

Table of Contents

Volume 20, Number 1 (2014)

Articles

Crossing Over: Collaborations and Intersections	Cynthia Folio	1
On Professional Female Harpists: “the delicate fingers of the ladies”	Lia Lonnert.....	5
Why Probe? A Conversation	Hilary Tann and Arthur Margolin	9
It’s Time for Another SONG JAM!	Jessica L. Paul.....	12
Virtual Opera Production: The Making of <i>Libertaria</i> , Part 3	Sabrina Peña Young	15
Violinist Maud Powell	Pamela Blevins.....	17
Louise Talma’s Last Song and the Erasure of a Life	Kendra Preston Leonard	18
While I Have My Being.....	Emma Lou Diemer.....	22
Meet Four New IAWM Members		
First Love.....	Marilyn Herman.....	22
My Journey into Music.....	Barbara Koenen Holm	24
The Joy and Challenge of Performing.....	Judith Pfeiffer.....	25
A Musical Dream Deferred.....	Lisa Woznicki	26

Book Reviews

Ruth Hellier, editor: <i>Women Singers in Global Contexts: Music, Biography and Identity</i>	Cynthia Green Libby.....	27
Freia Hoffmann and Volker Timmermann, eds.: <i>Quellentexte zur Geschichte der Instrumentalisten im 19. Jahrhundert</i>	Monica Buckland Hofstetter	28
Jennifer Kelly: <i>In Her Own Words: Conversations with Composers in the United States</i>	Kimberly Greene and Julie Cross	30
Linda Ioanna Kouvaras: <i>Loading the Silence: Australian Sound Art in the Post-Digital Age</i>	Sally Macarthur.....	32
Recent Publications.....		33
Sharon Mirchandani: <i>Marga Richter</i>	Lynn Gumert	34
Laura Seddon: <i>British Women Composers and Instrumental Chamber Music in the Early Twentieth Century</i>	Rosalind Appleby.....	35

CD Reviews

Lera Auerbach: <i>Celloquy</i>	Anne Neikirk.....	36
Kyong Mee Choi: <i>Sori</i>	Nichola Scrutton	37
Chiara Margarita Cozzolani: <i>Concerti Sacri</i>	Beverly Lomer	38
Katherine Eberle: <i>In This Moment: Women and Their Songs</i>	Krystal Grant.....	39
<i>Music of Ursula Mamlök, Volume 4</i>	Eva Wiener.....	40
Beata Moon: <i>Saros</i>	Pamela Murchison	41
Suzanne Mueller: <i>Solitaire</i>	Ellen Grolman	42
Recent Releases		42
Kristin Norderval: <i>Aural Histories</i>	Elizabeth Hinkle-Turner	43
Timeless: Chamber Music of Clara Kathleen Rogers.....	Elizabeth Vercoe	44
Vivian Adelberg Rudow: <i>Sound Portraits</i>	Elizabeth Hinkle-Turner	45
Elena Ruehr: <i>Averno</i>	Kimberly Greene.....	46
Robyn Schulkowsky: <i>Armadillo</i>	Ronald Horner.....	47

Reports and Concert Reviews

The 2014 Women Composers Festival of Hartford	Jessica Rudman and Daniel Morel....	48
The Kapralova Society: Annual Report 2013	Karla Hartl	49
Report from Japan: Three Events.....	Taeko Nishizaka.....	50
Antelope Valley College Presents “California Composers”	Mary Lou Newmark.....	50

IAWM News

President’s Message.....	Susan Borwick	51
2013 Pauline Alderman Awards for Outstanding Scholarship on Women in Music	Elizabeth Keathley	52
Congratulations to Award Winners		53
Members’ News	Anita Hanawalt	53

Front Cover: “Self-Portrait with a Harp” by Rose Adélaïde Ducreux, ca. 1790.
 She was both a painter and a musician, and she depicts herself testing the tuning of a single-action harp.
 The painting was exhibited at the Paris Salon of 1791 (Metropolitan Museum of Art).

IAWM MEMBERSHIP INFORMATION

IAWM membership includes a subscription to the *Journal of the IAWM* (issued twice a year), participation in the optional IAWM e-mail list, eligibility to participate in IAWM competitions, and eligibility to apply for participation in the IAWM congress and annual concert. Membership is paid on an annual basis, January through December, and membership categories are US\$55 for individuals, US\$30 for students, US\$45 for seniors (65 or over), US\$85 for supporting membership, and US\$80 for joint membership (two members at the same address). A lifetime membership is US\$1,000, which may be paid in five installments of \$200 each over a five-year period. IAWM will be fundraising for the IAWM's 20th-Anniversary celebration in 2015. Lifetime membership payments will go towards the 20th-Anniversary Endowment Fund. Please contact the membership chair for more information. Requests for subsidized membership in return for IAWM service will be considered. IAWM membership is open to all, regardless of ability to pay.

To pay dues online using Paypal, please go to http://www.iawm.org/membership_joinUs.htm and click on the orange "Join Us" square. The IAWM adds a fee of US\$2 to each PayPal dues payment to recover the fee that PayPal assesses the IAWMdues@unt.edu account. You may also pay by personal check, cashier's check, or money order made

payable to IAWM and mailed to Membership Chair Jennifer Kelly (see below). All funds must be in U.S. dollars. For more information, please contact her at membership@iawm.org, or

Jennifer Kelly
IAWM Membership Chair
235 Williams Center for the Arts
Lafayette College
Easton, PA 18042

Institutional subscriptions to the Journal are US\$55 per year. Contact Deborah Hayes at membership@iawm.org.

BACK ISSUES

For information on purchasing back issues, contact Deborah Hayes at membership@iawm.org.

GUIDELINES FOR CONTRIBUTORS

Articles

Before submitting an article, please send an abstract (two or three paragraphs), the approximate number of words in the article, and a brief biography to the editor in chief, Dr. Eve R. Meyer, by e-mail at evemeyer45@gmail.com. Most articles range between 1,500 and 5,000 words. The subject matter should relate to women in all fields of music, either contemporary or historical. If the proposal is approved, the editor will send detailed information concerning the format, illustrations, and musical examples. For questions of style, refer to the *Chicago Manual of Style*. Authors are responsible for obtaining and providing copyright permission, if necessary.

Reviews

Compact discs, music, and books for review should be submitted to the Review Editor:

Dr. Ellen K. Grolman
192 Anastasia Lakes Drive
St. Augustine, FL 32080

Please contact Dr. Grolman if you wish to be included on her list of reviewers, and indicate your areas of specialization.

E-mail: egrolman@frostburg.edu.

Members' News

Please send your news items to the Members' News Editor, Anita Hanawalt, at anita@hanawalthaus.net, or 514 Americas Way PMB 3734; Box Elder, SD; 57719-7600. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other news

items. We recommend that you begin with the most significant news first—an award, a major commission or publication, a new position—and follow that with an organized presentation of the other information. Please note that she will no longer be monitoring the listserv for members' activities.

Reports and Announcements

Reports, announcements, and other information should be sent to the Editor, Eve R. Meyer, by e-mail at evemeyer45@gmail.com.

Deadlines

Reviews: March 1 and September 1
Articles: March 15 and September 15
Members' news, reports, advertisements: March 30 and September 30.

IAWM WEBSITE

Please visit the IAWM Website at www.iawm.org.

PUBLICATION

Copyright © 2014 by the International Alliance for Women in Music. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means without permission. Any author has the right to republish his or her article in whole or in part with permission from the IAWM. Please contact the editor.

The *Journal of the IAWM* is printed by Cheetah Graphics, Sevierville, TN.

Journal of the IAWM Staff

EDITOR IN CHIEF

Eve R. Meyer
8355 Sunmeadow Lane
Boca Raton, FL 33496
evemeyer45@gmail.com

PRODUCTION MANAGER

Lynn Gumert

MEMBERS' NEWS EDITOR

Anita Hanawalt
anita@hanawalthaus.net

REVIEW EDITOR

Ellen Grolman
egrolman@frostburg.edu

EDITORIAL BOARD

Ellen Grolman
Lynn Gumert
Anita Hanawalt
Deborah Hayes
Eve R. Meyer

Board of Directors

PRESIDENT

Susan Borwick
Wake Forest University

TREASURER

Stefania de Kenessey
Eugene Lang College

BOARD MEMBERS

Stefanie Acevedo, Yale University (16)
Ida Helene Heidel, Norway (15)
Jennifer Kelly, Lafayette College (16)
Adriana Figueroa Mañas, Argentina (14)
Pamela Marshall, Cambridge, MA (13)
Carrie Leigh Page, Tempe, AZ (14)
Ursula Rempel, Univ. of Manitoba (14)
Maureen Reyes Lavastida, Cuba (15)
Linda Rimel, Eugene, OR (16)

PAST PRESIDENT

Hsiao-Lan Wang (2008-2012)

Crossing Over: Collaborations and Intersections

CYNTHIA FOLIO

I have always had eclectic interests. My taste in music and my compositional style have many influences. Even my career choices encompass several areas—flute, composition, and music theory. While I am mainly a classical musician, I also perform jazz, Latin, Middle Eastern, Sephardic, and avant-garde music. When applying for promotion to full professor at Temple University in Philadelphia, one letter of support called me a “master of all trades and jack of none,” which eased my insecurity about not focusing on just one area. Another letter referred to me as a “triple threat” (flute, composition, theory). Many colleagues and employers throughout my career have suggested that I should focus more on one particular area—in an attempt to put me into a box—but I’ve fought this notion because each area is important to me, and the fields intersect in interesting ways. I also place much value on teaching (thirty-three years of full-time teaching to date) and on family, especially as the mother of a special needs child. For the latter, I had to cross over into the world of neurology, anti-seizure medications, and navigation of available resources for support and funding.

I trace some of my eclecticism and flexibility in crossing boundaries to growing up as an army brat. My father was a career officer in the U.S. army, and my family moved seventeen times during my childhood. I was born in Ft. Belvoir, Virginia, but was whisked away soon thereafter. I spent my pre-school years in Germany and my elementary school years in Paoli, Pennsylvania. When I was in fifth grade we lived for a while in Richmond, Virginia, but my father was transferred to Panama, and we moved seven times during our three years in that country. With every school change, I had to catch up, sometimes in the middle of a semester of a new subject. On the positive side, my experience in Panama lit a fire in me and turned me on to Latin jazz. I studied classical flute at the Panama Conservatory with Eduardo Charpentier, who was a great inspiration. His son, Eduardo, Jr., played jazz flute at the Panama Hilton, where my parents liked to go dancing. That marked the beginning of my passion for jazz.

When we returned to the U.S., we lived on Staten Island in New York for a year while I was in junior high school, and I began to compose. I started by improvising tunes on the flute and refining them over time until they were actual pieces. I didn’t bother writing them down. I entered a competition that was sponsored by Pepsi-Cola. I won first place in the local Staten Island contest, then moved up to the New York city-wide competition. I played a medley of three tunes: a Baroque piece, the melody to “Strangers in the Night,” and my own composition—an odd combination, but I won first prize.



Cynthia Folio
by John Hayes

CD Project: Intersections between Jazz and Classical Styles

As I write this article, I am making a compact disc of my music due for release in the summer of 2014 on the BCM+D label (Boyer College of Music and Dance). The project has the full support of Temple’s Boyer College and makes use of the college’s new state-of-the-art recording studio, with David Pasbrig as engineer. Most of the performers either teach at Temple or are alumni (or both).¹ The CD reflects my goal of crossing over through a mixture of classical and jazz/Latin elements. The recording features nine of my compositions, all of which include at least one flute. In a sense, this is a sequel to my 2004 CD, *Flute Loops*, which features eight of my compositions based on the same “flute” theme. The upcoming CD is unusual because it contains a jazz impro-

visation on a tune with a Latin groove that I composed just for this occasion (see Example 1, *Inverno Azul*). Although it might seem strange to include an improvised jazz piece as part of a CD that consists mostly of composed music, the work fits stylistically with the rest of the album because many of my compositions are influenced by jazz and Latin music. A few representative examples are listed below:

Philadelphia Portraits (for piccolo and piano) consists of five movements that are programmatically based on five Philadelphians who gained fame either musically or historically: Vincent Persichetti, John Coltrane, Marian Anderson, Benjamin Franklin, and Betsy Ross. The Coltrane movement is a written-out piccolo solo on changes that are influenced by Coltrane’s “Giant Steps,” and the Anderson movement is a contemporary harmonic setting of the spiritual “Sometimes I Feel Like a Motherless Child,” which she recorded.

Sonata for flute and piano has three movements, the last of which uses the rhythms and harmonic language of a Venezuelan *Joropo* (see Example 2). The characteristics of this music and dance genre include a metric feel that constantly shifts between 6/8 and 3/4; syncopation; simple harmonies; and fast, virtuosic playing.

Developing Hues (flute and baritone saxophone) is in three movements: “Satin White,” “Cerulean Blue,” and “Cadmium Red Light” (the titles are the names of oil paints). The original version of this piece was for flute and bass clarinet, but I like this arrangement because the sax gives it more of a jazz flavor. The second movement is bluesy and begins with a flute solo that sounds improvised but is completely written out. The movement itself is a chaconne with a rising bass line; each variation gets busier and more dissonant, finally ending with the sax playing a walking-bass line. The final movement is a fast twelve-tone piece, which uses many jazzy rhythms.²

Arca Sacra (flute solo) employs glissandos (similar to non-western music and jazz) and a lot of syncopation. Note that the title is a palindrome. The piece features both large and small palindromes. It has an ABA’ structure, in which the final A’ is the

Inverno Azul

Score in C

Cynthia Folio

Latin feel
♩ = 136

1. 2. 3. | 4. Break
Flute:

Trumpet:

♩ = 136
D7(sus4) A♭maj7/D 1. | D7(sus4)

6 Dm9 Break B♭maj7

Bass & Drums

10 1. G♭maj7 Emaj7

Example 1: Opening of *Inverno Azul*

first A backwards and inverted. The middle section calls for the use of airy, percussive tonguing (in the manner of Ian Anderson, the flutist from the rock group Jethro Tull).

Z3 (two flutes and piano) is in three movements: “Zephyr,” “Zenith,” and “ZAWA!” The last movement is based on salsa rhythms and breaks out into a fully notated *montuno*.³ The two flutes play a written-out “improvisation” over a repeated rhythmic/harmonic pattern typical of the *montuno*.

Intersections between Music Theory and Composition

My research interests in music theory are also somewhat eclectic, but they intersect with my interests in flute, composition, and specifically, jazz. I have written

a number of chapters and articles on jazz, including a chapter on Stan Getz’s solo on “Stella by Starlight”; a chapter on polyrhythm in jazz; a chapter on the art of paraphrase in three versions of Billie Holiday’s performances of “All of Me”; and two collaborations with my husband on formulas in Charlie Parker and Dexter Gordon’s solo on “Body and Soul” (see the Bibliography for citations). We presented the Parker paper at a conference in Graz, Austria, and the Gordon paper at a conference in Lucerne, Switzerland.

After writing the article on polyrhythm, I incorporated my research into a composition—Trio for flute, cello, and piano. The first movement features jazz rhythms and many polyrhythms; the sec-

ond movement uses the technique of isorhythm, in which the length of the repeated-chord progression is different from that of the repeated rhythm; and the last movement uses the pattern of the African gankogui bell.⁴ In addition, I have published articles on works by Béla Bartók and Joseph Schwantner,⁵ and on Luciano Berio’s *Sequenza I* for flute.

All of the compositions on my 2014 CD are influenced by my fascination with music-theoretical structures and procedures. The following are just a few examples. The middle movement of Z3 explores the hexatonic scale (alternating m3rds and half-steps). The vamp at the end of *Inverno Azul* is an eleven-tone row; the missing pitch (D) only appears at the end to complete the aggregate, or all twelve chromatic tones (see Example 3). *Quintlexia* (for five flutes—piccolo, two flutes, alto, bass) is based on groupings of five at various levels and in different parameters.⁶ As discussed above, *Arca Sacra* is jam-packed with musical palindromes.

Collaborations

I also enjoy collaborating with others, including musicians and other kinds of artists. The jazz tune on my upcoming CD is an excellent example of collaboration in the recording studio. Although I wrote the chart, the actual realization of the tune in the studio was completely altered by suggestions from the performers. As I wrote the tune, I was thinking of a swing tune with a walking bass line and a tempo of ♩ = 90, but the performers suggested a Latin feel with a Latin bass line and a much slower tempo at ♩ = 68. Many more micro-suggestions (e.g. chord labels, and placement of some of the syncopated punches) contributed to the end product, and the result was different (and infinitely better!) than the chart that I took to the session.

I am fortunate to have a slow but steady stream of commissions so that every piece is tailor-made for a particular ensemble. Frequently, the commissioner asks that the piece fit into a programmatic theme; the following is one of many examples. Astral Artistic Services asked me to write a piece for narrator and chamber ensemble to commemorate the 200th anniversary of the death of Alexander Hamilton (d. 1804). The work, *A Matter of Honor: A Portrait of Alexander Hamilton*, premiered in 2004 at the National Constitution Center in Philadelphia. I did much

Example 2: Sonata for flute and piano, III: *Joropo*, final measures

reading and research because I knew very little about Hamilton, other than that his picture is on the ten-dollar bill! The first movement is a setting of excerpts from his *Federalist Papers*; I thought a fugue with an answer at the tritone was the most appropriate “academic” setting for such serious thoughts. The slow movement sets excerpts from the touching farewell letter that Hamilton wrote to his wife just before his fatal duel with Aaron Burr. Another movement quotes one of Hamilton’s favorite songs, “Why, Soldiers, Why?”—Hamilton was asked to sing this song in a tavern a few days before the duel. The final movement is a setting of accounts of the duel, ending with quotes from George Washington in which he praises the contribution of Hamilton’s *Federalist Papers*.

One of the most fruitful collaborations with a performer was *Philadelphia Portraits* (see above), written for Lois Herbine, piccolo. Our joint proposal for a full concert of my music, including a premiere of this piccolo piece, was accepted for the National Flute Association Convention in 2011. Lois suggested the Philadelphia theme, and also suggested two of the movements: Betsy Ross and Vincent Persichetti. She had recorded Persichetti’s *Parable* for solo piccolo and was coached by him. I used the opening motive of *Parable* as a motive for my piece, and I quoted a piccolo solo from one of his symphonies (a solo that Lois performed under Persichetti’s baton) as well as the Christmas hymn that inspired *Parable*.

Lois’s feedback during the compositional process greatly influenced the piece.

In addition, I have enjoyed my collaboration with a special poet, Susan Albertine. Choral director Alan Harler requested a piece that features music boxes, and Susan created a lovely poem about her grandfather’s music box that was sitting in her attic; it combines humor with nostalgia. The main idea concerns life’s lessons passed down through generations, and the piece is called *Music Box* (published by Hildegard Publishing Co.). I also enjoy collaborating with the artist Jude Rouslin. She was one of the artists whose work I used in my multimedia composition *When the Spirit Catches You....* Since then, Jude has designed my CD cover for *Flute Loops*, a logo for my website, and a cover for my self-published composition, *Z3*. She is currently creating the video part for a commission discussed in the next section.

Upcoming Commissions, Collaborations, and New Challenges

Temple University granted me a sabbatical (spring 2014), which gives me the time to create the CD and to accept several provocative commissions. Each of these commissions requires crossing over in fascinating ways. The largest project is a concerto for two flutes and string orchestra, commissioned by ZAWA! The aspects of this piece that cross over into somewhat new territory for me are: (1) the flutists want me to electronically manipulate their flute sounds live; and (2) they want a video as part of this multimedia piece. I am teaching myself a free software program, Pure Data (PD), to program sound manipulation, and have asked Jude Rouslin to collaborate with me on the video. Much of the work on this project took place while a resident at the American Academy in Rome, with my family.

Another project, already completed, was an invitation to write and record a composition in honor of the seventieth birthday of my dissertation advisor and long-time mentor, Robert D. Morris. His career embodies eclecticism in that he is internationally recognized as a music theorist, composer, and ethnomusicologist (with special expertise in the music of India). His compositions are also stylistically eclectic, encompassing jazz, non-western music, electronics, and the avant-garde. My tribute is a solo flute piece, *Lilacs!*, an homage to his jazz-inspired composition, *Not Lilacs!* My piece uses part of the “head” of his piece, in inversion, and incorporates some of the complex serial techniques from his original. It also requires the flutist to perform with a “swing” rhythm. I recorded *Lilacs!* in the Temple studio with David Pasbrig as engineer. It will be published as a part of the *RDM70* project in the *Perspectives of New Music* journal/CD.

Last time (on cue), everyone plays the vamp and makes a huge ritard from the beginning to the end.

Example 3: End of *Inverno Azul* (12-tone vamp)

A third project is a commission from David Yang for a work for string quartet with the Scottish fiddler Hanneke Cassel (the 1997 U.S. National Scottish Fiddle Champion) as soloist. The premiere will take place at the Newburyport Chamber Music Festival on August 16, 2014. In this case, I will be crossing over into an entirely new style for me—Scottish fiddling.

Work and Family Balance: Crossing Over into Caring for a Special Needs Child

The most profound aspect of my life and career is my role as the mother of a special needs child. This role has affected my career in both positive and negative ways, but the positives are important. My daughter Lydia (now age 22) has a disease called Tuberous Sclerosis Complex (TSC: <http://www.tsalliance.org>). As a result, she is mentally disabled and has several seizures per week (sometimes several per day). She is on a special ketogenic diet, has a vagus nerve stimulator, and is on seven medications to help control her seizures. My “research” has expanded from music theory to neurology, seizure medications, and new treatments for epilepsy and TSC. I have learned to navigate the insurance and medical systems and applications for early intervention, social security for the disabled, Medicaid, school IEP’s, Mental Retardation ISP’s, and MR waivers.

While Lydia’s disease (and the many hospitalizations and issues associated with her disease) has occupied much of my time, and undoubtedly affected my productivity, it has also been an inspiration in many ways. Most obviously, it inspired two of my compositions: *Touch the Angel’s Hand* (1994), commissioned and premiered by conductor Alan Harler and the Mendelssohn Club of Philadelphia; and *When The Spirit Catches You...* (2004), commissioned and premiered by the Relâche Ensemble. The 1994 commission came at a perfect time. The conductor wanted a piece on the topic of angels to be paired with the main piece on the program, Benjamin Britten’s *The Company of Heaven*. Lydia had just been diagnosed with TSC, and the topic of angels was the perfect inspiration! A friend in Texas sent me Fra Giovanni’s “Letter to a Friend” (ca. 1513), and it turned out to be an ideal text. Below are the last two stanzas:

Welcome it, grasp it, and you
touch the Angel’s hand that

brings it to you.
Everything we call hardship, a
sorrow, or a duty,
that Angel’s hand is there
and the wonder of an overshadowing presence.

And so at this time I greet you,
not as the world sends greetings,
but with profound esteem and
with the prayer
that for you, now and forever,
the day breaks and the shadows
flee away.

The choir piece ends with a soprano solo representing the angel. Composing this piece was a cathartic experience for me. When your child is diagnosed with a devastating disease, there is a period of mourning. I needed to “touch the Angel’s hand” in order to accept Lydia’s disease and believe that the shadows would “flee away.”

The other piece relating to Lydia’s disease, *When the Spirit Catches You...*, was inspired by a series of books that I read when I spent a week with her at an epilepsy summer camp. The series, *Brainstorms*, by Dr. Steven Schachter (a Harvard neurologist), provides first-hand accounts of what it feels like to have a seizure, based on interviews with both patients who had epilepsy and their caregivers. At the time, I was about to begin working on a commission from the Relâche ensemble, and when I read the books I knew exactly what this commission would be about. I contacted Dr. Schachter, who was excited about my idea, and told me about his forthcoming book featuring artists with epilepsy; he suggested that I include a visual component to my piece. I collaborated with my husband, Aleck, on the multimedia presentation, which included artwork by Jude Rouslin and three other visual artists. After the premiere by Relâche, the piece was performed at several epilepsy and disability conferences, including one at the American Epilepsy Society Keynote Address, delivered by Dr. Schachter in 2011; it is captured beautifully on video.⁷ I receive incredible inspiration from Lydia; she has an amazing spirit and positive attitude. Much of what I learned from her illness has helped me gain an understanding of and patience for others who have disabilities.

In summary, I believe that my personal life and career have been, and continue to be, varied and rich. While I sometimes wonder if I am spreading myself thin be-

cause of my interests in so many areas and styles, I find it impossible to drop any of them. An underlying theme in this article is the many ways that composition, flute, theory, jazz, classical, and world music intersect and reinforce one another. I made this case when applying for Temple University’s Creative Achievement Award in 2012 and I won! I don’t want to be put in a box, and I will continue to write and perform in eclectic styles and continue to cross boundaries.

NOTES

1. The performers include David Cramer, flute (Philadelphia Orchestra); Charles Abramovic, piano; Terell Stafford, trumpet; Bruce Barth, piano; Aleck Brinkman (my husband), bass; Dan Monaghan, drums; Andy Laster, baritone sax; Lois Herbine, piccolo; Marc Adler, alto flute; Kim Trolier and Michele Kelly, flute; and Christopher Shelb, bass flute. In addition, the flute duo ZAWA! (Jill Felber and Claudia Anderson) will fly to Philadelphia in June to record Z3, the piece I wrote for them in 2008.

2. Special thanks to Andy Laster for helping me with this arrangement and recording it with me for this CD.

3. In a typical Cuban *son montuno*, the *son* is the “song” and the *montuno* is an energetic improvised section over a repeating harmonic pattern that usually has a vocal refrain.

4. The rhythmic pattern is ♪♪♪♪♪♪♪♪.

5. The topic of my dissertation at Eastman was an analysis of Schwantner’s music, focusing on the period in which he began to explore multiple styles within single pieces. I studied composition with him, and his music continues to inspire me.

6. The word “quintlexia” is a made-up word from the *Saturday Night Live* show. In the skit, Jane Curtin interviews Bill Murray, whose character supposedly had tremendous success as a researcher and an author, but he had a “rare” disability in which he could only say five words: “That’s true, you’re absolutely right.” Jane asks him questions in the interview and of course his only answer is that single phrase.

7. <http://www.youtube.com/watch?v=ed33f1omKc> (The piece begins circa 48:00.)

BIBLIOGRAPHY

Folio, Cynthia. “Joseph Schwantner’s *Looking Back*: An Analysis in Relation to his Other Flute Works and his Chicago Experience.” *The Flutist Quarterly* 36/3 (spring 2011): 32–37.

_____. “Report on the 2008 Mannes Institute for Advanced Studies in Music Theory: Jazz Meets Pop” (co-authored with Henry Martin, Steve Larson, Lori Burns, John Covach, and Walter Everett). *Music Theory Online* 14/3 (2008).

_____. “‘The Great Symphonic Theme’: Multiple Takes on Stella’s Theme.” In *Annual*

Review of Jazz Studies 10, ed. by Henry Martin, with a response by Allen Forte (1998).

_____. "An Analysis of Polyrythm in Selected Improvised Jazz Solos." Chapter in *Concert Music, Rock, and Jazz Since 1945: Essays and Analytical Studies*, ed. by Elizabeth West Marvin and Richard Hermann. University of Rochester Press, 1995.

_____. "An Analysis and Comparison of Four Compositions by Joseph Schwantner: *and the mountains rising nowhere; Wild Angels of the Open Hills; Aftertones of Infinity; and Sparrows*." Ph.D. diss., Eastman School of Music, 1985.

_____. "The Synthesis of Traditional and Contemporary Elements in Joseph Schwantner's Sparrows." *Perspectives of New Music* 24/1 (1985): 184–196.

Folio, Cynthia and Aleck Brinkman. "Dexter Gordon's Ultimate 'Body and Soul.'" *Five Perspectives on "Body and Soul."* Proceedings of the International Conference on Music Performance and Analysis, ed. by Claudia Emmenegger and Olivier Senn. Lucerne, Switzerland, 2009. Published in 2011.

Folio, Cynthia and Aleck Brinkman. "Rhythm and Timing in the Two Versions of Berio's *Sequenza I* for Flute Solo: Psychological and Musical Differences in Performance." Chapter in *Berio's Sequenzas: Essays on Composition, Performance, Analysis and Aesthetics*, ed. by Janet K. Halfyard, with an introduction by David Osmond Smith. Ashgate Academic Publishers, 2007.

Folio, Cynthia and Robert W. Weisberg. "Billie Holiday's Art of Paraphrase: A Study in Consistency." Chapter in *New Musicology* (in the series *Interdisciplinary Studies in Musicology*). Poznan, Poland: Poznan Press, 2006.

Weisberg, Robert, Cynthia Folio, Aleck Brinkman, and graduate students in Temple University's Dept. of Psychology. "Toward a Cognitive Analysis of Musical Creativity in Jazz Improvisation." Published in Italian in *Rivista di analisi e Teoria Musicale* 10/2 (2004): 35–57.

Cynthia Folio is Professor of Music Studies at Temple University, where she was honored with the Creative Achievement Award in 2012 and the Lindback Foundation Award for Distinguished

Teaching in 1994. She earned a Ph.D. in music theory and a performer's certificate in flute from the Eastman School of Music. Her compositions have been described by reviewers as "confident and musical in expressing ideas of great substance," "intriguing and enjoyable," and "imaginatively scored." She has received commissions from such organizations as Network for New Music, the Relâche Ensemble, the Mendelssohn Club of Philadelphia, Astral Artistic Services, and the National Flute Association, and she has earned twenty consecutive ASCAP Awards for composition. Cynthia's pieces are recorded on many CD's, including a 2006 release by the Relâche Ensemble, Press Play by Meyer Music, and a 2004 release of Flute Loops: Chamber Music for Flute (including eight of her compositions, with Cynthia as flutist on four tracks) by Centaur Records. In 1989, she recorded a jazz CD, Portfolio (Centaur Records—now available only as a download), which includes four original compositions. For more information, please visit www.cynthiafolio.com.

On Professional Female Harpists: "the delicate fingers of the ladies"

LIA LONNERT

The harp was ranked as the most feminine of seventeen musical instruments by undergraduate music majors and non majors, according to a 1981 study conducted by Griswold and Chrobak at Rutgers State University of New Jersey.¹ The students' perception was validated in another study, conducted by Beth Abelson McLeod in the 1980s, which found that ninety percent of the harpists in American orchestras were female, compared to eighty percent in the 1940s.² These two different studies from the 1980s illustrate the strong association of the harp with the feminine gender and the fact that most orchestral harpists are women.³ As Amy Louise Phelps states in her dissertation, the harp has been considered the most feminine musical instrument from both a historical and contemporary perspective.⁴ The present article focuses primarily on the professional harp positions that were open to women in the nineteenth and early-twentieth centuries, how women harpists were perceived, and the tradition and history behind the female dominance in harp playing. The article also asks how the idea of the harp as a feminine instrument might be addressed in the twenty-first century.

An Instrument for Young Ladies

In the Renaissance and Baroque periods, the lute and keyboard were among the

preferred instruments for women who participated in domestic music making.⁵ In the late-eighteenth century, the harp became the instrument à la mode among the female royalty and aristocracy in Europe. Marie-Antoinette (1755–1793), dauphine in 1770 and later queen of France, was one of the most influential harpists of the time. Her interest in the instrument helped to increase its popularity among the nobility throughout Europe. The harp continued to be in fashion in France even after the queen was executed. A possible explanation is that the design of the early, single-action harp was closely associated with the queen, but a year after her death a new kind of single-action harp with a different type of design was developed.⁶

The harp started to become popular among the rising middle class. Young upper- and middle-class women were expected to play a musical instrument, and the harp, along with the piano and the guitar, were favored during the nineteenth century. Method books frequently displayed a picture on the first page of a young woman

playing the harp, and women sometimes had their portraits painted playing the harp.⁷ They were often pictured posing be-



"Lady with a Harp," a portrait of Eliza Ridgely by Thomas Sully, 1818 (National Gallery of Art)

side the instrument rather than in a sitting position. Some felt that because the body of instrument is placed between the legs when playing, a standing position would be more graceful and more appropriate for a portrait.

Playing the harp might be helpful in finding a suitable husband, as mirrored in English literature from the nineteenth century. Jane Austen mentions the harp in her novels as an instrument played by young ladies, and William Makepeace Thackeray writes in *Vanity Fair* that to catch a young man, young women should “play the harp if they have handsome arms and neat elbows.”⁷⁸ William Thomas Parke, who was himself a musician and composer, expressed his views in his memoirs on who is more suitable to play the harp after he attended a concert in 1823: “...but there is something repulsive in a gigantic sort of personage like Mr. Bochsa playing on so feminine an instrument as the harp, whose strings, in my opinion, should only be made to vibrate by the delicate fingers of the ladies.”⁷⁹ The harp was considered socially acceptable for women since it had a

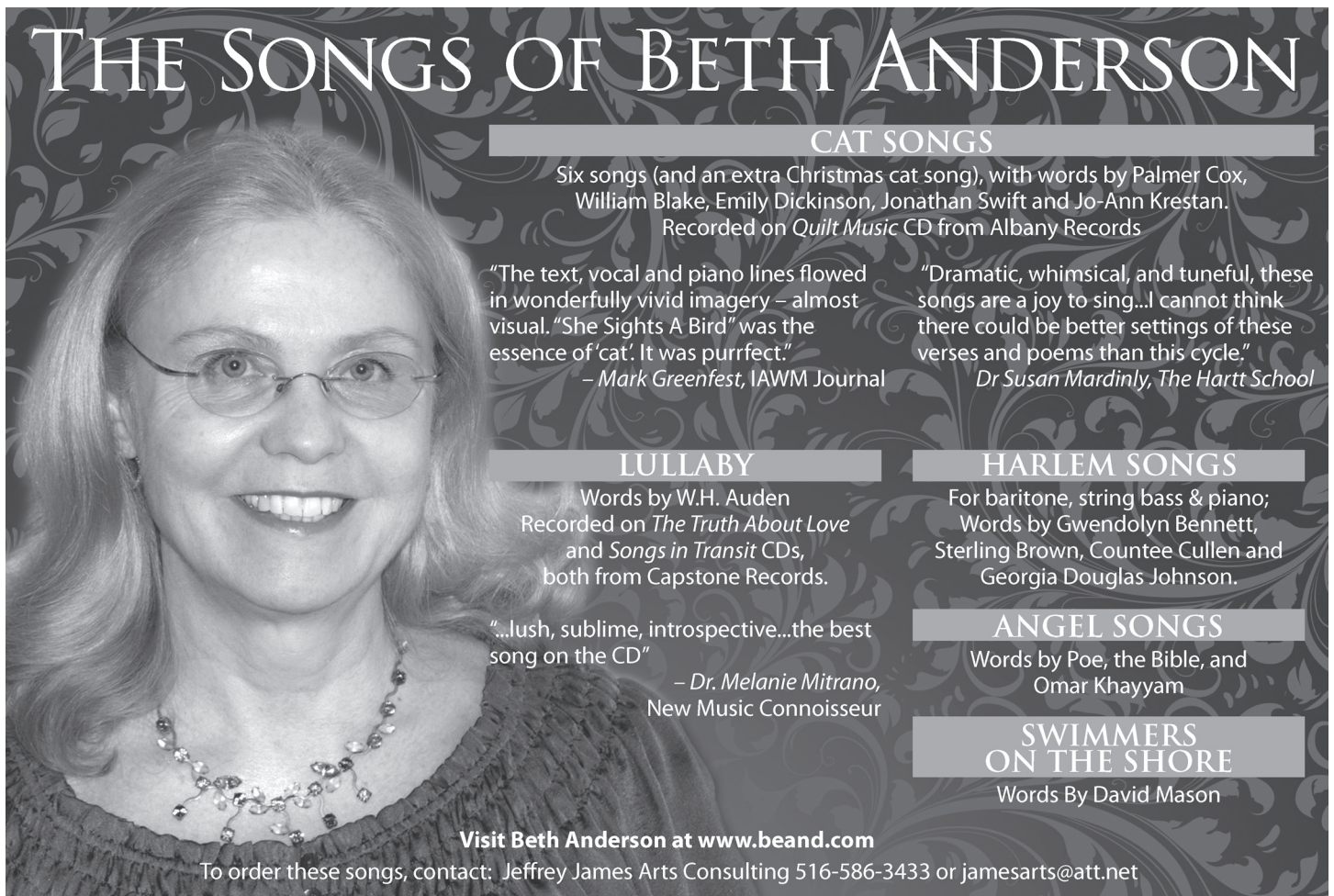
soft and delicate sound, the performer was seated when playing, and it did not affect her features, unlike a wind instrument. Although they did not intend to become professional musicians, a number of amateur women harpists were so talented that they were capable of playing on a professional level, and they performed in the salons and in semi-professional concerts.

Teaching Harp

In the early nineteenth century, a small number of women were known to have taught harp and published method books. At the influential Paris Conservatoire, two women and one man taught preparatory classes from 1837 until 1850, when the classes were abolished.¹⁰ Mme de Genlis (Stéphanie Félicité du Crest de Saint-Aubin, Comtesse de Genlis, 1746-1830) was among the most significant harpists in the late-eighteenth and early-nineteenth centuries. She fled France after the revolution but was permitted to return in 1802.¹¹ She established her own musical salon and was a patron of other musicians; she was also a well-known teacher and published a method in 1802. Most of the professional

harpists, teachers, and composers, however, were men.¹²

During the second half of the nineteenth century, women slowly gained access to conservatories in Europe, although not always on the same terms as men; often there were restrictions as to what subjects women were allowed to study. The number of female music teachers increased, but most of them worked at the lower levels of education.¹³ Among the few women holding higher positions in the early twentieth century were two professors of chromatic harp at the Paris Conservatoire. One of them, Mme Tournier-Lénard, was appointed professor the same year that her husband, Marcel Tournier, was appointed professor of pedal harp.¹⁴ In 1912, Henriette Renié, a renowned teacher, was very close to getting that appointment, but Alphonse Hasselmans, a well-respected professor of harp who supported her, died during the selection process, and Marcel Tournier received the appointment.¹⁵ The first woman to be appointed professor of pedal harp at the Conservatoire was Lily Laskine in 1948.¹⁶



THE SONGS OF BETH ANDERSON

CAT SONGS

Six songs (and an extra Christmas cat song), with words by Palmer Cox, William Blake, Emily Dickinson, Jonathan Swift and Jo-Ann Krestan.
Recorded on *Quilt Music* CD from Albany Records

“The text, vocal and piano lines flowed in wonderfully vivid imagery – almost visual. “She Sights A Bird” was the essence of ‘cat’. It was purrfect.”
– Mark Greenfest, IAWM Journal

“Dramatic, whimsical, and tuneful, these songs are a joy to sing...I cannot think there could be better settings of these verses and poems than this cycle.”
Dr Susan Mardinly, The Hartt School

LULLABY

Words by W.H. Auden
Recorded on *The Truth About Love* and *Songs in Transit* CDs, both from Capstone Records.

