

Table of Contents

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Articles

Judith Lang Zaimont: Part II: The Consummate Composer	Kimberly Greene.....	1
Lorraine Fay Donoghue Koranda and the Music of the Eskimos.....	Suzanne Summerville.....	9
An Exploration of Works for Flute and Piano by Twentieth-Century Women Composers.....	Erin K. Murphy	12
The Personal is the Musical	Susan Frykberg.....	17
Billie Holiday: Composer and Singer	Barbara Harbach, Thomas F. George, and Betty-Ann Lynerd... 20	
ClarNan Editions and Historic Music by Women Composers.....	Barbara Garvey Jackson.....	24
Connecting Musically with the IAWM.....	May Howlett	27
Meet Five New IAWM Members		
Moments for Sound-Making	Andrea Breen	29
A Composing Life in New York City	Sheree Clement	31
Enchantments and Alchemy	Lissa Meridan	32
Inside the Sound	Gráinne Mulvey	34
Research and Teaching in the Appalachians	Reeves Shulstad	35

Book Reviews

Kathy Hinton Brown: <i>Lotte Lehmann in America: Her Legacy as Artist Teacher,</i> <i>with Commentaries from Her Master Classes</i>	Jean Wald	36
Ellen Koskoff: <i>A Feminist Ethnomusicology: Writings on Music and Gender</i>	Brian Hogan	37

Compact Disc and Concert Reviews

Mary Ellen Childs: <i>Wreck</i>	Jenn Kirby	39
Linda Dusman: <i>I need no words</i>	Lisa Woznicki.....	39
Mary Kathleen Ernst: <i>Keeping Time</i>	Kimberly Greene.....	40
Peggy Glanville-Hicks: <i>Sappho</i>	Kimberly Barber.....	41
Lucy Mauro: <i>From the Unforgetting Skies: The Piano Music</i> <i>of Margaret Ruthven Lang</i>	Elaine Keillor	43
Patricia Van Ness: <i>In Paradisum Requiem</i> and <i>The Voice of the Tenth Muse</i>	Fiona Fraser	43
Premiere of Zenobia Powell Perry's Opera, <i>Tawawa House</i>	Deon Nielsen Price.....	44
Recent CD Releases and Music Publications		45

Reports

BBC Proms Survey 2014.....	Jennifer Fowler	46
Report from Argentina	Adriana Isabel Figueroa Mañas ..	47
Kapralova Society.....	Karla Hartl.....	47

IAWM News

Implementing Our 20th Anniversary Congress 2015	Susan Harden Borwick.....	47
Membership Report	Jennifer Kelly	48
Pauline Alderman 2015 Awards: Call for Submissions	Elizabeth Keathley, Reeves Shulstad	49

Award Winners

2014 IAWM Search for New Music.....		49
2014 IAWM Annual Concert.....		55
2013 Pauline Alderman Awards for Outstanding Scholarship on Women in Music.....		57
IAWM Members: Awards and Prizes		58

Members' News	Anita Hanawalt.....	58
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Judith Lang Zaimont: Part II: The Consummate Composer

KIMBERLY GREENE

Part I of this series, Susan Cohn Lackman's biographical profile of Judith Lang Zaimont, appeared in the fall 2013 issue of the Journal.

It is impossible to gauge the extent of a composer's personality by only listening to her music. By examining her compositional voice and methods as well as the body of her interviews, reviews of her works, and other literature and conversations, the measure of her artistic character materializes. Accordingly, Judith Lang Zaimont is driven by her impassioned and penetrating intellect and creative energy. Exacting of herself and her creative associates in the adherence to the highest artistic and performance standards, she remains fearless of the obstacles or hindrances in the pursuit of the realization of her art. Her music engages and challenges the audience due to the depth of its intellectual and emotional content and to its propensity to forge uncharted aesthetic domains, creating works through new musical languages that generate unprecedented artistic effects. As a consequence, Zaimont has attained the status of an internationally recognized composer, which is demonstrated through her prestigious composition awards and commissions as well as the reputation she has garnered through the performances of her works worldwide (Abridged List of Achievements, Appendix, page 8).

Zaimont expresses a deep sense of gratitude and devotion to the formidable European musical legacy of the late-eighteenth through the mid-twentieth century, particularly the decisive impact of Beethoven and composers of the Franco-Russian cultural axis, such as Debussy, Scriabin, Ravel, and Stravinsky.¹ The Franco-Russian composers' flair for color and lucid textures resides in their use of pentatonic and modal language, unresolved dissonances, brilliant orchestration, melodic and harmonic material generated from rhythmic forces (including metrical displacement), and re-invented musical forms.² Zaimont acknowledges her musical alliance with these features, and in particular with the compositional approach of two of the composers associated with the *neuedeutsche Schule*, Berlioz and Liszt. They as well as Zaimont have placed a pre-

mium upon theatrical exploitation of the range and timbres of the instruments, the implementation of percussion in an expressive capacity, and the constantly evolving variation and distortions of motivic materials, i.e. thematic transformation.

In the interview, "Judith Lang Zaimont" by David DeBoor Canfield, Zaimont states: "I've been called a Romantic Modernist and that's pretty accurate," while other critics and scholars have deemed her a Neo-Romantic composer.³ When taken at face value, this categorization by the critics and scholars indicates an expressive and highly developed tonal musical language, with the inclusion of modernist atonal or experimental techniques, which, in its assessment, exhibits only a formulaic understanding of her music. Her acknowledged affiliation with certain select earlier styles does, however, offer penetrating insight regarding the composer and her musical approach, one that generates a greater appreciation for her body of work.

It is the Romantic and Nietzschean aesthetic of the self-actualized composer as supreme creator that binds Zaimont with this legacy and releases her from the confines of the anarchism inherent in the artistic historical and the artistic political avant-garde movements in music, the intellectualization and abstraction of serialism and modernism, and the subsequent and limiting experimentation of the late-twentieth century. Rather, Zaimont marshals the compositional forces of prior artistic heritage in conjunction with advanced contemporary techniques to communicate subjective and intellectual ideas in her original musical statements. Furthermore, a rare distinction of her work rests in her remarkable ability to write masterfully for all genres: compositions for solo instruments, vocal literature for both solo voice and choir, opera, chamber music, compositions for wind ensemble, and large-scale orchestral music. In this respect, this discussion examines three exceptional, yet representative, works from her keyboard, chamber, and symphonic wind ensemble literature: SONATA for Piano Solo (1999); String Quartet *The Figure* (2007); and Symphony for Wind Orchestra in Three Scenes (2003).

Zaimont's career as a composer commenced as a child by writing for solo piano, a choice of instrument which for her remains a continual source of inspiration, amusement, and satisfaction. Of her more than 100 compositions, the most significant works for piano are *American City: Portrait of New York* (1957; rev. 2010); *Snazzy Sonata* (1972); "Reflective Rag" and "Judy's Rag" (1974); *Nocturne: La Fin de Siècle* (1978); the collection of twelve virtuosic preludes for solo piano, *A Calendar Set* (1972-1978); *Stone*, for piano keyboard and piano strings (1981); *Hesitation Rag* (1998); SONATA for Piano Solo (1999); *Jupiter's Moons* (2000); *Wizards—Three Magic Masters* (2003); *Serenade* (2006); *Concerto for Piano and Wind Orchestra, Solar Traveller* (2009); and *The Pure Impure - Three Abstracts for Piano* (2012). In addition, Zaimont's strictly pedagogical pieces consist of the set of twelve preludes for the developing pianist, *Calendar Collection* (1976), and the suite for developing pianist, *In My Lunchbox* (2003).

SONATA for Piano Solo

"Zaimont's most ambitious work for piano solo" remains the SONATA, which premiered November 14, 1999 at the Phillips Gallery, Washington, D.C., featuring the eminent pianist Bradford Gowen.⁴ The three-movement sonata was conceived to explore the differing varieties of sounds that result from control of the pianist's touch. According to the composer, "It requires the pianist to approach the keys with subtlety and in a variety of manners—coaxing, insistent, demanding; digital, songful; cool, expressive; muscular, languid, etc.—in order to create the given textures and to embody differentiated musical atmospheres."⁵ The three movements: "Ricerca," "Canto," and "Impronta Digital" (Digital Fingerprint), are organized in modified historical forms. The vibrant first movement, in modified sonata form, is extremely effective due to the two polemic themes. In addition, the sophisticated state of tonal stasis, chromatic motivic organization, and dissonance discussed below appear in this movement and correspond in essence to certain techniques in Poulenc's *Promenades* (1921);

the Piano Preludes 6-9 (1927-1928) and the *Piano Study in Mixed Accents* (1930) by Ruth Crawford Seeger; and Sofia Gubaidulina's *Piano Sonata* (1965).

In the expressive second movement, "Canto," a graceful lyricism and evocative harmonic language prevail. The movement presents contemplative musical material with lyrical passages of an improvisatory character, which quiet as the beautiful *Adagio cantabile* of Beethoven's *Sonata Pathétique* surfaces amidst the recurring *scherzetto* passages that characterize the movement. Zaimont's acknowledged affinity for French textural treatments may suggest associations with the musical language of the piano compositions of Maurice Ravel, Germaine Tailleferre, and Lili Boulanger.

The assertive and virtuosic third movement embodies *perpetuum mobile*, with its compelling *tempi*, inventive figurations, and alternating compound meters.⁶ Here, the tempestuous effect achieved through the emancipation of dissonance might suggest affinity with the Fifth and Seventh Sonatas of Scriabin, while Zaimont's flirtation with atonal expression may propose her *toccata* as true analogue to Arnold Schoenberg's *Suite für Klavier*, op. 25 (1923-1925).

The composer's inspiration derives from the historical conception of the title, "Ricerca." The terms *ricerca* and *ricerata* appear in ancient passages concerning the art of rhetoric, e.g. Aristotle's *Ars Rhetorica* (ca. 336 B.C.E) and Cicero's mature response, *De oratore* (55 B.C.E.).⁷ The composer as orator initiates a composition by "exploring his material, 'searching' for ideas, arguments, and refutations."⁸ In this context, the concept of *ricerca* is linked not only in the seeking of ideas, but also to the "preliminary exploring, discovering, or creating materials for use," thus unearthing many possibilities.⁹ In accordance, Zaimont describes the underlying organization of "Ricerca": "The music looks to embody the 'reaching-out' aspect of the title, as well as the moderately obsessive concept of visit-

Fig. 1. Judith Lang Zaimont, SONATA, "Ricerca"

ing certain materials several times over in order to make good sense of them—even as they change their guise, and develop into something quite different with each visit."¹⁰ Throughout the movement, the composer incorporates invention and imitation and relies on the developmental practices of the classical sonata, while infusing the motivic and harmonic content with modernist and contemporary musical material. The first movement corresponds to the sixteenth-century *ricercar* by serving as an introduction to the composition.

While the presentation of the themes remains consistent with the overriding structure of sonata form, the themes themselves differ substantially from historical models. Theme one opens the movement in a startling series of chords that defy easy recognition, creating a sense of ambiguity. Not only does the concentration on the interval of a fifth define the theme, it also reflects the governing premise of the movement. Through the absence and concealment of the interval of the third by the dissonance or inversion, Zaimont creates a

semblance of tonal stasis, which rests on a backdrop of B-flat major ninth tonality. Thus, the first theme effectuates the perception of searching or seeking without engendering a firm resolution (see Figure 1).

In keeping with the fundamental principle of the sonata in concentrating on touch, the second contrasting theme assumes the characteristics of a toccata and dominates the movement through the extended display of its vigorous figuration and the sheer force of the virtuosic musical material. For example, Zaimont uses distinct and recurring passages of motivic and rhythmic figuration not only as a unifying device for the composition, but also to stimulate the recognition of the material and to dazzle the audience. A representative example occurs with a sequence in contrary motion that reinforces the concentration of the interval of an augmented fifth, which is one of the distinctive gestures in the movement (Figure 2). Unlike the traditional sonata, with its victorious first theme, "Ricerca" unveils a pensive first theme, with a vigorous, pulsating second theme, whose unfolding interaction alters them both by transforming their musical material according to the characteristics of their respective companion; while "the searching becomes more nervous and rhythmic, the toccata becomes more expansive and exploring."¹¹

A particularly thrilling moment occurs just before the transfigured restatement of the first theme following the recapitulation (Figure 3). After a rousing bombardment

Fig. 2. Judith Lang Zaimont, SONATA, "Ricerca"

Fig. 3. Judith Lang Zaimont, SONATA, "Ricerca"

of C-major chords and the subsequent *diminuendo*, a celestial tranquility commences, which superimposes expanded C# minor in another register, sustained through a simple yet evolving motif, and supported by a descending, complex, and obscured tonal planing (E9th to D7 flat five to C9 flat five to Bm13).

With her life-long attachment to the keyboard, Zaimont brings her demonstrated experience as a virtuoso pianist to bear throughout the SONATA in the articulate idiomatic writing for the instrument, in the exploitation of the technical and artistic capabilities of the piano, and in the dynamic diversity of the complex tonal palette and the textures of the musical material. In this respect, the SONATA exhibits all the aspects of a *bravura* piece for serious artists, but contains a sincerity of musical expression that exceeds many exhibition compositions.

String Quartet *The Figure*

When compared to the vast possibilities of variations in timbres and textures inherent in orchestral writing, the string quartet continues to challenge the composers of serious music due to the genre's limitations.¹² In her essay, "String Quartets by Women: Report on Two Conferences," in *The Musical Woman: An International Perspective II* (1987), Zaimont discusses the restrictions of the genre: "Indeed, she or he is required to be inventive and infinitely resourceful with a mere four instruments of similar timbre and to be disciplined

enough to express original thought completely in a medium pared down to essentials....These compositions often comprise the individual creator's most telling statements, displaying the quintessence of his or her art."¹³ Accordingly, the String Quartet *The Figure* (2007) unveils the multiplicity

of her compositional craftsmanship and her expressive and intellectual depth. "In short, the work achieves a brilliant blend of the dramatic, the emotional, the philosophic, the quixotic, and the lyrical."¹⁴

Through the support of the Andrew W. Mellon Foundation for The Central New York Humanities Corridor, a regional collaborative organization involving Syracuse University, Cornell University, the University of Rochester, and the New York Six Liberal Arts Consortium, *The Figure* was premiered at these universities from the 15th to the 17th of September 2007 by the impressive Harlem Quartet. The work consists of two compelling, yet contrasting, movements, which exemplify the visual domain, "where capturing the effects of light upon form are critical to a specific rendering": 1) a relentless first movement, "In Shadow," with its pensive and broad-

I. In Shadow

Judith Lang Zaimont

Fig. 4. Judith Lang Zaimont, String Quartet *The Figure*, "In Shadow"

Fig. 5. Judith Lang Zaimont, String Quartet *The Figure*, “In Bright Light”

ing aesthetic, and 2) “In Bright Light,” where the presence of full light renders a transparency that facilitates understanding yet also offers comfort.¹⁵ “In Shadow” is cast in rough tripartite form, with dramatic and contemplative outer sections countered by a furious middle section in rapid compound meters.¹⁶ In contrast, “In Bright Light” evolves from an emphasis on “contrasts and edges” to an offering of comfort and warmth, followed by *cantabile* melodic material, which concludes with “a dissipating triad in high harmonics.”¹⁷

The intellectual and artistic impetus for the string quartet is captured in its programmatic title. Although originating as a rhetorical device in literature, a musical figure denotes “a brief, easy distinguishable melodic or rhythmic motif, which may be as long as a few bars or as short as two notes. On its own or along with more substantial ideas it may form the basis for the construction of a piece of music.”¹⁸ In String Quartet *The Figure*, howev-

er, the composer formulates the figure as “an identifiable sequence of pitches with a characteristic rhythm” that corresponds to, but remains shorter than, the human breath or sigh, yet may or may not appear as varied in its return.¹⁹ Furthermore, the

unresolved chromatic figure functions as an organizing device that germinates from the foundational material and is displayed in the composition’s “first two sounds: a slow chromatic two-chord unit, not dissimilar to a sigh which however brings little relief.”²⁰

Zaimont’s figure is presented as the opening sound of the piece (measures 1-4). While its harmonic motion could be identified as a progression from a B major, flat 9 to the subdominant E major, flat 6, a more representative and accurate analysis remains the mysterious tonal stasis created through the alternation of the chords. At measure 4, a deliberate four-note motif counters the opening material, yet serves as a melodic catalyst in propelling the piece forward. The exquisite expression of soulful desolation is enhanced by the violin traveling downwards by a half step in contrary motion to the other strings, with the second violin ascending, while the viola and violoncello ascend at a half step and whole

Fig. 6. Judith Lang Zaimont, String Quartet *The Figure*, “In Bright Light”

step, respectively (mm. 1-4). Furthermore, in an inspired and fascinating display, the composer constructs a dramatic descending progression from measure 9 through the first beat of measure 12. Instead of implementing a standard chord progression, Zaimont achieves a more stunning effect through a striking leap from the upbeat at measure 8; the subsequent concentration of the intervallic descent realized through the elegant, primarily conjunct voice-leading (mm. 9-10); the deceptive ascent at the triplet (m. 11); and the final descending resolution achieved through contrary motion, just before the violin solo at measure 12 (Figure 4).

“In Bright Light” exposes with transparency the imposing aesthetic of the first movement, while introducing some of the most powerful musical material of the quartet. Accordingly, at the end of measure 18, the strings begin a sweeping frontal assault consisting of an eight-measure series of polychords, which are stacked with A minor, with a major 9th in the violoncello; a D minor flat-11 in the viola; an enharmonic B-flat dim. 7th in the second violin; and a B major in the first violin (Figure 5). This *tour de force* concludes with a stunning *glissando* at measure 23 executed by the entire quartet. After the section of music material, where the viola accompanies an almost disturbing melodic dialogue delivered *sul ponticello* by the violins, the composition melts into a *cantabile* melody at measure 45, juxtaposed by the *staccato* sixteenth-note figuration beginning with the entire supporting ensemble, and dissolving into a graceful foundational counterpoint provided by the violoncello (Figure 6). Ultimately, the lyrical, yet commanding companion movement, “In Bright Light,” disappears through the dissipating chords (C# minor 13, G minor 13, E major 13, and C# minor 7) from measures 142 to 145 in an analogous correspondence to the illumination of the sunlight scattering in the atmosphere at twilight (Figure 7).

Symphony for Wind Orchestra in Three Scenes

A significant benchmark by which a composer’s work has been evaluated and recognized as authoritative by critics and

contemporaries rests in his or her ability to write effectively, perhaps even in an exalted manner for large instrumental ensembles and in the most extended forms. Though daunting to contemplate (even for composers such as Brahms and Copland), for the fearless the plethora of possibilities can represent a welcoming challenge. Accordingly, when composer and music critic Carson P. Cooman asked Zaimont: “Did it take a great deal of convincing to get you to approach this genre [wind orchestra] as it does with some composers?”²¹ she replied in a remark that reveals her commitment and forcefulness: “No, all it needed was the invitation to write it.”²²

that allows the ensemble to preserve nuance in concentrating on the composer’s expressive content. Moreover, as stated by both Zaimont and Corigliano, since the residency of most wind bands remains at universities or on college campuses, their rehearsal time is not governed by union regulations, which allows ample time for thorough preparation and affords the band the opportunity to truly understand not only their part but the totality of the composer’s intentions. Zaimont’s contribution to the wind ensemble repertoire includes *City Rain* (2001), a miniature tone poem for band; *Symphony for Wind Orchestra in Three Scenes* (2003); *Israeli Rhapsody*

The image shows a musical score for a string quartet, specifically the section "In Bright Light" from "The Figure" by Judith Lang Zaimont. It features four staves: Violin I, Violin II, Viola, and Violoncello. The score is marked with various dynamics and performance instructions. At the beginning (measure 142), it is marked "A Tempo, ♩ = 60 (no accent)" and "poco f". The first violin part has a "Dolce" marking and a "rit." (ritardando) section. The second violin part has a "Dolce" marking and a "rit." section. The viola and violoncello parts have "pizz." (pizzicato) and "arco" (arco) markings. The score concludes with a "dim. sempre" (diminuendo) marking and a "ben p" (benigno piano) dynamic.

Fig. 7. Judith Lang Zaimont, String Quartet *The Figure*, “In Bright Light”

In discussing the compositional advantages of composing for a wind band, rather than a full orchestra, John Corigliano offered the following perspective: “Actually, it’s the orchestral profession that has made itself increasingly irrelevant to the music of our time; and, in brilliant and inspiring contrast, there now stands the modern concert band. In my experience, the skills of the players are surprisingly comparable to that of the orchestral profession; but, unlike the symphony, the culture of these organizations encourages a delight in new repertoire, new notations, and new techniques....Is it any wonder, then, that all my composer-colleagues are happily writing for concert band, and enjoying extraordinary artistic fulfillment? The only remaining question is, what took us so long?”²³ In addition, rather than transcribing music through the extensive use of doubling and in effect creating a symphonic band, the symphonic wind ensemble provides the ideal soundscape that develops from one-to-a part writing

(2007); and *Concerto for Piano and Wind Orchestra Solar Traveller* (2009).

Encouraged by the artistic success and the enthusiastic reception of her first wind ensemble composition, the miniature *City Rain* (2001), the composer envisioned a larger and more daring work for wind orchestra, which culminated with the electrifying *Symphony for Wind Orchestra in Three Scenes* (2003). Commissioned in honor of the centennial of the School of Music at the University of Minnesota and composed for the university’s select Symphonic Wind Ensemble under the direction of Professor Craig Kirchhoff, the work is scored in three movements: “Growler” (premiere, May 6, 2003); “Dreamz” (premiere, April 6, 2006); and “Tattoo” (premiere, March 28, 2003). The world premiere of both the second movement and the entire *Symphony for Wind Orchestra* occurred on April 6, 2006 by the Trinity College of Music’s Wind Ensemble, under the direction of Roger Montgomery, at Blackheath Halls, Greenwich, London.

In the interview with Carson Cooman, “Three Questions before the First Night” (©6 March 2006), Zaimont discusses her compositional approach for *Symphony for Wind Orchestra in Three Scenes*. In comparison to *Remember Me: Symphony No. 2 for Symphonic Strings* (2001), Zaimont composed the *Symphony for Wind Orchestra* as independent movements in order to increase the possibilities for performance: “I’d rather write a piece like this, and have parts of it show up elsewhere on programs than writing a piece that will always ‘sit’ in the overture slot.”²⁴ Not only did Zaimont formulate a distinct character for each movement in advance, but she also conceptualized the “scansion of the whole,” where the two outer movements would be firmly structured, with the contrasting middle movement remaining more abstract.²⁵ As is her usual practice in preparation for writing for a wind ensemble, Zaimont researched select monuments of the twentieth-century literature, such as the *Symphony in B-flat for Band* (1951) by Paul Hindemith, *Three City Blocks* (1993) by John Harbison, and *Ceremonial* (1992-93) by Bernard Rands.²⁶ In this context, Zaimont analyzed the compositional

norms present in the repertoire as a catalyst to exceed the contemporary artistic standards and unleash her authentic and powerful compositional voice.

The explosive first movement, “Growler,” erupts and engages the listener viscerally throughout, as it portrays the driving, savage physicality of a wild beast. According to Zaimont, “This beast groans and howls! Inside six brief minutes a seething, inflected wall of sound appears, evaporates, chases itself round and round, and then rebuilds two more times. In between these brutal walls the percussion section first marches past and later on wildly drums in two sharply designed solo turns. Low instruments and swirling, muscular harmonies predominate.”²⁷ Zaimont begins by establishing the totality of the movement in the selection of the harmonic language, which occurs precisely at the Golden Mean, measure 136/219.²⁸ She proceeds by introducing this language in preparation for the culminating chord, which is intensified through the unremitting propulsion of the seven-part percussion section, and “builds partials outwards in either direction.”²⁹ In this respect, the massive musical language remains con-

sistent with contemporary serious music in its utilization of the recurring motifs, which appear throughout the instrumental parts, alone or in dialogue; the presence of varied textures; and the decisive instances of prolonged dissonance, which is discerned as dissonance due to the density of her harmonic language. For example, just prior to the second percussion cadenza, the woodwinds announce their entrance with a dramatic and extended moment of perceived dissonance, which dissolves in a rapid-fire descending *glissando*.

In her realization of creating a “nasty, in your face music,” the percussion occupies a predominant position throughout “Growler.”³⁰ The movement musters the forces of the seven-part percussion section in the textural opposition created by the two cadenzas, in order to generate the vehemence of the beast through two styles of mass drumming: Western military drumming in the first cadenza in contrast to the Japanese drumming style of the second, which is closely aligned to *Taiko* or demon-drumming. This stylistic opposition informs the percussion instrumentation, which includes: snare drum, five tom-toms, tenor drum, bass drum, timpani,

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bongos, marimba, vibraphone, glockenspiel, cymbals, suspended cymbals, whip, tambourine, temple blocks, mark tree, and ratchet. Contrary to the publicity associated with the style of *Taiko*, which promotes the cultural association with Japanese tradition, this aggressive Japanese drumming style embodies a *mélange* of classical Japanese drumming with twentieth-century innovations, where rhythmic patterns are “distributed across several different drums incorporating both traditional Japanese (e.g., the steady *ji*, or base beat) as well as jazz rhythms (Takata, 1998).”³¹ In this respect, the *ji* or *kizami* provides the momentum for the movement, while the syncopated rhythmic patterns fuel the aesthetic portrayal of the creature (Figure 8). Reminiscent of the ancient Samurai tradition of using drum beaters to flush out their prey while on large-scale hunts, the impression levied by “Growler” engenders inquiry as to whether the beast exemplifies the hunter or the hunted—a conundrum that only increases the gripping allure of the howling beast musically portrayed in Symphony for Wind Orchestra in Three Scenes.

The work of this determined and highly-regarded composer continues to garner its well-deserved support. In 2014, the Elizabeth & Michel Sorel Charitable Organization awarded a commissioning grant for Zaimont’s most recent symphony, a five-movement work titled *Pure, Cool (Water) – Symphony No. 4* (2013), which explores the various states of water.³² Its first movement, *in a current (The River)*, saw its world premiere by The Missouri Symphony Orchestra, conducted by Kirk Trevor, on July 12, 2014.³³ The world premiere of the entire symphony will take place at the Wiener Konzerthaus in the Grosser Saal by the Janacek Philharmonic Orchestra, conducted by Niels Muus, on November 24, 2014.³⁴ Furthermore, the Janacek Philharmonic Orchestra will again perform the symphony at the Ostrava Hall of Fine Arts, Ostrava, Czech Republic on the 27th and 28th of November and then record it.³⁵ Without a doubt, the continuing contribution of this relentless and extraordinary composer stands as a testament to the commitment and sheer forcefulness necessary to achieve preeminence in the profession and offers an unassailable example of the consummate composer for those who will follow.

APPENDIX: Abridged Commissions, Awards, and other Achievements

2014 Commissioned Composer, The Elizabeth & Michel Sorel Charitable Organization; Commission (New York, 2014) for **Pure, Cool (Water) – Symphony No. 4**, 2013

2012 First Prize, Tempus Continuum Ensemble; Commission (New York, 2012) for **Doubles** for oboe and piano (1993)

2012 First Prize, Third Millennium Ensemble; Commission (Washington, D.C.; Baltimore, 2012) for **Serenade: To Music** (1981)

2012 Commissioned Composer, Camerata Bern; Commission (Bern, Switzerland) for **Joy-Dance in Spring** (2012)

2009 Article of the Year Award, *American Music Teacher* magazine (September, 2008); “Embracing New Music”

2005 Artist Fellowship in Music Composition, Bush Foundation

2003 Aaron Copland Award; Commission and Residency at Copland House (2004)

2003 San Antonio International Piano Competition; Commissioned Composer (San Antonio, TX) for **WIZARDS—Three Magic Masters** (2003)

2001 Honored Composer, Van Cliburn International Competition “American Composers Invitational” (Fort Worth, Texas) **Impronta digitale** (1999) selected and performed by both gold medalists

1995 First Prize, McCollin International Composers Competition; **Symphony No. 1** (1994), Performance by the Philadelphia Orchestra

1990 First Prize, Friends and Enemies of New Music Competition; **Dance/Inner Dance** (1985)

1988 Biennial Competitive Award, National League of American Pen Women Fellowship **Parable: A Tale of Abram and Isaac** (1986)

1986 First Prize, National Competition for Chamber Orchestra (1986); In honor of the Statue of Liberty Centennial, **Chroma-Northern Lights** (1986)

1983; 1984 Guggenheim Foundation Fellowship for Music Composition

1982 National Endowment for the Arts; Consortium Commission, **Lamentation** (1982)

1971; 1972 Debussy Fellowship for Study Abroad, Alliance Française de New York

1969 First Prize, Gottschalk Centenary Composition Gold Medal; **Man’s Image and His Cry** (thesis)

1966 BMI Young Composer Award; **Four Songs for Mezzo-Soprano and Piano** (1965)

NOTES

¹ See, Elliott Antokoletz, *A History of Twentieth-Century in Theoretic-Analytical Context* (New York: Routledge, 2014), 60-84.

² Virgil Thomson, “Why Composers Write How” (1939; rev. 1962), in *Virgil Thomson: A Reader, Selected Writings, 1924-1984*, ed. Rich-

ard Kostelanetz (New York: Routledge, 2002), 28; Pieter C. van Toorn and John McGinness, *Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom* (New York: Cambridge University Press, 2012), 225-245.

³ David De Boor Canfield, “Judith Lang Zaimont,” *Fanfare Magazine* (2012), accessed June 30, 2014, <http://www.fanfarearchive.com>.; Joo Won Jun, “The Compositional Style of Judith Lang Zaimont as Found in *Nattens Monolog* (Night Soliloquy)” (DM diss., Louisiana State University, 2005), 3.

⁴ Walter Simmons, “Music for Piano by Judith Zaimont,” *Fanfare* (September, 2012), accessed July 5, 2014, <http://www.fanfarearchive.com>.

⁵ Judith Lang Zaimont, *SONATA for Piano Solo* (Verona, NJ: Subito Music Corp, 1999), 2.

⁶ *Ibid.*, 3.

⁷ Warren Kirkendale, “Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach,” *Journal of the American Musicological Association* 32, no. 1 (Spring 1979): 2; 22.

⁸ *Ibid.*, 35.

⁹ Rob Pope, *Creativity: Theory, History, Practice* (New York: Routledge, 2005), 64.

¹⁰ Zaimont, *SONATA for Piano*, 2.

¹¹ Steve Schwartz, Review of *Art Fire Soul* by Judith Lang Zaimont, *Classical Net* (2012), accessed August 11, 2014, <http://www.classical.net>.

¹² Judith Lang Zaimont, “String Quartets by Women: Report on Two Conferences,” in *The Musical Woman: An International Perspective*, vol. II (1984-1985), ed. Judith Lang Zaimont (New York: Greenwood Press, 1987), 377.

¹³ *Ibid.*

¹⁴ David DeBoor Canfield, “Step by Step, Stage by Stage: The Music of Judith Lang Zaimont,” *Fanfare Magazine* 35, no. 1 (September/October, 2011), accessed September 6, 2014, <http://www.fanfarearchive.com>.

¹⁵ Judith Lang Zaimont, String Quartet *The Figure* (Verona, NJ: Subito Music Corp, 2007), ii.

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Oxford Music Online*, s. v. “figure.”

¹⁹ Zaimont, *The Figure*, ii.

²⁰ *Ibid.*

²¹ Carson P. Cooman, “Three Questions Interview: Judith Lang Zaimont,” *Music & Vision Daily* (2006), accessed August 122, 2014, <http://www.mvdaily.com>.

²² *Ibid.*

²³ John Corigliano, “Forward” (October 5, 2005), in *A Composer’s Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* 3, ed. by Timothy Salzman (Galesville, MD: Meredith Music Publications, 2006), vi.

²⁴ Cooman, *Three Questions*.

²⁵ *Ibid.*

²⁶ *Ibid.*

²⁷ Judith Lang Zaimont, *Symphony for Wind Orchestra in Three Scenes* (Verona, NJ: Subito Music Corp., 2003), ii.

²⁸ Cooman, *Three Questions*.

²⁹ Ibid.

³⁰ Ibid.

³¹ Kimberly Powell, "The Drum in the Dojo: Re-Sounding Embodied Experience in Taiko Drumming," in *Thinking Comprehensively About Education*, ed. by Ezekiel J. Dixon-Román and Edmund W. Gordon (New York: Routledge, 2012), 124.

³² "Judith Lang Zaimont Awarded Commissioning Grant," *ASCAP*, accessed September 12, 2014, <http://www.ascap.com>.

³³ "World Premiere of Judith Lang Zaimont's The River," *Sequenza 21*, accessed September 12, 2014, <http://www.sequenza21.com>.

³⁴ *Wiener Konzerthaus*, accessed September 12, 2014, [konzerthaus.at/programm](http://www.konzerthaus.at/programm).

³⁵ "Judith Lang Zaimont Awarded Commissioning Grant," *ASCAP*, accessed September 12, 2014, <http://www.ascap.com>.

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Figures 1, 2 and 3, *SONATA for Piano* by Judith Lang Zaimont. Copyright © 1999 by Subito Music Corp. (ASCAP). All Rights Reserved. Used by permission. Figures 4, 5, 6 and 7, *String Quartet The Figure* by Judith Lang Zaimont. Copyright © 2007 by Subito Music Corp. (ASCAP). All Rights Reserved. Used by permission. Figure 8, *Symphony for Wind Orchestra* by Judith Lang Zaimont. Copyright © 2003 by Subito Music Corp. (ASCAP). All Rights Reserved. Used by permission.

Lorraine Fay Donoghue Koranda and the Music of the Eskimos

SUZANNE SUMMERVILLE

When Lorraine Koranda conducted her research, the name "Eskimo" was commonly used, but today it has fallen out of favor and is considered by some to be derogatory. According to Lawrence Kaplan, Director of the Alaska Native Language Center, "Eskimo" is derived from an Ojibwa word meaning "to net snowshoes," and it is not an objectionable word. Most Alaskans continue to accept the name, and since Koranda always referred to the Native Alaskans as Eskimos, it will be used in this article.

The noted ethnomusicologist Lorraine Fay Donoghue Koranda (1918-2005) was one of the foremost scholars of the music of the Eskimos. She was born in Seattle, Washington in 1918 and did not become interested in Eskimo music until later in her career. She studied music, literature, and English at the University of Washington and earned her bachelor's and master's degrees there. She was a talented composer, and while still in college, at the age of seventeen, she composed music for the University's Dance Drama course and a piece for two pianos for the renowned dancer and choreographer Martha Graham. At age twenty-two she began her more than fifty-year teaching career.¹

Shortly after the end of World War II she heard that the University of Alaska in Fairbanks was interested in hiring a new professor of music. She applied and joined the faculty in 1947; she lived on campus in a large log cabin with several other women professors. The short cold days were difficult and many people left abruptly. However, the Aurora Borealis was beautiful and Koranda stayed in Fairbanks. She con-

ducted the University Chorus, chaired the Music Department, and became interested in the music of the Native Alaskans. Supported by grants from the Carnegie-Mellon Foundation and BP Alaska, she flew by plane to many remote villages along the Arctic Ocean, where she recorded multiple songs. As an ethnomusicologist she published a number of works including the book *Three Bladder Festival Songs* and the double LP album *Alaskan Eskimo Songs and Stories*, and she contributed articles to *Cross-Cultural Arts in Alaska* and *Musics of Many Cultures: An Introduction*.

Alaskan Eskimo Songs and Stories was published by the University of Washington

Press for the Alaska Festival of Music in 1966 and 1972.² The illustrations were done by Robert Mayokok, one of Alaska's outstanding Native artists. The songs in this publication were selected from the taped collection of Eskimo music that Koranda began in 1950 and continued through 1964. It was her purpose to preserve, document, and transcribe material that she felt surely could not long survive acculturation and the passing of elderly informants who could then still recall the rituals and musical practices of the past.

Eskimo song texts include comments on every facet of life, but the majority of the songs are related to the most important Eskimo activity, the hunt. Many of

the songs are about sea and land mammals and birds, fewer songs relate to fishing activities, and some are about rodents. In a number of the songs, the animals speak, and often the animals take human form. There are also instances of man becoming animal. Especially important in the hunting song category are the power songs that were intended to affect the weather or animal behavior. Another favorite topic is the shaman (the medicine man or woman who practices divination and healing), with songs such as "Lady Shaman's Spear Song" and "The Shaman Who Went to the Moon." Game songs were popular, for example, "Women's Juggling Song" and "Songs for Winding and Unwinding String." Many of the songs accompany dancing or tell stories.

In her article, "Some Traditional Songs of the Alaskan Eskimos,"³ Koranda included three examples from the Messenger Feast, a hunting festival that was similar to the potlatch of the North West Native Americans, which was known in every part of Eskimo Alaska. In addition to notating the music, she provided an analysis of an Invitation Song titled "Messenger Feast Invitation Song from Mary's Igloo." (The music is in Figure 1.)

1. Text: neutral syllables.
2. Scale: essentially three tones (F#, A, B). A fourth tone (D) appears in only one measure immediately preceding the extended cadence on F#. It is interesting to note that the F# to D pattern (measure 6) rather attractively balances the opening figure F# to A.
3. F# (pitch center) begins and ends the song.



