is dedicated to our mothers Ruth Gingrich and Fumiko Misumi.

Liz Dilnot Johnson (British b.1964)
In the Mirror (2022–23)

As composer-in-residence with Ex Cathedra and with regular commissions from the Fitzwilliam String Quartet, Liz's music is featured on BBC Radio 3 and Classic FM and performed all over the world. *In the Mirror* is a set of four pieces arranged especially for the album:

I. *For Hester*: Opening with quiet piano clusters and cello harmonics, this melancholic piece is dedicated to the memory of the composer's mother, Hester.

II. *Jigbaredosh*: The unusual title is an anagram of "Ashbridge Jo" and is dedicated to another member of the family, the composer's sister, Jo, who lives on top of a windy hill not far from the sea.

III. *Lacrimosa*: This music was originally a choral piece. The original version sets the words of mourning from the *Lacrimosa*, part of the traditional Requiem Mass for the Dead, from Liz's award-winning large-scale work "When a Child Is a Witness - requiem for refugees".

IV. *On Malvern Hill*: Like the first piece in the set, this music was first composed to be sung by a choir, here setting lines from the 14th century poem *Piers Plowman*, describing the Malvern Hills. The lyrical melody gradually rises like a gentle path leading up to the steeper ascent, building to a vigorous and energetic chorus that takes us to the very top of the hills.

Jessie Montgomery (American b.1981)
Peace (2020 – Cello version 2023)

Jessie Montgomery, Musical America's 2023 Composer of the Year, is a GRAMMY-winning composer, violinist, and educator whose music interweaves

classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of twenty-first century American sound and experience. Montgomery writes:

“Written just a month after the Great Sadness of the first quarantine orders due to COVID-19, facing the shock felt by the whole globe as well as personal crisis, I find myself struggling to define what actually brings me joy. And I’m at a stage of making peace with sadness as it comes and goes like any other emotion. I’m learning to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience.”

Dobrinka Tabakova (Bulgarian – British b.1980)
Whispered Lullaby (2006 – Cello version 2022)

Dobrinka Tabakova was a winner of the 2023 Ivor Novello Awards. Her music has been performed worldwide and she receives commissions from top organisations, including the Royal Philharmonic Society, BBC Radio 3, Wigmore Hall and many more. *Whispered Lullaby* was originally written for viola and piano. Tabakova’s note is as follows:

“This musical sketch was inspired by a passage from Goethe’s Faust, where The Spirits paint a nocturnal picture of a still lake reflecting a glistening full moon. The overtone technique used at the beginning was developed by violist Maxim Rysanov.”

Jennifer Higdon (American b. 1962)
Nocturne (2006)

Despite a late start to formal music studies at 18, and an even later start to composition at 21, Jennifer Higdon is today one of America’s most acclaimed and frequently performed living composers. She has won a Pulitzer Prize and three GRAMMY Awards for her music. Her extensive list of commissioners includes

the Philadelphia Orchestra, the Chicago Symphony, the Atlanta Symphony, the Cleveland Orchestra, the Minnesota Orchestra, the Pittsburgh Symphony and St. Paul Chamber Orchestra.

Nocturne is the second movement of a five-movement work called *String Poetic*, written for violinist Jennifer Koh in 2006. Higdon calls it: “*That piece of night, night of peace.*”

Jocelyn Morlock (Canadian 1969–2023)
Halcyon (2003)

Jocelyn Morlock was a leading Canadian composer whose compelling music is recorded and performed extensively throughout North America and Europe. Much of Morlock’s music is inspired by birds, as is the case with *Halcyon*, which was written for and commissioned by cellist Ian Hampton, for Canada Music Week 2003. Morlock’s note is as follows:

“A bird, otherwise known as the kingfisher, is believed to calm storms during the time of its incubation. According to legend, Alcyon’s husband Ceyx is drowned at sea, with his last thought being of her and that, if he doesn’t live, he may return to her after death. When his body floats back to her, out of grief she throws herself into the sea, but as she does, she is turned into a bird. In her sorrow, she flies over her husband and enfolds him with her wings. The gods take pity on them, and turn both of them into kingfishers. During the two weeks around the Winter Solstice in which the kingfishers nest and incubate their young, the weather is unusually placid, hence the term Halcyon Days.”