“...lush, sublime, introspective...the best song on the CD”
– Dr. Melanie Mitrano, New Music Connoisseur

HARLEM SONGS

For baritone, string bass & piano;
Words by Gwendolyn Bennett, Sterling Brown, Countee Cullen and Georgia Douglas Johnson.

ANGEL SONGS

Words by Poe, the Bible, and Omar Khayyam

SWIMMERS ON THE SHORE

Words By David Mason

Visit Beth Anderson at www.beand.com
To order these songs, contact: Jeffrey James Arts Consulting 516-586-3433 or jamesarts@att.net

Professional Women Harpists

Several professional female harpists gained fame during the first half of the nineteenth century: Dorette Spohr, Rosalia Spohr, Sofia Corri, Anne-Marie Krumpholtz, and Olivia Dussek Buckley; they were known as virtuosi and played mostly solo and chamber music. Vera Dulova from Russia, Lily Laskine from France, Phia Berghout from the Netherlands, and Mildred Dilling and Lucile Lawrence from the United States are just a few representative performers and teachers who served as important role models.¹⁷

Some professional harpists published their own compositions and arrangements. An influential teacher and harpist, the above-mentioned Henriette Renié (1875-1956), created a sensation when performing a program of music that she composed herself in 1901,¹⁸ and other women harpists also began to compose and arrange their own music.

Orchestral Harpists

The early literature provides just a few references to female harpists who played in orchestras. Lucrezia Urbani from Naples, who worked at the Gonzaga court in Mantua between 1603 and 1608, probably was the first harpist to perform the harp part in Claudio Monteverdi's *L'Orfeo*.¹⁹ Anne-Marie Krumpholtz (1766-1813), a French harpist and composer, mentioned above as a soloist, is also known to have performed with an orchestra.²⁰

In the nineteenth century, Franz Liszt in his letters and Hector Berlioz in his *Memoirs* provide some limited information on women orchestral harpists, both professionals and amateurs.²¹ At the world premiere of *Lohengrin*, conducted by Liszt, the harpist was Johanna Pohl (1824-1870), who was employed by the Weimar theater.²² In a letter to the harpist Rosalie Spohr in 1855, Liszt wrote: "Our orchestra now also possesses a very first-rate harpist, Frau Dr. Pohl, with a good double-movement harp of Erard."²³ While working in Germany, Hector Berlioz often found it difficult to locate a good harpist or any harpist at all. In his *Memoirs*, he sometimes mentions the harpist; for example, he conducted Mademoiselle Claudius in a performance in Prague of his *Roméo et Juliette* symphony.²⁴ He considered her to be an excellent musician. Mme Pohl from Weimar, the same Mme Pohl as in Liszt's letter, trav-

eled to Löwenberg to perform in some of Berlioz's works.²⁵ She was the wife of Berlioz's friend and translator, Richard Pohl. Berlioz also mentions a female chorus member who played the harp, one of the few harpists in Germany of whom Berlioz approved. Since he did not always mention the sex of the harpist, it is possible that several unnamed harpists were female. Based upon the remarks of both Liszt and Berlioz, it is obvious that women were playing the harp in professional orchestras during nineteenth century and that it was not seen as a problem.

The noted author Vicki Baum (1880-1960) was a harpist in her early career in Austria and Germany. In her autobiography she gives some valuable information. She writes: "Now it turned out that such an utterly useless quirk as playing the harp could be lucrative. Good harp players were rare, so rare in fact that even the finest orchestras would occasionally employ a lady harpist and pay well. The only female admitted into opera and symphony orchestras, in those days strictly the male preserve."²⁶ The harpists themselves seldom expressed a problem about being the sole female in an orchestra. Baum states that the music binds the orchestra together; the harpist is normally treated as an equal and is seen as a comrade in the orchestra. She describes one situation where she is treated differently: "...as a harpist I was, from the beginning, that unique, glamorised orchestra member—the only female among eighty to ninety men. Once more I was treated as a mascot."²⁷

Two sisters, Marie Goossens (1894-1991) and Sidonie Goossens (1899-2004), both became harpists, a decision made by their father. "He had decided that we should both play the harp as in those days there were no women orchestral players except for the harp. If we had become singers we would have lost our voices by the time we were sixty, but as harpists our careers would be much longer."²⁸ Marie Goossens mentions just once in her autobiography the fact that she was the only woman in an orchestra: "Whenever we went on tour, I always made sure that I was not a nuisance as I knew that women were not liked in the orchestra. Once I asked why and was told that special arrangements always had to be made—a room found for them to change in at the Concert

Hall etc."²⁹ Women in orchestras had to be careful not to distract the men by their behavior and how they dressed. When Sidonie Goossens played under Sir Henry Wood in the 1920s, she was made aware of how female musicians could affect male conductors: "We wore knee-length dresses for concerts then, and Sir Henry insisted that we wore dark stockings because if he saw our legs in fashionable gun metal stockings, it distracted him."³⁰

Although women harpists were sometimes regarded differently from the other musicians, they never seemed to be a threat, as other female instrumentalists might be. Eugene Goossens (1893-1962), the conductor and brother of Sidonie and Marie, expressed his views on non-harpist female performers in orchestras, a view that was no doubt common among his contemporaries.

I do not believe in mixed orchestras. There are two harpists in my orchestra at Her Majesty's, it is true, for women play the harp with extraordinary sympathy and feeling; but what I really mean by 'mixed orchestras' are orchestras in which there are about as many men as women. Perhaps I am old-fashioned, but I never care to see a woman put through the severe task of real hard, strenuous work, which playing in an orchestra, which has to go through nightly performances of music of the type of Russian Ballet music and opera music involves.³¹

He seems to regard the harp as a suitable instrument for women due to the female emotional values connected with harp playing. Of course, he does not take into consideration that playing the harp is strenuous work.

Another reason that is sometimes given as to why women are more suited to playing certain instruments is how they look when performing. In an article in the *Musical Standard*, "Opinions of Some New York Leaders on Women as Orchestral Players," the author writes: "Women harpists are most desirable in an orchestra but as cornetists, clarinetists, flutists and the like, they are quite impossible, except in concert work. Women cannot possibly play brass instruments and look pretty, and why should they spoil their looks?"³²

In the future?

Women harpists have been fortunate in that they have had access to a professional career that historically has been difficult for women who played other orchestral instruments. Today the number of female harpists is overwhelming, and the harp is still considered a female-gendered instrument. This can be illustrated by viewing televised programs of orchestral concerts, when the camera lingers on the harp and the graceful fingers of the performer. It might be noticed that it is the only instrument in the orchestra that is gilded and that has floral patterns or intarsia. It is still important how the instrument looks when it is being played.

During the twenty-first century the belief that the harp is a feminine instrument is even stronger than in the nineteenth century. In earlier eras, the idea of an instrument that would be suitable for women due to visual, auditory, and social issues was established, but in the twentieth century the opinion was confirmed by women who were employed as professional musicians and teachers. Amy Louise Phelps poses a question in her doctoral dissertation as to whether musicians should continue to be gender stereotyped and limited in their choice of instruments by the concept of traditional feminine and masculine instruments.³³ Phelps exemplifies this kind of stereotype with the assertion that “all male harpists are gay.”³⁴ Should an instrument be regarded so feminine that it is presumed that a man who plays the harp must be gay? Stereotypes of that kind increased during the twentieth century and strongly affected (and continues to affect) music education as well as professional life.

Women are gradually gaining acceptance as orchestral musicians and are making some progress in being hired as performers of traditionally male instruments such as the trombone. Might it be possible that the harp will eventually loosen its association with the feminine gender and that men will be given equal opportunity as harpists?

NOTES

1. Philip A. Griswold and Denise A. Chrobak, “Sex-Role Associations of Music Instruments and Occupations by Gender and Major,” *Journal of Research in Music Education* 29.1 (Spring 1981): 57-62.

2. Beth Abelson Mcleod, “Whence Comes the Lady Tympanist? Gender and Instrumental Musicians in America, 1853-

1990,” *Journal of Social History* 27.2 (Winter 1993): 291-308.

3. Regina Himmelbauer’s survey in 2005: <http://www.osborne-conant.org/orchestras/wie-ner.htm>.

4. Amy Louise Phelps, “Beyond auditions: Gender discrimination in America’s top orchestras” (Ph.D. diss., University of Iowa, 2010), <http://ir.uiowa.edu/etd/874/>, passim.

5. Phelps, “Beyond auditions,” 14.

6. Mike Parker, *Child of pure harmony* (Lulu.com, 2005), 10.

7. Roslyn Rensch, *Harp and Harpists* (Bloomington: Indiana University Press, 2007), passim.

8. Thackeray, cited in John Marson, *The Book of the Harp* (Suffolk: Kevin Mayhew Ltd, 2005), 191.

9. Parke, cited in Marson, 33.

10. Marcel Tournier, *The Harp* (Paris: Henry Lemoine & Cie, 1959), without pagination.

11. Hans J. Zingel, “Genlis, Stéphanie-Félicité, Countess of,” in *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10869> (accessed March 16, 2012).

12. Rensch, *Harp and Harpists*, 135.

13. Judith Tick, et al., “Women in Music,” in *Grove Music Online. Oxford Music Online*, no. 52554 (accessed March 16, 2012).

14. Tournier, *The Harp*.

15. Constance Caroline Slaughter, “Henriette Renié: A pioneer in the world of the harp” (M.M. thesis, Houston Texas: Rice University, 1992), <http://scholarship.rice.edu/handle/1911/17034>, 25.

16. Rensch, *Harp and Harpists*, 165.

17. Rensch, *Harp and Harpists*, passim.

18. Hans J. Zingel, *Harp Music in the Nineteenth Century* (Bloomington: Indiana University Press, 1992), 78.

19. Dinko Fabris, “The Harp in Naples 1500-1700,” in *Historische Harfen*, Heidrun Rosenzweig, ed. (Basel: Schola Cantorum Basiliensis, 1991), 43-59, 50.

20. Marson, *The Book of the Harp*, 162.

21. Franz Liszt, Letter to Rosalie Spohr in Brunswick, no. 76 (1851), [\[busz.com/ebooks/Liszt/00000088.htm\]\(http://www.globusz.com/ebooks/Liszt/00000088.htm\). Liszt, Letter to Rosalie Spohr, no. 130 \(1855\), <http://www.globusz.com/ebooks/Liszt/00000142.htm>. Liszt, Letter to Countess Rosalie Sauerma, nee Spohr, no. 186 \(1857\), <http://www.globusz.com/ebooks/Liszt/00000198.htm>. Hector Berlioz, *The Memoirs of Hector Berlioz* \(London: Granada Publishing Limited, 1981\), passim.](http://www.glo-</p></div><div data-bbox=)

22. Hans Joachim Zingel, *Harp Music in the Nineteenth Century*, 17.

23. Liszt, Letter to Rosalie Spohr, no. 130.

24. Berlioz, *Memoirs*, 504-506.

25. Berlioz, *Memoirs*, 606.

26. Vicki Baum, *I know what I’m worth* (London: Michael Joseph, 1964), 98.

27. Baum, *I know what I’m worth*, 115. She later sold her harp and became a very successful full-time writer.

28. Interview with Sidonie Goossens, February 25, 1987, in Carole Rosen, *The Goossens. A Musical Century* (London: André Deutsch Ltd, 1993), 22.

29. Marie Goossens, *Life on a harp string. An autobiography* (London: Thorne Printing & Publishing Co., Ltd, 1987), 85.

30. Interview with Sidonie Goossens, October 28, 1987, in Carole Rosen, *The Goossens. A Musical Century*, 77.

31. Eugene Goossens, “Should women conduct large orchestras?” from 1926, cited in Carole Rosen, *The Goossens. A Musical Century*, 86-87.

ClarNan Editions

**Historic Music by Women
More than 85 titles in our catalogue**

**Masses, Oratorios, Songs, Cantatas,
Sonatas, Overtures, Arias, Baroque Motets,
Sinfonias, Magnificat, Piano Concertos
by**

**Abrams, Assandra, Barthélemon, Beach,
Bembo, Bon, Brillon de Jouy, Cécile,
Cianchettini, Cléry, Cosway, Cozzolani,
Dibden, Eichner, Grazianini, Grimani,
Hammann, Handy, Mrs. Jordan, LeBrun,
Leonarda, Liebmann, Mara, Marcello, Maria
Antonia Walpurgis, Martines, Meda,
Nascinbeni, Paradis, Peruchona,
Mrs. Philharmonica, Price, Reichardt,
de Rossi, Schröter, Strozzi, Valentine,
Westenholz, Mrs. Wilbraham**

**Barbara Garvey Jackson, Publisher
235 East Baxter Lane
Fayetteville, AR 72701-2104
Tel. (479) 442-7414
email: clarnan@sbcglobal.net
Website: www.clarnan.com**

32. "Opinions of Some New York Leaders on Women as Orchestral Players," in *Musical Standard 2* (April 1904), is cited on pages 332-333 in Judith Tick, "Passed Away is the Piano Girl: Changes in American Musical Life, 1870-1900," in *Women Making Music*, Jane Bowers and Judith Tick, eds. (Hampshire and London: The Macmillan Press Ltd, 1986), 325-348.

33. Phelps, "Beyond auditions," passim.

34. Phelps, "Beyond auditions," 2.

Lia Lonnert studied harp at conservatories in Sweden and the Netherlands as well as musicology. She works mainly as a freelance musician on pedal and lever harp but also teaches harp at all levels from beginners to college students. Her harp duo, Harp Times Two, has appeared

on Swedish national radio and television; her harp and guitar duo plays mainly folk music. As one of the founding members of Öresunds harpists, a Danish-Swedish cooperation, she also organizes concerts, workshops, and courses in Denmark and the south of Sweden. She is currently completing a Ph.D. degree at Malmö Academy of Music, Lund University in Sweden.

Why Probe? A Conversation

HILARY TANN AND ARTHUR MARGOLIN

The conversation between composer Hilary Tann and theorist Arthur Margolin was held between June and July of 2013. They first met as graduate students at Princeton University in the 1970s. They've maintained a forty-year friendship and continue to bat around ideas about music—how it is composed, how it is performed, and how it is heard. Hilary Tann has always viewed herself as a "nature-composer" and is beginning to wonder precisely what this might mean. Arthur Margolin finds the very idea of a "nature-composer" to be unhelpful and uninformative. The following is a lightly-edited transcript of their most recent discussion.¹

Editor's Note to IAWM members: This informal conversation could be the first in an occasional series. You are invited to join the discussion regarding your own sources of inspiration as well as any of the topics that are raised below such as "hearing the title."

Arthur Margolin: You have, on a number of different occasions, discussed how your pieces are evoked by and composed in response to what you call "nature." In fact, you've stated that you're a "nature composer." May I respectfully submit that that epithet is not particularly helpful to me because the term seems to include just about everything and to exclude just about nothing. So what exactly are you telling me?

Hilary Tann: The first thing that occurs to me is that, as a composer, I've given you, the listener, license to be visually and referentially imaginative when you hear my music. For me, the title is very often a guide to the leading idea of the piece, and I would like the listener to enjoy the growth

process while listening as much as I did while writing.

AM: It seems then that for you the seed idea for a piece of music—an auditory entity—is expressed, title-wise, using a non-auditory referent. There may be many composers that will object to that on various grounds. Most immediately I think of our teacher and friend Jim Randall, who has written a little essay called "titles," which is all about why he eschews for his pieces titles that have the slightest chance



Hilary Tann

of literal application.² So, you're placing yourself within a subset of composers for whom the imagery is not only non-objectifiable but somehow facilitates both the compositional and listening experiences. How would you differentiate between these two different groups of composers?

HT: Two pieces come to mind. The first is explicitly programmatic—the second movement of Debussy's *La Mer*, "Jeux de vagues." I see/hear no way that Debussy was not actually sonically imitat-

ing a particular sea/soundscape when he penned the evocative opening measures of this movement. The second piece is the B-flat minor fugue theme of Bach's *Well Tempered Klavier*, Book 1, no. 22, a five-part fugue. Could anything be more formal? But when I hear the minor ninth rise to G-flat after the falling fourth from B-flat, the whole world seems unutterably sad. I can imagine using that fourth/ninth succession as part of a nature image in my own work.

AM: I asked about composers and you've responded from the vantage point of a listener, so let's go with that for now. I wonder if certain pieces, such as the Bach example, touch us deeply because they reveal to us something that we hadn't experienced before, that we hadn't even known to exist before? (Which points to the problems of using words like "sadness" to describe it, but that's a whole other topic.) I'm suggesting this is a categorically different and immeasurably richer experience than we derive from the Debussy example, in which music is imitative of known phenomena.

HT: In the mid-1980s I went to a concert that changed my life. I heard a shakuhachi master perform a *honkyoku*, one of the solo, meditative pieces, many of which contain natural references to wind, water, waterfalls. Learning these pieces opened up a whole new musical language for me.³

AM: But what about my question? Bach's plaintive opening miraculously creates some space that feels deep, within us, ultimately beyond words, unutterably profound. By contrast, it seems that nature-derived music is almost always like the Debussy example, and finds its apotheosis in concretions of increasing specificity, like Strauss' bleating sheep in *Don Quixote*—displays of remarkable skill to be sure, but are they not perhaps high-art novelty acts?

HT: Imitating the wind and water on the waves and all the tremulousness it suggests is a completely different level of response than simply playing at musical-photographs like a children’s game. I don’t make the creative journey into a particular landscape simply to imitate its surface features. The landscape is not a soundscape, though it is my hope that the landscape and *my* soundscape *will* share a deeper connection, one that will resonate with my listener, hence my title/subtitle and program note. Indeed, even if a listener has not read the program note—easy enough in these mp3 download days—I hope that s/he will “hear” the title nevertheless.

AM: I have a problem with the notion of “hearing the title.” Are you saying that the meaning of your music for a listener is crucially dependent upon the—what I would consider to be—extra-musical content, imagery implied by or contained in the title? I think I’m a counter-example because I’ve listened to much of your music, while, I have to confess, barely attending to the titles, and have found it to be eminently comprehensible nevertheless. Was I missing something?

HT: Difficult question. At first or second hearing I imagine the piece will be heard in its own voice, carving some small niche in the continuum of your listening experiences. However, if you wanted to hear the piece as I heard it while writing it, then the title and program note would certainly come into play.

AM: I think that the idea of anyone ever hearing the piece the way a composer heard it while writing it is not just conceptually incomprehensible but also empirically meaningless. I don’t think the abstractions from our stream of consciousness that we call “experiences” are actually sharable, on either psychological or philosophical grounds⁴ (despite the fact that they’re usually pegged to mutu-

ally observable external events, at least in principle; otherwise we could be describing something rather disconcerting).⁵ Your idea of the way your titles can function seems to way over-determine people’s interpretation of those words. Besides, even if listeners did have a similar experience as yours, you’re never going to know about it—after all, you don’t interview each listener after the concert. So, I’m wondering if the idea of listeners “sharing” your experience, with the implication that you might be “inducing” such an experience in them, is an instance of a not unfamiliar brand of megalomania that many artists seem to be prone to, however gentle the impingement in your case.

HT: When I *talk* about my music I’m most often talking with performers. During the rehearsal process many performers respond well to my descriptions of moments of continuity with reference to the “underlying, often nature-derived, subtext” (to use your terms). An example: a recent piano trio (...*slate, blue-gray*), where I wanted the string figuration to suggest that the piano lines were “underwater.” In rehearsal, all I had to do was to give the performers this idea, and the soundscape of the piece immediately became vivid. Now, I had already clearly marked the passage dynamically to reveal this, but only when I gave the *reason* and *word-image* did the trio’s sound-image capture what I had wanted to convey.

AM: I think the kind of discourse the composer enters into when interacting with the producer of her/his music is full of distinctions, hints, metaphors, etc. that are not practicable to convey statically in a one-way piece of writing by you to the seated listener. But in response to my listener-oriented question you spoke about performers, and I’m wondering if that reflects not evasion on your part, but is symptomatic of our different perspectives and beliefs.

HT: We do have different perspectives and beliefs. How could it not be so? I’m a composer dealing in possible futures and sometimes the void; you are a philosopher/theorist, dealing in the multifaceted nature of the already-created. (**AM:** Touché!) However, there’s another dichotomy. I’ve noticed that some performers get somewhat irritated with my “nature-speak.” They say “simply tell us – do you want this louder or softer?” And I have a problem answering them. I want to say, play it just loudly enough to stand out in this landscape, but do not put yourselves center-stage, do not orate, do not give speeches. For me as a composer the notational language of music is not sufficiently precise. Even Bach relied on a shared wealth of *affect* to carry his music forward.

AM: I have to admit that what I find most troublesome about your view is the usurpation of specific musical qualities of the piece of music with generic nature-derived imagery. When I listen to a piece of music, I want to revel in its uniquely constructed, and engendered, auditory qualities. So I wonder how some imagery, of say, a granite cliff, which seems (excuse me) rather commonplace, is going to in any way enhance my reception of that music. As a musician, I’m alive to the particularities of sound in music, but I have no special abilities as a viewer, or imaginer, of granite cliffs. Why should the ordinary attenuate or even supplant what is to me the extraordinary? (**AM to HT:** I think this is the crux of the matter.)

HT: OK, the “granite cliff” refers to my piece *Nothing Forgotten*, specifically to the first movement subtitled “as if the granite were some half-forgotten spirit.”⁶ There’s no way I’d have composed *this* piece without *that* title—the *ff* fifths of the opening (one side of the granite gorge), the folk-like inner section (the inhabitants with their history of loss), and the *pp* return to the “half-forgotten spirits” of the other side. Notice that my titles and subtitles are most often drawn from a poet’s view of nature—one that has already been compressed and yearns for expansion. Furthermore, I notice that I’m the type of person who collects rocks, and grasses, and minutiae... all of which carry a *sense of place* within them. In my daily life, almost all objects around me “have meaning.” But I also note that there are those for whom a rock is simply that—perhaps clutter—and

Ex. 1. Expanded version of measures 1-4 of Milton Babbitt’s *Composition for Viola and Piano*.

On Ear and Ear ...

for Matthew Jones and Annabel Thwaite

Hilary Tann

a particular walk is just exercise. I guess I'm talking about what haiku poets would call "the interconnectedness of things," a concept deeply embedded in the Zen-based view of the world. For those of us who see the world this way, titles carry freight way beyond their surface meanings. The title contributes to what is particular and unique in the piece. It is the lens through which the piece may best be heard. I judge my own work by its faithfulness to this vision, and I expect to be judged by others in this way. What is dull and ordinary to you is vital and extraordinary to me.

AM: That's an astonishing statement!—that the "validity" and "worth" of your music, for you, is founded on how an unaccountably diverse group of anonymous others perceives it, or more accurately, alleges how they have perceived it. Moreover, all this rests on a title you've affixed to it, whose interpretation by anyone in particular you'll never know. I must admit this sounds like a most painful path to self-validation. How is the ascertainment of these experiences supposed to take place?

HT: As the composer, I guess I must assume that my "hypothetical other" (the one for whom I write, in Stravinsky's words), to whatever extent, shares at least that part of my world view.

AM: I gained a bit of insight into Messiaen's music, and maybe why I sometimes have problems with it, when I read that he was a synaesthete—he perceived sounds also as colored lights. He might have said, somewhat as you do, my music exists on two planes, one for those who perceive sound as sound, and the other for those who perceive, in addition, sound as color. The latter group will have immeasurably richer experiences when listening to my music. Is it possible that you are ideally writing music for people who have particular neurological wiring such that visual or other imagery elicit auditory sensations, and the intermingling of these sensations with the sounds of your music is what gives it its unique voice? And are the rest of us, by implication, going to fail to hear what's truly special in your music?

HT: Not *auditory* sensations, but, yes, sensations. As I said earlier, a sense of "the interconnectedness of things." Some years ago a violist told me that playing my music was like "being in a landscape." I cannot imagine a more appropriate response to

Piacevole e flessibile ♩ = 80

Viola

Piano

7

14

19 *Piu animando (T° II)*

25

29 *Tempo primo (T° I)* *Piu animando (T° II)* *Tempo primo (T° I)*

Ex. 2. Hilary Tann: *On Ear and Ear*

what I am trying to do. In the words (which I've set) of Welsh poet R. S. Thomas, "It was like a church to me/ I entered it on soft foot,/ Breath held like a cap in the hand./ It was quiet." (*The Moor*).⁷ This reverential, even sacred, sense of "nature" is like the "nature" of the development section of the first movement of Beethoven's Sixth. In musical terms, it is a language of slow evolution, substantive silence (*ma*),⁸ a respect for the DNA signature of the smallest musical ideas (simple triads in Beethoven's case), a wave-like rise and fall of smaller and larger formal elements (the *jo-ha-kyū* curve of the Japanese aesthetic).

AM: Let's say that you have before you an eager soon-to-be-listener to one of your pieces, who has read, or has been told, your nature-derived title. What are the mental operations you would want this listener to execute in the presence of your music?

HT: Two years ago I was asked to contribute a piece to the Milton Babbitt Composers' Memorial in *Perspectives of New Music / Open Space*.⁹ At Princeton I gained a great deal from studying with Milton Babbitt. Now, as a composer with a fully-developed, non-serial, nature-derived syntax, how was I to honor Babbitt's life's work? In the end I took the first four measures of his early combinatorial 1950 *Composition for Viola and Piano* and slowed down the durations of the opening (quarter note, dotted-half note). At this speed, the piece did not sound so crunchy but contained, to my ear, winning thirds. Further, the *pp-p-pp* dynamics of Babbitt's first measure, although compressed, suggested a wave-like crescendo and decrescendo, especially when transcribed for viola. Here

was a sound-image with movement, something I could relate to.

I recalled that Babbitt himself had set the words of Gerard Manley Hopkins (one of my favorite poets). The opening of Hopkins' sonnet "The Sea and The Skylark" came to my mind: "On ear and ear two noises too old to end/ Trench—right, the tide that ramps against the shore; ...Left hand, off land, I hear the lark ascend,/ His rash-fresh, re-winded new skeined score...." Now I could begin writing. I had my "resonant image." The wave-shapes ebb and flow in the phrase-structure of the piece, the sea (piano) underlies the skylark (viola), a succession of "low lull-off" waves are answered by higher and higher "crisps of curl." The musical language itself owes much to Babbitt's slowed-down minor-third-based opening, and the result is my own composition, an homage titled *On Ear and Ear*. (See Examples 1 and 2.) Some listeners will delight in Babbitt's original score, some will hear the slowed-down version as "easier," and some will enjoy my wave and skylark. I can only write from what works for me as a source of inspiration—the rest is up to the performer and listener.

AM: So for you a nature-derived image is an indispensable pre-condition for writing a piece of music.

HT: Yes, *absolutely*.

NOTES

1. The dialogue is a greatly expanded version of "Why Probe?" written for *New Music Connoisseur* 21.1 (Fall 2013).

2. James K. Randall, "titles," CD liner notes, *ars antiqua, a garland of midi, Open Space* 22.

3. Hilary Tann, "Coming to Terms: (*Futai-ken*) *Reibo*," *Perspectives of New Music* 27.2 (Summer 1989): 68-69.

4. Cf. Benjamin A. Boretz, "The Universe of One, And, the Music of the Other," *The Open Space Magazine* 15/16 (Fall 2013/Winter 2014): 208-218.

5. Arthur Margolin, "Personifications," *The Open Space Magazine* 12/13 (Fall 2010/Winter 2011): 208-218.

6. Hilary Tann, *Nothing Forgotten* (piano trio), *Millennium Overture*, North/South Recordings 1027; also, *Songs of the Cottom Grass*, Deux-Elles DXL 1132 (2008); score, Oxford University Press, 1999.

7. Ronald Stuart Thomas, "The Moor," *Collected Poems 1945-1990*, Phoenix Press (1966); also, Tann, *The Moor* (treble choir), Oxford University Press, 1998.

8. Tania Cronin and Hilary Tann, "Afterword: Tôru Takemitsu with Tania Cronin and Hilary Tann," *Perspectives of New Music* 27.2 (1989): 212-213.

9. Hilary Tann, *On Ear and Ear*, Supplement with CDs: "Milton Babbitt: A Composers' Memorial," *Perspectives of New Music* 49.2 (2012): 313-325.

Arthur Margolin earned a PhD in Music Theory from Princeton University, where he studied with Jim Randall, Milton Babbitt, and Benjamin Boretz, whom he first met as an undergraduate at New York University. He is currently retired and lives in the south of England with his wife Kelly and housemaster Frederick, an eleven-year-old cockapoo.

Welsh composer Hilary Tann lives in the foothills of the Adirondack Mountains in upstate New York, where she is the John Howard Payne Professor of Music at Union College. She was composer in residence for the Eastman School of Music Women in Music Festival in 2011 and Women Composers Festival of Hartford in 2013. Website: hilarytann.com

It's Time for Another SONG JAM!

JESSICA L. PAUL

SPREADING THE WORD (and the MUSIC)

Come join us for our next SONG JAM!

You knew it was coming...

It's time for another SONG JAM!

A nifty way to get some new repertoire

ideas, hear good performances,

chat with some new friends,

AND

earn a recital credit!

For heaven's sake, BE there.

And bring a friend.

The idea for the SONG JAM began to percolate at the end of my second sabbatical in 2006, by which time I had acquired a considerable amount of music written by women composers. As a collaborative pianist and vocal coach of many years, I had learned, performed, and taught a large amount of vocal and chamber music, but—partly by virtue of my vocation and partly due to my accommodating personality—my repertoire had always been of someone else's choosing. I was, to put it bluntly, paid to learn the music that was

put in front of me—always an exciting challenge, certainly, but one that involved no imagination on my part. It was not until the late 1990s that the works of female composers began to appear on my doorstep with more frequency, and, as a result, my own curiosity in these composers began to grow. These two, semester-long breaks from my teaching position here at Luther College offered me the perfect opportunity to take control of my life, so to speak, and to begin my own search for women composers and their music.

Because I had had limited exposure to more than a few women composers at this point in my career, the first project that I crafted set no boundaries other than a concentration on art song. I was interested in women's music of all eras, all styles, from all countries, set in all languages, and scores that were published or not. The second proposal in 2006 had a more narrow focus on contemporary (20th-21st century) art song by American women composers. Both of these interludes were tremendous fun and opened up a new body of repertoire for me. Since then, I've made it my mission to find performers who would share my enthusiasm.

My initial move was to get my name on the year's academic calendar with a collaborative recital on which I programmed a large sampling of this music. As is normal with faculty-sponsored recitals, my collaborators were my teaching colleagues here at Luther. It was a long, ambitious program comprised of songs by Margaret Garwood, Jenny McLeod, Madeleine Dring, Patsy Rogers, Betty Jackson King, Edith Borroff, Claire Brook, Emma Lou Diemer, Ruth Schonthal, and Undine Smith Moore. Since that first concert, my collaborative recitals have become annual events, and—thanks to our large, talented faculty—I am able to program a wide range of both solo vocal and chamber music.

By the end of this second project, however, it had become apparent to me that one sixty-five-minute recital each year was inadequate if I wanted to bring larger amounts of repertoire to my audiences. Furthermore, while I believe the students were appreciative of the concerts, I finally realized that there was a certain cognitive distance between the students and the repertoire my faculty collaborators and I were performing. My goal was for young singers to listen to this music with a level of interest that made them say to themselves, "I really love this piece. How would it sound in my voice? Where do I find the score?" I wasn't convinced that my motives were evident. Clearly, another vehicle was needed.

Luther College is a first-rate, liberal arts college of 2,600 students, located in an idyllic corner of Iowa. The voice area of the music department regularly serves 300-400 students enrolled for private lessons with a voice faculty of fifteen. As the vocal coach in this department, I have a studio that ranges in size from twenty-

five to thirty singers in any given semester. What about making the group of singers in my studio my initial audience, dedicating one of our weekly seminars as a "show and tell" session? I would conduct it like a vocal repertoire class, where each singer learned one piece and performed it for the group. Or, perhaps engage all of them in a rollicking sight-reading session (much like an instrumental "jam" session), where they would exercise their musicianship skills, enjoy a flood of new tunes, and have fun at the same time? (I must admit, this second idea appealed more to me.) Whichever of these ideas I chose, the premise was still in place: The most convincing way to "sell" something is to have the students "try it on" or, in this case, to sing it themselves or hear one of their peers do so at close range.

Being the optimist I am, the thought occurred to me that we could open up this reading session to curious singers and pianists outside my studio, but the possibility of attracting *too* many interested people would make our relatively small meeting room impractical. To make sure to accommodate those who might join us, I thought of a change of location to the small recital hall that seats 200, located just off of the 1,600-seat Center for Faith and Life performance hall across campus. My next reality check, however, revealed that this intimate "jam session" could become too large an affair, making the logistics of sharing music impossible, and the fun challenge of sight-reading scores in front of an audience too stressful—not to mention doing a disservice to the music itself.

After sifting through all of these issues, what eventually evolved from my original goal of bringing a large quantity of music to as many interested people as possible is my *Art Song Jamboree* series (affectionately known these days as a SONG JAM), a twice-yearly performance given in the recital hall described above. These are, indeed, held during my normal studio seminar time on Monday at 5:15 p.m., ending at 6:00 pm sharp. An odd time for a public performance, one might argue, but because this time slot is already in place as an academic event, a number of potential obstacles are circumvented. The recital hall sees virtually no other campus activity at this hour; the recital hall is conveniently located, serving community members of our audiences; choral organizations have just ended their rehearsals, and most teach-

ing days are winding down. Finally, our incredibly full department calendar suffers no more stress from an added performance during prime evening or weekend hours. With our eight-year history, we have established a predictable pattern for the two events, the first in late October and the second in mid March. In the end (my optimistic self said), who wouldn't want to end their work/study day with a compact jewel of a musical event like this before going home for a relaxing dinner?

My original plan was ambitious: We offered four JAM programs a year, two each semester, for the first five years of the series, and this proved to be unrealistic for all concerned. The preparation process for me involves finding and researching new repertoire, obtaining scores, recruiting singers, assigning repertoire, and shaping a varied and interesting program (these two steps cannot proceed independently from one another, always with an eye to program length), coaching the singers, preparing the written program with modest informational notes, and, finally, learning the music myself. Perhaps the most serious casualty of this earlier plan was in fulfilling an obligation to get the music to the singers in a timely fashion once the semester began. Cutting back to one program a semester has put the joy back into the project and a much higher comfort level among all of us on stage.

The performers are drawn from my studio, with two to three guest singers from the voice faculty. I assign repertoire as I judge will fit their voices and in a language they feel they can perform comfortably. I craft the programs for each JAM looking for a wide variety of styles, languages, emotional and musical tone, and voice types. The only "theme" I need adhere to is that of variety, and the audience is fully engaged, never quite sure what they will hear next. Given that some—if not all—of the composers on the program will be new to the audience, I try to include at least two compositions by each composer on that day's program. The student singers are strongly encouraged to memorize their piece, and most are able to follow through. If, at the eleventh hour, a student is clearly uncomfortable for some reason, I allow the singer to have the score on stage, always stressing the need to "sell" the piece to an audience that is likely never to have heard it before. This goal is especially valuable, I believe, for our young performers. They are required to learn the

piece on their own and to “take ownership” of the piece. Many of these songs are not available on any type of recording, making it necessary for the singers to exercise their own musicianship skills, and—even more important—find their own musical voice. Since much of this music is new to me as well, we learn together and exchange ideas as we go. Finally, the dress code is what I call “dressy casual,” a standard to which they are able to rise after a long day of classes, rehearsals, and study.

Performers come up from the audience at their appointed time and are, therefore, able to enjoy the performances of their colleagues and mentors. Since the students have prepared their song in the shelter of their practice rooms and in my studio, this means that they are performing their JAM piece for the first time in public, unheard by most people in the room—including their voice teachers. This brings a level of surprise that is fun for them and for the audience. It also brings a bit of trepidation that they need to deal with, and I do as much as I can to help them anticipate and be ready for the challenge. (I advise the singers to find a few minutes in their day to go to the empty hall to experience the space. We have no rehearsals in the hall, and this is an added challenge that they learn to conquer.) Again, each program includes several faculty performers, and the experience of sharing a place on the program with their departmental mentors has proven to be inspiring for students, and they invariably rise to the occasion.

The JAMs are advertised around the department, the campus, and even in local news outlets. The ads that I compose myself and post around the music building, newly-designed for every JAM, are light in spirit, designed with an effort to set the tone of enthusiastic experimentation. (I also try to keep any of us from taking ourselves too seriously.)

Yes, we know!
You're tired of your NATS pieces!
So are your teachers and your friends!
Come to the next Art Song Jamboree
to get some new repertoire ideas
to surprise/stump/delight the judges
for next year's competition!

Since all of our voice teachers have their own weekly seminars on a particular day during the week, at least two of these

voice studios have seminars that overlap with mine. Those colleagues have given the event consistent support over the years, however, and some of them have even suspended their normal seminars to allow their students to attend, and most certainly if that particular faculty member has agreed to be one of the day's performers.

Our audiences include singers from other voice studios (I stipulate that each person in my studio bring a minimum of five friends to the JAM), other interested music faculty, and loyal community members. I begin each performance with a welcome from the stage and a short explanation of the origins and purpose of the series. It is tempting for me to share my own impressions of the music, hoping to enhance the audience's experience. I have discovered over time, however, that forty-five minutes go by quickly, and listeners are better served when I let the music speak for itself. My compromise is to urge the students (the teachers will do this naturally) to listen with purpose. These SONG JAMs are designed for their benefit, and the programs they have in their hands should be filed away somewhere for future reference. With this in mind, I include the expected basic information (composers' names, dates, country of origin), but also titles of the complete song cycles, perhaps a list of other works by that composer, and always a list of editions that were used for that day's program entries. If I retrieve only five programs (out of sixty) left behind after the performance, I consider that day's SONG JAM a success!

No later than one week before the performance, all the singers must send me electronic copies of their song texts and, when needed, translations. With minimal formatting on my part, each song is transferred to transparency for use on an available overhead projector (Does anyone out there remember this quaint device?) to be shown onto the wall behind the performers for the audience, cutting down on paper use. A student volunteer manages these from the stage.

Last year was the first that I implemented a year-long internship for one of my talented collaborative student pianists, whereby she/he would rehearse with the singers. This has not only relieved me of some of the preparation time that the singers need, but has also given good experience to the pianist. She or he is required

to learn new repertoire quickly and work independently with the singers, offering suggestions when necessary and developing valuable coaching skills. I meet with the singers for a preliminary coaching session to clarify language pronunciation and tempi, and to share my immediate impressions of the piece. They continue to work with my assistant, and I resume more frequent meetings with them closer to the performance, sessions that tend to evolve from teacher-student lessons into rehearsals between performing partners.

