
Journal

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international alliance for women in music



Claudia Montero, Latin Grammy Award Winner

In this issue:

Ana Cervantes

Nancy Cooper

Heather Dea Jennings

Juliana Hall

Karla Hartl

Vítězslava Kaprálová

Zhanna Kolodub

Louise Kulbicki

Li Yiding

Cynthia Green Libby

Eleni Lomvardou

Margaret Marco

Cecilia Montemayor

Claudia Montero

Carmen Piñero Gil

Jeannie Gayle Pool

Deon Nielsen Price

Sofia Scheps

Martha Schleifer

Carol Shansky

Barbara Sherrill

Anna Van Hoose

Patricia Van Ness

Reviews

Reports

Members' News

Table of Contents

Volume 21, Number 1 (2015)

Latin American Women In Music

Claudia Montero, 2014 Latin Grammy Award Winner.....	1
Women Composers in Mexico and South America: Music for Piano	Ana Cervantes 1
Ana Cervantes, Pianist: Observations.....	Carmen Cecilia Piñero Gil 5
The Art Song in Mexico.....	Cecilia Montemayor..... 6
Making Noise from Uruguay	Sofia Scheps..... 8
An Introduction to the Music of Uruguay.....	Sofia Scheps 9
The 2014 Virtuosi Século XXI: Brazilian Music Festival Dedicated to Women Composers	Heather Dea Jennings..... 11
Latin American Classical Composers: A Biographical Dictionary.....	Martha Furman Schleifer 14

Articles

“An artist to her fingertips”: Anna Maude Van Hoose’s Life on the Chautauqua and Lyceum Circuits.....	Nancy Cooper 15
<i>Music for the Psalms: My Work in Progress</i>	Patricia Van Ness 19
My Journey from Composer to Publisher.....	Juliana Hall 23
Profile in Courage: Ukrainian Composer Zhanna Kolodub.....	Cynthia Green Libby..... 27
The Centenary of Vítězslava Kaprálová	Karla Hartl..... 30
An Interview with Barbara Geyen Sherrill	Jeannie Gayle Pool..... 34
In Memoriam: Li Yiding (1949-2014).....	Deon Nielsen Price..... 35
Meet Four New IAWM Members	
Combining Social and Environmental Justice with Music	Louise Kulbicki 36
Love at First Sight: Music for Film and the Media.....	Eleni Lomvardou..... 36
Discoveries	Margaret Marco..... 37
Navigating the Music Career Waters.....	Carol Shansky 39

CD and Book Reviews

Denise Von Glahn: <i>Music and the Skillful Listener: American Women Compose the Natural World</i>	Hilary Tann..... 40
<i>The Praying Mantis and the Bluebird: Flute Music of Beth Anderson</i>	Sara Holtzschue..... 41
<i>Images of Eve</i>	Nanette Kaplan Solomon 42
<i>Barbara Harbach: Orchestral Music II</i>	Elizabeth Vercoe 43
<i>Tapping the Furnace: Music by Dorothy Hindman</i>	Carol Ann Weaver 44
Janice Misurell-Mitchell: <i>Vanishing Points</i>	Carol Shansky 45
<i>URSA: Music for Tuba by Women Composers</i>	Krystal J. Grant 46
Compact Discs: Recent Releases	47

Reports

Sound in the Land 2014 Festival/Conference – Music and the Environment	Carol Ann Weaver 48
Association of Canadian Women Composers	Remi Odense and Diane Berry..... 49
Report from Muscat, Oman	Barbara Harbach 50
International Women in the Arts Conference.....	Barbara Harbach 51
The Hildegard Festival of Women in the Arts	Deon Nielsen Price..... 51
Women Composers Festival of Hartford	Jessica Rudman 52

IAWM News

IAWM Congress 2015	53
Congratulations to Award Winners	54
Members’ News	Anita Hanawalt 54

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with an organized presentation of the other information. Please note that she does not monitor the listserv for members' activities.

Reports and Announcements

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Women Composers in Mexico and South America: Music for Piano

ANA CERVANTES

Among my primary goals as both a musician and a pianist has been to develop a repertoire of contemporary Mexican concert music and introduce it to audiences in Latin America, the United States, and Europe through live performances and recordings. With time, this goal has grown organically as a result of my two commissioning and recording projects:

1) *Rumor de páramo* (Murmurs from the Wasteland) for solo piano (2006-08). The central theme is Juan Rufo, visionary Mexican proto-magic realist writer and photographer. The project was expanded to include a second compact disc titled *Solo Rumores* (Solo Murmurs). I knew from the beginning that I wanted to commission an international collection of composers, from both inside and outside the Ibero-American world, not just Mexico commenting on itself. It was a challenge to inform the non-Spanish-speaking composers about Rufo and his work, but it was well worth it: the music that resulted from *Rumor* was extraordinary. In addition, among the musical creations that flowed from the project was a chamber opera on *Pedro Páramo* from Stephen McNeff of Great Britain, and a cantata from Alba Potes (Colombia), inspired by the same novel, to be premiered in New York City in May 2015.

2) *Canto de la Monarca: Mujeres en México* (Song of the Monarch: Women in Mexico) (2009-13). I asked sixteen composers from six countries for a piece for solo piano inspired in some way by a woman who played a transcendental role in Mexican artistic or social history. I chose the Monarch butterfly as the emblem for this project because it is a potent symbol for tenacity and valor in a body fragile only in appearance. (Monarchs, which migrate from North America to Mexico, are the only butterflies capable of transatlantic flight. They have been found as far away as Australia and the Canary Islands.) As with *Rumor*, I wanted *Monarca* to be Mexico in dialogue with the world.

In both projects the central theme emanates from Mexico, and the composers are from there and five other countries. In the case of *Monarca*, although the central axis of the project is women in Mexico,

I also invited male composers to participate because their perspective was equally valuable for me. Thus distinguished living creators, both women and men, comment on Mexico from within and without. As a performer, I do not aim to interpret women composers exclusively, but nevertheless I design programs that could be described as focusing on “compensatory history.” Of the *Monarca* project’s sixteen composers, fortuitously eight are women. (For more specific information on the *Monarca* project, please see my article in the *Journal of the IAWM*, vol. 18, no. 2, 2012.)

I have organized musical group residencies—often multidisciplinary—around

the music of Mexican composers and, more recently, around the themes of these two commissioning projects, both of which lend themselves very well to interdisciplinary activities. The first of these was *Muchas Voces – Un piano* (Many Voices – One Piano) in 2001, whose partners were the Mexican Cultural Institute of Washington, The Catholic University of America, and the Organization of American States. The closing concert was the occasion for the U.S. premieres of *A Contraluz* by Hilda Paredes, *Cuatro Piezas* by Georgina Derbez, and *Como el agua en el agua* by Marcela Rodríguez; as well as performances of *Salmodia I* by Alicia Urreta and works by

Claudia Montero, 2014 Latin Grammy Award Winner

Claudia Montero was awarded the 2014 Latin Grammy for the Best Classical Contemporary Composition for her Concerto for Violin and String Orchestra. Congratulations! The prize was awarded on November 20, 2014 in Las Vegas, Nevada, and her photo, holding the Grammy, is on our front cover. She will be writing an article about her award-winning work for the next issue of the *Journal*.

Claudia was born in Buenos Aires, Argentina, and has been an active composer for more than twenty years. Although she moved to Valencia, Spain in 2002, many of her compositions are still inspired by the soul of the tango and the emotions and evocations of her native city. Her music has been commissioned and performed by some of the most prestigious soloists, orchestras, and chamber ensembles. She has been featured as guest composer and lecturer at a number of music festivals, and her compositions have been played in concerts in Spain, France, Italy, Serbia, Montenegro, England, Argentina, Chile, Uruguay, Brazil, Mexico, the United States, Taiwan, China, and South Africa.

She is especially interested in multidisciplinary projects in which music

connects with other art forms; for example, she and the singer Agueda Fernandez Abad collaborated on the Alfonsina Storni Project. (Alfonsina Storni, 1892-1938, was one of the most important Latin American poets of the modernist period.) They commissioned several composers to write music based on her poetry, and they organized concerts featuring the commissioned works. Claudia has created exchange projects, taking her works and those of other composers to remote places in Taiwan, South Africa, South America, and Europe.

Claudia has taught seminars about Argentina’s chamber music at the Conservatory of Trieste, Cagliari, and Udine in Italy, at the University of Alcalá in Spain, and at Hsing Hua University in Taiwan. She has been Professor of Music and Performing Arts of the Generalitat Valenciana since 2003, teaching in the Composition Department, currently at the Conservatory Salvador Seguí Castellón. She has been interested in promoting the music of women composers for quite some time, and she founded the Women in the Arts Association in Valencia. As president, she has organized concerts, conferences, meetings, and seminars.