Lorraine Koranda

Example I Messenger Feast
Invitation Song

♩ = 60-66

Fig. 1. "Messenger Feast Invitation Song from Mary's Igloo"

4. The Eskimo thematic figure is present in measures 2 and 5.

5. The meter alternates between 2/4, 3/4 and 4/4.

The second song is the "Welcome Song from Point Hope," with a brief analysis by Koranda. (See Figure 2.)

1. Text: tends to be syllabic except for one rhythmic figure, which is slurred. (See measures 3, 4, 5, 7, 8.)

2. Scale: five tones are used in the first five measures. A sixth tone is introduced in measure 6 and then used in measures 7, 8 (immediately preceding the cadence, which begins in measure 9).

3. The pitch center is B. The song begins and ends on this tone.

4. The Eskimo thematic is present in measures 4, 5, 8.

5. The range is unusually wide, an octave plus a P5th. The lowest tone (F#, measure 6) is heard only once. The highest tone (C#, measure 2) is heard only once.

6. The meter alternates between 3/4 and 4/4. The rhythm is comparatively complex.

The third example is the "Wild Parsnip Song."⁴ (See Figure 3.) Stalks of wild parsnip, gathered by several young men,

were essential to the bladder celebration. They would later be burned to purify both the bladders and the people. The Hooper Bay (a small Alaskan city) informants specified that there must be five participants; this very significant song was sung the evening before the young men went out to gather the plants. Accompanying the song, for which there were the words "Go toward the land where there is parsnip," was an extremely tiring dance that was done by the five young men holding their arms high over their heads.

In 1955 Koranda's future husband, John, to whom she was married for forty-eight years, joined the university faculty teaching botany and biology, and he sang in her University Chorus. In addition to conducting, Koranda also composed choral music, and her compositions won many awards over the years. That year Koranda composed perhaps her most important work, *The Legend of Denali*. The piece was closely related to her experiences in Alaska and reflected her research into the traditional music of the Eskimos. Denali (Mt. McKinley) is the highest mountain peak in North America, and the native name means "The High or Great One." An article concerning the first performance of the work appeared in the local newspaper, *Fairbanks Daily News-Miner*, on November 20, 1955.

"The great one," to mortal eyes, the peak has presented a challenge. Some persons have met the challenge by climbing the 20,300 foot summit; others have dealt with it in printed stories and in legend. This week a University of Alaska music professor disclosed she has composed a copyrighted song titled "Legend of Denali." Prof. Lorraine F. Donoghue explained she thought the Indian legend of Denali told by Judge James Wickersham is such an impressive, picturesque and original cre-

ative idea that she requested Walter J. Aaron to turn the legend into poetic form which she, in turn, could use for a musical setting.... Last year two events occurred which inspired her to expedite her work. These were the deaths of Dr. John McCall and Elton S. Thayer. Thayer, a former University of Alaska student, died from a fall on the slopes of Denali. Dr. McCall, then head of the university's geology department and an accomplished mountain climber, led the expedition which rescued injured George Argus from Denali's slopes. He was a member of the same party as Thayer. Shortly after the rescue, Dr. McCall died of polio. Miss Donoghue said the first performance of her choral work will be dedicated to the memory of Thayer and Dr. McCall. The melody has a primitive folk quality influenced by previous work Miss Donoghue has done on the Eskimo folk songs.

Example II Welcome Song

♩ = 60

Fig. 2. "Welcome Song from Point Hope"

WILD PARSNIP SONG

i yung ung ah yi yee yah ung ah ung i yung ung ah yi
 yee yah ung uh ah ay yah ung ah ay yah ee yah ah
 FASTER
 hung ah i yah ung ah hung yah hungeh ee yah yah
 hung ah ah eh yah eh yah yah ah hung ah ah —
 eh yah ung eh yah ee yah ah hung ah ah ah ung ah
 ung ah hah ah ah ee

Fig. 3. "Wild Parsnip Song"

Lorraine Koranda and her family moved to Saratoga, California in 1964, and she taught and tutored in local schools for the next thirty-five years.

NOTES

¹ She began her first teaching job in Kent, Washington. After the death of her father in 1942, she and her mother moved to Monroe, Wisconsin, where she taught until 1945. In 1943 she traveled to Massachusetts to research John Sullivan Dwight's literature and music in the Boston Library. Her master's thesis was based on her research there. Much of the personal information in this article, including *A Partial Life History of My Mother* (pages 41-50), written in 1987 by her daughter, Elizabeth McKean, was provided to the author by Lorraine Koranda's husband, Dr. John Koranda.

² The University of Alaska Fairbanks' Library's Oral History Program, Alaska & Polar Regions Collections, Rasmuson Library, has six CDs of the Inupiat and Yupik songs recorded by Koranda in 1964.

³ The article was published in the *Anthropological Papers of the University of Alaska* 12.1 (1964): 17-32.

⁴ The song was published in the *Anthropological Papers of the University of Alaska, Three Bladder Festival Songs, Songs for Bladder Festival* 14.1 (1968): 28.

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Lorraine Donoghue Koranda Collection 1962-1963. UCLA Ethnomusicology Archive. Email: archive@arts.ucla.edu. URL: <http://www.ethnomusic.ucla.edu/Archive/>©2011. <http://researcharchive.calacademy.org/research/anthropology/eskimo/mayokok.htm>.

Koranda's collections of field recordings of Eskimo music in Unalakleet, Kobuk, King Island, Mary's Igloo, Kotzebue, Nome, Hooper Bay, Chevak, and Bethel, Alaska, were made between 1962 and 1963. Performers included Joe Seton, John Nesh, Rose Ann Nagovanna, Nanny Kagak, Paul Green, The-

odore Statuk, Mary Statuk, Charles Jensen, Owen Keerik, and Sarah Kunoknana.

The songs in the collection are Reindeer Herder's Song / Motion Dance / Ah/hah/nok's Song / 2 Wolf Dances / Hooper Bay: Shaman's Power Song (seal and fishing) / Shaman's Power Song (food) – Shaman's Power Song (driftwood) / Festival to the Dead (River Song) / Celebration Song (Messenger Feast) / Bladder Festival (Songs to Bladders) / Bladder Festival (Jumping Song) / Nalakataun / Work Song / Bladder Festival (Parsnip song) / Shaman Song for Masked Dance Spotted Seal and Crane / Song for Bladder Festival (Blowing Up Bladders) / Shaman Girl's Song / Chevak: Bladder Festival (Old Dancing Song) / Shaman's Song with Mask / Marble Juggling Song / Seal Hunting Song / Dog Team (Thanksgiving) Song / Okpik (Owl Song) / Seal Hunting Song / Dog Team (Thanksgiving Song) / Box Drum Song / Box Drum Song / Unalakleet: War Dance Song / Kobuk Song / Song from Barrow / Song for Grandchild / Two Queen Songs / Ice House Song / Two Blanket Toss Songs / Joe Louis Song / Motion Dance Song / Common Dance Song / Old Song (Sled, Motion Dance) / Welcome Song (ducks) / Story and Song (Old Lady and Grayling) / King's Son Story with Iolu Song / Motion Dance / Owen's Song / Marble Song / Motion Song / Motion Dance Song / Colville River Raven Song / Point Hope Bird Song / Point Hope Skin Boat Song / Old Point Barrow Village / Colville River Lonesome Song / Hugo's Song (Dance Imitation) / Colville River Uncle's Song / Ahksee Ahk Takk's Song.

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An Exploration of Works for Flute and Piano by Twentieth-Century Women Composers

ERIN K. MURPHY

Instrumental instructors commonly teach using the repertoire they were exposed to as students, and therefore performance curriculums continue to exclude or under represent works by women. In order to break this compositional gender bias, each of us must do our part as educators and performers to present a balanced curriculum, which “demonstrates familiarity with recent scholarship and the willingness to include varied perspectives.”¹ In this article, I hope to further the goal of inclusivity by exploring works for flute and piano duo written by women composers.

Flute and piano duos from the twentieth century have been a cornerstone of the classical flute recital for generations. Despite the popularity of the genre, the many beautiful works for this instrumentation written by women remain largely unknown by most flutists and their audiences, and they deserve a prominent place in the repertoire.² The pieces discussed in this article are accessible duos that are suitable for intermediate through advanced flutists, and each is a worthy addition to listening lists, future recitals, and teaching repertoire.

When I was learning to play the flute, and even when I was in college and gradu-

ate school, my teachers and professors taught the repertoire pieces they were most familiar with, and works by women composers were rarely included. An exception was Cécile Chaminade. In her article on flute music by women composers, Pamela J. Youngblood states that Chaminade’s *Concertino* is “frequently performed, although students are often unaware that the composer was female.”³ In many editions that students encounter, Cécile’s name appears as the initial “C,” which obscures her gender.

During my doctoral degree program, I became aware of my own lack of female composers on my recital programs. I was familiar with a handful of pieces written by women, but I wanted to seek out more and have a more inclusive approach to my repertoire. What music was I overlooking? What unknown gems could I uncover? And how would more adventurous programming in my recitals affect the audience and my students? To find out more about this untapped repertoire, I turned naturally to the library for ideas and resources.

One of the first resources I came across was the annotated catalog compiled in 1988 by Heidi M. Boenke titled *Flute Music By Women Composers*.⁴ In her inspirational dedication, Boenke writes, “This work is dedicated to any woman who has set about accomplishing something bigger than what she thought she could do.” An updated version of the catalog would be very useful, but until then, it serves as an excellent resource. In the catalog, Boenke’s listing for flute and keyboard works spans over five pages of two columns each. Just imagine how many works could be added to this list twenty-six years later!

Other valuable sources published in the 1990s include *The Pandora Guide to Women Composers*⁵ and *The Norton/Grove Dictionary of Women Composers*.⁶ I came across a few good articles to

supplement these resources. Peggy Vagts’ “Programming Flute Music by Women Composers” (1990) introduces twenty-one repertoire pieces including works for flute and piano, unaccompanied flute, chamber music with strings, and chamber music with other winds.⁷ Karen H. Garrison’s “Flute Literature Beyond Chaminade” (1999)⁸ and the previously mentioned article from 2002 by Pamela J. Youngblood were also very helpful. My other resources included Diane Gee’s dissertation, “Flute Chamber Music by 20th Century American Women Composers,” and several fascinating recordings I had never heard before.⁹ These include *The Feminine Flute* (Christine Hankin, flute, and Timothy Murray, piano), *Flute Music by Women* (Elisabeth Weinzler, flute), and *Women Composers: The Lost Tradition Found* (Katherine Hoover, flute). During my research, I also found a collection of thirteen pieces for flute and piano titled *Flute Music by Female Composers*.¹⁰ This sheet music collection contains many great works by women from the eighteenth through the twentieth centuries.

An examination of the substantial number of fine works for flute and piano by twentieth-century women composers would be beyond the scope of this article. I will therefore limit the discussion to several short works and movements from larger pieces that I have found to be especially noteworthy and that I have included in my own repertoire. The composers I will focus on are Lili Boulanger, Melanie Bonis, Germaine Tailleferre, Lita Grier, and Nancy Galbraith. The first three composers are French, while the latter two are contemporary Americans. This focus on France and the United States correlates with Paul Taffanel’s founding of the French Flute School at the Paris Conservatoire. He was appointed Professor of Flute in 1893. Taffanel’s influence not only popularized the modern Boehm system flute as a solo instrument, but also influenced compositions in the twentieth century and beyond. Many well-known French Flute School students moved to the United States, spreading Taffanel’s influence beyond France’s borders.

I selected Lili Boulanger’s *Nocturne* (1911) as the earliest piece. Many music



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lovers have heard of Lili's better-known sister, Nadia, who was a famous composer and teacher of countless successful composers. Happily, an appreciation of Lili's works is currently growing. Only living to the young age of twenty-five, she composed a number of beautiful pieces during her tragically short life. Educated at the Paris Conservatoire, she was the first woman to win the *Prix de Rome* in music in 1913 with her cantata *Faust et Hélène*. After winning this award, the publisher Ricordi provided her with an annual income in return for the right of first refusal on publication of her compositions.

Nocturne is a short, single movement piece originally written for the flute and piano. The composer herself later transcribed it for violin and piano. Peggy Vagts describes *Nocturne* as "one of the most lovely written by a woman composer."¹¹ Boulanger composed it in just two days as a theory assignment when she was eighteen and studying at the Paris Conservatoire. Near the end of this piece, there is a short quotation from Claude Debussy's *Prelude to the Afternoon of a Faun* (mm. 36-37). (See Figure 1.) I noticed the resemblance while I was learning the piece, and I was thrilled to find that Caroline Potter, in her article titled "Nadia and Lili Boulanger: Sister Composers," confirms that this is a quote. She also describes the Boulanger sisters' love of Debussy's works.¹² Lili inserted Debussy's best-known phrase from the opening of *The Afternoon of a Faun* into many of her other compositions, too. A seemingly simple work, *Nocturne* is powerful and hauntingly beautiful. The piece begins with a two-bar piano introduction that features alternating octave eighth-note Cs. The flute enters low in the range with a simple line that is contained within the span of a fifth. The piano accompaniment is impressionistic, calling to mind Debussy's influence even before the ending quote. The flute and piano become more animated, leading to a powerful climax in m. 26. After this event, both parts draw away until the end. The flute's last note is a *pianississimo* on F6 that releases just before the piano's concluding F major chords. Under five minutes in duration, this work is a true miniature masterpiece.

Another outstanding piece by Lili Boulanger is *Cortège*. Although originally written for violin and piano, Lili mentioned in her letters that she intended to transcribe

it for flute and piano. The flute edition was never published, but the original edition is available online through IMSLP and can easily be transcribed.¹³

The next work I selected was *Une Flute Soupire* by Mélanie Bonis. Bonis used the pseudonym "Mel-Bonis" so that her gender was not apparent and she would be taken seriously as a composer. She was one of the few women to attend the Paris Conservatoire, where she studied harmony and organ. Her works were published, regularly performed, and praised by Camille Saint-Saëns, Célestin Joubert, and Gabriel Pierné. She wrote more than 300 compositions, which are divided into 20 chamber pieces, 150 works for piano solo, 27 choral pieces, organ music, songs, and or-

chestral works.¹⁴ Composed in 1936, *Une Flute Soupire* is a diminutive piece under two minutes in duration. Like Boulanger's *Nocturne*, this work also has impressionistic harmonies throughout. The piano accompaniment remains supportive and sparse, while the flute line contains almost entirely triplet figures. This work would be an excellent companion piece to other longer works by Bonis on a recital program. Bonis' works for flute and piano, as well as chamber pieces with flute, are featured on an exceptional CD called *Bonis: La Joueuse de Flute*. This recording was released in 2008 by flutist Tatjana Ruhlant and pianist Florian Wiek. Besides *Une Flute Soupire*, Bonis' other important compositions are her *Sonata* (1902) and *Andante et Allegro*

NOCTURNE

LILI BOULANGER
21 août 1893 - 15 mars 1918

VIOLON ou FLÛTE

Fig. 1: Lili Boulanger: *Nocturne* (flute)

(1930). The sonata features memorable themes and skilled duo writing.

Germaine Tailleferre was most notably the only female member of Les Six. Like the previous two composers, she studied at the Paris Conservatoire. Tailleferre was regarded as a piano prodigy with an amazing memory. She studied composition with Charles-Marie Widor, Charles Koechlin, and Maurice Ravel. Tailleferre won numerous prizes and composed ballets, operas, and chamber pieces that have been characterized as spontaneous, fresh, and charming. Thirty years apart, Tailleferre composed two lovely pieces for flute and piano that work well together on a recital program. *Pastorale*, written in 1942, is a simple, lyrical work with a brief and rather surprising cadenza. The cadenza serves to bifurcate the romantic-style piece into two similar halves, each containing the opening lyrical theme. Simple dotted-eighth/sixteenth-/eighth-note rhythms with lilting quarter- and eighth-note patterns are predominant in the two halves. The flute cadenza, however, launches into a sixteenth-note passage seemingly out of nowhere.

This unpredictable rhythmic breach culminates in a figure with trills on every other note as it ascends a scale. The flute cadenza spans the large range of two octaves plus a third. Once the solo line reaches the highest note of the work, the piano returns with the original accompaniment as if a break in texture never occurred.

Tailleferre composed *Forlane* (1972) when she was eighty years old, and dedicated it to flutist Jean-Pierre Bourillon. The work is reminiscent of Ravel's "Forlane" from *Le Tombeau de Couperin*. The similarities to Ravel's work are paralleled in the use of the same dotted rhythm in 6/8 meter, but the phrase structure and key area set these two pieces apart. Ravel uses a major key with standard four-bar phrases, while Tailleferre uses a minor key with more unpredictable five-bar phrases. Tailleferre's *Forlane* contains an interesting section of modulation where the piano carries on with the dance tune while the flute plays a slower and smoother melody above. The title *Forlane* is a nod to the Italian word *forlana*, an Italian baroque folk dance.

In contrast to the earlier French composers, the last two are contemporary Americans. Lita Grier first captured my attention just a few years ago. I was introduced to her music when the Chicago Flute Club commissioned her to write the flute quartet *Echoes Over Time*. During this process I was serving on the Board of the CFC, and Grier graciously sent me her *Sonata* as an example of her work. At age nineteen, Grier studied at Juilliard with the legendary flutist Julius Baker. In 1956, she composed her *Sonata for flute and piano* and dedicated it to her teacher. Grier never published the piece and she left it in a drawer until about fifteen years ago. Like many women composers, Grier felt unsupported in her pursuits. She set composing aside for thirty years, as there was "little encouragement for women composers, especially those working independently and in a more tonal harmonic language."¹⁵ Grier worked in many aspects of the music profession during her compositional hiatus as a writer, teacher, program annotator, artist manager, and broadcaster, and also in public relations. In the past decade, Grier



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Grier finally dusted off her flute sonata when she approached Chicago flutist Mary Stolper with her manuscript. Julius Baker complimented her piece as “a new classic in the standard flute repertory.”¹⁶ Grier finally published the sonata, and later reworked it as a concertino with orchestra in 1999 titled *Renascence*. Grier’s flute sonata has been performed on five continents; it was published by Theodore Presser and featured on a recording by Mary Stolper with the Czech National Symphony. The work has a uniquely American 1950s flavor with distinct George Gershwin influences, especially in the opening movement, when the piano writing hints at the famous *An American in Paris*. The first movement is fast and punchy, with syncopated accents throughout. The second movement provides contrast with haunting, slow, and sinuous melodies. The last movement returns to a fast tempo that features ever changing meters. This fun and inventive work is undoubtedly worth hearing, performing, and teaching.

Besides the composers and pieces already discussed, there are many other notable twentieth and twenty-first century female composers of flute and piano duos, and I will mention just a few. Currently residing in Pittsburgh, Pennsylvania, Nancy Galbraith holds the Professor of Composition position at Carnegie Mellon University. Galbraith’s music has “earned praise for its rich harmonic texture, rhythmic vitality, emotional and spiritual depth, and wide range of expression.”¹⁷ Her *Atacama Sonata* was premiered in June 2001 at The Juilliard School by flutist Alberto Almarza and pianist Luz Manriquez and was later recorded on the Albany Records label with the title *Nancy Galbraith: Atacama* (2003). I first heard this piece when a colleague of mine performed it on a recital at the University of Wisconsin-Madison. I was immediately drawn to its rhythmic drive and catchy accompaniment.

The *Atacama Sonata* is comprised of three movements: “Capricho,” “Nocturno,” and “Volante.” Galbraith describes this piece as “evoking intriguing visions of varicolored desert moods.”¹⁸ It is named after Chile’s Atacama Desert, a plateau that

covers a 1,000-kilometre strip of land on the Pacific coast, west of the Andes Mountains, and holds the record for the driest hot desert in the world. The lively, jazzy outer movements frame the expressive central nocturne movement. “Capricho” (“whim” in Spanish) is a quick movement that constantly changes meter. The flute and piano parts trade off with frequent syncopations. The energetic accompaniment employs quartal and quintal piano harmonies. “Nocturno” is a haunting middle movement that begins with a still, non-vibrato flute line. In this movement, the flutist must use extended techniques such as whistle tones, optional circular breathing, singing while playing, tone bends, and wind noise. At the conclusion of this powerful movement, Galbraith notated “10 seconds of silence” before moving on to the last movement. This silence serves as a moment of remembrance for those who lost their lives during the 1973 Chilean coup d’état, and the two performers added the dedication “in memory of the missing” to honor the victims of political violence who disappeared in the desert in the latter part of the twentieth century. “Volante” (“wheel”) sounds jazzy and light with constantly driving rhythms. Here, the flutist is required to employ flutter tonguing in several instances. The entire sonata is about eighteen minutes, and would serve as a strong and meaningful addition to an advanced college or graduate

recital program. The last note of the piece is a fourth-octave E (E7), which makes it an exciting way to end a recital.

Cynthia Folio teaches theory and composition at Temple University and has written many acclaimed works for flute. Her lengthy list of diverse chamber compositions for the flute ranges from flute choirs to unique combinations such as flute, oboe, clarinet/alto sax, bassoon, viola, piano, and percussion. Her latest duo, *Sonata for flute and piano*, won the National Flute Association’s Newly Published Music Competition in 2012. Other duo works include *Philadelphia Portraits: A Spiritual Journey* (piccolo and piano, 2011) and *Sketches* (flute and piano, 1988). Listening to her CD *Flute Loops* (Centaur Records) is a great place to begin exploring her works. The recording includes eight chamber compositions that involve at least one flute and represents close to thirty years of Folio’s creative output. *Flutist Quarterly* reviewer Brooks de Wetter-Smith praised the recording as containing “new, challenging, and creative music in widely diverse styles that are very personal and also accessible.”¹⁹

Pulitzer Prize winner Jennifer Higdon is one of America’s most frequently performed composers. Higdon taught herself to play the flute at age fifteen, and began her formal music studies at eighteen. She has written twenty works for flute with various instrumental pairings. Her flute and pi-

Dame Ethel Smyth: The Boatswain’s Mate

Retrospect Opera is a new group devoted to recording 19th- and early 20th-century operas by British composers. The first project is *The Boatswain’s Mate* by Dame Ethel Smyth. It is conducted by Odaline de la Martinez, well known for her landmark recording of Smyth’s *The Wreckers*. Valerie Langfield, a long-term member of the IAWM, has edited the manuscript from Smyth’s own reduced orchestration; although Smyth originally envisaged a large orchestra, she herself realized it would have greater appeal and potential with smaller forces. It was performed in this way in Lucerne in February 2014, with great success, and the recording will bring it to a wider audience. Ethel Smyth is the central figure in the history of British women’s music: the first female composer to compete with her male contemporaries in every department of composition! *The Boatswain’s Mate*, a laugh-out-loud operatic comedy in Smyth’s most tuneful and genial style, proved the most successful of all her works in her lifetime. It poses, in the most delightful way, the eternal question: is a woman better off alone, or with a man? Completed in 1914, and first produced in 1916, it is an opera of the Great War, and it gives a rich insight into what audiences enjoyed a century ago. In terms of the music itself, it features her *March of the Women*, as well as quotes from nursery rhymes, folk tunes and Beethoven’s 5th!

Retrospect Opera is seeking donations, large or small, to enable this premiere recording of the entire work, to take place. Please visit www.retrospectopera.org.uk for more details, or contact Valerie Langfield. contact@retrospectopera.org.uk, or rcq@minuet.demon.co.uk.

and duos include *When Souls Meet* (1982), *The Jeffrey Mode* (1984), *Autumn Reflection* (1994), *Legacy* (1999), and *Flute Poetic* (2010). Her solo flute piece *rapid♦fire* (1992) is one of the most recorded and performed of her works. Technically, it is extremely demanding, and it was written “to portray the violence of cities.”²⁰ As the title suggests, *rapid♦fire* is a dizzying, lightning-fast piece that constantly darts between registers. This quality gives the impression that more than one instrument is playing at a time. *The Washington Post* praised this work as “a pungent soliloquy fueled by a nonstop barrage of flute effects that turned a musical instrument into a dynamo.”²¹ Higdon’s works have been recorded on over four dozen CDs. She is currently writing an opera based on Charles Frazier’s book *Cold Mountain* that will be premiered by the Santa Fe Opera in August 2015.

Active as a composer, flutist, and vocal artist, Janice Misurell-Mitchell pushes the boundaries on modern classical music. She incorporates elements of improvisation and performance art into her exciting works that draw on jazz, popular, and ethnic idioms. Two of her pieces were written for the National Flute Association High School Soloist Competition. *Uncommon Time* (1991) and *Sometimes the City is Silent* (2003) were both praised by students and teachers for their “musical and practical approach to extended techniques.”²² Although she has not written for the flute and piano duo, her contributions to experimental solo flute and flute chamber repertoire are significant. Since the 1990s, she has been developing music combined with speech, theater, and dance. Misurell-Mitchell produced two videos of her works: *After the History* (voice/flute and percussion) and *Scat/Rap*

Counterpoint (voice and percussion). The latter work “features nine different characters played by the composer, who engage in rhyming dialogues on the state of the arts in the U.S.”²³

Judith Lang Zaimont wrote two entertaining pieces in 2001 called *Bubble-Up Rag* and *Reflective Rag*. Shulamit Ran’s new piece *Birds of Paradise* was premiered in August 2014 by Mary Stolper at the National Flute Association Convention in Chicago. Joan Tower has written some excellent chamber music works that involve the flute. Katherine Hoover, a flutist herself, has composed many works for solo flute, flute and piano, flute choir, and mixed ensemble. They are all delightful pieces. Scottish composer Thea Musgrave has written a number of works for flute and tape, chamber ensemble, solo flute, and piccolo. One of my favorites is a multi-movement work titled *Piccolo Play* (1989). A former flutist and current professor at the University of Wisconsin-Madison, Laura Schwendinger, has written many excellent chamber works for the flute, as well as some works for flute and piano duo. *Perpetual Afternoon* (2010) and *Perpetual Noon* (2008) are both solid compositions by Kristin Kuster, who is an Assistant Professor of Composition at the University of Michigan.

Each of the composers mentioned has considerably enriched the available repertoire for the flute. Fortunately, the list of brilliant works for flute and piano composed by women continues to grow each year. Incorporating these great works into listening lists, competitions, recitals, and lessons will help raise awareness of their value. Inclusivity and a willingness to stay current on new works have the power to change the landscape of yesterday’s repertoire list.

NOTES

¹ Jane E. Palmquist and Barbara Payne, “The Inclusive Instrumental Library: Works by Women,” *Music Educators Journal* (1992): 53.

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³ Pamela J. Youngblood, “Unrecognized Genius? Flute Music by Women Composers,” *NACWPI Journal* (2002): 4.

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¹⁰ Elisabeth Wienzierl, et al, *Flute Music by Female Composers: 13 Pieces for Flute and Piano from Four Centuries* (Mainz: Schott, 2008).

¹¹ Vagts, 43.

¹² Caroline Potter, “Nadia and Lili Boulanger: Sister Composers,” *The Musical Quarterly* (1999): 537.

¹³ International Music Score Library Project, <http://imslp.org/>.

¹⁴ Judy Tsou, *Mélanie Bonis*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45497> (August 2014).

¹⁵ Lita Grier, *Lita Grier Biography*, <http://www.litagrier.com/biography.html> (August 2014).

¹⁶ Grier, *Homepage*, <http://www.litagrier.com/>.

¹⁷ Nancy Galbraith, *Nancy Galbraith Homepage*, <http://www.nancygalbraith.com/> (August 2014).

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¹⁹ Brooks de Wetter-Smith, review of *Flute Loops: Chamber Music by Cynthia Folio*, *Flutist Quarterly* 32.1 (2006): 62.

²⁰ Jennifer Higdon, *Jennifer Higdon Works*, <http://jenniferhigdon.com/chamberworks.html> (August 2014).

²¹ <http://jenniferhigdon.com/nonorchestralreviews.html#rapidfire>.

²² Janice Misurell-Mitchell, *Janice Misurell-Mitchell Biography*, <http://www.jmisurell-mitchell.com/Biography.html> (August 2014).

²³ <http://www.jmisurell-mitchell.com/Biography.html>.

Flutist Erin Kendall Murphy frequently performs with orchestras, in chamber music collaborations, and as a soloist throughout the U.S. and Europe. Dr. Murphy holds degrees from the University of Michigan (BM), Northwestern University (MM), and the University of Wisconsin-Madison (DMA). In addition, she earned a performance certificate while studying in England at Trevor Wye’s Studio. She teaches at Maranatha University in Wisconsin and performs with the Mode ensemble in Chicago. Erin recently released her recording and transcription for flute and keyboard of seventeen pieces from Marin Marais’ Suite d’un Goût Étranger. Visit www.erinkmurphyflute.com for more information.

3rd Hildegard Festival of Women in the Arts

The Festival is sponsored by California State University-Stanislaus, College of the Arts, Humanities and Social Sciences, and it will convene on the campus March 26-29, 2015. The theme is “Storytelling: Narrative Arts in the New Century.” The purpose of the Festival is to celebrate the creative work of women in the arts and to provide opportunities for participating artists to engage one another and gain familiarity with one another’s creative work.

The Personal is the Musical

SUSAN FRYKBERG

As an expression of my creative, intellectual, and spiritual life, my compositional activities take a variety of forms: computer and electroacoustic music composition, music theatre, spiritual chants, and more traditional works for choir, piano, voice, and chamber ensembles. I like to think about my own compositional and sound-making journey via the phrase *the personal is the musical*, a version of *the personal is the political*. Used extensively in the 1970s, the phrase *the personal is the political* helped women learn to navigate the tricky terrain between personal experience



Susan Frykberg

and the political and social order of the time. This brief article presents an introduction to my compositional practice of more than thirty-five years, and it focuses on specific works or approaches, one each, more-or-less, for each decade.

When I first began my compositional activities in New Zealand in the seventies, I remember thinking with absolute certainty that I had to incorporate computers into my music somehow, because computers would soon become the stuff of life. Thus, for several years, I became involved in computer-music research—in notation, compositional aids, aleatoric processes, and harmonization. I worked as a research assistant to a team of about six from the University of Canterbury, Christchurch, New Zealand. Our co-authored paper was published in the then prestigious *International Journal of Man-Machine Studies*.¹ Although I helped with much of the overall project, my personal interest was in devising real-time stochastic processes: the application of statistical methods for creating rhythmic, pitched, and timbral material, pioneered by French/Greek composer Iannis Xenakis, as an alternative to the problems of serialism. With these stochastic processes, I created compositional drafts for a number of compositions, which I then finetuned by hand. Three short pieces for clarinet are the most notable of these works. (They are available from the composer.)

Fast forward to the eighties in Toronto, Canada, where I had moved in 1979 to be part of the SSSP, a computer music project at the University of Toronto. At that time, many of us became interested in incorporating theatrical components to our compositions, mainly because music coming out of loudspeakers alone, regardless of its quality, was not then appealing to audiences used to *watching* musicians as well as listening to them. My work *Machinewoman*² used dance, acting, and saxophone, as well as computer and electroacoustic music. It was performed a number of times at Harbourfront, an outdoor public space on Lake Ontario. The main character, Machinewoman, was more a symbol or archetype than an individual. She wore a portable sound-system through which she spoke and sang via a pre-composed computer and electroacoustic music part. She interacted with notated, structured, and freely improvised saxophone and movement around the idea of our human relationship with technology.

While this was a specifically theatrical work, other 80s compositions explored voice, synthesis, and piano, and can be heard on the cassette (!), *Transonances*, released at that time by Underwhich Editions.³ This is available on-line in a digital version.

My desire to further explore theatricality in computer and electroacoustic music took me to the School of Contemporary Arts, Simon Fraser University in Vancouver, Canada, in the mid-80s, to study for an MA with leading computer music and soundscape researcher Barry Truax and

theatre practitioner Penelope Stella. Here, my computer and electroacoustic music studies, theatre, and soundscape research culminated in *Woman and House*, a large-scale work of electroacoustic music theatre, premiered at the Women in View Festival of the Performing Arts in Vancouver in 1990. In my studies, theatre and music were of course extremely important, but Soundscape Studies really changed the way I thought compositionally. A decade before, pioneering Canadian composer R. Murray Schafer began significant research at Simon Fraser University that resulted in this brand new discourse. From Soundscape Studies I learned to listen to the rhythms, pitches, textures, and a huge variety of sonic relationships in the soundscape around me. It took me to the next phase of my compositional life—finding a way to incorporate soundscapes including spoken voice with electroacoustic music and live instruments. Soundscape Studies gave me the techniques and *the personal is the musical* gave me the desire. Because I had recently become a mother, birth and motherhood became the obvious choice for compositional subject matter.

For about the next ten years in Vancouver, as a composer, researcher, and teacher of Soundscape Studies, I explored this fertile area in my creative work, apparently greatly perplexing one of my male fellow composers who, after being told that my latest work was yet another one about birth and motherhood, asked “haven’t you gotten over that phase yet?”

One of my most important large-scale compositions exploring this area is called

First Woman Appointed Master of the Queen’s Music in Britain

Judith Weir has been appointed the new “Master of the Queen’s Music,” succeeding Sir Peter Maxwell Davies. The role has existed since 1626, but this is the first time a woman has been appointed. Until Davies took up the role ten years ago, the position was held for life, but it is now for a term of ten years. The post has no fixed duties but the Master may choose to produce compositions to mark Royal or State occasions. Most of the past composers in this position are totally forgettable, but the post was given a much greater profile when taken by Sir Edward Elgar in the early 20th century. Other 20th century holders were Sir Arnold Bax and Sir Arthur Bliss. The appointment of a woman is particularly significant because the similar office of Poet Laureate is held by Carol Ann Duffy, the first time a woman has taken that role. On an amusing note: apparently Judith Weir cycled to Buckingham Palace to meet the Queen and be officially appointed.Jenny Fowler

The *Audio Birth Project*, funded by the Canada Council of the Arts. It is based on interviews with my sisters and mother on the process of labor and birth. The suite of four works explores the terrain of labor and birth from three different perspectives. It combines spoken voice recordings, instruments (cello, violin, and piano), soundscapes, and a large variety of electroacoustic techniques including sophisticated speech editing and processing techniques and a variety of synthesis methods. Crucial to the concept was the use of the actual words my sisters and mother spoke (*the personal is the musical*). I wanted to make music with not only what they said, but also how they said it. Thus the timbre, rhythm, and tonal qualities of their voices were hugely influential on the compositional quality and structure of the instrumental parts and the performance techniques required, as well as being actually present in the tape parts. For example, each of their voices inspired specific modes; there was a certain amount of intuitive transcription of their rhythmic qualities, and the gestalt of their

SECTION 3

SECTION 3

♩ = 72
Vib. expectant
mf
3" vib. gliss 3" very fluid gliss
Tape Cue with ascending gliss
portamento grunge sfz sfz
On repeat gliss entire phrase up to F #
Play notes evenly
pp Ad lib flautando To 2 Vlns.
mf sfz
(Two Violins)
Vib. sul A (listen to tape)
♩ = 48
fz p 8va
pp forte flautando - bell like
p mf p mf p mf
Slower
Very delicate, fragile float away
Slower
8va
Freely
One long bow
Tape Cue - heartbeat
Long bow but shorter than before
pp
Tape Cue - heartbeat
Long bow but shorter than before
8va
pp
♩ = 62 Maternal, trembly & delicate, flautando
Tape Cue granular sound
mf
8va
Fragile - free tempo
p
One bow
Violins end together
Tape fades out
One bow
Violins end together
FINE

Fig. 1. Astonishing Sense of Being Taken Over by Something Far Greater than Me

voices gave me a sense of how each work would be “orchestrated.” The structure of birth and labor was helpful for large-scale formal ideas too, particularly the idea of ever more intense moments of contraction and relaxation that ultimately provide a “new thing.” Figure 1 is an excerpt of *Astonishing Sense of Being Taken Over by Something Far Greater than Me*, for violin and electroacoustic. Only the last two pages are shown here, where you can see that the appearance of a second violin part takes place only towards the end.

The Audio Birth Project is a suite of four works. *I Didn't Think Much About It* uses my mother's voice with piano; *Astonishing Sense...* uses my sister Margaret's voice with violin; and *Remembering Robin* uses my sister Kate's voice with cello. A fourth work, *Margaret*, is a three-minute, pre-recorded prelude to the violin work. All of these, with the exception of *Remembering Robin*, can be found in the CD titled *Astonishing Sense of Being Taken Over by Something Far Greater than Me*,⁴ or on iTunes. Labor and birth are fascinating subjects for musical exploration, and I look forward to many more compositional explorations in this area.