I have found the value in re-circulating repertoire from one JAM to the next, or on a program years later. Songs that have not been heard on a recent JAM will reappear in a different context, sung by a different singer. Multiple hearings of any piece of music are likely to bring deepened appreciation for the audiences and performers, but no less for myself. I have also learned that I often cannot predict what music will appeal to audiences and performers. This has made me more adventurous and even persistent in my programming. I never tire of the process. Coming across a volume of art songs that are new to me, whether I am familiar with the composer or not, never fails to thrill me, and some of them are sure to show up on the next JAM.

At one point some years ago, I ventured into the Listserv of the IAWM with a description of my SONG JAM series with an open invitation to composers to send me news of their art songs. I received thoughtful and generous responses, and I am still sifting through these scores, always searching for the right opportunity to include these interesting pieces. There are variables with every program that I need to consider when selecting these songs, including available voice types, aptitude of a particular singer, length and difficulty of the music, and an appropriate context that I can provide on any particular program. If I could, I would list here the marvelous composers who sent me their scores as a result of that invitation. I assure all of them, and any composers who are also looking for a testing ground for their works, that these pieces will eventually find their way to our stage.

I am gratified to report that some of my former students and colleagues who have relocated have taken the idea of our modest art song series with them to other campuses, modifying the specifics to their new environment. What they have retained

is the spirit of experimentation and inclusion, and this gives me great pleasure. It is what I have tried to do in following the example of my mentor of many years, pianist and vocal coach John Wustman, whose two concert series of a number of years ago featured the complete songs of Hugo Wolf and Franz Schubert. These monumental undertakings showed me how inspiring true artistic commitment, access to good talent, mutual cooperation, and superb planning could be.

As performers, we never tire of exploring new ways to express the human condition, and I am seeing in this generation of young singers a reassuring openness to music of all types. As professionals, we know that the canon is in place, and our undergraduates should learn the treasures in that canon. Because of the more fluid exchange of new scholarship regarding old works and brand new music, however, more avenues of possibilities are open to them, and I would hope that this on-going SONG JAM series serves as one resource for our small part of the world. Just this past week, I spent a coaching session persistently plumbing the imagination of one of my talented, post-recital singers. (She was in the “What do I do now?” purgatory that we have all experienced.) I wanted her to have a part in the selection process, asking what composers she had heard that

appealed to her. The Libby Larsen set she sang on her recital (selections from *Love After 1950*) were fun for her, so I suggested she investigate Jocelyn Hagen to stay in the American idiom. Her eyes lit up as she asked, “Didn’t (a friend of hers in my studio) just sing a piece of hers on the last SONG JAM? I loved it!” Indeed!

The program of that very first SONG JAM on October 2, 2006, featured works by Margaret Garwood, Elisenda Fabregas, Emma Lou Diemer, Joyce Hope Suskind, Louise Talma, and Lori Laitman. The first SONG JAM of this 2013-14 year included music of Jocelyn Hagen, Fanny Hensel, Alma Mahler, Nadia Boulanger, Judith Cloud, Liza Lehmann, Mathilde von Kralik, Nancy Bloomer Deussen, and Josephine Lang. At the time of this writing, we are approaching our second JAM of the year on March 17 with a program that includes Amy Beach, more Kralik, Madeleine Dring, Elizabeth Haskins, Ruth Schonthal, Lady Poldowski, and Cécile Chaminade. The list of performers on the coming JAM will include—much to my delight—some of our newest faculty members, who happen to be Luther College alums, all of whom performed on some of my earliest SONG JAMS when they were students.

The performers that I have enjoyed these past years all take great pride in their work and, I hope, have taken the SONG

JAM project on as *their* project. The news announcements that come out of our Public Information Bureau continue to be timely and thorough, listing each program’s composers and performing personnel. It is important to me that these SONG JAMS not be seen as *my* performances (I had not, until this year, included my name on the programs), but rather as a group endeavor that is beneficial for the department and, above all, a celebration of the music itself. My gratitude to the performers, my colleagues, and Luther College itself is as deep as my enthusiasm for the project, and I hope to continue the collaboration well into the future.

As for these gifted composers whom I continue to meet through their music, all have my eternal gratitude, and I hope they will consider these SONG JAMS our proud sign of support!

Post Script

The March 17 SONG JAM was a success, not least because one of Dr. Paul’s more astute students volunteered to give her a tutorial in computer-generated projected texts and translations. Next year’s SONG JAM series is already in the planning stages. Composers with recommendations of their own or other composers’ works are invited to contact the author directly: pauljess@luther.edu or c/o Music Department, Luther College, Decorah, Iowa, 52101.

Virtual Opera Production: The Making of *Libertaria*, Part 3

SABRINA PEÑA YOUNG

In *Virtual Opera Production: The Making of Libertaria*, Parts 1 and 2, the author discussed ways in which contemporary composers can use crowdsourcing, Music Xray, Bandcamp, and animation in production to create low-cost, large-scale productions such as an opera. In this final article, the author discusses post-production and the aftermath of a virtual opera.

Decades ago, or even centuries in the past, promoting and premiering an opera required access to a large stage, dozens or hundreds of musicians and stagehands, music and theater directors, extensive financial resources, and maybe the generous help of a monarch or artistically-inclined politician or philanthropist. Opera productions today have reshaped, reinvigorated, and redefined operatic production, from filmed perfor-

mances of the Metropolitan Opera *Live in HD* and the animated *Libertaria: The Virtual Opera* to smaller, more personal music theater productions to the technological experimentation and opera robots of Tod Machover. Many who are familiar with the genre may lament the tendency of technology over artistry or the lack of large grandiosity and riveting live performance that categorized the art form for centuries. Yet the reality is that in today’s artistic and economic climate, technology has stepped in to challenge and aid the struggling artist to achieve creative masterworks that belong uniquely to the third millennium.

Libertaria: The Virtual Opera was completed in 2013. Created using video game-derived animation called *machinima*, a complex synthesized score composed in Logic, over 1,000 music takes from a live cast scattered throughout the United States,

and produced entirely using social media and the Internet, *Libertaria: The Virtual Opera* encompassed virtual production in its creation, production, and execution. Centered on the story of a teen-age girl fighting against immortal geneticists in a post-USA dystopia, *Libertaria: The Virtual Opera* addresses sociopolitical questions of today in a graphic novel style that appeals to the digital generation. The hope is that this production gives rise to similar and even more creative means of musical art.

Post-Production Challenges

Completing *Libertaria: The Virtual Opera* before the scheduled October 5, 2013 premiere involved a number of distinct challenges. Perhaps the greatest challenge was coordinating creative individuals online without the benefit of face-to-face contact, rehearsals, or common geographic location. Like any professional collabora-

tion, each challenge had to be met with flexibility and ingenuity to keep the opera production on schedule.

For example, one animator dropped the project but did not contact the team until halfway through post-production. By that point scenes were reassigned, however the three-woman animation team had to shoulder more work than earlier anticipated. To address the issue of time management I set up a Kickstarter crowdfunding campaign to complete the final master of the soundtrack with Patrick Rundbladh of PR Music Productions. After a successful Kickstarter campaign, Patrick Rundbladh worked with me on the final mix and master of the opera, which opened up more time to focus on animation, visual effects, and lip sync for *Libertaria*.

The animators began work on the film before music production had been completed. This provided significant challenges for animators who needed to lip sync lead roles. While post-production was non-linear—animators completed scenes out of sequence—the animators still needed more than the rough music tracks provided to finish scenes. Animator Kera Hildebrandt

recorded her own voice with the same tempo for quick lip-sync, tweaking parts later when she had the final recordings. Because of distance, the volunteer nature of *Libertaria*, and the complicated schedules of the cast and crew, coordinating the production schedule between the cast and animation team revolved around which songs were completed first. Unlike a large studio film, the animators Kera Hildebrandt and Lucinda McNary did not have the advantage of watching a tape of the singers performing outside of a few YouTube videos. Instead the team depended on previous film knowledge, which consisted of many science fiction, art film, video game, and graphic novel references embedded within the film as well as directions to follow many of the key aspects of opera-like dramatic physical gestures, the appearance of choirs, and sets that mimicked the theatrical stage.

For composers wishing to embark on a large-scale virtual production, organization and flexibility will make the difference between success or failure. *Libertaria: The Virtual Opera* in its current form is missing a handful of scenes that were cut because of changes in the production

schedule when a key animator dropped the project. More accountability and organization might have circumvented the issue or allowed time to find additional members to complete the missing scenes. Fortunately, because as director/composer/animator I had the freedom to essentially slice and dice the libretto-play (screenplay + libretto), the animators were able to pull together and complete the film. A firm production schedule, strong leadership, good communication skills, flexibility, and dedication are all key components for a virtual collaboration. Much in the same way that the business world has taken to telecommunication, virtual meetings, and remote collaboration, the same skills are needed for artistic collaborations over the Internet.

Aftermath of a Virtual Opera

When I began work on *Libertaria* in 2010, I envisioned a large-scale epic musical work that utilized music technology both in its production and its final format. I knew that the final version of *Libertaria* would exist in a small digital movie file, most likely promoted and distributed online. Unlike my previous work, *Creation*, a multimedia oratorio for Millikin Uni-

MARY KATHLEEN ERNST

KEEPING
TIME

FEATURING PIANO WORKS BY

Vivian Fung
Jennifer Higdon
Katherine Hoover
Jing Jing Luo
Judith Shatin
Stefania de Kenessey
Nancy Bloomer Deussen



World premiere recordings celebrating
the timelessness of friendship and the ways
in which great music binds us together.



innova.mu/albums/mary-kathleen-ernst/keeping-time

MaryKathleenErnst.com

versity's Women's Chorus and Percussion Ensemble, this work would not require live performers, rehearsals, or even a physical space after initial production. Audiences could enjoy the opera via a smartphone, iPad, television, or university theater. The reasons behind such a production instead of a live opera production included lower economical cost, the ability to quickly "clone" the full opera, quick dissemination of the opera online, no need for high ticket prices, appeal to a broader and more diverse socioeconomic audience, and the desire to marry cutting edge technology with a cherished classical art form.

This past year the animated *Libertaria: The Virtual Opera* premiered both live on October 5th in South Florida at the Concerts of Calvary Series in West Palm Beach, hosted by composer Clare Shore, and online with the UK-based site Moviestorm, with additional showings and lectures on *Libertaria* in the subsequent months. Most surprising were the requests to talk and write about the virtual opera production process behind *Libertaria*. An opera that I thought would mostly appeal to university and high school students has reached academia as well as the gamer and tech crowd. After much thought about the dangers of piracy, *Libertaria* was uploaded to YouTube with a quick blog post, "Please Pirate My Music: A Letter to Music Piracy Experts, with Love," encouraging individuals to pirate the movie for their own devices. After

the blog post, *Libertaria* popped up on international piracy sites in greater numbers. Because the opera production overall had a low monetary cost (the primary cost was in the hundreds of production hours), the inevitable pirating of the film did not cause any subsequent financial hardship.

What value does a production like *Libertaria: The Virtual Opera* have compared to classics like *Wozzeck*, *Carmen*, or *La Boheme*? Without a live cast, human orchestra, or even a regular audience, existing in cyberspace in many different forms while audience members choose to click on the online film or music on their smartphones, do *Libertaria* and similar productions survive as true opera or simply digital shadows of art? Opera has existed in digital form before, as sound files played in iPods and YouTube videos, yet newer musical works increasingly mesh with technology, social media, and the Internet bringing in new levels of digital interactivity that distort the very meaning of live performance.

Interactivity: The Future of Opera?

Speaking with *Palm Beach Arts Paper* music critic Greg Stepanich at the *Libertaria* premiere, we discussed the future of opera perhaps as an interactive video game, where the artist creates the music and parameters but individual audience members determine the final opera outcomes. My latest commission plays on this idea, where the performer selects the order, music, and

multimedia he or she chooses based on role-playing video game formats. In this way, I am less a master composer and more of a creator of artistic components in which the performer plays the carpenter. Many musicians such as Pauline Oliveros, Eric Whitacre, Tod Machover, and Brenda Hutchinson have incorporated social media and technology into their art, as well as various modes of interactivity, both real and virtual. *Opera by You*, *Virtual Choirs 2.0*, and the YouTube Symphony Orchestra used social media for creation. In our increasingly isolated Digital World there seems to be a craving for human interaction. Combining traditional classical art forms like the symphony, opera, and even ballet with interactive media promises to preserve classical music in new and exciting ways.

Award-winning composer Sabrina Peña Young creates mind-numbing electroacoustic works heard worldwide. Her music has been performed at venues such as the Beijing Conservatory, the International Computer Music Conference, Miramax's Project Greenlight, the Athena Festival, the New York International Independent Film Festival, Art Basil Miami, Turkey's Cinema for Peace, 60x60, and Pulsefield International Exhibition of Sound Art. You can watch her latest project, Libertaria: The Virtual Opera, the full opera now at YouTube at <http://virtualopera.wordpress.com/> and download the Libertaria Soundtrack (Special Edition) at iTunes and CD Baby. Young's next commission, Destiny, is an exciting video game-based work for Malletkat and multimedia.

Violinist Maud Powell

PAMELA BLEVINS

I would like to announce some good news about a great and pioneering woman from the past. Honors such as this are rare for classical musicians and rarer still for women. Legendary American violinist Maud Powell was honored by The Recording Academy's GRAMMY Award for Lifetime Achievement on January 25, 2014 in Los Angeles. This Special Merit Award is presented by vote of The Recording Academy's National Trustees to performers who, during their lifetimes, have made creative contributions of outstanding artistic significance to the field of recording.

A pioneer recording artist, Maud Powell (1867-1920) became the first instrumentalist to record for Victor's Celebrity Artist Series (Red Seal label) in 1904. She set a standard for violin playing that endures to

this day, and through her recordings, she continues to inspire musicians with her superb artistry, sound musicianship, and technical command. Behind her technique and musicianship loomed an imposing intellect, broad humanity, and deep spirituality, which formed the substratum of her character.

Maud Powell is the first woman instrumentalist to receive the Lifetime Achievement Award and only the fourth violinist since the GRAMMY Awards began in 1962. Twenty-three classical musicians have received this award, five of whom, including Powell, were women. Four were opera singers. A list of past recipients of the recording industry's most prestigious award can be found at www.Grammy.org. Recipients are determined by a vote of their peers, music professionals who have

met the qualifications to become members of The Recording Academy. After viewing



Maud Powell

all the nominations, a Blue Ribbon committee presents a slate of finalists for approval by the Trustees.

Karen Shaffer, founder and president of The Maud Powell Society for Music and Education, based in Brevard, NC, accepted the award on behalf of Maud Powell. She was accompanied by Maud Powell Society board members Pamela Blevins, violinist Rachel Barton Pine, and Greg Pine. “The Maud Powell Society was founded in 1986 to restore Powell’s remarkable legacy and this award is a confirmation that we are succeeding in fulfilling our purpose,” Shaffer remarked. Shaffer has devoted thirty-five years to writing Powell’s biography (published in 1988), reissuing her recordings, publishing her transcriptions, and speaking throughout the United States. She is a co-founder of the Maud Powell Arts Celebration in Peru, Illinois, Powell’s birthplace, and she spoke

at the 1995 dedication of the statue of Powell that stands in Peru’s city center.

Powell’s recordings are available on the Naxos label: *Maud Powell, The Complete Recordings 1904-17*, vols. 1-4. Her transcriptions and music dedicated to her, along with her original cadenza for the Brahms Violin Concerto, were published in 2009 as *Maud Powell Favorites*, and can be obtained from The Maud Powell Society. Visit at www.maudpowell.org. In recognition of Powell’s significance in America’s cultural life, Nicholas R. Brewer’s oil portrait of Maud Powell was accepted by the Smithsonian’s National Portrait Gallery in Washington, D.C. in 2002 and is now in the permanent collection.

“With Maud Powell’s upcoming sesquicentennial in 2017, we hope the Recording Academy’s award will prompt many musicians to find their own ways to pay tribute to this ‘supreme and unforgettable

artist’ who forged a path for others to follow,” Shaffer said. “The Maud Powell Society offers non-monetary support to anyone planning a tribute. Powell played in almost every city in the United States and many in Canada and she premiered 15 violin concertos in North America, including those by Tchaikovsky, Dvorak and Sibelius,” Shaffer observed. “She championed contemporary American and European music, including music by women and Black composers, at a time when they were neglected by other artists. We can help enrich their presentations with photographs, programs and reviews from our archive, suggestions for programming and much more.” For more information about Maud Powell, her life and legacy, contact Karen Shaffer at 828-884-8500; kshaffer@erols.com; The Maud Powell Society for Music and Education, 68 Grandview Ave., Brevard, NC 28712; and www.maudpowell.org.

Louise Talma’s Last Song and the Erasure of a Life

KENDRA PRESTON LEONARD

We are pleased to present an exclusive excerpt from Leonard’s forthcoming book, *Louise Talma: A Life in Composition*.

Hoping to create a number of late works that would enter the repertoire, American composer Louise Talma remained busy composing even after she passed her eightieth birthday in 1986. Her last decade saw her compose a number of pieces and plan for many more that she left unfinished at her death in 1996 at the Yaddo artists’



Louise Talma

colony. Her completed works from this period, however, comprise some of her most often performed compositions, including her 1985 *A Wreath of Blessings* for mixed chorus *a cappella*; *Seven Episodes for*

Flute, Piano and Violin (1987); *In Praise of a Virtuous Woman* (a setting of Proverbs 31: 10-30) (1990); and others.

She was particularly conscious of her age, and her works reflect this. She composed her final orchestral work, *Full Circle*, in 1985, returning to smaller forms that could be completed somewhat more quickly. She resisted taking on any new commissions, although she did accept a request from the new-music group Continuum to set Francisco Tanzer’s poem “Wishing Well” for soprano and flute for the ensemble’s twentieth anniversary concert in 1986. The result was typical of this period of her work: a very straightforward setting of just 65 measures that Talma composed over a week in February in New York.

Talma composed four works for chorus in the last ten years of her life, and these, along with some songs for voice and piano in various states of completion, appear to be the works she spent the most time with before her death. These include *A Wreath of Blessings*, *Give Thanks and Praise* (1989), and *In Praise of a Virtuous Woman* (1990). After 1990 and the completion of *A Virtuous Woman*, Talma’s output dropped considerably. Her most autobiographical works continue to express her devotion to her faith (several Psalm settings, *Give Thanks and Praise* from 1989, and 1990’s *In Praise of*

a Virtuous Woman, using Proverbs 31: 10-20); and her sense of aging and impending death (“Finis” (1993), “Heaven-Haven” (1993), and *The Lengthening Shadows*—also called *Elegies*—from 1993).

The majority of her works begun in the last six years of her life remain incomplete, or exist only in sketch—rather than fair copy—form. Talma signified the finality of a work by creating a fair copy in ink; the last extant work to receive this treatment is her setting of Stevens’s *Infanta Mariana*. Her very last song, using text from Walter Landor’s “Late Leaves” and “Finis,” is complete and dated, but is in pencil form only. “Finis,” begun in 1992, was completed just over a year later in October 1993. Talma’s early setting of Landor’s “Late Leaves” (1934) now appears lost, but for this final composition, Talma used text from it, combined with material from Landor’s 1849 epitaph for himself, for her lyrics. She apparently abandoned a setting of Landor’s entire epitaph around the same time, salvaging only two lines of text.

The leaves are falling, and so am I.

Nature I loved, and next to Nature Art.
 (“Late Leaves”)

I warmed both hands before the fire of life;

It sinks, and I am ready to depart.
 (“Epitaph”)

The song's eighteen measures took Talma a month to compose, and it is a quintessentially Talma piece: the texture is sparse, the range of the vocal line very limited, the meter changes frequently, there are hints of tonal materials as well as suggestions that a row is involved as the basis for both the horizontal and vertical pitches, and, even within these few measures, Talma's standard use of dis/continuity, in which certain established elements continue while others are abandoned, or new ones enter (see Example 1).

The vocal line for the first two lines is tonally centered on G with a major third hinting at the major modality, while the piano part establishes a centrality of A-flat. A brief transition section of two measures between text sources is highly chromatic, full of sevenths and tritones; the tonal center that emerges from this at the beginning of the last two lines in the vocal line is again centered on G, but with minor thirds, and the piano part now outlines E-flat natural minor. Another very brief transition or coda follows the end of the vocal line and brings the center firmly to G major, albeit in a roundabout way through C minor and G minor. The use of C-sharps falling on non-stressed beats in the first part is continued into the second, providing additional pitch-based continuity. The very straightforward vocal line of the first section is varied slightly in the second, although the basic contours of the lines are similar except for cadence points. "Nature Art" at the end of the first line rises on "Art," but, predictably, "depart" drops a major fifth from "de" to "part." The second half boasts a slightly more active left hand in the piano than the first, but the transition measures and coda contain the most movement and variety in terms of rhythm and pitch.

In many ways, "Finis" is the perfect final work for Talma, exhibiting all of her characteristic compositional techniques and preferences. It speaks autobiographically in both text and music: Talma had come to the end of her life, and was ready for the last transition, the traverse of her career depicted by the use of her favorite intervals, standing for distances and experiences, and a resolution that is unambiguously tonal and final, even as the measures leading up to it continue to explore various possibilities for axial centrality. It displays, without question, elements from her works throughout her career, and is a monument to her career's through-composition in that it was constantly changing and engaged in meta-dis/continuity, not easily separable into easily distinguishable periods.

After the completion of "Finis," Talma continued to work on several projects, including two songs, "Heaven-Haven," with text by Hopkins and a setting of Keats's "When I Have Fears That I May Cease To Be," which were intended for a song cycle called *The Lengthening Shadows*, which would have

also included "Finis" and a setting of Donne's "Death Be Not Proud;" and *Spacings*, for viola or clarinet and piano. None of these were completed to the finished in pencil stage; some exist in very rough notes only. She also left behind some twenty-five scores that she abandoned, dating from throughout her career, including pieces begun or for which ideas and motifs were outlined dating from the 1930s through the 1990s. One of her last public appearances was in New York in 1994, when she was on a pre-concert panel at a performance by the Gregg Smith Singers for the Chorus America's National Convention alongside Babbitt, Foss, Jack Besson, Morton Gould, and Hale Smith.¹

Talma died in the night of August 13, 1996, at the Yaddo colony. She received an obituary written by critic Allan Kozinn on August 15; two very brief notices in the *New York Times* death announcements on August 18, placed by ASCAP and an anonymous contributor. Kozinn's piece called her a "prolific" composer known for her vocal works and her "colorful" chamber pieces; he further described her work as

Finis

Example 1: Louise Talma, "Finis"

having “more in common with the French style than with contemporary American works.”²² As he noted in the last line of the obituary, “no immediate family members survive.” The most telling account of her death, however, was from author Jeffrey Eugenides, who told the story to Rachel Donadio: “She was the meanest person I’d ever met, hugely talented, I’m told, and she died after a reading by Sarah Schulman, and one whiskey.”²³ A similar remembrance from Yaddo came from Daron Aric Hagen, who wrote of her, “Over dinner she could uncoil herself in an instant when someone said something stupid. Lashing out, she remorselessly cut the offender dead with the fewest of stiletto-like remarks.” Hagen recounted her desire for privacy and her use of him as her courier:

I’d pick up her bourbon at the liquor store, her chocolate at the Price Chopper, her smokes at the drugstore. [...] Summer after summer, at MacDowell and at Yaddo, [I was] charged by the deliciously acerbic Louise Talma with making sure that her letters went directly to the post office: “I don’t want people snooping into my affairs!” she would grumble, Pall Mall dangling down from the side of her mouth.⁴

While these seem, perhaps, both hasty and unsympathetic, they capture Talma and her late-life persona well, according to former students who tried to remain in touch. Talma’s last decades brought about no softening of her brisk, brusque façade, and she regularly turned away journalists and students who sought her out, even as it became apparent that she was one of only a few female composers of her generation still living in the last years of the century.

Her dislike of the telephone, working with musicians, and even socializing at all grew, and partially as a result there were no birthday or celebratory concerts after the 1986 Hunter concert for her eightieth until after her death; no revivals or champions of her works to reintroduce them to the public; no lifetime achievement awards or accolades. The aloof persona she had developed as a young woman—what Terry Castle calls the “retreat into secrecy and silence” that for some lesbians was a lifesaver—may have helped protect her from some emotional hurt or the threat of damaging gossip during her lifetime, but served her poorly in the end. She

left a million dollars and all of the rights to her works to the MacDowell Colony, but no schools or other organizations have ever endowed scholarships, fellowships, or other programs or awards to honor her life or works. A few of the books, printed scores, and recordings from her personal library were given to friends and former students; most were dispersed anonymously into the stacks at Hunter College library.⁵ Her letters and her own scores, as well as a selection of manuscripts given her by students and colleagues, eventually found their way to the Library of Congress. Other personal belongings or material artifacts of her life have disappeared, although occasionally a new bequest or search will unearth new materials; a recent donation of Talma’s family letters and photographs was made to New York’s J. Pierpont Morgan Library by countertenor and Hunter College voice faculty member Russell Oberlin, who, as one of the executors of Talma’s will, acquired his collection of Talma materials when he helped the Library of Congress pack up Talma’s apartment after her death.⁶

Talma’s funeral mass, held on August 18, 1996 at St. Thomas More, her preferred church, was attended by her colleagues at Hunter and other friends, including Lukas Foss. A memorial concert, organized by L. Michael Griffel, Head of the Music Department at Hunter, took place in November 1996 at the Fifth Avenue Presbyterian Church, where performers including Sahan Arzruni, William Whitehead, and Pedro d’Aquino, pianists; Rosalind Rees, soprano; Jayn Rosenfeld, flutist; Paul Sperry, tenor; Jared Stamm, baritone; the Gregg Smith Singers; and the New York Treble Singers, conducted by Virginia Davidson played Talma’s works. Russell Oberlin, Ned Rorem, and the Rev. John E. Halborg provided tributes. It included a welcome by Virginia Davidson, founder of the all-women New York Treble Singers, and the three other eulogies, as well as works by Talma that ranged from her first critical successes in the 1930s through her last piece: in performance order, they were *Conversations, In praise of a Virtuous Woman, Carmina Mariana*, “Glory be to God for Dappled Things,” “Adieux a la Meuse,” selections from *Soundshots, Alleluia in Form of Toccata*, “Ploughing on Sunday,” “Finis” (listed on the recording as “Falling Leaves”), *A Wreath of Blessings*, and *Give Thanks and Praise*.⁷

This concert encapsulates one version of Talma’s career from the death of

her mother and her renewed commitment to composition following it to her own final works. It was a highly mediated construction of Talma, the first post-mortem appearance of the composer as absence, marked by her desexualization and the lack of compositional forms and approaches that had allowed Talma to experience her work as physical and intellectual pleasure and express her desires, delights, and detestations alike. It presented a religious and mostly cheerful Talma, who celebrated the world around her—her mentors and friends, France, America, the comforts of Catholicism—through accessible if quirky music predicated on common practice-period structures and musical language.

The concert organizers rewrote Talma’s biography and omitted any works with direct or even indirect connections to Nadia Boulanger, such as Talma’s pre-conversion love songs to Boulanger and excerpts from *Diadem*; anything from her more serial works or second period; and, apart from her setting of Wallace Stevens’s poem “Plowing on Sunday,” which must have been read entirely innocently by the concert planners, anything using a text that was remotely sexual in nature. There was no room at this concert, or going forward, for Talma to be represented by the passionate narrator of the *Three Madrigals*; by the titular character of her grand opera *The Alcestiad*, Alcestis, who wanted nothing to do with children, duty, teaching, and men; by the political animal who found a perfect mix of Catholicism and liberal social values in John Kennedy; by the narrator of Gerald Manley Hopkins’s texts, a fellow convert to Catholicism who also loved the same sex; or by the two women who unexpectedly find themselves bound by attraction as they fantasize about escaping from their normative lives in the chamber opera *Have You Heard? Do You Know?*

That Talma—the Talma who had begged her beloved for a single touch, the Talma who enjoyed wordplay and mysteries and had embedded another object of her affection’s name into songs, the Talma who had delightfully included musical and numeric puzzles in her works, the Talma of sharp wit, wide interests, and yet a lifelong need for bolstering and affirmation from others—had all but disappeared with her death.

The memorial concert selections, along with the incomplete information organizers and obituary-writers had about Talma,

her life, and many of her works, led to a less-than-accurate posthumous view of her and her career that has persisted. Seeing that Talma had been the first American to teach at the Conservatoire Américain, her long record of service at Hunter, and making the assumption that women and teaching have a natural affinity, many of those who later memorialized her focused on what appeared to be a dedication to and love for teaching. Such thought also assumed that someone who taught for so long would necessarily have large numbers of former students to carry on her teaching practices, but students were often intimidated by Talma, and even though students from almost every conservatory in New York, including Juilliard, sought out her tutelage for advanced harmony and theory, a “good year” might see just six students who managed to make it through a course.⁸ Even the most dedicated student often met with her disapproval.⁹ However, for the students who stuck with her—Milton Babbitt, Norma Brooks, Bathia Churgin, Jay Gottlieb, Kevin Norton, and Juliana Osinchuk—the experience was worth the outcome, and despite her conviction that composition could not be taught and her steadfast refusal to teach it, many of her students used their training with her as the foundations of their compositional skills.

In knowing how Talma actually felt about teaching, it is perhaps more impressive that she did so for as long as she did. However, she undoubtedly experienced considerable pressure, at least at the beginning of her teaching career, to do so: it gave her a source of income that was both steady and, from the point of view of the early twentieth century public, respectable for a woman. The cultural trope of the single woman as teacher also enabled Talma to sidestep the expectation that she should marry, with the exception of the few who hoped or believed she should conform to heteronormative partnering practices. The composition competitions she won and commissions she acquired would not have provided enough income on their own to support her, but the funds from her mother’s estate and her teaching salary enabled her not only to be independent for her entire adult life, but also to pay, usually discreetly, for students to go to Fontainebleau for summer study, and to send cash gifts to students at times.¹⁰ The opening of Talma’s archives has clarified this aspect of her life, and there is no question that future

research will further our understanding of Talma and her relationships with pedagogy, composing, and her important legacy in shaping American music despite not teaching composition.

The selections of music performed at Talma’s memorial service also foreshadowed the way in which her works have been received in the years since her death. While a number of performers, including Dawn Upshaw, Diana Ambache, Theresa Bogard, Ethan Iverson, Gregg Kallor, Donald Berman, the piano duo Music by Two, and the Gregg Smith Singers, perform and champion a wide variety of Talma’s music, most performances and recordings of Talma’s music have been limited to piano and choral works, particularly those written for ensembles or events requiring “accessible,” or tonal, or quasi-tonal soundscapes. The most popular among these include *Diadem*, *The Ambient Air*, *Soundshots*, *A Wreath of Blessings*, and her settings of Dickinson, Cummings, Auden, and Hopkins.

With the exception of the second Piano Sonata and *La Corona*, few of her serial second-period works are regularly performed; *The Alcestiad* has never been staged or performed in a concert version in the United States, nor has *Have You Heard* been revived. In some cases, the lack of performances of Talma’s works can be attributed to the lack of published scores. However, with the scores now available at the Library of Congress and with some being edited for future publication, there is a greater chance for musicians and audiences alike to become acquainted with Talma’s works. When performances of Talma’s works have been reviewed in recent years, they have received praise and have generally been deemed underappreciated, suggesting that a wider revival of her pieces would find favor with performers and audiences alike. As our studies of women in music and their roles in twentieth century music expands, Talma’s compositions are becoming more widely recognized as unique and important by scholars in addition to practitioners; future opportunities for research on her life and work are broad and wide-open.

Understanding that many of Talma’s works are autobiographical on multiple levels is not only crucial to interpreting her works, but also important in that it helps us better understand her desire as a creator to document her life in a way few scholars

of women’s autobiography have explored. Talma and other female composers who engaged in musical life writing, such as Smyth, likely represent only a small sample of composers who encoded autobiographical elements into their music. These elements wait to be discovered through the use of multifaceted analyses of such composers’ creative outputs. Through these analyses, our knowledge of Talma’s music becomes much more personal, complex, and meaningful, and it becomes clear that her life was one both lived and writ in composition.

NOTES

1. <http://www.greggsmithsingers.com/chronology/timeline.php>. Accessed August 30, 2013.
2. Allan Kozinn, “Louise Talma, Neo-Classical Composer, 89,” *New York Times*, August 15, 1996, sec. D.
3. Rachel Donadio, “What I Did at Summer Writers’ Camp,” *New York Times*, August 20, 2006, sec. 7.
4. <http://www.daronhagen.com/index.php?page=blog>. Accessed August 30, 2013.
5. Patricia Woodard, email communication with author, November 11, 2010.
6. Russell Oberlin, personal communication with author, September 5, 2013.
7. *In Thanksgiving for the Life and Music of Louise Talma*, New York Public Library, Performing Arts Library at Lincoln Center, November 6, 1996. Audio cassette.
8. Russell Oberlin, personal communication with author, September 5, 2013.
9. Stephen M. Fry, “Interview with Jeanie Pool: On Becoming a Composer,” *Journal of the IAWM* (Summer 2000), and <http://jeanniepool.org/composer.html>. Accessed September 5, 2013.
10. Russell Oberlin, personal communication with author, September 5, 2013; Beth Bergen to Louise Talma, various dates, Louise Talma Collection, Library of Congress.

Kendra Preston Leonard is a musicologist whose work focuses on women and music in the twentieth- and twenty-first centuries; music and screen history; and music and disability. Her current research projects are on American composer Louise Talma and her works; the musical representation of the English early modern period on screen; and the use of pre-existing art music for silent cinema. In November 2013, Leonard was named the first winner of the Judith Tick Fellowship from the Society for American Music for her work on Louise Talma. Her book Louise Talma: A Life in Composition will be published this October by Ashgate Publishing. For full information, please visit http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=19911&edition_id=1209350151 or www.kendraprestonleonard.com.

Meet Four New IAWM Members

First Love

MARILYN HERMAN

Some people make a smooth transition from their first love, or their first chosen path, to academia. Perhaps they don't look back, or avoid looking back as it is too painful. Others, as I did, take their first love for granted and think it will always be there for them—no matter what. My first love from early childhood was music:

classical piano-playing, singing (especially folk), and accompanying myself on my beloved guitar.

It was social anthropology, however, that I took to the doctoral level (Oxford University, UK), and as a way of not letting go of music, I specialized in the anthropology of music. One result was the publication of my book: *Gondar's Child: Songs, Honor and Identity Among Ethiopian Jews in Israel*,¹ a product of anthropological fieldwork that I conducted in Israel

between 1990 and 1992, during a time of extraordinary historical events.

One of these extraordinary historical events was the First Gulf War, which broke out in 1990, when Iraqi troops invaded Kuwait. In anticipation of a chemical attack from Iraq, civilians in Israel were instructed to prepare a "sealed room" in their homes, using plastic sheeting and masking tape to seal windows and apertures. Many of us were in a state of terror at the prospect of such an attack, for which there were certainly precedents—Saddam Hussein had had no qualms about eliminating entire Kurdish villages by these means. When the United States subsequently launched Operation Desert Storm with its attacks on Iraq, the latter responded with non-chemical scud attacks on Israel. During this time, I felt reluctant to bother people with regard to my research, when they were dealing with their children at home or at work (schools closed down for a while), and with having to rush children and elderly relatives into sealed rooms during siren alerts.

Another extraordinary historical event impacting on my fieldwork was Operation Solomon in 1991. As the thirty-year Ethiopian/Eritrean war drew to a close, Eritrean troops marched on Addis Abeba. Reportedly, Mengistu Haile Mariam, the Ethiopian leader, had been demanding arms from Israel in exchange for releasing Ethiopia's Jews to go to Israel. Fearing a bloodbath in respect of revenge wreaked upon Ethiopian Jews remaining in Addis Abeba by Eritrean militia, who may have viewed Israel as supporting the war against them, Operation Solomon was launched, with some 15,000 Ethiopian Jews flown from Ethiopia to Israel over a single weekend. (Most of the Ethiopian Jews already living in Israel had made their way from the Gondar region of Ethiopia to the Sudan, from where they were airlifted to Israel in Operation Moses, in the mid 1980s.)

During my fieldwork, I approached an Ethiopian-Jewish performing band, explaining my interest in their music, and asked if I could be present at their rehearsals and performances. Being very inclusive people, and concerned that it would be boring for me just to sit and watch, I was invited to join them as a participant performer. The genre of music we performed was referred to as *zefen*, which pertains to

While I Have My Being

EMMA LOU DIEMER

There is a song lyric by Cole Porter that ends "Or will this dream of mine fade out of sight/ Like the moon growing dim, on the rim of the hill in the chill, still, of the night." It is sad and is of course self-pitying. The poem and especially the music are also beautiful. We all have dreams when we are young, and when we are old, they are still there. We never give up our dreams. Here is a quote from George Eliot: "It seems to me we can never give up longing and wishing while we are thoroughly alive. There are certain things we feel to be beautiful and good, and we must hunger after them."

Who among us as older persons can say we have accomplished all we meant to accomplish, and have reached that pinnacle of success that as young persons we set for ourselves? If anyone is saying "yes," I would be surprised—and I really wouldn't want to meet that person. It is a bit like the life of a politician: a few high points of accomplishment, but a great sense of what more should/could be done.

Composing is a never-ending joy. We adopted it because no other field of endeavor brought the same level of satisfaction. We are inspired by any incremental step toward that "pinnacle." And we are either further inspired or for a moment set back by what



Emma Lou Diemer

we deem as half-informed criticism and reaction. Can you remember the good things said about your music? Can you remember the bad things? I would think that both are there in your mind, kindling sweet thoughts or indignant/even angry ones. Our faith in ourselves may be so strong that though it is battered, like those pop-up children's toys, it returns to its equilibrium, or we take to heart some criticism and make some change in what we write,...or we totally reject any negative attitude toward our music.

We look back on the cycles of our creativity and sometimes wonder at it. Who can say we are not pleased with some of what we write? We like to hear, play, sing our music, at least those works of which we are proud. I often think of an astoundingly prolific composer like Bach, who had no time to sit down and revel in his own works because he was too busy writing them. Surely there was ecstasy in the writing even within the tremendous intellectual ingenuity of which he was capable—or were they the same: the joy and the process?

There is always more. There is no end to discovery in the art and in our ability to express it—"while I have my being."

Emma Lou Diemer is professor emerita at the University of California, Santa Barbara. Information about her career as a composer and performer can be found at her website: emmaloudiemermusic.com. Emma Lou previously used the same title for an article in the AWC News/Forum (American Women Composers), a predecessor of the Journal of the IAWM.