Mexican women composers of earlier generations: Guadalupe Olmedo (1853-1889) and María Teresa Prieto (1895-1982). Often when I plan a program, I place recent music into dialogue with works from the “standard” repertoire as a way of forming connections between the creation of today and that of yesterday. Sometimes the focus may be on women composers past and present, but just as often, the program combines genders. Mixed programming, whatever its focus, is a potent tool for enlarging the audience for new musical creation.

In 1998, I was awarded a Fulbright Fellowship and my project was to develop a repertoire of contemporary Mexican concert music for subsequent performance in the U.S. It is important to understand the situation in Mexico when I first started connecting with composers there. The Internet was still very limited and many people, especially in Mexico, had little access to it. At that time the idea of a composer having a website was barely a gleam in anyone’s eye. Today, with Wikipedia and Google and all the tools we have, this seems relatively trivial; in 1999 it was anything but. The only way to get touch with people was by telephone. Programs such as Sibelius and Finale were in their infancy in the U.S. and even more so in Mexico. Scores did not arrive as they do now, via email, in PDF format. No, they arrived via “snail-mail.” They were almost always photocopies of hand-written manuscripts, and they often had their share of author’s alterations. Thus all seven of the composers whose music I recorded on *Agua y piedra*—my first “made in Mexico” CD—were people with whom I first made contact on the telephone.

We did, of course, have *Ediciones Mexicanas de Música* (Mexican Music Editions) or EDIMEX, as they are fondly known here: the publishing house founded in the 1950s by Carlos Chávez and Rodolfo Halffter, whose sole mission is to publish the work of Mexican composers; and a very beautiful job they do, to this very day. But even they were able to publish only a small part of what was being produced. It was through Isolda Acevedo, the general manager, that I was able to contact Marcela Rodríguez, Federico Ibarra, Joaquín Gutiérrez-Heras, Mario Lavista, Georgina Derbez, Ramón Montes de Oca, and many more Mexican creators with whom I have had the honor to have some association. The composers whom I have known the longest are those

from Mexico. I am awed and moved by the growth and evolution I hear in their individual voices—all singular, all compelling—over the last fifteen-plus years.

One purpose of this article has been to catalog the works of several Mexican and South American women composers with whom I have had a musical, and in some cases a commissioning, relationship. The list is not exhaustive, and it is necessarily personal, since it is limited to music I have performed. (In the various lists of works, an asterisk after the title indicates that it was also commissioned by me.) I hope that as a result of my article the pieces that I have commissioned will be more widely performed and that fruitful musical relationships will germinate between composers and interpreters.



Ana Cervantes

In all cases, if you seek to learn more about new music in Latin America, the composers in this article will certainly be helpful sources: this is a generous community characterized by considerable solidarity. In that same spirit, I encourage you to seek out the voices of the next generation. The two generations of women composers I talk about in this article are already nurturing the voices of the new ones. In Mexico, in Colombia, in Brazil, they are working hard, they are growing and creating.

Silvia Cabrera Berg (b. 1958), Brazil

I first read through some piano music of Silvia Berg in 2003 or 2004 and very much liked what I heard, but didn’t see where it might fit into my programming. At the end of 2006, I needed to commission another thirty-odd minutes of music to round out the second disc of *Rumor de páramo*. A tiny voice inside me whispered:

What about South America? And almost immediately I remembered Berg. Like all of the non-Spanish-speaking *Rumor* composers, she knew nothing about Juan Rulfo; but when she Googled his name she stumbled upon the photo that would become the inspiration for *Dobles del páramo* (Reverberations of the Wasteland), the compelling piece that she composed for *Rumor*. So compelling in both inspiration and music, in fact, that *Dobles* is the redemptive final piece of that second disc, *Solo Rumores*.

When I started gestating *Monarca* in 2009, I had no doubt that I wanted Silvia Berg to be part of this new project. She has a very personal connection with Mexico, dating back to the 2007 world premiere of *Dobles del páramo* in Mexico City. Thanks to the support of the government of Denmark (where Berg was living at the time), she was able to come to Mexico for that concert and also give a talk and master class at the National Center for the Arts. We spent a day seeing some sights in the fabulous City of Mexico and our last stop was the Casa Azul (Blue House) of the artist Frida Kahlo in Coyoacán. Remembering that day, in 2010 Berg composed *El sueño ... el vuelo* (The Dream ... the Flight) for *Monarca*. The piece’s joint muse is the architectural plan of the Casa Azul and Kahlo’s painting *La Columna rota* (The Broken Spine).

The composer says in her program note that the piece is dedicated to me, “to Johnny, in memoriam [Berg’s husband who died suddenly in 2009], and to Frida Kahlo and the intense relationship existing between her work, her life and her house.” She continues, “Written in the form of a toccata, the composition emphasizes the virtuosic aspect of the piano in the broadest sense of the term tocar (‘to touch’). It is written in a structure that reflects the architectural plan of the Blue House: using four sections of 24 measures in constant metamorphosis, while the fifth section, also of 24 measures, is the coda: the transformation of the Monarch, the unplanned voyage that we all must make.” (Translation from Portuguese by Priscilla Hunter.) *El sueño ... el vuelo* has become a sort of iconic piece for *Monarca* and a signature piece for me.

For a catalog of Berg’s works, see <http://buscatextual.cnpq.br/buscatextual/visualizacv.do?id=K4796120H5>. The compositions I have performed include *Autumn*, 2007; *Dobles del páramo** (Reverberations

of the Wasteland), 2007; and *El sueño ... el vuelo** (The Dream ... the Flight), 2010.

Alba Potes (b. 1954): Columbia

I had heard some of Alba Potes' music in my pre-Fulbright New York City days, and was struck by her austere yet eloquent voice. Potes' *Seis instantes* (Six Instants) is potent music delivered in a voice of extraordinary economy of means. The piece has two muses: Charlotte of Belgium (wife of Maximilian of Hapsburg) and the environment. In her note on the piece, Potes says that it reflects her "concerns about the processes of destruction of the environment, animals, and human beings, all of them represented here by the Monarch butterflies." Potes explains that she selected "Charlotte of Habsburg, Empress Carlota of Mexico, for the fragility of her character that brought her to a complete emotional collapse after the assassination of her husband, Maximiliano, the Emperor, in 1867 in México." She explains further: "I chose her as my muse, inviting a meditation on the effects of violence on the emotions and lives of women."

One way or another, various *Monarca* pieces have proven to be profoundly moving, sometimes in unexpected ways for unexpected listeners. Potes' piece is one of these: listeners with very little experience listening to new music are often wiping their eyes when I finish the piece.

For a catalog of her works, see <http://albapotes.com/catalog.htm>. I have performed the premiere of *Desde el aire: Seis instantes** (From the Air: Six Instants) in México, the U.S., and Colombia.

Alicia Urreta (1930-1986): Mexico

Although alphabetically she is the last of the Mexican composers here, I put her first because Alicia Urreta was a kind of pioneer in Mexico: as interpreter, composer, and pianist.

Born in the state of Veracruz, Alicia Urreta trained at the National Conservatory of Music, where she studied composition with Eduardo Hernández Moncada and Rodolfo Halffter, who, exiled from Franco's Spain, like many of his fellow artists found a home in Mexico and made enormous contributions to this country's cultural life. As a pianist she took master classes with artists of the stature of Alfred Brendel and Alicia de Larrocha. Urreta later specialized in electronic and electro-acoustic music at the Schola Cantorum in Paris. She composed music for film, dance,

and the theater. From 1957 until her death in 1986, she was the pianist of the National Symphony Orchestra, and she served as the Director General of the National Opera Company from 1973 to 1976.

Both as interpreter and composer, Urreta worked tirelessly to promote new music. One of her most far-reaching efforts was the Festival Hispano-Mexicano de Música Contemporánea (Spanish-Mexican Contemporary Music Festival) (1973 to 1983), an annual event which Urreta founded and organized jointly with Spanish composer Carlos Cruz de Castro, making possible an impressive sharing between composers of both countries. The first six festivals took place in Mexico City; the seventh in Madrid, and from then on the festival alternated between Mexico and Spain each year. The festival reached across genres to present everything from solo instrumental works to various chamber combinations, contemporary dance, and in the final edition, the National Symphony Orchestra of Mexico participated. All the support for the ten years of this bi-national festival, both private and public, was raised by the two organizers.

On four occasions Urreta was awarded the Mexican Music and Theatre Critics' prize. Urreta's production for the piano is not enormous but includes *Salmodia I* (piano solo), which I have played a number of times, and *Salmodia II* (piano and tape). In both she explores extended techniques for the piano.