In 1998, I moved back to New Zealand with my then thirteen-year-old son, so that he could get to know his New Zealand family. Also during this time, I decided to train as an interdenominational minister of religion. Although I finished my training and worked in churches for several years in a variety of capacities, I was never ordained. For a while, I composed mainly religious works, plus a few incidental pieces for art galleries. The chant *Virgin Mother*,⁵ performed by Wellington's Baroque Voices Ensemble, was based on a text from Bernard of Clairvaux found in Dante's *Paradiso*. (And I must tell you, it is VERY difficult to write a monophonic chant!) Other works included *Salve Regina Electronica*, performed in 2009 at the University of Auckland's Electronic Music Festival, and *Ubi Caritas Electronica*, performed at the Ninth International Festival of Women Composers in Indiana, Pennsylvania in 2010. In both of these, I tried to follow the traditional chant with an electroacoustic version of it using a live performance computer music system called Ableton Live. Musically, there was very much the sense that I was doing a twenty-first century version of what the early polyphonists did:

moving from an extremely well known monophonic chant into a new, multi-voice/timbre form, while keeping the essential religious character. I also composed quite a few community works during this time, ranging from occasional music to accompany liturgies, to simple hymns, to music for local art galleries. My church work took me to a number of rural areas, inspiring again the *personal is the musical*, when, working in a dairy farming area, I wrote a piano piece called *Music to Watch Cows By* (a rather laid-back piece, funnily enough!). My final religious work in this period is the difficult anthem *Ubi Caritas for the 21st Century*, written for organ, soloists, and choir. In it, I proclaim through the music that God's love is relational and can be shown in the love between a man and a woman. These two works are, to my knowledge, yet to be performed.

During this time, my *kaupapa* (a Maori word that is difficult to translate but implies underlying structure as well as relationship to the collective unconscious “now”), changed too. From this period in my life, I resolved to live by consciously balancing spirituality, creativity, and social justice. Not easy! At the moment of writing, for example, I am tenuously achieving it by working three days a week for a social justice organization called Urban Seed in Melbourne, running a spiritual reading group, and composing music and sound art.

From 2010 to 2012, I worked with Let the Art Sing,⁶ a group of improvising musicians who played world instruments, western ones, and electronics. We performed in art galleries, giving voice to visual art. It was a joy to work with so many highly skilled musicians who, given a rigorous structure, were allowed to let their creativity fly when it came to realizing high quality visual art in a sonic medium.

In late 2012, I moved to Melbourne, Australia, where I currently live. *A Day of Hours*⁷ was a 2012 sound art commission from RMIT Art Gallery in Melbourne, created as a kind of poetic re-sounding of the city of Melbourne through time—from pre-settlement to now. This installation, situated in a multi-speaker environment in the gallery over several months, offered an almost archeological approach to sonic design, with a large number of layers of sound (natural, industrial, instrumental, and media), constantly revealing then occluding themselves. It was a great project

for me, and I loved traveling around my new city through this sonic lens. It gave me the opportunity to explore Melbourne as if it were a kind of sonic poetry and to read and visit museums to investigate the city's past. Of course the work is a personal rendition: *the personal is the musical!*

At the moment, I am beginning to explore musical portraiture. I am not exactly sure what I mean by this yet, because I have not gotten very far in the area. But I get a great deal of personal satisfaction through imagining people as pieces of music! Again, I am beginning this exploration with my family. I have recently written a work for soprano, trumpet, and piano for my mother's 90th birthday. The text is by my mother and it is a love poem to my father, who died about seven years ago. I am trying to portray him in the trumpet part as he accompanies her in her life, even past his own. The work was performed in Wellington, New Zealand on October 11th by my niece, with my mother in the audience.

What's coming up? Well, a little bit of digital intermedia work with a sculptor friend of mine from Toronto as we combine visuals and water sounds at an upcoming symposium on water and peace.⁸ And portraits. I want to do more musical portraits, really exploring a person's character in all aspects of the sonic writing. And writing for large choir, and I'll keep my toe dipped into Ableton Live—which is lots of fun to play with. I'll keep you posted!

NOTES

¹ W.H. Tucker, R.H.T. Bates, Susan D. Frykberg, R.J. Howarth, W.K. Kennedy, M.R. Lamb, R.G. Vaughan, “An interactive aid for musicians,” *International Journal of Man-Machine Studies* (1977). <http://www.sciencedirect.com/science/journal/00207373/9>

² *MachineWoman*. <http://www.worldcat.org/title/musicworks-31-women-voicing/oclc/54668540>

³ Cassette *Transonances*. <http://thethingonthedoorstep.be/blog/2013/08/susan-frykberg-transonances/>

⁴ *Astonishing Sense of Being Taken Over by Something Far Greater than Me*. <http://earsay.com/earsay/artists/frykberg/>

⁵ *Virgin Mother*. <http://www.radionz.co.nz/concert/programmes/resound>

⁶ Let the Art Sing. <https://www.youtube.com/watch?v=z-Wwj6O4cFc>

⁷ *A Day of Hours*. <http://103-14-3-6.rev.rnz.net.nz/concert/programmes/upbeat/audiodio/2570253/susan-frykberg>

⁸ <http://www.intercreate.org/2013/05/scan-z2015water-peace/>

Billie Holiday: Composer and Singer

BARBARA HARBACH, THOMAS F. GEORGE, and BETTY-ANN LYNERD

Jazz lovers have enjoyed listening to the haunting voice of Billie Holiday (1915-1959) for decades. She was nicknamed Lady Day, and her indescribable vocal style sounded like a woman who knew the ups-and-downs of love from the bitter and lost feeling of rejection to the euphoria of new love. Recognized as one of the most influential jazz singers of the twentieth century, Billie Holiday was known for her light and rhythmic interpretations of melancholy love songs. She had the ability to engage the jazz idioms of stretching and condensing a melodic line without sacrificing its compatibility with either the steady beat or harmonic structure.

Billie the Performer

Finding her professional voice in the 1930s, she emerged into New York's jazz world as the era reluctantly opened its doors to African American performers. She slowly became a significant headliner in Harlem, and her voice was embraced by major band leaders, jazz clubs, and recording studios.

Billie crossed several racial barriers with her music. Discovered by talent scout John Hammond in 1933, Billie began recording love songs as well as performing in live concerts with other jazz musicians, notably Count Basie and Benny Goodman. In 1938 she performed with Artie Shaw, a white band leader, giving her entry into the venues of white audiences. By 1939 she was performing at the Café Society, Greenwich Village's nightclub for many New York City intellectuals who also had left-wing political and social interests. When she introduced her rendition of the song "Strange Fruit," a piece that challenged the human horrors of racism, the audiences in Greenwich Village admired the song's sentiments, and admired the singer. Radio stations refused to play her 1939 recording of the song (written by Abel Meeropol and recorded for Billie on an alternate label) due to its graphic and dramatic content:

Southern trees bear a
strange fruit/ Blood on the
leaves and blood at the root/
Black bodies swingin' in the
Southern breeze/ Strange fruit
hangin' from the poplar trees.

The white and black intelligentsia rallied to support this recording; eventually this became her biggest-selling recording. By the year 2000, "Strange Fruit" had been recognized as one of the greatest songs of the twentieth century by *Time* magazine, the Library of Congress, the National Endowment for the Arts, and the Recording Industry of America.

Struggling to pull out of a childhood of poverty, Billie (nee Eleanora Fagan) looked for singing and dancing jobs in Harlem. As a poor black teenager, she usually found work on the "seedy" side of the entertainment world—the side usually



Billie Holiday

available to young black women. At ease with both jazz and blues, she was willing to work nearly anywhere, and eventually she was discovered by John Hammond, who helped to catapult her recording and solo career into fame.

Notable to listeners is the depth of pain in the sound of her voice, recognized in the earliest of recordings. She lived a very short life, and most of her adult years were marked by drug and alcohol habits, abusive romantic liaisons, and multiple arrests. Her earnings were spent on her habits, leaving her destitute, despite a successful musical career. Even her livelier recordings seem weighted with the poignancy of a sad life.

Modern generations may be surprised by what might appear to be harsh memories of an artist whose personal life was characterized by drugs and spending; today's public is less critical of lifestyle choices in favor of the artistry of the musician. Yet each new generation who studies Billie Holiday cannot help but admire her ability to sing like an orchestral instrument and to interpret the way most people feel. Newer

jazz students practice to emulate her refinements of crisp attention to rhythm, of singing descending blue thirds, and of creating an emotional tension in her phrases that seems to pull at the heart forever. A forlorn woman in her personal life, Billie Holiday leaves a stunning star on the musical history of America's twentieth century.

Billie's artistic legacy can be defined in part by the influence she had on other singers. Just five years younger, but following in Billie's footsteps, was Carmen McRae, who drew inspiration from Billie's foray into a white, male-dominated musical New York. McRae was influenced by Holiday's ability to interpret not only the words of a song but each note of a melody. McRae went on to fine-tune her own style by creating a moodiness with her "behind the beat" phrasing. Billie's sound was more personal, and McRae's could be considered sassy; Billie's interpretations were rhythmic and dance-like, McRae's singing was more rhythmically creative. The two women maintained both a collegial and personal relationship; McRae honored Billie's memory in 1983 with a recording of Billie's composition "God Bless the Child." Both singers forged deep and monumental paths for women and for black singers through their collaborations and through their individual talents.

Billie the Composer

Although many know Billie as a successful and well-recorded jazz singer, most are unaware that she was also an accomplished composer and lyricist. For a composer who did not know how to read music, she penned many notable tunes and lyrics. There is some confusion over the authenticity of several of her songs, but the following tunes were written by her, several with collaborators. Many of the dates of composition are not known, and the dates given here are the recording dates: "Billie's Blues" aka "I Love My Man" (written right before she recorded the song in 1936), "Our Love Is Different" (written with R. Conway, Basil G. Alba, and Sonny White in 1939), "Long Gone Blues" (1939), "Fine and Mellow" (1939), "Everything Happens for the Best" (1939), "God Bless the Child" (written with Arthur Herzog, Jr. in 1939, recorded in 1941), "Tell Me More and More

and Then Some” (1940), “Don’t Explain” (written with Arthur Herzog, Jr. in 1944), “Somebody’s On My Mind” (1949), “Now or Never” (written with Curtis Reginald Lewis in 1949), “Stormy Blues” (1954), “Lady Sings the Blues” (written with Herbie Nichols in 1956). The following songs were never recorded, and little is known about them: “Lost At the Crossroads of Love” (1939), “Say I’m Yours Again” (1940), “Close Dem Eyes My Darlin” (1949), “Please Don’t Do It In Here” (written with Buster Harding in 1952), “You’d Do It Anyway” (1952), “Preacher Boy” (written with Jeanne Burns in 1955), “I’m Left Alone” (written with Mal Waldron in 1957), and “Who Needs You (Baby)” (written with Jeanne Burns in 1957).

Since Billie Holiday recorded extensively for four labels, many of her own songs were recorded on them. From 1933 through 1942 she recorded with Columbia Records and its subsidiary labels Brunswick Records, Vocalion Records,

and Okeh Records. In 1939 and 1944 she was with Commodore Records; from 1944 through 1950 with Decca Records; in 1951 she was briefly with Aladdin Records; 1952-1957 Verve Records and on its earlier imprint, Clef Records; 1957-1958 again with Columbia Records; and 1959 with MGM Records.

Her unique vocal style also led her to write in her own inimitable way—from her broken heart and tragic life experiences. Her songs have a commonality of melodies, harmonies, and the same sorrowful pathos. In the following paragraphs, three of her tunes will be compared: “Fine and Mellow” (1939, Figure 1), “God Bless the Child” (1939, Figure 2), and “Don’t Explain” (1944, Figure 3).

Both the words and music for “Fine and Mellow” were written by Billie Holiday. This jazz standard laments the bad treatment of a woman at the hands of “my man.” Interestingly, the title phrase, “Fine and Mellow,” occurs only once, at the

end of verse 2, perhaps because all was not “Fine and Mellow” with Billie’s man. The tune is a twelve-bar minor blues form: AAB with five verses. (See Figure 1.) The lyrics of “A” are repeated followed by new words for “B,” and there are slight melodic variations in the next four verses.

The melody is highly syncopated, as in the blues style, and faster note values accommodate the extra syllables as in line five of verse 5. In the text, the number of syllables per verse varies quite a bit (31, 36, 41, 44, 38), and the number of syllables varies per line in each verse as well as the number of pickup notes to each verse. The range of the piece is an octave (C4 to C5), and a characteristic of the melodic line is the use of the diminished triad in measure five of verses 1, 3, and 5. One measure is without lyrics due to the text in verse 3—the measure before the B section. Harmonically, the chords follow a typical minor blues form, and the harmonies shift between F major and F minor.

Fine and Mellow - Example 1

Moderately Slow Blues Words and Music by Billie Holiday

Verse 1
My man don't love me, treats me oh so mean, my man he don't love me, treats me awful

Verse 2
high-draped pants, stripes are real-ly-yel-low, he wears high-draped pants, stripes are real-ly-yel-

Verse 3
make you drink and gam-ble, make you stay out all night long, Love will make you drink and gam-ble, make you stay out all night

Verse 4
treat me right ba-by, I'll stay home ev-ry day, If you treat me right ba-by, I'll stay home ev-ry

Verse 5
just like a fau-cet, it turns off and on, Love is like a fau-cet it turns off and

V 1
mean, he's the low-est man that I've ev-er seen. He wears

V 2
low. But when he starts in to love me he's so Fine And Mel-low. Love will

V 3
long. Love will make you do things that you know is wrong. But if you

V 4
day. But you're so mean to me ba-by, I know you're gon-na drive me a-way. Love is

V 5
on. Some-times when you think it's on ba-by, it has tumed off and gone.

Form: 12-bar minor blues with slight melodic variations in each verse. The motives A A and B refer to the form of the lyrics.

Fig. 1. “Fine and Mellow” (<https://www.youtube.com/watch?v=YKqxG09wIIA>)

God Bless The Child - Example 2

Words and Music by
Billie Holiday & Arthur Herzog, Jr.

Slowly with feeling

Them that's got shall get, Them that's not shall lose, So the Bi - ble said, And it still is news; Ma - ma may have, Pa - pa my have, But GOD BLESS THE CHILD That's got his own! That's got his own. Yes, the strong gets more, while the weak ones fade, Emp - ty pock - ets don't ev - er make the grade; Ma - ma may have, Pa - pa my have, but GOD BLESS THE CHILD That's got his own! That's got his own. Mon - ey, you got lots o' friends, Crow - din' 'round the door, When you're gone and spend - in' ends, — they don't come no more. Rich - re - la - tions, give, Crust of bread, and such, You can help your - self, But don't take too much! Ma - ma may have, Pa - pa may have, But GOD BLESS THE CHILD That's got his own! That's got his own. Them that's got his own.

Form: Irregular '32'-bar form AABA (i.e., 38 bars)

Melodic motives: a, b, c and d

Fig. 2. "God Bless the Child" (https://www.youtube.com/watch?v=Z_1Lft1Mvzl)

"God Bless the Child" (Figure 2) is an unusual song in form and pathos. The way she interprets the affective elements of emotion, subjectivity and affect, not only serve the structure of AABA, but also enhance the pathos of her performance with the high and low notes that fit the singer's range but also function within the musical style and conventions. This was truly Billie Holiday's signature song. No one can sing the song like she does with her ability to alter her vocal quality in the different registers, apply intensity and dynamics and other means of emphasis on specific notes, using

her resonant sound, and pushing ahead or pulling back her volume and intensity, giving each word and syllable its own particular emphasis. She makes every consonant and vowel seem to be of the highest importance to help relay her message.

The lyrics and music are by Billie and Arthur Herzog, Jr. (1900-1983), a songwriter known mostly for his work with her. In her autobiography, *Lady Sings the Blues*,¹ Billie related that she had an argument with her mother over money, and during the argument Billie said "God Bless the child that's got his own," and this became

the inspiration for the song. The song was honored with the Grammy Hall of Fame Award in 1976.

The song is based on the typical thirty-two-bar form (AABA), which normally has eight measures in each of the four sections. This song, however, has ten measures in the A sections for a total of thirty-eight measures. The refrain for the A sections is always the same. The range is widest of the three songs from B-flat3 to E-flat5 and is atypical of her songs, which usually have a range within an octave. Perhaps the larger range reflects her anger and volatile relationship with her mother, and she uses the range as a way to express her feelings.

Billie's treatment of melodic contours is highly complex, subtle, and unpredictable compared to other artists of her time. She uses her voice like an instrument, ranging freely over the beat, sometimes flattening out the melodic contours of the tunes, and seemingly recomposing the songs to suit her vocal range, style, and artistry.

It is believed that Billie wrote "Don't Explain" after her husband, Jimmy Mon-

Women in the Arts Conference

The Women in the Arts Conference, honoring Ukrainian Zhanna Kolodub for her lifetime achievements in composition and music, was held November 6-8, 2014 at the University of Missouri-St. Louis. The Keynote Speakers were Cynthia Green Libby, Professor of Music, Missouri State University; Jacinda Townsend, Creative Writing Program, Indiana University; and Melody Evans, Sculpture, St. Louis, Missouri. The presentations were related to all fields of women creators in the arts: music, literature, drama, dance, performance art, and visual art, including papers, lecture recitals, clinics, demonstrations, panels, performances, and workshops. The presenters included faculty members, independent scholars, performers, artists, writers, and graduate students.

Don't Explain - Example 3

Words by Arthur Herzog, Jr.
Music by Billie Holiday

Slowly

Hush now, Don't Explain! Just say you'll remain, I'm glad you're back, Don't Explain!

Qui-et, Don't Explain! What is there to gain? Skip that lip-stick, Don't Explain!

You know that I love you and what love endures. All my thoughts are of you for I'm so completely yours,

Cry to hear folks chatter, and I know you cheat. right or wrong don't matter when you're with me, sweet.

Hush now, Don't Explain! You're my joy and pain. My life's yours love, Don't Explain!

Form: 32-bar form, AABA

Melodic Motives: a, b, c and d

Fig. 3. "Don't Explain" (<https://www.youtube.com/watch?v=XxwJ9lh-id4>)

roe, came home one night with lipstick on his collar. She and Herzog collaborated to create this song. "Don't Explain" (see Figure 3) is a typical thirty-two-bar form with eight measures in each section (AABA). The repeating refrain, "Don't Explain!" occurs six times in the thirty-two measures. It is plausible to reason that the repetitions of the phrase could express her anger at his philandering, or she could be in denial and does not want to know what he has been doing. Perhaps this is the reason the marriage did not last. The rhyme scheme is tight: "remain/gain" for the A sections, and "endures/yours," "chatter/matter," and "cheat/sweet" for the B section. This song has the most rhymes of the three songs we are discussing, perhaps reflecting on the intensity of the heartfelt lyrics.

Billie Holiday is well-known as a jazz singer with inimitable phrasing, unique diction, and an emotive voice with dramatic intensity. She welcomed the opportunity to experiment with subtle interpretations of the beat and the melody, sometimes singing behind the beat, and often imitating her favorite horn players such as Louis Armstrong by adding their rich harmonies to her songs. In Billie's own words, "I can't

stand to sing the same song the same way two nights in succession, let alone two years or ten years. If you can, then it ain't music, it's close-order drill or exercise or yodeling or something, not music."

As time has witnessed, she now is a highly-respected composer. Careful analysis of three of her outstanding songs—"Fine and Mellow," "God Bless the Child," and "Don't Explain"—indicate that she can certainly go toe-to-toe with her male counterparts such as Cole Porter and Duke Ellington, as well as Peggy Lee and Dorothy Fields. After singing the songs of other composers for many years, Billie had the courage and confidence to create songs that did not conform to the usual stereotype, such as changing the number of measures in a thirty-two-bar form in "God Bless the Child." She was a one-of-a-kind, and as she said, "I'm always making a comeback, but nobody ever tells me where I've been." Her compositions have become jazz standards, and her musical legacy will live on and be admired by future generations.

NOTES

¹ Billie Holiday and William Dufty, *Lady Sings the Blues* (Penguin Group, 1984).

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ClarNan Editions and Historic Music by Women Composers

BARBARA GARVEY JACKSON

ClarNan Editions came into being for two reasons: to make available fine music from the past written by women and to inform the musical public—amateurs, students, and professionals—that there *is* a notable history of music written by women of the past. The company began in the early 1980s with a Mass by the Ursuline nun Isabella Leonarda. My edition of this work was first performed at the National Congress for Women in Music in 1981 in New York City. Following this performance the Mass was recorded for Leonarda Productions by the Schola Cantorum at the University of Arkansas, Jack Groh, conducting. The recording was heard on NPR stations, and there were some requests to borrow the music. I thought, “If people want to borrow it, why not make it available for them to buy?” So I formed the company, taking its name “ClarNan” from Clara Wieck Schumann, Nannerl Mozart, and Nannette Stein Streicher (Beethoven’s favorite piano builder), who between them covered most of the principal musical occupations: performance (from child prodigy to mature artist), composition, instrument-building, editing, and teaching.

There are now over forty composers in the ClarNan Editions catalogue with music in many different styles and forms. Many of these composers can now be heard on recordings, and their music is also available from several other publishers: Furore Verlag in Kassel, Germany; Hildegard Publishing Company (now available through Theodore Presser); Vivace Press; and others. Many women composers were quite celebrated in

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their own day, but when styles changed and the music of their era fell out of fashion, they dropped out of view. When the music of their male contemporaries came back into performance again, the music by the women usually stayed buried in history. Often only a single volume of their works might survive, and even that could easily be lost through the accidents of time; libraries are destroyed in every war. I would like to mention four of my “superstars,” but it must be understood that there are many more fine composers whose music is now becoming available to hear and to perform, several of whom I also publish!

I began publishing music by women with Isabella Leonarda (1620-1704), an Ursuline nun in Novara, Italy, who during her long life published twenty volumes of music which included more than 200 compositions. She was best known in northern Italy, but copies of her publications still survive in Einsiedeln (in a Benedictine monastery) and Zurich, Switzerland; Beuron and Ottobeuron, Germany; Vienna, London, Paris, and even the Library of Congress. The catalogue of a late-eighteenth century music library in Bonn held a volume of her music, though I am sure Beethoven never saw it! Of her twenty published volumes, numbers 1, 2, 5, and 9 are missing, but a duet (“O anima mea” for SA and continuo),¹ which might have been from one of those, has turned up in *two different* manuscript copies in Uppsala, Sweden, and Dresden, Germany. Whether it is from one of the now lost volumes or a copy of still another work

is not known, but it is certain that they are not autograph copies. It is clear that her works did travel to northern Europe. Stewart Carter's Stanford dissertation, "The Music of Isabella Leonarda (1620-1704)," and his editions of her music with Broude Bros. and in A/R Editions began making her music known and available in editions that could be purchased by performers.

Except for one volume of trio sonatas (including a sonata for one violin and continuo), which are probably the first surviving instrumental chamber music by a woman composer, her other works are vocal music with religious texts. Some are liturgical: Masses, Psalms, Magnificats, Litanies, and other liturgical text settings. Many, however, are baroque motets with non-liturgical Latin texts for one or more singers; many of the texts may be by Leonarda herself. "Quam dulcis es"² (from opus 13, in 1687) was written during the time she was Mother Superior of the convent, and the very personal text sounds like that of an overburdened administrator. One line reads: "If you defend me in the treacherous path, in the sea of lies, I can rest secure with hope." Like all her works there is a double dedication: one to a living person and one to the Virgin Mary. In one preface she remarks that she has not neglected her convent duties to compose but has written her music in the time allotted for sleep, which must strike a common chord with many modern musicians!

The voice ranges she uses for her solo works include soprano, alto, and tenor (all of which could have been sung by the nuns), but also *bass*, and her Masses and other four-part compositions call for SATB. This is often the case with published works of nun composers in the seventeenth century, raising the old question of how they were performed within the convent (a problem for which many solutions have been proposed).

Although Leonarda was the most prolific nun composer (certainly the most published), there is much splendid music by others which has survived.³ Almost no manuscripts are extant, and often only a single volume was published, but a sure technique and fine quality is also evident in works of such little-known composers as Maria Zaveria Peruchona (Ursuline, born in Novara, published in 1675) and Bianca Maria Meda (Benedictine, in Pavia, ca. 1665 to after 1700, published in 1691).⁴

A secular musician of the seventeenth century whose music is now being performed again and recorded is Barbara Strozzi (1619-1677). She was born almost at the same time as Isabella Leonarda. This Venetian singer and composer did not perform in public but sang only at the meetings of the *Accademia degli Unisoni*, a select group of men who described her as "Virtuosissima." This group was formed by her adoptive (and natural) father, the poet Giulio Strozzi, presumably as a forum for her music. He saw to it that she was well educated in music and literature and developed into a splendid singer. She studied music, including composition, with the renowned organist at St. Mark's and famed opera composer Francesco Cavalli. Her music was known outside the *Accademia* through her eight volumes of published vocal music, all of which have survived but opus 4, more published music than many of her male contemporaries. A few compositions are also found in two collections of the same period, along with other composers such as her teacher Cavalli. Except for her opus 5, *Sacri musicale affetti* (1655) and one motet in the collection assembled by Bartolomeo Marcesso (1656), all of her music was secular. Although her father was also an opera librettist and her teacher the leading opera composer in a city that was devoted to opera, she neither wrote nor sang operatic works.

Strozzi first returned to notice in the 1978 article by Ellen Rosand, with subsequent studies by Beth Glixon. There are now both recordings and several publications of her music, including editions of several titles by soprano Susan J. Mardinly.⁵

Certainly one of the superstars among the historic women was the Viennese singer and keyboardist of the classic period, Marianna Martines (1744-1812).⁶ She, like Fanny Mendelsohn later, never had a public appointment, although she did receive the honor of being elected to the *Accademia Filarmonica* of Bologna. Her musical training was supervised by the court poet, Metastasio, who lived in the same building as the Martines family. And in the attic of that building was the young Joseph Haydn, just out of the Cathedral choir at St. Stephen's. He became Martines's harpsichord teacher. Through her connections with Metastasio she also studied singing with Nicola Antonio Porpora (with Haydn as the accompanist at her lessons) and the

Imperial court composer Giuseppe Bonno. The house where the family lived was near St. Michael's church, where her Masses were performed. She is known to have performed as a singer and harpsichordist at the Imperial court. Two of her many keyboard sonatas were published during her lifetime, in 1762, and were later published by Ernest Pauer for Breitkopf und Härtel in his 1868-1885 editions of works by "keyboard masters." Except for these sonatas, her works were largely unknown until the later part of the twentieth century. But the bulk of her works remained in manuscript, many at the Gesellschaft der Musikfreunde in Vienna and others at the Österreichischen Nationalbibliothek. According to a list made by Anton Schmid in 1846, she wrote at least 156 arias and cantatas, thirty-one piano sonatas, and twelve keyboard concertos. What survives are mostly single manuscript copies of far fewer works.

Although her teacher was the most famous opera librettist of the century, the works that were closest to operas were her two oratorios to texts by Metastasio, one of which, *Isacco figura del Redentore*, was publicly performed by the Tonkünstler-Sozietät in 1782. An opera, however, would have been a futile exercise, as there would have been no chance for performance. Instead she wrote many arias—with orchestra—to texts taken from Metastasio's opera libretti. Twenty-four of these arias are preserved in *Scelta d'arie composte per suo diletto da Marianna Martines* (Choice collection of arias composed for her own delight by Marianna Martines). The only surviving manuscript copy is in Naples, where the queen was the Viennese Archduchess Maria Carolina to whom Marianna had given it. All but one of these arias is for the soprano voice and probably represents Marianna's own singing; the queen herself is also known to have sung some of these arias.

The venue for most of Marianna's music-making was in her salons, which both Mozart and Haydn frequented. She would have performed as singer and keyboardist there, including four-hand piano duets with their composer, Mozart. Apparently that is also where her piano concertos and other works were performed as well.

Her fame remained as part of the knowledge of the world of Mozart and Haydn, but except for the two keyboard sonatas mentioned above, the music only

began to be published again in the 1980s, when it was edited by Konrad Misch and Rosario Marciano for *Furore*, Elke Mascha Blankenburg for *Tonger* in Cologne, Shirley Bean for *Hildegard* and for *ClarNan Editions*, and myself. Numerous recordings are now available.

Among the historic women composers ClarNan has published are four from the early twentieth century. Amy Cheney Beach⁷ was known for years to graduate students as the Mrs. H. H. A. Beach who was part of a group of Boston composers. They usually did not perform or even hear her music, but she is now published and performed under the form of her name, which preserves her birth names with her married name. Other early twentieth-century figures in the ClarNan catalogue include Audrey Kooper Hammann,⁸ D. Antoinette Handy,⁹ and Florence Beatrice Smith Price.

Price was born in Little Rock, Arkansas in 1887 and studied at the New England Conservatory, where she graduated in piano and organ in 1906. The family moved to Chicago in 1927 because of the deteriorating racial climate in Little Rock. There she became the first Black woman to have a symphony performed by a major American

orchestra: the Chicago Symphony conducted by Frederick Stock in 1933. She went on to write three more symphonies (all of which received performances), choral works, concertos—two for piano and two for violin, approximately 100 songs, many piano pieces (including many published teaching pieces) and chamber music. Rae Linda Brown wrote the Yale dissertation “Selected Orchestral Music of Florence B. Price (1888-1953)¹⁰ in the Context of her Life and Work” and has since edited her piano sonata (G. Schirmer) and, together with Wayne Shirley, two symphonies (A/R Editions). Dr. Brown’s biography of Price is to be published soon.

Music published during Price’s lifetime consisted of songs, choral pieces, and piano pieces, including a suite also arranged for symphonic band by Erik Leidzen, but her larger works remained in manuscript. By the time of her death her romantic nationalist style was out of fashion, and she was still known mainly in the Chicago area. In the 1970s I was doing research on Price and was in contact with her daughter, Florence Price Robinson, who sent many scores as well as letters and other papers to the University of Arkansas Mullins Library Special

Collections. Recently, by great good fortune, a sizable collection, including many of the lost scores, turned up in a Chicago area house where Price lived. These scores have now become part of the Price collection at the University, making it the largest single collection of her music. Many of the works formerly known to exist but apparently lost are in this collection. Other scholars and I are planning to publish some of this newly recovered music very soon.¹¹

It is commonly thought that many works by women were published as “anonymous.” Actually less music than one might expect survives as anonymous or as under a pseudonym, and it is hard to determine whether the composer was male or female. However, I have published two sets of quartet sonatas and two of trio sonatas by a “Mrs. Philharmonica” (London, ca. 1715) and am working on two compositions by an anonymous seventeenth-century nun of the Order of St. Clare in Rome. They are among twelve sacred songs originally for voice and continuo. In 1688 they were arranged by Daniel Speer, who added string parts and interludes to the originals, which he described as having heard the composer sing.

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Our programs in “Critical & Comparative Studies of Music” (CCS) and “Composition & Computer Technologies” (CCT) comprise one cohesive graduate student community. We encourage students to work across disciplinary boundaries within music and beyond.

The CCS program encourages students to develop interdisciplinary perspectives on music making. Seminars and independent projects examine diverse musical traditions along with the research techniques of musicology, ethnomusicology, American Studies, popular music studies, and more.

The CCT program emphasizes the study and integration of acoustic and computer-based composition, with ample opportunities in multimedia supported by the Virginia Center for Computer Music. Annual residencies and composer concerts provide performance opportunities and forums for new work.

For more information, contact the Director of Graduate Programs, Bonnie Gordon (bgs6v@virginia.edu), or visit music.virginia.edu/graduate

It is a happy circumstance that we now have much research and many publications of the voices of women composers from the past. Many editors, both female and male, are bringing lost works back into circulation through their publications and recordings. Some students are being exposed to the women of the musical past in teaching studios, and there are more performances, although now that they are available there should be more! We can no longer feel that the women composers of the twentieth and twenty-first centuries were musical orphans!

NOTES

¹ Edited by Stephen Caldwell and published by ClarNan Editions in 2014.

² Published in my edition by ClarNan Editions in 1984.

³ Other major figures include Chiara Margarita Cozzolani, a Benedictine nun in Milan.

⁴ Two works by Peruchona were published by ClarNan in 1999, and two by Meda in 2013.

⁵ Eight editions of her music were edited by Mardinly for ClarNan Editions.

⁶ Many works by Martines were edited by Shirley Bean and by me for publication by ClarNan Editions.

⁷ ClarNan published a previously unpublished song edited by Judy Tsou and a previously unknown version of her *Chanson d'amour*, with cello obbligato, edited by me.

⁸ A suite for piano left hand, including a CD by Johanna Stern Lange to whom it was dedicated.

⁹ A suite for solo flute. Handy was Director of Music for the National Endowment for the Arts from 1985 to 1993.

¹⁰ Subsequent research has established the birth date for Florence Price as 1887.

¹¹ Four volumes of her organ music, edited by Calvert Johnson, are now in the ClarNan catalogue and one or more volumes of her songs and spiritual arrangements, edited by Richard Heard, are to be published soon.

Barbara Garvey Jackson holds degrees from the University of Illinois, B.Mus. with highest honors (violin and composition); Eastman School of Music of the University of Rochester, M.Mus. (violin); and Stanford University, Ph.D. in musicology. She taught at Arkansas Tech University, the Los Angeles Public Schools, and for thirty-two years at the University of Arkansas, where she is Professor Emerita. Her major interests after retiring from teaching are early keyboards (she owns two harpsichords, a clavichord, and a fortepiano) and ClarNan Editions, a desk-top publishing company which she founded in 1982.

Connecting Musically with the IAWM

MAY HOWLETT

In 2013, following up an entry on the IAWM listserv, I was invited to send in a recent orchestral work of mine to Max Lifchitz, Director and Conductor of the North/South Consonance. When I received the email announcing that it had been selected for performance on June 10th in their 2014 concert season, I was understandably overjoyed. What a rare honor! *The Invisible Lake* was written for a specific grouping of instruments—wind, strings, and piano (as an ensemble instrument) to celebrate the inauguration of the Omega Ensemble in Sydney, Australia, my homeland. But the work was not performed, and I was not too hopeful of finding a performance of it locally. As it turned out, then, its world premiere happened in New York, via the IAWM, by the good graces of Max and his wonderful ensemble of superb musicians. Thank you for one of the great experiences of my life! In January 2011, I submitted an article to this Journal in which I described the thrill of doing my One-Woman Show, *May in New York*, in Carnegie Recital Hall on June 18, 1978. That was enough of a miracle to last me a lifetime, I had thought.

Never in my wildest dreams could I have imagined then that, almost thirty-six years to the day from that occasion, I would be back in New York for another performance, one that evolved from a very marked change of direction from the show in 1978. Looking back on the long journey taken in the years between these two important milestones in my life, I realize that

it describes an arc—or perhaps a spiral—in the progression from an emphasis on stage work and theatre-inspired invention (including film, TV, production, and direction), to what may be described as the purer forms of music, requiring a more solitary mode of creation. This new part of my life had its beginnings back in 1969 in Canberra, when I received an invitation to attend composition lessons at the newly-formed School of Music, which eventually grew into an institution turning out some world-class performers and composers. Over the years, the School gained an enviable reputation due to the caliber

of its staff, one of whom was Larry Sitsky (now Professor Emeritus), performer, composer, and musicologist extraordinaire, writer of academic tomes on Busoni and Roy Hanson, amongst other works—and my composition teacher.

My membership in the IAWM marked the nexus of these two modes. You may find this statement a little far-fetched, perhaps, but contemplating the theme of next year's Congress, *Women in Music Connect the World*, made me realize that, from a personal point of view, it was a turning point for me. Since joining the Alliance in 2008,



May Howlett

I have been an avid reader of the email list and found it most inspiring. I so admire the vitality and dedication that created it in the first place, and which persists in its maintenance as an invaluable resource for all musicians, whether male or female, on an international basis. From my few experiences, this remarkable generosity of spirit is common to all the encounters I have had with Americans involved in the Arts. This spirit is infectious and spurred me on. At about the same time, I joined the stable of composers whose works are published by Wirripang, a husband and wife team dedicated to the quality publication and diffusion of fine Australian music by (mainly) Australian artists. Their output is growing exponentially, along with their reputation; they now head the field.

My introduction to the IAWM happened in what is, I believe, a most unusual, round-about way. I was taking the one thousand mile, twelve-hour journey to Melbourne by inter-city train to visit friends and relatives there. About half-way, after we pulled out of a forlorn looking station, a tall, lean man in his forties took the vacant place next to my window seat. He instantly proceeded to extract sheets of paper from his brief-case, laying them on the case now resting on his knee. This was different—it's usually the boring old computer that gets dragged out of a rather smarter case. I couldn't help noticing that they were sheets of printed classical music that he was studying as if the rest of the

world did not exist. After some time, when he exchanged the printed sheets for pages of manuscript, I gave up the pretence of minding my own business. I openly stared at the headings on the top sheet.

“That’s a contemporary composer!” the words came out unbidden, such was my utter surprise. The eyes behind the dark-rimmed spectacles came slowly back to earth as he gazed at me. “Yes,” he said. Then, after a pause, “You know about contemporary music?” “Tit for tat, May,” I thought. Astoundingly, a man from Mars and a little old lady both know something about contemporary music!

So Ross Carey and I chatted the weary miles away for the rest of the trip. By the time we parted, we had phone numbers and addresses entered in our diaries, dates for meetings to discuss other opportunities, along with a list of some piano works of mine he wanted to study. He promised that, if he found an appropriate piece, he would submit it for inclusion in one of the programs he would give in 2008 at a Congress in Beijing that he had been invited to attend as one of the resident instrumentalists.

The piece was accepted. As I was going to England for several months and would be returning at about that time, I took a side trip to Beijing and joined the IAWM at the Congress in the Conservatory there. What a wonderful experience that was, on the eve of the Olympics, too. I had a plain view of the Birds’ Nest stadium from my hotel window within the grounds of the conservatory itself! And the

incredible music, the strength and vitality of composition and performance, opened my eyes to a whole new world of creative thought. Mine was, I’m sure, the smallest piece there, but no one of that company was casting a judgment on a work because of its length. It was all unforgettable.