Ethiopian dance and also to music specifically for dancing. Singing in this genre is in solo-response form, with a chorus responding to the soloist's lines, thus "receiving" the song, while also receiving it by "giving *chebchabo*" (clapping to the beat of the music). It is essential for the song to be received in this way in order for it to proceed.

At first, the Band intended that I should be a dancer. Women who were not dancing in a particular song would join the chorus. I had hoped to learn to play the *krar* (Ethiopian lyre) and to learn to sing in the "throaty" vocal style characteristic of Ethiopian singing. But in the Band, solo singing and instrumental playing in performance were strictly men's roles; the men who were not solo singers or instrumentalists would dance, or join the chorus. It soon dawned on everyone that the very fluid shoulder and upper body movements, which they learned even as babies, which they "drank with their mothers' milk" (Ethiopian mothers would often rotate their babies' shoulders to music), but which do not form part of the Western repertoire of dance movements, simply did not come as naturally to me as it did to them! Therefore, I was relegated to the very essential chorus.

For the next nine months, until I finally returned to Oxford to write up my doctoral thesis, I participated in all their rehearsals and performances well-entrenched as a member of the Band of Blossoming Hope. There were many performances, as we traveled the length and breadth of the country performing to the new migrants who had arrived in Operation Solomon, as well as to general Israeli audiences.

At the same time, one of the band members, Ya-acov, gave me lessons in the Band's Amharic² repertoire, which included songs in the "incitement to war" genre, which is very highly regarded in Ethiopia. One of these songs was addressed in warning to Saddam Hussein. It was composed and performed during the First Gulf War (before I came to the Band), when, instead of retreating to their sealed rooms at night, the Band manifested heroism in traveling all over the country to perform to Ethiopian Jewish migrants in the absorption centres.³ *Gondar's Child* relates these events and aims to convey the voice of the people among whom I conducted my fieldwork, within an anthropological framework.

Prior to this, I conducted research on Jewish society and music in Yemen. I had

danced to harmonized versions of Yemenite Jewish music for a few years as part of Israeli folk dancing in the UK and Paris. Many of you will know that through dancing, one "embodies" the music. This music was connected to me, being Jewish in origin, but was far enough from the music I had grown up listening to, to be challenging and exotic in its melodic progression and its rhythms.

This subject turned out to be a gift in terms of theoretical interest: it fell immediately into an approach based on gender. In Yemen, where Jews had lived for over 1,000 years, Jewish women and men inhabited separate worlds. This separation stemmed from the exclusion of women from the synagogue in case they might be menstruating, while men's lives centered around the syn-



Marilyn Herman

agogue. As a result, they differed linguistically: men were literate and proficient in Hebrew, Aramaic, and Arabic, while women were illiterate and spoke only Arabic. Also, they differed culturally: men occupied a religious domain, while women occupied a more secular domain. Reflecting this culturally-demarcated distinction between the sexes, Jewish women and men in Yemen possessed two distinct bodies of song. I am currently preparing the final stages of a book based on these findings, to be published by Mellen Press.

Perhaps it was Ethiopian music, and also the American blues singers who frequented the folk clubs in Israel, which opened me up to jazz. Upon returning from my fieldwork to my home in the UK, simultaneously with writing my D.Phil thesis and for years to follow, jazz became my passion. I studied with established jazz vocalists, performing at jazz jams, working hard on my vocal improvisation and learning the standard repertoire. Among the early tasks I was set was to sing along with recordings of Louis Armstrong's trumpet-playing: a great training! In my quest for jazz, I went to the U.S.—to Manhattan, where I attended lessons and vocal masterclasses, went to all the jazz jams

and performances I could manage, and generally infused myself with jazz.

I am glad to say I finally returned to "my own" music and first love (as opposed to writing about/performing the musics of other people). I resumed my classical piano playing, and took it to another level—the most meaningful thing I feel I could have done with my life! (Perhaps those who made the transition to academia without looking back, were able to do so because they had already taken their first love to the highest level they were capable of.) At the same time, I discovered I had an aptitude for composition, and I have continued—since 2008—to develop this aptitude by taking my work to Jeremy Thurlow at Cambridge University, whose enthusiasm I value more than wider recognition, whether or not I manage to draw the latter my way!

Years ago, I told a jazz musician about my background in music—all these diverse, intensely-studied, and deeply-internalized influences—and he said: "It will be dynamite when it all comes together!" Composition is the medium that allows me to combine and merge these influences. I don't think the result has exactly been dynamite so far because dynamite has not yet been my intention.

My aim in writing *At One* for string quartet and trumpet was to create music that would bestow healing and calmness: a feeling of being at one with the world. The writing for trumpet is very strongly influenced by jazz. In the final section, the trumpeter has the choice of playing a pre-written version, or of improvising within specific parameters over a melody/chord sequence played by the strings.

I have had the privilege of working closely with soprano Denise Alonzo, whose intense musicality and expressive, vibrant tones, I admire greatly. *Dance of Triumph*, a duo for soprano and piano, is based on a poem she wrote about her heritage. The music, reflecting this, contains influences from Trinidadian calypso and South American indigenous vocal music, as well as from Debussy.

Swing Abeba is a work for solo bassoon, which proceeds in accordance with Ethiopian conventions of melodic progression—improvisatory in character, and the essential melody being embedded in melismata. It alternates between jazz swing rhythm and "unswing" rhythm. The title is indicative of swing rhythm, which was

transmitted to Ethiopia via Eritrea through radio transmissions of American big band jazz, and which influenced and became part of the character of Ethiopian popular music from the 1950s. “Abeba,” the Amharic term for “flower,” is a frequent refrain in Ethiopian vocal music.

I write, essentially and unapologetically, tonal music for small (so far) instrumental and vocal forces and for choirs and believe I am bringing into my compositions much that is new because of the way in which the various influences have marinated in my mind, emerge into the ether, onto the page, and break out into sound waves. These sound waves releasing folk, classical (in a very broad sense of the term), klezmer, Ethiopian, Yemenite, jazz, blues, extending into Irish, Trinidadian calypso, South American indigenous, and Tibetan-infused music.

NOTES

1. *Gondar's Child* was published in 2012 by Red Sea Press in Trenton, New Jersey. The paperback edition is available from Amazon and other book sellers as well as from Red Sea Press and Africa World Press.

2. The band members, like the majority of Ethiopian Jews, were Amharic-speaking. However, I communicated with them in Hebrew, a second or third language common to all of us.

3. New migrants to Israel of any nationality are generally housed in “absorption centres,” where they receive intensive training in the Hebrew language and aspects of Israeli culture.

My Journey into Music

BARBARA KOENEN HOLM

My father was a big band musician and a mathematician, and I grew up listening to a variety of music—from Count Basie to Bach. My mother insisted upon music lessons, and I studied the flute, but I had no intention of becoming a professional musician. As a teenager, I set aside the flute lessons so that I could compete in speed skating, although I continued to play in the school band. By the time I entered the University of Minnesota I had decided to study visual art. One term, when the painting class I wanted was not available, I decided to dust off my flute and take lessons. I soon realized that music was the art I needed to pursue. Flute playing has the physical training aspect that I missed from my skating days and all the color, line, and expression that I loved about visual art. Flute and music studies became the focus of my remain-

ing time at the university, but I continued to study mathematics, which helped me to organize my thinking. A degree in mathematics enabled me to get a well-paying job, and thus I could afford to purchase a fine flute and continue lessons after graduation. I also performed with several ensembles and the Saint Paul Civic Symphony.

When my children were both in school, I inquired at the University of Minnesota as to how I could return to finish my music degree. Since I would only be able to attend part time, I was told that they didn’t allow “dabblers.” After applying and auditioning at the Boston Conservatory, I was accepted into the graduate program. My husband insisted that we move to Boston so that I could take advantage of this opportunity. He found a job there, we sold our house in St. Paul, we moved to the Boston area, and I earned a master’s degree in flute performance. While at the Boston Conservatory, I discovered the joy of composition. It combines my love of music with mathematical thinking.

After graduation, I studied composition with Larry T. Bell until my family moved again—this time to Denver. While in Denver I joined a women’s performance group, a flute and piano duo, and two very fine church choirs. I also taught flute and coached instrumental ensembles at an inner-city arts school. When I moved to Denver, it took me a few years to begin to find music opportunities. I did not have school connections, nor did I have the network I had developed in the Twin Cities. I did very little work on composition during my Denver years.

Our next move was to Minneapolis, where I was able to study composition with Chris Granias at MacPhail Center for Music, and later, with Carol Barnett. But most of the time, I worked on my own, assigning myself projects to develop my skills. As a composer, my goal is to write music that musicians will like to play and that audiences will appreciate. My experience has been that musicians enjoy playing quality music that is challenging and that offers something beautiful, fun, meaningful, or



Barbara Koenen Holm

surprising. And I believe that audiences today are often willing to listen to new music, an effort that can be immensely frustrating if the composer is not conscious of the difficulties presented to the listener. In my opinion good music can be enjoyed by the listener the first time, but will increase in enjoyment with each further hearing. With my compositions, I try to take the listener along on some kind of experience of idea or adventure. My *Tucson Suite*, written for The Legacy Ensemble, attempts to share my experiences on a trip to Tucson, Arizona: a visit to the Sabino Canyon, celebrating with friends and family, seeing a sunset over the Sonoran Desert. *Prayer of Saint Anselm*, for flute and organ, is an expression of some of the ideas (calling to God, finding joy in that relationship) in the theologian Saint Anselm’s treatise, *The Proslogian*.

Moving back to the Twin Cities also helped me get more involved as a flutist, since I could reconnect with my contacts here. I formed The Legacy Ensemble, a flute, violin, and cello trio. We perform at special events and give recitals. The cellist was in a trio with me before we moved to Boston, and the violinist is my son. This trio is such a joy, musically and otherwise! I was also able to rejoin the Saint Paul Civic Symphony when we returned to Minnesota.

I established a publishing company, Holm Legacy Publishing, to self publish my arrangements and compositions. The American Composers Forum, based in St. Paul, offered many useful workshops on the business and printing aspects of self publishing.

My compositions include music for flute, trio (flute, violin, cello), string quartet, voice, piano, and orchestra. Musicians have found my music through my Holm Legacy Publishing website, as well as the American Music Center (where composers can post information and links for their music), and so my compositions have been performed in various places in the United States, Canada, Australia, Great Britain, France, and Italy. Recently, the Laredo Philharmonic performed my *Overture* for orchestra. The director, Brendan Townsend, is an outstanding conductor and strong supporter of new music. For the 2013-2014 season, he included one piece by a living American female composer at each concert, and I was privileged to be one of them.

It has been wonderful for me to have the continuing support of my husband and

family, and I have also greatly appreciated the encouragement I have received from the Christian Fellowship of Art Music Composers. I look forward to continuing as a member of IAWM and working together to promote women's music.

The Joy and Challenge of Performing

JUDITH PFEIFFER

Reflecting on my journey as a classical pianist, I see myself as a little girl entering piano competitions with a spirit of confidence and freedom, which stayed with me throughout my twenties and early thirties. Yet I also vividly recall the troubling discomfort and anxiety I experienced giving piano recitals in my late thirties. Now in my forties, I thoroughly enjoy this journey with newfound trust and joy, knowing that performing is more about discovery than perfection. I am ever more curious about how I'll respond to the inevitable moments of not-knowing while performing and how the memorization of the pieces is affected.

I grew up in Germany's beautiful countryside close to Cologne, and my music-loving parents exposed me to Mozart's symphonies, piano concerti, and operas, both recorded and live, from an early age. Piano playing was something I was naturally good at and thoroughly enjoyed. I was neither extraordinarily talented nor particularly serious about it as a child; I just kept practicing! My connection to music has always been deep and immediate, yet I always had to work hard in order to play and perform.

My first college years in the idyllic university town of Münster passed smoothly, and I went on to pursue a master's degree in piano performance with Einar Steen-Noekleberg, a sought-after teacher from Norway, at the prestigious and highly competitive School of Music in Hannover. I made immense progress but also paid a price. My easy confidence vanished, replaced by doubts and the fear of not being good enough to meet my teacher's as well as the university's extremely high expectations. Although I passed the exam with the highest grade, I felt discouraged about not having been accepted into the *Konzerexamen*, the top degree program in piano. I ultimately pursued the program at the smaller Wuppertal University, which for me was a much better fit. In those late college years, I began to give solo piano recit-

als, worked together with other musicians, started my lifelong focus on women composers, recorded a CD of works by women composers (published in 2002, Dreyer Gaido Musikproduktionen), and was awarded the Concert Prize by the German-Austrian Association of Women Artists (1999). To further my education, I pursued a degree at the esteemed *École Normale de Musique* in Paris and traveled to this inspiring city about once a month for lessons. There I was awarded the *Première Nominée l'Unanimité* (First Nominated with all votes from the jury) in 2000.

Since I was fifteen, teaching piano has been one of my passions and purposes in life, and I have always enjoyed teaching privately, where I can integrate elements such as improvisation and composition. I was interested in teaching at the college level, but attaining a college position seemed very unlikely in Germany, and frankly, I could not tolerate the cold and rainy weather any longer. So, at the age of thirty-three, I came to the U.S. to pursue a doctorate in piano performance with Joan Gilbert at the University of Memphis, where I won the concerto competition with



Judith Pfeiffer

Dies Irae by F. Liszt in 2003. My teaching assistantship gave me the chance to teach class piano—a very enriching experience. I later taught music appreciation at Christian Brothers University in Memphis, which I enjoyed greatly, and I continue to teach university-level master classes, which provide a great opportunity to apply my experience and knowledge.

In my late thirties, I began a long struggle with stage fright, the debilitating fear of failing, which is often triggered by pressure. I remember feeling unworthy

and mediocre, and experiencing intense anxiety about an upcoming concert tour ("Robert Schumann and his friends," piano pieces by R. and C. Schumann, J. Brahms, and F. Chopin) organized by the German Consulate in cooperation with the Goethe Institution in Atlanta in 2008. At the Youth Hostel in Atlanta, where I stayed, I happened to find Marianne Williamson's wonderful book entitled *Return to Love*, and I read that all we do comes either from the place of love or the place of fear. This simple and beautiful idea has ever since been my guiding principle in moments of not-knowing and has touched all aspects of my life. I continuously ask myself how I can apply this truth to performing, to teaching, and to living in general. I was able to adopt a completely different mindset, free from judgmental thinking, and I performed the next concert beautifully, calmly, and without fear! True, people judge and criticize, but I decided to play for those who have an open heart and want to be touched.

Over the following years, I thought deeply about the different aspects of stage fright, and through this process have become ever-more accepting and relaxed. This spring, I am preparing for another concert tour: I will be performing piano pieces by Clara Schumann and Fanny Hensel Mendelssohn at the 18th International Festival of Women Composers in Gainesville, Florida; in Soest, Germany; and at the Southeastern Women's Studies Association Conference in Wilmington, North Carolina. I feel much excitement and some nervousness about presenting these truly beautiful piano pieces, but also confidence that I have been doing the necessary work on the mental, physical, and musical level in order to play expressively (and most likely not perfectly).

I am very glad to have had the persistence to stay with and work through obstacles to performing joyously and expressively. There were times in earlier years when it seemed impossible that I would ever enjoy playing a recital again. Fortunately, the inspirations I found, and my dedication to learning, have helped me discover so many valuable things about myself, piano playing, and music, which have brought with them deep joy. Having experienced the many and diverse aspects of performance anxiety, I am grateful to find that I have much more to offer as a teacher, colleague, and performer.

A Musical Dream Deferred

LISA WOZNICKI

I am thrilled and honored to introduce myself to the membership of IAWM, and as the title of my essay states, my life in music has been a hard-won battle. I have come to the profession of music librarian in my mid-forties, at a time when I thought my chances of working in a music-related field had long disappeared.

Growing up in an Italian-American home in Baltimore, Maryland, my choices in life were often dictated by my loving, but authoritative, father. Over the years, I was allowed to sing at church and school events, but my requests for piano lessons were denied because my father felt this would take me away from academic studies. This struggle went on until I was thirteen and convinced him to allow me to study with a local teacher during summer vacation. Unfortunately for my father, I was hooked, and from the first lesson, I dreamed of having a career in music. My father fought me at every turn, pointing out that I started too late to become a concert pianist and suffered from paralyzing performance anxiety. I was, in his eyes, unfit to perform on stage, and as a woman, my career options would be limited. “You are not talented enough to play at Carnegie Hall,” he would say, “you need to be able to pull a perfect performance out of the hat nine times out of ten to make it at that level—and you can’t do that.”

Because I was a woman, he felt it was not suitable for me to play in a nightclub, so as a result, my career would be limited to giving private lessons. “Is this what you want in life? To work out of your living room instead of having a good paying job with health care benefits and a retirement system?” It is hard to fight this logic when you are seventeen and unused to taking a stand against your parent.

At the end of my first year of college, I gave up the fight. It was true that I had performance anxiety and upon hearing others play in masterclass was beset with doubts that I was not good enough to be part of the music program. I allowed myself to be swayed by my father’s views and rather than dig in my heels and pursue my dream, I gave up, switching my major from piano performance to English literature. Yes, I did have an easier existence: I no longer practiced for three hours a day,

and for the first time since grade school, I even enjoyed a social life. The English degree work was an area where I excelled; writing and research were what I did best, and academic success came easily to me.

At the end of undergraduate school, I was offered a job with my local public library system—a position that included the all-important benefits and pension options. Over the next few years, I married, completed a master’s degree in library science, started a family, and began my ascent up the public library career ladder.

To the world, I was an example of success: nice home, picture perfect family, and great career. But inside, I was never able to come to terms with that wrenching decision to give up my music degree. At times, my father would say to me, “Aren’t you glad you gave up that silly dream of being a concert pianist? You never would have made it—look at what you have accomplished with your life.” I could not respond to his question, but instead would burst into tears. It was impossible to explain to him that giving up music



Lisa Woznicki

was like cutting off a limb—it meant shutting a door deep inside me and seeing my psyche fade away and die.

Encouraged by my first teacher, I identified myself as a musician: music was as essential to me as the air that I breathed. By denying my musical ambitions, I no longer had an artistic identity. I did not see myself as a writer and somehow felt that I had been robbed of my future, a theft in which I was complicit. My guilt and the sense of loss I experienced were, at times, unbearable. I would toss in bed at night, telling myself that I had sold out to the will of others, not standing up for myself and fighting for what I wanted.

By the summer of 2011, I was almost at a crisis point, longing to rediscover my creative self. By chance, I picked up the book *Tuesdays with Morrie* by Mitch Albom. Every chapter read as if the author spoke directly to me: I was unhappy, unbalanced, angry with my life, and, at times, with everyone else in it. I retreated to the

only solace I had ever known, shutting myself away, listening to music. Later that summer, as I watched the tragic events of the 9/11 attacks unfold on television, I realized a horrible truth: your life is now—there are no tomorrows. All of the people who lost their lives that day had hopes and dreams for the future, but their opportunities were brutally destroyed. I realized that if I wanted to reclaim my musical self, I had better do it now for we don’t know what tomorrow brings.

I grappled with exactly what steps I should take, but ultimately it was my mentor from library school who asked three simple questions: what do you love more than anything in the world (answer: music), and what are your greatest strengths (answer: writing and research). What career combines both of these things (answer: music librarianship). According to him, the answer was apparent: I needed to go back to school, finish the undergraduate degree in music, and find another job. I argued that I was too old to change careers and could never complete another degree while working fulltime and raising children. “What is the alternative,” he asked, “your life as it is now, where you will always wish that you had done something with music and blame someone else for stopping you?”

After much meditation and number crunching, I went to my husband and told him my decision: I was going back to school to finish my music degree. The odds were not in my favor; the journey would be long, and even I was not sure I could juggle the scheduling demands, but I realized that now I was in control.

A few months later, I found myself with a new job at a local university, working to pass the entrance auditions for their music program. I threw myself into research about performance anxiety and tried every method to cope with my fears. Along the way, I became an “expert” in this area and began to give workshops on combating the problem. After working with me, my teacher thoughtfully observed that the likelihood of my playing at Carnegie Hall was probably rather slim, but one day, I just might give the pre-concert lecture or write program notes for a concert. No, I was not a stellar performer, but in music literature, I had found my niche.

I was intrigued with issues related to women in music and the obstacles they faced, as I found my own life reflected

in their struggles to obtain musical training and support from their families and in integrating their domestic roles with their professional desires. I went on to win the talent award for music literature twice during my degree program, graduated summa cum laude, then completed a Master of Science in music education, giving lecture/recitals for both degrees, which won high praise from the faculty. Now, after thirteen years of hard work, I finally realized my own personal truth: I did have musical talent, just not the type of talent my father valued. I wish, in my youth, I could have gotten some sound career advice to help find my musical path a little sooner in life, but even if my musical dream was deferred, I ultimately achieved it.

Ruth Hellier, editor,
Women Singers in Global Contexts

Music, Biography and Identity, with an Afterword by Ellen Koskoff. Urbana, Chicago, and Springfield: University of Illinois Press (2013), 253 pages. ISBN 978-0-252-03724-5 (cloth); 978-0-252-09436-1 (e-book)

CYNTHIA GREEN LIBBY

*When is a book more than a book?
When it is also a website!*

World music textbook publishers like Schirmer, Routledge, and McGraw Hill have for some time included links to sound files and video feeds to enhance learning. University of Illinois Press now takes this trend to a new level, offering the groundbreaking work, *Women Singers in Global Contexts*, in a non-textbook format. While the written interviews, narratives, and “vocal herstories” provide truly engaging context and meaning, the website features the faces and voices of ten unique artists. The result is nothing short of inspiring, impacting not only ethnomusicology and gender studies but also performers as well, especially vocalists and single-line instrumentalists, such as myself, who can learn from the rich stylistic diversity online.

I confess that I turned to the Afterword by Ellen Koskoff first, because as a doctoral oboe performance candidate at Eastman in the 1980s, I remember observing her from afar. Although I was never her student, I followed her benchmark publications in ethno-

As the Performing Arts Librarian at Towson University, I work closely with students in the Music Department, helping them with research, talking to their parents on Audition Days about career options, and working with them to find their unique musical voices. I have been honored to teach first a music research and writing class, and now a course on women in music—the focus of my passion in music.

At both the undergraduate and graduate levels, my research has centered on issues related to women composers and performers (particularly those who are obscure and not mentioned in textbooks), and I continue to bring their stories and musical compositions to new audiences. As I tell my students, throughout history,

BOOK REVIEWS

musicology and gender studies, particularly the noteworthy volume she edited for the Women’s Studies Series from Greenwood Press, *Women and Music In Cross-Cultural Perspective* (1987). “This is not your usual collection of articles on women and music,” she writes, and proceeds to give us an overview of the thirty-year-plus evolution of gender studies. According to Koskoff, the tension occurs in finding a balance between the objective and subjective, when “theoretical writing forces a researcher to objectify the researched object” in order to find common threads “for the explicit purpose of theory building.” Biographical writing, on the other hand, is more subjective; “here, it is based on fieldwork....it is difficult to truly objectify a person with whom you have shared part of your life....” (219). Committed to the life and work of each artist, the authors follow her—many for several years. In the thirty-seven-page Introduction, Ruth Hellier points out that “one noteworthy common element is the inclusion of the authors’ descriptions of their own experiences hearing the singer sing, encompassing moments of connection and profound exhilaration, and emphasizing both the nature of the personal interaction between author and singer and also a fundamental theme: the power of a singing voice.” (11)

The roster of authors includes Ruth Hellier, the book’s editor, detailing how Ixya Herrera “gracefully nurtures ‘Mexico’ with song in the U.S.A.”; Shino Arisawa offering the heartrending story of the “Hereditary *Jiuta* Singer” Akiko Fujii; Amanda Villepastour discussing the controversy

women were more likely to succeed in music if they were born into musical families with access to musical training and financial backing to support their endeavors, but there are always those who, by sheer dint of determination and love of the art, will persevere and be successful.

When I delivered my graduation speech at commencement last year, I concluded with an appeal to my father, hoping that he finally understood how the music inside me could not be silenced. As I stand in front of my students each week, I look back at the women musicians and composers who came before me and consider my own personal journey. In the end, I gave myself up to the music as they did, and like them, I have triumphed.

surrounding the gay Amelio Pedroso, a “Cuban Priestess Leading from the Inside”; Thomas Solomon on “Ayben: The Girl’s Voice in Turkish Rap”; Nicoletta Demetriou introducing Kyriakou Pelagia, “the Housewife/Grandmother-Star of Cyprus”; Katelyn Barney on Lexine Solomon’s “Songs of Connection and Celebration”; Louise Wraze describing “Marysia’s Voice: Defining Home Through Song in Poland and Canada”; Carol Muller writing about Sathima Benjamin’s “Musical Echoes and Poetics”; Gay Breyley discussing “Sima’s Choices Negotiating Repertoires and Identities in Contemporary Iran”; and Veronica Doubleday commenting on Zainab Herawi, “Finding Acclaim in the Conservative Islamic Culture of Afghanistan.”

Hellier articulates other themes that emerge from the ten biographies, ranging from a singer’s subjective identity and vocality to global “frameworks, feminisms and post-feminisms.” Koskoff describes this type of study as “creative, experimental writing [that] beautifully captures the spirit of the multiple voices that lie at the heart of the new ethnography.” It “plays with reflexivity and intersubjectivity in ways that could not have been possible twenty years ago.” (223)

Does this collection stand up as a scholarly study? Not in the old-fashioned sense, when the primary focus would be to build theories by finding commonalities among the ten stories. But the fact that each chapter is so different is actually the book’s strength. Probably this is what Koskoff means by “the new ethnography.” Take, for

example, the chapter about Akiko Fujii, the Japanese *jiuta* singer, herself the daughter and granddaughter of prominent singers. This particular chapter stands out for its shockingly confessional quality, revealing painfully personal details about a less than happy childhood. We read, “I couldn’t love my mother. She was extremely bitter, strict, and abusive. I even hated her. Because of that, I couldn’t concentrate on my training and spent every day with zero energy. It was a kind of depression....” (41) Or “My parents accused me of being lazy. Every day was hell, and I often thought about committing suicide.” (42)

If I were to identify one recurring theme throughout this multifaceted and emotionally gripping volume, it would be our ongoing struggle to achieve *balance*: not only within the disciplines of gender studies and ethnomusicology, or “between the woman’s narrative and the author’s narrative” (9), but also in the myriad ways successful musical women find equilibrium: the challenge of developing as artists within the context of gender, family, politics, culture, and spirituality.

A final thought about The Companion Website (www.music.ucsb.edu/projects/womensingers): While it does provide sound files of these gifted artists, and in some cases, even video clips of live performances, it lacks “balance” among the artists. Zainab Herawi’s page had not a single audio clip, whereas others had both audio and YouTube links. One finds that

Ixya Herrera, Ruth Hellier’s own featured artist, had an overabundance of mp3 examples (twelve) compared to the others. One of my voice colleagues noted that the entire site would have been more effective if English translations had been provided for the pieces performed. In the case of Akiko Fujii, it would have been interesting to hear a male peer executing the same or a similar song, since her unique contribution is performing in a somewhat obscure genre dominated almost exclusively by men.

Cynthia Green Libby serves as professor of oboe and world music at Missouri State University. Her world premiere recordings of oboe works by women are available from MSR Classics and Hester Park, a division of Vivace Press. She recently completed a four-year term on the Board of Directors of the IAWM.

Freia Hoffmann and Volker Timmermann, eds.:
Quellentexte zur Geschichte der Instrumentalisten im 19. Jahrhundert

(Source Texts on the History of Women Instrumentalists in the 19th Century).

Hildesheim: Georg Olms Verlag (2013), 325 pages. ISBN 978387150208

MONICA BUCKLAND HOFSTETTER

The woman artist should always regard her art from a woman’s point of view. Were this done

distinctiveness would follow.... It will be of good augury for the sex and for music when some pioneer woman arises, who, having mastered the power of musical expression, consults her own nature and not the productions of men, when determining what to say and how to speak. (The Musical Times, 1882)

Hoffmann and Timmermann’s book is a collection of source texts reproduced from 19th-century newspapers, music journals, and other periodicals, which contain commentary on women instrumentalists. Much has been written about singers elsewhere, but I do not know of a comparable collection of sources concerning the gender implications of women playing instruments as soloists, teachers, and ensemble players. The editors’ own language skills have limited the collection to texts in English, German, and French; all the French texts are also given in a German translation. Overwhelmingly, the writers of the source texts are male, the exceptions being a couple of articles in ladies’ journals, and two letters of rebuttal in music periodicals, written by women musicians in response to (ludicrous) statements made in a previous issue.

Following an introduction by the editors, the source texts are organized first by subject (women’s music-making and education in general), and then more specifically according to instrument: piano,



ZORZAL PUBLICATIONS (ASCAP)

Lynn Gumert: Composer, Writer, and Music Engraver

Music Services

Commissions for New Music
Vocal and Instrumental Arrangements
Music Engraving (Sibelius)
Parts Preparation
Proofreading
Editing

Design Services

Production Manager
Layout and Design
(Print and Web)
Journals and Newsletters
Posters and Flyers
Websites

Text Services

Program and Liner Notes
Book and CD Reviews
Musicological Research
Proofreading
Editing

Website: www.lynnlumert.com/zorzal-publications.html

Email: zorzal@verizon.net

violin, violoncello, harp, and guitar, organ, and winds. Later chapters deal with the development of women-only ensembles, particularly the wind orchestra of Alphonse Sax and the Vienna Ladies' Orchestra. The book's focus is less on individuals and more on general attitudes towards women and what was or was not considered suitable for them in the world of 19th-century music. Composing, for example, was out of the question, since: "A woman who takes up a paintbrush, a quill or a manuscript book, and forgets the properties and conditions of her sex, is a monster that arouses disgust and revulsion." (Pierre Scudo, *L'art ancien et l'art moderne*, 1854).

As the century progresses, the instruments considered acceptable gradually expand from the pianoforte and guitar to include the violin, then the cello, and finally winds. Not without protest, however, along the way: the *Neue Zeitschrift für Musik* reports in 1837 that in a concert played by a female violinist, "several ladies closed their eyes, as they did not wish to see a woman with a fiddle at her chin, or female fingers touching the violin strings." In addition to issues of propriety, resistance to women playing instruments is often justified by their physical weakness: "Modern piano music requires a degree of physical strength and stamina, with which a young, delicately formed girl is extremely seldom endowed." (*Wiener Presse*, 1863). The most common objection is, however, one of aesthetic appeal: a lady should not be seen with her cheek or bosom squashed by a violin, or her face contorted by the effort of blowing a wind instrument: "Fancy the damsel of one's heart playing the bassoon, with reddened visage and inflated cheeks, looking as unsentimental as an india-rubber ball! Or think of one's maiden aunt studying the ophicleide in the seclusion of her chamber!" (*Musical Opinion and Music Trade Review*, 1899)

This brings me to a first general observation: as a collection of sources, although this book is perhaps designed to be dipped into when looking for specific information, reading it cover to cover will give the reader a good feel for the concerns of the time, some of which remain unchanged today. One of the things I found quite striking is how relentlessly women performers were described primarily by their appearance.

Every concert review mentions—usually before remarking on the performance—how beautiful or graceful a woman was, what she was wearing, how attractive her hair appeared, etc. An *Illustrated Newspaper* states baldly in 1871: "Money is necessarily the main object of any *impresario*, and we can scarcely suppose that fair looks and talent combined should not produce him this—more especially their fair looks, their quaintly handsome toilets, and their youth, than even their decided talent." Sex sells; people complain that sex sells; and it was ever thus. This, in a broader sense, is the second overarching message I take away from the book: nothing changes. Another thing that was ever thus is a blindness to what already exists: Karl Krebs writes in 1895, "And once a ladies' orchestra exists, there will certainly be found a lady conductor for it." As the fascinating chapter on the Vienna Ladies' Orchestra shows, there had in the 1860s already been successful orchestras composed almost entirely of women, even conducted by women.

The texts are not unremittingly against women being allowed to perform or teach, and it is heartening to read so many arguments in favor (although frustrating if we consider that the same arguments for and against are or were recently still being made). One chapter is devoted to the ladies' wind orchestra of Alphonse Sax, whose clever marketing ploy for his and his brother's inventions was to promote playing wind—and especially brass—instruments for reasons of health and hygiene. Women would be able to counter their unattractive thinness and their inherent tendency to fainting by training their lungs, which increased both stamina and *embonpoint* (plumpness). As a London magazine wryly observes: "Really the sex should be very grateful to [Sax] who has shown them an unsuspected grievance in their formal and complete exclusion from the orchestra, and at once proposes to afford them a new source of employment, improved health and a piquant costume."

One chapter reproduces a series of letters to the editor of *The Musical World* in 1857 on lady organists, a topic which evidently raised a lot of passions. "Why is it that in advertisements for parish organists the phrase 'no lady need apply' is usually appended? I beg to state that it is because time and experience have shown that la-

dies are incompetent to fulfil the duties of the office in a proper manner." The correspondent goes on to say this is "a fact no unprejudiced person will deny." Others, however, take the view that "the qualification for the appointment of organist should depend upon the *skill* and not the *sex* of the candidate," and there is an entertaining exchange of extremely polite but increasingly personal mudslinging. "Flaming" is evidently not a new invention either.

What we don't see nowadays, however, are long book titles. Here's an absolute corker by Gustav Adolph Wettengel (1828): *Vollständiges, theoretisch-praktisches auf Grundsätze der Akustik, Tonkunst und Mathematik, und auf die Erfahrungen der geschicktesten italienischen und deutschen Meister begründetes Lehrbuch der Anfertigung und Reparatur aller noch jetzt gebräuchlichen Gattungen von italienischen und deutschen Geigen, namentlich der Violinen, Bratschen, Schellos und Bässe, so wie aller Gattungen der gewöhnlichen und Pianoforte-Gitarren* (A complete theoretical and practical textbook, based on the principles of acoustics, music and mathematics, and on the experiences of the most skillful Italian and German Masters, concerning the manufacture and repair of all currently available forms of Italian and German fiddles, namely violins, violas, cellos and basses, as well as all forms of common and pianoforte-guitars). This is one of the 167 sources that Freia Hoffmann and Volker Timmermann have painstakingly combed for commentary about women musicians, so that we have a collection of useful texts at our fingertips, nicely edited, properly referenced, and with copious footnotes to identify the musicians named. There are several eccentric hyphenations in the English texts—which the publisher should have checked with a native English-speaker—but otherwise the book is well produced and easy to read. (Having to grapple with the old German script when researching anything prior to World War II is also a challenge that should not be underestimated.) And, at under €20 (US\$27.35), it's a snip: you don't even have to persuade your university library to buy it for you to have access to a great resource.

Monica Buckland Hofstetter is a conductor, currently working with the orchestras of the TU Dresden. She also lectures there and at the Palucca University of Dance.

Jennifer Kelly: *In Her Own Words: Conversations with Composers in the United States*

New Perspectives on Gender in Music.

Urbana, Chicago, and Springfield: University of Illinois Press (2013), 488 pages, interviews, work lists, selected bibliography, index, photographs. ISBN 978-0-252-03759-7 (cloth); 978-0-252-08049-4 (paper, 2014); 978-0-252-09483-5 (ebook)

KIMBERLY GREENE and JULIE CROSS

Because of the importance of the book and the large number of women composers, including IAWM members, who are interviewed, we are presenting two reviews.

Review by Kimberly Greene

Jennifer Kelly's *In Her Own Words: Conversations with Composers in the United States* differs dramatically from previous literature in its examination of the creative impulse, the staunch determination, and the unyielding perseverance of twentieth- and twenty-first century women composers. Throughout the collection of twenty-five interviews, Kelly pursues a strategy of inquiry that unveils the diverse perceptions of women composers regarding gender, domain, education, and socio-cultural identity in serious and popular music. The author's intention of providing a more accurate portrayal of the participation of women in the profession of music composition is explicitly realized in this pivotal and singular contribution.

As Associate Professor of Music and Director of Choral Activities at Lafayette College in Pennsylvania, Kelly has earned distinction as conductor of the Concord Chamber Singers and as an educator advancing the work of women composers. Her advocacy is due in part to the lack of available scholarship concerning the expanded roles and endeavors of mid-twentieth and twenty-first-century women composers.

The overriding objective of the author rests in her commitment to provide a more realistic depiction of the engagement of women in the field of composition. She limns the composers' productivity through extensive research, and the line-up in the book corresponds to the marketplace: composers who write for instrumental en-

sembles and adhere to traditional forms far outnumber their commercial counterparts, some of whom contribute to the film, stage production, and video game industries. While the selection of women composers conforms to the conventional hierarchy of music composition in its inclusion of Joan Tower, Shulamit Ran, and Jennifer Higdon, it also offers choral and vocal composer Alice Parker, the film and television composer Deborah Lurie, and the vocal and live electronic processing artist and composer Pamela Z. Certainly Kelly's conversations provide an arsenal for research, the formulation of connections regarding issues of gender, cultural identity, and composition, and the possible trends in American musical production due to the socio-cultural diversity of the women included.

According to the author, the organization of the twenty-five interviews or chapters follows a configuration similar to a concert program in that the artistic voices had to be arranged in a specific manner. Kelly selected Joan Tower as an intentional point of departure in order to introduce the following themes in their interview, which recur throughout the volume: 1) the humanization of serious music for the audience; 2) the nourishment of the composer;

3) the communication of the creative process; 4) the role of the performers; 5) the evaluation of new music; and 6) the consideration of women as a research subject.

Tower reflects on the intention or attitude of a composer in relation to the audience, identifying her own role as analogous to the creation of a character in a literary work. She discusses with Kelly possession and loss (of women's musical work) and gender disparity, and calls for women to become more assertive in the discipline and either alter or shift the dialogue.

During the six articles that follow, Shulamit Ran (b. 1949), Jennifer Higdon (b. 1962), Gabriela Lena Frank (b. 1972), Alice Parker (b. 1925), Chen Yi (b. 1953), and Tania León (b. 1943) expatiate on themes introduced previously and delve deeply into matters of notation, music and cultural identity, and the various pathways available to develop an authentic compositional voice. The alternative creative processes of Hasu Patel (b. 1947), Pauline Oliveros (b. 1932), Meredith Monk (b. 1942), Svjatlana Bukvich (b. 1967), and Pamela Z (b. 1956), which challenge and redefine the conventions of composition and inform genres and venue, are explored. Subsequently, the author pairs the interviews of jazz compos-

The Bad Old Days

CHRISTINE AMMER

Or are they that old? When I completed editing the second edition of the *Harvard Dictionary of Music*, in 1968, I pointed out that their "brief" dictionary needed to be revised and updated as well. "Yes," they said, "but we haven't a room for you to work in." "All right," I replied, "I can work at home and rent you a room in my house." "Not possible," they replied, so I departed, only to learn that the very next week they hired a newly minted Harvard M.A. and put **him** to work in a perfectly good room. Whereupon I started work at home on a music dictionary to compete with their brief! It was published in 1970 and is, in revised editions, still in print. The most recent one was published by Facts on File.