Special thanks to Carlos Cruz de Castro for information on Urreta. For additional information, see Wikipedia and various articles on the Internet, in particular http://www.sacm.org.mx/mmc/biografias_detalle.asp?id=1 (in Spanish). For scores, contact the composer's daughter, choreographer Pilar Urreta, at: https://www.facebook.com/pilar.urreta.3?fref=ts&ref=br_tf

Georgina Derbez (b. 1968): Mexico

Georgina Derbez, along with Marcela Rodríguez (see below), was one of the first composers I met in Mexico during my Fulbright year. In her *Cuatro piezas en seis sentidos* (Four Pieces in Six Senses) I heard a sensibility, at once astringent and sensual, that I found captivating. I played the *Cuatro piezas* quite a lot, including premieres in the U.S. and Cuba, and in 2004—with the invaluable help of a grant from the FONCA (National Foundation for Culture and the Arts of Mexico)—recorded them on *Agua y piedra: Música reciente de México*

(Water & Stone: Recent Music of Mexico). When the time came to design my first commissioning project, Derbez' was one of the voices I wanted present. *Del viento, la esperanza* (From the Wind, Hope) opens *Rumor* like a clarion call into the singular and complex world of Juan Rulfo: a worthy introduction to that collection of small masterpieces. It almost goes without saying that it was a signal honor to be chosen by Derbez as the muse for her *Monarca* piece, *Un vuelo para Ana* (A Flight for Ana). Derbez writes about her choice of muse: "I thought, *what better muse than Ana herself*, for she is a true warrior in the construction of musical projects of the highest quality and she is a most sensitive musician. So this piece is inspired by her. It seeks to express the volatile, ephemeral quality of butterflies. You will find that it abounds in quick, melodic turns and its rhythm strictly avoids strong beats in order to strengthen the airborne nature of the piece."

Scores are available from the composer at geoderbez@yahoo.com. The works that I have performed are *Cuatro piezas en seis sentidos* (Four Pieces in Six Senses), 1993; *Del viento, la esperanza** (From the Wind, Hope), 2006; *Un vuelo para Ana** (A Flight for Ana), 2011.

Gabriela Ortiz (b. 1964): Mexico

I had wanted to commission a piece from Gabriela Ortiz for years. Finally, with *Monarca* came the opportunity. One of the various magical things about Ortiz' participation was that I strongly hoped that Jesusa Palancares would be selected as someone's muse, to the point where I was prepared to contravene my own rule and specifically ask one of the composers to choose her. That proved not to be necessary because Gabriela, on her own initiative, picked her. Jesusa Palancares is the name Elena Poniatowska gives the heroine of her biographical novel about the life of Josefina Bórquez, *Hasta no verte Jesús mío*, translated into English by Deanna Heikkinen and available as *Here's to you, Jesusa!* Josefina/Jesusa was born in the Isthmus of Tehuantepec (Oaxaca) at the turn of the twentieth century. As a girl, and then as an adolescent, she became a kind of camp-follower with her soldier-father, and she was caught up in the fever—often fratricidal—of the Mexican Revolution (1910-1923). She traveled widely over Mexican territory, finally settling in Mexico City. This woman was illiterate—she recounted how when she first arrived in the capital she

could not find work and was half-starving because she couldn't read a sign that said "Help wanted"—but she was a warrior, indomitable and unquenchable.

Jesusa is a kind of monument to the spirit and valor of all Mexican women, and by extension of all women. Poniatowska wrote the book after doing a series of interviews with the real-life Bórquez, at that time some eighty years of age. Ortiz's two-part portrait of this unconquerable woman is in every way memorable, gripping, exhilarating.

A catalog of her works is available on her website (<http://www.gabrielaortiz.com>). I have performed her *Preludio y Estudio #3, Jesusa Palancares*.*

Hilda Paredes (b. 1958): Mexico

When I considered Paredes as part of the *Rumor* project, I was thinking of an austere yet lyrical voice that I had heard in some songs she sent to me along with the score of *Tríptico* (Triptych) in the early 2000s. And indeed, this plaintive voice is present in the middle section of the piece. The rest is violent, often brutal, with vertiginous changes of *affekt*, as one might expect from a composer who has also written opera. *Sobre un páramo sin voces* (On a Voiceless Wasteland) makes considerable use of playing inside the piano. The piece also utilizes the piano's extreme registers and percussive characteristics, the latter particularly with three-note clusters which fly up and down the keyboard. Paredes says of the piece, "I buried myself once again in the marvellous stories of *The Burning Plain* [El llano en llamas of Juan Rulfo]." She says, "Rulfo went beyond a depiction of landscape through words, rediscovering a Spanish very much of Mexico; his language is also rich in sound. I wanted not only to illustrate his sonic descriptions but also to explore the dramatic possibilities of characters from *The Inheritance of Matilde Arcángel* and the desolate landscapes of *The Burning Plain*; it was in these two short stories that I found my musical inspiration."

Visit her catalog of works at <http://www.hildaparedes.com/works.htm>. Her publisher is York University Music Publishers, <http://www.uympp.co.uk/composers/catalogue/hilda-paredes>. I have performed *A Contraluz* (Against the Light) from *Tríptico* (Triptych), which was premiered by Ana María Tradatti at the UNAM (National Autonomous University of Mexico), 1996. I played the U.S. premiere in

Washington, D.C. in 2001. I presented the world premiere of *Sobre un páramo sin voces** (On a Voiceless Wasteland) at the Festival Internacional Cervantino, Guanajuato, México, 2006, and performed it again in Veracruz and Seattle.

Marcela Rodríguez (b. 1951): Mexico

When I first spoke to Marcela Rodríguez in 1998 or 1999, she confessed that she had written only one work for the piano: *Como el agua en el agua* (Like Water in Water). This piece, as it happens, had been commissioned and premiered by Alicia Urreta. I was enchanted by the work and played it a great deal—including the U.S. premiere in Washington, D.C. and performances in New York, Cuba, New Mexico, and elsewhere—before recording it on *Agua y piedra* in 2004. Audiences, including many children, have always loved this piece.

I comment in the CD booklet: "Rodríguez' music has a fierce integrity born of its absolute loyalty to the moment which it wants to bring alive. Rodríguez seeks not to make a great musical architecture but rather to realize a very particular moment and make it sonically unique." The same comment holds for all of the pieces mentioned below. I would only add that the use of silence in *Entre las ramas rotas* (Among the Broken Branches), Rodríguez' *Rumor* piece, is devastating and tragic, reinforcing even more her evocation of the terrible moments to which Rulfo alludes in his unforgettable story.

For additional information, see <http://marcelarodriguezr.com/>. I have performed *Como el agua en el agua* (Like Water in Water), 1985; *El fuego* (Fire), 2001, which I premiered at the Festival Internacional Cervantino and played frequently elsewhere; *Flor robada #2* (Stolen Flower #2), the second of the two *Flores robadas*, 2001, which

I premiered in Washington, D.C.; *Entre las ramas rotas** (Among the Broken Branches), 2006, commissioned for *Rumor de páramo* and premiered at the Festival Internacional Cervantino; *Todo en fin, el silencio lo ocupaba** (Everything, after all, was filled with silence), 2010, commissioned for *Canto de la Monarca* and inspired by Sor Juana Inés de la Cruz.

Lilia Vázquez (b. 1955): Mexico

An accomplished pianist herself, Lilia Vázquez has written extensively for the piano. I find her use of the instrument to be complex and deeply engaging, and I admire her often asymmetrical rhythms and phrases. Her music has both intellectual rigor and a wonderfully hip-moving sensuality. I played the Guanajuato premiere of three of her *Seis estudios* (Six Etudes) in the 29th Festival Internacional Cervantino in 2001, and in 2004 recorded the first *Estudio* as the first track—a kind of prelude—on *Agua y piedra*. Recently, over ten years later, I selected *En la Laguna* (On the Lagoon), from her suite about nature, to perform on a concert honoring women composers and poets this past March 2015. The intellectual rigor is still there and the language is more economical than that of twelve years ago, but those hip-moving asymmetrical rhythms are still deliciously present.

Her catalog of works is available at <https://play.google.com/store/music/artist?id=Avfoabl5kbia3jquchh3ez5wgt4>. I have performed from *Seis Estudios para piano* (Six Etudes): #1, #2, #4, and from *Seis Momentos para piano* (Six Moments for Piano): #4, *En la Laguna*.