One extra, even more unexpected thrill was going to the Artists’ Colony, helped by my little student “guide,” who arranged the transport. I had read that, at that “show” time, previously condemned artists were being given space on an abandoned site, an erstwhile ammunitions factory, to set up their studios. Walking along the decrepit road past some buildings in various stages of renovation, I saw three curious, larger-than-life, shiny ceramic sculptures of what appeared to be dragons, abstracted, upright, exactly the same except for the varied colors—vivid red, glossy mustard, and sickly green, standing boldly on the pavement outside one of the rather better-developed studio/shops. Without knowing anything about them, they screamed “dissidence” to me. I was fascinated and walked around and around them. Glancing at the shop window, I could see that I was being observed through the glass by a man I could easily believe was an incarnation of Genghis Khan. He was very tall, large, and sported a long, thin Manchurian beard.

He stood, arms folded, watching what I would do. Might as well be hung for a sheep as a lamb, thought I, and walked rather gingerly into the shop. He continued his silent inspection of me. Again, my

thoughts were outside my mouth before I knew it—until I heard myself say, “Aren’t you afraid?” At last, after what seemed an age in which all sorts of terrors passed across my mind, a gentle smile spread across his face. I can’t remember the actual words, but the drift was: I’m going to keep doing it anyway. He said his name was Ai-weiwei – a name I couldn’t forget – and the sculptures were of The Three Generals. Nothing more was said, but he motioned me to come into the next room where hilarious, satirical depictions of what I construed to be political villains in brilliantly executed ceramics lined the shelves and hung from the ceiling. I could have lingered much longer, but he shook my hand when I explained that I had to run back to the car, or be lost.

The Arts in Australia

There is no outward belligerence towards artists in Australia as there is in some cultures. Yes, there is the conundrum of our small population in proportion to the size of the land, but there is the fragility of the land to consider in over-populating it. The size of the land and the amount of infrastructure required for its maintenance and development results in that small population shouldering a disproportionately large fiscal burden individually, so it is understandable that resources are always stretched to the limit, and the pool from which they are drained must be carefully husbanded.

Yes, but there’s more to it than that. Beneath the mask of acceptance, there is a dark duality: The Arts have never quite been regarded as worthy occupations, despite the wealth of talent and innovative qualities being constantly heralded as attributes of Australian ability; yet their needs for developing and showcasing are relegated to the bottom of the list if cuts are required, and they always are. Accordingly, in terms of funding, the money is not where the mouth is, so to speak! A terrible example is the rationalization of the teaching in some of our finest music institutions, including the Canberra School of Music, which has led to the departure overseas of some of our most brilliant musicians and teachers. Bureaucracy rules! Has anyone ever thought of writing a Concerto for the Abacus?

The difficulty of funding the Arts, especially the contemporary performance arts in Australia, is because there is a regrettable culture in our laid-back land that musicians in particular are there to enter-

2015 Women Composers Festival of Hartford

We are pleased to announce our fifteenth annual festival, scheduled for Wednesday, March 4 to Sunday, March 8, at the historic Charter Oak Cultural Center. The 2015 festival features Lisa Renée Coons as composer-in-residence with Iktus Percussion and the New England Guitar Quartet as featured artists. The five-day event includes music by Dr. Coons as well as an international selection of historical and living female composers. The festival also features works and presentations to be selected from multiple score calls, calls for papers, and the annual composition competition.

Lisa Renée Coons is a composer and sound artist with a special affinity to noise composition, collaboration, and experimentation. She is dedicated to progressive art and focuses on partnerships with other artists and musicians as a means of developing innovative new works. Based in New York City, Iktus Percussion is an ambitious, dynamic young ensemble committed to expanding the boundaries of the percussion genre. Iktus is a collective-based operation, featuring an array of industrious and multi-talented percussionists. The New England Guitar Quartet has been stunning audiences with their dynamic virtuosity, inventive programming, and artistic interpretations. The quartet delivers an eclectic mixture of fiery Latin American rhythms, exotic modalities, and complex baroque counterpoint in their performances.

tain, and to suggest that they need payment to do so is some kind of lapse of good manners, an insult, or a shattering of the myth that they can just sit and give us a “choon (song)!” No problem!

It is a culture ingrained even in the relatively well-educated Australian middle class, making it a very difficult, and one might say, even hazardous, career choice. Strange, when visiting pop stars can demand the equivalent of a week’s pay for a ticket to lay on the deafening decibels for their fans! Perversely, courses in the arts are often cynically added as fund-raising supplements to other departments, which shall be nameless, by universities and colleges, irresponsibly turning out streams of future unemployed for whom there are minimal opportunities of making full use of their artistic skills after years of study.

But it is not always easy to get a group of Australians together in a sustainable pro-active effort to form professional associations. The Fellowship of Australian Composers, for instance, died a death about eight years ago, after nearly fifty years, despite heroic attempts to keep it alive as some recognition that we do have composers in this country that we love. The Australia Council has a number of support programs, but the grants are small, except for such juggernauts as Opera Australia,

and sometimes it is difficult to understand the disposition of those funds.

One practical solution is to be found in collaborative music-making. Again, musical excellence is a long-term game; the collaborators must be supported through practice and rehearsal periods. Some very interesting ensembles have sprung up, but the audience base is small (especially in contemporary music), and despite the quality of the performers, desperate competition for a place in the public mind is fraught with difficulty.

Is it something to do with our laid-back, sometimes apathetic nature, or our tendency to reject group situations, which seem to imply the existence of even the most benevolent of authority figures? I had personally experienced this reluctance before, but remembering my attempt to carry out a feasibility study for hosting an IAWM Congress in Australia a few years ago brought it all back to me. With a well-prepared document, I approached university departments and appropriate members of Parliament for some form of sponsorship—maybe use of rooms or assistance in kind. All met with negative responses—some made no response at all. “No money for such things,” was the ubiquitous reply, given with not the slightest pretence of consideration, for the most part. Getting around this problem, doing away with the

need for a geographical presence by creating a global connection—a digital conference room—is a stroke of genius, IAWM!

As in overtly political affairs, some celebrities are lending themselves to the task of publicly challenging our leaders, whether they be politicians or corporate big-wigs. Recently, our wonderful Cate Blanchett used her star status in a speech, after receiving an Honorary Doctorate at Macquarie University near Sydney, to encourage those in positions of power to take a more enlightened attitude. “The Arts are what we stay alive for, what we work for all week, what we dream about, what connects us and indeed, some will say makes us human,” she was reported as saying (Kate Bastian, *Northern District Times/Daily Telegraph*, September 25, 2014). Then, describing the importance of the Arts to science as well, she added, “They have always been the drivers of innovation and exploration.” Let’s hope a few of our leaders are listening.

This is why I wanted, in my own small way, to show my appreciation of the IAWM, the North/South Consonance, New York itself, artists and art-workers, and all those tireless volunteers who work together to keep the soul of our urban cultures alive. Women in Music, our hope for the future in an increasingly confrontational environment.

Meet Five New IAWM Members

Moments for Sound-Making

ANDREA BREEN

Sounding has been my companion for a long time. As I look back on nearly sixty years of listening and creativity, I see a meandering river, sudden downpours, trickles, and droughts! I hope that in the approaching years the flow will be steady and not too interrupted. I appreciate this opportunity to reflect on the vista and cacophony!

I live on the beautiful island of Tasmania, and I love being in the natural world. In the nineties, while living in a rural area and engaging with eco-feminist ideas, I began writing a PhD dissertation on nature and landscape (within an English department) with a view to becoming a Jungian analyst, although I was also a musician. I was drawn to Jung’s creative endeavors and worldview and to exploring mean-

ing in lived experience. But this all took a swerve when I realized that music and improvisation needed to be a part of this research and so did feminism. I dropped Jung—I found his concepts were too reductive and gendered—and I researched, from a feminist perspective, creativity in response to place, the feminization of nature, and the processes of improvisation. Improvisation, in all the arts, lures me. It is explorative and generative, and it allows me rare moments of unselfconsciousness.

I interviewed five Australian women composers who used improvisational processes in composition and whose music responded to place or nature. I traveled to Aboriginal lands—Anangu Pitjantjatjara Yankunytjatjara (APY)—in Central Australia to listen to women custodians’ song-line songs.¹ The dissertation also included reflections on recordings of my viola improvisations to readings by local Tasmanian “landscape” poets—all women.²

My interests in notated composition grew alongside my passion for improvising. After completing my doctorate, I took a Bachelor of Music Honours in Composition and Performance and transitioned from pen and paper to Sibelius software. But applying notational skills seriously compromised my imagination: no matter how much I



Andrea Breen

tried to stay with generative ideas, notating confined it, compared to the fresh rush and unselfconsciousness of improvising. Of course the down side

of making music-in-the-moment is that the work is lost, unless it is recorded and then written out. So in recent years I have made a habit of doing both: recording and performing improvisations but also writing some scores that begin as improvisations.

Improvising: Sudden Art-Making

What is improvisation? In phenomenological terms improvisation could be described as the spontaneous expression of embodied impulses, the germination of creativity from sudden thought, feeling, sensing, imagining. There are many ways to give form to, or allow, the sudden impulses that emerge from our bodies. If you think about it, everyday life is inflected with ordinary moments of improvisation.

Most of these moments decay unused or fold into a structure that has repetition and routine and memory around it. Conversation is our most accessible example of selected impulses in lived experience. We change tack, meander and discard through many possible pathways during conversations. The possibility for improvisation is immense but we edit our conversations to suit necessary relational situations.

Improvisation as an art form works with what is and what emerges in the moment: that is, ordinary impulses are given time and space to create, depict, represent what possibly cannot be expressed in more familiar ways like talk, which so often takes us away from experiencing multiple intelligences (such as the imagination, felt-sense, thought, the senses).

The ways we shape momentary impulses—make choices in the service of the imagination and creativity—results in an enactment or presentation of a text: a dance cell, a painting or drawing, a collage, a set of sounds or a poem. We might return to these texts and improvise with the material again so that they continue to “become,” or, we may choose to preserve a text as a composition and try again. Either way, we might say these texts can be used as “successive explorations and approximations” of the “hidden self.” Whatever we choose to bracket in or out, and whether or not we look for new material or develop what we already have, resonating to and experimenting with suddenness can be an expressive way of being with ourselves and others in the moment. This improvisatory process, and then describing it later and possibly recreating it in another mode, can take us to deeper levels of understanding.*Andrea Breen*

A significant transformation in my creative life has come from attending workshops on a discourse of improvisation that is based on dance concepts. Over twelve years—and still continuing but less often—I took lessons with Andrew Morrish, Al Wunder, Ruth Zaporah (USA) and others, all adept practitioners of a motional and eclectic form of performance improvisation that began in California in the sixties. This was a rigorous practice yet wonderfully free from judgment. You worked at your own pace and competed with yourself. More importantly, any commentary on your work (by yourself or others) had to be positive. I discovered a dynamic world that enabled multi-media exploration and collaboration as well as opportunities to develop solo work and still continue to create sonic experiments. The practice invited explorations in sound, spoken text, and dance/movement. Immersing in this aesthetic enabled new confidence and had a spin off in personal healing. I recommend it!

My continuing research is “multi modal”: responding in one form to another using improvised texts across several forms. I develop installations of paintings, sounds, and poetic texts that are also informed by dance: for example, each painting has a corresponding poetic text and a recording of sounds (available on ipods for visitors to the installation). In the most recent installation, I also responded to another artist’s work, to my daughter’s Tasmanian nature photography,³ continuing the research interests of my dissertation topic. This was a delightful collaboration and one that continues to evolve. What’s important, as I see it, is engaging with the process of creating and responding, mindfully, rather than seeing creativity always in terms of production. Visitors to the gallery are invited to listen on headphones, or ipods, while looking at the paintings and photographs and reading the poetic texts. They are also invited to respond with image or word and to leave those responses on postcards in the gallery.

My most recently performed piece was a commissioned dance work with choreographer Rebecca McCormac. The piece is an exploration of the journey through loss and grief transitions and is in seven parts that segue into one whole. The sound work was entirely improvised, recorded in my studio, and developed over several months. Rebecca initially sent me short film clips of movement phrases for each section, and I

responded with recorded improvisations to which she then choreographed the whole work (22 minutes). I had the pleasure of attending the season in New York City and the delight still reverberates.⁴ Composing for dance is an organic process such that the composing, in my experience, whether improvised or scored, seems to take on a visceral and emotional quality resonant with the evolution of the choreography.

The wonder of laptops means I no longer need to hire equipment, a studio, or technicians to record my sound experiments. I love the authority and flexibility this brings, particularly in male dominated fields like sound engineering and laptop experimentation. I play with whatever sounds I have available and develop them using Logic Pro and Sibelius. My palette is acoustic and electronic: violin, viola, guitar, piano, keyboards, voice, and various percussion instruments and toy instruments. I deploy extended techniques such as playing on a prepared piano, bowing guitars, and shaking a toy piano. I collect field sounds and play with text, including with poetry that I usually improvise and then craft for recording. I have also reworked samples from previous recordings, some made with other artists. My experiments with sound and text are often given airplay on national radio, on a unique radio program in Australia called *Sound Quality*, devoted to music that does not fit into a genre. I am glad to say it celebrates ambiguity.⁵

My career has been largely in the interpersonal realm: education and therapy, specifically creative arts therapy. I launched as a school teacher in general classroom, music, and special education, and have taught English literature and creative arts therapy at universities (currently at MIECAT).⁶ Experiencing music personally as a communicating and soothing tool set off a deep longing to companion others who were experiencing pain in their lives and to use the arts for healing. Alongside teaching I worked for many years in aged care and now work as a counsellor, trainer, and creative arts therapist in mental health. I support refugees and asylum seekers, of all ages, who are recovering from trauma events, and I supervise higher degree students in multi-modal arts therapy. My therapeutic practice is informed by existential-phenomenological theory and is mostly an improvised intersubjective craft, responding to need and emotion in the mo-

ment while also advocating for refugees' support and assisting in the recovery from trauma. I love this companionship process, and while it limits time for composing, it infects my world with a strident sense of justice and respect for the resilience and decency of humankind. When I need relief in this work, music and art making rejuvenates. The stories I hear provide material for musical responses to injustice and political incompetence, and they give me a great respect for the resilience of humankind and the search for meaning.

NOTES:

¹ A songline is the path across the land (or sometimes the sky) that marks the route made by an Aboriginal ancestor during the Dreaming, which is often recorded in traditional songs, stories, dance, and painting.

² Andrea Breen PhD: *My Place: Women, Land and Improvisation*, University of Tasmania, 2000. Composers researched: Anne Boyd, Miriam Hyde, Hazel Smith, Ros Bandt, and Moya Henderson. Poets reading their work with my improvisations: Sarah Day, Gwen Harwood, Sue Moss, and Margaret Scott. Accompanying CD: *improvisation-image-voice*.

³ Arwen Dyer: www.arwendyer.com.

⁴ *Of Loss: Transitions of Grief*, April 14, 15, 2014. Schermerhorn: Brooklyn, New York City. Excerpts, April 19, 2014.

⁵ *Sound Quality*: www.abc.net.au/radiounational/programs/soundquality.

⁶ MIECAT: Melbourne Institute for Experiential and Creative Arts Therapy, www.miecat.org.au.

A Composing Life in New York City

SHEREE CLEMENT

Sound has always been my anchor. Some of my earliest memories are of sounds coming in the window: they include the sounds of birds, church bells tolling, and street vendors singing about the strawberries they were selling in a Baltimore alley in the working/middle-class neighborhood of my childhood. It seems to me that in the very biggest picture the music I write models the experience of integrating two sound sources: the sounds coming in my ears and the thoughts and sounds in my mind. In some works this model shapes the structure and surface of the music with multiple strands of musical textures progressing forward simultaneously; in other works it appears simply as a proliferation of counterpoint. The relationship between the two

becomes the focus, the place to put one's attention as the music moves forward.

Although I had written works for piano and various chamber ensembles in my teens, and received prizes such as BMI student awards, I "found my voice" in the Electronic Music Studio at the University of Michigan, where I completed a short two-channel work titled *Thresholds*. I assembled *Thresholds* on four Ampex tape decks with an enormous amount of splicing, a minimum of mixing, and some lovely "plate" reverb. The work was played numerous times in public concerts in Ann Arbor, New York, elsewhere in the U.S., and on the radio. I wrote *Music From A Summer Afternoon* for orchestra for my master's thesis, and the University of Michigan Philharmonia performed it. I also composed four Piano Preludes that were awarded prizes.

For my doctoral degree I decided to enroll in the composition program at Columbia University in order to write music in the studios of the Columbia-Princeton Electronic Music Center and to study with Mario Davidovsky, one of the key innovators in the field. My studies led to a number of successful compositions; for example, my four-channel electro-acoustic work *Glinda Returns* (the good witch in the *Wizard of Oz*) received many performances locally, on radio, and abroad. My String Quartet won the League of Composers/ISCM US Section competition; the Atlantic String Quartet premiered it at the Composers' Conference in Vermont, gave its New York premiere the following winter, and performed it numerous times at their subsequent concerts. For my dissertation, *Chamber Concerto*, I was fortunate to have the composition supported by a Guggenheim Fellowship, a Residency at the MacDowell Colony, and the Goddard Lieberson Award from the American Academy and Institute of Arts and Letters. The work was premiered at the Tanglewood Music Festival, conducted by Kent Nagano during the summer I was a Crofts Fellow there. It received performances in Boston with the Pro Arte Orchestra conducted by Gunther Schuller. *Speculum Musicae* gave its New York premiere in Merkin Hall and recorded it on CRI. It has also been performed at Oberlin and by the San Francisco Contemporary Music Players

After completing my doctorate, I worked as a music copy-editor for Garland Publishing in New York (a publisher of fac-

simile library editions), wrote more Piano Preludes and also composed *Variations/Obsessions*, a commission from a New York new music group, Parnassus, which performed it in 1985. Determined to continue living in New York City and compose music rather than pursue an academic career, I enrolled in New York University's Graduate School of Business Administration and obtained an M.B.A. in Finance in 1987, specializing in Public Finance (the financing of government and non-profit institutions). While there I noticed (once again) that my true comfort zone lay in all things related to computing. I was lucky to obtain a position



Sheree Clement

as an Associate at Morgan Stanley; the work gave me the "ring-side seat on the capital markets" but gave me no time to do much of anything else. I wanted to work fewer hours in order to have time to compose music, and so found a full-time position with the New York City Board of Education, developing a database, a buildings survey, and an information system to support capital planning. More of my time on the job involved technology, and at home I bought my first of many copies of *Finale* and a midi keyboard.

In the early nineties I studied computer science and worked as a consultant with the NYC Human Resources Administration developing software. I now had almost enough time to compose music, have a life, attend concerts, and be involved in the new music scene. I completed *Wherewith I Strive*, a work for flute, harp, and mezzo, commissioned a decade earlier by the Jubal Trio, and I wrote three more Piano Preludes.

In the year 2000, I became a parent and reduced my paid work hours accordingly. Oddly, parenting has made it easier to choose what I do with my time. I now had time to compose and in fall of 2001, the Canyonlands Ensemble premiered *Wherewith I Strive* in Salt Lake City, Utah. Unfortunately, it was right after the attack on the World Trade Center, and I couldn't get myself or my family on a plane to attend the premiere. In 2006 the League of Composers / ISCM presented a recital by James Wynn and Rolf Schulte at Lincoln Center, in New York City, in which James premiered my Preludes nos. 8-11.

Around this time it occurred to me that many of my Piano Preludes were nascent versions of works for other ensembles; for example, I used a passage from the ninth prelude as the theme in a set of variations titled *Round Trip Ticket* for Pierrot Ensemble plus two percussionists. The Washington Square Contemporary Music Ensemble premiered this larger work at Merkin Hall in 2009 and recorded it later that year. I continued to write Piano Preludes and completed numbers 12-14 in 2010. Steven Beck premiered these pieces at the Tenri Cultural Institute in 2010. I also wrote music for two short claymation animation films produced by the Children's Museum for the Arts, featuring claymation by young people, and *Viola Trio*, commissioned by Lois Martin. Lois will give its premiere performance in May 2015.

Since then I have set four poems by Emily Dickinson for a small a cappella choir, composed *Soliloquy*, a short work for solo horn, requested by Saar Berger; two more short Piano Preludes; and *Objects – Food – Rooms* (a setting of excerpts from *Tender Buttons* by Gertrude Stein) for mezzo soprano and clarinet requested by Janet Pape. Janet and the clarinetist Gilles Noirez gave this work its premiere performance with her ensemble, La ballade de Linos, presented by the Lions Club Paris Quai d'Ordsay. For more details about my work, and where to hear my music, please visit my website at www.shereeclement.com.

Certainly staying involved in the new music community in New York City nurtures me as a composer, but doing the work of seeing that the organizations flourish cements my citizenship and lets me help make programmatic choices. Starting with the short-lived group Sonic Union, which presented new electro-acoustic works, founded by my Columbia classmate Eric Chasalow, in the early 80s, and an internship at Harvestworks, I learned how to assemble and market new music concerts. I also completed a short stint as Vice-President of Publicity with the League of Composers/ISCM, in the 80s. The training I received in business school has helped tremendously with the work of leading small, non-profit organizations. Seven years ago I rejoined the League of Composers as the Treasurer, with the goal of putting the League on a steady financial footing, creating the expectation within the group to stay that way, to enable the group's desire

to perform a chamber orchestra concert each year and commission a new work for that concert annually. This past June I completed my three-year term as President, and I am currently the Co-Chair of the Board of Directors (the other co-chair is David Gordon). I'm pleased to say that we are on course, and I am particularly pleased that my successor is paid a small stipend.

At the League I have also been fortunate to be able to help program concerts and have found that diversity across style, gender, age, ethnicity, and cultural heritage consistently provides more interesting programs that attract wider audiences and better funding. It's a pleasure to discover works new to me, or new to everyone, and an even bigger pleasure to get to share them with a live audience. A year ago I was honored to become the Executive Director of the New York New Music Ensemble, a venerable group of expert interpreters of new music. I look forward to supporting their flourishing.

Enchantments and Alchemy

LISSA MERIDAN

I remember as an undergraduate composer at Auckland University (New Zealand) being completely terrified of computers and electronics. I guess that is why I decided to take the plunge and enroll in the Electronic Music course in the first place. My motto has always been to do what terrifies me, jump off cliffs and set impossible goals, to face my fears head on.

When I was in the studio, time had no meaning any more. Hours would just evaporate, day would bleed into night, and sometimes I would even camp out for days



Lissa Meridan

on end, hardly eating or sleeping, searching for the perfect solution. I felt like an alchemist, mixing potions with sound and spinning spells of enchantment. It was a very intuitive process for me. Demystifying the whole process down to signal paths and algorithms seemed to take some vital essence away. I liked to work in a much more improvisatory way, trial and error, making lots of mistakes and hence, some magical discoveries. I also enjoyed the way that my whole listening experience changed as a result of working with sound in the stu-

dio environment, and this has had a huge impact on the way I conceptualize music, especially when composing for orchestral instruments. I no longer think of notes and articulations, but rather envelope shapes, spectra, and timbral transformations.

When I arrived at Victoria University in 2001 to take up the position as Director of the Electroacoustic Music Studios, I was really thrown in at the deep end. The first few years were a huge learning curve, but I loved every minute of it. It was like a dream come true, to be right in the thick of such a creative hub and to have such a supportive environment in which to work. I created the Sonic Arts Programme, enabling composition students more flexibility in their major, particularly those who wanted to spend more time in the studio. During this time I also undertook a major research project in performance practice in electroacoustic composition, which culminated in the Australasian Computer Music Conference "Ghost in the Machine," which I chaired in July 2004.

Quite early on in my career, I began my search for the perfect musical experience by exploring various ways of presenting sonic art. This search has led me to work with some fantastic artists and musicians on a number of diverse musical projects. At the close of 2001, I traveled to San Francisco to learn Max/MSP at CNMAT at UC Berkeley. During this time I collaborated with visual artist Antonio Funciello to create *Elastic Horizon*, an interactive audiovisual installation, which invites the visitor to manipulate and transform images and sounds from the natural environment. Participants' actions within the space are interpreted, in real time, into a sequence of visual and aural effects.

Over the years I have collaborated on several occasions with cellist Rowan Prior, firstly on *Devil on a Wire*, a performance piece for cello and live electronics, which investigates the relationship between the two performers. We then worked together on *Soundtracks 4* in association with the NZ Film Archive. This project was a real challenge in that we were playing live to silent films, which had their own narrative, and were also improvising and interacting with each other.

These projects inspired me to learn some turntable technique, and I began performing as an experimental turntablist and electronic improviser, both as a soloist and

also in collaboration with Strike percussion ensemble, Rowan Prior, and other artists. Thus my alter ego, DJ Fierce Angel, escaped the academy and made the difficult crossing to experimental electronic dance culture. The whole experience has been enlightening, challenging, and a great deal of fun.

Although I am probably better known as an electroacoustic composer, I have composed as much for symphony orchestra, chamber ensembles, and voice. Even when I am making electroacoustic works I always start out on paper. I never compose for instruments using the MIDI playback feature in Finale. I prefer hearing humans rehearsing my work for the first time, as for me this is one of the most exhilarating experiences of being a composer. When I have sketched out my ideas, I then start working directly with the sonic materials, whether the final piece is to be performed acoustically or electronically. For me, the line between live and recorded sound is and should be very ambiguous—most of my recent works combine instruments or voice with live electronics.

I think the aim of my work is to create an evolving musical experience which moves between ambient soundscapes and arresting noise-based electronica, while still maintaining a sense of instrumental musicality and beauty. I am particularly intrigued with using tools such as computers, effects, and amplification to allow live acoustic musicians to work in a soundworld that is larger than life and allows communication of a broader possibility of musical imagination.

Each specific project I work on, whether it be using electronics, computers, orchestra, or a mixture, grows out of its own unique concept. I don't have a specific formula for composing my music, but I try to approach each new project with a fresh idea, process, or structural basis. I am currently interested in structures that can be drawn from spectral information and other facets of sound morphology. I like the idea of taking small musical details and expanding them into larger structures, as I did with *twitter tourniquet*, a tape piece, and then again in *blast*, a piece for symphony orchestra.

Following a sabbatical year in Paris in 2007, I decided to leave my post at the University (now the New Zealand School of Music) in order to concentrate fully on my composition work in Europe. From the moment I arrived in Paris to take up my artist residency at *Cité Internationale des Arts*, I was overwhelmed by the rich and ever-present background noise of the city. This was of course an enormous contrast to the sonic palette of my homeland New Zealand, with its lush natural environment, wide-open spaces and relatively small population. Trying to come to terms with this omnipresent sound environment, I spent a lot of time making field recordings of Paris noise, and analyzing the spectral and rhythmic content of those recordings. I discovered that the more I listened to my recordings, the more musical material I found hidden in these background hisses and hums, chattering, and otherwise banal noises: rhythms, mysterious melodies, energies, and harmonic tensions. I decided to try to capture the intrinsic musical essences I could hear in my city recordings, and interpret those sounds in an orchestral con-

a quiet fury
for orchestra and live electronics

lissa meridan

The score is titled "a quiet fury" for orchestra and live electronics by Lissa Meridan. It features a timeline from 0:00 to 0:20. The Computer part starts with a "20Hz Twang.aif" and a "Gradually open filter upwards until pulsing +/- 12:1" instruction, with a "slow continuous cresc." dynamic. The Bass Clarinet and Contrabassoon parts include "Vibrato pulsing fluctuates 1:4 - 5:1" and "air sound gradually forming a pitch" instructions. The Bass Trombone part has a "Vibrato pulsing fluctuates 1:4 - 5:1" instruction. The Timpani and Percussion 1 parts have "variable pulse-rate +/- 12:1" instructions. The Piano part includes "(lightly hammer with fingers on strings)" and "bist/bistaf" instructions. The Harp part has "bist/bistaf" instructions. The Double Bass part includes "Transform: Long Bow strokes... tremolo Pulsing slowly fluctuates 1:4 - 12:1 Div. staggered entries" and "simile" instructions. The score is marked with "PPP" and "PPPP" dynamics and includes a "slow continuous cresc." instruction throughout.

Fig. 1. a quiet fury

text, with the juxtaposition of the original noise recordings finding musical relationships in the orchestral counterpart.

The resulting work is a conjuring of various energies, or furies, caught in the background noise of Paris, and finding their way into the back of my throat to be sung into a *quiet fury* (see Figure 1). This work for symphony orchestra and live electronics was commissioned by the New Zealand Symphony Orchestra as part of the 2006 Lilburn Prize for orchestral composition, which I won. It was premiered in 2009 by conductor Hamish McKeich and with Michael Norris performing the live electronics. It was then presented at the International Rostrum of Composers in Lisbon 2010. For me, this work is a landmark in my creative evolution, as I feel it achieves a real sense of synergy between the orchestral and electroacoustic mediums.

Since I have been living in France and working with the CLSI (Cercle pour la Liberation du Son et de l'Image), I have had the opportunity to more seriously explore the interface between instrumental and electronic compositional techniques, the emerging reciprocity between these techniques and the resulting shift in the method of conceiving musical ideas and relationships. In 2009, I decided to finally take some time out from my hectic performing and composing schedule in order to have children and spend some time reflecting on these compositional problems. I completed a master's degree in musicology at the University of Bordeaux Montaigne while I was pregnant with my second child, and am now following on with a Doctorate in Arts, specializing in the aesthetic and analysis of contemporary music, and in particular the work of Gerard Pape, whose music uses primarily mixed acoustic/electroacoustic sound resources.

At the same time, I am working on new compositional techniques that I have discovered as a result of my mixed works, and I continue to teach privately from my studio in Bordeaux and via Skype for my international students. The ever-present sonic environment in which I live is a constant source of inspiration—composing is my way of coming to terms with the world as I hear it. At the end of the day, I think that no matter what technology you use or how you present your music to people, it is the simplest but most elusive essence of a music that moves you. The inspired sound, which

cannot be caged or bottled, which remains fresh and magical each time you hear it—that is what motivates me as a composer.

Inside the Sound

GRÁINNE MULVEY

I had no aspiration to be a composer until quite late in my studies as an undergraduate at Waterford Institute of Technology in Waterford, Ireland. As a child, I assumed that composers were all “dead foreigners”—it never occurred to me that people were still writing “serious” music. I was introduced to classical music by my father; he was always playing music—often something recorded from BBC Radio 3—and I would listen totally spellbound. On leaving school I decided to study for a music degree. Although I'd been playing guitar since I was about six, I was realistic enough to recognize that I would never be a performer at a professional level, so I envisaged a career teaching music in schools. As a result, I concentrated more on theory. However, encouraged by Dr Eric Sweeney I discovered that I had a flair for composition. I composed my Symphony No. 1 as part of my final year portfolio, and the college orchestra premiered two of the four movements in April 1989. That experience was the real turning point that led me to pursue composition as a career.

Looking back at the piece, it is clearly very derivative—a lot of Stravinsky, Messiaen, and Schoenberg influences, all in the melting pot. Nevertheless, it was the catalyst that stimulated me to study composition at the postgraduate level—taking an MA at Queen's University, Belfast. As I was completing that degree, I was fortunate to win the Composer's Class at the 1994 Musician of the Future competition run by RTÉ (Ireland's national broadcaster). One of the adjudicators was Professor Nicola LeFanu of the University of York, UK. She was very complimentary and encouraging, and I felt an immediate rapport. This led to me to move to York to complete my studies under her supervision, and I was awarded a DPhil in Composition in 1999. Twenty years on from that first meeting, I'm de-



Gráinne Mulvey

lighted to say that both the professional relationship and the friendship endure.

Over the years, I have become ever more fascinated by the properties of sound itself, rather than adhering to any particular formal principle or following any particular school. This has actually been an on-going learning curve since my earliest childhood. I used to be *terrified* of noise. I couldn't stand in front of a vacuum cleaner when I was very small; if anybody put the radio on and it was mainly speech, apparently I would cry so hard that it would have to be switched off immediately. Music was fine—even if the music was constructed in a most unfamiliar fashion such as Schoenberg, I would be happy to listen. But noise was always disruptive to me. I now find I really love noise so much that it has become an integral part of my work, and it is always important to the overall shape of my work generally. In this aspect I suppose I owe a debt to the spectralist school, especially Grisey and Murail, as well as to earlier pioneers such as Varèse, Stockhausen, and Ligeti.

I have worked in various disciplines with visual artists, dance, and theatre. I'm very intrigued by collaborations and the results of these processes, and I love to explore new territory by engaging in anything that has something different or that brings me to some other learning curve. The collaborative process is very important to me. Most of my music has been written with specific performers in mind, and in a very real way the music is theirs as much as mine—particularly in the case of the works for voice or instrument and tape, where the tape part is derived from recordings of the soloist, treated in the manner of *musique concrète*. The ideal overlap of soloist and tape cannot really be achieved with any other performers.

In this context I have been fortunate to collaborate with a number of performers (organist David Bremner, ondiste Natalie Forget, soprano Elizabeth Hilliard, flautist Joe O'Farrell, clarinettist Paul Roe, and cellists Martin Johnson and Annette Cleary, as well as ensembles such as Concorde and the ConTempo Quartet) who have committed themselves wholeheartedly in developing and regularly performing these pieces. I am happy that I was able to repay some of that dedication by featuring some of them on a CD of my recent music (*Gráinne Mulvey: Akanos & other works*, Navona Records NV5943).

The pitch material for most of my recent work is derived directly from the overtone series—not just the familiar equal-tempered form, but including the microtonally-inflected upper partials (see Figure 1). The values shown above the staff are deviations in cents from equal temperament.

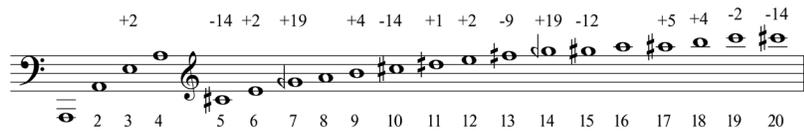


Fig. 1: Overtone series on A

The title of my orchestral work *Akanos* (2006) is derived from an archaic Greek word for a spine or barb, such as may be found on animals or plants such as a cactus. The piece explores contrasts between steady organic growth and “spiky,” jagged interjections. *Akanos* reflects this idea by the juxtaposition of polar opposites: in the opening bars, extremes of register, dynamics, timbres, and tempi are presented in apparent conflict. As the piece develops, it gradually becomes clear that the contrasting characteristics of the initial material are simply different aspects of a fundamental unity: the material is all derived from the harmonic series, the ultimate unifying principle of all music. The emphasis is on color and timbre rather than explicit melodic configurations, though these are not precluded. However, where material is stated linearly, it tends to be “blurred” by free canonical doubling or ostinato patterns (Figure 2). The harmonic derivation of the material is made explicit at the climax of the piece, with a series of sustained chords—each the verticalization of the (tempered) harmonic series on a cycle of fundamentals: A, E-flat, F, B-flat, A.

As I said, I am intrigued by sound itself. Overt “development”—in the classical sense of variation of linear or harmonic material—generally takes second place to *timbral* transformation; instead of themes developing, sound masses evolve into others by the gradual alteration of their internal pitch structures. This is a direct result of my experience with electroacoustic composition, where, by stretching a single complex timbre in time, internal fluctuations become apparent within what originally sounded as a uniform tone. It’s as if one is climbing inside the sound and exploring its microscopic—microphonic?—structure. These fluctuations can then become material in their own right, as in *Sonic Study I: Wood* (2001), where a recording of a circular saw is time-stretched and filtered until discrete pitches begin to appear, which are then used as the basis for the (rare, for me) explicitly “melodic” development.

As to the future, I suspect a slight change in emphasis may be imposed by the nature of my current major projects: a cello concerto, to be premiered by Martin Johnson and the National Symphony Orchestra of Ireland, and two operas, to libretti by Wolfgang Thompson and Anne LeMarquand Hartigan. In all three cases the form dictates a more overtly “dra-

matic” treatment and this is rather at odds with my usual approach. Squaring this (perhaps imaginary) circle will be a challenge, undoubtedly, but I’ve never expected—or

sought—easy answers. What the long-term effects of this may be, no one—least of all me—knows. The only certainty in composition is that you never stop learning. Further information is available at <http://www.grainnemulvey.com>.

Research and Teaching in the Appalachians

REEVES SHULSTAD

Reeves Shulstad is a musicologist teaching in the Hayes School of Music at Appalachian State University in Boone, NC. Her current research centers on the microtonalist composer Tui St. George Tucker (1924-2004). After arriving at Appalachian in the fall of 2009, Shulstad was introduced to Tucker’s work by her music librarian, Gary Boye. Tucker had served as the musical di-



Reeves Shulstad

rector of a boys’ camp, Camp Catawba, near Blowing Rock, NC from 1946 to 1970.

The camp was the brainchild of Tucker’s partner, Vera Lachmann, who was the camp director from its inception in 1943. After Lachmann died in 1985, Tucker inherited the land and moved from her Greenwich Village apartment to the camp fulltime. When Tucker passed away the contents of her cabin, which included much of her music, became part of the W. L. Eury Special Collections at Appalachian’s Belk Library.