Several of the stories appearing in a March 9 issue of the IAWM e-letter clearly resonated with me. "I went for a teaching job in the 1980s...was told my credentials and qualifications were impressive, but then was told, 'We would prefer a man for this position but we will keep you in mind if none of the other candidates is suitable.'" The writer, disgusted, stated that she wouldn't work for them anyway.

There must be hundreds of stories like this, in addition to statements by well-known conductors about women not having the physical strength to conduct an orchestra, or saying "You play like a man" (an alleged compliment). I would love to collect these and publish them in an article or book of comments concerning experiences where women applicants, performers, composers, or teachers were either dismissed or insulted on the basis of their gender. I would welcome any that you can send me at cammer1@verizon.net or to Christine Ammer, 1010 Waltham St., Apt. 549, Lexington, MA 02421.

Christine Ammer is author of *Unsung, A History of Women in American Music (Amadeus Press)* *and* *The A to Z of Foreign Musical Terms (E.C. Schirmer)*.

ers Toshiko Akiyoshi (b. 1929) and Maria Schneider (b. 1960) in a fashion similar to the *divertimento*, in which the similarities and disparities of two eras of jazz unfold.

Discussions with Augusta Read Thomas (b. 1964), Hilary Tann (b. 1947), and Libby Larsen (b. 1950) center on the business of music, characterized by its rapid technological advancement and impact on the roles of women composers. Concluding remarks on technology and its effects in the collaborative arts of film, stage, and video games ensue with Laura Karpman (b. 1959), Winifred Phillips (n.d.), Deborah Lurie (b. 1974), and Jeanine Tesori (b. 1961), while Beth Anderson (b. 1950), Janika Vandervelde (b. 1955), and Mary Jane Leach (b. 1949) weigh in on the earlier themes of gender and technology in their careers. In the final chapter, Emma Lou Diemer (b. 1927) offers commentary on a life devoted to performance, teaching, and composition.

The remarkable dialogue with the early pioneer of music technology and experimentalist Pauline Oliveros focuses on the importance of improvisation as a gateway to creativity and is grounded in the premise that everyone engages in the compositional process; this is, of course, reflected in her masterpiece *Sonic Meditations* (1974). In addition, Oliveros professes a holistic understanding of music, where deep listening to oneself and one's environment engenders community and promotes healing. Currently, her inspirational research concerns the "collaborative development and distribution of the Adaptive Use Musical Instruments (AUMI) software interface, which enables people with severe mobility limitations to create music." It is readily apparent throughout *In Her Own Words* that, like Oliveros, many composers of both serious and popular music are re-examining their methods and approaches to composition with a distinctive, yet similar, deliberation.

The depth and breadth of Jennifer Kelly's impressive project is matched by the intellectual power, spirituality, dedication, and sheer honesty of the interviewees. Moreover, it serves as an indispensable resource for scholarly research and for university-level gender studies and women in music classes, and it also serves as a fluid paradigm for future composers. With only several decades offering American women a semblance of equality with men in the field of music composition, it remains crucial for the conversation to continue.

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's degree in Music History & Literature from CSUF, with additional degrees in German Studies, French Language and Literature, and Business Administration.

Review by Julie Cross

In the introduction to Jennifer Kelly's new book, she states: "As a conductor, performer, and teacher, I am keenly interested in exploring musical intention, with the goal of bringing a more informed performance to an audience and more informed discussion into the classroom." She accomplishes this in twenty-five unique interviews by discussing creativity, technique, compositional process, musical philosophies, business of music issues, teaching, gender, and how to promote music to younger generations. Her questions vary from person to person, with a similar arc to keep the reader's interest while covering the same general topics. She views her approach as shaped by her sensibilities as a conductor, modeling her interviews on questions that musicians and audiences might ask a composer when performing and listening to her music. This book is broad in scope, with representation across age (approximately 39 to 87), location, genre, business model, ethnicity, and ideals about women in music.

Kelly makes a special effort to pose new questions to composers who have already been subjects of much scrutiny. She gives us access to Joan Tower's and Libby Larsen's efforts to promote women's music (and living composers in general) and Meredith Monk's desire to be viewed more as composer than performance artist.

Toshiko Akiyoshi and Maria Schneider represent the jazz medium. Akiyoshi discusses, among many other topics, her decades as a jazz musician and the value of instrumental music to depict human nature. Schneider speaks about her use of unique instruments (like the accordion) in her own jazz orchestra and gender issues in the performing arts.

Several composers, including Tania León, Hilary Tann, Chen Yi, and Svjetlana Bukvich, came to the United States to study music and they eventually emigrated. Chen

Yi relates the challenge of growing up during the Cultural Revolution in China, how that led to her development as a musician and composer, and her current identity and cultural approach to music. Cuban-American composer Tania León discusses her use of polyrhythmia and her preference for conducting her own pieces in order to secure a more accurate performance. Hilary Tann came to the U.S. via Wales, and she considers women's-only concerts to be unnecessary, as they now occupy (in the U.S., at any rate) the same playing field as men. Svjetlana Bukvich, who came to the U.S. during the Bosnian War, discusses developing her musical language through her piano training as well as ethnomusicology and traditional musicology.

Especially intriguing were the contributions that film, theater and video game composers have made to Hollywood. Laura Karpman discusses the male-dominated art form of film music, and her belief in affirmative action and the importance of being an outspoken feminist. Winifred Phillips brings a unique perspective as a video game composer and a creator of film music, eschewing notated music because of the particular technological demands of her field. Jeanine Tesori writes primarily for the theater, but she has also contributed to film and documentary genres; she is heartened by the rising numbers of women in theater composition and production.

Jennifer Higdon and Shulamit Ran represent two of the five women Pulitzer Prize winners. (Other recipients are Ellen Taaffe Zwilich, 1983; Melinda Wagner, 1999; and Caroline Shaw, 2013). Higdon self-publishes her works by choice and articulates the need to become relevant for younger generations. University of Chicago Professor Shulamit Ran describes her approach to teaching and mentorship, her process of connecting with self and others, and her insistence on attention to detail.

Hasu Patel, an Indian composer who came to formal composition later in life, champions humility as an artistic and spiritual ideal. Gabriela Lena Frank describes herself as an old-fashioned composer who believes quality to be paramount in overcoming the marginalization of underrepresented groups (women, minorities, etc.)

Many composers developed careers that bridge the worlds of academia and composition, including Minnesota high school teacher Janika Vandervelde and

University of Chicago professor Augusta Read Thomas. Freelance composers are also represented in this collection, among them Pamela Z, Mary Jane Leach, and Beth Anderson. Choral great Alice Parker outlines her relationship with folk music and prolific eighty-six-year-old Emma Lou Diemer, subject of the final interview in the book and a proud organist, wishes the instrument were more respected today.

Gender was addressed in every interview. While some composers did not appreciate being viewed as a “woman composer,” or felt that women-only concerts “ghettoized” the process of equality, almost all acknowledged that the playing field is not yet close to level. This was felt acutely in the video game and film score industries but was apparent in every genre of music. Some composers wished never to be part of gender-restricted performances, as they thought it harmed their ability to assimilate and attain overall equality. Pauline Oliveros mentioned “male bonding” in the music industry, and implied the need for female bonding to compensate. Still others articulated the need for more female role models.

Although Kelly does not analyze music or provide musical examples (as this was not the book’s intended focus), many interviews include discussions of specific works. One might question why Kelly chose so few jazz and commercial composers. It is clear she sought to honestly represent the scarcity of women composers in these genres. I highly recommend this book for its comprehensive, well-researched, respectful, and forward-thinking perspective.

Julie Cross was IAWM Treasurer from 2008 to 2012. After eight years as a professor in the University of Wisconsin system, she relocated to Seattle in 2013 and works as a freelance singer, music director, pianist, and teacher.

Linda Ioanna Kouvaras:
Loading the Silence: Australian Sound Art in the Post-Digital Age

Farnham, England and Burlington, USA:
Ashgate (2013). ISBN 978-1-4094-4156-4 (cloth and e-book)

SALLY MACARTHUR

Linda Kouvaras’s *Loading the Silence* is a landmark musicological study, both in the creative, theoretical, and contextual approaches it uses for understanding the

experimental practices of sound art in Australia, and in the way it discusses the contribution of sound artists to new technical and aesthetic dimensions in the realm of musical composition. It is the culmination of research conducted over a period of twenty years and stands apart from other work in the field in its fusing of the cultural with the musical. A number of similar studies tend to focus either on the music itself or on the cultural context. According to Kouvaras, cultural studies’ approaches usually avoid examining the technological aspects of the work, and have been reluctant to mobilize analytical methods from music for studying the music itself. Counter to this problem, practitioner approaches are typically immersed in the technical details of the music, or in mapping the experimental field according to its various genres and sub-genres. As a consequence, they lose sight of the context in which the work is produced. These approaches ignore the social relevance of their work.¹ Kouvaras is interested in using both approaches simultaneously, blending the musical and the contextual to deliver what is in effect a book about sound art *as* cultural work. For Kouvaras, sound art is not a mere representation of its cultural context but actively participates in creating the cultural context. Her study is thus unique in its skillful illumination of the social, political, and historical frameworks of each work while demonstrating the value of musically analyzing it. It is the first full-length study to gather together into one volume the immensely rich, diverse field of sonic activity, for the most part in the Australian context.

The book is in five parts under which fall an introduction, eight chapters, and a conclusion. It is, however, really conceived in three parts, with the first laying out the theoretical, historical, and contextual framework (introduction, chapters 1 and 2), the second tracing its evolution in Australia, and the third mapping the field thematically in its infinite variety (chapters 3-8, and the conclusion). The book presents an overview of the field but resists unfolding a progress narrative. In postmodern style *par excellence*, it juggles several narratives that interact with each other. It fragments the grand narrative of Western art music, carving it up into little narratives which interrupt the illusion of a unified history. Kouvaras suggests that one of the triggers for sound art was its fascination

with modernism’s bent for the experiment. She says that experimentation in music in the 1970s heralded the emergence of sound art as a movement that was “tangibly anarchic.”² During this period, however, the work being created began to embody both a modernist and postmodernist character. Much later, Kouvaras elucidates a further dimension to sound art, suggesting that it returns to the spirit of modernism whereby it points to a post-postmodern modernity, or altermodern. She states that while “artists are highlighting the myriad postmodernist sensibilities in contemporary sound art, a significant element in sound creation is to return to—or, for some, the unimpeded continuation of—the modernist ethos.”³

The book includes a number of works by female practitioners. In relation to the national benchmark derived from the composer-membership of the Australian Music Centre, however, the women discussed in Kouvaras’s book are not as numerous as, perhaps, they could be. At the Australian Music Centre, women composers (including sound artists) comprise 25% of the membership. My rough calculation of the female sound artists in Kouvaras’s book is 36 women (or roughly 20%) of an approximate total of 178. Might Kouvaras have included more women? Perhaps, but the field opened up in her book is virgin territory, and the total number of sound artists is not known. As Kouvaras points out, much of the work operates outside or “*ex-academy*.”⁴ She adds that there are ‘hundreds of recognized sound artists working in Australia, not to mention all the experimental works produced by composers known more for traditional, score-based writing.’⁵ The selection for her book is thus “informed by thematic focus and by the strength with which the works not only speak to me but also reflect the primary terrain of sound-art practice.”⁶

How does Kouvaras address feminist issues in relation to sound art? With the hindsight of current (“post” or “new wave”) feminist theory, does Kouvaras buy into a psychoanalytic approach for critically analyzing work that explores the gendered associations of the female voice? And if not, how does she handle what could potentially end up essentializing the female voice? The Oedipal complex from psychoanalytic theory imposes the pre-given identities of male and female which set the sexes up as oppositional.⁷ In the binary system there

is a privileged and dominant term, and a secondary term is defined as oppositional which, to quote Blake, is “the ‘lack’ and ‘lesser version’ of the ‘primary’ term.”⁸ If she had accepted this formulation as a starting point, then the psychoanalytic framework used in the works Kouvaras discusses would have ended up perpetuating—thereby reinforcing—the binary relationship between male and female. But as Kouvaras argues in chapter 4, the works themselves undertake the critique of the binary system and, as a consequence, transgress the very boundaries they initially seek to establish.

In chapter 4, with gender in the spotlight, Kouvaras explores the ways in which *The Gordon Assumption* [Sonia Leber and David Chesworth’s 2004 installation] and other works “feminize the sound object.” Accordingly, she suggests that sound art practices that coalesce around gender, each in their unique ways, exemplify a form of feminist critique: in this endeavor they are argued to destabilize the field of sound art. And, as I now want to suggest, the works discussed in chapter 4 are shown to transgress the boundaries that have traditionally enslaved female protagonists. The works themselves, then, critique the postulation that the female protagonist is the lesser version of the male, thus avoiding the tendency to reduce the notion of the feminine to an essentialist idea of itself.

As a Deleuzian supporter,⁹ I wonder what Deleuze would do with *The Gordon Assumption*? Deleuze and Guattari’s becoming, which begins the dismantling of molar identities, such as male/female, is a continual transformation, always changing.¹⁰ What makes this idea powerful is that for Deleuze and Guattari there is no becoming-man. As Blake puts it: “There can be no becoming man because man is majoritarian and all becomings are becoming-minoritarian.”¹¹ Deleuze and Guattari write that “the majority in the universe assumes as pre-given the right and power of man.”¹² So, if Kouvaras were to subject the “feminized sound object” to a Deleuzian critique, would she end up with a more convincing analysis of *The Gordon Assumption* (one of the works discussed by Kouvaras)? Or, given she allows the works to speak for themselves, has she effectively undertaken a Deleuzian critique without using Deleuze as such? Would the positing of the concept of “becoming-woman” dismantle the molar identities suggested by the feminized

voice? Or, is the feminized voice already a becoming in its dismantling of the body through making the body absent?

And perhaps this is what Kouvaras is driving at—*sans* Deleuze—when she states that:

The compositions discussed here are evidence of an incorporation of feminist criticism within musical practice itself. The indeterminacy of radical ambiguity of the ‘position’ from which these works ultimately ‘speak’ about their art and its values means that it is up to the audience, the receivers of the of the artworks, to do the work of politics and assess them, and then possibly act on the findings. But the works’ respective non-didacticism ensures that audiences will

not feel ‘badgered’ on the issue and possibly repulsed from any engagement. Rather, they open space for reflection on some of our most taken-for-granted cultural tropes and attendant attitudes, such as various mythologies and clichés concerning the female voice.¹³

In conclusion, Kouvaras’s book offers a comprehensive overview of the field while taking care to address the work itself. Her book maps individual and collective, singular and collaborative experiences, and it assembles sound art’s practitioners around all kinds of musical expression to produce multiple expressive musical possibilities. Through attention to detail in the specific examples discussed by Kouvaras, we vicariously experience the vast world of sound art. For Kouvaras, innovation in-

Recent Publications

Elliott Antokoletz: A History of Twentieth-Century Music in a Theoretical-Analytical Context

New York: Routledge (2013), 528 pages. ISBN 978-0-415-88187-6 (cloth); 978-0-203-77068-9 (ebook)

Elliott Antokoletz’s latest book is a monumental work that integrates an account of the genres and concepts of twentieth-century art music with the larger political, social, economic, and cultural framework of their time. A discussion of the history of women composers and their works is scattered throughout the chapters. The following women are included: Grażyna Bacewicz, Madame Helena Blavatsky, Nadia Boulanger, Chen Yi, Ruth Crawford-Seeger, Victoria Fischer Faw, Sofia Gubaidulina, Hildegard Jone, Libby Larsen, Evgeniya Linyova, Elisabeth Lutyens, Sitson Ma, Kathryn Mishell, Marie Pappenheim, Kaija Saariaho, Ethyl Smyth, Germaine Tailleferre, Louise Talma, Joan Tower, and Ellen Taaffe Zwilich.

Certain composers receive greater attention than others owing to the impact of a composer on her own and/or future generations; contribution to the development of a particular theoretical principle; role in the dissemination of prevalent aesthetics, styles, and techniques through teacher-pupil or other types of associations; stature as a national figure; popularity as reflected in the number of score publications and recordings; and so on. At the same time, relatively unknown composers are occasionally given more attention than certain more established ones because of the intrinsic quality of their music, which is deserving of this opportunity for public exposure.

Deon Nielsen Price: Three Recent Publications

Accompanying Skills for Pianists, 2nd edition. Originally published in 2006 by Culver Crest Publications. It has recently been reprinted and is now available again for pianists and collaborative piano classes. Contact: www.culvercrest.com.

The November 2013 edition of *Hymns Today* includes Deon Nielsen Price’s “O to Be Joyful.” The hymn is about the prophetesses in the Bible. Contact: www.hymnstoday.com.

Price’s *Toads and Diamonds*, a story ballet for solo piano, commissioned by Park City Dance, Juliana Vorkink, choreographer, is now available in sheet music from Culver Crest Publications with the CD recording on the Cambria label soon to be released. It contains fifteen dances, fun to play or dance: “Diamonds,” “Pearls,” “Sunflowers,” “Roses,” “Rubies,” “Toads,” “Spiders,” “Snakes,” “Bats,” “Cockroaches,” and more. Contact: www.culvercrest.com.

fuses the world of sound art, evinced by its highly imaginative approaches to feminizing the sound object, transforming music into ecology, and sonically and politically poeticizing urban and rural terrains. The array of work captured by Kouvaras moves across and between boundaries that divide music from noise, acoustic music from digital technology, the natural world from its synthetic imitations, the original from its copy, the past from the present, the constructed from the real, the pre-determined from the aleatoric, art from life, and noise from music, and music from silence.

Kouvaras's book is beautifully written. It is the most comprehensive and intellectually rigorous of all the offerings to date about experimental music and sound art in Australia. As an outcome of an Australian Research Council Discovery Project, it addresses what has hitherto been a lack in the field: an overview, showing how the music is linked to a wider context; and a perspective that is critically distant. As Kouvaras reflects in her closing sentence: "Australian sound art takes heed of the world of sound as it loads Cagean—and high modernism's—silence."¹⁴

NOTES

1. Kouvaras, *Loading the Silence*, 13. Notable practitioner approaches include: John Jenkins and Rainer Linz, *Arias: Recent Australian Music Theatre* (Melbourne: Red House, 1997); and Gail Priest, ed., *Experimental Music: Audio Explorations in Australia* (Sydney: UNSW Press, 2009).

2. *Ibid.*, 61.

3. *Ibid.*, 199.

4. *Ibid.*, 226.

5. *Ibid.*, 16.

6. *Ibid.*

7. Katherine M. Blake, "A Contemporary Feminist Critique of Psychoanalysis through Gilles Deleuze and Félix Guattari," Master of Arts Thesis, Rutgers, The State University of New Jersey, 2009, 45.

8. *Ibid.*, 38.

9. Given the impasse reached in the feminist work of the 1990s, I now argue that the logical extension of feminist work is Deleuzian philosophy. This provides a productive framework for both critiquing the inherent negation in the presupposed binaries of male versus female and clears the way for a new kind of affirmative, radical thought.

10. In Deleuzian philosophy, the concept of molar lines, or rigid segmentarity, is used to characterize segmented structures and rigid identities arranged into binary relationships, such as male/female. Deleuze writes that molar aggregates are segmented "to ensure and

control the identity of each agency, including personal identity." There can be no becomings on the rigid molar line. See Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism & Schizophrenia* (Minneapolis: University of Minnesota Press, 1987), 195.

11. Blake, "A Contemporary Feminist Critique of Psychoanalysis," 43.

12. Deleuze and Guattari, *A Thousand Plateaus*, 291.

13. Kouvaras, *Loading the Silence*, 113.

14. *Ibid.*, 229.

Sally Macarthur (PhD, University of Sydney) is Senior Lecturer in Musicology and Director of Academic Program, Music, at University of Western Sydney. Her book, *Towards a Twenty-First-Century Feminist Politics of Music* (Ashgate, 2010), draws on the work of Deleuze and Guattari to open up new ways of thinking about the absence of women's music. Other books include *Feminist Aesthetics in Music* (Greenwood Press, 2002), with co-editors Bruce Crossman and Ronaldo Morelos; *Intercultural Music: Creation and Interpretation* (AMC, 2006); and, with Cate Poynton, *Musics and Feminisms* (AMC, 1999). She is currently co-editing the book *Music's Immanent Future: Beyond Past and Present*, with Judy Lochhead (Stony Brook University) and Jennifer Shaw (Adelaide).

This review is adapted from Sally Macarthur, "Sounding Noise," *Musicology Australia* Vol. 35, No. 2 (2013): 285-294.

Sharon Mirchandani:

Marga Richter

Women Composers series.

Urbana, Chicago, and Springfield: University of Illinois Press (2012), 170 pages, bibliography, and index. ISBN 978-0-252-03731 (cloth); 978-0-252-07891-0 (paper)

LYNN GUMERT

Sharon Mirchandani, Professor of Music History and Theory at Westminster Choir College of Rider University, has crafted a well-written, thoughtful introduction to the life and work of the American composer Marga Richter, who is known principally for her large-scale works. This is the first book devoted to Richter, whose life and work are briefly discussed in a number of books on women composers.¹ It is part of the University of Illinois Press' Women Composers series, designed to present short, accessible books about women composers that "aim to answer the question, What music have women created, and why and how and with what result?"²

Richter has received a number of prestigious awards and commissions, particularly for orchestra and ballet scores. She

frequently borrows and transforms material from other works, both her own earlier pieces and works by composers ranging from Bach and Beethoven to hymn tunes to Sofia Gubaidulina. According to Mirchandani, Richter's most recent works are more tonal, but her "musical style has remained fairly constant throughout her life. Dissonance, slowly unfolding free forms, ostinatos and layering, a loose tonality—all of these are present in her earliest works and also throughout her compositional career...The recognizable ostinato patterns and loose adherence to tonal centers make her music accessible, but the texts, slow rhythms, and dissonances also challenge the listener. Richter generates her own unique forms from her initial materials and ideas." (129)

Mirchandani presents Richter's life chronologically. With the exception of the first (1926-1951) and last (2000-present) chapters, each examines a single decade. The author begins with a brief summary of the era's predominant musical styles to contextualize Richter's work and then provides a parallel account of significant events in Richter's life. The remainder of each chapter is devoted to analytical descriptions, performance history, and excerpts of critical reviews of Richter's pieces of that period. The descriptions are clearly written and readily accessible to readers with undergraduate-level knowledge of music theory. The reviews are well-balanced.

Mirchandani's book presents a thoughtful discussion of Richter's relationship to feminism and its impact on her career. In 1951 she was the first woman to earn a master's degree in composition from Juilliard. Mirchandani points out that Richter's life illustrates "how a woman's life tends to develop on a different schedule in a different way than a man's life, often making it harder for a woman to receive recognition for her work." (xii). She explains that "Richter's greatest public successes occurred mostly during two phases: the early 1950s before she had children, and again in the 1970s after her children were becoming more independent." (xii) Richter herself credits second-wave feminism and bicentennial-inspired interest in American composers with a boost in performance opportunities that revitalized her career in the 1970s.

In the epilogue, Mirchandani notes:

While Richter dislikes the term *feminist*, she often behaves in feminist ways. Her involvement with the League of Women Composers, her participation on concerts of music by women composers, her drive, her view of her work as an important part of her individual identity, and her independence of thought all seem feminist. She has always had a confidence and belief in her own artistic skill irrespective of the external successes and reviews that she has received. Nonetheless, she also likes the traditional gender roles. She was mostly financially supported by her husband and valued being the primary caretaker of her children. The tension between the various aspects of her life makes her an intriguing figure to consider in thinking about women's roles today. (130)

Mirchandani also relates certain aspects of Richter's style—particularly her linking of music to emotional impulses and the prominence of theme-and-variations form—to feminist aesthetics. She writes “that there may be a subtle resistance by women composers toward the conventions of sonata form and that some women composers might tend to gravitate to a different type of structure in which extensive development of a limited amount of material is emphasized. At this time, however, it is not possible to generalize convincingly about women composers' expressions and experiences; Richter's music is a personal expression that includes her experiences as a woman but is not limited to them.” (84)

In keeping with the goal of this series, this volume contains no musical examples, and both the biographical information and the descriptions of Richter's works are brief. The analyses are limited to descriptions of particular themes with listings of techniques used in the piece; without seeing score excerpts it is impossible to assess Mirchandani's evaluation of them. In the absence of a more comprehensive volume on Richter, I recommend this as a good introduction to the composer and as a brief, but thoughtful, discussion of how gender roles affected her life and work.

NOTES

1. Diane Jezic's *Women Composers: The Lost Tradition Found*; Sophie Fuller's *The Pan-*

dora's Guide to Women Composers; Christine Ammer's *Unsung: A History of Women in American Music*; and Jane LePage's *Women Composers, Conductors, and Musicians of the Twentieth Century: Selected Biographies*, vol. 1.

2. http://www.press.uillinois.edu/books/find_books.php?type=series&search=wco

Lynn Gumert is a composer and performer (www.lynnumert.com) with a longstanding interest in examining the roles of women in music from a cultural studies perspective. She has taught Gender and Popular Culture and Women in Music courses in the Women's and Gender Studies and Music Departments at Gettysburg College and Rutgers University and Music Theory courses at Rutgers University and Rider University.

Laura Seddon: *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century*

Farnham, England: Ashgate Publishing Ltd (2013), 229 pages. ISBN 978-1-4094-3945-5 (cloth); 978-1-4094-3946-2 (ebook); 978-1-4724-0215-8 (epub)

ROSALIND APPLEBY

“The conventions of music must be challenged....Does not the world need a music that has not yet come? May it not be that need shall be met by women?”

Katherine Eggar declared these words during her rousing speech at the inaugural meeting of the Society of Women Musicians. It was London, 1911, and Eggar and her colleagues had decided “the time had come for women to develop as composers.”

Laura Seddon's *British Women Composers and Instrumental Chamber Music in the Early Twentieth Century* paints an engaging picture of musical life in London before, during, and immediately after World War I (1911-1920), providing insight into the era's revival of chamber music and the contributions of women, particularly the laudable work of the Society of Women Musicians (SWM) and Walter Willson Cobbett. Seddon's intent is to celebrate the different achievements of the women composers rather than attempt to place them in a homogenous grouping. In this she is consistent with most second wave feminist musicology. She states her goal to “investigate and deconstruct such binary relationships [as male/female, pub-

lic/private, equality/difference] within the context of early twentieth century music.”

Seddon's structure is clear and her language accessible. Each chapter begins with a statement of purpose and poses questions the author intends to answer. The first chapter outlines the aspects of society and politics that affected women musicians and composers, the second investigates early twentieth-century British chamber music, and the third focuses on the establishment of the SWM. Each chapter references a broad range of women musicians and composers, and the in-depth analysis of the music of six specific women is spread across chapters four and five with a focus on sonata form and the *Phantasy*.

The “explosion” of chamber music at the beginning of the twentieth century was due, in part, to a reaction against Romantic gargantism. It was also more economically viable, given wartime restrictions. It gave composers freedom to experiment with new ideas and was compatible with the parallel development of the popular “concerts for the people.” A particularly significant genre for women composers at the time, chamber music was a step up from the customary songwriting and piano music, but it did not require orchestration skills.

For sixty years, the SWM provided hundreds of women (and some men) with the contacts and inspiration to create chamber music. A typical member was moderately well off, had a college background in music, and performed at the amateur or professional level. The most significant male associate was Cobbett, who organized chamber music competitions, revived interest in the English *Phantasy*, and encouraged women in particular to write chamber music.

The activities of the SWM included social events, mentoring, composer groups, workshops, and an annual conference. The society occupied a respected place in musical society and engaged in some political activism. In many ways the activities of the SWM were similar to the Composing Women's Network active in Australia in the 1990s, which resulted in a series of national conferences and significantly boosted the numbers and activity of women composers in Australia. Seddon describes the SWM as having captured the spirit of the time and having given visibility and public circulation to the concerns of women.

The lives and historical context of the composers detailed in the book make for engrossing reading. One of the SWM founders, Marion Scott, was also a critic for the *Musical Times*. Another prominent composer, Adela Maddison (1866-1929), was part of the aristocratic lesbian network in France, where she was supported by the Princesse de Polignac and was awarded the Palmes Academiques honor for her music.

Ethel Smyth (1858-1944) is one of three focus composers in Chapter Four, alongside Adela Maddison and Morfydd Owen (1891-1918). They provide examples of composers who were largely not active in the SWM. Smyth was similar to the high-flying Australian Peggy Glanville-Hicks (who studied in the UK but spent most of her career in America) in that she achieved great success in a male-dominated arena but displayed no solidarity with women.

Seddon analyzes compositions by Maddison, Owen, and Smyth to explore whether their use of sonata form conformed to male ideals. The author's musicological skill (the book began life as a thesis for her doctorate from City University, London) is revealed in these final two chapters, where the focus moves to musical analysis. Smyth's String Quartet No 1

(1913) is analyzed, among others, in the search for a "feminist narrative." Seddon presents excerpts of music to demonstrate that Smyth adheres to sonata form but alters the relationships between the themes in an attempt to "work with a 'male' form whilst also referring to female experience." The analysis of sonata form as a barometer of female emancipation feels limited here as the traditional structures of classical music were already on the verge of collapse/reinvention at the turn of the century. Interestingly, Smyth and her colleague Maddison were both better received in Europe than in Britain, where the parameters of sonata form were already considered ancient architecture.

Seddon then turns her focus to the composition of the English *Phantasy*—which, thanks to the Cobbett competitions, had become a rite of passage for student composers. She profiles the music of Ethel Barns (1873-1948), Alice Verne-Bredt (1868-1958), and Susan Spain-Dunk (1880-1962), all of whom were active members of the SWM. Seddon suggests the *Phantasy* form was more of a level arena for women composers, given its free structure (many of the women had no training in orchestration or form), and the

Phantasy enabled them to gain publication, performance, and competitive success.

British Women Composers is a well-researched book, which documents the breadth of activity of London's women composers and their diverse approaches to composition. Seddon includes further valuable biographical information and a catalog of works in the detailed Appendices. Her comprehensive overview sweeps the dust from an obviously important aspect of early twentieth-century musical life.

This is Seddon's first book and a welcome contribution to what appears to be a global resurgence of musicological research into women composers. It is clear that Seddon limited her topic to chamber music because it was increasingly the focus of composers at the time; vocal and piano music had already been (comparatively) well-profiled. I am now intrigued to learn about the orchestral music written by women during this time; perhaps a second book?

Rosalind Appleby is an Australian music journalist based in Perth. She is the music critic for the West Australian Newspaper and author of Women of Note (Fremantle Press 2012), which documents the rise of Australian women composers in the twentieth century.

CD REVIEWS

Lera Auerbach: *Celloquy*

Ani Aznavoorian, cello, Lera Auerbach, piano. Cedille Records CDR 90000 137 (2013)

ANNE NEIKIRK

Lera Auerbach, a native of Chelyabinsk, Russia, is a prolific composer and virtuoso pianist who came to the United States at the age of eighteen to study composition and piano at the Juilliard School. Her 2013 album, *Celloquy*, includes three works for cello and piano (24 Preludes, Sonata, and Postlude) and features cellist Ani Aznavoorian with the composer at the piano. Auerbach's 24 Preludes, written in 1999, are a compendium of colorful techniques and a delightful display of both compositional and instrumental virtuosity. Clearly drawn from the tradition of keyboard cycles like Bach's *Well Tempered Clavier* or Chopin's preludes, Auerbach exploits timbre, texture, and register of the cello and piano in each short movement. She uses extended techniques in the cello to great effect; they bridge the timbres of the

piano and the cello into a smooth composite sound. The twenty-four miniatures, each its own complete yet concise musical thought, together form a dark and beautiful whole.

Auerbach is extremely referential to other works and styles while maintaining her own unique and distinct fingerprint. Her polystylistic language calls on neo-Baroque, neo-Classical, and neo-Romantic idioms set in a contemporary framework.

The opening motive for Prelude No. 5 strongly evokes the opening of the Prelude from Bach's Cello Suite No. 1 in G major. While the key is different (Auerbach's is in D major), the opening gesture unmistakably references the famous motive and carries the same *moderato* tempo marking as the Bach Prelude. Auerbach quotes only the first three arpeggiated notes of the original, spanning a tenth over and over again. She repeats this motive across the full range of the cello, altering the character of this ascending line with dramatic high notes and adding double stops in the low range. This evolving and evocative solo motive is suddenly interrupted by the piano, marking a

stark contrast in both character and instrumentation and abruptly departing from the motive. The piano bursts forth, repeating an accented, dissonant chord in the upper register. This sharp and unexpected turn is short-lived; the cello motive returns after about twenty-five seconds to round out the movement. I found the contrasting middle section rather startling and out of place upon first hearing, but later felt it helped place the movement in context with the work as a whole.

Auerbach's reference to the Bach G major Prelude manifests itself through both motivic quotation and tempo indication. Many of her tempo markings are rather universal, but I wondered if she might have chosen some of her other tempi in homage to other well-known literature for the cello. She uses the slightly less ubiquitous indication *andantino gracioso* in Prelude No. 13, the same tempo marking Camille Saint-Saëns uses in his famous cello solo *Le cygne*. Based on this hypothesis, I anticipated a potential nod to that work in Prelude No. 13, but did not find such a

reference. If anything, the preceding *adagio*, Prelude No. 12, was more evocative of a swan in character, tempo, texture, and lyricism. Prelude No. 13 instead returns to a distinctly neo-Baroque character and revives the Bachian Prelude No. 5 motive, now more ornamented and stylized. Perhaps my hypothesis of using tempo as a point of reference to other works was a bit far reaching, but I did find Auerbach's utilization of conventional Italian tempi to be consistent with her deference to the common practice era throughout the work. Quotation or broader evocation of famous literature permeates the Preludes. As Andrea Lamoreaux points out in the album's liner notes, Prelude No. 14 is a "sardonic variation on Mozart's overture to *The Magic Flute*." She adds, "No. 16 might remind opera-lovers of Olympia's aria from *The Tales of Hoffman*," and she equates No. 17 with Bartók. Likewise, I heard traces of the compositional styles of a variety of additional composers from Haydn to Liszt in the course of this multifaceted work.

The Sonata, written three years after the Preludes, is a work in four movements that lives more distinctly in the composer's unique voice. This piece carries a strong narrative quality and builds a dramatic arc all its own, as Auerbach uses folk-like melodies to ground the listener in an exotic and pastoral soundscape, employing counterpoint and texture to establish an equal dialogue between the instruments. In contrast with the Preludes, the extended cello techniques (*sul ponticello*, snap pizzicato, overpressure, harmonics) and heavy pedaling and extreme ranges of the piano are not contrasting, but instead are part of the compositional fabric.

In the first movement, *allegro moderato*, Auerbach eloquently elides the timbres of the two instruments with these techniques. For instance, a low pizzicato in the cello sounds together with a similar staccato attack of the same pitch in the piano, blending the decay of the cello string with the longer natural decay of the piano string. A very high whistling tone in the cello is matched with a heavy tremolo at the same pitch in the piano, mixing the timbres into a unique composite sound. In the *Lament (adagio)*, Auerbach weaves a haunting theme through a full emotional and technical spectrum. The primary theme of longing occurs in the cello over moments of aching stasis in the piano, or

is woven into a blaring and explosive texture in the piano. Extremes of register are used very effectively in this movement; the cello plays into the stratosphere of its range while the piano gently sustains single pitches at the bottom of the keyboard. This technique carries into the remaining movements, most strikingly in the fourth and final movement, *Con Estrema Intensita*. The microtonal trills and intensely high range in the cello allow for economical use of motive and phrase (mostly in the form of a sighing minor second in the cello and sparse single pitches in the piano) while still invoking a strong narrative and dialogue between the two instruments.

The 2006 Postlude is a reinvention of the 12th Prelude, now utilizing a prepared piano and dramatic descending glissandi in the cello. While certainly an intriguing alteration that lent additional percussive vitality and a richer tonal and timbral spectrum to the movement, the marked contrast between the traditional playing and the heavy *sul ponticello* and overpressure techniques between statements in the original Prelude seemed to be far more striking than the ever-present prepared piano sounds and gritty *glissandi* in the Postlude.

Dr. Anne Neikirk is a composer and instructor of music theory and composition at Temple University in Philadelphia. She has received commissions from the Women's Sacred Music Project, Network for New Music, and various chamber and solo performers. Her works have been performed around the country and abroad, most recently at the College Music Society National Conference, the Society of Composers National Conference, and the Philadelphia Fringe Festival. For more information, visit www.annieneikirk.com.

Kyong Mee Choi: *Sori*

Music for Instruments and Electroacoustic Sound (2013).

Aucourant Records ASIN: B00EWNKE9I

NICHOLA SCRUTTON

Sori is a new CD release by composer, organist, painter, and visual artist Kyong Mee Choi, Associate Professor of Music Composition at Roosevelt University in Chicago. Choi composes chamber, electro-acoustic, interactive, and multi-media music, and she has already earned considerable prestige in this field. With *Sori*, she adds another highly evocative and accomplished album to her portfolio. At a substantial one hour and six minutes in length, the pacing of the CD is effectively

conceived. Seven of the eight tracks hover around the seven-to-eight minute mark and this time span suits the character of the works. There is enough time for a sense of drama to unfold without feeling either labored or rushed. The final track is almost double that length at nearly fourteen minutes, but, as its title suggests (*Dawn and Dusk*), it seeks to encapsulate two quite distinct characters in one span.

The composer states that she selected the word *Sori* as the title of her compact disc because it means "sound" in Korean, and the title is indeed appropriate. Overall, the CD presents a compelling collection of sonorous scenes that play with the idea of the unseen, or hidden, and a process of organic growth or evolution.

The program notes give just enough to contextualize what might be heard as a sonic exploration of subtle conflicts within an imaginary inner life, while remaining suggestive and poetic rather than precise and prescriptive. As a whole, the collection might be characterized as a series of ambient, reverberant clouds of sound that create something like an undulating sonic canvas, which at times turns and rests, or fragments and reassembles itself. Each scene within the whole pursues a similar local organic evolution. Extravagant chordal sequences and wide-ranging flourishes of melodic fragments occasionally create one kind of distinctly post-Romantic drama, while the electroacoustic sound often sets up ominous undercurrents characterized by spatial depth, timbral density, and extended resonance.