Enlarging the Circle: The Next Chapters

This is an ongoing story. In a sense, all music is. It is created, and then—with luck and commitment—it is interpreted and heard by myriad listeners. The commitment part has a lot to do with the interpreter. For

Music from Argentina: Adriana Figueroa Mañas

Adriana Figueroa Mañas, from Mendoza, Argentina, announces the 2015 release of her new compact disc, *Composiciones Sinfónicas y de Música de Cámara* (Symphonic Compositions and Chamber Music), a dual disc, with symphonic works on disc 1 and chamber music on disc 2. The compilation consists of recordings of live concerts performed by musical organizations from around the world. The project was supported with the help of the Province of Mendoza's cultural fund. The music on these discs offers a tour of Latin America and more specifically of Argentina, where the compositions feature the wide palette of colors, rhythms, and melodic and harmonic twists that evoke the different styles of South American music such as the tango and the folk music of Argentina and the Andes region.

me it is essential to share the music I love and believe in with as many listeners as possible. It has always seemed to me the height of folly to spend hundreds of hours preparing an interpretation only to perform the piece once or twice. It could be argued that I should spend more time preparing new repertoire and less time memorizing pieces I have already played. Perhaps and perhaps not. For a related blog, see <http://anacervantespiano.blogspot.mx/2012/08/thoughts-on-memorizing-really-really.html>

The thread that runs through all of this is that of connection: between this new music and audiences—whether in small towns in my home state of Guanajuato, or in Brazil, New York, Madrid, or in an international festival such as the Cervantino. “Only connect,” said the British writer E.M. Forster. For me, this includes the vital connection between composer and interpreter, between interpreter and listener, and between composer and listener through the interpreter.

Performances, Recordings, Videos

For the videos, this is a partial listing. For compact disc recordings, all are world-premiere recordings unless otherwise noted.

- 1) *Canto de la Monarca: Mujeres en México* (Song of the Monarch: Women in Mexico), 2013, Quindecim Recordings QP238

Ana Cervantes, Pianist: Observations

CARMEN CECILIA PIÑERO GIL

“It’s marvelous to have been the midwife of thirty-nine new pieces for the piano...but I also play new music from 250, 150 or 100 years ago!” I think these words of Ana Cervantes, a pianist at the top of her profession on the Mexican and international scenes, roundly and accurately summarize the breadth of vision that her performance holds when she sits down to play.

My first contact with Ana Cervantes, the performer, was in 2009, at the Third Musicology Encounter, “Musicology from the Perspective of Latin America,” celebrated at the University of São Paulo in Ribeirão Preto, Brazil. At the University’s invitation, Cervantes gave an unforgettable concert whose epicenter was contemporary music. Her mastery of her instrument had a real impact on me. She showed a high level of technical skill, demonstrated by the grace with which she approached difficult passages, and she displayed a wide range

Silvia Berg: *El sueño ... el vuelo* (The Dream ... the Flight). Video: <http://www.youtube.com/watch?v=d36HEkKTFG8> Brazil, 2010.

Georgina Derbez: *Un vuelo para Ana* (A Flight for Ana).

Alba Potes: *Desde el aire: seis instantes* (From the Air: Six Instants). Video: <http://vimeo.com/22365175>, Mexico, 2010.

Gabriela Ortiz: *Preludio y Estudio #3, Jesusa Palancares*. Video:

<https://www.youtube.com/watch?v=ol4UD2RM76A&list=PL3C481B34FD446974&index=1>

- 2) *Solo Rumores* (Solo Murmurs), 2007, Quindecim Recordings QP186 (Second compact disc of the *Rumor* project)

Silvia Berg: *Dobles del páramo* (Reverberations of the Wasteland). Video: <http://vimeo.com/8953289>; REDCAT, Los Angeles premiere, 2009.

Hilda Paredes: *Sobre un páramo sin voces* (On a Voiceless Wasteland).

Marcela Rodríguez: *Entre las ramas rotas* (Among the Broken Branches). Video: <http://vimeo.com/8655012>; REDCAT, Los Angeles premiere, 2009.

- 3) *Rumor de páramo* (Murmurs from The Wasteland), 2006, Quindecim Recordings QP164

Georgina Derbez: *Del viento, la esperanza* (From the Wind, Hope). Video: <http://vimeo.com/9285365>; REDCAT, premiere Los Angeles, 2009.

4) *Agua y piedra: Música reciente de México* (Water & Stone: Recent Music of Mexico), 2004, ProDisc Mexico SDL 00147; realized with the support of the FONCA (National Foundation for Culture and the Arts, Mexico) and of the Institute of Culture of the State of Guanajuato.

Georgina Derbez: *Cuatro piezas en seis sentidos* (Four Pieces in Six Senses). Marcela Rodríguez: *Como el agua en el agua* (Like Water in Water). Lilia Vázquez: *Estudio #1 de Seis Estudios* (#1 of Six Studies).

An alumna of Bard College (USA) and a Fulbright-García Robles Senior Scholar (US-Mexico 1999-2000), Ana Cervantes is proud to be included in New York music writer Rebecca Lentjes’ (Le Poisson Rêveur) list of Best of 2014: Women in Music. Cervantes names Joan Tower and the late Theodore Lettvin as her most important teachers. She has taught on the adjunct faculties of Princeton University and Westminster Choir College of Rider University, and at the University of Guanajuato. Cervantes, currently based in Guanajuato, Mexico, leads an active international life as a performer and teacher. Critics have praised her as “a physical, emotional performer with mastery of tone and color” (Newark Star-Ledger, USA) and as an artist of “commanding intensity” (Music-Web International, UK). (www.cervantespiano.com; www.anacervantespiano.blogspot.com; www.cantodelamonarca.com)

of expressive resources and musicality as well as a vibrant personality.

The rapport she established with the public, communicating with her words and body language, won the audience over immediately. The sense of warmth and understanding that Ana Cervantes projects in her recitals makes the public feel they are very much a part of the musical experience, in a constant feedback loop in which performer and listener walk hand in hand through the comprehension and delight of the musical work.

And what musical works they are! For Cervantes’ repertoire consists of the “new music” from the Renaissance through to the present day and spans a wide chronological, stylistic, and geographical range. The fact that this performer refers to the historical repertoire as “new music” reveals exactly the way in which she approaches such compositions, rejecting dead rituals to which a lot of programmers and performers have accustomed us. Cervantes takes on

Byrd, Bach, or Dvorak with the same freshness, intensity and rigor that unfolds in her translation of contemporary composers of the most diverse esthetic backgrounds. This reveals a depth of knowledge in her that exists not only at the level of the music. When one has the opportunity to have a conversation with this spontaneously communicative woman, whose well-chosen words flow easily and articulately, her education and intellectual interests are clearly seen. Ana Cervantes’ personality and preparation are dynamically on display in the organization and success of her professional projects, which range from investigation and research to artistic rigor.

Ana Cervantes’ versatility as a pianist is seen in the chameleon-like sounds that she knows how to create as interpreter of her instrument. Thus, when she approaches the classical repertoire, her subtle, always velvety sound does not reduce the solidity of the full and deeply sonorous element in it, when that is called for. This is made

possible, as has been noted earlier, by an outstanding pianistic technique that enables her to take on the exigencies of virtuosity of different stamps that “new composers” have demanded progressively from the Renaissance to our time. An emotional artist, Cervantes’ interpretation is inseparable from the passion of her performance, which she nevertheless knows how to control with notable mastery. Her phrasing, clear and musically balanced, is accompanied by an elegance of articulation that creates surprising beauty. Her CD *Amor de la Danza* (Love of the Dance) (2002) bears witness to this, moving through a repertoire that begins with William Byrd and continues to today’s

composers. Her interpretation of Bach’s Partitas is especially remarkable and serves as the foundation of her inspiration.

Ana Cervantes claims her place as a happy *provocateuse*. She extends an elegant “invitation to the dance” to prominent composers who, inspired by the themes she proposes, make pieces distinguished by their balance and craftsmanship, which collectively work together in the programs Cervantes devises, live in concert or on recordings. Her personal dedication has given us various new edifices of contemporary artistic expression. With a simplicity peculiar to the greats, Cervantes confesses that for her the creation of any art is in essence

a mystery and a miracle. For her, it is a privilege to be part of the mystery that new music manifests. Ana Cervantes’ discography reflects her repertorial breadth and is a testimony to the professional history of one of the most interesting personalities on the music scene today. Cervantes, as a woman, is a true *sound treasure*, an explosive imaginer of cultural projects of the first order, an extraordinary, valued presence in the artistic-musical life of Mexico and abroad.

Dr. Carmen Cecilia Piñero Gil, is Honorary Professor, The Autonomous University of Madrid. She is a specialist in Latin American music, women’s studies, and gender in music. The article was translated into English by Priscilla Hunter.

The Art Song in Mexico

CECILIA MONTEMAYOR

Researching the Mexican Art Song

Songs are important in our lives: they have followed us since birth and joined us in our playtime activities. They are part of our daily schedule, and they guide us and inspire our spiritual and emotional feelings. For me, the combination of music and the poetry that brings an art song to life has always strongly affected my soul and my very being. I have toured the world singing the art song repertoire, and it has brought me much pleasure.