Tucker moved from Los Angeles to New York City in 1945 and started a career as a professional recorder player. She was an active participant in the Greenwich Village music scene and her friends and colleagues included pianist Grete Sultan, fluxus artist Jackson MacLow, and John Cage. Her earliest microtonal works were for recorder, for example her Second Sonata for Recorder “The Hypertonic” (1967). (See Figure 1.) Shulstad has been granted a sabbatical for the Spring of 2015 to work on an edition of Tucker’s music and book about her life and career.



Fig. 2: *Akanos*, bars 27-28, woodwind canon (beginning)

Her previous research resulted in publications with Cambridge University Press and Steglein Press on Liszt's symphonic poems and symphonies, but in the future Shulstad would like to do work on the influential women who bolstered Liszt's career including Marie D'Agoult, Caroline Sayn Wittgenstein, and Lina Ramann.

Shulstad is dedicated to giving voice to marginalized, diverse groups in all of her music courses. As part of the general education curriculum at ASU, she developed a Music and Gender course to provide a space to explore these groups with undergraduate students. Since 2010, Shulstad has organized a Women Composers Concert every March for Women's History month and, a pianist by training, has performed on these concerts as well.

Shulstad is currently serving on the leadership team for a Residential Learning Community, AsUnity. Students apply to be a part of this group, live together, attend events, and take certain classes. This group focuses on Social Justice issues connected

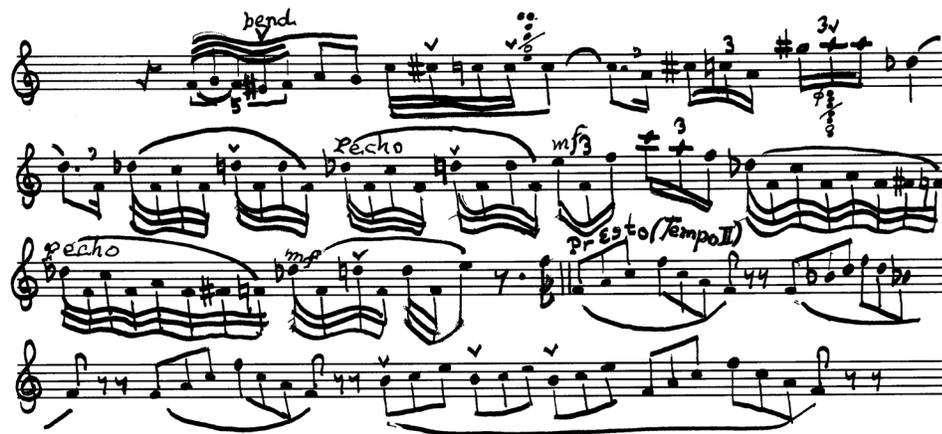


Fig. 1. Tui St. George Tucker, Second Sonata for Recorder "The Hypertonic"

to the LGBTQ community. Beyond her Music and Gender course and the concerts she organizes, Shulstad provides programs for this group that focus on social justice issues and music.

Shulstad is the Past President of the American Musicological Society's Southeast chapter and served as the Secretary Treasurer for six years. She is also the Past

President of the College Music Society Mid-Atlantic chapter. Joining the IAWM in 2014 has made her participation in this society more official as she has served as an adjudicator for the Pauline Alderman Award in the past. She is currently serving the IAWM by co-chairing the Pauline Alderman Award committee with her colleague Elizabeth Keathley.

BOOK REVIEWS

Kathy Hinton Brown: *Lotte Lehmann in America: Her Legacy as Artist Teacher, with Commentaries from Her Master Classes*

Missoula, Montana: The College Music Society Monographs & Bibliographies in American Music series, reprint. 300 pages (2013). ISBN-10: 1881913600; ISBN-13: 978-1881913603

JEAN WALD

Kathy H. Brown, Professor of Music at Southwest Baptist University, began her research on the legendary lyric soprano while a doctoral student, the topic having been suggested by Brown's teacher Martha Longmire, herself a student of Lotte Lehmann. Lehmann (1888-1976), born in Germany, had a long career that began in Europe (notably Hamburg and Vienna) and ended in the United States, where, after concertizing for many decades in both opera and lieder, she gave her last performance in 1951. When she retired from performing, she began a second career as a master teacher, chiefly at the Music Academy of the West in Santa Barbara, California, an organization she helped found in 1947.

The author carefully combed through the Lehmann archive at UC Santa Barbara (and elsewhere), and presents in loving detail Lehmann's approach to vocal literature (text-driven, emphasizing the singer's imaginative understanding of the text) and its performance through her teaching over several decades. She references two Lehmann websites, biographies, recordings, a documentary film, Lehmann's own books, audiotapes of private lessons, recordings on video of Lehmann's master classes at the Music Academy of the West, and personal interviews, including one with Frances Holden, with whom Lehmann lived for more than thirty years. Brown also includes the personal anecdotes of twenty-eight former students and associates of Madame Lehmann, including Martha Longmire, Grace Bumbry, and Marni Nixon.

In art song, Lehmann was primarily driven by the desire to fully absorb the text, often requiring students to recite the poetry before singing the music. In opera, she advised first studying the score to secure an emotional understanding of the drama. Her insistence on preparation—mastering languages in order to interpret the texts, understanding motivations and characterizations, phrasing, tone color, gestures, and movement—guided students not to imitate

her but to experience the music for themselves and create their own interpretations.

The book is organized into three sections: brief biography, instruction (descriptions of her teaching and methods of interpretation), and performance (detailed instruction and coaching of specific songs performed in lessons and master classes). Fifty black-and-white photographs support the biographical chapters, following her career in Europe and then in the United States. The third section, on performance, comprises more than half the book. Here are twenty-six composers and transcribers whose song texts are excerpted in translation (all by Lehmann) followed by comments to singers from Lehmann's private lessons and master classes, with helpful measure numbers for the reader. Throughout the book, both Lehmann's directions to students and comments about Lehmann or her teaching are quoted without attribution to preserve the anonymity of the sources. In addition, thirty-seven water-color paintings by Lehmann, inspired by the songs of Schubert and Schumann, are reproduced in black and white, interspersed throughout the Art Songs section.

Brown also includes Lehmann's comments about some of her very famous colleagues. Under *Die Post*, for example,

following her instructions to the singer, Lehman comments, “Bruno Walter (who accompanied many of her lieder recitals) did this in such a fast tempo that I could scarcely sing it.”

Appendix One includes a reprint of an article Lehmann was persuaded to write for the October 1961 issue of *House Beautiful* called “The Joy of Singing at Home,” a charming reminiscence of her childhood experience of singing folksongs in the evenings with her parents and brother. Appendix Two contains three essays of Lehmann’s impressions of America in the 1930s prior to her emigration in 1938. These colorful and evocative essays are thought to be heretofore unpublished. The description of her brief foray to Havana from Miami reveals attitudes that today are considered overtly racist, although the essays stand as candid glimpses into Lehmann’s worldview at the time.

The index is divided into two sections: Art Songs and Arias, and Names and Places. The first index lists the title of the individual song (with nickname, if applicable) and the larger work, along with the composer’s name. The Names and Places index includes people and places referred to in the volume, but excludes composer names since in the text itself the songs and arias are arranged alphabetically by composer.

Two notable Lehmann biographies in English, Beaumont Glass’s *Lotte Lehmann: a Life in Opera and Song* (1988) and Michael Kater’s *Never Sang for Hitler: the Life and Times of Lotte Lehmann* (2008), take different approaches to chronicling her long life and complex personality. Glass’s authorized biography is considered somewhat hagiographic, while Kater’s scholarly work is based on primary sources and attempts to explain in candid detail the complicated Lehmann in the context of her time. Brown’s book, however, focuses mainly on Lehmann’s teaching techniques—her prompting, teasing, witty, and sometimes gently scolding, although astute, manner—in a way that provides immediacy for the reader.

Although Lehmann wrote many books herself, and several specifically on song, it is instructive to read the spontaneous comments she made directly to students in the course of instruction or coaching, taking into account each student’s ability, technique, preparation, and stage of development. One may need the score in hand to

fully appreciate some of the comments, but they are nonetheless interesting and well-organized for ease of reference. Although Lehmann was one of the most famous singers of the twentieth century, students today may not be as aware of her as were those of previous generations, even though many recordings of her performances are currently available. This is a worthy compilation of a great diva’s wise instruction to future generations regarding the interpretation of songs and arias.

Jean Wald, Music Specialist and Research Librarian at Stetson University in DeLand, Florida, has a B.M. in vocal music education from West Virginia University, an M.M. in music history and literature from Butler University, and an M.L.S. degree in library science from Indiana University.

Ellen Koskoff: *A Feminist Ethnomusicology: Writings on Music and Gender*

Urbana: University of Illinois Press
(2014). 256 pages, 1 chart, 4 music examples, 2 tables, notes, references, index.
\$30.00 (paper)

BRIAN HOGAN

Ellen Koskoff’s *A Feminist Ethnomusicology: Writings on Music and Gender* is an informative and engaging memoir that historicizes the inclusion of a feminist perspective in ethnomusicology through key contributions from Koskoff’s career from the early 1970s to 2012. The book is deeply personal yet broadly relevant because of Koskoff’s ability to articulate the tensions, frictions, and contradictions inherent in the processes of fieldwork, musical ethnography, and feminist scholarship. Koskoff emphasizes the value of both fieldwork as a first-hand data collection technique, and of fieldwork experience as providing contextual, embodied, and reflexive knowledge. Over the course of thirteen chapters, Koskoff renders in detail the historical context of the study of music and gender. She discusses her scholarly contributions and experiences in academia and in the field, while providing a compelling argument for the primacy of fieldwork as a mode of comprehending music and society.

Ellen Koskoff is professor of ethnomusicology and director of ethnomusicology programs at the University of Rochester’s Eastman School of Music, general editor of the *Eastman/Rochester Studies*

in *Ethnomusicology* series, and one of the pioneers of gender studies in music. The intended audience for the book is primarily younger scholars in ethnomusicology and related fields, though its relevance extends substantially into the humanities and social sciences. The book has pedagogical value for its clear and concise definitions of the terms and language of feminist and ethnomusicological discourse.

In content, the book consists of a collection of articles (both new and reprinted) that weave together fieldwork and archival research through insightful retrospective. The bibliography is substantial and unearths some influential yet previously marginal texts in the field. In form, the work shifts between deeply contextualized and historicized analysis and somewhat experimental imaginary conversations between the author and her former selves, fieldwork informants, and readers. The book is organized into three parts that correspond with three different time periods. Each part starts with a chapter that summarizes and distills themes from Koskoff’s work and the state of discourse during the given time period. The volume depicts not only influential texts and ideological shifts, it also demonstrates their impact on the author and her contemporaries, portraying in part the evolution of a specific political consciousness in ethnomusicology.

Koskoff states three primary goals of the book. The first is to provide clear answers to questions about the historical intersections of feminism, gender, and music; the second, to inspire critical thinking and critiques about those intersections; the third, to help readers accept and feel comfortable with the perpetually unfinished nature of such work. The author pursues these goals first on familiar ground, tracing an intellectual genealogy through both rare and well-known texts in several fields, then moves on to the more personal, individual, and abstract territory of shaping a theoretical framework that is by nature unfinished and in flux. This spectrum from concrete and factual to interpretive and abstract reflects the diversity of the prose in the book, engaging both what the study of music and gender has been, and what it can be.

Part I: 1976-1990. Chapter 1: “From Women to Gender” depicts the historical context of first and second wave feminisms, early feminisms of color, sameness vs. difference, feminist anthropology, and

the anthropology of power. The crucial discussion in this chapter focuses on the theoretical shift that occurred in the 1970s and 1980s from women and equal rights to questioning gender as a social and cultural construct. Chapter 2: "Introduction to Women and Music in Cross-Cultural Perspective" is a republished introductory chapter that takes stock of relevant music scholarship on women and gender through the mid-1980s. To-date, it is one of Koskoff's most influential works. Chapter 3: "Both In and Between: Women's Musical Roles in Ritual Life" compares three different ritual contexts of women's musical performance: Lubavitcher, Korean, and Iroquois music cultures. Invoking Sherry Ortner's (1974) model of nature and culture as domains which women are perpetually placed in-between as subordinate intermediaries, the chapter's main point is that women exist both in and between culture in all three contexts, affording them a powerful yet confining symbolic ambiguity.¹

The six chapters that comprise Part II: 1990-2000 chronicle Koskoff's adoption of an individual-oriented postmodern lens, which she grapples with and integrates into her longstanding comparative and theoretical approach. Chapter 4: "Shifting Realities" discusses third wave feminism, queer theory, and feminist ethnomusicology, with an insightful literature review of major works in ethnomusicology that engages the intersections of music and gender. Chapter 5: "Gender, Power, and Music" takes on theories of gender relations, social power, and music in cross-cultural perspective, as Koskoff identifies the fundamental importance of gender in defining the performance

and creation of music and the role of music as a context and medium for challenging and recasting gender relationships. Chapter 6: "Miriam Sings Her Song: The Self and Other in Anthropological Discourse" provides three interpretations of the same musical event from different subject positions, promoting an interpretation of power as the governing force that determines the relationship between observer self and observed other. Invoking multiple simultaneous voices to explore Lubavitcher music and gender ideologies, this chapter demonstrates the representational power of Koskoff's creative narrative approach.

Chapter 7: "The Language of the Heart: Music in Lubavitcher Life" is a 1995 reprinted chapter that was among the first to include a depiction of women's music along with that of men in a published account of Hasidic religion and culture. Responding to the underrepresentation of female instrumentalists in music research, Chapter 8: "When Women Play: The Relationship between Musical Instruments and Gender Style" surveys female instrumentalists in four musical contexts (court, courtship, ritual practice, and everyday life), putting forth a theory of instruments as linked to gender ideologies, which in turn reflect dynamics of power. Chapter 9: "Well, That's Why We Won't Take You, Okay?": Women, Representation, and the Myth of the Unitary Self" is a previously unpublished chapter that explores the ethical issues and gender dynamics that permeate both fieldwork and historical research.

Part III: 2000-2012. Chapter 10: "Unresolved Issues" recounts the positionality of the so-called third wave of feminism, and characterizes a feminist ethnomusicology that shares an emphasis on polyvocality, performativity, and embodied knowledges with feminist anthropology. Chapter 11: "The Ins and Outs on In and Out" is a previously unpublished adapted conference paper which takes a political tack on the disciplines of ethnomusicology and anthropology, while making a claim for the importance of a feminist ethnomusicology. Chapter 12: "Out in Left Field/Left Out of the Field: Postmodern Scholarship, Feminist/Gender Studies, Musicology, and Ethnomusicology" is a previously published chapter that tackles the question of why historical and critical musicologists have published more frequently regarding the relationship between gender and music

than have ethnomusicologists. Chapter 13: "Imaginary Conversations" contrasts assumptions of difference and of sameness as foundations for cognitive models, then posits a new inclusive model that positions the insights and conflicts of both in productive dialogue. Like the rest of the work, this chapter articulates fieldwork as a key location for the perception of musical and social difference and sameness, and argues for fieldwork experience as central to a feminist ethnomusicology.

In many ways, *A Feminist Ethnomusicology* is a nuanced depiction of the pitfalls, missteps, and successes that Koskoff and her contemporaries experienced between the 1970s and 2012 in the study of music and gender through a feminist lens. As such, it is valuable to current scholars seeking to avoid the mistakes of the past while benefiting from the substantial intellectual gains made by Koskoff and her contemporaries. It is also an important historical account of issues of ownership over feminist discourse, elucidating the tensions between different waves of feminism and differing approaches to the study of women and gender in context. Koskoff's unique narrative voice and the book's creative format help to expand the representational dimensions of the text, evoking some of the spirit, confusion, and life of the numerous musical contexts introduced. Koskoff successfully teases out the complex relationship between ideas about people and the real experiences of people, bringing attention back to the human actors and temporally situated experiences that are all too often the obscured subject of music scholarship. While many scholars today consider themselves feminists and ethnomusicologists, it is Koskoff who has, through this volume, helped us understand the intellectual genealogy of a feminist ethnomusicology.

NOTES

¹ Sherry B. Ortner, "Is Female to Male as Nature Is to Culture?" In *Woman, Culture, and Society*, edited by Michelle Zimbalist Rosaldo and Louise Lamphere, Stanford, CA: Stanford University Press (1974), 67-87.

Brian Hogan, Ph.D., is a graduate of UCLA's ethnomusicology program with specializations in African music, African American music, new media, percussion, disability studies, and medical ethnomusicology. He has published on power and women's songs in West Africa, music and disability in cross-cultural context, and the historical origins of African xylophones.

Ellen Grolman, IAWM review editor and host of WFCF's *Music of our Mothers*, has issued a repeat call for recorded music. Please send your CD(s) with details regarding duration, movement/movement title, and performers (and program notes if available) to the address below and she will endeavor to air your repertoire. If at all possible, please mark the information directly on the CD itself; separate sheets of paper are easily lost. Please do not send the CDs by registered or certified mail. Both the recording quality and performances must be excellent in order for the CD to be aired. The address is 192 Anastasia Lakes Drive / St. Augustine, FL 32080 / USA.

COMPACT DISC AND CONCERT REVIEWS

Mary Ellen Childs: *Wreck*

Pat O'Keefe, clarinets; Laura Harada, violin; Michelle Kinney, cello; Peter O'Gorman, percussion. Innova 844 (2013)

JENN KIRBY

Mary Ellen Childs, born in Indiana and based in Minnesota, is a composer and multimedia artist best known for her ensemble CRASH and her visual percussion pieces which integrate music, dance, and theater. Gesture is a significant characteristic of her music, and this can be heard as well as seen. *Wreck*, commissioned as a full-length dance work by the Black Label Movement dance company, "explores the depths of physical and psychological endurance and human fortitude in the face of impending and inevitable loss" (liner notes). The album cover shows people in distress in deep waters, but much like the music, it offers no conclusion; instead, it explores a struggle within.

The album introduces a new sound world and ephemeral space for the listener. The eighteen-track album contains pieces ranging in duration from a little over a minute to just shy of seven minutes. Themes and ideas introduced in some early pieces are reintroduced in later pieces, serving to thread the tracks together and connect the many pieces in the album. The instrumentation consists of clarinet, violin, cello, and percussion, with electronic sounds making their appearance on some tracks.

Anat is an explosive opening to the album, a set-up for what is to follow: high energy, folk-like melodic lines, driving percussion, and, above all, tension. This tension is held throughout the album, from the highly rhythmical *Tha Lake* to the eerie *First Wave* (Part 2) and the breathy sounds heard in *Chant*. Childs employs a variety of techniques to sustain the tautness: scratchy violins, low drone notes, pulsating percussion. This helps bind the entire album into an almost single state, something that is especially difficult for an album accompanying another art form. In no way does this album just serve as a narrative to the dance work. There are, however, a few tracks that come close to acting as simply functional to the dance work, in particular *Dessication*, which appears to be melodically and timbrally a bit inconsistent with the rest of the album. The playful rising and falling of pitches is not found elsewhere, and the

counterpoint in this track implies it is accompanying something else. Perhaps it is too short to establish itself and its purpose.

First Wave (Part 2) offers a great contrast to the introductory and fast-paced soundscape. The stillness of this track is captivating and ends *sans* resolution or sense of relief. This a common theme throughout—raising questions but never giving answers. A "home key" is not something Childs uses often. Throughout, the composer creates an enveloping sound world one cannot help but fall into (or, perhaps, be dragged into). The album is a linear journey, each track building upon the previous one, until track fifteen's *Duet For Wreck*, which provides a breathing point, a stillness that serves as a contrast to the momentum gathered to this point. The momentum returns for the next track, *The Gathering*. The final track, *The Abyss*, is the final stage of the sound journey, a musically unresolved ending.

The production quality of the CD adds to the beauty of the tracks. *Spirit Duet* (*After Kolokol*) in particular has some clever panning, which makes the resonating harmonics of the bells quite disorientating. Overall the album is dynamically well balanced and an honest piece of work that not only expresses something deep from the composer but also evokes an emotive response from the listener.

Jenn Kirby is a composer of acoustic and electronic contemporary music. Her works explore elements of theatricality, humor, and the manipulation of the perception of time. Jenn is co-director of the Dublin Laptop Orchestra and is currently completing her doctorate at Trinity College Dublin, where she has taught courses in electroacoustic composition and music technology.

Linda Dusman: *I need no words*

Hoffman/Goldstein Duo; InHale Duo; E. Michael Richards, B-flat clarinet; Shannon Wettstein, piano; Ruckus; Wendy Salkin, narrator; Tom Goldstein, percussion; Damocles Trio. Neuma Records 450-109 (2013)

LISA WOZNICKI

This recording features seven works that showcase the versatility of composer Linda Dusman, currently teaching theory and composition at the University of Maryland, Baltimore County (UMBC), and the found-

ing editor of the *I Resound Press*. The written word provides a unifying element to the disc, as each work is based on a specific text (and in one case, a work of art) that serves as inspiration for the composer's sonic exploration of themes and images.

The recording begins with *O Star Spangled Stripes*, a work for piano and percussion, ably performed by the Hoffman/Goldstein Duo. The liner notes indicate that Dusman wished to explore democracy and advance freedom, concepts usually linked to a political landscape rather than a musical one. In keeping with this idea, individual performers decide when they will play as a group or solo, treating listeners to alternating modes of harmonious or dissonant music-making. The work features themes from recognizable patriotic songs, but the aleatoric nature of the performance results in a sound collage that is at times unpredictable—but always energetic.

The evocative and atmospheric *An Unsubstantial Territory* for piccolo and alto flute was inspired by a quote from Virginia Woolf's novel *The Waves*. Dedicated to its performers on this disc, the InHale Duo, the composition explores the extreme ranges of each instrument, the interplay reflective of a conversation between two lovers. Timbres blend, then clash, in contrasting sections as the two instruments play together, then dissonantly apart.

Skra, an electroacoustic piece, is the only composition inspired by a work of art rather than a text. Dusman was captivated by the artwork of Mary McDonnell, particularly her *Red Line Drawings*, and here introduces us to both an ink drawing and the nature of artistic creation. This piece combines ambient sounds recorded both within and outside the artist's studio as she worked, layered over a track of solo clarinet music. The artist's experimentation is reflected in the shifting timbres of the clarinet: the instrument's voice is at times almost meandering in its melodic explorations, employing first an introspective, lyrical tone and soft dynamics; then later, more definitive, wide sweeping musical gestures. Details from the original artwork are included in the liner notes, allowing listeners to enjoy both an aural and visual representation of McDonnell's work.

Of particular interest is the very intriguing piano suite, *Suite Sweet Errata*, a set of five pieces inspired by the poetry of

Joan Retallack who used publisher errata slips as subjects for her poetry collection, *Errata Suite*. Dusman follows a similar process here, creating five individual sound portraits based on short literary phrases. Pianist Shannon Wettstein perfectly captures the mood of each piece, which ranges from wistful and ethereal to dark and ominous.

The compelling *Magnificat I* was composed for Ruckus, the newly formed contemporary music ensemble in residence at UMBC, and performers of the work on this recording. While the textual reference here is biblical and has been set to music by countless composers throughout history, Dusman's very contemporary vision is shaped by her reactions to the events of the 9/11 tragedy. The work, scored for bass clarinet, alto flute, and marimba, is somber in tone, and the sonorities of the instruments' solo melodic lines, particularly the flute, hang in the air long after the track is finished. Early in the piece, the individual instrumental lines appear to be going in different directions, almost underscoring a busy street scene; later, however, there are quiet sections where the flute mirrors the ringing of a bell. After each solo flute section, the other instruments react, shifting the performance dynamic from showcasing first a single instrument, then all three.

The most whimsical piece on the recording is *Miss Furr and Miss Skeene*, a Gertrude Stein story narrated by actress Wendy Salkind, with percussion accompaniment by Tom Goldstein. Salkind's voice is well suited to convey the emotional journey of two people coming together, then drifting apart. Her delivery ranges from rapid-fire declamation a more languid, reflective tone, as she describes the ultimate estrangement of the two characters. The range of instrumental timbres in the percussion accompaniment also works well in juxtaposition to the narration, culminating in a very satisfying listening experience.

Perhaps the most personal of the works in this compilation is the concluding track, *Diverging Flints*, inspired by Emily Dickinson's poem "We Met as Sparks—Diverging Flints." An exploration of the nature of personal relationships, the work is a nice companion piece to the preceding track, focusing on the initial intersection of three instruments (violin, piano, and cello), then following their musical exchanges, simulating a conversation. The interaction

between the instruments is direct; the instruments make their own musical statements, rather than being secondary to the immediacy of text. The result is a rich palette of sonic journeys, some consonant and tonal, and others not. The Damocles Trio does a masterful job of weaving the musical threads for this portrait, and their performance has a life and breadth that truly gives each of their instrumental musical voices a distinct personality.

The quality of the recording is excellent, and the performance by all musicians is top notch. The CD booklet provides ample detail about both compositions and performers. *I need no words* handsomely showcases Dusman's creative skills, evident in the variety of compositional approaches included here. The CD is an admirable example of contemporary chamber music, offering several levels of engagement for today's audience.

Lisa Woznicki is the Performing Arts Librarian at Towson University, where she also teaches as an adjunct instructor in the Department of Music. She has recently taught a course on Women in Western Music and is currently at work as a co-author of a book about segregated musical ensembles in Baltimore.

Mary Kathleen Ernst:

Keeping Time

Mary Kathleen Ernst, piano; Blanton Alspaugh, producer; Philip Blackburn, director; Chris Campbell, operations manager. Innova 868 (2014)

KIMBERLY GREENE

As the millennium of 2000 drew near, the distinguished and internationally acclaimed concert pianist Mary Kathleen Ernst intensified her commitment to champion the extraordinary contribution of American women composers by increasing the exposure of their most compelling works on the concert stage (*Charity Innovators and Creative Talent Report*, 2014). With the market share of recordings for the entirety of "classical" music hovering around three percent, Ernst is acutely aware of the grave difficulties facing contemporary composers of serious music, especially women.

Heralded by the critics as "a marvel of clarity and precision" (*The Times Picayune*, New Orleans), Ernst performs internationally, often premiering twentieth and twenty-first century American works and appearing at many of America's most prestigious music festivals. A graduate of the Juilliard

School (BM, 1977; MM, 1978), Ernst held the position of Artist-in-Residence at Shepherd University, West Virginia (1988-1994) and joined the faculty of the University of Virginia in 1997. Ernst says she performs in appreciation of the music "of these exceptional women, [who] captivated me and became an integral part of my repertoire as a pianist." Released in commemoration of Women's History Month, March 2013, this recording celebrates the piano music of Vivian Fung (b. 1975), Jennifer Higdon (b. 1962), Katherine Hoover (b. 1937), Jing Jing Luo (b. 1953), Judith Shatin (b. 1949), Stefania de Kenessey (b. 1956), and Nancy Bloomer Deussen (b. 1931).

In selecting the disc's repertoire, Ernst considered her relationships with the composers and the musical repertoire that directly impacted her education and professional career, and she searched for an idea that would characterize the recording. *Keeping Time* (2011), by the emerging Canadian composer Vivian Fung, exemplified for Ernst the current direction of contemporary serious music in its merging of Western musical forms with non-Western elements. Fung was inspired by the *kajar* or *kempluk*, the Balinese gamelan instrument that maintains an unflinching pulse for the ensemble. Throughout *Keeping Time* is an unwavering, incessant pulse that resounds in a percussive, pianistic display, juxtaposed dramatically with the formidable and rhythmically varied passagework presented by the piano, rendered meticulously and with finesse by Ernst.

The inclusion of *Secret and Glass Gardens* (2000) by Jennifer Higdon, the recipient of the 2010 Pulitzer Prize in Music for her *Concerto for Violin and Orchestra* (2008), is à propos. With its mysterious and graceful ambience created through the use of luminous polychords, rhythms that develop into polyrhythms and quickly unravel, and ethereal, meandering motifs, *Secret and Glass Gardens* shares a decided correspondence with the compositional material and aesthetic of Debussy. Ernst's performance exhibits a keen understanding of the subtleties of expression and the refinement of technique.

Although reminiscent of the indeterminate works of post-World War II avant-garde composers, *Chai Variations* (1995) by Judith Shatin emphasizes collaboration, especially salient in the professional associations of women composers and musi-

cians. In *Chai [Life] Variations on Eliahu HaNavi* (Elijah the Prophet), the artist selects the order of each variation, thereby creating an aesthetic totality generated by the individual pieces. Ernst's arrangement of the variations juxtaposes the dark solemnity of the theme with moments of serene beauty and virtuosic majesty without overpowering or diminishing the sincerity of the Jewish folk musical material.

The following works also grace the album with their diversity and stand as examples of extraordinary compositional mastery, celebrating "the timelessness of friendship and the ways in which great music binds us together" (liner notes): an agitated musical depiction of *Mosquito* (1991) by Jing Jing Luo; the mysterious and beautiful first movement, "A Recollection," of the suite *Musings: Circa 1940* (1995) by Nancy Bloomer Deussen; the imaginative and diverse *Dream Dances* (2008) by Katherine Hoover; and the historically informed concerto *Spontaneous D-Combustion* (2012) by Stefania de Kenessey.

Ernst delivers a meticulous, nuanced performance and is able to convey the essence of each composition. *Keeping Time* is a moving, personal offering that pays homage, with gratitude, to the hands that created these works. For, according to Ernst: "Over time I watched [the composers] break barriers and bring to life music of great beauty and complexity that will no doubt stand the

test of time. I feel privileged to be a long time champion of their work."

Kimberly Greene is a PhD candidate in musicology at Claremont Graduate University, CA. Currently, she serves as Adjunct Professor of Music History at California State University, Fullerton. Greene's notable commissioned publications include several named articles for Oxford Music Online (2013) and a series of articles for the Peter F. Drucker Graduate School of Management (2013). She holds a master of arts degree in Music History & Literature from CSUF, with additional degrees in German Studies, French Language and Literature, and Business Administration.

Peggy Glanville-Hicks:

Sappho

An opera in 3 acts (1963). Libretto by Lawrence Durrell. Coro e Orquestra Gulbenkian, Jennifer Condon, conductor. Toccata Classics TOCC 0154-55 (2012)

KIMBERLY BARBER

The release of Australian composer Peggy Glanville-Hicks' (1912-1990) *Sappho* represents a major milestone in the canon of recorded operas by distinguished women composers. Up-and-coming Australian conductor Jennifer Condon, who discovered the mesmerizing final monologue of this otherwise unknown work, made bringing it to light a labor of love, and for this she deserves singular praise: it's an outstanding achievement. Condon went to great lengths to ensure the opera's warm reception; she revised the score to performance-readiness, hired an internationally experienced cast of Wagnerian proportions, and produced an excellent accompanying CD booklet, which illuminates the life of the composer and the history of the work's composition. She hopes these efforts will bring the opera out of obscurity and encourage future staged productions. Whether this bid will be successful remains to be seen.

Kurt Herbert Adler originally commissioned the work for San Francisco Opera, envisioning Maria Callas in the title role. When the time came, however, he refused to produce it, denouncing it as inaccessible due to its overly abundant modal tonality and "unacceptable dramatic timing."¹ Condon believes part of the reason for this dismissal is that the work doesn't show itself to advantage in its piano reduction. Indeed, it is hard to imagine the piece without the tremendous tonal color and variation wrought by Glanville-Hicks' evocative

orchestration, with its varied use of percussion instruments and haunting modal wind melodies, juxtaposed with epic Greek fanfares. The action also tends to be more pensive and thoughtful than energetic, reflective of the philosophical phase of life of the heroine.

Glanville-Hicks won an international reputation as an opera composer—the first of very few women to achieve this distinction—primarily due to the strong critical reception to one of her earlier works, *Nausicaa*. She spent several years in Greece and studied Greek demotic music in comparative analysis with Indian music on a Fulbright scholarship—all strong influences on her compositional style in this work. Her deep fascination with Greek culture, literature, music, and history predisposed her choice of subject for this opera, the late life and work of the legendary poet Sappho (ca. 630 BC). Moving in similar bohemian circles in the Mediterranean sphere throughout the 1950s and 60s, Glanville-Hicks met kindred spirit Lawrence Durrell (the opera's libretto is based on his play of the same name), and the two became close friends. She identified strongly with the heroine, "an aging, tragic, rich, successful, famous lady who, mystic at heart, has never found fulfilment despite having had everything."² The collaboration between two like-minded artists seemed predestined.

Greek tragedy has been a fruitful well for composers since operas first were written. From Euridice to Medea to Elektra, troubled legendary and mythological Greek heroines with larger-than-life personalities have proven attractive to composers, lending themselves ideally through their travails to operatic treatment. Sappho is certainly every bit as compelling a personage as these other women (even if she didn't resort to infanticide or matricide to achieve her fame), though perhaps a tad intellectual in her pursuits to be the perfect operatic diva. An opera, after all, is about big emotions, big stakes, and big gestures, not about big ideas. Ultimately, this might be the thing that keeps the work from being more widely embraced.

There's an epic scope to this score, with an orchestral palette almost reminiscent of Wagner and Strauss; the swaths of majestic orchestral sound suggest elemental forces and dramatic landscapes both figurative and literal. The overture quite literally sets the stage, with majestic

Tsippi Fleischer

The definition of "kanun" included in the announcement of Tsippi Fleischer's CD *Innovated Classics* should be replaced with the following: "A classical plucked instrument in the Arab world and Turkey" (see vol. 20.1, p. 42). This instrument was included in the original orchestration of *Like Two Branches*, but for practical reasons the kanun was replaced by a piano in full performances of the cantata. The CD features, in addition to a complete performance of the work (with a piano), selected passages in the original version with a kanun. The instrument's inimitable timber forms an essential part of the sound world that the composer envisioned for this unique work: Fleischer exploited the most idiomatic and virtuosic techniques in writing the kanun part, treating it as the equal of any western instrument.

sounds of ocean crashing and inventive use of percussion. The powerful, fanfare-like chords create drama and lead us into Sappho's exotic world. Some of the most beautiful parts of the orchestral writing are for winds. The strong, colorful, nuanced playing from the Orquesta Gulbenkian clearly has depth in the ranks as well as excellent individual solo chairs. Condon rightly chose an orchestra with a history of playing works outside the traditional repertory for this assignment.

The choral writing is in the great British tradition of Vaughan Williams and Britten, and the text is beautifully and idiomatically sung by the Coro Gulbenkian (enunciation is outstanding!), if sometimes lacking in dramatic impulse. The music needs to leap off the page and it doesn't always do so in this recording. The more elegiac passages are most effective; some of the big dramatic moments fall a little flat. It's been common practice to precede opera recording sessions with live performances, giving the performers the opportunity to explore their roles dramatically and breathe life into the characters. Though the liner notes state that part of the project was a staged production, the inherent drama that this would provide seems to be frequently missing on this recording.

Jennifer Condon's association with the Hamburger Staatsoper as a *souffleuse* (prompter) more than likely provided her with ample opportunity to assemble the singing forces she sought for this recording; there are several German artists in this cast and the results are mixed. A few of these singers have exemplary English diction and rarely betray their heritage; others are less successful. It would perhaps have been helpful to have a complete cast of native speakers for such a premiere recording. When unidiomatic pronunciation recurs chronically, it has the effect of taking the listener out of the drama, and that's unfortunate in any work, but it is particularly disadvantageous when trying to generate interest in a work that has been—unjustly or not—neglected.

Glanville-Hicks' text setting enables the audience to understand the words, but the setting of virtually every syllable to an individual note means that voices often fail to soar on a single vowel. The voice, being a lyric instrument, thrives on being able to coast over the orchestra in long, sweeping lines, scale-wise motion, and melismatic

writing; constant use of syllabic style results in many missed opportunities for deep, emotional expression. Also, the frequent passages of repeated text often don't seem dramatically driven. The libretto is very word-heavy, necessitating concentrated listening to text as opposed to being swept away by feeling. For me, opera at its best is an emotional tsunami; here I often found myself weighing Durrell's words from a polite distance. This is a shame because Glanville-Hicks' music is often powerful, either in its restraint or its unleashing.

With Wagnerian veterans dramatic soprano Deborah Polaski (taking the title role) and bass John Tomlinson (as Kreon), Condon made a specific choice regarding vocal casting, opting for scope, volume, and a sense of the epic rather than beauty, subtlety, and nuance. While both singers offer a charismatic vocal presence, they are also no longer at the peak of their powers. Polaski has a storied career as not only one of the great Brünnhildes of her generation, but also as an unparalleled Elektra. The toll her dramatic investment in these roles has taken on the instrument is apparent. Sappho is a mezzo role, but the tessitura is quite high and seems to sit uncomfortably for Polaski, exposing weaknesses in her upper register break where the instability in her tone causes it to lose focus, resonance, and color. The top becomes periodically brittle and shrill, and the vibrato is uneven on sustained notes. Her diction, however, is generally good and she brings a fitting gravitas to the part. Some of her finest moments come in the quieter, more pensive sections of the score, where she has moments of real beauty. The final duet of Act I between Sappho and Phaon, "Nay but always and forever," for instance, is elegiac in character, voices weaving in and out of one another in an expression of recognition of love found late in life, the meeting of artistic souls. Here Polaski demonstrates her considerable capability to paint pictures with her sound. Sadly, such moments are too few and far between. Some of the big "acting" moments sound stagey and inauthentic.