Track 1, *To Unformed* for piano (Winston Choi) and electronics, for example, opens with a grand swell of oceanic proportions, drawing swirling sonorous shapes that eventually disperse into a sparse, spacious, contemplative, wistful even, soundscape. The piano and electroacoustic sound are distinct though—chordal sequences emerge after about three-and-a-half minutes and although fragmented, the live piano retains its own sonic integrity. Resonant swells echo later in the final timbral descent.

Similar swells emerge in Track 2, *Sublimation* for marimba (Sean Darby) and electronics, around two-and-a-half minutes from the residue of an opening explosion, which punctuates the air in a poignant and transformative gesture. The timbral quality makes the most of the woody wateriness so distinct to the ma-

rimba. A minute later the quality changes into a delicate, bell-like material, with Choi effectively knitting the instrumental and electroacoustic sound together.

Track 3, *Slight Uncertainty is Very Attractive* for flute (Shanna Gutierrez) and electronics, gives a taste of even more idiomatic leaning in writing for the instrument. Again we hear some characteristic swells and fragmented gestures, but, in this case, breathy dissonance blurs the edges of the sound and produces a highly ethereal timbral quality. Here, as at many other points, the instrumental parts sound almost improvised. Track 4, *It needs only to be seen* for guitar (Timothy Ernest Johnson) and electronics, exemplifies similarly deft blending. While it opens with a section of a kind of sonic beating, sustained pitches in extremely close proximity (almost unison or close-knit clusters) create a pulsing rhythm when played simultaneously, the character of this track is the most idiomatic of all in its reference to quintessentially guitar-like musical styles and cultural associations. Fleeting glimpses of flamenco emerge and even a strong flavor of the blues through pitch bending—a feature that extends into more extreme descending glissandi. This track is refreshing for its wit as well as its strong tactile sense, beautifully projected by Johnson's performance.

Perhaps Track 5, *The line we can't cross* for saxophone (Michael Holmes) and electronics, brings an element of the vernacular too through the immediate associations of a mournful soundtrack, for example, on a television drama. But Choi is also seeking a more abstract essence of this instrument through her subtle, sparse deployment of pitched fragments and clusters. The broad rhythm of suspension and release in this track sets up a closely similar process in the following two.

Track 6, *Inner Space* for cello (Craig Hultgren) and electronics, makes the most of granular synthesis—a process in which sounds are chopped into tiny fragments and played back as single “grains” or used to create dense clouds. Release in this track comes through this crisp articulation. In Track 7, *Ceaseless Cease* for clarinet (Esther Lamneck) and electronics, a tremendous, dense, thunderous swell also releases satisfyingly into a tapestry of delicate dabs of live and processed sound whose relationship is tenderly mediated by Lamneck in performance.

Dawn and Dusk for two pianos (Winston Choi and Kuang-Hao Huang) and electronics serves as a grand finale. Here, the sonic space is a deep, resonant cavern. Choi and Huang's rolling, yet fragile, interweaving reverberant piano gestures, whistling effects, eerie harmonics, and dense, low frequency electroacoustic sound surge up and out like something growling from the earth's core. The ultimate release is poignant—like the sparse dripping of water after a heavy rainfall. Following a last rising wave, everything fades out, like an imaginary dusk. The end takes its time to come but feels sudden nonetheless.

Across the board, the instrumental performances are strong; the sense is that each performer is both empathetic to and immersed in the sensuous sound world that Choi has created. From time to time it is difficult to distinguish the live from the processed sound. This melding of the two elements, intensified further by a sheen of reverb, establishes quickly the polished aural character and quality of the CD.

That Choi is working here as both a visual artist and a composer is evident. Her sensual visual canvasses, several of which are reproduced in the beautiful CD catalog, and her sonic canvasses both seem grounded in the same sensibilities of texture, color, and organic evolution.

Nichola Scrutton is a freelance composer, sound artist, performer, and facilitator based in Glasgow, Scotland. She earned her PhD in electroacoustic composition from the University of Glasgow in 2009. Her practice ranges from acousmatic compositions to live vocal performance work, from interdisciplinary collaborations to education/outreach projects.

Chiara Margarita Cozzolani: *Concerti Sacri*

Magnificat Ensemble, Warren Stewart, Artistic Director.

Musica Omnia (2013). 2 discs. ASIN: B00EHMGHHC

BEVERLY LOMER

In seventeenth-century Milan, the high cost of marital dowries and the well-established practice of passing family assets intact to the eldest son resulted in a monastic enclosure rate of seventy-five percent for patrician women.¹ Though this might seem a shocking statistic to the modern reader, it was one of the factors that enabled a flourishing musical culture within the

convent walls, opening up otherwise unavailable “career” opportunities for female musicians. Convents were able to produce highly-skilled choirs and ensembles because most of their entrants had received at least some prior musical training as members of wealthy families. Some women's religious communities were renowned for their choirs, soloists, and ensembles, which regularly presented public concerts while remaining hidden from view.

Chiara Margarita Cozzolani was born in Milan in 1602 and in 1619 entered the Benedictine monastery of Santa Radagonda, one of the most celebrated of the convent musical establishments. She was joined there by other family members, including her sister, aunts, and nieces. Cozzolani professed her vows the following year, adding the religious name Chiara to her baptismal name, Margarita. She served as abbess and prioress at Radagonda and might have been *maestra di cappella* of one of the house's two choirs. As abbess, she presided over the community during the period in which Archbishop Alfonso Litta sought to reform convent musical practices and to rid them of musical “irregularities” and excesses, such as the performance of polyphony.² The Cozzolani name disappears from the convent records after 1676 and it is presumed that she died between 1676 and 1678.

Magnificat's recording of the *Concerti sacri* is the latest release of the Cozzolani Project, a joint venture with Musica Omnia that began in 2000 with the goal of recording all of this remarkable composer's music. It also reflects the ensemble's overall commitment to promoting both the affective music of the seventeenth century and early women composers.

The *Concerti sacri*, op. 2, published in 1642 by esteemed the Venetian printer Alessandro Vincenti, was dedicated to the Tuscan prince Mathias de' Medici and includes twenty motets and a Mass Ordinary. Disc one contains four solo motets, six duets, and one dialogue, *Ave Mater dilectissima*. The second disc includes the three- and four-part pieces, two dialogues and the *Missa a 4*. A number of the motets include parts for tenor and bass, which was not uncommon for music written by nuns; the music was intended for outside circulation as well as for performance by the choirs of Santa Radagonda. According to Robert Kendrick, contemporary references indicate that the lowest parts were trans-

posed up an octave and possibly doubled by instruments. The motets included in this collection are sung exclusively by female voices (one on a part), with the exception of the Mass, which includes a bass singing the Celebrant part. The continuo consists of organ, theorbo, and violone.³

The *Concerti sacri* motets are composed in the new motet style of northern Italy, a highly affective genre that was pioneered by Cozzolani's contemporary Gasparo Casati. The seventeenth century was pre-occupied with the notion of *affetto*, the concerted intent to transmit emotional intensity from the performer to the listener. In this era, passion/passions and ecstasy were part of a devotional practice in which the boundaries between the sacred and secular were fluid. The style also represents a continuation of certain practices of feminized devotion from the late medieval period. This specifically feminine spiritual practice was intensely personal and centered on the physicality of Christ's body as food, the Eucharist, and the intercessory powers of Mary. The texts of the *Concerti sacri* motets were newly composed, though the author is not known, and they reflect aspects of this feminized devotional practice. The following text excerpts illustrate:

O food, O taste, O life, O food, O taste, O infinite sweetness...

O food of lovers, how sweet and lovable you are.

O quam suavis est, Domine

O blessed sweetness, Jesus, the heart of lovers,
uncreated beauty, sweet food of our minds...

Bone Iesu, fons amoris

The musical style of the multi-part pieces is polyphonic, with some homophonic sections. In the polyphonic segments, the lines are characterized by close repetition. Lines often repeat, separate, and come together again, giving the effect of a sonic embrace. Both florid passages and repeated motifs are deployed for rhetorical emphasis and often serve to articulate emotional intensity. The solo motet, *O quam bonum, O quam iocundum*, offers an example. The phrase "O bone Iesu" (O good Jesus) is repeated four times, with the last phrase expanded on "O" and decorated before concluding. On the repeat of the refrain, the "O" is repeated five times, thus adding additional emphasis to the articula-

tion of what might be regarded as musical desire/passion. Soprano Catherine Webster further reinforces the affective intensity by slowing down and drawing out the approach to the cadence.

The duet, *Colligite pueri, flores*, is another example of a highly affective piece. Scored for two voices, it opens with a solo. Cozzolani builds intensity in this segment by the repetition of a single text phrase, resolving just as the second voice enters. As the motet progresses, the entrance of the voices is close, coming together before the cadences. This structure is fundamental to the motet and is repeated throughout. Multiple cadences are approached with a dissonance at the interval of a second on the penultimate note, serving as a musical signifier of passion/desire in accordance with the specifically interior and affective nature of contemporary female spirituality. It is one of Cozzolani's signature gestures. Magnificat truly "gets" this: the singers exploit the dissonance and thus further enhance the emotive effect by selectively applying ornamentation, *rubato*, and *ritardando* at highly charged cadence points.

The motets published in the *Concerti sacri* are similar in style, primarily distinguished from one another by the number of voices. The dialogues stand out for their interactive narrative, but they share the same musical gestures as the others. In addition to the affective strategies described above, the pieces are characterized by regular changes in meter and alternating sections of polyphony and homophony. Florid passages appear, but they do not dominate the collection. Voice crossing is a regular feature. The parts are relatively equal and all voices articulate the text similarly except in the dialogues; here the voices speak as if in conversation, coming together only part of the time and always at the conclusion.

Magnificat performs the works in the order in which they appear in the original printed edition, which is to be appreciated for its scholarly implications. However, it does tend to group like pieces with like. As the variety in these motets inheres in the voice groupings and numbers of parts, re-ordering would make for a more varied listening experience. This is a minor consideration and does not detract from the overall high quality of this presentation. The sound is stunning, with well-matched, individually beautiful voices and a continuo that is effective without dominating the

texture. This recording reflects the ensemble's deep immersion in the aesthetic and culture of seventeenth-century Italian convent culture and truly brings the voices of Cozzolani and her sisters to life once again.

NOTES

1. Robert Kendrick, "Feminized Devotion, Musical Nuns, and the 'New Style' Lombard Motet of the 1640s," in *Rediscovering the Muses: Women's Musical Traditions*, ed. by Kimberly Marshall (Boston: Northeastern University Press, 1993), 124.

2. Performance of polyphony by women, especially religious women, was a contested practice in this era. Historically, polyphony and highly elaborate music were associated with sensuality and/or sexuality, so the practice was regarded with skepticism at best and was often forbidden.

3. Robert Kendrick, *Chiara Margarita Cozzolani: Motets* (Madison: A-R Editions, Inc., 1998), xiv.

Beverly R. Lomer, Ph.D., has taught courses in music and gender at Florida Atlantic University. She is currently engaged in a project to transcribe Hildegard of Bingen's *Symphonia* for free download on the Hildegard of Bingen Society website.

Katherine Eberle: *In This Moment: Women and Their Songs*

Katherine Eberle, mezzo-soprano,
and Ksenia Nosikova, piano.
Albany Records.TROY1432 (2013)

KRYSTAL GRANT

In This Moment: Women and Their Songs is an album of diverse pieces selected and performed by American mezzo-soprano Katherine Eberle and Russian pianist Ksenia Nosikova. The four composers represented on this disc—Juliana Hall, Libby Larsen, Lori Laitman, and Judith Cloud—are well known for their vocal writing, and Eberle is the first mezzo-soprano to record each of the works.

All but three of the texts on the disc were penned by women. Edna St. Vincent Millay is the first writer, but it is her prose rather than her poetry that this album records, one hundred years to the month after the first text was written in December 1912. Juliana Hall's *Letters from Edna* sets Millay's prose in the mostly ammetrical rhythms of speech. In Millay's letter *To Arthur Davidson Ficke* (1913), joyous long tones in Eberle's high tessitura over wisps of piano chords express the awe and excitement of

the twenty-something Millay visiting New York City. Melodic fragments of “Give My Regards to Broadway,” a contemporaneous musical theater number referenced in the letter, and repeated dissonant chords mimicking car horns, balance the bright moments with depictions of city life. This grandeur, also notable in *To Mother*, is contrasted by Kurt Weillian sections of *To Mr. Ficke & Mr. Bynner* and throughout *To Arthur Davidson Ficke* (1930). In the latter, Eberle facetiously handles the sputtering disjunct melody and gruffly speaks the last word.

Homeless and *Echo*, Lori Laitman’s two songs on the album are brilliant displays of the performing artists’ collaboration. Nosikova’s tone and timing are beautifully conveyed in the folding and unfolding of fluid textures and nuanced harmonic rhythm in both melancholic pieces. The works highlight the expansive resonance in every register of Eberle’s voice.

While the vocal writing is rich in Libby Larsen’s song cycle *Raspberry Island Dreaming*, the piano frequently drops out. The majestic sustained bass and middle-register tremolo at the piano’s opening of *The River Is* is matched by the dramatic, declamatory, folk-like repeated motives of the vocal line, but they rarely correspond simultaneously. The frequent melodic pauses and occasionally abrupt piano interludes in *Where the River Bends* may suggest dysfunction amidst an otherwise lush, nostalgic vision of a family taking a daytrip to a riverside. There is a reluctance to accompany sung dialog in *Raspberry Island*, and this track ends with a setting of the hymn *Shall We Gather at the River* (quoted in the poem) that is more traditional than Charles Ives’ version and sounds more suited to congregational singing than to Eberle’s voice.

I found it fascinating that all but one of the eight poems Judith Cloud sets contains repeated phrases. The composer rarely repeats a rhythmic or melodic idea when a textual phrase recurs, yielding a sense of vocal improvisation. This technique is most present in *Death of the Tango*, where Nosikova also elucidates both the dim and distinct expressions of the dance rhythm throughout. This is likewise notable in Cloud’s setting of Neruda’s popular *Sonnet XVII*, which gradually develops harmonic and contrapuntal complexities that evoke the reflexivity of the poem. This song exhibits every nook and cranny of Eberle’s voice with tapering phrase endings, intense

leaps between registers, and convincing extremes of melodic dissonance.

This CD is an exceptional anthology of art songs by American women composed within the past two decades. Hall’s song cycle is the most diverse, with echoes of musical theater and opera among her vivid interpretations of Millay’s letters. The textures of Larsen’s chamber orchestra version of *Raspberry Island Dreaming* may have been more successful than the piano reduction on this disc. Cloud’s selection of poets is as fascinating as her rhythmically evocative songs. More of Laitman’s music would have further enhanced this collection.

Composer-pianist Krystal J. Grant’s career has broadened from giving lecture-recitals in elementary schools to presenting multimedia installations. She is a recipient of a Ph.D. degree from Stony Brook University, and she teaches composition, theory, and piano in Lancaster, Pennsylvania. <http://arsarvole.wordpress.com>

Music of Ursula Mamlok, Volume 4

Kolja Lessing, violin; Hsin-Yun Huang, viola; Jakob Spahn, cello; Charles Neidich, Ayako Oshima, clarinet; Peter Veale, oboe; Jesse Blumberg, baritone; Stephen Gosling, Holger Groschopp, piano; Ensemble musikFabrik; Schlagquartett Köln. Bridge 9361A/B (2013)

EVA WIENER

Born in Germany and naturalized as an American citizen in 1945, composer and teacher Ursula Mamlok recently celebrated her ninety-first birthday. I have had the pleasure of knowing her since the 1980s. *Music of Ursula Mamlok*, Volume 4, is a collection of sixteen of her works, spanning the years 1944 to 2011. All but three of the performances on the CDs are premiere recordings; Disc A includes solos and duos, and Disc B is devoted primarily to chamber works that feature percussion. Mamlok’s music has always been timbrally and rhythmically colorful. In her early works, she employed a neoclassical style, while during the 1960s and 70s, her compositions exhibited a complex and atonal idiom. Later in her career, she often turned to miniatures that encompassed modality, extended tonality, and atonality.

In the four-movement *Composition for Cello* (1962), Mamlok uses a dissonant harmonic language dominated by linear

sevenths and ninths as well as gestures and articulations reminiscent of Bartók. In the first movement of the three-movement *Rotations* for cello and piano (2011), Mamlok presents an instrumental dialogue that includes imitative counterpoint and passages played in alternation. The mood of movement two is threatening, in part, due to the cello’s frequent use of *sul ponticello*. Mamlok creates a dream-like atmosphere in movement three by employing piano clusters and cello pizzicato, which recalls the sound of a guitar. The performance by cellist Jakob Spahn and pianist Holger Groschopp is sensitive and technically flawless.

Four of the works on the disc are for solo piano, and pianist Holger Groschopp captures all of the nuances of these works. *Zwei Klavierstücke* (Two Pieces for Piano) includes “Inward Journey” (1989), which is slow and has elements of modality, and “In High Spirits” (2004), which is atonal and is filled with frenetic passagework as well as tranquil slow sections. *Three Bagatelles* for harpsichord/piano (1987) is a set of contrasting miniatures performed on the piano. The first bagatelle is whimsical, the second tranquil, and the third virtuosic. *Grasshoppers* (1956), subtitled *Six Humoresques for Piano*, is a six-movement neoclassical work. *Three Part Fugue in A Minor* (1944) develops a playful subject atonally.

Mamlok set poetry by Hermann Hesse in the *Four German Songs* (1958): “Über die Felder” (Over the Fields), “September,” “Schmetterling” (Butterfly), and “Nachtgefühl” (Night Feelings). She utilizes modality and chromaticism to convey the meaning of the texts. The first, second, and fourth songs are somber while the third is playful. Baritone Jesse Blumberg and pianist Stephen Gosling give a very dramatic performance. In the five-movement *Aphorisms I* for violin (2009), the music varies in mood from lyrical to playful to resolute with leaps and boldly articulated double stops; violinist Kolja Lessing gives a brilliant performance, both technically and interpretatively.

The recording includes two clarinet duos: *Sonatina* (1957)—neoclassical with elements of modality and extended tonality—and *Aphorisms II* (2009)—imitative with arpeggiated figures, trills, tremolos, and repeated notes. Clarinetists Charles Neidich and Ayako Oshima give flawless performances of both works. *Rhapsody* for clarinet, viola, and piano (1989) is a

one-movement composition subdivided into five sections that are alternately fast and slow. In the faster sections, the soloists engage in a rapid exchange of motives, and the piano is occasionally assigned an accompanimental role. The slow sections are brief, static interludes that are spare in texture and include melodic figures played an octave apart.

The works for chamber ensemble with percussion, which date from the 1960s and 70s, represent some of Mamlok's most intricate and complex atonal music. *Concert Piece for 4* for flute, oboe, viola, and percussion (1964, rev. 2007) is a three-movement work in which the flute often presents stylized birdsong. In the second movement, Mamlok creates the effect of a slowly evolving crystalline sound sculpture, punctuated by low drum figures. Towards the end, material reminiscent of the lively first movement returns, signaling the recapitulation. In *Movements* for flute/alto flute, contrabass, vibraphone, and percussion (1966), Mamlok uses a wide registral palette. Contrabass glissandi inhabit the first movement, followed by high flute sounds that punctuate the texture. In the third movement, the vibrant contrapuntal interaction between the percussion and the other instruments recalls Boulez' *Le Marteau sans Maître*.

Divertimento for flute/alto flute/piccolo, cello, and percussion (1969, rev. 1975) opens with the fleeting percussive sounds of the crotale and woodblock. This motive develops throughout the movement, as the pairing of crotale and woodblock is transformed into exchanges between the xylophone and the glockenspiel. In the next movement, the piccolo and cello are in dialogue with the percussion. The inclusion of percussion instruments with non-Western tuning produces the effect of juxtaposed Western and non-Western instruments. Interestingly, the manner in which woodblock tremolos reverberate suggests electronic music. Movement three is a set of seven variations. The Western tuned flute and cello are, at first, sharply contrasted with the non-Western tuning of the drums; later, the stylistic differences diminish. Increased use of extended flute and cello techniques are a feature of the last movement. The Ensemble musikFabrik gives an exuberant performance of *Divertimento*.

Variations and Interludes for four percussionists (1971) is a *tour de force* of virtuoso percussion writing. The piece

consists of a symmetrical arrangement of five short movements scored for a variety of percussion instruments, and four *Interludes*, scored for mallet percussion. The *Interludes*, each only seconds in duration, are light in mood and spare in texture. Movement one, characterized by continuous timpani rolls, punctuated by mallet percussion chords, is followed by a non-Western sonic landscape in movement two. The bongos dominate in the third movement; their patterns are passed from one player to the next, a spatial aspect beautifully captured on this recording. Schlagquartett Köln gives a brilliant performance with ensemble work of the highest quality.

Concerto for Oboe, Two Pianos and Percussion (1980), an arrangement of the original orchestral version of the work, has three continuous movements. The oboe line is characterized by leaps and multiphonics combined with insistent rhythms, giving it an angular quality; in brief slow interludes, the oboe plays sustained pitches. In the slow second movement, the two pianos interact contrapuntally with the oboe; the mood is pensive, with an undercurrent of agitation created by the intermittent presentation of rapid percussion patterns. In the last movement, the oboe's multiphonic-rich cadenza precedes the quiet, sustained notes of the soloist.

The performances throughout the CD are singular and vibrant and the engineering masterly, offering the listener a seemingly live acoustic experience.

Eva Wiener is a composer and harpsichordist. Her compositions have been performed at colleges, universities, and contemporary music festivals in the U.S. and Canada, and have also been presented by the League/ISCM and Bang on a Can. Her work is featured on guitarist Oren Fader's CD, First Flight. She is currently writing a flute concerto for Tara Helen O'Connor and the Cygnus Ensemble.

Beata Moon: *Saros*

BiBimBop Music (2012)

PAMELA MURCHISON

Saros, the title of Beata Moon's 2012 album, is a reference to both the composer's last name and an extended period of time that can be used to help calculate and predict future eclipses of the sun and the moon. *Saros* contains a simultaneously varied and unified collection of Moon's compositions written between 2005 and 2011. The composer maintains an active career as a

pianist, focusing mostly on chamber music projects, and many of her compositions have developed out of her relationships with other musicians. Henning Rübsam, choreographer of the company Sensedance, commissioned two of the works, and, indeed, my favorite aspect of Moon's writing is its lovely, dancelike quality.

Saros opens with *Dinner is West*, for violin, cello, and piano (2005). Consisting of seven short movements with evocative titles like "God Laughs" and "The Night Watch," this colorful work is episodic rather than developmental. Each movement flows naturally into the next, and it is brilliantly performed by Cyrus Beroukhim, violin; Arash Amini, cello; and Moon on piano. The most striking musical aspect of *Dinner is West* is the great variety of timbres and styles explored by the composer and aptly communicated by the trio. Percussionist Jane Boxall commissioned *Wood, Water, and Land* (2006) for solo marimba, and this is a lovely addition to the repertoire. The piece's elongated phrases and incessant rhythm eloquently convey the properties of water.

Perhaps my favorite work on the album is *Dickinson Songs*, a song cycle based on the poetry of Emily Dickinson. The songs were originally written for baritone Nicholas Hay, but the use of a female voice (Lisa Flanagan) in this performance lends an air of authenticity to the poetry. Moon again utilizes contrasting styles and moods throughout this four-song cycle with declamatory vocal writing followed by a brief dance-like episode in "I'm nobody! Who are you?" Soft and sweet, "The bustle in a house" follows with a more songlike approach. The macabre march in the guitar accompaniment of "I felt a Funeral, in my Brain" serves the text well. Moon writes idiomatically for the guitar, but does not limit herself to traditional writing; she also explores alternate techniques. "Hope is the thing with feathers" provides an uplifting completion to the set of songs. Both the performance and the composition are stunning.

A Collage of Memories (2005) is another work comprised of brief movements. In art, miniatures often suffer the reputation of being insignificant or trifling, as it is easy to underestimate the difficulty of immediately drawing a listener in and leaving him/her satisfied with just a little taste. *A Collage of Memories* is a beautiful example of a well-constructed set of

miniatures, featuring the common threads in Moon's work: excellent pacing and organic evolution from one divergent idea to another. Like a gifted conversationalist, Moon changes the subject without the listener even being aware of it.

The remaining three pieces include a gorgeous trio for Moon's group Piaclava. Clarinetist Benjamin Fingland and violist Jessica Meyer join Moon in *Dragonfly*, and it is obvious that this ensemble loves to perform together; the three instruments

interweave seamlessly as Moon exploits the small overlap in range between the clarinet and viola. Employing modal melodies and harmonies, *Dragonfly* utilizes virtuosic writing to reference the shimmering and fluttering of wings. *Tenacy* features cellist Arash Amini, with Moon again on piano. This three-movement work holds at its central theme what it means to belong. After a somber opening melody for the cello in a movement titled "Reflective; expansive," happier, more joyful material is heard in "Playful," and a sense of community is depicted through the use of a chorale in the final movement, "Lyrical." The album ends with Moon performing her solo piano work, *Rhapsody*, a fitting end to a fine cycle of her work.

My only complaint about the album pertains to the liner notes. I am thankful that I listened to the recording several times before reading the accompanying notes. Written by composer/critic/radio producer David Lewis, they read as a record review themselves. Unfortunately, Lewis connects too many dots for listeners, underestimating and undermining their ability to understand Moon's beautifully accessible music on their own.

Flutist Pamela Murchison is Executive Director of Pittsburgh New Music Ensemble, and serves on the faculty at Frostburg State University. Her varied career includes membership in the West Virginia and Akron Symphonies, and she maintains an active career as a chamber musician. Her doctoral research topic explores the music of composer Amy Williams.

Suzanne Mueller: *Solitaire*

Suzanne Mueller, cello; collection of works for solo cello plus one duet and one cello quartet.

Available at Amazon, cdbaby, iTunes, and suzannemuellercellist.com, #884501938037 (2013)

ELLEN GROLMAN

Cellist Suzanne Mueller enjoys musical collaboration, having performed with a variety of chamber ensembles including the piano-cello pairings Elysian Duo and Cross Island, the latter featured in the 2011 CD *Quiet Strength*. Mueller is a native and resident of Long Island who graduated from the Juilliard School; her teachers have included Marion Feldman, Alexander Kouguell, Lorne Monroe, Leslie Parnas, and Harvey Shapiro. *Solitaire*, Mueller's second disc, offers an eclectic collection of

Recent Releases

Katy Abbott: *The Domestic Sublime*

The disc features three song cycles by the Australian composer Katy Abbott. *The Domestic Sublime* is performed by Greta Bradman, soprano, and Leigh Harrold, piano. *Words of Wisdom*, performed by The Song Company (SSATTB), is a collection of nine short humorous vignettes based mostly on "found" text but also from Australian cartoonists, Kaz Cooke, and Michael Leunig. *No Ordinary Traveller* is for mezzo-soprano and mixed trio and is performed by the Haclyon Ensemble. The CD was released digitally on the ABC Classics Label on iTunes, March 3, 2014. A hard copy is available through <http://katyabbott.com/shop/shop.html>.

Katy Abbott: *Famous*

Choral music for SSA choir by Katy Abbott features performers from the MLC School, Sydney, Australia (LR 1301). Released on March 3, 2014, the disc will be available on iTunes in the near future. The songs vary from piano or guitar accompaniments to string orchestra or quartet. A hard copy is available through <http://katyabbott.com/shop/shop.html>.

Beth Anderson: *The Praying Mantis and The Bluebird*

The CD presents "The Flute Music of Beth Anderson." The performers include Andrew Bolotowsky, flute; Gregory Bynum, recorder; David Bakamjian, cello; Rebecca Pechefsky, harpsichord; and Beth Anderson, piano. MSR Classics MS 1434 (2014)

Mary Kathleen Ernst: *Keeping Time*

Mary Kathleen Ernst celebrated the release of her solo piano CD, *Keeping Time*, featuring debut recordings of music by Nancy Bloomer Deussen, Jennifer Higdon, Vivian Fung, Katherine Hoover, Stefania de Kenessey, Jing Jing Luo, and Judith Shatin. Recorded for Innova, it is available from Internet and retail stores (2014).

Tsippi Fleischer: *Innovated Classics*

"Innovated Classics," released on August 8, 2013, sheds new light on two of Tsippi Fleischer's major settings of Arabic texts; both works have enjoyed a remarkable number of performances in recent years. The cycle *Girl Butterfly Girl* is presented in two new versions: with chamber ensemble (sung in Hebrew) and with a symphony orchestra (sung in Arabic). The cantata *Like Two Branches* is presented in a performance conducted by Tamir Chasson; selected passages are also presented in the original version, with the kanun (laws from the Ottoman Empire). The CD, which includes a comprehensive and informative booklet, is available from the Israel Music Institute (<http://www.imi.org.il>), which published the scores of both works, and from the composer (info@tsippi-fleischer.com). The audio tracks can be heard and downloaded on <http://www.tsippi-fleischer.com/disco200013.html>.

Incandescence

Music by women composers for saxophone and piano; Michael Duke, saxophones, and David Howie, piano. Works by Jennifer Higdon, Katy Abbott, Fernande Decruck, Ida Gotkovsky, and Stacy Garrop. Classic Labels 14002 (2014)

Kathryn Mishell: *Poem*

Poem contains works for solo violin, violin and piano, and piano trio that Mishell composed between 1988 and 2004. It features violinists Elisabeth Kufferath, Robert Rudié, and Laura Kobayashi, cellist Douglas Harvey, and pianists Susan Keith Gray and Kathryn Mishell. The CD will be released this spring under the Pierian label, #0049, and it will be distributed on Naxos and available on Amazon.

brief works (mainly for solo cello), which covers “an emotional range from contemplative reflection through exuberant abandon, including several premieres” (liner notes). Three of the compositions featured on the disc were written by women.

Mueller commissioned Carol Worthey’s *Solitaire: Theme and Variations* as a birthday gift to herself. Worthey winds the theme through a lively Renaissance estampie, a pensive Hebraic treatment with many augmented seconds, a bluesy passage filled with pizzicato, and a few recitative-inspired statements, some of which work better than others. Barbara Bach Sternberg’s *Bitter Tears* has an improvisatory feel, and lays comfortably within the instrument’s “sweet spot” but is a bit more sentimental than inspired. *Milestone* by Bettie Ross is a gentle march, which recaps its opening then ends abruptly.

The CD features a diverse assemblage of works—Bartok and Bach share the disc with little-known artists, both male and female, whose moods and characters are as varied as their dates of composition. Mueller’s performance is warm and committed, but the quality of the newer repertoire is uneven, and many of its musical ideas meander. Even the briefest of successful works need a clear sense of direction, repetition only when the ideas are worth repeating, and architecture and form that are beyond reproach. Additional works on the disc are by J.S. Bach (two movements from the solo Suite no. 5), Jimmy Pigott, Béla Bartok, Douglas DaSilva, Greg Bartholomew, Nicholas Chen McConnell, J.P. Redmond, Lawrence Kramer, and David Wolfson.

Ellen Grolman is Professor Emerita at Frostburg State University in MD and the Reviews Editor of the Journal of the IAWM.

Kristin Norderval: *Aural Histories*

Post-ambient arias for voice and electronics by Kristin Norderval, composer and vocalist.
Deep Listening DL 45-2012. ASIN: B0099RPY38 (2012)

ELIZABETH HINKLE-TURNER

Like Nina Sun Eidsheim, the writer of the introductory notes for this CD, I first met Kristin Norderval and heard her wonderful performances at the Feminist Theory and Music Conference in Bowling Green,

Ohio, in 2003. At that time I was familiar only with her performances of other composers’ works, so this new CD featuring her own music was a real treat for me. Norderval (www.norderval.org) has close ties to Norway, where she is currently a research fellow at the University of Øsfield, but she was born and educated in the USA, having earned a doctorate in vocal performance from the Manhattan School of Music. Her most notable accomplishments as a performer include receiving artist-in-residency grants from Harvestworks and Rensselaer Polytechnic Institute to develop a wireless MIDI glove for her live computer processing system, which she utilizes in several collaborative works and installations.

Eidsheim opines that the pieces on this disc do not just invite us to listen but are also works that listen *themselves*, open to many styles, cultures, and histories. This description is a testament to the exploratory nature of these compositions. It would be easy to take each piece and try to map the works to Native American musical ideas, Eastern and Western chant traditions, minimalism, and various other “isms,” but that would do the music a disservice. The short pieces are not derivative in any way; they are the output of a musician who has performed, written, and researched deeply, and are Norderval’s reflective expressions of what she knows and what she has learned.

The pieces individually represent a variety of compositional processes, each resulting in a contemplative and meaningful experience for the listener. Norderval explains that *A Flat Ground*, *A Summons*, and *Circadian Singing* were all improvisations done in a single take, each utilizing the voice as sound source. Other pieces contain additional recorded and processed sounds; several were commissioned for dance works. Many have an interesting backstory regarding the source of the sounds (like the radios heard in *Nightcall*, recorded during a residency in Michoacán, Mexico).

For this issue of the *Journal*, I have the privilege of writing about this disc as well as *Sound Portraits* by Vivian Adelberg Rudow. The two CDs provide interesting contrasts: Rudow’s works are portraits of persons she has known, either intimately or tangentially, are richly orchestrated, and feature great ensemble performances. They tell us much about Rudow’s outward and outbound life. Norderval’s pieces, in con-

trast, turn more inward as manifestations of the composer’s “internal self” (literally—in the form of the very air she circulates in her body producing sound) and are “portraits” or “histories,” explorations in different ways.

The CD opens with *A Flat Ground* (2001), a “circular-sounding” work utilizing unfolding streams of repeated vocalizations. While Norderval indicates that this piece was an improvisation done in one take, there must have been some layering and processing (either live or post-recording) of her improvised vocalizations to achieve the final result. It serves to continually develop the source material for an interesting and organic piece. *Gameplay* (2000), created for Katharina Vogel’s dance piece *Proud to be here*, is entirely different in nature. Far more dynamic, various electronic and vocal sounds dart back and forth within the stereo spectrum. *Glass and Mirrors* (2011) also contains both vocal and electronic sounds occurring at a much less frenetic pace, allowing the listener to more easily discern the different tracks of sounds and how they interact.

Digital Surveillances (2006) was written for a movement of Carrie Ahern’s work, *RED*, an unsettling and fierce dance piece inspired by Margaret Atwood’s *The Handmaid’s Tale*. A review of the performance describes Norderval’s sound design as incorporating “live singing mixed with pre-recorded sound which was then also recorded and re-mixed to build a complex, ghostly score that fluttered between lullaby and scream.” (Sarah Maxfield, *CultureCatch.com*, February 2006). The soundtrack incorporates what I have come to recognize now as Norderval’s method of continually developing her pieces as ever-shifting layers of materials that ebb and flow from up close and far away and left to right in a three-dimensional sound field. Even without the accompanying choreography the piece is an engaging work primarily because of these ever-shifting sounds that hover on the edge of perception. My one critique would be that the piece ends pretty abruptly; I felt that there was much further the composer could go with the development of her material. (One is often confined, of course, by the demands of the commission as to length and complexity.) The next track, *13 Inspirations* (2006/2012), is built on the foundations of her score for *RED*, so happily

Norderval was able to continue with her ideas. In this piece she provides operatic-level vocalizations over an electronic wash of sound in the background.

A Summons (2010), a “single-take” improvisation similar in generative structure to *A Flat Ground*, is softer and more contemplative in nature. *Extreme Weather* (2010) and *Narco Kyrie* (2010) are two movements from a score commissioned by the Pennsylvania Dance Theatre for Jill Sigman’s work, *Fowl Play: Some Dances about Civilization*. The work has been described as “one in which human and animal behaviors are simultaneously visible” and as featuring hallucinatory landscapes and “movement surges in uneasy fits and starts” (Roslyn Sulcas, *NY Times*, March 14, 2011).

The longest work (11:26) on the disc, *Nightcall* (2011), features a distant soundscape against which the composer’s soft vocalizations drift back and forth in the foreground; the piece invites meditative listening. Finally, *Circadian Singing* (2011) presents vocalizations similar to those of *Nightcall*, which the composer then develops through different types of breathing and enunciation.

I invite the listener to absorb the music as variations on a single theme of sonic exploration. Each composition is quite beautiful. The works flow into each other easily and aptly portray the different states of physical, mental, and musical being that Norderval inhabits. As I have noted in my review of Vivian Adelberg Rudow’s disc elsewhere in this issue, I am hopeful that this CD will invite more listening and discussion of Norderval’s work in a variety of settings. Norderval’s CD can be easily found at the deephlistening.org website, which features a new online catalog that includes books, scores, and digital downloads. Readers may also be interested in my *Hear Me Now: the implication and significance of the female composer’s voice as sound source in her electroacoustic music* at http://cec.sonus.ca/econtact/8_2/Hinkle_Turner.html.

Dr. Elizabeth Hinkle-Turner is director of Academic Computing Technical Services at the University of North Texas. She is the author of Women Composers and Music Technology in the United States (Ashgate: 2006), and she is currently beginning work on the second edition of this text and two subsequent volumes on women from Europe, Africa, Latin America, and the Pacific Rim.

Timeless: Chamber Music of Clara Kathleen Rogers

Delight Malitsky, violin and viola;
Dieter Wulfhorst, cello; Judith Radell,
piano (2012).
Available at cdbaby.com.

ELIZABETH VERCOE

As a longtime Boston area resident, it is a special pleasure for me to encounter music by one of the women associated with the Second New England School of composers, whose best known members (Arthur Foote, John Knowles Paine, Edward MacDowell, Amy Beach, George Chadwick, and Horatio Parker) were important in the development of an American classical tradition. All were indebted to the European musical traditions of the time, and women such as Amy Beach and Margaret Ruthven Lang were among the first women to receive orchestral performances by the Boston Symphony Orchestra.

Clara Kathleen Rogers (1844-1941) became acquainted with Beach and Lang, as well as other musicians and writers of the time, when she settled into the lively intellectual and musical scene of late nineteenth-century Boston. Like Beach, she retired from public performance after marriage and devoted herself to composing, writing, teaching, and holding weekly salons at her home. Born in England, Rogers received her musical training in voice and theory in Germany. Since the Leipzig Conservatory did not admit women to the composition classes at the time, she composed a string quartet on her own and sought help from her classmate, Arthur Sullivan, in arranging a performance. In later life she rued her lack of formal instruction in composition, and gave this as the reason for her hesitancy to tackle the larger forms. Nonetheless, she wrote many chamber works, including over 100 songs, some piano music, and sonatas for both violin and cello. She taught voice at New England Conservatory, and from the 1890s to the 1930s published a number of books on the philosophy of singing and diction as well as memoirs of her career as an opera singer.

The story of the making of this recording is one of discovery. In the 1990s, violinist/violist Delight Malitsky prepared a modern edition of the Rogers violin sonata for Hildegard Publishing Company, and she and pianist Judith Radell

performed the piece often. Eager for more of this composer’s music, they searched the Rogers archive at Harvard University and found a trove of unpublished chamber music. Support from Indiana University of Pennsylvania led to the recording of some of the music they found.