Ten years ago I started a research project on art songs written by Mexican composers. In those days, its scope was unknown. No information was available that could reveal whether or not the genre was an important part of Mexico’s musical history. My research was published by the Universidad Autónoma de Nuevo León in 2009 in a catalog of music for voice and piano entitled *El Lied Mexicano*. Its reception from fellow musicians and music lovers alike was outstanding. The results of this research show that the creation of the Mexican art song began when the country established itself as a republic in the year 1824 and has not ceased, reflecting the ever constant and ever changing artistic contributions of a nation that carries music deep in its soul. The catalog lists approximately 1,800 songs written by 260 Mexican composers, both men and women, half of whom are still alive. The composers did not confine their selection to texts in Spanish; they also chose texts in the main European languages in addition to texts in Nahuatl and other indigenous languages.

A catalog such as *El Lied Mexicano* is vital for all countries as a means of preserving their musical traditions. This catalog contains the most complete and reliable information on art songs by Mexican composers to date, and it would be useful for anyone interested in music for voice and piano, whether for music research, teaching, concert performance, or just personal enjoyment. The book can be found in the major libraries and music schools in Mexi-



Cecilia Montemayor

co, the USA, and Canada, and it is considered one of a kind in the international field.

Although the catalog has already been published, my research continues as an ongoing process of discovering new composers and their works and finding ways to make this heritage known. Having access to all of these works is fundamental for the study and diffusion of the Mexican art song. New lines of investigation can stem

from its analysis. It also opens up an array of songs from which to choose relatively unknown examples that could be used as class material by voice teachers or performed in non-conventional concerts that include works outside the typical repertoire. All of these possibilities and more are present in the MexicoLiederFest.

The MexicoLiederFest

A music festival is an occasion for celebration, revealing a microcosm of our musical and artistic communities. The MexicoLiederFest: International Art Song Festival, of which I am the artistic director, is a new musical option nationwide. It is the only music festival in Mexico dedicated to the art song. Art songs are presented from different historical periods and styles of composition. The main objective of the MexicoLiederFest is to contribute to the rescue and promotion of our musical heritage and its composers through concerts, photo exhibitions of composers and their works, masterclasses, and lectures. The festival strengthens artistic ties and networks of collaboration and cultural employment between national and international participating artists. It serves as a perfect channel to educate voice students in current vocal pedagogy as well as classic style through lectures and workshops. Its multidisciplinary format attracts both students and adults alike, and the different artistic disciplines offer multiple ways to attract audiences, which include musicians, singers, teachers, students, lovers of the vocal genre, and the general public.

Because the art song is the union of music and the arts, it necessarily involves many disciplines and elements including new compositions, drama, literature, and an homage to Mexican or international composers who have distinguished themselves in the composition of the art song. For the 2014 edition, the MexicoLiederFest paid homage to Emiliana de Zubeldía, one of Mexico's most important composers of art songs.

The program included three art song concerts for voice and piano: one lieder recital performed by guest singers from Germany as the opening recital of the festival, a French *melodié* recital by a young soprano, and, as the closing event, a recital of Spanish and Latin American music in which I performed. There was a photo exhibition, a play, a lecture on the art song and new compositional techniques, and a poetry and music workshop. Those who attended commented that the MexicoLiederFest was enjoyable as well as a learning experience. The 2014 program can be consulted at www.mexicoliederfest.org.

Who was Emiliana de Zubeldía?

Throughout history, many natives of Navarra, Spain, whether residing there or in other parts of the world, have achieved fame, including Emiliana de Zubeldía (1888-1987). A pianist and songwriter, she was born in 1888 in the town of Navarra Salinas de Oro. She studied music in Pamplona, the capital city, and in Paris, and in 1928 she left Spain, toured several European countries as a pianist, and settled in America, where she joined the musical circles, composed a number of works, and performed as a soloist and chamber musician. She returned to Spain only on rare occasions but she deeply loved her native country as demonstrated in her speeches, articles, and musical compositions. In one of her songs, *Zortziko*, she wrote, "In the mountains where I was born, in my mountains I want to die...where my mother rocked my cradle, I want my eternal dream to live."

In the late 1930s, she moved to Mexico, and from 1947 on, she lived in Hermosillo, the capital of the northern state of Sonora, where she resided until her death at the age of almost a hundred years. She was active musically throughout her long life and became a well-known and admired personality. She founded the Academy of Music at the University of Sonora, where she worked for forty years as a music

teacher, choral director, lecturer, radio program producer, and songwriter. She helped many students, and left a deep imprint on Hermosillo's musical community.

It was during the Mexican stage of her career that Emiliana reached her expressive and compositional maturity. She wrote most of her compositions during this period: songs, piano pieces, works for guitar, chamber ensembles, chorus, and orchestra, always open to all the new tendencies of the twentieth century. Her works for solo voice consist of over forty songs for voice and piano, amongst them her four song cycles and a collection of ten harmonized Spanish folksongs. Her most significant song cycle is called *Los motivos del año* (The motives of the year) also with an arrangement for soprano and orchestra.

She has been recognized both in Spain and Mexico for her achievements. The government of Navarra has undertaken a major project: the publication of monographs on the lives and activities of people born in Navarra who have achieved fame and who deserve to be remembered. The collection is called *Navarra Personalities*. Emiliana de Zubeldía has the honor of being included as one of the prominent persons in Navarra's history.

In Mexico, we celebrate "Hispanic Day," a special day when Spanish residents in Mexico and Mexicans of Spanish descent join in brotherhood to share their common spiritual, social, cultural, and artistic heritage. Every year Club Español, founded in 1912, selects a renowned person to honor. Because of her enormous and invaluable legacy as a concert pianist, composer, and teacher, the Spanish Club gave Emiliana de Zubeldía the designation of "People of Hispanic Heritage 2014." The MexicoLiederFest was an additional way of making the public aware of her legacy, especially her art songs. A photo exhibition of her life was

made possible with the support of the Historic Archives of the University of Sonora as well as the presentation of a play based on the most important moments of her life by Mostra Theater Company. I sang two of her song cycles, and some of her other songs as part of the closing recital of the MexicoLiederFest.

Plans for 2015

I am happy to announce that in April 2015 Palosanto Records released my new CD: *José Hernández Gama – Art Songs*, featuring art songs for voice and piano by this composer. The CD is part of my latest research, which consists of a critical anthology of his art songs that will be published by the end of this year. I will be traveling in May to Brazil for some concerts and lecture/masterclasses on the Mexican Art Song. For the second semester, I will give some recitals and present the 2015 edition of the MexicoLiederFest. So a full concert agenda is scheduled for this year, together with new research into the art songs of the world.

Cecilia Montemayor's career as a concert and opera singer with a lyrical spinto soprano voice has taken her to Mexico, USA, Spain, France, Australia, Colombia, and South Africa. The exquisite quality of her voice, her fascination with language, and her interest in musicology have placed her as one of the most important voices of the art song in the world. Her commitment to the musical heritage of Mexico has led her to promote the Mexican Art Song not only nationwide but especially abroad as an international performer, speaker and ambassador. She is the founder, director, and national president of the Mexican Association of Voice Teachers (AMMCA). The AMMCA National Conference brings together voice teachers from different parts of Latin America; its Seventh Edition is scheduled for January 2016, in Tuxtla Gutiérrez, Chiapas. A pedagog of international stature, Montemayor trains voice teachers and students at the ECAP Monterrey Music School. (For additional information: www.ceciliamontemayor.mx)

Specs On! International Feminist Music Art Festival Berlin

The inaugural SpecsOn! Festival in Berlin, Germany, offered a weekend of classical art music focused on presenting the perspectives and work of women. From April 10th to 12th, with the support of the Swedish Embassy, the British Council, and the Olbricht Foundation, as well as KulturiVäst/RNM and the de freo gallery, SpecsOn! gave a series of chamber concerts, ranging in style from the Baroque to contemporary electroacoustics, alongside round-table and panel discussions, at the me Collectors Room, surrounded by the feminist exhibition "Queen Size." A world premiere, two European premieres, a Stradivarius, and one of Britain's most-celebrated living composers in attendance added to the excitement as SpecsOn! created an opportunity to experience women's art music.

Making Noise from Uruguay

SOFÍA SCHEPS

We welcome Sofía Scheps, our first IAWM member from Uruguay. I invited her to introduce herself and also to provide a brief history of music in Uruguay.

I was born and raised in a family of architects in Montevideo, Uruguay, and because of this, words such as composition, scale, proportions, texture, rhythm, and style were part of our conversations during most family meals. As a child, and even through my teenage years, I could name more architects than composers. Music was a huge part of our daily life. As far back as I can remember, there was always music playing on our stereo: the Beatles, Bob Dylan, Joe Cocker, Van Morrison, Jethro Tull, Tom Waits, and Creedence are the ones I especially recall. My parents had (and still have) a large collection of recordings, tapes, and CDs, mostly of North American and British musicians who coexisted with popular Uruguayan musicians, such as Eduardo Mateo, Ruben Rada, and Jaime Roos. Classical recordings were limited to a few works by Bach and others. Both of my parents sang and played the guitar, and they always encouraged the creative activities of my sister and me.