Ester Mägi (Estonian 1922–2021)
Psalm (1991)

Known as the “First Lady of Estonian Music”, Mägi, who lived to the age of 99, was well respected for her compositions. She often based her music on brief motives, inspired by the folk music of her native country. Her style is characterised by balance and delicacy, a clear form, transparent sound, and an intimate expression. *Psalm*, as its title suggests, evokes a religious hymn. Church bell - like piano chords often accompany a prayerful cello line. The note E is integral - perhaps it comes from E in Ester or Eesti (Estonia).

Barbara Heller (German b.1936)
Lalai (1989)

German composer, professor and pianist Barbara Heller was a founding member of Women in Music Germany, which promotes the music of female composers from the past and present. Her large body of work includes music that is experimental and improvisational as well as tonal. *Lalai* is subtitled “Lullaby to awaken you?” It is based on the song “Lai, Lai, Lai” written by a group of intellectuals who were executed in Tehran in 1973 during the reign of the Shah. Dedicated to all Iranian women, it is a song of the Resistance depicting a mother singing a lullaby to her child and telling it that its father has been arrested and imprisoned. A beautiful yet sorrowful song frames a passionate and intense inner theme and variations, with ominous drum-like prepared piano.

Jean Coulthard (Canadian 1908–2000)
When Music Sounds (1970)

Jean Coulthard was one of the predominant composers in Western Canada in the 20th century. Her compositional style remained Neo-Romantic throughout her life, even while the trend in contemporary music moved towards serialism in the 1950s and 1960s. Arranged for cellist Claude Kenneson, *When Music Sounds*

was originally a piano piece inspired by the poem of the same name by Walter De La Mara that begins:

*“When music sounds, gone is the earth I know,
And all her lovely things even lovelier grow;
Her flowers in vision flame, her forest trees
Lift burdened branches, stilled with ecstasies.”*

The poem extols the transformative power of music, transcending the mundane world and elevating the imagination to ethereal and timeless dimensions.

Jean Coulthard (Canadian 1908–2000)
Sarabande from Sonata for Cello and Piano (1947)

Coulthard’s three movement cello sonata exhibits her Neo-Romantic style, with rich harmonic vocabulary and rhapsodic melody. It also exemplifies Coulthard’s tendency to compose using traditional forms, here a Sarabande, which is a slow dance in three-time from the Baroque era, with the weight on the second beat instead of the usual first.

Elizabeth Maconchy (British 1907–1994)
Vigil from Divertimento (1941-1943)

Hailed as “one of the most substantial composers Great Britain and Ireland have produced,” Maconchy chaired the Composers’ Guild of Great Britain, was President of the Society for the Promotion of New Music, and in 1987 was appointed Dame of the British Empire, C.B.E. *Divertimento for Cello and Piano* was written for cellist William Pleeth and pianist Margaret Good. *Vigil* is the fourth of five miniatures in the set. Based on four short chords, it is introspective in mood and encapsulates the meaning of the word “vigil” – a period of time when a person stays in a place and quietly waits, prays, etc., especially at night.

Margaret Hubicki (British 1915–2006)
Lonely Mere

Margaret Hubicki was a pianist, composer and professor of harmony at the Royal Academy of Music. She was a governor and one of the first teachers at the Yehudi Menuhin School. She was also a founder of the British Dyslexia Association and she devised the Colour Staff, to help people with dyslexia read music. She was made an M.B.E. in 1986 for her service to the Council for Music in Hospitals. *Lonely Mere* is the first of two contrasting pieces *Lonely Mere* and *Rigadoun* which were inspired by a view from the ridge of the Malvern Hills in England. *Lonely Mere* is intensely lyrical, creating a feeling of great space that reflects a “mere”, meaning lake or pond. The two pieces received a performance at Wigmore Hall in 1936 by Peers Coetmore.

Ivy Parkin (British c.1883–1963)
Aria from Three Pieces for Cello and Piano (1934)

Little is written about pianist, teacher and composer Ivy Parkin. She performed at the 1911 Proms at Queen’s Hall with conductor Henry Wood and later moved to South Africa where she taught piano. Her *Three Pieces for Cello and Piano* were broadcast by cellist William Pleeth. *Aria* is the second of the set and is in a Romantic style, the opening reminiscent of Fauré’s *Élégie*. Harmonic interest lies in a recurring tension and release motive first heard in the opening phrase.

Nadia Boulanger (French 1887–1979)
Three Pieces for Cello and Piano (1914)

Nadia Boulanger was a pianist, composer, conductor and one of the most influential teachers of composition of the 20th century. She entered the Paris Conservatory at the age of nine, studying composition with Fauré. Over her 70-year teaching career she influenced generations of young composers while she taught at the Juilliard School, Yehudi Menuhin School, Longy School, Royal

College of Music and Royal Academy of Music. The first two movements of *Three Pieces for Cello and Piano* were transcribed from Boulanger's *Three Improvisations for Organ* (1911):

I. *Modéré (Moderately)*, marked "douce et vague" (soft and vague) in the piano part is delicate, mysterious and suspenseful. It was originally entitled *Improvisation* for organ.