Tomlinson's first vocal entrance shows an impressive, round, "black bass" quality, hinting at his Wagnerian pedigree. (The term "schwarzer Bass" is used to describe a very dark-colored, evil, bass sound.) Tomlinson's voice is no longer as full and rich in the upper register as it once was, but he is a true singing actor. His diction is exemplary,

and he imbues every scene with character. Martin Homrich brings German-accented English and a heroic tone to Phaon. He has a tendency to heave the voice into the top at times, and he exhibits some nasality in the tone, but his farewell in Act II is touchingly realized. Scott MacAllister's Pittakos, by contrast, has a lighter but very focused and clear, clean tone with a gleaming high register, perfect for the pitiless tyrant. His diction is superb. Wolfgang Koch as Minos brings a strong vocal presence with lovely colors, ringing tone, and excellent intonation. His beautiful final aria, "I am very tired," exhibits a large dramatic range and is one of the simple, quiet moments in the opera that allow us to reflect and absorb the character's personal journey.

Roman Trekel's Diomedes tends to become a bit barky, his tone is somewhat thin on top, his voice lacks resonance and beauty, and his pronounced German accent is disturbing. He does a fine job, however, of playing a drunk. The supporting women in the cast are very strong; their first scene is reminiscent of the opening of *Elektra*, introducing the main character before we see or hear her. These imposing vocal actresses create tension and suspense, informing us immediately of the importance of the title character.

The recorded sound is clear and clean, with good separation. Jennifer Condon mentions that future revisions of the work will include more dynamic variation, and this will be welcome, as there is currently a certain unrelentingly bombastic quality to the score. Condon herself admits in the liner notes that *Sappho* need not require Wagnerian vocal resources and that it can be performed on a smaller scale. My overall impression was that the intimacy of the work, so often comprised of the deepest thoughts and personal relationships of its main characters, could use a gentler, more nuanced vocal touch with more dynamic and color contrasts. Within this context, some of the subtleties of the score would come more fully to the forefront, particularly in such a monosyllabic textual style. Ultimately a recording alone will not be enough to seal a work's place in the operatic canon. An opera like Glanville-Hicks's *Sappho* is deserving of the kind of treatment Jennifer Condon has lavished on it here, and one hopes that future staged productions of it will bring out more of its many strengths—the intimate character portrayals and their

struggles, the haunting modal melodies, the evocative orchestral palette—and mitigate some of its weaknesses.

Canadian mezzo-soprano Kimberly Barber's eclectic career combines not only the standard repertoire sung on some of the world's great opera and concert stages but also contemporary and baroque works with smaller, experimental companies. Her operatic repertoire encompasses more than 40 roles; her concert repertoire stems from every genre. An Associate Professor of Voice at Wilfrid Laurier University in Waterloo, Canada since 2002, she is Administrative Coordinator for their Opera Program.

NOTES

¹ Kurt Herbert Adler, from an unpublished letter to Glanville-Hicks dated December 21, 1963 (from Jennifer Condon's *From Manuscripts to Music* in the CD liner notes, p. 16).

² Peggy Glanville-Hicks on *Sappho*, quoted in James Murdoch, *Peggy Glanville-Hicks: A Life Transposed*, Hillsdale, NY: Pendragon Press (2002), 217 (liner notes, p. 6).

Lucy Mauro: *From the Unforgetting Skies: The Piano Music of Margaret Ruthven Lang*

Lucy Mauro, piano. Delos Productions DE 3433 (2013)

ELAINE KEILLOR

The fame of Margaret Ruthven Lang (1867-1972) has rested until recently on the performances of her orchestral concert overtures by major American orchestras, the first American woman to be so recognized. In 1893 the Boston Symphony premiered her *Dramatic Overture*; the following year the Chicago Symphony performed the *Witichts Overture*.

For some reason Lang stopped composing in 1919, and thereafter, her creative outlet was a series of religious leaflets that she called *Messages from God*. Lang herself apparently destroyed all the scores and parts of her orchestral and chamber music, and although certain published songs, such as *Irish Love Song*, continued to be recorded and earn royalties into the 1950s, the great majority of her music was forgotten. Delos has endeavored to remedy that situation by releasing, to date, four CDs. These consist of two CDs containing selected songs from her corpus of over 130 publications in this genre, a disc of choral music earlier this year, and *From the Unforgetting Skies*.

The intriguing title of this CD is not explicated in the liner notes. One has to

download the score of the first work, *The Spirit of the Old House: Elegy for piano*, op. 58, from the Delos website to discover that the line, "Forever from the unforgetting skies," is the opening verse of a poem by John Vance Cheney. Lang placed the phrase at the heading of *The Spirit*, a common practice for piano compositions ca. 1900. The composer, who had had an excellent all-round education, was probably reading works by a variety of American writers.

Pianist Lucy Mauro did not arrange the works chronologically on the disc, but instead juxtaposed compositions from the middle, late, and early periods of Lang's short, compositional life. For the piano works, that means from roughly 1894 (*Starlight and Twilight*) to 1919, the publishing date for the op. 59 and 60 included on this recording.

Mauro is a fine pianist with good facility and general shaping of line. Some issues of interpretation arose as this reviewer followed the scores (all of which are downloadable from www.delosmusic.com). Mauro did not always observe the composer-supplied pedal markings, and so the low bass note of the harmony did not always carry through to the next harmonic change. As a fantasia-like composition, some freedom of timing seems justified, but in Mauro's performance it is often impossible to feel the pulse, or to connect rhythmically to what is on the printed page. Unfortunately that approach takes away from the majestic style that seemed to be the composer's intent.

The six chapters in the *Petit Roman pour le piano en six chapitres*, op. 18, present effective sound pictures of the story created by Lang. Wagner-like, she assigns musical motives to the characters and key events in the chapters entitled "Le Chevalier," "Madame la Princesse," "Bal chez Madame la Princesse," "Monsieur le Prince," "L'épée de Monsieur le Prince," and "La mort du chevalier." Mauro highlights the drama of the music well, but her tendency to use a slightly inexact attack between the hands for on-the-beat chords became somewhat annoying. This was, however, a popular stylistic approach within certain pianistic circles around the turn of the twentieth century.

During this same time period, composers often created pedagogical music, following in the steps of Robert Schumann and others. On this disc, *Three Pieces for Young Players* and the five descriptive

pieces of *One Summer Day* fall into that category. Lang was a very competent pianist herself, and apparently one with large hands, as she often demanded the performance of solid tenths or thick chords encompassing over a ninth in one hand. Perhaps at times she miscalculated the abilities of young performers, but these are attractive works and Mauro brings a wonderful sensibility to them.

The recording ends with a grouping of works from Lang's middle period, including the fine *Meditation, Rhapsody, Petit Roman*, and *Twilight*, a work that displays Lang's propensity to place tricky double-note passages and ostinatos in the right hand. Both Delos and Lucy Mauro are to be congratulated for bringing these works to public attention and for producing a beautifully recorded and packaged disc.

Elaine Keillor is a Distinguished Research Professor Emerita of Carleton University in Ottawa, Canada, and a pianist/collaborative musician with 28 CDs to her credit. Her most recent book publication is the Encyclopedia of Native American Music of North America (2013).

Patricia Van Ness: *In Paradisum*

Requiem and The Voice of the Tenth Muse

Coro Allegro, David Hodgkins, Artistic Director. Navona Records NV5890 (2012)

FIONA FRASER

Patricia Van Ness's moving *Requiem* (2004) was written in memory of her friend and artistic collaborator, dancer/choreographer Julie Ince Thomson. Begun the week that Thomson died, the work charts the composer's journey through the grief process. Van Ness writes that she struggled for almost a year until she was able to realize the "sweetness of consolation and love" that she was striving for.

Van Ness joins a venerable tradition of composers who, through similar struggles, have crafted individual yet compelling interpretations of the traditional Latin text. Van Ness's setting commences with a capella female voices chanting the opening prayer *Requiem aeternam dona eis, Domine* (Eternal rest give to them, O Lord) in close harmonies that fluctuate between E minor and its relative major (although curiously with two sharps in the key signature). At the conclusion of the chant, the violins enter with sustained notes while a more melismatic figure is taken up in the

soprano voices, soaring unexpectedly from mid to high-range with the words *et lux perpetua luceat eis* (and let perpetual light shine upon them). The full SSATB choir then enters in a lusciously rich choral section while the soprano sings the rest of the text. The *Introit* concludes with a return of the soprano chant with its melismatic exposition of the perpetual light. This movement establishes the main procedures used throughout the remainder of the work.

Van Ness, like contemporary composers Arvo Pärt and Eric Whitacre, has reinvented Medieval and Renaissance choral music in her own unique way, interspersing rich, often highly chromatic, homophonic sections with simple chants accompanied by drones and more complex polyphonic sections. Her harmonies, while sometimes plaintive and spare, build into warm conglomerates that often take surprising, but never jarring, harmonic turns. Typically, after descending through parallel fifths that create tonal uncertainty, the music surfaces in a totally unexpected tonal center that provides color and freshness. This interesting technique maintains the modal feel of the music while creating harmonic variation to hold the listener's interest through the multi-movement work. Additional color is provided by an accompanying orchestra of strings and oboe, which, while never intrusive, provide a foundation and depth to the overall texture.

Van Ness takes a more dramatic turn in the penultimate movement of the mass, the *Libera Mea*, which features baritone soloist Sanford Sylvan. To offset the dark and foreboding *Dies illa, dies irae* (day of mourning, day of wrath), the composer concludes the movement with a solo setting of contrasting English text, "You lift me up into the air, and hold me to the heavens above...." Expertly performed by Sylvan, this section features dramatic shifts in tessitura, which convey a sense of freedom and release. The *Requiem* concludes with *In Paradisum* and a reprise of material from the first movement.

Van Ness wrote the a cappella work *Voice of the Tenth Muse* during her term as Coro Allegro's composer-in-residence in 1998. A setting of selected texts by Sappho, it alternates between the original Greek and English translations (by Diane Rayor) with the title deriving from Plato's description of Sappho as the "tenth muse." In the tradition of these muses, Van Ness's work

journeys into the liminal world between earth and the sphere of the gods. Musically, this is most effectively achieved through a series of quasi-improvisatory, melismatic chants in free rhythm, ethereally realized by soprano soloist Ruth Cunningham with support from the choir.

Enlightenment seems to be briefly attained in the fifth movement, where multiple chants come together to form a rich polyphonic texture, climaxing with its concluding text, "I would rather see [word missing] and the radiant sparkle of her face than all the war chariots in Lydia and soldiers battling in shining bronze." The listener is reminded of the unattainability of the alternate world by Van Ness' striking homophonic setting of the penultimate movement, "On the throne of many hues," in which female voices plead with Aphrodite not to "subdue my spirit." While the altos maintain a D pedal through almost the entire movement, the other voices seek to escape this constraint via a series of interesting harmonic twists as the singers plead for spiritual fulfillment.

Unlike many composers, Van Ness does not distinguish between sacred and secular works, regarding all her music as "sacred and profane at the same time." It makes the pairing of this work with the *Requiem* a rich and fulfilling experience for the listener.

The CD is an enhanced disc, in that the interested listener can also access extended CD liner notes, interviews, scores, and even ring tones! This value-added component makes it well worth buying the physical CD rather than relying on a digital download.

Coro Allegro's singing has a warmth and fullness of tone that matches the music perfectly. While some might take exception to the amount of reverb used in the production of this CD, I feel it gives an immediacy to the performance, providing a more personal experience than a safer but more aloof mix might have done. I particularly liked the rich, womanly sound of the female voices who do not deny their sex by attempting a pale imitation of boys' trebles voices (an unfortunate trend in many modern choral performances, in my opinion). To the credit of the conductor, even in the a cappella work, where descending parallel fifths and octaves must make intonation difficult, pitch accuracy is reasonably well maintained. The long extended phrases are exquisitely shaped throughout.

There is much to recommend in this CD. It does what all good music should do: it reaches out and penetrates through the often overwhelming grief we face on a daily basis, enabling us to find the beauty and love all around us.

Fiona Fraser is currently undertaking dual PhD degrees in music and history at the Australian National University in Canberra. She is a composer of symphonic works, an opera, choral works, chamber works, and songs that have been performed in Australia and the United States. Her research encompasses composition in the post-modern era, music and spirituality, and the social history of music in Australia.

Premiere of Zenobia Powell Perry's Opera, *Tawawa House*

DEON NIELSEN PRICE

"The opera was thrilling—the very first time I have ever been to an opera!" responded a young woman of color as we left the theater when I asked how she enjoyed *Tawawa House*. I had, myself, eagerly anticipated attending this fully-staged premier production of Zenobia Powell Perry's opera, reconstructed and orchestrated by Jeannie Gayle Pool and produced on May 2 and 4, 2014 by the Townsend Opera at the elegant Gallo Performing Arts Center in Modesto, California.

Throughout the opera the words and musical style reflect the social and geographical setting—a site on the Underground Railroad in the 1850s. The libretto and song titles include symbols of slavery: "Jumping over the Broom" (getting married) and escaping to freedom "Follow the Drinkin' Gourd" (big dipper with North Star). The historical Tawawa House was a hotel resort in Xenia Springs, Ohio, where freed and runaway slaves lived and worked, and white slave owners vacationed with their slave mistresses and children. The success of the resort was a result of the unusually collaborative relationship of whites and blacks. Disrupted and closed during the Civil War, it became Wilberforce College, the first African-American owned and managed university in the United States. Its graduates became key personnel and teachers in the establishment of colleges throughout the nation.

The powerful choral and production numbers caused many audience members to tear up. The marvelous voices of the so-

loists were superior and breathtaking. Each character sang with authority and deeply soulful understanding. I envision the same leading artists bringing this opera to receptive audiences through triumphant national and international tours.

The staging and musical direction, costumes, sets, and all dimensions of the production were professional and delightful. The orchestra sounded convincing and the orchestration supportive and colorful. The total length of the thirty-three titles performed was audience friendly, but I would like to attend an indulgent future production that includes all forty-seven titles.

The composer, Zenobia Powell Perry, was born in 1908 to a well-educated family—her father a black physician and her mother Creek Indian. Many innovative and advanced musical passages in the opera reveal the influence of her extensive studies and assistantships with R. Nathaniel Dett, William L. Dawson, and Darius Milhaud. Perhaps her most poignant heritage was from her grandfather, a former slave who sang the Spirituals to her that she later wrote down and that are sprinkled throughout the opera, such as the stirring “Sinner Man” and “Hallelujah to the Lamb.” Zenobia’s daughter, soprano Janis Peri, who sang in the amateur, shoe-string production in 1985, attended the Townsend Opera production and called it her mother’s dream come true.

Jeannie Gayle Pool, a Los Angeles composer, historian, and musicologist, met Ms. Perry in 1979 and became her biographer and publisher, and maintains a web site about her: zenobiapowellperry.org. From a large box of penciled manuscript, Dr. Pool, in the last year, rewrote and streamlined the libretto, created 300 pages of piano-vocal score, orchestrated the entire two-hour work, and prepared 360 pages of score and 1,400 pages of instrumental parts for performance, a loving but astounding task! It is rare to find such a variety of requisite musical skills in one person.

Bringing a new opera into the repertoire for the first time is a challenging and noble venture for any opera company. The General and Artistic Director, Matthew Buckman, writes that the Townsend Opera is particularly proud to introduce an opera with such powerful cultural and historical themes that look beyond well-established racial and cultural divides. He says, “If people did it 150 years ago at Tawawa House to secure the freedom of

their fellow man, then people all over the world can do it to solve the challenges we face today.”

Deon Nielsen Price has extensive experience as a composer, author, pianist, recording artist, conductor, vocal coach, college professor, publisher, church musician, executive in advocacy organizations for women in music and for living composers. Dr. Price was featured as guest composer/lecturer for the September 14, 2014, concert of the Texas Chapter of the National Association of Composers/USA (NACUSA) for which she is National President Emeritus. She served on the IAWM Board and was President of the IAWM from 1996 to 1999. Her compositions and musical career are being archived at Brigham Young University. Her new CDs (Cambria label distributed by NAXOS) are New Friends/Old Friends, a solo piano CD that includes her story ballet, Toads and Diamonds, as well as favorite encores by Debussy and Chopin; and ONENESS, featuring her Violin Concerto for Oneness and chamber works for strings. Please visit Culvercrest.com.

Recent CD Releases and Music Publications

Beth Anderson

The Praying Mantis and the Bluebird Andrew Bolotowsky, flutes; Beth Anderson, piano; and the Brooklyn Baroque ensemble. MSR Classics MS 1434 (2014)

Flute Music of Beth Anderson: *Skate Suite; The Eighth Ancestor; Lullaby of the Eighth Ancestor; Preparation for the Dominant; Dr. Blood’s Mermaid Lullaby; Shakuhachi Run; Flute Swale; September Swale.*

Deborah Anderson

Made in Tacoma: New Chamber Music for Saxophone

Erik Steighner, saxophone. Alea Recording (2014)

Two of Deborah Anderson’s pieces are featured. *As a Lily among Brambles* is an unabashedly romantic piece for baritone saxophone and piano that draws inspiration from the “Song of Songs,” a beautiful example of sacred love poetry, which provides the soloist a chance to evoke deep emotions. *Duet for Keys and Valves* is a mischievous three-movement piece for soprano saxophone and trumpet. “Vertical” features the saxophone and “Horizontal” the trumpet; “Take It and Run” encourages fun competition between the two instruments. The recording, made with the support of the Tacoma Arts Commission’s Artist Initiative Program, features local composers, performers, and production.

Elizabeth R. Austin

A Concert of Music by Members of Connecticut Composers, Inc.

Spectra: Connecticut Composers Music. Navona Records (2014)

The CD includes *Rose Sonata* by Elizabeth R. Austin with Jerome Reed, piano, and Austin, reciter. The three-movement sonata explores imagery of the rose, quoting from Brahms’ Intermezzo No. 2 as well as poetry from Rilke, William Carlos Williams, and Goethe.

Judith Cloud, Libby Larsen, Hilary Tann

unto thee I burn

Centaur CRC 3395 (2014)

The CD includes 19 song settings of E. E. Cummings’ poetry by North American Women Composers performed by Eileen Stremmel, soprano, and Sylvie Beaudette, piano. It also includes works by Jocelyn Hagen, Christine Donkin, and Regina Harris Baiocchi.

Juliana Hall

I Dwell In Possibility

Albany Records Troy 1512 (2014)

Cherie Caluda, soprano, sings songs by John Musto, Larry Alan Smith, and Juliana Hall that feature great American women poets. The CD includes “Sonnet” from the song cycle *Night Dances* by Juliana Hall performed by Caluda with Hall, piano.

Elaine Keillor

When Music Sounds: Canadian Cello Music

NAXOS 9.70126

The CD includes performances of Jean Coulthard’s *When Music Sounds* (1970) and her *Sonata for Cello and Piano* (1946) as well as Violet Archer’s *Sonata for Cello and Piano* (1956, rev. 1972) performed by Joan Harrison, cello, and Elaine Keillor, piano.

Anne LeBaron

Crescent City

Innova 878

The live recording of LeBaron’s sixth opera recounts the fantastical re-emergence of Marie Laveau, Queen of the Vodun pantheon, desperate to save her beloved city from the final looming disaster.

Deon Nielsen Price

Oneness

Cambria Master Recordings (2014)

Oneness, featuring the music of Deon Nielsen Price in honor of her 80th year,

includes the premiere recording of her Violin Concerto “Oneness” with violinist Amanda Lo and the Metropolitan Chamber Orchestra, Philip Nuzzo, conductor. Composed in 2013, the concerto attempts musically to connect soloist with orchestra, performer with audience, and listener with his or her inner self. The legendary violinist Alice Schoenfeld, for whom the concerto was written, writes that the concerto “is very beautiful, enriches the literature, and is very well performed.” A deeply spiritual humanitarian concern permeates many of Price’s compositions, including her *Angel Trio* (1993), a musical confession and appeal to angels of multiple cultures. *Stile Antico* (1975), for piano trio, is a contemporary appreciation of atavistic ways of expressing human passion in music. *Three Faces of Kim, the Napalm Girl* (1988, 1990), for violin and piano, is dedicated to children everywhere whose lives are affected by war. It was inspired by the famous photo of the nine-year-old Vietnamese girl running naked down the street.

Jessica Rudman

First Praise (mixed sextet)

SCI Journal of Music Scores, vol. 51. *St. Teresa in Ecstasy* (solo percussion) was released on the 2013 Parma Music Festival Digital Compilation.

Alex Shapiro

Excelsior

Cedille Records (2014)

Shapiro’s sextet *Perpetual Spark* (flute/piccolo, violin, viola, cello, double bass and piano) is performed by Chicago’s Fifth House Ensemble. It was featured as New York City WQXR’s Q2 “Album of the Week.” The track and what WQXR

calls its “luminous energy” has been getting wide airplay across the United States.

Judith Shatin

Time to Burn

Innova 845 (2014)

The compact disc includes a variety of chamber, electroacoustic, electronic, and robotic works by Judith Shatin. The recording was ten years in the making, and the pieces represent a time span from 1984 to 2011. The recordings began with the electronic *Hosech al P'ney HaTehom* (Darkness Upon the Face of the Earth), created at Stanford’s CCRMA, where she was a guest composer, and ended with *Sic Transit*, for solo percussion (I-Jen Fang) and CADI (Computer Assisted Drumming Instrument). In between she worked with violist James Dunham, pianist Margaret Kampmeier, and the Cassatt Quartet on the recording of *Glyph*, and the Cassatt Quartet, with the electronics made from processed shofar calls, for *Elijah’s Chariot. Grito del Corazón*, played by the Clarion Synthesis Duo, was inspired by Goya’s powerful Black Paintings. *Time to Burn* was recorded by her colleagues I-Jen Fang (percussion), Aaron Hill (oboe) and guest artist Mike Schutz (percussion). Funding, was provided by the late Gerald Morgan, the University of Virginia, and others. The CD has received glowing reviews: *The Washington Post* describes the works as “highly inventive on every level; hugely enjoyable and deeply involving with a constant sense of surprise.”

Judith Shatin

Double Take: American Reed

Albany Records Troy 151 (2014)

The compact disc is devoted to American music for double reed instruments per-

formed by the Double Entendre Ensemble. The CD includes *Love Song* for oboe and English horn by Judith Shatin.

Clare Shore

E.C. Schirmer has recently published the following works: *Daytripping* for violin, cello, and piano. Catalog No. 8159. *Evocations: Four after Matisse* for saxophone quartet. Catalog No. 8158.

Hilary Tann

Seven Poems of Stillness

Guy Johnston, violoncello solo. Ty Cerdd Records (2014)

This MP3 release includes poems by R. S. Thomas and was composed in response to a request from Dr. Rhian Davies, Artistic Director of the Gŵyl Gregynog Festival, to whom the work is dedicated. The solo cello part is given a wonderfully sympathetic performance by virtuoso cellist Guy Johnston, interspersed with archival recordings of R.S. Thomas reading his own poems. The CD is available on Amazon, Spotify, and iTunes.

Rain Worthington

Luminescence

Moravian Philharmonic Orchestra, Petr Vronsky, conductor. Navona Records NV5969 (2014)

The CD features six works by contemporary composers for small and large orchestra. Rain Worthington’s *Within a Dance – a tone poem of love*, for small orchestra, reflects on a first invitation to dance and the continuation of the dance of love with a tenderness of touch and a lingering embrace. Her music communicates its emotions and speaks to the senses.

REPORTS

BBC Proms Survey 2014

JENNIFER FOWLER

For some years Women in Music (UK) has been conducting a survey of the number of women represented in the BBC Proms season. The Proms is the largest classical music festival in the world. This year fifty-nine evening orchestral concerts as well as chamber music concerts, daytime events, and late-night concerts were performed between July 18 and September 13. Many thousands attended the concerts in the Royal Albert Hall, and all the concerts were broadcast

on BBC Radio 3; quite a few were also on television. The list below gives the number of women in a specific field out of the grand total. This is followed by the percentage and the figures for 2013 for comparison.

Women in the 2014 Proms Season

Composers: 8/124 (6.2%) [2013: 5.4%]

Number of living composers: 8/35 (23%) [2013: 16%]

Number of works by living composers: 8/51 (15.7%)

BBC commissions: 1/11 (9%) [2013: 23%]

Conductors: 4/62 (6.4%) [2013: 7%]
Instrumental soloists: 16/50 (32%) [2013: 30%]

The women composers are Sally Beamish (main evening concert, substantial work), Unsuk Chin (main evening concert, substantial work), Paloma Faith (singer-songwriter, late-night), Helen Grime (main evening concert, short work), Laura Mvula (singer-songwriter, late-night), Roxanna Panufnik (main evening concert, rather short work), Dobrinka Tabakova (late-night, short), Judith Weir (lunchtime chamber concert, BBC commission). The

four women conductors are Marin Alsop (main evening concert), Han-Na Chang (Sunday matinee), Sian Edwards (Saturday matinee), Rebecca Miller (short morning concert).

Eight women composers is a larger number than usual. I have included a new category: the number of works by living composers. Only one work per woman was scheduled, but a number of men had several, so this brings down the proportion of works by women. The best way to increase the number of women composers would be to give commissions to women. This year the figure is quite shocking: out of eleven BBC commissions and co-commissions, only one was for a woman and that was for a solo piano piece! In contrast, the BBC commissioned male composers to write eight large-scale orchestral pieces in the main evening concerts plus two additional smaller pieces. Looking at the women conductors, only one of the four women conducted a main evening concert.

As always, I found that the Proms season is no worse, and perhaps rather better than other concert seasons. In order to put the figures in context, I also surveyed the 2014-2015 season of classical (mainly orchestral) concerts at the Southbank Centre in London. For some of the concerts, details are not yet available, thus the figures below are for the 168 classical concerts where details are available. The figures for women are:

Composers: 6/140 (4.3%) Unsuk Chin, Anna Clyne, Tansy Davies, Olga Neuwirth, Stevie Wishart, Julia Wolfe.

Living composers: 6/36 (17%)

Works by living composers: 7/53 (13%)

Conductors: 1/78 (1.3%) Marin Alsop

Report from Argentina

The Argentine Forum of Women Composers (FADEC) celebrated its Tenth Anniversary at a concert on September 13, 2014 in Buenos Aires at the University of the Performing Arts in the Garcia Morillo Hall. In conjunction with the concert, the FADEC issued its first CD featuring the works performed on the concert program. The composers were Amanda Guerreño, Irma Urteaga, María Teresa Luengo, Nelly Beatriz Gómez, Cecilia Fiorentino, and Laura Otero. The performers were duo pianists Laura Daián and Sabrina Slebel and Cuatro Saxos (saxophone quartet). The FADEC was founded in September 2004 by composers Amanda Guerreño and Irma Urteaga to highlight the work of their fellow women musicians and bring it to the attention of the public. Since its inception, the Forum has presented concerts, workshops, conferences, lectures, and multimedia events featuring women composers and performers at various venues in Buenos Aires and in the provinces and has also invited foreign composers to participate.*Adriana Isabel Figueroa Mañas*

Kapralova Society

In 2015, we will be celebrating Kapralova's centenary with performances around the world. The celebration kicks off with the 2014-15 season of the Czech Philharmonic. This acclaimed Czech orchestra will perform Kapralova's Concertino for Violin, Clarinet, and Orchestra, op. 21, on November 26, 27, and 28 in Prague. In January 2015 the Czech Post will release a stamp commemorating Kapralova—a rare honor for a musician of either gender. In February, the Brno Philharmonic will present a two-day festival dedicated solely to Kapralova's orchestral oeuvre. In May, the Jagthuis Festival will celebrate Kapralova's birth anniversary by presenting some of her chamber music. In September, the University of Michigan will celebrate the centenary with a number of performances of Kapralova's chamber and vocal works. In November, Kapralova's chamber music will be featured at the Kompostinnen und Ihr Werk concert series in Kassel, Germany. There will be broadcasts of Kapralova's music in Australia, Canada, Czech Republic, the Netherlands, United Kingdom, the United States, and possibly other countries. Two books will be published: a new Kapralova monograph (by Jiri Macek, Kapralova's first biographer) and an annotated collection of Kapralova's correspondence (by Karla Hartl) plus an array of articles and texts in a variety of journals and magazines in several languages. A truly exciting season ahead!.....*Karla Hartl*

IAWM NEWS

Implementing Our 20th Anniversary Congress 2015

“Women in Music Connect the World”

April 13-19, 2015. Online at: college.wfu/iawm

SUSAN HARDEN BORWICK, IAWM President

The IAWM is evolving into its future, and perhaps into the future of much of our lives during the next few decades, by initiating an online Congress for the first time. Here is my perspective of the pro's and con's.

Some of the Pro's:

- free access to everyone who has internet access
- events available and repeated following a 24-hour GMT clock so no one part of the day is privileged

- access for all member-participants, without travel limitations, who can provide either a high-quality video (or, optionally, an audio) of their event, or who can stream their event and work out the technicalities with the home base at Wake Forest University
- availability of some funding via small grants to member-participants + no registration fee
- high visibility of member-participants and IAWM to an audience around the world

participants and IAWM to an audience around the world

Some of the Con's:

- no access to warm visits with old and new friends in music at an appealing, stimulating location
- no access to performers at that location
- it's new and different and requires changes in thinking and doing

Why did the Board decide to “go online” for the 20th-anniversary Congress?

- Practically speaking, after the last Congress, in 2011, no viable host offered a formal proposal. Period. Either use a new approach or cancel the Congress. We decided to go online. Why not?
- As advocates for women in music, we thought that letting individual members fund and digitize their own best musical offerings for IAWM to present at our Congress would empower women to create, control, and own their own products.

- As future-thinkers, we stepped forward toward technology, while knowing that some historical elements of the IAWM Congress would be sacrificed for this Congress.
- We had a partner who was willing to work out the technicalities, Wake Forest University.

Without doubt, the result, IAWM Congress 2015, will be experimental. We all will learn a great deal! What can all of us do, whether we have chosen to par-

ticipate by submitting our “musical offering” or not?

Pay attention, as you always have in the past. Experience as many congress events as you can. Most will be available several times during the congress.

Communicate with participants. Send an email or in some other way acknowledge contributions.

Build an audience: encourage your students, families, friends, associates to enjoy it.

Membership Report *(and a few personal indulgences)*

JENNIFER KELLY, Membership Chair

Greetings from the Membership Desk! Our over 300 members throughout the world include nearly 40 states and 25 countries. An additional 76 libraries around the world subscribe to the *Journal of the IAWM*. Our members are composers, performers, conductors, educators, students, musicologists, ethnomusicologists, bloggers, editors, artistic directors, and music festival coordinators. IAWM represents so many people around the world who are supporting and celebrating women in music.

As we gear up toward our 2015 Membership drive, I wanted to address a question that I am often asked by colleagues and friends in music who are not *yet* members of IAWM. As a conductor-performer-edu-

cator, and non-composer, why am I a member of IAWM? Here is what I tell them: As a conductor and performer, I spend a good part of my life programming concerts that I consider arched narratives created from stories of varying voice and length. The journey that I encourage our audience members to take from the beginning to the end of a concert is shaped by composer intention and performer expression. The rounded curves, sharp turns, colored depths, hot intensities, lifted joys, and surprises, both humorous and angst-ridden, are programmed in a particular order to give our audience an emotional ride that was worth the effort, the money, and the time they took to attend the concert. And if I were to remain confined to the traditional canons (of any musical style) or usual programs, studies, and documents of the tried and true, then I would be neglecting a wealth of music and actually doing my audience a disservice by keeping this musical experience from them.

As a conductor and performer, IAWM connects me with living composers, living music around the world that I can draw from. It illuminates avenues for me to study works of the past as yet unknown to me, and gives me the great gift, through commission, of offering my ensembles and myself the opportunity to be a part of a newly created work of art. That connection has helped to shape my programs, engage my performers, and increase my audiences. They leave talking about the live concert experience instead of comparing their favorite recordings of a familiar piece. It is very selfish actually, because I get to be part of creating the now, and I relish every minute of it. Thank you IAWM.

As an educator, answering why I am a member of IAWM is easy. Half of my students are women. And I subscribe to the belief that if we normalize equality of gender, it will eventually be equal. The language I use in rehearsals and courses, the music we play and hear, the articles we read, discuss and argue over, are filled with diversity of gender, class, race, era, intention, style, development, and performing forces. IAWM again connects me with music, women, and ideas that I can share with my students.

As a non-composer, there is every reason why I am a member of IAWM, and absolutely no reason not to be.

So as you ready to renew your membership in IAWM for 2015, may I encourage you to also talk to a colleague, a non-composer, about the wealth of music and connections that will be made for them when s/he becomes a new member of IAWM. Membership in IAWM is a calendar year membership, renewing in January and lasting through December. Membership is easy by going to IAWM.org and clicking on Membership. You can renew online through PayPal or through the mail by check or money order. If you have questions, you can always write to me at membership@iawm.org.

I look forward to your renewed membership, to our coming new members, and to experiencing your music, performances, studies, and ideas during our 2015 IAWM Online Congress in April! Thank you IAWM for helping connect me to the world of women in music.

IAWM Facebook

This is a friendly reminder to LIKE the IAWM Facebook page and take the time to post your upcoming concerts, events, and books to the IAWM Facebook page when you post to the IAWM listserv. While I try to add interesting concerts and items from the list to the Facebook page, it is much faster if you take the time to share a link and provide a short description of the event on Facebook, especially for events that will be held in a few weeks. The IAWM Facebook page posts are distributed to 1500 subscribers on FB, as well as to an additional 600+ through my Twitter account. All you need to do is LIKE the page and post your music-related links! Social Media does the rest! <https://www.facebook.com/IAWMusic>.....*Sabrina Peña Young*

Pauline Alderman 2015 Awards: Call for Submissions

The International Alliance for Women in Music is pleased to announce the 2015 competition for the Pauline Alderman Awards for outstanding scholarship on women in music. Works published during the calendar years 2013 and 2014 will be considered for cash prizes in the following categories:

1) An outstanding book-length monograph about women in music, including biography, history, analysis, and critical interpretation, in any academic format (e.g., book, dissertation, or thesis);

2) An outstanding journal article or essay treating an aspect of women in music; and

3) An outstanding bibliographic study, research tool, or reference work about women in music.

Any individual or organization may submit items for consideration by sending a letter of nomination with the nominated

work, postmarked no later than February 1, 2015. Send letters and publications to:

Reeves Shulstad, Co-Chair
Pauline Alderman Award Committee,
IAWM
Hayes School of Music
813 Rivers Street
Boone, NC 28608

The letter of nomination should state the name, title, and complete contact information of the author(s) and a bibliographic citation including the title and publication data of the work nominated. In the case of an article in an online journal, the letter of nomination may be emailed to shulstader@appstate.edu, with "Pauline Alderman Awards Nomination" in the subject line. The e-mail should include author's information, as above, and the URL of the article.

Items will be evaluated for quality and significance of research, clarity, persuasiveness, and utility as a model for future scholarship. Please include a postage-paid, self-addressed mailer if you wish to have your submission returned. For questions, contact Co-Chairs Dr. Elizabeth L. Keathley, elkeathl@uncg.edu, or Dr. Reeves Shulstad, shulstader@appstate.edu. Please use the subject line, "Pauline Alderman Awards."

The Pauline Alderman Awards were founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicologist Pauline Alderman, Ph.D. (1893-1983), founder and chair of the Music History Department of the University of Southern California. Recipients of the Pauline Alderman Awards include some of the most distinguished names in feminist music scholarship: for a complete list, see www.iawm.org.

Award Winners: 2014 IAWM Search for New Music

Ruth Anderson Prize (\$1000) for a commission for a new sound installation with electro-acoustic music.

Winner: **Sky Macklay** (New York) for *Harmonibots* for an interactive installation of microtonal harmonicas played by inflatable shapes.

Honorable mention: **Susan Frykberg** (Melbourne, Australia) for *Numinous Waters*, online soundart celebrating the sacred quality of water.

Theodore Front Prize (\$300) sponsored by Theodore Front Musical Literature, Inc., to a composer who is at least 22 years old for a chamber or orchestral work.

Winner: **Judith Sainte Croix** (New York) for *Vision V* for orchestra and a trio of soloists: Native American flute, electric guitar, synthesizer.

Honorable mentions: **Santa Buss** (Zvejniekiems, Latvia) for *liminarité* for chamber orchestra; and **Anne Goldberg** (New York) for *Machaerus* for soprano and orchestra.

Miriam Gideon Prize (\$500) to a composer at least 50 years of age for a work for solo voice and one to five instruments.

Winner: **Anne LeBaron** (Valencia, California) for *Breathtails* for baritone voice, shakuhachi, string quartet.

Honorable mentions: **Julie Bernstein & Steven Bernstein** (West Hills, Cali-

fornia) for *Snapshots* for mezzo soprano, oboe, cello; and **Sheree Clement** (Jackson Heights, New York) for *Objects, Food, Room* for mezzo soprano and clarinet.

Sylvia Glickman Memorial Prize (\$500) awarded to a composer at least 40 years old for an unpublished work for 3 or 4 instruments, drawing from woodwinds, strings, and piano.