At the age of six, I began to take piano lessons, and at age seventeen, I auditioned and was admitted to a pre-university piano course at the University School of Music. At the same time, I began my study of architecture. After three years in the pre-university course, I realized that I didn't want to become a professional pianist; I wanted to focus more on creation than performance. It was a very exciting moment when I realized that I could create my own music and try to make it my career. (Until that time, I saw composition as a game—something one could do at home but could hardly be taken seriously.)

When I started studying at the University School of Music, I began to meet people with similar interests and to discover the music of great composers such as John Cage, Steve Reich, Meredith Monk, Pauline Oliveros, Henry Cowell, Karlheinz Stockhausen, Györgi Ligeti, and Iannis Xenakis, whom I deeply admire. Their music opened up a new world of sound and musical possibilities. Eventually, my urge to learn more about music grew larger, and after three years, I decided to drop my

study of architecture to try to create my own path in music.

At the University, I majored in composition and orchestral conducting, and earned my degree in composition in February 2014. I composed *Los Bueyes Perdidos* (The Lost Oxen), a double bass trio, especially for the occasion (I had the opportunity to conduct it in my final exam). This piece arises from my interest in exploring the double bass and creating diverse soundscapes through combinations of extended techniques that are very specific and idiomatic to the instrument. Throughout the piece there is a search for the “genuine voice” of the instrument, which corresponds directly to its physical characteristics and sound. The diverse soundscapes are connected through transitions that push the performer to recognize and *touch* the instrument as a new and strange object. I like to work with ensembles and to think about the players who work almost exclusively in cooperation with

each other. The individual parts may be compared to geometric planes, which acquire volume when the ensemble plays together. In a similar manner, I wrote *Tres movimientos* (Three Moves) for string quartet and piano, inspired by poems of Juana de Ibarburú, a Uruguayan poet.

I am especially interested in working directly with sound, particularly with electroacoustic music, since it allows one to mold and shape it in real time. Among the sounds that I find fascinating are the lower frequencies of the audible register. An illustration would be a work I composed in 2011, *Alvum* (Latin for bowel). The only material I used was one take of the low E string of an electric bass. This piece was premiered at the 2011 Audio Engineering Congress – Latin American Conference of Audio Engineering. The piece is also included on the CD *Electroacústica*, released last year; it includes electroacoustic pieces by young Uruguayan composers. At



Sofía Scheps

the event marking the release of the CD, I premiered another electroacoustic piece: *Zona de Contacto* (Contact Zone) inspired by the film *Stalker* from the Russian filmmaker Andréi Tarkovsky. This piece is presented as a large transition between a universe of recorded sounds and a universe of synthesized sounds plus the interpenetration of both.

When combining acoustic instruments in interaction with different technologies, I have found a happy communication between the human aspect of music and a more abstract approach to sound. An example would be *Burka*, a piece I wrote in 2012 for amplified flute in combination with previously recorded and processed sounds of the instrument. The interaction between the flute and the tape works as an interference, a desperate attempt of the flutist to interact with and stand out from the textures that are imposed by the tape. The idea of a “veiled” human presence develops throughout the piece. This piece was premiered in a concert of young composers organized by the Núcleo Música Nueva.

Last year, in an attempt to take singing lessons with a friend, I started a musical project that later became *La Vida Moderna* (The Modern Life), a set of six songs for unaccompanied soprano and bass voices. My friend suggested that I compose the pieces for us to sing together, but I became more excited about composing the duos than singing them, so I quickly invited a soprano friend to take my place as a performer. The subject matter alternates between food recipes (from a paradigmatic Uruguayan cookbook from the 1950s) and women involved in science whose stories are absorbing: the French physicist Marie Curie, the Russian cosmonaut Valentina Tereshkova, and the American astronomer Annie Jump Cannon. These are very intimate compositions in which the music emerges from the words. The focus is not only on the music but also on the relationship between the body and the meaning of what is being said and the sense of what is being sung. Dimension and spatial directions are used to add depth to the interaction between the performers, generating a tender and deep bond between them that impacts on the musical result. The work was premiered in October 2014 in a beautiful hall in a concert titled “Cycle

of Contemporary Music: for the enjoyment of playing and listening.” Fortunately, the audience gave the work an enthusiastic reception.

Besides working with performers, I enjoy sharing creative processes with other composers. Last year I premiered and performed a work called *Winter Piece* together with three other composers (Lucía Chamorro, Guzmán Calzada, and Marcelo Rilla). The compositional process was experimental and involved working with analog sound sources, including fire, water, and oil in interaction. I have been fortunate to work on projects that involve contact with other arts. Collaborating musically to

create theatrical or audiovisual compositions can be very challenging but also very gratifying.

In 2012, thanks to my academic and professional qualifications, I had the opportunity to become a student assistant to the chair of the composition department at the University School of Music, and after graduating in 2014, I had the chance to teach composition and orchestration. The unexpected and new experience of working with students has been most enjoyable and rewarding, and I am very grateful for this opportunity. While I was a student, I spent several years sharing my career exclusively with male classmates. Today, I see more

and more women who are pursuing a career in composition. I see this as a very positive thing that will generate change and substantive contributions to the local music scene.

In addition to teaching, I am also working as a graphics designer/video editor and a composer, and I try to combine all three to create multi-disciplinary projects. I hope next year I will have the opportunity to study abroad and continue to expand my musical studies. I am so pleased to have received such a warm welcome from the IAWM, and I am looking forward to communicating and exchanging ideas with colleagues from around the world. I greet all of you from Uruguay.

An Introduction to the Music of Uruguay

SOFIA SCHEPS

The literature on Uruguayan music is not extensive, and since I am limited to an introductory survey, I will focus mainly on classical music and just touch briefly on folk music. I am not including Uruguay’s popular music, which is vast, varied, and fresh with thousands of artists and outstanding composers and performers. Their productions are high in both quality and interest, and they have forged a very important identity and community feeling.

Uruguay is a small country with only 3.5 million people, yet it has managed to produce a remarkable number of artists in various fields, including music. Since history has a strong impact on the creative work of a culture, it is important to have an understanding of the history of South America and the complicated relationship of power and dependence. Uruguay is often referred to as a “country of immigrants.” This statement is not entirely true. There are three main roots from which today’s population has evolved: the natives (Charúas and Guaraníes), the European immigrants, and the slaves brought from Africa by the colonists. Each of these groups has contributed to building our current society and our current soundscape.

To organize and summarize the information, I will first comment on folk music, and then I will divide the historical overview into two large stages: the Colonial Era and the Independence Era. The main reason I cannot include the pre-colonial period is that the native Chaná-Charrúa community disappeared at the beginning of the nineteenth century, when they

bravely resisted colonization; the last survivors were cowardly murdered in 1831. Because of this, no traces of their musical practices remain.

Folk music

As mentioned above, the folk music of the natives of the region is not available. Due to Uruguay’s geographical location, and to its socio-political history, its folklore is most closely related to that of Argentina and, to a lesser extent, Brazil. Uruguayan folk music is a blend of European dances and songs from the eighteenth and nineteenth centuries, including the polka, mazurka, waltz, and contradance among others. The dances first arrived in the salons of the capital city, Montevideo, where they soon acquired local characteristics. The dances then began to expand into the rural areas, where several other transformations took place.

The different communities that populated Uruguay, and fought for the territory, included the Spanish and Portuguese (and to a lesser extent the English) plus the Criollos, Mestizos, Mulatos, Zambos, and African Americans. They helped to shape and transform this music and adapt it to local circumstances. Uruguayan folk dances that were (and still are) strongly associated with Uruguay’s independence and identity developed in both the rural and urban areas: *el pericón*, *el cielito*, *la media caña*, *la vidalita*, and *la milonga* (which led to the tango at the beginning of the twentieth century). Most of this music is based on the guitar, brought to the country by the Spaniards, plus the accordion.

The African-Americans brought the *candombe*, which has a strong percussive component. The music is performed on three drums of different sizes (*tamboriles*, similar to conga drums), which are struck with one hand and one stick. Each drum plays a different rhythmic pattern. The ensemble produces a unique and distinctive pattern that is absolutely characteristic of this area. It can be played with only three performers (one per drum), but the tradition implies a gathering of more people playing and dancing—it is a social activity that transcends music. Sometimes, mostly in the summer, you can find around the corner a large or small group of people playing and dancing *candombe*. It is a fundamental sound in Uruguay’s environment.