Fantasia for Viol d’amour and Piano was written for the violinist-composer Charles Martin Loeffler, a member of the Boston Symphony and an enthusiastic promoter of the viola d’amore. Manuscripts exist for both piano or harp accompaniment. In this performance, Ms. Malitsky has transcribed the viola d’amore part for viola, written her own brief cadenza, and is accompanied by the piano. While the program notes indicate the piano version was written before the harp arrangement, the rather excessive proclivity for arpeggios makes one wonder if harp wasn’t intended from the start. This is no more than pleasant music, sympathetically played, and it can readily be imagined as part of a salon program.

More ambitious is the three-movement *Sonata in G major for Violoncello and Piano* (“Italiana”), op. 23, said to be written with fond memories of Rogers’ tours of Italy as an opera singer. While the sonata pre-dates the *Fantasia*, the music seems far less formulaic and the piano part less clichéd, with the final rondo/tarantella making a particular grab for one’s attention. Both parts are demanding of the performers, and cellist Dieter Wulfhorst and pianist Radell deliver readings that are warm and technically accomplished.

The *Sonata in D minor for Violin and Piano* (“Dramatico”), op. 25, is the central and most interesting music on the disc, praised by Amy Beach for its skillful writing. Program notes tell us that Rogers experienced a conversion and embraced theosophy around the time of its composition, an experience intended to inform the piece. There is no doubt the opening movement lives up to the nickname of “Dramatico,” but whether or not the piece describes the journey of the soul toward enlightenment is less interesting than the music’s own journey. The first movement moves through a traditional sonata form with considerable motivic development and a variety of key explorations not found elsewhere on this recording. The initially muted and lyrical slow move-

ment is a welcome respite and island of tranquility between the two fast movements but for the exposed opening violin note, which is noticeably flat. Generally less meaty than the opening movement, the finale has two moments particularly worth noting: an intriguing recitative-like section about halfway through the movement and an ethereal conclusion in which the violin hovers on a high harmonic.

The date of the final piece, *Reverie for Violoncello and Piano*, is unknown but thought to be after the composer's visit to Bayreuth in 1886. Cello and piano are equal partners here, and the music for both is as challenging as in the two sonatas previously discussed. The cello explores its full range under the capable hands of cellist Dieter Wulfhorst, deftly supported by collaborative pianist Radell.

On occasion the sound quality of the recording is a bit shrill in the upper registers, and the small print of the liner notes is a challenge to read. Other than these rather minor complaints, there are convincing performances, ample program notes, and a good sampling of the music of a nearly forgotten composer. At her best, Rogers' music is well worth a revival.

Footnote: For those interested in free downloads of Rogers' music, the International Music Score Library Project offers six works, including some songs, two piano pieces, and the original edition of the violin sonata published by Arthur P. Schmidt in 1893 (<http://imslp.org/wiki>). The violin sonata is available from Theodore Presser in the modern Hildegard edition. The quartet, cello sonata, and *Reverie* may be found at Amazon.com in an edition called *Clara Kathleen Rogers: Chamber Music*, edited by Judith Radell and Dieter Wulfhorst. The memoirs and books on singing are available from Barnes and Noble.

Dr. Elizabeth Vercoe lives in the Boston area and teaches at Regis College. She has been a composer at the St. Petersburg Spring Music Festival in Russia, the Cité Internationale des Arts in Paris, and the MacDowell Colony, and she held the Acuff Chair of Excellence at Austin Peay State University. Her music is published by Noteworthy Sheet Music, Certosa Verlag (Germany), and Arsis Press and is recorded on the Owl, Centaur, Navona and Capstone labels.

Vivian Adelberg Rudow: *Sound Portraits*

Orchestra, Chamber, and Electro-Acoustic music by Vivian Adelberg Rudow.

MSR Classics MS 1308. ASIN: B00B5G4392 (2013)

ELIZABETH HINKLE-TURNER

Vivian Adelberg Rudow is one of a group of women (Margaret Meachem and Deon Nielsen Price also come immediately to mind) who have enjoyed the bulk of their success as composers later in life, after having raising their families. When her two eldest sons were in high school, Rudow returned to study music at the Peabody Institute, eventually earning a master's degree. She recalls that when she once had to choose between taking a scheduled exam and caring for her sick son at home, a successful woman teacher at the Institute told her that she should "always do what was best for the family and the rest would fall into place." Rudow has lived her musical life based on that good advice.

Though a latecomer to her chosen profession, the composer has certainly made up for those "missing" years with a busy musical schedule filled with performances and prizes. One of the first women to ever receive first prize in the prestigious Bourges International Electroacoustic Music Competition for her *With Love* (1986) for cello and tape, Rudow is equally at home composing for traditional instrumental or electroacoustic resources. *Sound Portraits* offers a fine collection of her work in a multitude of styles and instrumental (and electroacoustic) groupings and, along with the CD *Love, Loss and Law* (Hollins and Park Music), provides a thorough catalog of music from this prolific Baltimore-based composer.

Sound Portraits begins with the orchestral fantasy *Spirit of America* (1999/2006), beautifully performed by the London Philharmonic Orchestra. Alternatively titled *Urbo Turbo* (Urban Turbulence), the work is a crazy-quilt of Americana-evoking styles, which reminded me both of Charles Ives' music (for its American flair) and Luciano Berio's *Sinfonia* (for its lyricism). However, the music is uniquely Rudow's and is an exuberant opening to the CD.

After this comes a series of individual "portraits" inspired by persons existing within Rudow's sphere of interests and friendships. *John's Song* (2006/07) and

John's Song – Variation 1 (2008) are in memory of a young businessman, John J. Hill, who was killed at the age of twenty-seven in an accident. *John's Song* features a luscious and not-too-sad trumpet solo with an ethereal background of keyboard and electronics. The short *Variation 1* is a light-hearted jazz piano rendition of the trumpet melody of the main piece. It was so inventive I hoped that the composer would offer more of these variations in different styles! Edward Hoffman on trumpet and Jonathan Jensen on keyboard provide a convincing and committed performance; all electronics are created by the composer.

The Bare Smooth Stone of Your Love (1998) for cello and piano is dedicated to the memory of Rudow's colleague Daniel Malkin, who performed the composer's award-winning work, *With Love*, mentioned above. *Bare Smooth Stone* was composed to the poem *Cello Recital*, written by Daniel's mother, Carole Malkin, and performed at his second memorial concert; the poem is not recited in this recording. The piece is persuasively and movingly rendered by the late cellist Stephen Kates and pianist Eun Jung Shon. Once again Rudow's love of lush and lyrical melodies is evident; this work would serve well as a recital piece for a cellist of advanced abilities. The next two works on the disc—piano pieces dedicated to the memory of eighteen-month-old Rebecca Blackwell—would also make outstanding recital or chamber concert works. *Rebecca's Rainbow Racing Among the Stars* (composed in 1991 and premiered in 1994) and *Rebecca's Song* (composed in 1989) are part of a larger suite dedicated to the niece of the composer's daughter-in-law and son. Rudow comments that although she can compose dissonant and atonal music, she felt that the more lyrical and melodic music here best expressed the feeling of loss.

The flute concerto *Go Green!* (2010) is part of Rudow's *Earth Day Suite* and is dedicated to the spirit of those who seek to clean up our waterways and parks. The Orchestra of St. John's of Ellicott City, Maryland conveys a precise and nuanced performance, as does Sara Nichols' flute solo. This piece resembles *Spirit of America* in character. Among the most interesting works on the disc is *Cuban Lawyer, Juan Blanco* (2000), featuring recordings sent to Rudow from Blanco himself specifically for use in the piece. Rudow's performance of the composition was recorded live at the International

Electroacoustic Music Festival in Havana in celebration of the eightieth birthday of lawyer and composer Juan Blanco, director of the Cuban Electroacoustic Music Studio. This aural documentary is a pastiche featuring Blanco's description of his career and life story as well as Latin keyboard rhythms, sound effects, and smooth melodic materials.

Dawn's Journey (2005) is an electroacoustic work in memory of composer, writer, lute, and recorder player Dawn Culbertson, another member of the composer's "musical family." The music consists of recordings of other Rudow pieces layered upon each other in a collage effect, interspersed with English country dance music (Culbertson died suddenly after an evening of English country dance). This piece was a bit too "messy" for me—I would have preferred more of a structure instead of what I experienced as a confused soundscape. However, it is the only slightly weak piece on a CD of otherwise strong works.

Much more compelling in character and structure is Rudow's *Call for Peace* (2006) for solo flute and prepared tape. Composed during the Israeli-Hezbollah war, the work "was inspired by the search for peace by ordinary people" (Rudow, liner notes). The taped part features whispered words from Rudow's 1977 *Dona Nobis Pacem* processed via electroacoustic means. *Call for Peace* is easily the best work on the CD; it is the most original in nature and style with no derivative or referential elements. Flutist Sara Nichols provides yet another brilliant performance.

The Healing Place (1985/1991) is a large-scale chamber work with narrator and tape, created and originally conducted by the composer in memory of Devy Bendit, a lawyer in her twenties who committed suicide. The most attractive aspect of this piece for me is its alternation between the busier and more contemplative moments.

Those listeners who know Vivian well know that she loves to laugh and have fun and so she does with the final, very short work, *Moo-Goo-Gipan Smash!* composed for the recurring 60x60 project (<http://www.voxnovus.com/60x60/>), which solicits one-minute electroacoustic works and compiles them into an hour-long program. The vignette features snippets of Vivian's other music as well as newly-composed prelude and postlude sections.

Overall, this is a worthwhile and enjoyable recording. Rudow's music is energetic,

engaging, and full of spirit, and it is easy to see why she enjoys such success and elicits such terrific performances. The technical aspects of the disc are superior, offering crisp and clear sound. I hope that as the CD becomes part of personal, university, and public library collections, the added exposure will allow for her works to be performed more frequently and become part of orchestral and solo recital programming.

Dr. Elizabeth Hinkle-Turner is director of Academic Computing Technical Services at the University of North Texas. She is the author of Women Composers and Music Technology in the United States (Ashgate: 2006) and is currently beginning work on the second edition of this text and two subsequent volumes on women from Europe, Africa, Latin America and the Pacific Rim.

Elena Ruehr: *Averno*

Marguerite Krull, soprano; Stephen Salters, baritone; The Trinity Choir, with Novus NY; Julian Wachner, conductor.
Avie Records 2263 (2012)

KIMBERLY GREENE

In contemplation of the mysterious natural world and the tenuous and temporal condition of human existence, composer Elena Ruehr's recent release, *Averno* (2012), ventures into the realm of antiquity through the myth of Persephone as transmitted by the poetry of Louise Glück (b. 1943). She unveils the material and the metaphysical in both the graceful verse of Emily Dickinson (1830-1886) and the naked and unrelenting narrative of the social activist Langston Hughes (1902-1967). Ruehr is blessed with a gift for melodic construction and musical coherency, and *Averno* stands as a stunning representation of her compositional command of vocal literature, evidenced here in its striking orchestration and in the melodic clarity apparent in the setting of the enigmatic texts.

Ruehr's interest in composition began at a young age and, with the encouragement of both her parents, blossomed into a career of remarkable distinction. Equipped with a Master of Music degree from The Juilliard School and a Doctorate in Musical Arts from the University of Michigan, not only has Ruehr graced the faculty of MIT for twenty years, teaching music theory and composition, but her music has received prestigious and unqualified acclaim for its emotional and intellectual impact.

The realization and recording of *Averno* was the result of a generous commission

by the Jebediah Foundation, smaller grants from several institutions, and the aesthetic vision and determination of both the distinguished conductor Julian Wachner and Ruehr. The disc includes the secular forty-minute cantata *Averno* (2011)—the sole focus of this review—*Cricket, Spider, Bee, for chorus and chamber orchestra* (1995) on the selected poetry of Emily Dickinson, and *Gospel Cha Cha* (2000), which is based on Langston Hughes' impressive late work.

The performance features Stephen Salters, baritone, and Marguerite Krull, soprano, The Trinity Choir, and the new-music ensemble Novus, NY. Apparent throughout the impassioned performance is a resoluteness rarely experienced in contemporary concerts. Instead of allowing the choir to occupy a subordinate role to the soloists, Wachner directs it to function in the manner practiced by the tragedies of antiquity by engaging in a battle for supremacy, increasing the effectiveness of the dissonant musical material and enhancing the textual representation of the struggles inherent in the fragile human condition. Furthermore, rather than standing in opposition, the voices of Salters and Krull share a profundity of timbre and artistic finish that are remarkably matched. The superior quality of the performance not only stands as a testament to the dedication and professionalism of the chorus and orchestra in that their recording was completed in only six hours, but also to the artistry of the soloists, who overdubbed their vocals to the mixed version in only four days at Skywalker Sound in Marin County, California.

Averno (2006), the collection of poetry by the award-winning author Louise Glück, provided the dramatic impetus for Ruehr's cantata for chorus, orchestra, and male and female soloists. Signifying the mythological entrance of the underworld in ancient Roman literature, this bewitching narrative skillfully expresses the implicit ambivalence inherent in the myth of the two seasonal goddesses, Demeter and Persephone. In Ovid's *Metamorphoses*, Persephone wanders away from her companions while gathering flowers. A great chasm materializes and Hades abducts her to the realm of the dead. Demeter seeks desperately for her daughter until Zeus negotiates her release for two-thirds of the year on earth, with one third spent with Hades in the underworld. Glück also touches the metaphysical in her exploration of the relentless and polemic forces of oblivion and consciousness, iso-

lation and inclusion, and the life-affirming and denying aspects of love.

Although steeped in the tradition of late Romanticism, Ruehr's unique compositional language defies easy characterization due to her astute sense of melodic organization and the advancement of ancient musical material through modernist compositional methods. "The Night Migrations" opens *Averno* with an exotic and unrelenting orchestral fanfare in the double harmonic major (also known as Arabic or Byzantine) scale. Afterwards the dark cry of a chant, with a modernist tinge of dissonance and unraveling permutations, unfolds in juxtaposition to the imposing dialogue of the soloists as they contemplate the void associated with death.

Sharing a similar melodic and harmonic language, the complimentary second movement, "October," not only introduces the compelling and integral motif of Debussy's *prélude, Des pas sur la neige* (Footsteps in the Snow, 1909-1910), which permeates the entire cantata, but also reflects the intended aesthetic as inscribed on the score by the composer: "Ce rythme doit avoir la valeur sonore d'un fond de paysage triste et glacé" (This rhythm must have the resonant value of the basis of a sad and frozen landscape). In accordance, Ruehr utilizes this ostinato as a dissonant choral background in contrast to the exotic melody of the soloists, thus evoking the bitter asperity of winter.

Throughout *Averno*, the gravity of the orchestral and choral writing frequently surprises and confounds the listener; the ambiguity of the human condition and the duality of Persephone's existence on earth and in the infernal realm are realized masterfully through the musical material. In this respect, the culmination of *Averno* rests in the profound *tour de force* "Persephone the Wanderer." A direct comparison to the orchestral *Lieder* of Mahler is warranted here, especially in the similarity of approach used in "Der Einsame im Herbst" from *Das Lied von der Erde* (1911). However, Ruehr's choral declamation, which stands in opposition to the soloists' melodic material, renders the resemblance rather inadequate due to the substantive intellectual and emotional content of this poem. Ruehr creates a compelling and majestic musical setting that not only upholds the integrity of the dramatic text, but offers a brilliant addition to the repertoire of contemporary vocal literature.

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 MA in Music History & Literature from CSUF, with additional degrees in German Studies, French Language and Literature, and Business Administration.

Robyn Schulkowsky: *Armadillo*

Robyn Schulkowsky, Fredy Studer, and Joey Baron, percussion.
New World Records 80739-2 (2013)

RONALD HORNER

As I began my examination of the *Armadillo* CD, I contemplated whether or not the work was programmatic in nature. Repeated listenings failed to provide a definitive answer, but the liner notes indicated that Mayan imagery and symbolism might have affected the composition's structure (which the liner notes compare to the arrangement of a temple). It is apparent that mathematical ratios and proportions are at the core of the work, though its size and complexity make it daunting to grasp those aspects.

Schulkowsky has worked and performed with some of the most innovative experimentalists of the twentieth century, including Cage, Stockhausen, and Xenakis. It is likely that these composers have influenced the development of this work, but to what extent is unclear without access to some notation (which the liner notes describe as limited in the conventional sense). Schulkowsky melds a background of classical technique with her experimental experiences. When her expertise in African percussion is added to the mixture (to say nothing of her collaborations with artists, choreographers, and actors), the result is a formidable voice that needs to be heard. Her collaborators on this CD (Fredy Studer and Joey Baron) are musicians with whom Schulkowsky has worked for many years. All sounded thoroughly comfortable in this musical environment, each contributing his portion to the composition's gestalt. The work is an odyssey through an ever-changing panorama of meter, pulse, and timbre.

The work's four "parts" explore different aspects of percussive timbres and time (metric) relationships. This is not music for the faint of heart, providing from the first sound much intensity and impetus.

Part I features layers of seemingly unrelated activity that merged near the movement's end. Someplace between minimalism and new age, this section can only be described as mesmerizing and hypnotic. The introduction of metal timbres heralds an increase in intensity, highlighted by polyrhythmic layering (as found in African drumming). These variations of timbre and rhythm last more than forty minutes.

Part II features hand drumming based upon a sixteenth-note ostinato. Performers manipulate pitch through the element of timbre, with variety derived from playing at different locations on the drum heads and shell. The three performers function as one, ending the movement with a repeated pattern that seems to float above the pedestrian constraints of meter. The section ends abruptly: just as the rhythmic substance began to congeal, it was gone.

Part III is marked by tension—chronic tension without release. A gong provided the only apparent structure in this segment; other parts seemed to be improvised around the gong's pulse. Shimmers of sound color occupied the space above the ominous ostinato of cymbal and flexatone (an idiophone with a sound similar to a musical saw). Part IV is in triple meter. Brushes establish the rhythmic foundation while other drum timbres (and vibraphone) come and go above the brush ostinato, melting into an ethereal fade-out.

This composition is a compelling contribution to the chamber literature for percussion, and the performance is an admirable one; the listener is treated to each nuance and implication with virtuosic flair by the trio of performers. Whether *Armadillo* ("little armored one") will become a classic staple of the percussion ensemble repertoire remains to be seen. Sadly, it will probably not be frequently programmed due to its length, the technical demands on the performers, and inaccessibility for audiences. *Armadillo* is like its namesake: an outer layer of rhythmic complexity protecting a quasi-minimalist interior that is—on the whole—rather endearing.

Ronald Horner is a member of the music faculty at Frostburg State University and Indiana University of Pennsylvania. He holds a Doctor of Musical Arts degree from West Virginia University. A former member of the Israel Philharmonic Orchestra, Dr. Horner is currently timpanist for the Keystone Winds. He is the author of the music appreciation text, *An Elemental Approach to Music*.

The 2014 Women Composers Festival of Hartford

JESSICA RUDMAN and DANIEL MOREL

Darkness. The only light comes from a stained glass window at the front of the hall, reds and yellows and blues softly illuminating an empty stage. A plaintive oboe cry cuts the silence, calling out from one side of the audience. An English horn answers from across the room, and the audience is drawn into the unique musical world of Andrea Clearfield's *Daughter of the Sea*.

Clearfield, a full-time composer based in Philadelphia, was the Women Composers Festival of Hartford's 2014 Composer in Residence, and *Daughter of the Sea* was the Festival's inaugural commission. The Festival organizers have long been interested in the possibility of commissioning new works, and we were very excited to see that dream realized in a work that blends haunting lyricism, wit, and drama. Written for one of our 2014 Ensembles in Residence, Oboe Duo Agosto (Charles Huang and Ling-Fei Kang), *Daughter of the Sea* consists of seven movements inspired by the poetry of Pablo Neruda. Though Clearfield does not set any complete poems, fragments of Neruda's work are spoken and sung by performers. Extended techniques are used for effects both moving and humorous. The players travel throughout the hall during the piece, and the lights are raised and lowered strategically to underscore the work's emotional trajectory. Overall, *Daughter of the Sea* is a theatrical experience whose like is not commonly found, and the Festival is thrilled to have helped bring this new work into the world.

In addition to completing that commission, Clearfield was in residence from March 5 to March 9 during which time she participated in each of our five concerts, the WCForum, and various other speaking engagements. Her residency began with a presentation at The Hartt School's Institute for Contemporary American Music, and she spoke at Central Connecticut State University's Music Forum the following day. In both talks, Clearfield stressed how life experiences impact the creative process and one's career, particularly focusing on her fieldwork in Nepal and its influence on her music.

She explained how she first journeyed to the Himalayas after the Network for

New Music commissioned her to create a collaborative piece with a visual artist whose own work is inspired by Tibetan culture. She also played field-recordings of various folk and ritual musics from the area to provide the audience with a frame of reference before they heard an excerpt of the gorgeous resulting work, *Lung-Ta* (2009). Clearfield told how she later returned to the region to document a particular repertoire of court songs that was dying out, recordings of which are now posted online as part of the World Oral Literature Project. Inspired by that second trip, she wrote an amazingly original cantata, *Tse Go La – At the threshold of this life*, which she also



Andrea Clearfield

played. That work directly resulted in an invitation to compose her first opera: an in-progress work about the life of the eleventh-century yogi Milarepa. Her experiences in Nepal and in writing the two earlier works had a profound impact on her life, her music, and her career.

In addition to speaking at these two schools, Clearfield and Festival Director Daniel Morel were interviewed by John Dankosky on WNPR's *Where We Live*. Their conversation covered her career and works as well as the question of what it means to be a female composer. For Andrea, that means she is a composer and musician who is also a woman, rather than a "woman composer." She explained that if given a blind test, she would be unable to tell whether a work was written by a woman or man (excepting only texted pieces with themes more resonant for one gender than the other). She did, however, emphasize the difficulty of being in a musical environment without role models of one's own gender, and she expressed her gratitude for finding a female mentor early in her compositional development: Margaret Garwood, a composer known for

her operas and other vocal works. The interview was particularly interesting in the context of the larger dialogue about this issue found in online and print sources of recent years (including writings by Annie Gosfield and Mara Gibson, both of which were mentioned during the conversation).

Andrea's final talk—tracing the genesis of musical salons and sharing her own experiences running a salon series in Philadelphia—occurred as part of the WCForum. Now in its second year, the Forum includes presentations and lecture-recitals on female composers. Due to the success of last year's sessions, the Forum events were offered on two days rather than one. Presenters traveled from across the country to discuss topics ranging from the flute music of the late Baroque composer Anna Bon di Venezia to Stevie Nicks's demo recordings. Forum highlights included an electroacoustic session with talks by Sabrina Peña Young on the development of her virtual opera, Beth Wiemann on a piece inspired by the 1949 Mann Gulch fire, and Jing Wang on the combination of Chinese and Western influences in her work *Brahmanda* (2012). Additionally, two exceptional lecture-recitals presented the music of women not previously featured on the Festival: Michelle Latour introduced audiences to the songs of Vítězslava Kaprálova, and the saxophone-piano duo of John Bleuel and Linda Li-Bleuel discussed French composer Lucie Robert's saxophone works before giving an energetic performance of her *Cadenza* (1974).

Interspersed with the WCForum sessions and the talks described above, five diverse concerts were presented, exposing audiences to a mix of emerging and established, living and historical, and local and non-local composers. The first was a Thursday evening performance featuring a selection of works for woodwinds. Among many other excellent offerings, stunning performances of Kala Pierson's *Bright Curves* and Joan Tower's seminal *Island Prelude* by flutist Mary Matthews (courageously on crutches the whole night!) stood out as exceptional.

Friday evening, the phenomenal Oboe Duo Agosto presented a mix of historical

and modern works written (or arranged) for oboe and English horn, alone or in combination with other instruments. The concert included the powerful premiere of Clearfield's *Daughter of the Sea* as well as an adept performance by Huang of Jenni Brandon's *In the City at Night*, which evoked the imagery and ambience of urban landscapes. Brandon's work was the winner of our 2014 Composition Competition, whose final round was judged by renowned oboist Humbert Lucarelli. In keeping with the Festival and Oboe Duo Agosto's mission of advocacy, Brandon's work—and those of finalists Sookyung Sul and Eun Sook Baek—will be performed multiple times by the Duo over the next three years.

Saturday morning opened with a rich program of art songs from the late nineteenth and early-twentieth centuries. Lyrical and animated performances by singers Anna Hayrapetyan and Theresa Pilz brought the music vividly to life. Additionally, pianist Penny Brandt provided historically informed and thoughtful narration about the works and composers featured on the program, which included music by Pauline Viardot, Elsa Olivieri Sangiacomo (Respighi), Germaine Tailleferre, and Amy Marcy Cheney Beach.

The Saturday evening concert by our second 2014 Ensemble in Residence, the Syllanus Ensemble, included an enthusiastic encore of Clearfield's *Daughter of the Sea*. The other compositions ranged from

Ruth Crawford-Seeger's angular *Diaphonic Suite No. 4*, performed by Huang with cellist Katie Kennedy, to Debra Kaye's *Finding Accord*, a piano trio requiring the violinist to wear ankle bells. A beautiful work entitled *The Walls of Morlais Castle* by our 2013 Composer-in-Residence, Hilary Tann, was included on this program (her *Shōji* was featured the previous evening), and we were thrilled she was able to join us again this year!

The Festival closed on Sunday, March 9 with a celebration of string music. The program featured works by living composers performed by an impressive collection of local musicians. In addition to Clearfield, composers Anais Azul, Julia Adolphe, Yi Ying Chen, Dayton Kinney, and Beata Moon were in attendance to introduce their music to an eager audience. The concert ended with Clearfield's *Unremembered Wings*, giving this year's Festival a wistful finish.

After bringing the 2014 Festival to a successful close (and sleeping for about a week), the organizers are back at work planning for the future. We were fortunate to receive an Ignition Grant from the Greater Hartford Arts Council to fund the Festival's incorporation as an official non-profit organization, and we have begun undertaking the tasks necessary to complete that process. We intend to use this opportunity to strengthen our Festival programming and expand into other

avenues of advocacy for female composers. We hope you will support us as we embark on this exciting new chapter and consider joining us as a composer, performer, scholar, or audience member next year!

The Women Composers Festival of Hartford is held annually each March as part of Women's History Month and is generously supported by the Greater Hartford Arts Council, The Hartt School, Central Connecticut State University, Charter Oak Cultural Center, and New York Women Composers, Inc. Details about upcoming Festivals, program listings for past events, and audio/video clips can be accessed online at womencomposersfestivalhartford.com. To find out how you can participate in or contribute to the festival, please contact the Festival Director, Daniel Morel at info@womencomposersfestivalhartford.com.

Jessica Rudman (www.jessicarudman.com) has been involved with the Women Composers Festival of Hartford since 2005 and is a member of its newly-formed board. An active composer and theorist, Ms. Rudman is currently pursuing her Ph.D. at the CUNY Graduate Center, where she is completing a dissertation on the music of Ellen Taaffe Zwilich.

An advocate for new music, Hartford-based composer Daniel Morel (www.danmorel.com) has directed the Women Composers Festival of Hartford since 2010. Current projects include commissions for La Ventus Quartet and Cuatro Puntos. He holds degrees from Bucknell University and The Hartt School, University of Hartford, where he is currently an instructor with the Community Division's Young Composer Program.

The Kapralova Society: Annual Report 2013

KARLA HARTL

The most important events and projects in 2013—some assisted by the Society—included the world premiere of Kapralova's *Tales of a Small Flute*, two pieces for flute and piano written in 1940 and performed by Lucie Brotbek at the Flute Festival 2013 Freiburg, Germany; a recording by Helene Lindquist and Philipp Vogler of Kapralova's recently discovered art song *Smutny (Studenty) vecer* (made available on theartsongproject.com); a two-hour radio documentary on Kapralova, written by Martinu scholar Harry Halbreich for the Radio Télévision Belge Francophone; and the Greek premiere of Kapralova's *Military Sinfonietta*, performed by the Thessaloniki State Symphony conducted by Nadia Wasiutek (available on YouTube).

In 2013, Kapralova's music continued to be performed and broadcast worldwide. The composer's music was also presented

at two music festivals and one international music competition. Besides the already mentioned Flute Festival 2013 in Freiburg, Kapralova's music was also programmed at the Moravian Autumn Festival of Brno (Czech Republic), where her *Military Sinfonietta* was performed by the Brno Philharmonic under the baton of Aleksandar Markovic. The 12th International Czech and Slovak Voice Competition (with its semifinals at the University of Wisconsin-Green Bay and the finals in Montreal) heard a good selection of Kapralova's art songs from several semifinalists and finalists. Olga Rusin from Krakow, Poland, won the Kapralova Society Award for the best interpretation of a Kapralova song for her fine rendition of *Waving Farewell*, op. 14. Kapralova's music was also featured in eight radio broadcasts last year; the coun-

tries included Australia, Belgium, Canada, Czech Republic, the Netherlands, and the United States. Among participating radio networks were three national broadcasters: Czech Radio, Dutch broadcaster Radio Vara, and Radio Télévision Belge Francophone (RTBF), which produced a first French language radio documentary on Kapralova.

Kapralova's music was reviewed for a variety of music journals, magazines, and webzines. Four reviewers focused on the Czech Radio recording of Kapralova's string quartet, released in October 2012 with the assistance of the Society. Their highly favorable reviews appeared in *Harmonie* (this Czech classical music weekly gave the recording its highest score, "Tip Harmonie") and *Czech Music Quarterly* (Veroslav Nemeč), *Opus Musicum* (Al-

ice Rajnohova), *Martinu Revue* (Greg Terian), and *criticaclassica.com* (Marco del Vaglio). Three reviewers reported on the performance of Kapralova's *Military Sinfonietta* at the aforementioned Moravian Autumn Festival. The performance was warmly received by both the critics and the audience, as was evident from the reviews published in *Musicologica* (Milos Zapletal), *OperaPlus* (Jan Podracky), and *mestohudby.cz* (Boris Klepal). *San Francisco Classical Voice* printed a review by Jason Serinus of a performance of Kapralova's *Elegy for Violin and Piano*, and the *Kapralova Society Journal* published a book review by Michelle Latour of *The Kapralova Companion*, the very first English monograph on the composer.

Kapralova was the subject of two public lectures last year: the first, by Dr. Mar-

tin Flasar of the Masaryk University, was part of a two-day public seminar, "Women in Music," held in May at the Jiri Mahen Library in Brno, Czech Republic; the second, by Dr. Timothy Cheek of the University of Michigan, was given by the author in June at the National Czech and Slovak Museum and Library in Cedar Rapids, Iowa. Kapralova's music was also the subject of a doctoral dissertation, "Klavirni dilo Vitezslavy Kapralove" (Piano Oeuvre of Vitezslava Kapralova), written by Alice Rajnohova as part of meeting her DMA degree requirements at the Janacek Academy of Performing Arts in Brno, Czech Republic. Another important contribution to the Kapralova bibliography last year was Derek Sayer's new book on Czech cultural history, *Prague, Capital of the Twentieth Century: A Surrealist History*. The book included

an eleven-page section dedicated solely to Kapralova, drawing on the research published in the *Kapralova Society Journal*.

Women in Music

In 2013, the Society put out the eleventh volume of its free online journal of women in music, *Kapralova Society Journal*, publishing research on Dame Ethel Smyth (Eugene Gates), Dame Vera Lynn (Erin Hackel), and Kapralova (Cristina Castaldi).

The Society's databases of women composers and conductors and other online resources on women in music continue to expand and attract visitors to our website, frequently bookmarked by online discussion groups and blogs, and listed among recommended resources on websites of an increasing number of college and public libraries worldwide.

Report from Japan: Three Events

TAEKO NISHIZAKA

The National Women's Education Center (NVEC), located in the far outskirts of Tokyo with a lovely view of the mountains, held an exhibition entitled "Going with Music" from August 1 to December 15, 2013. It was one in a series of annual exhibitions in which remarkable women in various fields have been featured. Five historical women musicians, both Japanese and non Japanese: Louise Farrenc, Fanny Hensel, Clara Wieck Schumann, Nobu Koda, and Takako Yoshida; and five contemporary Japanese women who are active as a violinist, musicologist, composer, music hall manager, and conductor, were introduced. In addition to the exhibition of scores, portraits, books, and other interesting materials (such as a 100 Deutschmark bill with Clara Wieck's pic-

ture), two concerts and a lecture were held in association with the exhibition in a music room before an enthusiastic audience.

Louise Farrenc's Symphony No. 3 was performed by an amateur orchestra, Ensemble Dimanche, on February 9, 2014 at Fuchu Forest Vienna Hall in Tokyo. Given that amateur orchestras tend to perform a limited repertoire, it is remarkable that they dared to play a generally unknown work. One member explained that she had come across this music on YouTube and was captivated by its charm; the other orchestra members agreed to perform it as the main work on their concert. The performance was successful, but the audience was relatively small, perhaps due in part to unusually heavy snow on the previous day.

An International Women's Day concert, organized by the *Société franco-japonaise des études sur les femmes*, was held on March 8 at the Maison franco-japonaise Hall in Tokyo. Some chamber music, piano works, and songs by Louise Farrenc and Pauline Viardot were performed by outstanding young musicians. Pantomime music, *Au Japon* by Viardot (ca. 1895), was the most curious work on the program. She was no doubt influenced by the popularity of Japanese art and culture in Europe, and especially in France, in the late nineteenth century. Two pre-concert talks with simultaneous translation by members of the *Société*, one on the accomplishments of women in nineteenth-century France and the other on Farrenc and Viardot, were informative.

Antelope Valley College Presents "California Composers"

MARY LOU NEWMARK

On Saturday, March 22, 2014, I had the pleasure of attending the Antelope Valley College Symphonic Band concert featuring "California Composers" at the plush AVC Performing Arts Theatre in Lancaster, California. This concert brought together the talents of four composers from the National Association of Composers, USA with two different wind ensembles. The California State University Northridge Wind Symphony performed as guests in addition to the AVC ensemble. Both bands were

brilliantly directed by Dr. Berkeley Price, faculty at AVC, who moved seamlessly between roles as conductor, soloist, and lively emcee. After the opening work by Aaron Copland, the AVC Symphonic Band dove into the colorful world of Dr. Deon Price's *Yellow Jade Banquet*, with the composer conducting and Berkeley performing as clarinet soloist. The work was originally written to honor Price's



(L-R): Charles Fernandez, Jeannie Pool, Adrienne Albert, Berkeley Price, and Deon Nielsen Price.

Chinese composer colleagues, and this performance was the world premiere of the wind band transcription. Next on the program was Adrienne Albert's bold and polished work *Courage*, with a snare drum motive that reminds us to find "strength to push through life's obstacles. The first half of the program ended with a rousing medley from *Star Wars*.

After intermission the CSUN Wind Symphony took the stage with the powerful *Gandalf from Lord of the Rings* by Johann de Meij and three more works from NACUSA composers. Charles Fernandez,

an accomplished film and television composer, presented *Bachus Illatus*, an exciting tone poem about a little girl's first costumed ball, written for the Los Angeles Bach Festival. Suite from *Girls in the Band* by Jeannie Gayle Pool was accompanied by projections of photographs from Pool's collection of women musicians in Los Angeles from 1920 to the 1950s. This jazzy world premiere composition included cues from her score of the film, *Peggy Gilbert & Her All Girl Band*, which Pool had produced and directed. The final piece by Deon Nielsen Price, also a world

premiere, was *Dancing on the Brink of the World*. This tone poem traces the history of Crissy Field, a marshland in San Francisco, with great percussion effects and intricate textures. Near the end of the program, Berkeley Price spoke about the importance of playing works by living composers and particularly women composers. Aptly timed for Women's History Month, this program did exactly that with three out of the four composers present being women. Bravo to all!

Mary Lou Newmark is a composer and electric violinist.

IAWM NEWS

President's Message

SUSAN BORWICK

We are raising funds for The International Alliance for Women in Music 20th Anniversary Congress: *Women in Music Connecting the World!* April 13-19, 2015. Look for a two-tiered call for submissions on the IAWM listserv.

Why an Online IAWM Congress?

1. A two-fold reason: to provide ACCESS to performances and presentations globally and to INCREASE the number of hearings of performances and presentations.

2. To remove PLACE (LOCUS) as a boundary limiting an IAWM Congress for many members. Therefore, more people will participate, as the expense for them will be limited to the cost of their submitted activity and its recording or live access. As a bonus, the public worldwide will have access to this open website.

3. To EXPAND the scope of the IAWM Congress so that it will not be limited to or cater to "full-time, tenure-track faculty composers" (like those who might get reimbursed for travel to congresses, including me). Independent recorded or live performances and presentations can be done at a museum, a park, a coffee house, a local movie theater, a lobby, a library, etc. Online and radio presentations will be acceptable. The local performances and presentations held in various places locally will increase IAWM's exposure, encourage members to consider hosting more women in music events, and give opportunities to non-traditional venues that expand music outside the college concert hall. Additionally, organizing events in their area is an effective out-

reach activity for independent composers, performers, and scholars. The outreach can benefit them, women in music in general, and their communities globally. (Special thanks to Annual Concert Chair Carrie Page for much of this wording.)

4. To ALLOW FOR all media (rather than submissions limited to two-channel media, as we are doing for our 2014 Annual Concert, so that it can travel to more local venues).

5. As the IAWM strives to be more inclusive of women around the world, an on-

Alex Shapiro, ASCAP Board of Directors

Congratulations to composer Alex Shapiro! She was recently elected to the Board of Directors of ASCAP (American Society of Composers, Authors and Publishers), and she has provided the following information.

The appointment was wonderful, yet also quite bittersweet because it comes as a result of composer Stephen Paulus's devastating stroke last July, from which he is still recovering. A very accomplished composer and advocate who, with Libby Larsen, co-founded the Minnesota Composers Forum (which subsequently became the American Composers Forum), Stephen has spent more than twenty years as a symphonic and concert director on ASCAP's Board, and is very highly regarded. Since around 1995, when the Board narrowed its Symphonic and Concert representation from three composers and three publishers to just one of each for the concert seat, Stephen has been our sole representative. For me to be asked to fill that spot on the 24-member board (12 writers and 12 publishers), and in his shadow, is a great honor.