Honorable Mention: **Valerie Liu** (Alameda, California) for *Eastern Lines* for violin, cello, piano.

Libby Larsen Prize (\$200) to a composer who is currently enrolled in school for a work in any medium.

Co-Winners: **Faye Chiao** (Baltimore, Maryland) for *moments colorés* for Pierrot ensemble, and **Nina C. Young** (New York) for *Remnants* for orchestra.

Honorable mentions: **Jing Zhou** (Brooklyn, New York) for *Four Gentlemen among Flowers* for clarinet and guzheng; and **Youngwoo Yoo** (Champaign, Illinois) for *Trauma* for chamber ensemble.

Pauline Oliveros Prize (\$300) for electro-acoustic media.

Winner: **Alexis Bacon** (Plainfield, Indiana) for *Yodeling Song* for alto flute, percussion, 2-channel fixed media.

Honorable mentions: **Amanda Stuart** (Hilton, Cambridgeshire, UK) for *Not*

Missing You for one to four voices and fixed media; and **Kristina Wolfe** (Providence, Rhode Island) for *Agnus Dei* for live performers and interactive electronics.

PatsyLu Prize (\$500) for classical art music in any form by a black woman and/or lesbian.

Winner: **Canary Burton** (Wellfleet, Massachusetts) for *Southern River* for viola and cello.

Honorable mention: **Gail Robertson** (Orlando, Florida) for *Tower Guard Tribute* for brass quintet.

Judith Lang Zaimont Prize (\$400) for an extended instrumental composition—large solo or chamber works—by a composer at least 30 years old whose music has not yet been recorded or published.

Winner: **Eva Kendrick** (Providence, Rhode Island) for *Juntos* for flute, bassoon, viola.

Honorable mention: **Janice Macaulay** (Arnold, Maryland) for *C.D.D. in Memoriam, Dedicated to Charlotte Dodds Dunham* for viola.

Ellen Taaffe Zwilich Prize (\$200) for a composition in any medium by a composer 21 years of age or younger.

Winner: **Katerina Gimon** (Burlington, Ontario, Canada) for *Elements* for chorus using extended techniques.

Honorable mentions: **Rebecca Larkin** (Burlington, Vermont) for *Portals* for soprano and piano; and **Lydia Dempsey** (Fort Wayne, Indiana) for *Passage* for chamber ensemble.

From President Susan Borwick:

Congratulations to all the winners, honorable mentions, and judges of IAWM's 2014 Search for New Music! Thanks to the sponsors of all the prizes. They provide the means to have the SNM and in so doing carry out the aim of the Alliance: to support, promote, and advocate for women in music. Thanks, too, to all who submitted scores, for they represent the lifeblood of women composing music today. A special thank you to the SNM coordinator, **Pamela Marshall**, for her unfailingly skilled organization and implementation of the SNM; to the judges, **Anne Guzzo** and **Emily Doolittle**; and also to the IAWM Board for their encouragement of this endeavor. Brava to everyone!

The Prize-Winning Compositions

Ruth Anderson Prize: *Harmonibots* by Sky Macklay

Imagine what it would sound like to be in the center of a room surrounded by thirty-six massive, lunged, infinitely circular, breathing, microtonal harmonica players. This is the sonic image I had in mind as I conceived my installation: *Harmonibots*. My first germ of inspiration came from watching the flexible, plastic, wacky-waving, inflatable, arm-flailing tube people sometimes see along the highway advertising car dealerships.

I wondered, "What would it sound like if the air blowing through the wacky creature's limbs was channeled through a harmonica?" It could create an otherworld-



Sky Macklay

ly harmonica sound that no human player could make. Many of these musical creatures "playing" together could create rich and continuous walls of sound. I imagined building these creatures and making them into an interactive kinetic and sonic sculpture that would feel whimsical yet intense.

From there, my idea grew into a prototype, a plan, and a proposal that received the Ruth Anderson Commission for a new sound installation. *Harmonibots* is cur-

rently in the works and will debut on January 2nd and 3rd, 2015, at the Waseca Art Center, an 800-square-foot gallery space in Waseca, Minnesota. I live in New York City, but I am originally from Southern Minnesota, and I look forward to spending much of December and January there building this installation. I also hope to present *Harmonibots* in New York City, but I do not have a venue arranged yet.

The piece will be animated by twelve high-power fans that blow air through the flexible plastic creatures. These colorful inflatables will protrude from the walls and floor at different angles and levels. The walls will also be covered with colorful, billowy, plastic sheets both to conceal the fans and chords and to create a soft, enconcing, alien environment. At each of the air-escape points of the inflatable shapes, the air is funneled through the inner metal tines of a harmonica. Each shape will contain an average of three harmonicas. These harmonicas will be microtonally tuned to create dense harmonies and shimmering overtones. The inflatable shapes will be organized spatially into four or five zones in the room, and each zone's harmonicas will be tuned to specific chords or tone clusters. Using motion detectors, the piece will sense when a person enters one of the zones. The motion detectors will be connected to Arduino microcomputers that will be programmed to route the on/off data to a relay, which will turn the fans on and off. Therefore, by stepping into the installation and moving around, people will be able to excite the inflatable shapes in the different zones and "play" different chord combinations.

So far I have made a prototype of one of the harmonibots and the ferociousness with which it inflates is quite startling! The sonic envelope begins very loudly as the column of air first excites the harmonica tines. Then it settles into a sustained drone that allows the high overtones to sparkle through. The harmonibot looks like a bloated, pillow-shaped, abstract creature with some stocky, pointy, indefinable limbs. After *Harmonibots* is installed at the Waseca Art Center, I will post videos on YouTube and share them with the IAWM community. If you have any questions about *Harmonibots* or if you will be in southern Minnesota during the installation and would like to attend, please email me at sky.macklay@gmail.com.

Theodore Front Prize: *Vision V* by Judith Sainte Croix

Vision V, commissioned by the American Composers Orchestra, conducted by George Manahan, received its world premiere in April 2013 in New York City. The work is scored for orchestra and three soloists on instruments not traditionally part of the Western classical orchestra. The instruments are performed by The Sonora Trio: Native American flute¹ (Andrew Bolotowsky), electric guitar (Oren Fader), and the 88 key Casio Privia PX410R synthesizer (composer Judith Sainte Croix).²

The Making of *Vision V*: Climbing up a rock scramble to the top of a cliff in a North American forest, I reach a jutting overhang. Close behind me is Jeremy Robins, filmmaker, a camera on his shoulder, his back boasting an impressive pack of gear. He had asked if he could come along, and I said "Yes!" happy for the opportunity to share my experience. We are searching for an outcropping that will give us a view of jeweled lakes nested in the expansive mountain landscape. It is the first step in the creation of *Vision V*. It is now October 2012.

Jeremy and I reach the summit and step onto the overlook. Dazzling! The sky is cloudless, the air clear as crystal, rocks shimmer under our feet. Nestled in the autumnal branches far below are discs of gleaming silver, reflecting vivid blue around their borders. I feel I am looking into the heart of a shining mystery. Opening my backpack I pull out a portable, battery powered, digital recorder and set it on the uneven ground. I unwrap my Hopi Native American five-hole wooden flute from its protective swatch of blue Irish wool, hoping to capture this moment in sound. If successful, these improvised phrases will drive the momentum of *Vision V*.

I'm thinking of the vision quests of the indigenous people of the Americas. Visions are not just for saints and shamans—they can and do occur to ordinary people. A vision is an experience beyond the physical that informs our physical existence. Music reaches beyond the physical. As I step out on the precipice, the image of a giant thunderbird on the rockface below me crosses my imagination. Thunderbirds are depicted all over North America; they are part of our legendary American heritage from Canada to the Pacific Northwest to New Mexico. There are rock art drawings of thunderbirds by ancient Ojibwa in Canada north of

the boundary waters in Minnesota, where I was born. Maybe there is one here beneath my feet, hidden from view by foliage.

My experience of the natural world in this moment—the life force flowing through trees, leaves, flowers, rocks, sun, stars, wind, light, water, soil, plants, animals, birds, the lightning and thunder that accompany the rain that fills the lakes springs forth as excited grace notes around a sustained G tone. Secrets of the universe flow through the flute-like breath.

And now I am back in New York ready to begin *Vision V*. The orchestral musicians will improvise in open rehearsals as I develop the piece. At the first rehearsal, I ask string players, in groups of four, to explore timbral meeting points between their instruments and mine—the synthesizer, which I use to represent the ground of luminous being. These explorations provide a subtle latticing between old and new instruments within the piece.

Late one evening after the first rehearsal, I am jolted from sleep by a shattering sound that nearly stops my heart. I sit bolt upright in bed. Feelings of wonder and fright thrust me to the window of my New York City apartment, where I hazard a look. Jagged, greenish lines split the black night from sky to river. Forty-four floors below and to the West, intermittent blazes of light illuminate turbulent waters. One of those lightning strikes must have occurred just outside the glass separating me from the storm. The resulting thunder reverberated along the brick skyscraper of my building creating an experience of aural magnitude beyond anything I have ever heard. A thunderbird has paid me a visit in midtown Manhattan. These supernatural beings of American mythology provoke thunder with their wings. Balls of fire project from the blinking of their eyes. Divine power and intelligence radiates along their wing feathers flowing from heaven to all below—human, animal, plant, and stone. In a flash, I know what to explore in the next open rehearsal.

The rehearsal takes place before an audience in the town hall of Queens, New York. On index cards I've provided pitch sets from the harmonic lexicon of the piece alongside verbal descriptions of light on water. We create the images in sound: moonlight piercing clouds over still pools; scintillating noon light on a rippling river; low slanted sunbeams glittering on wet-

lands; brilliant starlight on a wind-tossed lake; lightning on tumultuous ocean waves.

The piece shapes up. The Native flute sounds are pointing toward spaciousness while the electric guitar represents the person journeying toward his own vision. The structure has three sections, with several parts in each, named poetically, an influence I received from one of my mentors, the concrete poet Mary Ellen Solt. Section One, *Toward Liberation*, has four parts: Reaching, Extreme Mystery, Essence, and Soarings. Section Two, *SunShadow*, has three parts: Wind Opens the Trees, Thunderbirds and Portal of Roots, and Joy. Section Three, *Inner Space*, contains: Lucid, Breezes, and Diamonds in the Grass.

The creation of music extends into the audience during “Breezes,” where they are invited to make sounds that become part of the piece. This is what some interviewed participants said about being part of the performance: “It felt like being part of the ocean, everyone was together, the sounds came from behind me like an ocean wave, moving toward the orchestra on stage.” “You heard the sound behind you and then it went past you and forward.” “Like Ligeti’s middle period, it was a musical event that could not have been achieved any other way, there was so much complexity from the 600 people all doing different things, because the instruction for making the sound guided us to create sounds in our own way—suggested repetitions and elongations.” “It was the assertion of the matriarchy because ordinary people were allowed to make sound in a professional context.” “It was a spontaneous community of people doing a thing together.” “A space opened up in me, a dimension.”

The piece is finished. The date of the concert arrives. Jeremy’s video is shown before the premiere to help people understand the creative process. When “Breezes” begins, the audience responds with their whispered sounds on cue. (The conductor had explained the four cues from the stage before the performance.) The three sounds are “I” “M” “Life.” The fourth cue is audience’s choice of sounds from among the three; how the sounds are whispered is up



Judith Sainte-Croix

to the individual. “I thought the fourth cue was for saying the most important thing,” reflected one participant, “and the most important thing for me was to say the sound ‘life’ because the sounds were about how the life of everything is important: the stones, the animals, nature, they are all life, and it is important to honor all of them with our sound.”

In the finale, “Diamonds in the Grass,” the humble grass catches light in dew at dawn. The driving rhythms of the exuberant full orchestra are interrupted by the Native flute and electric guitar solos, and as the music rushes to its conclusion, a deepening bass theme from an earlier Native flute phrase doubles the velvety synthesizer to anchor the ascending melodies. Each person who has expressed his or her vision is a diamond in the grass. The ongoing metamorphosis of consciousness in the universe is what I wanted to express in this music.³

NOTES

¹ The Red Tail Hawk 6-hole G minor Native American Flute was hand crafted by High Spirits Flutes and purchased from the Abbe Museum’s display of Abenaki culture in Bar Harbor, Maine in Acadia National Park.

² I had composed four *Vision* pieces before *Vision V*. *Vision I* was commissioned by Mu Phi Epsilon for chamber orchestra and Hopi flute. *Vision II* was written for oboist Matt Sullivan and his group Heliosphere; he played the Cherokee flute and drum of his ancestors. *Vision III*, commissioned by Chamber Music America for Quintet of the Americas, combines indigenous instruments and masks of South and Central America with the classical wind quintet. *Vision IV* is a solo piece for the Hopi flute that I performed in Sonora Trio chamber music concerts. *Visions I and II* are recorded on the CD *Visions of Light and Mystery*, available through 4Tay Records and on Amazon.com.

³ The score and recording of *Vision V* is available through Sonora House Publishing. Contact at: Sonora House/Times Square Station/Box 823/NY, NY 10108. Tel: 212-561-0283. sonorahouse@yahoo.com. Photos of the premiere can be viewed on Facebook at www.facebook.com/judith.croix. Jeremy Robins’ movies about *Vision V* and performances of the Sonora Trio can be seen on YouTube. My music can be heard at judithsaintecroix.wordpress.com.

Miriam Gideon Prize: *Breathtails* by Anne LeBaron

Winning the Miriam Gideon Prize for my composition *Breathtails* was a most special honor for me. I knew Miriam from the time that I lived in New York, primarily in the 1980s. She was a vivacious and

solid presence in the “uptown” new music scene. Miriam always had kind words for me, a young composer passionate to learn more and to hear everything I could. At that time, of course, hearing the music of Miriam was only possible through live concerts or recordings. We now have the opportunity to immediately hear clips from her catalog, as a kind of “appetizer” to her music, on the American Composers Alliance website (<http://composers.com/miriam-gideon>), on Amazon, and on other websites streaming her music. Mentored by Hugo Weisgall, Miriam demonstrated an uncommon affinity with literature and language—not so surprising, as her concentrations as an undergraduate were French literature and mathematics. In the mid-1980s, she remarked: “I didn’t know I was a woman composer until ‘the movement’ in the 1960s. I knew I was a young composer, and then, suddenly, an older composer. But never a woman composer.”

My composition *Breathtails*, now connected to Miriam Gideon, was developed through an intensely collaborative process with the poet Charles Bernstein. The ethereal, breath-infused sounds of the shakuhachi served as the initial inspiration for the central subject, namely, the breath. Commissioned by Mutable Music for Thomas Buckner, it is scored for baritone, shakuhachi, and string quartet. The libretto, divided into twenty-one sections, has thirteen distinct poems and seven textless Breath Interludes. The singer improvises the interludes at pre-established locations in the score, guided by a variety of textured white papers labeled with the senses of sight, touch, and smell.

As an exploration of different ways of conceiving, listening to, and imagining the breath, the libretto references sources as diverse as Buddhist writings connected to the “minding of breath,” the yogic discipline of pranayama, Rudolph Steiner’s musings, and the poetry of Osip Mandelstam—all treated with Bernstein’s uncanny ability to infuse playfulness into gravitas. Notation for the baritone voice includes symbols for different methods of inhaling and exhaling.



Anne LeBaron
(photo by Steve Gunther)

Various types of breathing are suggested for the singer during the Breath Interludes: noisy; quiet; fast; slow; regular; irregular; jerky; smooth; deep; shallow; forced; effortless; through the mouth; through the nose; nervous/anxious; relaxed/peaceful; and breathing as a function of the whole body, soul, and universe, as in the practice of Pranayama.

In my essay published in *Current Musicology* 95 (Spring 2013), “Composing *Breathtails*,” I reflect upon aspects of my collaboration with Bernstein, one that was productive and mutually rewarding despite eruptions of extreme physical and emotional challenges in our lives during the composing of this piece. The essay includes esoteric musings about the nature of the breath, a breakdown of each of the thirteen songs, and score examples. It can be accessed online at <http://music.columbia.edu/~curmus/Issue%2095/95%20Content.html>.

The premiere, featuring Thomas Buckner, Ralph Samuelson, and the Flux Quartet, took place on November 14, 2013, at Roulette in Brooklyn, with subsequent performances on the West Coast in Oakland and Los Angeles.

As I mentioned earlier, Miriam Gideon studied mathematics as an undergraduate at Boston University. There is also a gratifying connection, in this respect, to *Breathtails*. The underlying structure of my composition, and in particular the fifth and longest of the songs, was determined by a series of mathematical charts. Furthermore, the esoteric vision of Rudolf Steiner was influential, although in a less obvious way. Steiner wrote that humans inhale/exhale eighteen times a minute, equating to 1,080 times per hour, and 25,920 times in a full 24-hour day. He then estimates that if a person lives 72 years on average, she would live as many days ($72 \times 360 = 25,920$) as she draws breaths in one day. He concludes that we take our longest breath when entering the world of stars, accompanying the sun during its circuitous traversal of 25,920 years. Marveling that a human breathes as many times in a day as the sun needs years to make its circuit of the universe, he concludes, “Man’s breathing is a living expression of the course of the sun.”

Returning to the composer Miriam Gideon: despite being well-represented by eighteen recordings on various labels, why is her music not programmed more often on concerts of contemporary music? As a small token of appreciation for her dynamic pres-

ence, her artistry, and her encouragement that surely affected me during a formative period in my life, I intend to reverse that, so that audiences can more fully experience her intelligent, emotional, inspiring music.

Libby Larsen Prize: *moments colorés* by Faye Chiao

My chamber work *moments colorés* was commissioned in 2012 by The Lunar Ensemble as part of a centennial celebration of Arnold Schoenberg’s *Pierrot Lunaire*. The work was premiered at Shriver Hall in Baltimore, Maryland by the Ensemble, conducted by Gemma New, with soprano *Danielle Buonaiuto*. It is written for a Pierrot Ensemble: flute, clarinet, violin, cello, and piano plus soprano. Schoenberg had selected poems from Albert Giraud’s cycle *Pierrot lunaire: rondels bergamasques*, based on the *commedia dell’arte* figure of Pierrot. For the text of my composition, I selected four of the poems that Schoenberg did not set. Being an admirer of the French tradition of *mélodie*, *chanson*, and *song*, and of the great French songstresses ranging from Régine Crespin to Edith Piaf, I chose to set Giraud’s poems in the original French.

Giraud’s French Symbolist poems were very much a product of their time and place. As the product of a very different time and place, my entrée into these poems was through a universal color—specifically, color as associated with mood and meaning. While the exact associations may change with time and place, the fact that there are associations between color and meaning and mood has not. Each poem in this set draws on connotations from, imagery of, and associations with colors. The first song features black and green, and the last song, white. Black is the total absence of light,



Faye Chiao

while white is its full spectrum. White is also the color traditionally associated with the character of Pierrot. The color white ties each poem together in both color and character, thus each song was conceived of as a kind of variation around a short motif representing white.

The first song, *Absinthe*, draws on the dark colors of green and black to describe drunken images soaked in absinthe. The start of the piece depicts “an immense

sea of absinthe” and other drunken images elicited by the proverbial green fairy. Soon, benign images devolve into darker hallucinations, the music grows frenetic, and the singer frantically declares that her boat is being seized and pulled into the sea. The music returns to calm as she “disappears without complaint.”

L’Alphabet (The Alphabet Book) reflects nostalgia for a colorful children’s alphabet book, which becomes the character’s fondest memories of childhood. “So long, have I remembered this,/ Better than my sword and helmet....” *Poussière Rose* (A Dust of Rose) compares the goddess Phoebe to a white rose in the sky and imagines the mythical character Cassandra fleeing on the ground, brushing against thyme and leaving rose-colored “dew drops.” This song asks the singer to perform *sprechstimme*, a style of singing approximating speech and recitation. The last poem, *Blancheurs Sacrées* (A Sacred White), describes the color white, as found in nature, suggesting innocence lost and longed for. I would like to thank The Lunar Ensemble for the opportunity to realize these songs. I would also like to thank Danielle Buoniauto for her beautiful performance and for the inspiration she provided—it was her affinity for this poetry that inspired my own.

Libby Larsen Prize: *Remnants* by Nina C. Young

I have always been fascinated with the idea of using “sound” itself as a driving force in music. Coming from a primarily electro-acoustic background, much of my compositional thinking is rooted in studio techniques and processes, and I try to bring these elements directly into my purely acoustic works. From early in my compositional studies, my ears were thus naturally drawn to a sonic palette that blends timbre, harmony, and orchestration—a language that can organically mix the electronic with the acoustic.

Remnants was written in 2012 as a composed reinterpretation of an existing work, *Remains* (2011), for two pianos and two percussion. The premise behind *Remnants* and *Remains* is to investigate the physical and perceptual sonic interactions of striking two large gongs. These two gongs—one in “F” and one in “C”—create structural and harmonic pillars from which the rest of the work is derived. When a resonant body, such as a gong, is activated, the loudness and spectral content of the re-

sulting sound change over time in complex interactions; this process can be described using the Attack Decay Sustain Release model (ADSR). *Remnants* explores this interaction of sound over time. The traditional orchestra is treated as a complex but integrated resonant body that can be excited in a variety of ways (Attack). The instigating sound then ripples through the ensemble in a causal chain, with each instrument reacting according to its inherent characteristics (Sustain), losing energy to the process of entropy over time (Decay). Even as the instruments each come to rest at different rates, their reverberations continue to interact within the acoustic space in which the orchestral machinery is sounded (Release).



Nina C. Young

Pauline Oliveros Prize: *Yodeling Song* by Alexis Bacon

I wrote *Yodeling Song* in 2012 for the flute-percussion duo Due East, comprised of flutist Erin Lesser and percussionist Greg Beyer. In this piece the instrumentalists perform live with a pre-recorded track that is made up entirely of my recordings of the speech and yodeling of two Indiana yodelers. Greg, Erin, and I were interested in the idea of composing a series of pieces based on American aural and folk traditions, especially those that might be slowly fading away. When I lived in Amarillo, Texas, I wrote an electronic piece based entirely on auction calls, whereby I visited the Amarillo Livestock Auction and interviewed an auctioneer. Subsequently, I moved to Indiana, where I came across an article about a small community of Amish yodelers in the northeast part of the state and decided that my next piece would involve yodeling.

Although I wasn’t able to meet any Amish yodelers, I did meet retired farmer and yodeler Wayne Dubach in the town of Berne, Indiana, which has a strong sense of Swiss heritage. He was kind enough to allow me to record him singing, yodeling, and recounting his life story. I decided to complement Wayne’s tenor with a contrasting voice, and I interviewed a second Indiana yodeler, Bryan Heath, a professional bass trombone player who moonlit in a cowboy band.

When discussing my piece with friends, I came to realize that for most, the idea of yodeling was naturally humorous and intriguing. I found my biggest challenge to be in structuring a longer piece so that the idea of yodeling could be extended beyond the length of a traditional song. I therefore conceived of the piece as three short contrasting movements: a pastorale, a nocturne, and an exuberant all-holds-barred finale.

When researching yodeling around the world (indeed, I was surprised to find that it exists throughout the world), I discovered that one of the traditional functions of yodeling was for shepherds to call to each other across hills and mountains, which inspired the idea of a pastorale. I imagined a shepherd with his flock, playing that most sweet and portable of instruments, the kalimba,¹ with a flute player by his side. The first entrance of the yodeling is a surprise, and the subsequent intermittent yodeling interjections increase in frequency but never entirely coalesce.

For the second movement, I decided to break away from yodeling altogether and use a narrative structure. This is where I used the recording of retired farmer Wayne Dubach’s story of how, when he was a young bachelor, he used to plow his fields at night and practice yodeling on his tractor to keep himself company. I found the image of him yodeling in the night to be funny and nostalgic, and here I aimed to make the music sound more evocative and ethereal, with the percussionist playing marimba and the flutist playing long melodic lines interspersed with Wayne’s narrative (e.g., “years ago, before I was married...”).



Alexis Bacon

In last movement, the yodeling echoes across the mountaintops and the instruments are at their most virtuosic. The flute, naturally nimble, easily leaps and interacts with the voice. In order to let the percussionist yodel as well, I use the cuica,² which is often employed to imitate voices and animal sounds. This movement starts in an animated manner, thins out, and builds again to a grand finale.

When writing electronic music, I most enjoy the excitement of knowing that what-

ever unpredictable thing occurs on the recording will become the musical material for the piece. Perhaps certain words and phrases will be uttered in a way that, when isolated, create a natural melody. Maybe the subject will tell a story that will come to shape the narrative of the piece, or will utter interjections that, when extracted, turn out to be extremely musical. No matter my preliminary ideas, making my own recordings is a process of inspiration and discovery. The composition of *Yodeling Song* was made possible, in part, with support from the Indiana Arts Commission and the National Endowment for the Arts, a federal agency.

NOTES

¹ A kalimba is a small African thumb piano, where metal tines are plucked by the thumbs and a gourd or wooden box acts as a resonator.

² A cuica is a Brazilian friction drum. The player rubs the stick inside the drum with a cloth, and varies the tension on the drum head to change the pitch.

PatsyLu Prize: *Southern River* by Canary Burton

The melody for *Southern River* wandered about in my head while I was gardening, and I sang it while driving. Even though it had a pop sound, I decided that the melody was appropriate for a classical work. At the time, I was looking for a new venue where I could hold a concert, and I was fortunate that Laura Craciun, who is on the staff of an art gallery in Harwich on Cape Cod, wanted to have a concert there. In addition to being an artist, Laura also plays the viola and is in the Falmouth Symphony. I wrote this piece for her, and she performed it at the gallery in August 2012 with cellist Suzanne Mueller. To me, the music depicts a lovely pastoral southern scene with slow moving water and dripping moss. Laura decided that she preferred the title *Soaring*, and that is the title we used at the premiere performance. I don't think this piece soars at all, so later I changed the title back to *Southern River*.

When listening to music, I am always delighted if I recognize a quote from a well-known song or classical work, so I was pleased when a friend informed me that the work includes two short quota-

tions from songs that fit the musical style very well: "Moon River" (just the distinctive three notes from these two words) and "Somewhere, Over the Rainbow." I had not realized that I had borrowed the melodic passages until that moment.

The piece is short, only 6:45 minutes, and it is easy for listeners to comprehend. It is also not technically challenging for the performers. The performers must take care in maintaining the tension between the two instrumental lines. I would suggest to them that they should imagine there is an iron bar riding between them and each player is holding onto that bar, which is tethered to their respective musical lines. The lines are interdependent, and neither part would be effective if played alone. I would also suggest to the performers that they try to capture the feeling of "Shade with Dappled Sunlight and Warmth." I enjoyed writing for the viola, and I recently wrote three movements of *The Twelfth of Cold* for viola. *Southern River*, but with Laura's title *Soaring*, is on my album that was just released, *Classical Bird: the Chamber Music of Canary Burton*. It can be purchased at CDBaby.com and on my website at <http://www.seabirdstudio.com>.

Judith Lang Zaimont Prize: *Juntos* by Eva Kendrick

Juntos, which means "together" in Spanish, is a loosely narrative chamber work for flute, bassoon, and viola in four movements. It contains rhythmic influences of South American dances, including asymmetrical time signatures, varied meters and tempi within a single movement, and syncopated rhythms. The piece is titled *Juntos* because each movement refers to a different aspect of partner dance.

In the first movement, *La Introduccion*, the asymmetrical time signature, trills, grace notes, and pizzicato accents all reflect the shyness of the couple and the occasional clumsiness of first attempts to dance with a new partner. In the second movement, *Seguir* (to follow), the dance "leader" tests the partner by leading him or her through many rhythmic and tempo changes. The *rubato* nature of the piece and the fluctuations in tempo indicate a flirtatiousness, boldness, and hints of seduction, as the couple begins to explore each other's bodies through dance.

In the next movement, *Simetria* (symmetry), the tension of the previous movements gives way to a perfect symmetry of

moving as one. Flourishes in the flute represent the rushed heart beat of new, romantic love. The final movement, *Dirigir* (to lead), begins with a sweet, slow theme as the partners know the dance must ultimately come to an end. However, not willing to say goodnight just yet, each takes a turn at leading the other at a fast and dizzying pace, alternating between 10/8, 12/8 and 6/8 and 4/4 meters, reflective of the constantly fluctuating rhythms of the South American *chacarera* dance. Now completely in tune with one another, the partners know how to push each other's boundaries, culminating in deeper excitement and joy, until the next time they dance.

Juntos was a commission from the Anon Ensemble, based in Atlanta, Georgia. Their unique instrumentation led me to consider what might be the greatest strengths and challenges of the ensemble. Since the vertical harmony of the instruments was limited, I focused on other aspects, such as variety of timbre and a multitude of rhythmic accents, which emphasized the unique tone qualities and characteristics of each instrument.

Incorporating the rhythmic energy and pulse of different genres of music such as rock and folk music from different countries is one of the defining aspects I endeavored to bring to this piece. In *Juntos*, the unpredictability of the meter, rhythm, and tempo; the exploration of timbral colors; and the sense of playfulness and fun are all examples of what I love most in writing classical music.

Ellen Taaffe Zwilch Prize: *Elements* by Katerina Gimon

Elements is a four-movement SATB vocal work, depicting the four classical elements: earth, air, fire, and water. According to many philosophies, they are the basis of all things and so I chose the most basic of instruments—the human voice—to depict them.

The first movement, *Earth*, is entirely unmetered and is built upon a series of low, sustained drones, which act as a foundation for the overtone singing. Overtone singing is a technique that manipulates resonances to bring out and control the overtones occurring naturally in a sound so they can be



Eva Kendrick



Canary Burton

heard clearly and can create melodies. In *Earth*, the overtone singing is performed by a group of soloists and rings out clearly over the support of the drones depicting the simple yet unexplainable beauty of the earth.

In *Air*, the singers are divided into seven groups, each with an assigned language and an assigned pitch on which to sing the words “air,” “wind,” and “breath.” The groups enter one after another, gradually introducing new languages and new pitches. The singers are instructed to begin with lots of space between entries and then to gradually decrease this space while becoming louder, building a thick wall of sound that explodes into the opening bar of the next movement. It is as if the air is thickening to feed the coming fire. *Fire* is

an energetic, metered movement featuring body percussion, stomping, nasal singing, and other colorful sound effects to evoke the energy, power, and drive of the burning



Katerina Gimon

and crackling of fire. After an abrupt ending, *Fire* is followed by the first and only pause in *Elements* before continuing on to *Water*. *Water* is the only movement to introduce melody. It contains a short, simple melody in the soprano, which is supported by a lilting accompaniment that grows and decays like waves in the water.

Award Winners: 2014 IAWM Annual Concert

From Carrie Page, Annual Concert Chair: Congratulations to the 2014 IAWM Annual Concert winners! Their electronic works will be performed in a series of concerts around the world in 2014 and early 2015 and will be included in the next Congress of the IAWM. The CUNY Graduate Center in New York City presented the IAWM Annual Concert program alongside music by members of the GC Composers’ Alliance on October 16. Thank you to all who submitted works to the competition. The IAWM also would like to publicly thank Dr. Amy Dunker (USA) and Dr. Judith Ring (USA) for tackling the difficult process of adjudicating our entries, which came from composers of many backgrounds and nationalities. The four works that were selected are described below.

Andrea Clearfield: *Califia and the Trespassers*

Califia and the Trespassers is a collaboration between Quintan Ana Wikswo (concept/text/film), Group Motion Dance Company (Manfred Fischbeck, artistic director) and Andrea Clearfield (electro-acoustic score). The work was created at Montalvo in Saratoga, California in 2013, where Clearfield was awarded a Lucas Artist Fellowship. She invited Wikswo and Fischbeck to begin the process of creating a work together at Montalvo. They experimented with sound, movement, and text/themes in the redwood forest, each collecting materials for the piece. They then worked separately on their respective contributions and remained in dia-

logue via the Internet as they developed the work.

Califia is inspired by poetry written by Wikswo. The work is conceived as a performative meditation, reflection, and indictment of ecological and human violence, “trespasses” of colonialism, and the oppression and destruction of natural habitats and native cultures. *Califia* is the name of the fictional Amazonian queen from whom California takes its name. She was a member of the Black Mojave Nation who lived in California before the Spanish Invasion.

The twenty-five-minute work premiered at Christ Church Neighborhood House Theater in September 2013 as part of New Formats/New Spaces, a project that Andrea initiated with the Pew Foundation for Arts and Heritage for the purpose of exploring alternative spaces and structures for new music and art. The choreography invites the audience into an installation space where Wikswo’s films are projected onto various scrims becoming an interactive presence with dance, music, and viewer. The narrator, who is the voice of *Califia*, guides the audience through and around the dancers and tableaux that juxtapose figures of “trespassers” with the embodiment of natural forest environments. Clearfield’s com-



Andrea Clearfield
Photo by John Hayes

I composed *Elements* in 2013, and it was premiered in March 2014 in Waterloo, Ontario, Canada by the Laurier Singers Chamber Choir under the direction of Lee Willingham. I have been interested in choral and vocal music since the age of eleven, and a few years later, when I joined the Hamilton Children’s Chamber Choir, I had the opportunity to travel around the world with the group. I am currently a student in the Contemporary Music: Composition and Improvisation Program at Wilfrid Laurier University, where I founded the WLU Songwriters’ Circle. I am also the founder and current director of *Audax* (Bold), an eight piece female creative vocal ensemble.

position incorporates her treated field recordings in the redwood forest and acoustic instruments: violin (played by Gloria Justen), didgeridoo (played by Stephen Kent), and piano (played by Clearfield).

Here is an excerpt from *Califia and the Trespassers*, text by Quintan Ana Wikswo:

These the gleanings of body from body, stalk and stem, a soft pocket of eagle and owl, claws in the husk of bark and below it my thorax, holding a world with my curl of tongue, with my hand, with all my feathers. These trees, these – these the first trees. Three spiders, suspended. A nest of legs, delicate. Their web the skin of this forest, counting our heartbeats in the leaves. A creed. The trespassers say to me: *this here is dark. And this, here, is light.* But I say to them: no. no. *Here, we see. This – here – is further. And this, here, is deeper.*

An excerpt of the music and film (without the poetry) can be viewed at this website, along with photos from performances of the work: <http://www.quintanwikswo.com/performance/califia-and-the-trespassers/>. Special thanks to the Montalvo Arts Center in Sarasota, California for awarding Andrea Clearfield a Lucas Artist Residency and where together with guest artists Fischbeck and Wikswo, the original idea of *Califia and the Trespassers* was conceived. Links to learn more about the artists and Montalvo: Quintan Ana Wikswo: <http://www>

quintanwikswo.com/. Andrea Clearfield: <http://www.andreaclearfield.com/>. Group Motion: <http://groupmotion.org/>.

Elizabeth Hinkle-Turner: *I will play the swan and die in music*

The title of the work, *I will play the swan and die in music*, is a fairly well-known quotation from Shakespeare's *Othello*. It expresses of the idea of a swan song, a belief that dates back to antiquity in which the silent swan sings a beautiful song just before death. My original concept for this piece was of a trombone soloist with a "surround sound-like" atmosphere accompanying her contemplative performance. I have had this plan for quite some time, and several years ago I mentioned it to trombonist Abbie Conant, who was enthusiastic about it. At that point, however, issues with my husband's alcoholism started, and the trombone project went by the way-

side. An offer by Hsiao-Lan Wang to create a piece for her laptop ensemble at Montana State University revived me from my doldrums enough to



Elizabeth Hinkle-Turner

consider composing a contemplative laptop piece. I remembered my initial thoughts for Abbie's piece. As my sound source, I decided to use the trombone, since I can play it a little, and it had just the sound I wanted. I thought of the composition as a memorial for my father, who was a trombonist (a very bad trombonist!), and it all morphed together. The piece also includes the sound of water, and I plan to make a video that will include some of the photos I have taken of water scenes.

I had selected the title a long time ago because I remembered the idea of a "swan song" and the silence of swans from E.B.

White's wonderful children's novel, *The Trumpet of the Swan*. The trumpet sound, however, was not mournful enough for me. My life was full of longing, depression, and death. I was deeply troubled as the result of being the spouse of someone hell-bent on destroying himself—trying to keep myself and my sons sane was extremely wearing. At the time I wrote this piece, I had no idea that my husband had only about another eighteen months to live. During the composition process, I had a very vague impression of a trombone, submersion, and water. I guess I could have written a goth metal song instead (à la "We Are the Fallen" or "Evanescence"), but my medium is "new music" so that's how the work came to be composed.

When I did a simulation of the work in my studio, it sounded just as I felt. I have been a bit surprised at how well the piece has been received. It has had many performances, and audiences just rave about it. It is a really simple piece, but I think that the resonating tones have a soothing effect on folks and they enjoy it.

Jessica Rudman: *Not One Would Care*

Not One Would Care is a response to Sara Teasdale's poem "There Will Come Soft Rain," which depicts an eerily tranquil vision of a post-apocalyptic world where nature regains control. Containing both strong anti-war and environmentalist sentiments, the brief poem exhibits a restraint and stillness that captures the quietude of the world as it might be without humans. The mere ten lines are impactful and evocative, and I was instantly captivated by both Teasdale's sensual language and strong cautionary message when I first encountered the work in 2007 while looking for texts to use in a song cycle.