Colonial Era

The Colonial Era was from the sixteenth to the nineteenth century. Colonization in Uruguay implied the implantation of the culture, customs, and beliefs that prevailed in Spain and Portugal. Because of this, religious music, theater music, and salon music had dominant roles. Some scholars refer to this as “functional music”; composing was more a craft than an art, and it had to fulfill certain needs of social life. The first local musicians (disciples of the Europeans) began composing music for the Christian liturgy. The theater, mainly in Montevideo, was more than just entertainment—it was a means of cultural enrichment. One popular type was the *tonadilla escénica*, a short, satirical musical comedy with characters from everyday life. It included popular and folk music as well as

dance. Another type was the *melologo*, a melodrama, in which music is combined with speech. A third genre is the Spanish zarzuela, which alternates between spoken and sung scenes and includes operatic and popular songs as well as dances. Later, in the nineteenth century, Italian opera became extremely popular, and some operas were composed on local issues. This was very strange at first because the music mimicked the European tradition, and the narrative content alluded to local subjects. Music later evolved into a more native and original language presentation that somehow “adjusted” this contradiction. (This contradiction represented the local sociocultural situation very well, as explained above.)

Salons in Montevideo were quite modest compared to those in Europe, but they were essential for the development of instrumental music, since the religious and theatrical music focused more on vocal music. The main instruments were the guitar and the harpsichord.

Independence Era

In 1830 Uruguay achieved its first National Constitution, establishing a sovereign republican state. This political stability enabled the strengthening and growth of cultural activities, including music. Master musicians from Spain, Italy, and France began to arrive; they founded the first conservatories and systematized music teaching and techniques as well as music review. Because of the institutionalization and professionalization of music, philharmonic societies, precursors of the orchestras, began to emerge. A similar process took place with chamber ensembles. By the end of the nineteenth century, Uruguayan composers began to write string quartets, symphonies, operas, and oratorios. Some of the composers of the time were Tomás de Garibaldi, León Ribeiro, and Luis Sambucetti. By the beginning of the twentieth century, the first traces of musical nationalism were apparent.

Between the last third of the nineteenth century and the first third of the twentieth, a great flow of immigration took place, mainly from Spain and Italy (about 600,000 immigrants arrived). This number had a great impact on shaping our population, considering that in 1900, Uruguay’s population was approximately 940,000 inhabitants. The strong bond between Uruguay and Europe continued during the period of Independence, therefore it is not surprising that the idea of Uruguay as

a “country of immigrants” has flourished, since the natives had been exterminated and the artistic expression of the slaves was suppressed.

By the early twentieth century, music education was robust. Montevideo had six conservatories, with their orchestras, chamber ensembles, and choruses. Renowned foreign musicians came regularly to perform, and local musicians began to travel to Europe to study and have closer contact with contemporary music, especially Impressionism. Some composers turned to folklore, inspired by the forms, rhythms, and melodies of the peasants, and they combined the folk music with impressionistic harmonies and orchestration. Eduardo Fabini (1882-1950) was the first to establish a new nationalistic style of music. His best-known work is the symphonic poem *Campo* (Countryside), composed in 1913 and first performed in 1922. It was soon performed to great acclaim in both South and North America and in Europe. Other composers who promoted Uruguayan musical nationalism were Alfonso Broqua, Luis Cluzeau Mortet, Vicente Ascone, and Carlos Giucci.

Some composers preferred a more urban vision, developing an interest in the city for their source material. The Afro-Uruguayan *candombe*, the tango, and the *milonga* were significant and innovative sources. Jaurés Lamarque Pons (1917-1982) is a key name in this respect, not only because of the urban materials he began to include in his compositions, but also because of the way in which he did it. He effectively integrated urban folk music and classical music in his compositions, and he took popular music to large theaters.

Some composers at the beginning of the twentieth century were not influenced by folk music, and they began to develop their own style; for example, César Cortinas (1892-1918) and Carmen Barradas (1888-1963). Carmen Barradas, the sister of the outstanding painter Rafael Barradas, was one of the greatest Uruguayan pianists and composers. I strongly recommend listening to her triptych, *Fabricación – Aseradero – Fundición* (Fabrication – Sawmill – Ironworks), of 1922, an avant-garde piece for piano solo, reflecting her interest in the world of machines as a stimulating source. She is the first woman to be mentioned in this article, and her music is remarkable and intriguing.

At mid century, the National Music Conservatory was founded; it was later called the University School of Music, and it was part of Uruguay’s university system. Outstanding student composers now had the opportunity to study with great composers. As a result, music education was raised to a higher professional level, and the next generation of composers was truly exceptional. Their approach was very different, probably as a result of greater contact with the international music scene and the desire to break away from the nationalistic style that was prevalent earlier in the century. Uruguay had become very active culturally, with its orchestras and theaters functioning at an international level. Musicians were encouraged and were supported with scholarships that allowed them to study with masters in Uruguay and in Europe. This group of composers includes Carlos Estrada (1909-1970), Héctor Tosar (1923-2002), Diego Legrand (1928-2014), Luis Campodónico (1931-1973), Antonio Mastrogiovanni (1936-2012), and León Biriotti (1929). They attained local and international recognition for their compositions.

Nowadays Uruguay has many prominent composers who are generous enough to share their knowledge with students at the University School of Music, giving courses and seminars (mostly with free admission); they also organize activities to promote both local and foreign music and make it accessible to everyone. Among the most prominent composers are Coriún Arahonján, Graciela Paraskevaïdis (Argentinian, but living in Uruguay), Miguel Ángel Marozzi, Renée Pietrafesa (her musical and pedagogical work is extremely interesting and constitutes a significant contribution to the music scene in Uruguay), Beatriz Lockhart (one of the founders of Uruguay’s Association of Women in Music, a subsidiary of the Fondazione Donne in Musica in Rome), Conrado Silva, Daniel Maggiolo, Luis Jure, Marcelo Rilla, Gonzalo Pérez, and many, many others. It is noteworthy that a number of women now have careers as composers, conductors, and teachers.

Unfortunately, concerts of classical music, and particularly contemporary music, are not prevalent, but thanks to the effort of some committed and enthusiastic people (many of them mentioned in the previous paragraph), contemporary music

continues to flourish—in a quiet way. The Nucleo Música Nueva (New Music Nucleus), from its foundation in 1966 to the present day, is very significant in promoting contemporary music. The organization presents free concerts and lectures on an international level.

Uruguay is a small, beautiful country. Its music, far from being simple, is however extensive in quantity. I hope this brief history has stimulated your curiosity about the music of Uruguay. I invite you to listen to Uruguay's music—a music that develops and strengthens through diversity and

manages to generate a local soundscape with a solid and unique identity.

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Online Resource

<http://www.latinoamerica-musica.net/>

The 2014 Virtuosi Século XXI: Brazilian Music Festival Dedicated to Women Composers

HEATHER DEA JENNINGS

Introduction

For the past ten years, the Virtuosi Music Festival has been held in Recife, Brazil, under the direction of Rafael Garcia, a violinist, professor, and conductor. The Festival celebrates classical music of various time periods with performances by world-class musicians, and each year the event has gained greater attention in the circuit of classical music festivals held in Brazil. A “sub-event,” the Virtuosi Século XXI (Virtuosi 21st Century) festival, was created in 2012 to celebrate contemporary music specifically. It is held three months before the Virtuosi Festival, and it aims to celebrate the music of today's composers. After the successful run of the festival in 2013, planning turned to 2014 (October 24-27). An analysis of the previous years and of other music festivals around the world showed a great lack of women composers. The event organizers therefore decided to dedicate the 2014 edition entirely to women—a unique opportunity for women from various parts of the world to have their music played together. The event was envisioned by curator Marcílio Onofre, who organized the musical program. While some questioned the necessity of such an event, the overall reaction to the Virtuosi Século XXI was highly positive.

The festival was dedicated to invited composer Marisa Rezende, a tireless proponent of New Music and professor to countless other composers. Organizers demanded the same excellence for the interpreters of the music of this sub-event as for the main Virtuosi Festivals. The series of talks, masterclasses, and concerts were a great success. Although there were fewer

participants in the audience—as is often the case with New Music—they were enthusiastic, receptive, and appreciative. The composers differed greatly from one another in their aesthetic approaches, sources of inspiration, and compositional styles, and they offered a wide variety of musical points of view ranging from highly dissonant to highly consonant music.

In a short interview, Marcílio Onofre shared his thoughts on the decision process of choosing to organize an event dedicated to women composers.¹

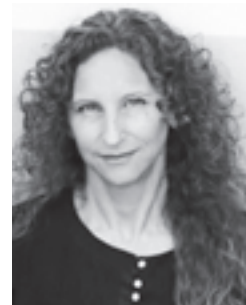
HDJ: *First, can you explain a little more about the conversations that led you to the decision to hold this event?*

MO: The idea of the Virtuosi Século XXI festival with emphasis on the music of women composers emerged in 2013. In fact, I had always been curious about the music of women composers. In Brazil, we have Chiquinha Gonzaga (1847-1935), whose music has a strong folk character. In a more general context, I like the music of Clara Schumann, Grażyna Bacewicz, Ruth Crawford Seeger, and, of course, Hildegard of Bingen, a woman far ahead of her time. So, in brief, I can say that it was a personal desire, actually devoid of any intention to enter into discussions as to the relationship between music and gender.