II. *Sans vitesse et à l'aise* (without speed and with ease) is a peaceful and tender lament. The organ version is called *Petit Canon*.

III. *Vite et nerveusement rythmé* (fast and nervously rhythmic) is edgy, resembling the hurly burly of modern life. It may have been called "Danse Espagnole" at one point.



BIOGRAPHIES

Heather Tuach and Yoko Misumi play together with violinist Lana Trotovšek in the London-based Greenwich Trio. Yoko has been the pianist since its formation in 2006 and Heather joined in 2018. The Trio performs regularly throughout the United Kingdom and has recorded the complete Brahms Piano Trios for Linn Records as well as Beethoven's "Archduke" Trio for Hedone Records.

HEATHER TUACH

Heather Tuach began her university studies at Memorial University of Newfoundland. She went on to earn a Master's Degree at McGill University in Montreal, studying with Antonio Lysy; and a Doctor of Musical Arts at Stony Brook University New York, studying with Colin Carr. She spent two years at the prestigious International Menuhin Music Academy in Blonay, Switzerland, further mentored by violinist Alberto Lysy.

In 2008, Heather joined the Fitzwilliam String Quartet and relocated to England. She performed with the Quartet for nine years throughout the United Kingdom, Europe, North America and South Africa. The Quartet had residencies at Cambridge University, England and at Bucknell University, Pennsylvania. They also performed on BBC Radio 3 and made recordings for Divine Art, Métier, and Linn Records. Their Linn Records Bruckner String Quartet and Quintet received 5 stars from BBC Music Magazine, and was nominated for the 2016 Gramophone Award. In 2018, Heather then joined Greenwich Trio.

Heather's recordings over the years include Music from Armenia for Cello and Piano, with pianist Patil Harboyan (Divine Art), "*A delightful disc of discoveries*" (Jeremy Nicholas of Gramophone Magazine). In 2015, Heather and Patil performed Music from Armenia at Carnegie Hall, New York.

Since 2021, Heather has been a trustee of The Susanne Beer Cello Corner Foundation, a registered charity which loans cellos and provides tuition grants to talented young cellists in financial need.

For more information, visit www.thecellocornerfoundation.co.uk.

YOKO MISUMI

Yoko Misumi was born in Kyoto, Japan. Yoko started learning piano aged three with her mother, showing talent and musicianship at an early age. Yoko studied at Kyoto Music Senior School before moving to London in 1998 to study under Russian pedagogue Nina Sereda, a pupil of Heinrich Neuhaus at Trinity College of Music. Encountering acclaimed Cypriot-British pianist, Martino Tirimo led her to achieve top prizes in competitions, and concerto debuts.

In 2006, along with Lana Trotovšek and Stjepan Hauser, Yoko formed the Greenwich Trio. With Bernard Greenhouse of the Beaux Arts Trio as mentor, they performed throughout Europe and the USA and released several CDs on Meridian Records.

Yoko completed her Master's Degree and Artist Diploma at Guildhall School of Music, with awarded scholarships. Since then, she has been a keen lieder accompanist and chamber musician.

She has collaborated with numerous artists and conductors including Leslie Craven, Barry Wordsworth, James Judd, Boris Bizjak, Marko Zupan, Colin Scobie, Alasdair Beatson and Benjamin Appl. Her past mentors include Kazuyo Baba, Shin Takekoshi, Eugene Asti, Caroline Palmer, Gordon Back and Stephen Kovacevich. Yoko has recorded for Linn Records, Meridian Records, Hedone Records and Denmore Records. She received 5-star reviews for both "Romantic Trios" with Stjepan Hauser and Leslie Craven; and Brahms Trios volume 1 with the Greenwich Trio. "Romantic Trios" was also nominated for the BBC Music Magazine Chamber Awards.

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A woman with blonde hair, wearing a dark top, is seated and playing a cello. She is looking towards the camera. In the background, another woman with dark hair, wearing a black top and a red skirt, is seated at a grand piano, playing. The room is well-lit, with a large window on the left. A chandelier hangs from the ceiling. There are framed pictures on the wall and a bookshelf on the right. A small table with a plant is next to the piano.

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