Though the poem did not fit with my intentions for that larger work—*Teasdale Songbook*, a collection for soprano and cello that focuses on some of the writer's more autobiographical romantic poems—I eventually set it as a stand-alone miniature for a cappella voice. Shortly after completing that setting, I was invited to participate in a concert of electroacoustic works put on by the Hartford Sound Alliance. Setting the poem as a song had not quite gotten the haunting images out of my head, so I decided to use the verses as inspiration again. *Not One Would Care* is the result of that impulse and was initially intended as a companion piece to the song.

This fixed media composition is not a literal representation of the poem, but rather a reflection on and expansion of the scenario depicted by the words. In some sense, the work is a soundtrack to an imaginary short film based on Teasdale's poem. Sounds associated with human society—benign ones like typewriters and footsteps as well as the more ominous sirens, car crashes, and gunshots—dominate the opening sections, yet are gradually replaced by abstract and non-human noises. The piece uses a combination of stock sound effects and synthesized sounds created in Tassman to depict a cataclysmic climax followed by an extended dissolution. Eventually, only birdsong remains, signaling nature's reclamation of the Earth after mankind has annihilated itself in a catastrophic war. Even the choice of medium for the work—electronics with no live performers—is directly related to the content of the poem.



Jessica Rudman

Line Tjørnhøj: *Daughter*

Daughter (2008) is the first of twelve electro-acoustic compositions in which the Danish composer Line Tjørnhøj experiments with the relationship between reportage and voice in a so-called vox:dox production. The story is about an honor killing: the daughter is raped by her brothers and her mother kills her to preserve the family honor! The idea behind the vox:dox pieces is to investigate the essence of motherhood through twelve selected and adapted stories with related themes. The Danish Arts Foundation, which granted Tjørnhøj a three-year stipend in 2010, wrote the following in connection with the award: "Movements like 'Daughter' from 'Vox:dox' con-



Line Tjørnhøj

firm in a few seconds that electro-acoustic composition can be not only relevant but also apt and highly effective in communicating states of mind not previously reflected in the classical vocal repertoire."

In *Daughter* the singers imitate electronically manipulated vocalizations. This is a new way of exploiting the voice and a

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challenge even to virtuoso performers. The voice occupies a central position in Tjørnhøj's compositions in general. She exploits it in a conceptually operatic framework, in staged concerts, vox:dox and multimedia performances. Her acoustic universe is free and intuitive, and her works are situated in the sounds and stories that surround her. Tjørnhøj typically deals with timeless problems and emotions via stories from our own time. She is well known for dealing with cruel subjects where men and

women are challenged to the utmost as a consequence of the misuse of power in its various forms. She exploits the soothing quality and beauty of the voice to establish a space for the impossible and painful stories she has narrated in the course of her career as a composer. Tjørnhøj describes the voice as basic to the human sound universe with its immediate access to our ears and emotions. The voice is also well qualified to communicate a text, and she exploits both potentials in her works.

The Danish Foundation commented: "Tjørnhøj's works from the most recent years open up new perspectives for the chamber opera format, in the sense that the composer in her dramaturgical role rejects the usual operatic myths about love and power. Works like 'Anorexia Sacra' (2006) and 'Stabat Mater' (2009) confront the audience with issues relating to sexual identity and religious fundamentalism. This development ushers entirely new female characters on to the opera stage, and new voices have to be created for such figures."

2013 Pauline Alderman Awards for Outstanding Scholarship on Women in Music

The Pauline Alderman Awards were founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicologist Pauline Alderman, Ph.D. (1893-1983), founder and chair of the Music History Department of the University of Southern California. Every two years we call for scholars to submit their best work to the IAWM Alderman Awards Committee in the categories of Book, Article, and Reference work. Past winners include some of the most distinguished scholars writing about women and music. The 2013 prizes honor works published in 2011 and 2012.

The 2013 winner of the Pauline Alderman Award for the best article is **Kate Bowan** for "Living Between Worlds Ancient and Modern: The Musical Collaboration of Kathleen Schlesinger and Elsie Hamilton," *Journal of the Royal Music Association* 137:2 (2012): 197-242. Adjudicators said of this article, "In a well reasoned, clearly written study, where life events play a significant role in the creative process, Bowan explores not only the philosophical underpinnings of Schlesinger's microtonal theories, but also transnational networks that enabled a practical application and influence of her theories through Hamilton's compositions." Dr. Bowan is Lecturer in the School of Music, Australian National University.

The 2013 winner of the Pauline Alderman Award for the best book is **Michael Slayton**, editor, for *Women of Influence: Nine American Composers* (Scarecrow Press, 2011). Adjudicators noted that this book "introduces nine American women composers of art music from different generations, backgrounds, career paths, and musical styles. Each chapter features a substantial

interview and a music analysis integrated into a biographical essay. The book will be a valuable resource for scholars and teachers on women and gender in music, American music, and contemporary composition." Dr. Slayton is Associate Professor and Chair of the Department of Music Composition and Theory at Vanderbilt University.

Adjudicators also gave honorable mention to **Dorothy de Val's** book *In Search of Song: The Life and Times of Lucy Broadwood* (Ashgate, 2012), which they called, "a compelling and painstakingly researched biography of this contemporary of Vaughan Williams and Cecil Sharp. This scholarly but highly readable account details Broadwood's working methods as she travelled throughout Great Britain collecting folksongs. *In Search of Song* will appeal to a wide audience." Dr. de Val is Associate Professor in the School of Music, York University.

Elizabeth Keathley and Reeves Shulstad were co-chairs for the 2013 awards. The adjudicators were Candace L. Bailey (North Carolina Central University), Todd Borgerding (Colby College), Liane Curtis (Brandeis University), Andrew Dell'Antonio (University of Texas, Austin), Jane R. Ferencz (University of Wisconsin-Whitewater), Heather Hadlock (Stanford University), Kendra Leonard (independent scholar), Anne MacNeil (University of North Carolina, Chapel Hill), Gillian M. Rodger (University of Wisconsin, Milwaukee), and Silvio dos Santos (University of Florida).

Warmest congratulations to our winners, and deepest thanks to our adjudicators and to publishers, authors, and others who nominated many important new scholarly works on women and music!

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Members' News

Compiled by Anita Hanawalt

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information. **Please note: Awards and Recent CD Releases and Music Publications** are listed in separate columns. Due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

Please send information about your activities to members' news editor Anita Hanawalt at anita@hanawalthaus.net or by mail to 514 Americas Way PMB 3734; Box Elder, SD 57719-7600. The deadline for the next issue is March 30, 2015. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

February Swale by **Beth Anderson** was performed by the Canta Libre Chamber Ensemble in the following New York loca-

tions: November 17, 2013 in Greenlawn, December 8 in Glen Head, February 2, 2014 in Cold Spring Harbor, and February 9 in Stony Brook. On March 30, *Tale #1* was performed by Stanichka Dimitrova (violin) and Sookkyung Cho (piano) on a New York (City) Women Composers concert. On April 5, *Revelation* (orchestra) was premiered by the Green Mountain Youth Symphony in the Barre (Vermont) Opera House with Robert Blais, conductor. *Greta Garbo's Waltz* was performed (choreography by Nicole Buggé) at Jan Hus Church in New York City on a July 13 Vox Novus concert. On September 21, *Kummi Dance* (flute and piano) was performed by Kay Borkowski in Banner Elk, North Carolina. On November 14, at the DiMenna Center for Classical Music in NYC; Chai-lun Yueh (baritone) and Annette Shapiro (piano) performed *Lullaby for Ned Rorem* (Text: W.H. Auden) and "Be Not Forgetful" from *Angel Songs* (Hebrew 13:2, from the King James Bible).

Deborah Anderson was elected to the Board of Directors of the Tacoma Symphony Orchestra. Foothills Brass performed the world premiere of *Sassafrass Brass* in Calgary, Canada, as part of Calgary's celebration of International Women's Day on March 8. On October 14, *Solar Flare Enigma* (harp, cello, and narrator) received its world premiere performance during Tacoma's "Classical Tuesdays in Old Town" 10th Anniversary Celebration, with a focus on Northwest composers.

Victoria Bond gave pre-concert Insight talks at Avery Fisher Hall prior to September 23-30 performances by the New York Philharmonic. On October 4, the Michigan Philharmonic premiered *Bridges*, with an additional performance given by the Pulse Chamber Ensemble at the University of Miami on October 15. Bond gave a pre-performance "Operatif" talk at the Guild Hall for an October 18 Metropolitan Opera HD Broadcast of the *The Marriage of Figaro*. On November 21, Temple Emanu-El will premiere *How Lovely is Your Dwelling Place*, a setting of Psalm 84 for chorus and organ followed by a November 23 performance at St. John the Divine. The Young People's Chorus of New York City at the 92nd Street Y will perform selections from the Hanukkah opera *Miracle!* on December 6.

On January 18, 2015, the Rhinebeck Chamber Music Society will perform "Two Loves," an aria from the opera *Clara*. Bond will give pre-concert Insight talks at Avery Fisher Hall prior to January 28-31, February 5-7, and April 8-11 New York Philharmonic performances. She will also give an "Operatif" talk at the Guild Hall prior to a February 14 Metropolitan Opera HD Broadcast of Bartok's *Bluebeard's Castle*. On February 21-23, the Riverside Symphony will perform the West Coast premiere of *Soul of a Nation*, a concerto based on Thomas Jefferson, with a script by Myles Lee. On April 6, at the Cutting Edge Concerts New Music Festival, the American Modern Ensemble will perform *Instruments of Revelation* at SubCulture. At the same festival the Sirius Quartet, with soloist Frank Almond, will perform the East Coast premiere of *Soul of a Nation* on April 13, followed by a workshop performance of the opera *Clara* on April 27.

IAWM Members: Awards and Prizes

Andrea Clearfield received a 2014 Copland House Award to complete her first opera, *Mila, Great Sorcerer*, to a libretto by Jean-Claude van Itallie and Lois Walden. She is also one of the winners of the IAWM Annual Concert for electroacoustic scores.

Yvonne Freckmann has been awarded a 2014-2015 Fulbright Grant to the Netherlands. She will study multimedia composition at the Royal Conservatoire The Hague with Yannis Kyriakides and Peter Adriaansz, and complete a "Wired Arias" project for singers and live electronics. Yvonne would be delighted to hear from and meet with other IAWM members in Europe and especially the Netherlands. Her email is yfreckmann@gmail.com.

Juliana Hall received a 2015 Recording Grant (\$10,000 prize) from the Sorel Organization, New York, NY.

Dafina Zeqiri Nushi won First Prize for Symphonic Music 2013 for the symphonic poem *Kujtoj* (Remember). The competition was organized by the Ministry of Culture, Kosovo, and the prize was awarded by the Minister of Culture, Memli Krasniqi. The prize includes a performance by the Kosovo Philharmony.

Deon Nielsen Price received the Orah Ashley Lamke Distinguished Alumni Award for 2013-2014 from Mu Phi Epsilon International Music Fraternity, presented at the MPEI Convention in August in Sacramento, California.

Jessica Rudman's paper, "Disruption and Development in the Music of Ellen Taaffe Zwilich," was awarded the Diane Follet Outstanding Student Research Award at the College Music Society's Northeast Regional Conference. She is also one of the winners of the IAWM Annual Concert for electroacoustic scores.

Nina C. Young was the winner of the Jacob Druckman Prize from the Aspen Music Festival, including a commission for a new orchestral work to be premiered in the summer of 2015 with Robert Spano leading the Aspen Philharmonic Orchestra. She was the winner of the 2014 Salvatore Martirano Memorial Composition Award for *Traced Upon Cinders* and a recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters. She is also one of the winners of the IAWM Search for New Music.

Jerry Casey's piano trio *Celebrate 25!* was performed on the October 4, 2014 Iowa Composers Forum Cafe Concert at the Opus Concert Cafe in Cedar Rapids, Iowa. *Anna's Song* (soprano and piano) was performed at a concert during the annual conference of the Christian Fellowship of Art Music Composers (CFAMC) on October 10 at Biola University in La Mirada, California. *Three Love Songs* (soprano/piano), based on poetry of Elizabeth Barrett Browning, will be performed on the 2014-2015 concert series of the World Oceans Ensemble, based in Atlanta, Georgia. The McConnell Arts Center Chamber Orchestra of Worthington, Ohio, in cooperation with Women in Music – Columbus (WMC), will honor Casey as guest composer at a March 22, 2015 concert at the Center by performing *The Musicians of Bremen* (chamber orchestra and narrator). A longtime Worthington, Ohio resident and WMC member, Casey has recently moved to Naples, Florida.

Portions of **Tamara Cashour's** *Queen's Suite* (strings and harp) were performed at the "Two Lands, One Voice" multimedia concert held June 18-21, 2014 in Rome, Italy at the Università di Roma Tor Vergata. The entire suite will be performed at New York City's Symphony Space in June 2015. Cashour presented her paper, "The Impact of the New Music Technologies on Music Education," at the MayDay Group's Annual Colloquium held June 18-21, at Gettysburg College in Gettysburg, Pennsylvania. She is currently revising and preparing the paper for publication.

Kyong Mee Choi's *Freed* for bass flute and electronics, commissioned by Shanna Gutierrez's Open-Hole Bass Flute Project supported by a New Music USA Grant, will be premiered at the Constellation in Chicago, Illinois on January 11, 2015. *Tensile Strength*, co-commissioned with Timothy Ernest Johnson for electronic music, was performed at the Root Signals Electronic Music Festival on September 20, 2014 at Jacksonville (Florida) University. *Tender Spirit I* for ensemble and electronics was performed at the joint conference for the 40th International Computer Music Conference (ICMC) and the 11th Sound and Music Computing Conference at the University of Athens in Greece on September 18, with an additional performance given by the ensemble Mise-en at the Mise-en Music Festival 2014 at the Korean Cultural Service on June 19. The festival featured

works by thirty international composers in collaboration with the Momenta Quartet and Ensemble Paramirabo.

On August 30, *Rippled pond* for piano trio was performed by Emily Tian, Otis Harriel, and Douglas Machizat at the 12th Annual Festival of Contemporary Music at the Center for New Music in San Francisco, California. *Ceaseless Cease* for clarinet and electronics was performed by Esther Lamneck at the 2014 New York City Electroacoustic Music Festival on June 5, with an additional performance by Ricky McWain at New York University on May 22. Choi presented her works and compositional process at Seoul National University, Ewha Womans University, and at a Korea Electro-Acoustic Music Society monthly seminar in May 2014. *To Unformed* for piano and electronic was performed by Kuang-Hao Huang at the Loops and *Variations Series* at Chicago Cultural Center on May 11. The piece was also aired on WFMT's weekly *Music from Roosevelt University* radio series on July 13.

Performances of **Andrea Clearfield's** *Califia* and the other chosen works will be choreographed by and performed with Group Motion Dance Company on December 11 and 13 in Philadelphia. *Concertino for Marimba and Strings* was performed with Philadelphia Orchestra soloist Angela Zator-Nelson, on October 5 and 7 in Philadelphia. New treble choir works: *The Kiss* and *When I am Woman* will be published by Boosey & Hawkes this fall. *When I am Woman*, commissioned by the Pennsylvania Girlchoir for their 10 year Anniversary, was premiered on October 18 at Tindley Temple, Philadelphia. *Convergence* (viola and piano) will be released this fall on Bridge Records with violist Barbara Westphal, who commissioned the work, and pianist Christian Ruvolo.

On October 11 at the Faulkner Library, Santa Barbara, **Emma Lou Diemer** and violinist Philip Ficsor presented the opening concert of the Santa Barbara Music Club 2014-15 season. Two of the violin/piano works were written for Ficsor by Diemer: *Going Away* (2013), in honor of his departure to Denver from Santa Barbara, and *Concerto for Violin* (2012) in its piano/violin transcription. The other work, *Sonata for Violin*, was written when Diemer was a student at Yale in 1949. The four movements are "Prelude" (added in 2014 and based on the Yale "Whiffenpoof Song," as Ficsor was a student at Yale fifty years after Diemer), "Remembrance

of Things Past," Santa Barbara Rag," and "John Adams Light."

Linda Dusman's piano trio *Thundersnow* was premiered by the Trio des Alpes in Genova, Italy in September 2014. *Lake, Thunder* (solo trombone) was premiered by Patrick Crossland in May. I Resound Press (iresound.umbc.edu), which Dusman edits, recently entered a partnership with Neuma Records and Publications (neuma-music.com) for that company to sell scores in the collection. I Resound will become an online archive of music by women composers. During the summer of 2014, the works of Eleanor Hovda were added to the collection. Hovda's papers, scores, and recordings are now in the University of Maryland, Baltimore County (UMBC) University Archives and are available for research.

On June 10, 2014, the McGill Chamber Orchestra, Boris Brott, conductor, premiered *The Esther Diaries* by **Ellen Frankel** (librettist) and Haralabos Stafylakis (composer), a 30-minute solo work commissioned and sung by soprano Sharon Azrieli. The performance took place in the new Maison Symphonique in Montreal, Canada.

Juliana Hall has established Juliana Hall Music, publishing 17 collections of her songs. On November 14, she will give a "Student Masterclass: Songs of Juliana Hall," followed by the November 15 world premiere performance of a newly commissioned song cycle, *The Holy Sonnets of John Donne* (9 songs for tenor and piano on sonnets by John Donne) by Joel Burcham (tenor) and Elizabeth Avery (piano) at the University of Oklahoma School of Music in Norman.

Susan Frykberg is now concentrating on composing art songs. Her latest work, *Ninety's a Number that Doesn't Mean Much* (soprano, trumpet, and piano) was premiered in Wellington, New Zealand on October 11. It was written as a gift for her mother's 90th birthday, who also wrote the words.

Barbara Jackson (publisher), **Deborah Hayes**, and John Paton (co-editors) are pleased to announce that Rosanna Scalfi Marcello's *Twelve Cantatas for Alto Voice and Continuo* (ca. 1730; ClarNan Editions, 2012) has been recorded for a CD to be released in 2015 by Darryl Taylor, tenor/countertenor and professor at the University of California at Irvine, with a continuo ensemble of Ann-Marie Morgan (gamba), Jory Vinikour (harpsichord), and Deborah Fox (theorbo).

Gyuli Kambarova recently participated in a challenging composition competition in Prague, Czech Republic. The event took place over a week, beginning at the end of July. She was chosen from hundreds of applicants, winning the opportunity to travel and compete in Prague. Contestants were given their own rooms and pianos in order to develop two compositions, one free composition and one that required a special motif based on one of the works of Antonín Dvořák. Kambarova was one of the few female composers selected for the competition. Kambarova received a special diploma for displaying outstanding compositional skills during the competition. As a young composer, she was awarded a grant named after Rasul Gamzatov and a special stipend from the Union of Dagestan Composers. In 2012, she became a member of the Union of Russian Composers, and in 2014 she became a member of the IAWM. She recently published her first solo piano album, *Dreams*, incorporating a mixture of Eastern sounds and classical technique.

Anne LeBaron's opera *Crescent City* was performed a dozen times in an enormous warehouse near downtown Los Angeles, fashioned into a cityscape by six visual artists and produced by The Industry, with a libretto by Douglas Kearney. For the opera now in progress, *LSD: The Opera*, LeBaron was one of eight female composers of opera who received a grant from Opera America and the Toulmin Foundation to develop and document her current work in opera. LeBaron has been granted residencies at the Copland House and at the Djerassi Resident Artists Program for 2015. For additional information, see Award Winners: Search for New Music.

Adriana Isabel Figueroa Mañas reports that the Argentine Women Composers Forum celebrated its tenth anniversary on September 8 with a release of a recording of works by several of its 17 members, in Buenos Aires. More details are available on her Facebook page and Report from Argentina.

Duo "2" (Peter Bloom, flutes, and Mary Jane Rupert, harp) took **Pamela J. Marshall's** *Zoa* on tour in Tennessee in March 2014. Faculty at Indiana University of Pennsylvania performed *Dance of the Hoodoos* as part of the IUP Festival of Women Composers in February. The Opal Ensemble played a second performance of *Focal Point*, written for them, in March. Chris

and Debbie Kollgaard performed *Pascal's Theorems* for cello and double bass on the "76@60" concert in New York City, a reunion of Eastman University composers from the Class of '76. *High Flight Remixed*, a layered piece of recordings by flutist Jessi Rosinski of High Flight, was played at the Parma Music Festival in Portsmouth, New Hampshire in August. Recording sessions with Duo "2" for *Zoa* and Lexington Symphony Chamber Players for *Dance of the Hoodoos* completed the set of music for an upcoming release of chamber music on the Navona label. Marshall also worked on several web and design projects, including a redesigned website, blog, and concert posters for the Concord Orchestra, and a blog for the Lexington Music Club. www.spindrifft.com, www.prosperontheweb.com

Kari Medina's choral piece *The Message of the Wind* was recently premiered at the Voices of London Festival. The work was selected as one of six pieces shortlisted for the Nicola Dando Composition Competition, adjudicated by Judith Weir and Stephen Jackson and performed on July 4 by the Music Makers of London, directed by Hilary Campell. Medina resides in Seattle, Washington.

Pianist **Margaret Mills** has produced a lecture/recital for the fall of 2014 entitled "1914-1934: America and its Music." Speaking through the lens of the lives and music of Charles Ives, Ruth Crawford, and Charles Griffes, she describes how the events of the First World War and the Great Depression had an impact on what American composers wrote and what audiences heard. During July, she presented a recital in New York City featuring Amy Beach's *Piano Trio* and solo piano music by Mozart, Beethoven, Debussy, and Griffes. Future plans include learning Ruth Crawford's *Nine Piano Preludes* with the aim of eventually recording them. Mills has four new videos posted on YouTube from a solo recital at the University of California, Santa Barbara in March 2014, where she played music of Ives, Feigin, Coates, and Crawford: <https://www.youtube.com/user/MargaretMillsPiano>.

Janice Misurell-Mitchell premiered *The Light that Burns* (alto flute and voice) at the Green Mill in Chicago, Illinois in January. In April she gave a presentation on her work as a composer of music inspired by the political at the *Conservatorio di musica*

in Milan. In May she completed a short electronic piece, *Cornucopiae Librorum*, for an online photography and music series. Misurell-Mitchell premiered a work for flute/alto flute/voice, and percussion, *Dolce, Pureté*, for a Dada show at the Out of Line Gallery in Chicago in July. She performed her piece *The Art of Noise*, for flute and percussion, at the National Flute Association Convention in Chicago in August.

The Masque of the Red Death, a Music Drama in 2 Acts (based on the short story by Edgar Allan Poe) with music composed by **Gladys Smuckler Moskowitz**, was performed several times in South Fallsburg, New York and Narrowsburg, New York over Halloween weekend and the following weekend. Moskowitz has written the music with a Renaissance "flavor," choosing to set six poems by Poe as ballads. A chorus of courtiers adds to the dramatic action. The opera is sponsored by the Sullivan County Dramatic Workshop and the Delaware Valley Opera. Further information is available via email: gladys-smucklermoskowitz@gmail.com.

Rebecca Oswald was a finalist for the 2014 American Prize in Composition in the choral music and chamber music categories.

Composer, orchestrator, and musicologist **Jeannie Gayle Pool** reconstructed and reorchestrated Zenobia Powell Perry's opera, *Tawawa House*, for the Townsend Opera Company, for performances in Modesto, California, in May 2014 at the Gallo Center for the Performing Arts. The performances involved a cast and crew of more than 90 people, including an orchestra of 30 players. The opera, originally composed in the 1980s, is about the Underground Railroad in the 1850s and the establishment of Wilberforce University in Wilberforce, Ohio. For more information about the opera, visit ZenobiaPowellPerry.org, and see the review in this issue.

An 80th Birthday Concert for **Deon Nielsen Price** was held on May 17, 2014 in Culver City, California, including performances of *Our Eternal Love*, Valerie Walker, soprano; *Suite from Toads and Diamonds*, Mary Au, piano; "Blown" and "Alone" from *To All Women Everywhere* (texts by Carol Lynn Pearson), Deborah Kavasch, soprano, and Berkeley Price, clarinet; *Stile Antico* for Violin, Nancy Roth; *A Dad's Prayer* (text by James K. Metcalfe); "Believe!" "Whither Can I Go?" "Nobody Knows de Trouble

I see" (arr.), from *Spiritual Songs*, Darryl Taylor, countertenor, with the composer at the piano. Karla Delgado, soprano, and Junko Nojima, piano, performed "Give Me Your Hand" from *To the Children of War* on a HERstory Vocal Arts Concert held at the University of California, Irvine. *Stile Antico* for Violin was performed by Nancy Roth on June 27 at the Aronoff Festival in Kirkland, Washington. *Meditation for String Quartet* was performed by the BEAM String Quartet on August 13 on the Concerts at the Ranch Series in Culver City, California. *Allegro Barbara* for String Quartet was performed by the Serenata String Quartet on September 9 for the NACUSA Texas Chapter, Richardson Arts Commission.

Andrea Reinkemeyer was recently appointed as Assistant Professor of Music Composition and Theory at Linfield College (McMinnville, Oregon).

Jessica Rudman presented research on Ancient Greek scales at the European Music Analysis Conference in Belgium. As a composer, Rudman was selected as a participant for the 2014 June in Buffalo Festival and as an Associate Artist for the Atlantic Center for the Arts. Her fall 2014 performances include *My Father Was a Ventriloquist* for trumpet and fixed media at the College Music Society National Conference and the premiere of a trio for flute, violin, and piano at the CUNY Graduate Center. She is currently working on a concerto for percussion and high school wind ensemble to be premiered in Spring 2015.

Vivian Adelberg Rudow's recent performances include *The Bare Smooth Stone of Your Love* (cello and piano) on August 22 at the Theatre Project, Baltimore; a dance work, *Rock Smooth*, choreographed by Algernon Campbell; *Spirit of America* (orchestra), broadcast August 27 on WPRB 103.3 FM in Princeton, New Jersey, with host, Marvin Rosen; *Call For Peace* (flute and tape) broadcast September 24 on *Classical Discoveries* also on WPRB.

On the heels of an early December residency at State University of New York at Fredonia, **Alex Shapiro** is the composer in residence for the New York State School Music Association 2014 Winter Conference in Rochester, New York. Performances will include *Tight Squeeze* (electroacoustic concert wind band), performed by the New York All-State Symphonic Band, conducted by Steve Peterson, along

with acoustic and electroacoustic chamber works. Two electroacoustic wind band pieces, *Paper Cut* and *Tight Squeeze*, are featured in the educational book/CD series *Teaching Music Through Performance in Band*, Volume 10, edited by Eugene Migliaro Corporon. It will be released by GIA Publications December 2014.

Carthage College's band, conducted by James Ripley, premiered Shapiro's electroacoustic symphonic band work, *Liquid Compass*, commissioned in commemoration of the 140th anniversary of the ensemble, among the oldest in the United States. She was in Wisconsin to work with the musicians and celebrate the school's history. Shapiro is the author of an extensive two-part article echoing the clinic presentations on new media in the band world that she gave at The 2013 Midwest Clinic and the 2014 Texas Music Educators Association Conference. Part One of the series, "The e-Frontier: Music, Multimedia, Education, and Audiences in the Digital World," appears in the June 2014 issue of the magazine of the World Association for Symphonic Bands and Ensembles, *WASBE World*, and Part Two appears in the Fall 2014 issue. Shapiro is honored to serve as the Symphonic and Concert writer representative on the ASCAP Board of Directors.

Clare Shore's *Daytripping* (violin, cello, and piano) was premiered by Trio Viseltar, for whom it was written, on the Chipola College Artist Series in Marianna, Florida, on October 16. The Mana Quartet, which commissioned *Evocations: Four after Matisse* for saxophone quartet, will premiere the work on the 2014 Festival of New American Music in Sacramento, California on November 14. Two movements of *Petite Messe* will be premiered on November 18 by the Barnard-Columbia Chamber Choir under the direction of **Gail Archer** on a program entitled "The Muse's Voice: A Celebration of Women Composers." Works by Kim Sherman and **Judith Sainte Croix** will also be featured on the concert, and the three composers will be featured in a panel discussion prior to the performance.

The New York City premiere of **Faye-ElLEN Silverman's** *Conversations Continued* was given by Sarah Currier, flute, and Ashléé Miller, clarinet, at a Mannes Faculty Composers concert on February 11. Daniel Burdick (tuba) with Silverman at the piano gave the New York City premiere of *Edinboro Sonata* on March 16 as part of a "Mu-

sic Under Construction at Mannes" series. Patrick Jones (soprano saxophone) gave the world premiere of *Colored Tones* on March 23 at the North American Saxophone Association Conference 2014 in Champaign-Urbana, Illinois. The SymbiosisDuo (Gail Williamson, euphonium, Stacy Baker, tuba, and Eunbyol Ko, piano) gave the world premiere of *Combined Efforts* on June 6. The work had been commissioned by the International Women's Brass Conference for performance by the Duo at the IWBC 2014 Conference. All four premiered works have been published by Seesaw Music, a division of Subito Music Inc.

Conversations Continued was performed by Mary Mathews (alto flute) and Alex Kollias (clarinet) at the Women Composers Festival of Hartford (Connecticut) 2014 and by Sarah Currier (flute) and Ashléé Miller (clarinet) on March 9 for the New York City Composer's Voice series. *Zigzags* was performed by JoAnn Hershey (tuba) in Highland Park, Kentucky on June 7 at the IWBC 2014 Conference. *Dialogue Continued* was performed by the Trades-Mann Trio (Zach Cooper, horn; Bill Mann, trombone; and Stacy Baker, tuba) at the same conference.

During the summer of 2014, Silverman was a Resident Fellow at Virginia Center for the Creative Arts and had a new work for trombone and piano commissioned by Nicole Abissi. She gave two music lectures in Warsaw, Poland in April at the The Fryderyk Chopin University of Music in Warsaw, also serving as a panelist on the featured composers panel and served as a judge for the solo competition for the IWBC 2014 Conference. Multiple broadcasts of her works from the CDs *Transatlantic Tales* and *Manhattan Stories* were aired on Radio Arts Indonesia. **Canary Burton** played *Love Songs from Manhattan Stories* on her radio program *The Latest Score* on May 6. *Dialogue Continued* and *Protected Sleep* from the CD *Manhattan Stories* were broadcast on WFCF in St. Augustine, Florida on *Music of Our Mothers*, hosted by **Ellen K. Grolman**, on June 18.

Violinist Ralitsa Tcholakova performed the third movement of **Evelyn Stroobach's** *Into the Wind* (solo violin) at the Sofia Music Weeks International Festival held at the National Palace of Culture in Sofia, Bulgaria on June 24. *Aria for Strings* (string orchestra) was performed in Bern and Uster, Switzerland on November 4 and 6 by a new,

independent orchestra composed of top players from several orchestras from Italy and Romania. Salvatore Cicero will conduct the touring orchestra in both performances. On June 23, Tom Quick, producer and host of *Women in Music* at CKWR radio, Waterloo, Ontario, Canada, aired *Aria for Strings*, performed by Thirteen Strings of Ottawa, as well as *Aurora Borealis*, performed by the Ottawa Symphony Orchestra.

Commissioned by the Presteigne Festival, **Hilary Tann's** *And The Snow Did Lie* received a compelling performance by the Cavaleri Quartet: "full of the gentle lyricism and subtle colours so typical of Tann, this was a wonderful new addition to the string quartet repertoire" (WalesOnline, August 27, 2014). Tann's connections with Wales continue with commissions from the National Youth Wind Ensemble of Wales (transcription of *In the First, Spinning Place*, alto sax/orchestra concerto) and the National Youth Brass Band of Wales. The premieres are scheduled for April and July 2015. In October 2015 the National Youth Choir of Wales will perform *Paradise* (SAATBB) during a tour of Argentina.

In 2014 violinist Yury Revich and pianist Matea Leko performed **Carol Worthey's** *Romanza* for violin and piano in Croatia and Switzerland. Worthey participated in "15 Minutes of Fame/Composer's Voice," a project called "Homage to Bach," conceived and performed by cellist Maksim Velichkin at the Brand Library of Music and Art, MiMoDa Performance Studio, Will and Ariel Library in Hollywood and other venues throughout Los Angeles. Pianist Stanley Wong presented the Asian premiere of *Pavane Gitana* at St. John's Cathedral, Hong Kong, and the Asian premiere of *A Simple Ditty* for flute and piano at Hong Kong's Space Museum. In Glendale, California, Worthey collaborated with famed comedienne Elayne Boosler in *Rescue: A True Story*, world-premiered with Ms. Boosler as narrator along with clarinetist Julia Heinen, cellist Ruslan Biryukov, and pianist Dmitry Rachmanov.

Alice Pero commissioned *Quatrain* for solo flute, premiering it at Beyond Baroque, Venice, California. Piano Duo "QuaTTro" (Daniel Curichagua and Victoria Marco) premiered *Valentine Sampler* for four-hand piano in Alicante, Spain, along with the European premiere of *Romanza* featuring violinist Miguel Garcia Sala and pianist Victoria Marco. Hornist

Dale Clevenger conducted *Fanfare for The New Renaissance* for brass ensemble at Italian Brass Week. Cellist **Suzanne Mueller** commissioned the title work for her CD *Solitaire* released in August and gave two well-received concert performances, world-premiering *Solitaire: Theme and Variations* at Bayard Arboretum, Long Island, New York. Worthey world-premiered her solo piano work *Pavane Gitana* at a NACUSA/Mu Phi Epsilon Los Angeles Chapter concert at Steinway Concerts at The Ranch, Culver City, California. Pianist Helen Lin world-premiered *Fantasia and Pastorale* at Central Conservatory, Beijing, along with music by John Adams, Handel, and Rachmaninoff, taking that program on a seven-city tour throughout China.

Rain Worthington's *Paper Wings* received its New York premiere by violinist Lynn Bechtold on May 10 at the Poets House in New York City. Icelandic violinist Eva Ingolf premiered *An Evening Indigo* at the July 27 Composer's Voice concert in New York City. The world premiere of *Night Stream* (two violins) was performed by Sylvia Ahramjian and Emily Hanna Crane at the PARMA Festival on August 15 in Portsmouth, New Hampshire. Additional 2014 performances include: *On Curious Reflection* (marimba and piano) by Nathan Shew and Topher Ruggiero at the 2014 National SCI Conference in Muncie, Indiana; *Frost Vapors* and the premiere of *After Thought* by violinist Michael Braudy on several concerts in New Delhi and West Bengal, India; and the premiere of *Frost Vapors* (solo violin) by Eva Ingolf at her 15-Minutes-of-Fame themed "Land of Mystery and Trolls." *Tracing a Dream* for orchestra was included in Alex Ambrose's recent WQXR Q2 special of music by women composers, "Her Music." *Of Time Remembered* for orchestra has been broadcast in a regular cyclical rotation on WQXR Q2 "Living Music, Living Composers."

Nina C. Young was selected as a composer for the Milwaukee Symphony Orchestra Composer Institute (October 2014) for *Fata Morgana* (version for orchestra). Young was also a finalist and commissioned composer for the Nutrire la Musica International Composition Competition, including a commission for a new work to be premiered by the Divertimento Ensemble at the Italian Pavilion of the 2015 Milan Expo. Young was a selected composer for the 12th International Forum for Young Composers held

by the Nouvel Ensemble Moderne, including the commission of a new work for large ensemble *Vestigia Flammae* to be premiered in November 2014. *Fata Morgana*, a commissioned work from the Tanglewood Music Center for the TMC Symphonic Brass Ensemble, was premiered on June 29 by the TMC Fellows led by Karina Canellakis in Seiji Ozawa Hall. Young has also received a commission from the American Composers Orchestra with support of the Jerome Foundation for a new work for vocal baritone and orchestra to be premiered at Zankel Hall during the 2015-16 concert season.

Sabrina Peña Young spoke about her animated film *Libertaria: The Virtual Opera* at the upcoming TEDx Buffalo, an independently organized TED (Technology, Entertainment and Design) event hosted at the Montante Cultural Center at Canisius College on October 14 in Buffalo, New York. More information on *Libertaria* can be found at: <http://virtualopera.wordpress.com/>. Young recently released *Creation Electronic*, a complex electronic work of synthesis and Afro-Cuban music available at <http://sabinapenayoung.bandcamp.com/album/creation-electronic>.

Judith Lang Zaimont's *Serenade* for piano trio was added to NPR's Classical List (broadcast on various United States radio stations approximately every two months). The Missouri Symphony performed the world premiere of the orchestral tone poem *The River* on July 12 in Columbia, Missouri. The Janacek Philharmonic under Niels Muus will perform the world premiere of *Pure, Cool (Water) - Symphony No. 4* on November 24 in Vienna, Austria at the Wiener Musikhaus. This five-movement, fifty-minute symphony celebrates water in all its natural states—flowing, frozen, falling drops, still, in waves and torrents—and its motto is a two-note short-long unit signifying "water" (similar to a sarabande motif). After its premiere, additional performances will take place in the Czech Republic, followed by a recording by the Janacek Philharmonic. On December 13 and 20, the Maricopa Chorus will present the Arizona premiere of the Christmas carol, *Little Angel* (SSA and piano). The original text (also written by Zaimont) imagines a young child staying at the Bethlehem inn, politely asking the angel guarding the doorway to the manger permission to enter and view the Christ child, then entering Christ's presence.