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## VALENTINA VELKOVSKA-TRAJANOVSKA (1976)

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ALBUM TITLE ▲	CATEGORY	LABEL	CAT. NO.
La Femme - Journey of Female Composers	Chamber Music, Concerto, Instrumental, Orchestral, Vocal	Naxos	8.551470

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DISCOVER

**Composer(s):**

Bushnaq, Suad; Caccini, Francesca; Dushkin, Samuel; Garcia-Viardot, Pauline; Goranci, Flaka; Güran, Nazife; Kassia, ; Kowalsky, Annamaria; Makeba, Miriam; Milch-Sheriff, Ella; Nourbakhsh, Niloufar; Orsho, Dima; Pejačević, Dora; Petrovic-Vratchanska, Albena; Ragovoy, Jerry; Reuter, Jasmin; Rushiti, Eriona; Traditional; Velázquez, Consuelo; Weber, Ilse; Žebeljan, Isidora

**Lyricist(s):**

Farrokhzad, Forugh; Goranci, Flaka; Kassia, ; Maistre, Xavier de; Makeba, Miriam; Ragovoy, Jerry; Rushiti, Eriona; Traditional; Velázquez, Consuelo; Wallach, Yona; Weber, Ilse

**Arranger(s):**

Gashi, Kushtrim; Goranci, Flaka; Gostynski, Karol; Kushpler, Zoryana; Miteva, Teodora; Schauer, Tina; Velkovska-Trajanovska, Valentina

**Orchestra(s):**

World Chamber Orchestra

**Artist(s):**

Angatscheva, Donka; Bratt, Maximilian; Goranci, Flaka; Kushpler, Zoryana; Miteva, Teodora; Nourbakhsh, Niloufar; Orsho, Dima

**Label:** Naxos

**Genre:**

Chamber Music; Concerto; Instrumental; Orchestral; Vocal

**Period:**

20th Century; Baroque; Contemporary; Medieval; Romantic

**Catalogue No:** 8.551470

**Barcode:** 730099147033

**Release Date:** 11/2022

## La Femme - Journey of Female Composers

Through much of history the language of women has been told through men, but La Femme turns this narrative upside down. All of these composers share an unrelenting will to be artistic, often in opposition to the societies in which they found themselves. From the very earliest medieval verses by Kassia via the blind virtuoso Maria von Paradis' famed Sicilienne and holocaust victim Ilse Weber's moving Wiegla, to powerful modern statements by the likes of Niloufar Nourbakhsh and Flaka Goranci's own contribution, The Speech of Love – this entire project is dedicated to all creative women in music.

### Tracklist

Bushnaq, Suad

**The Borrowed Dress (arr. K. Gashi for orchestra)**

1. The Borrowed Dress (arr. K. Gashi for orchestra) 07:05

Orsho, Dima

**Those Forgotten on the Banks of the Euphrates (arr. K. Gashi for 2 voices and orchestra)**

2. Those Forgotten on the Banks of the Euphrates (arr. K. Gashi for 2 voices and orchestra) 07:02

Reuter, Jasmin

**Salomea**

3. Salomea 03:16

Traditional

**Oi ne sviti miscenku (arr. Z. Kushpler for 2 voices, violin and piano)**

4. Oi ne sviti miscenku (arr. Z. Kushpler for 2 voices, violin and piano) 03:21

Weber, Ilse

**Wiegala**

5. Wiegala 01:18

Dushkin, Samuel

**Sicilienne (attrib. to M.T. von Paradis) (arr. T. Miteva for cello and orchestra)**

6. Sicilienne (attrib. to M.T. von Paradis) (arr. T. Miteva for cello and orchestra) 03:27

Nourbakhsh, Niloufar

**The Window**

7. The Window 02:35

Goranci, Flaka

**The Speech of Love (arr. F. Goranci and T. Schauer for narrator, voice and orchestra)**

8. The Speech of Love (arr. F. Goranci and T. Schauer for narrator, voice and orchestra) 03:59

Pejačević, Dora

**Blumenleben (Life of Flowers), Op. 19: No. 5. Rose**

9. Blumenleben (Life of Flowers), Op. 19: No. 5. Rose 02:15

Milch-Sheriff, Ella

**Zeh hayofi**

10. Zeh hayofi 03:25

Kowalsky, Annamaria

**Perpetuo (2020 encore version)**

11. Perpetuo (2020 encore version) 02:51

MORE



Hamburg, Jan. 2019

After a long rehearsing day with the Hamburger Symphoniker, I lay down to rest while experiencing my first-month of pregnancy pains. At that time I didn't know I was carrying twins. The next day, the concerts were going to start where I was singing almost all the Carmen role concertant and other arias. And on the other day, there was the same programme.

I was feeling pregnant, happy, tired, energized. It was like my body and mind were taking new dimensions. What an incredible mixture, I thought. One that perhaps only WOMEN experience? CREATIVE, did I mention it? Well, on that evening, a glance of a star lightened my eyes.

It was during this evening that I thought of so many creative, strong, responsible, extraordinary women all over the world. Women with big dreams, and the courage to make them a reality. It was on that night that this project was born.

### “WOMAN VOICE IN MUSIC”

“Woman Voice in Music” is a project I have been working on for more than 2 years. As soon as the idea was clear, I invited two extraordinary musicologists, Rreze Kryeziu and Lucia Molinari to work together on this project.

The project's aim is to bring a story of extraordinary WOMEN as COMPOSERS.

Female composers from the Middle East as well as Eastern, Western and the Balkans come together in this project to tell us their unheard great stories through their own music.

Female composers, even today, lack recognition and appreciation. This state of affairs stems from centuries of prejudice. The lack of available and sometimes even accessible documents regarding women in music, made me even more curious and it is one of the main reasons why I have decided to celebrate their lives and their work by recording a CD, as a guide to their lives and compositional oeuvre. Through this production, we will get acquainted with their emergence and artistic evolution, always supported in the analysis of scientific research conducted years ago, and also nowadays. The material found here will ensure their voice is heard for many years to come.

The mission of this recording is to serve as a legacy and motivation, inspiration for future generations, particularly musicians.

Until now, the “Woman Voice in Music” project has found support from the Federal Ministry for European Integration and International Affairs in Austria, Ministry of Culture, Youth and Sport in Kosovo, Ministry of Diaspora in Kosovo, as well as the Municipality of Prishtina and the Municipality of Gjakova.

The first phase of the project is done, while the second and last one is in the development phase.

The project's MOTTO:

“Lands of the earth, women, men – let's speak the same language.

We are all human beings, we belong together – we respect our differences, but let's emphasize