ASCAP's revenues last year were over 850 million dollars, and about 88 percent of that was distributed to the members—a very low operating budget for such a large organization. In short, the Board, which has many sub committees (see <http://www.ascap.com/about/board-intro.aspx>), meets for two days every two months to steer the performing rights organization (PRO) through the roiling waters of copyright laws, statutory rate changes, download and streaming issues, ASCAP's relationship with the many international PROs, and the ongoing lobbying in D.C. necessary to protect music creators' rights. It's an exceptionally busy time in the field, with attacks coming from many sides at once. I co-chair the Symphonic and Concert committee with publisher Jim Kendrick of EAM/Schott Music, and this wonderful group, also evenly comprised of writers and publishers, advises the Board on issues that need to be addressed within the concert music community. Here's the link: <http://www.ascap.com/concert/committee/>

I may be the first composer to serve as the Symphonic and Concert Board representative who, in addition to composing a great deal of acoustic music, also writes a significant amount of electroacoustic work. And, since it's relevant to IAWM, I can say that I believe I'm the first woman to hold this particular seat on the Board. Currently the other women writers on the ASCAP Board are Valerie Simpson and Marilyn Bergman.

line congress is a good opportunity to go to places where there are TRAVEL RESTRICTIONS (e.g., Cuba) to foster greater dialogue. The 2014 Annual Concert is a dry run for the challenges of the online congress.

6. We had NO suitable offers of hosts for the 2015 IAWM Congress outside the U.S. and we wanted to honor the international flavor of our Congress hosting pattern (U.S. alternating with international sites).

7. The IAWM has a reputation for its cutting-edge nature. We *should* host an online congress for our 20th anniversary.

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

2013 Pauline Alderman Awards for Outstanding Scholarship on Women in Music

ELIZABETH KEATHLEY, chair

The International Alliance for Women in Music is pleased to announce the recipients of the 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 Pau-

line 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 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 gen-

der in music, American music, and contemporary composition."

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." Dorothy de Val is Associate Professor in the School of Music, York University, Canada.

The adjudicators for the 2013 Pauline Alderman Awards 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 the publishers, authors, and others who nominated many important new scholarly works on women and music! Nominations for the 2015 competition for works published in 2013 and 2014 should be submitted by February 2, 2015. Please see the IAWM website (iawm.org) for details.

Donate to the IAWM

Please consider donating to the IAWM. Your gift will help make women's music heard through our outreach programs, annual concerts, congresses, 20th-anniversary celebration, and the *Journal of the IAWM*, which reaches a large community of readers. You may also sponsor a student member, a membership for someone who does not have the funds to join, or an award. Your donation will aid our advocacy efforts to have women's work included in concerts and broadcasts and to combat discrimination in employment and education. The IAWM is a non-profit organization and the full amount of your gift may be deductible for federal income tax purposes to the extent of USA laws. Our online donation process is fast, easy, and secure. The information you enter online will be processed through PayPal, and we will not share your information with anyone. You may also donate by sending a check to our treasurer payable to IAWM:

Stefania de Kenessey
Eugene Lang College
The New School for Liberal Arts
65 West 11th Street, room 251
New York, NY 10011

Congratulations to Award Winners

Nancy Bloomer Deussen is the First Prize Winner of the National League of American Pen Women's biennial composition competition for her orchestral work *The Transit of Venus*. It's a descriptive work about the Transit of Venus which occurs in pairs every 113 years or so. It is when Venus passes in front of the sun. It will not happen again for another 111 years so none of us will be here to witness it. I saw it happen in 2012 from NASA here in Mountain View, CA. The image was transmitted over live TV from an observatory on top of a mountain in Hawaii. I was blown away and decided then and there to compose a work for chamber orchestra about it. Listen to a performance by the Mission Chamber Orchestra of San Jose on YouTube.

Musicologist **Kendra Preston Leonard** was awarded the inaugural Judith Tick Fellowship by the Society for American Music for research on the American composer Louise Talma (1906-1996).

Shuying Li's Overture to the opera *The Siege*, winner of the 2013 IAWM/Libby

Larsen Prize, was awarded first prize in the Seattle Symphony's "Celebrate Asia" Composition Competition. The work received its world premiere by the Seattle Symphony on March 21, 2014. The reviewer in the *Sun Break* wrote: "Far more exciting musically was the overture by young composer Shuying Li. Her 8-minute work showed plenty of musical ideas well realized, considerable skill in orchestration and a flair for using different instruments and techniques to create orchestral color, beginning with the baritone saxophone at the opening. It ignited in this listener keen interest to hear more of her music, including the opera for which this is intended as overture." Shuying thanks the IAWM for the initial prize because it marked an important milestone in her career.

Elena Ruehr is a 2014 recipient of a Guggenheim Fellowship to write an opera for Roomful of Teeth, an eight-voice ensemble that she, MIT Music and Theater Arts, and Center for Art, Science and Technology will be hosting as Visiting Artists in Residence at MIT in the fall.

Patricia Surman was awarded a Fulbright Fellowship to Greece for the spring 2014 semester. She is living in Thessaloniki, where she is teaching at the University of Macedonia and researching contemporary Greek flute music.

Jing Wang, Assistant Professor of Music at UMass Dartmouth, received the honor of being named a Fellow at the MacDowell Colony in Peterborough, New Hampshire in March 2014. The MacDowell Colony supports residencies for cutting-edge people in diverse disciplines such as visual arts, writing, film, poetry, music composition, and architecture.

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: 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@hanawalhaus.net or by mail to 514 Americas Way PMB 3734; Box Elder, SD 57719-7600. The deadline for the next issue is September 30, 2014. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

Katy Abbott reports that her new orchestral work, *Introduced Species*, was pre-

miered by the Melbourne Symphony Orchestra in a program entitled "Up Close and Musical." The work was recorded and will be available for streaming on the orchestra's website in conjunction with a teacher resource document appropriate for senior high school level.

Olga Vinokur performed the premiere of **Victoria Bond's** *Binary*, January 3-5, 2014. Kyo-Shin An Arts premiered *Rahsomon*, performed by James Schlefer (shakuhachi) and Ensemble Epomeo: Diane Pascal (violin), David Yang (viola), Kenneth Woods (cello), on February 23 at the Tenri Cultural Institute. Bond gave pre-concert talks on January 9, 10, 11, 14, March 15 and 27-29 for the New York Philharmonic and on March 1, 15 and April 5 for the Metropolitan Opera HD Broadcasts. On January 18, she moderated a panel with William Anderson, Jonathan Tunick, Patricia Spencer, and Armando Bayolo for a Chamber Music America Conference.

Paul Barnes performed *Potirion Sotiriu* at Minot (North Dakota) State Univer-

Advertise in the Journal of the IAWM

As a benefit of membership, you can place an ad at a reduced rate! And if you are a member of any organizations that would benefit from the exposure the Journal can provide, please encourage them to take advantage of our inexpensive rates.

Guidelines:

Ads should be camera-ready, in a graphic file. Graphic files should be 300 or higher resolution and saved at the highest quality; do not use lzw compression.

Ad sizes:

Full page:	7.0 (w) x 9.25 (h)
Half page (vertical):	3.3 (w) x 9.25 (h)
Half page (horizontal):	7.0 (w) x 4.5 (h)
Quarter page:	3.3 (w) x 4.5 (h)
Eighth page	3.3 (w) x 2.25 (h)

Ad prices:

Full page	\$250 (members \$175)
Half page	\$150 (members \$100)
Quarter page	\$80 (members \$60)
Eighth page	(members only \$30)

Please send your ad as an attachment to the editor: evemeyer45@gmail.com

Deadlines: March 30 and September 30

Payment:

Please send your check, **payable to IAWM**, to our treasurer:

Stefania de Kenessey
Eugene Lang College
The New School for Liberal Arts
65 West 11th Street, Room 251
New York, NY 10011

sity on February 2, on March 9 at the Colburn School in Los Angeles, on March 10 at California State University, Northridge, and on April 5 at Lincoln Center. *Frescoes and Ash* was performed by the Great Noise Ensemble on February 7 in Washington, DC. On February 9, the Queens New York Symphony performed *The Frog Prince*, with Constantine Kitsopoulos conducting. On April 21, the Blue Streak Ensemble performed scenes from *Clara* as part of the Cutting Edge Concerts New Music Festival in New York City.

On March 21-22, 2014, **Susan Borwick** presented two keynote lectures at Meredith College in Raleigh, North Carolina, as part of its “Amy Beach Festival: Celebrating the Music of a Great American Woman,” sponsored by the Department of Communication and Performing Arts, the student chapter of Sigma Alpha Iota, the Office of Provost Matthew Poslusny, and Kenan Funds. The lectures were entitled “‘And the World Has Changed’: Turning Points in the Life of Amy Beach” and “Typically Amy: The Music of Mrs. H. H. A. Beach for Voice, Piano, Chorus, and Chamber Ensemble.”

Canary Burton reports a very busy year. During February, she hired musicians from the Cape Cod Symphony and the Boston area for a rehearsal and recording session at The Cultural Center of Cape Cod. Work continues on a jazz album with the Jon Jarvis Trio, and also on her folk album, which features friends and singers recording her tunes. Roxana Bajdechi, on the faculty of Steinert and Sons in Boston, played a concert of Burton’s piano music on October 27, 2013. The performance was recorded and is included on an album. Burton has also released a Sound Art album. All of the albums are available on CDBaby.com, including about twenty different outlets such as Amazon and iTunes; sound samples are available through the search engine on CDBaby or on www.seabirdstudio.com

Join the IAWM

Please encourage your colleagues and students to join the IAWM and ask your university library to subscribe to the *Journal of the IAWM*. To meet the goals of our organization, we need to continue to enlarge and strengthen our membership. Web page: http://iawm.org/membership_joinUs.htm.

(use the “Buy Music” feature). A student in **Barbara Harbach’s** Women in Music class liked Burton’s music, interviewed her, and wrote a research paper about her and her music.

Pianist **Ana Cervantes** announces the release of *Canto de la Monarca: Mujeres en México / Song of the Monarch: Women in Mexico*, choosing the Monarch butterfly as the project’s emblem as a potent metaphor for tenacity and valor in a seemingly fragile body. The double disc contains sixteen pieces commissioned by Cervantes from composers of six countries, all celebrating outstanding women in Mexico’s cultural, social, and political history. The album was launched on a tour that included performances in Washington, DC, New York City, Mexico City, and Guanajuato, Mexico. Cervantes performed the South American première of ten pieces from *Monarca* in the Teatro Mayor Julio-Domingo in Bogotá, Colombia on November 2013 and closed her 2013 season with the same program in the Teatro Cervantes in her home city of Guanajuato on December 4. More details may be found in Cervantes’ article about *Monarca* in the fall 2012 *Journal of the IAWM*.

Andrea Clearfield was awarded fellowships at The MacDowell Colony and Yaddo for Summer/Fall 2014 to complete her first opera on the life of Milarepa to a libretto by Jean Claude van Itallie and Lois Walden. The opera is commissioned by Gene Kaufman and Terry Eder for a New York City production. Clearfield was the featured composer at the Women Composers Festival of Hartford in March, where *Daughter of the Sea*, commissioned by the festival for Duo Agosto, was premiered (see Reports). She is also working on commissions for Philadelphia Orchestra hornist Denise Tryon; for Øystein Baadsvik, tuba, commissioned by Norwegian hornist Froydis Ree Wekre; the Pennsylvania Woodwind Quintet for their thirty year anniversary; and a work celebrating Dolce Suono’s ten year anniversary for flutists Mimi Stillman and Jeffrey Khaner, principal flute in the Philadelphia Orchestra.

Emma Lou Diemer announces the release of three albums, now available at Amazon.com. *Going Away, Violin Works by Emma Lou Diemer* contains her 2012 four-movement violin concerto (“A Little Parlour Music,” “Remembrance of Things

Past,” “Santa Barbara Rag,” “John Adams Light”) and the single pieces *Holiday Madness Medley* and *Going Away*. Performers are violinist Philip Ficsor, Diemer as pianist and organist, and the Westmont College Orchestra conducted by Michael Shasberger. *Summer Day, Emma Lou Diemer: The Complete Works for Violin & Piano*, contains *Aria & Scherzo, Before Spring, Suite for Violin and Piano, Homage to Paderewski, Three Hymns*, and *Catch-Aturian Toccata*. Performers are violinist Philip Ficsor with Diemer as the pianist. *Pacific Ridge* (Navona Records) contains *Santa Barbara Overture, Concerto in One Movement for Marimba*, and *Concerto in One Movement for Piano*, with the London Symphony, the Slovak Radio Symphony, and the Czech Radio Symphony.

Nancy Bloomer Deussen’s *Rondo for Ron* for flute, clarinet, and piano and *Parisian Capers* were performed at The Fortnightly Music Club in Palo Alto, California on March 9. *A Day in the City* for saxophone quartet received its world premiere performance at a concert sponsored by The National League of American Pen Women (NLAPW) and the San Jose (California) Women’s Club on April 13. Woodwind Quintet No 2, “Canticles” for brass quintet and *Rondo for Ron* were also performed by Messiah Brass, Sereno Sax Quartet, the Mission Chamber Orchestra Woodwind Quintet, and Libby Kardontchik, pianist. Deussen gave a talk on “My Life as a Composer” at the national conference of the NLAPW in Atlanta, Georgia on April 25. *Two Pieces for Violin and Piano* were performed by violinist Vera Ilyushina with the composer at the piano at the conference on April 26. The same work was performed by violinist Geoff Noer and the composer as pianist at a National Association of Composers, USA – San Francisco Chapter concert held in San Jose, also on April 26. On May 18, *Transit of Venus* was performed by The Woman’s Community Orchestra, conducted by Emily Ray, in Oakland, California. On the same day, *Suite for Ingrid* for saxophone quartet and piccolo was performed by the Elements Sax Quartet and Helene Rosenblatt, piccolo, in Wetherfield, Connecticut.

Adriana Figueroa-Mañas reports that the International Festival of Chamber Music, “Por los caminos del Vino,” was held April 13-20, 2014 in Mendoza-Argentina.

The Festival was dedicated to the music of three women composers including Adriana, whose music was performed in several concerts. At the Gala Concert on the 13th, her works for piano were performed: *Puzzle* was premiered and *Pequeña pieza Tanguera* and *Los sueños de Alfonsina* were also performed by excellent young pianists of the Universidad Nacional de Cuyo. Her trio Wind and Mallets (saxophone, vibraphone, and marimba) performed other works by Adriana: *Tres pequeñas piezas para tres* (premiere), *Argentina4*, and *Two Impressions* for marimba and vibraphone.

On February 26, 2013, the Israel National Library's Music Department held an event titled *Like Two Branches* (the title of the composer's *magnum opus*) to celebrate the launch of a website dedicated to the **Tsippi Fleischer** archive at the Library. The archive contains rare materials, which the composer donated such as audio and video recordings; original manuscripts; documentation of compositional processes; interviews with the composer; and biographical documents. Fleischer's one-volume book *Matti Caspi – The Magic and the Enigma* was published on April 25; an expanded, two-volume edition was published on May 2. Matti Caspi is one of Israel's leading performers and composers in the light-music genre. The world premiere of the fully-staged production of the English version of Fleischer's children's opera *Oasis* took place at the Sluk Theatre in Bratislava on May 19-21. The opera was produced by the St. Cecilia Elementary School of Arts, Bratislava.

On June 7, the Israeli vocalist Etty BenZaken performed Fleischer's *Saga Portrait* at Beit Hayotser, Tel Aviv Harbor, as part of the launch event for her new CD *Voice Drawings* (released April 2013), which features this work. The world-premiere recording of *A Letter from Naguib Mahfouz* was played at an event at Beit Bialik, celebrating Prof. Sasson Somekh's 80th birthday on June 18. Two songs from Fleischer's musical *Alei Kinor* were performed under the composer's direction at the unveiling of a commemorative plate on the home of the late playwright Ada Ben Nahum; the ceremony took place on October 17, in the presence of Tel Aviv's Mayor, Ron Huldai.

The Clock Wants to Sleep was performed at the 2013 ISCM World New Music Days (Vienna-Bratislava) by a choir

of pupils at the Základná umelecká škola (Elementary School for the Arts) in Šahy, Slovakia, conducted by Martina Balážová. The performance took place in Bratislava on November 4, and Fleischer was invited to attend. Two of her works, *Appeal to the Stars* and *Moderna*, received their West Coast premieres by students at the University of California, Los Angeles (UCLA), in a festive concert titled "Chamber Music Across the Divide" on December 8. The concert was part of the symposium "Listening to the Other: Mideast Musical Dialogues," which took place at UCLA on December 2-8, and also featured the US premiere of *A Letter from Naguib Mahfouz*.

Recent broadcasts of works by **Lynn Gumert** included *Nothing but flowers and songs of sorrow* (recorder, guitar), *D'estas aves* (SSAT, recorder, gambas, percussion), and *Six Songs from the Japanese* (soprano and cello) on February 4, 2014 on **Canary Burton's** "The Latest Score" at WOMR radio, Provincetown, Massachusetts. On the same show Burton also aired several pieces from the CD *Crossroads/Encrucijadas* by Zorzal Music Ensemble, for which Gumert is Soprano, Arranger, and Artistic Director. On January 29, **Ellen Grolman** aired *D'estas aves* on "Music of our Mothers: Celebrating Women" on WFCF radio out of Flagler College in Florida.

Deborah Hayes's article "Nadia Boulanger, Peggy Glanville-Hicks, and American Music" was published in the *Journal of the American Music Research Center* 22 (2013) at the University of Colorado at Boulder. Rosanna Scalfi Marcello's *Twelve Cantatas for Alto Voice and Continuo* (ca. 1730), which she and John Glenn Paton edited for **Barbara Jackson's** ClarNan Editions, was reviewed extensively in a mainstream academic journal, *Eighteenth Century Music* 10, no. 2 (September 2013). Carrie Churnside, a lecturer at Birmingham (UK) City University, writes: "With the notable exception of Barbara Strozzi, we have relatively few cantatas known to be by female composers. This is, then, a welcome addition to the repertoire, issued by a publishing house with nearly thirty years' experience of promoting women's music."

Carolyn Horn is preparing an exciting and demanding two-piano concert with Charles Madsen to be given at Castleton College, Vermont during the fall. This will be the

25th anniversary of their first Boston University performance of the Bartok *Sonata for Two Pianos and Percussion Ensemble*. They will follow with Witold Lutoslawski's *Rhapsody on a Theme of Paganini*, and possibly the Poulenc *Concerto for Two Pianos*.

Barbara Garvey Jackson announces a new issue for ClarNan editions: CN 85 Marianna Martines, *Scelta d'arie*, Volume 1, edited by Shirley Bean, presenting all 24 arias of the Martines manuscript from 1767. Forthcoming for 2014 will be: CN 86 *Lieder and Other Songs by Women of the Classic Era*, Volume 8, *German, French and Italian Songs by Corona Schröter*, edited by Barbara Garvey Jackson. CN 87 *Florence B. Price, Songs and Spiritual Arrangements*, edited by Richard Heard. CN 88 Marianna Martines, *Scelta d'arie*, Volume 2, edited by Shirley Bean.

Conducted by **Jennifer Kelly**, the Lafayette Concert Choir and Chamber Singers and the Concord Chamber Singers of the Lehigh Valley combined to perform the world premiere of *Songs of Cifar and the Sweet Sea* by Gabriela Lena Frank for choir, soloists, and two pianos on April 13 at Lafayette College in Easton, Pennsylvania. International soloists Andrew Garland and Susanna Eyton-Jones, the Grammy-award winning Chiara String Quartet, and concert pianists Molly Morkoski and Holly Roadfeldt also performed. The concert was the culmination of Frank's year-long residency exploring the creative process across disciplines. Commissioned by Jennifer Kelly and the Lafayette choirs, the concert was made possible with support from numerous departments across Lafayette College and a generous grant from The Andrew W. Mellon Foundation.

Two portrait concerts of music by **Anne LeBaron** were presented at REDCAT (Roy and Edna Disney/Calarts Theater) in Los Angeles on April 12 and 13. The concerts surveyed four decades of her adventurous music making in two separate programs featuring selections from her operas, concert theater pieces, and instrumental compositions augmented by electronics and video. Also in the mix were a sneak preview of the composer's seventh opera, *Psyche & Delia*, which probes the cultural resonances of LSD, and compositions by LeBaron's former students. Among the guest artists were soprano Lucy Shelton, flutist Camilla Hoitenga, shakuhachi player Ralph Samu-

elson, and the Formalist Quartet. LeBaron has been honored with many prizes such as the Herb Alpert Award in the Arts and Guggenheim and Fulbright Fellowships.

Cynthia Green Libby, Professor of Oboe at Missouri State University, was invited to perform new works by women at the University of Wisconsin-Eau Claire, "A Year of Inclusivity Festival," held April 5-7, 2014. Her program included works by composers Priaux Rainier (1903-1986), Freda Swain (1920-1985) and Nancy Chance (b.1931). She also presented "The Commissioning Process: Expect the Unexpected," including oboe works written for her by **Libby Larsen**, Karin Rehnqvist, Joan Tower, and Gwyneth Walker.

Pamela J. Marshall's music was featured at the Advent Library Concert Series in Boston, Massachusetts on January 18, 2013. Todd Brunel (clarinet), Matt Samolis (flute), and Rebecca Wellons (saxophone) performed versions of *Whisper Solos*, an unaccompanied piece in several movements for flute, clarinet, or sax. On the same concert, Ashley Addington, flute, and Rachel Barringer, cello, premiered *Examine Variations*, written for them. *Examine Variations* was a 2012 project of Marshall's Spindrift Commissioning Guild, supported by a community of donors. SoBe Arts gave the premiere performance of *Dance of the Hoodoos* for oboe, violin, viola, and cello in Miami, Florida on March 15, 2013, with a repeat performance at the Festival of Women Composers at Indiana University of Pennsylvania, February 13, 2014. Marshall recorded *Dance of the Hoodoos* and other works with the Lexington (Massachusetts) Symphony Chamber Players.

On August 1, 2013, the 45th International Horn Society Symposium in Memphis, Tennessee premiered the commissioned work *Walden at Evening* for solo horn, chorus, and percussion, featuring Chicago Lyric Opera's principal horn, Jonathan Boen. The duo "2" (Peter H. Bloom, flutes, and Mary Jane Rupert, harp) took *Zoa* on tour to Nashville and Chattanooga, Tennessee on March 6 and 7, 2014. The Opal Ensemble (Todd Brunel, clarinet; Anne Black, viola; and Paul Carlson, piano) played a second performance of *Focal Point* in Arlington, Massachusetts on March 14. Both pieces were written for the respective ensembles.

During October 2013, **Janice Misurell-Mitchell** had two pieces performed in a pair of concerts given by the Six Degrees Composers at Grace Episcopal Church and St. George & St. Matthias Church in Chicago, Illinois: *Gossamer Flute*, for flute/voice and percussion, a premiere featuring the composer on flute/voice and percussionist Bob Garrett; and *A Silent Woman*, for voices, flute, clarinet, and piano, with noted jazz singer Dee Alexander, Misurell-Mitchell on flute and voice, Edward Wilkerson, clarinet, and Ann Ward, piano. In November, her second CD was released by Southport Records at the Green Mill in Chicago: *Vanishing Points*, music for solo, duo and quartet. Several pieces from the new CD and her previous one were performed: *Dark was the Night*, for solo guitar, played by Maria Vittoria Jedlowski (coming from Milan to perform); *On Thin Ice*, for flute and marimba, with Caroline Pittman, flute, and Greg Beyer, marimba; *Uncommon Time*, for flute and frame drum, with the composer on flute and Bob Garrett on frame drum; *border crossings at sunset*, for flute/voice, and *Are You Ready?* for solo voice, both works featuring the composer. *Are You Ready?* is now on YouTube. In December, flutist Meerennai Shim, of the AB duo, performed *Sometimes the City is Silent*, for solo flute, at the Green Mill.

Kathryn Mishell's new CD, *Poem*, will be released this spring under the Pierian label, #0049 (see Recent Releases). Several pages in Elliot Antokoletz's *A History of Twentieth-Century Music in a Theoretical-Analytical Context*, published by Routledge, are devoted to a discussion of her compositional style and her work in advocating women composers. The section includes an example from her String Quartet No. 2.

On March 21, 2014 the Musical Arts Quintet premiered a woodwind quintet at the SCI/ASCAP 2014 National Conference, written for them by **Elizabeth Nonemaker**. The work resulted from a commission from the SCI/ASCAP 2012 Composition Competition, for which Nonemaker was the second place winner. On March 9, the Baltimore Classical Guitar Society presented a concert of works commissioned as part of their "Young Talent" concert, including the guitar duo *Old Habits, Similar Patterns*.

Alexandra Ottaway announces the release of her new album, *Tetrahedron Dreams*, with the New York Virtuoso Singers con-

ducted by Harold Rosenbaum. Six minute sound samples are available via YouTube and Google+. More information on the album is available on her newyorkwomencomposers.org page.

Alla Pavlova's *Concertino for violin, piano and string orchestra* received its world premiere performance on February 18 in Vilnius, Lithuania at the Lithuanian National Philharmonic Concert Hall. Violinist Segej Krylov performed on a Stradivari violin made in 1734 along with pianist Rostislav Krimer and the Lithuanian Chamber Orchestra. The concert was recorded by Lithuanian Television and Radio. The *Concertino* was dedicated to Maestro Cristobal Halffter.

Jeannie Gayle Pool is pleased to announce that Zenobia Powell Perry's opera *Tawawa House* will be performed in Modesto, California on May 2 and 4 by the Townsend Opera Players at the Gallo Center for the Performing Arts, in a fully staged, costumed, and choreographed production with a full orchestra. (See <http://www.townsendoperaplayers.com> for more details.) Jeannie has spent the last year restoring and re-orchestrating the work from some 600 pages of sketches, manuscripts, and notes. An African American and Creek Indian composer, Zenobia died in 2004 at the age of 95 and had been working to revise the opera right up to the end. Jeannie promised her she would make sure this amazing work would not be forgotten.

Deon Nielsen Price's *Toads and Diamonds*, a story ballet for solo piano, commissioned by Park City Dance, received its premiere performance on May 10 in Park City, Utah. *Dancing on the Brink of the World* was premiered by California State University Northridge Wind Symphony, Dr. Berkeley A. Price, conductor, March 22 at Antelope Valley College in Lancaster, California, with a repeat performance on May 2 at CSU, Northridge. At the same March concert, Deon was guest conductor in a concert band version of *Yellow Jade Banquet* with Berkeley Price, clarinet soloist. CD #1222 *New Friends/Old Friends*, with Deon as pianist, was released in April. It includes two of her works: *Toads and Diamonds* and *Women in Christ's*, as well as favorite encores by Chopin and Debussy. CD#1223 *Oneness* was released in May, and it contains *Violin Concerto for Oneness*, Amanda Lo, violin, with The Metro

Chamber Orchestra, Philip Nuzzo, conductor; *Angel Trio*, Limor Toren-Immerman, violin; Ruslan Biryukov, cello; Nora Chiang Wrobel, piano. *Stile Antico* and *Three Faces of Kim*, Ayke Agus, violin, and Deon, piano, are live performances from the early 1990s. Both CDs are available on www.cambriamus.com.

Jessica Rudman was named the Region II Alternate Winner in the SCI/ASCAP Student Commissioning Competition. She was also selected as a participant for the "June in Buffalo" Festival, where *Rituals and Superstitions* for flute and percussion will be performed. *Certain Octobers* (piano trio) was chosen for the University of Nebraska at Kearney New Music Festival, and *Insomnia Dance* (flute and piano) was picked for the College Music Society's Northeast Conference Composers' Concert. Rudman was also invited to present a paper on the music of Ellen Taaffe Zwilich at the College Music Society conference and the Society for American Music's national conference in March. During the spring, Rudman completed residences at Mansfield University in Pennsylvania (where the Cadillac Moon Ensemble premiered her string duet *You, As You Were Before You Existed*) and Westfield State University in Massachusetts (where the Boston New Music Initiative performed *First Praise* for Pierrot Ensemble). Other recent performances include a repeat performance by the Cadillac Moon Ensemble in New York City on April 9 and a performance of *Black Sails* for percussion duet during the citywide Composers Now Festival in February.

Vivian Adelberg Rudow's *I Will Bless Thee*, a commission from the Maryland State Boychoir, Stephen A. Holmes, Artistic Director, was sung as the 2nd lesson in the Festival of Nine Lessons and Carols on December 15, 21, 22, 2013 in Baltimore, Maryland. *Call For Peace* (flute and prepared tape) was performed by Andrea Ceccomori for Today's Music Festival at the Teatroinscatola, Artigiani, Rome on February 22, 2014. On May 4, *A Universal Prayer for Peace and Reflection* was performed by the Maryland State Boychoir at The Maryland State Boychoir Center for The Arts, dedicated to the healing of the students who were injured in the recent Pennsylvania school stabbing.

Moo-Goo-Gipan Smash (electroacoustic) was broadcast on WPRB radio and on-

line in Princeton, New Jersey, by Marvin Rosen on December 28, 2013. *John's Song, Go Green!* plus a discussion of music on the *Sound Portraits* CD were broadcast live as part of a Marvin Rosen student class special project on Three American Composers, also on WPRB, during "Part 3, Classical Discoveries" on January 15, 2014. *No Rest Too!* (electroacoustic) was broadcast during the month of January on NACUSA Web Radio, with John Winsor host. *Sound Portraits* was aired on Radio ArtsIndonesia by Charles Conrad during the weeks of March 9-15 and March 16-20. *Go Green!* and *Cuban Lawyer, Juan Blanco* were aired on the March 11 edition of "The Latest Score" on WOMR with **Canary Burton**, host. *Rebecca's Rainbow Racing Among the Stars* was aired on "Classical Discoveries" on WPRB with host Marvin Rosen on March 26. *Kaddish* (solo bassoon), in memory of Isaac Hollins, was heard on Radio ArtsIndonesia on March 25 and March 30-April 3.

Marjorie Rusche announces three premieres including selections from two song cycles for soprano and piano, "Songs of Love and Death" and "Comments," for CrossCURRENT (a concert interfacing new American music and traditional arias) at New York University on March 7, 2014; *Paranormal Transits* (Cosmic Clowns) for narrator, oboe, double bass, and percussion (congas, tambourine, bell tree, maracas) for the Musicians for Michiana Chamber Music Series on April 6 in South Bend, Indiana (a benefit concert for The Music Village) and *Variations Vortex* (Into the Swirling Storm) for violin and piano performed by Jacob Murphy, violin, and Nicholas Roth, piano, on April 12 at a Faculty Recital held at Indiana University South Bend.

Warm/Hot for violin, cello, piano, and percussion (marimba, suspended cymbal, vibraphone) was performed by violinist Jeff Yang, cellist Alyson Berger, pianist Michael Miller, and percussionist Isaac Stevenson during the Access Contemporary Music Chicago's "Ten x Ten 2013" project exploring visual and auditory interaction. The music, written for the Palomar ensemble, was recorded August/September 2013 and released November 16, 2013 at a Release Concert and Exhibition hosted by the Ukrainian Institute of Modern Art in Chicago. *Warm/Hot* is included in a vinyl LP in a packet, which also contains a booklet with corresponding prints by visual artist Chad Kouri.

Maya Florence Sprouse graduated from Berklee College of Music, Valencia, Spain with a master's degree in Scoring for Film, Television and Video Games in July 2013. Prior to attending Berklee, Sprouse earned a bachelor's degree in music (Honours) from the Liverpool Institute for Performing Arts (UK). Sprouse moved to Los Angeles, California in August 2013 to begin her career in film and television scoring. She has been chosen for an internship with Sonic Fuel Studios under the direction of Christopher Lennertz and Timothy Wynn.

Kosovan composer **Dafina Zeqiri Nushi** announces the world premiere of *Homage*, composed for her father's violin documentary. Brazilian violinist Marcos dal Medico performed the work on the February 23, 2014 Composer's Voice 4th Annual Trajetória Brasileira concert held in New York City. For more information about the program, please see <http://www.voxnovus.com/composersvoice/program/14-02-23.htm>.

Recent broadcasts of works by **Evelyn Stroobach** included *Aurora Borealis* (orchestra), *Aria for Strings* and *La petite danse* (string orchestra) on February 17, 2014 on **Canary Burton's** "The Latest Score" at WOMR radio, Provincetown, Massachusetts. Burton also aired *O Come, O Come, Emmanuel* (SATB chorus and cello) on December 17, 2013, and she remarked: "You just have to *know* it's beautiful!!!" On December 16, Tom Quick also aired the work on a Monday Evening Concert at CKWR radio from Waterloo, Ontario, Canada. On November 20, Ellen Grolman aired *Aurora Borealis* and *Aria for Strings*

Hildegard Publishing Company

Ellie Armsby, of Hildegard Publishing Company, announces that the company's new Web Store, featuring the entire catalog of Hildegard publications, is now open. It is now easier than ever to order items from the catalog. You will still receive great service from our agent, Theodore Presser Company, who will process and send your items. However, we welcome the opportunity to get to know our customers directly and work with you to better serve your needs! Please visit us at: <http://store.hildegard.com/>

on “Music of our Mothers: Celebrating Women” on WFCF radio out of Flagler College in Florida, and December 18, she aired *O Come, O Come, Emmanuel*.

In March, **Hilary Tann**’s transcription of her diptych for oboe and small orchestra, *Shakkei*, was performed at the Vienna International Saxfest and at NASA 2014 (University of Illinois) by Eastman saxophonist Chien-Kwan Lin, accompanied by Pi-Lin Ni. Three premieres are scheduled for summer 2014: *Embertides* for organ solo at the AGO Convention in Boston, June 25/26 (Heinrich Christensen); *Solstice* for piano and marimba at Lake Placid, August 17, by the Ricochet Duo as part of their “Woodswoman Project” (remembering environmentalist Anne LaBastille); *And The Snow Did Lie*, a Presteigne Festival commission, August 25, by the Cavaleri string quartet. In April, cellist Guy Johnston recorded *Seven Poems of Stillness* (based on poems

by R. S. Thomas) for digital download on “Discover Welsh Music.”

Lina Tonia’s *Neuma* (solo viola) was selected for the final round of the First International Competition for Composition for Viola 2014 in Paris, France, organized by l’Association franco-européenne de l’alto. The composition was performed on April 5 at the Conservatoire à Rayonnement Régional de Paris between six other compositions from all over the world. The three winners of the competition received their awards during the concert. *Chronographia* (string quartet) was selected from over 200 submissions for a composition workshop of works by four early career composers, including a performance given by the Arditti Quartet on April 23 in the Concert Hall at Milton Court, a new building at the Guildhall School of Music and Drama, Barbican, London.

Elizabeth Vercoe’s *Kleemation* for flute and piano was performed on tours of the duo “2” (Peter H. Bloom, flute, and Mary Jane Rupert, piano/harp) in the fall and early spring at Wesleyan College and Shorter University in Georgia, Brevard College and Campbell University in North Carolina, Furman University and the Music at Oakland concert series in South Carolina, the Lutheran Church concert series in Maryland, The Aberdeen Concert Association in South Dakota, and Harper College in Illinois. Both *Kleemation* and *Butterfly Effects* for flute and harp were performed at Lipscomb University in Tennessee, and Dordt College in Iowa, and a discussion and performance of *Kleemation* took place at St. John’s University in Minnesota. Additionally, *Butterfly Effects* was performed at Carleton College in Minnesota. *Kleemation* is now available in a print edition on Amazon as well as from Noteworthy Sheet Music online.

“Spirals of Light,” an afternoon of music by **Meira Warshauer**, was presented on March 2 at Tree of Life Congregation, Columbia, South Carolina, as part of the “Light the Way” concert series supporting services for the homeless. Proceeds from the concert helped support the Columbia Family Shelter. The program included the world premiere of *Figment*, a setting of a text by homeless poet Jack Burkheimer, which eloquently portrays his experience living on the street and routinely being ig-

nored by passers-by, as if he were not even there. *Figment* was performed by Janet Hopkins, mezzo-soprano, Jennifer Parker-Harley, flute, Dusan Vukajlovic, cello, and Warshauer at the piano. Mr. Burkheimer read his poem prior to the performance. Other compositions were *Bati IGani* (I entered My Garden), for solo flute; *Spirals of Light* for flute, piano, and cello; *Caesaria* (Eli Eli) for flute, mezzo-soprano, piano, and cello; and *Yishakeyni* (Sweeter than Wine) for flute, mezzo-soprano, and piano, with pianist Charles Fugo.

On February 4, the University of North Carolina Wilmington New Music Festival presented the world premiere performance of *Ocean Calling III: The Giant Blue*, commissioned by Matt and Debbie Long in memory of Mary Eunice Troy, Matt Long’s grandmother and Warshauer’s first piano teacher. Pianists Elizabeth Loparits and Barbara McKenzie performed the two-piano work, along with *Ocean Calling II: From the Depths*. *Ocean Calling III*, which conveys the expanse of the sea, its call and echo, ancient reverberations from the medium where life began. The title also refers to the Giant Blue Whale, the earth’s largest creature, and pulsating chords with sustained bowed tones evoke whale sounds resonating through miles of ocean. Warshauer is currently working on a new commission for the Terwilliger/Cooperstok violin and piano duo, sponsored by the Provost at the University of South Carolina.

Li Yiding’s *Silence*, op. 30, for xiao, erhu, and zheng trio, was performed by the Jianguo Performing Art Group National Orchestra on April 5, 2013 at Suzhou Western Park Jiechuang Form. *Guge Kingdom Ruins*, op. 31, for konghou and cello, was performed by Lulu (konghou) and Jinxin (cello) at the Concert Hall of China Conservatory of Music on December 20.

Sabrina Peña Young presented lectures on Virtual Opera Production at Buffalo State and at the Women Composers Festival of Hartford, where she discussed her animated *Libertaria: The Virtual Opera*. Portions of *Libertaria* were shown at the Western New York Women and Arts Festival, with a full opera screening March 21 at Buffalo State. Please see <http://virtual-opera.wordpress.com/> to watch *Libertaria* and download scores.

IAWM ADVISORS

Chen Yi
Emma Lou Diemer
Jennifer Higdon
Apo Hsu
Tania León
Cindy McTee
Pauline Oliveros
Jeannie G. Pool
Marta Ptaszynska
Judith Shatin
Li Yiding
Judith Lang Zaimont
Ellen Taaffe Zwilich

IAWM AFFILIATES

Archiv Frau und Musik (Germany)
Association of Canadian Women Composers
CID-Femmes (Luxembourg)
Fondazione Adkins Chiti: Donne in Musica (Italy)
Foro Argentino de Compositoras (Argentina)
FrauenMusikForum Schweiz/Forum musique et femmes Suisse
Kapralova Society
Korean Society of Women Composers
Mu Phi Epsilon, Los Angeles Chapter
National Association of Composers, USA
National Federation of Music Clubs
National League of American Pen Women
Romanian Association of Women in Art
Sigma Alpha Iota
Sophie Drinker Institut (Germany)
Stichting Vrouw en Muziek (The Netherlands)
Suonodonne-Italia
Women in Music (United Kingdom)