HDJ: *How would you answer the question some women musicians, composers, conductors, etc. have that we women should not be separated, highlighted, and treated differently from men?*

MO: I hope every person can have individual freedom to create and establish a comfortable set of interpersonal relation-

ships for themselves and for others....I hope that these relationships can be highlighted and connected with the more profound aspects of each one's personality rather than with gender itself. The Federal University of Paraíba has had some female students in composition, but they are very rare. If we look more broadly at Brazil, we see a considerable number of young Brazilian women composers.



To name a few: Tatiana Catanzaro, Michelle Agnes, Fernanda Aoki, Valeria Bonafé, Patricia Carli....I think the best way is to inform people about the music of the composers, and most importantly, play their music, regardless of the era in which they lived.

Virtuosi Século XXI Composers

The composers chosen for the event were Marisa Rezende, Jocy de Oliveira, and Vânia Dantes Leite, from Rio de Janeiro, Brazil; Ilza Nogueira from Salvador and João Pessoa, Brazil; Heather Dea Jennings from Bailey, Colorado, USA and Natal, Brazil; Chaya Czernowin from Israel and Cambridge, Massachusetts, USA. Biographical summaries are provided below plus information on the lectures and concert programs.

Chaya Czernowin

Chaya Czernowin was the first woman to be appointed professor of composition at the University of Music and Performing

Arts in Vienna, Austria (2006-09). Since 2009, she has been at Harvard University, where she is the Walter Bigelow Rosen Professor of Music as well as the first woman composer on the faculty. Together with the director of Akademie Schloss Solitude, Jean-Baptiste Jolly, and composer Steven Kazuo Takasugi, she founded the summer Academy at Schloss Solitude near Stuttgart, a course for composers given every two years. Takasugi and Czernowin also teach at Tzllil Meudcan, an international course based in Israel. She was named Artist in Residence at the Salzburg Festival in 2005-06 and at the Lucerne Festival in 2013. Czernowin's work includes chamber and orchestral music, with and without electronics. Her music has been performed throughout the world by some of the finest performers of new music.^{2,3}

Czernowin discussed her series *Winter Songs* of which there are five. She played excerpts from No. 1: "Pending Light" (2002-03) (for mixed ensemble and IRCAM electronics), No. 3: "Roots" (2003) (for seven instrumentalists, sampler player, three amplified percussionists and IRCAM electronics), and No. 5: "Forgotten Light" (2014).³ She said that the cycle reflects winter and being pulled into an inner cave, while "in the ground, the roots of life slowly grow stiff and blindly start to search for a path between the stones."⁴ She explained ways to listen to her music from the micro to the macro. Her music is very dense texturally, and she said that listening to her music was like listening to a family of ants in the grass, honing in on the sound at a micro-level, and then listening to that at the same time as a loud airplane passing overhead, next joined from behind by an arguing family. This multi-level focus allows one to understand the various layers of her music.

In her masterclasses, she listened to the works of six students. Even with the small amount time for her to interact with each student, she was able to get to the heart of each student's difficulties. She explained how to overcome those difficulties with finesse, quickness, and an innate understanding of how the composers could improve not just in a certain piece, but overall in each person's compositional process.

Her *Anea Crystal* cycle was performed at the concert by the Penderecki Quartet accompanied by a recording also performed by group. The cycle contains three pieces: Seed I, Seed II, and Anea. The latter fea-

tures the simultaneous performance of Seed I and a longer version of Seed II. The two Seeds could be played consecutively or Seed I could be played live simultaneously with a recording of Seed II. *Anea* is an imaginary name for a "music crystal," which is conceived of in a manner similar to an ionic crystal.²

Heather Dea Jennings

Heather Dea Jennings, Assistant Professor of Music, teaches computer music and counterpoint at EMUFRN, the School of Music at the Universidade Federal de Rio Grande do Norte in Natal (UFRN), Brazil. She earned a bachelor's degree from Berklee College of Music and a master's degree from Wesleyan University in the USA. She is a composer and soprano and has performed and had her compositions performed at national and international levels, and she has received a number of prizes and scholarships.²

In her talk, she showed two recently composed pieces and discussed the compositional material used in them. In *Theme and Variation on a Drum; and the Wind*, for flute, oboe, and viola, she used three drum rhythms inspired by Native American culture, and dispersed the rhythms in *klangfarbenmelodie* style through the three instruments before writing the melodic material. In *Scintillations* for orchestra, she focused on one of the compositional techniques: "merukhand," derived from her studies of Hindustani classical singing. During her talk, she also gave a vocal performance of her piece *Enchente* (Flood) for soloist and live electronics (using the program Pure Data). At the concert, Jennings sang her *Poesia em Ondas* (Poetry in Waves) with the Camará Ensemble. With poetry in English, Portuguese, and Greek, the work "investigates the properties of the waves of the sea and the waves of sound via the act of improvisation."²

Vânia Dantas Leite

Vânia Dantas Leite is a composer, pianist, and conductor with a doctorate from UniRio. She has dedicated herself to contemporary music since 1965 in Brazil and abroad. She has received important awards such as first place in the *Concurso Nacional de Composição* (National Composition Competition); third place in the *Concurso Internacional de Regência* (International Conducting Competition) dedicated to the works of Mozart (Rio de Janeiro, 1973); the *Programa de Bolsas*

RioArte award (RioArt Grant Program Award, 1996); the Rockefeller Foundation Award (Foundation's Study Conference Center in Bellagio, 2003); and the Funarte Award in Music Composition (2012). Between 1981 and 2012, she joined the teaching staff at UniRio, where she created the electro-acoustic music class in 1986 and the EME-IVL, Estúdio de Música Electroacústica do Instituto Villa-Lobos (the Electro-acoustic Music Studio at the Villa-Lobos Institute) in 1992.² (She was unable to attend the festival.)

Leite's *Tango* for solo cello was performed by Ensemble Camará member Suzana Kato. The piece was commissioned and premiered by cellist Peter Schubak in 1993. The content and form follow the script of a poem written by the composer. The structure develops in a retrograde process, presenting small thematic cells which slowly become organized until they appear in their whole form, only one time, at the end.²

Ilza Nogueira

Born in the Brazilian state of Bahia, Ilza Nogueira earned a PhD from the University of New York in Buffalo. She is a permanent member of the Brazilian Academy of Music and research fellow of CNPq, the science foundation of the Brazilian federal government. As a composer, her most expressive compositions are her chamber works and those for mixed instrumental and vocal groups. Through these means, she incorporates intertextuality into her music. Many of her works, are inspired by her interest in the music of northeastern Brazil, such as *Acompanhamentos para 3 canções de ninar* (Accompaniments for 3 Lullabies), influenced by folklore from the state of Bahia.²

For her lecture, Nogueira chose to focus on analytical aspects of composition rather than on her own music. She looked at three approaches from the perspective of three generations of recent composers from the Universidade Federal de Bahia (UFBA): Ernst Widmar, Paulo Costa Lima, and Paulo Rios Filho, each the professor of the next. She discussed a tree-based approach versus a rhizome-based approach to composition. In a tree-based approach, the music is related to a central structure that branches out. In a rhizomatic approach, each part of the music is interrelated, but not necessarily in obvious ways, similar to one part of a rhizome having an effect on

other parts via interrelated paths not necessarily evident from a superficial analysis. She showed that the first composer seemed to be using a tree-based approach, the second a mixture, and the last and most recent composer, a rhizomatic approach.

At the concert, her *Interfaces – 3 peças Neorromânticas para piano* (Interfaces – 3 Neo-romantic Pieces for Piano) was performed by Taavi Kerikmäe. The work “concerns the aesthetics of the reinvention, transformation and manipulation of works outside our time and culture with the insemination of elements of our time and geographical space. Through the act of bringing the past to the present, uniting the unknown and the familiar with unifying procedures, the result intended here is that of amalgamation, of symbiosis.”²

Jocy de Oliveira

Since 1961, Jocy de Oliveira has been a music pioneer in Brazil and the USA. She has utilized acoustic and electronic instruments, music-theater, installations, texts, graphics, video, audience, and dance in an approach to an organic development of performance-composition works. She has composed and directed her highly acclaimed eight major operas and music-theater pieces through several productions in Brazil, USA, and Germany. She has received awards from the Guggenheim Foundation, the Rockefeller Foundation (1983 and 2007), the Bogliasco Foundation, CAPS – New York Council on the Arts, Fundação Vitae, and RioArte. In 2007, the International Musica Festival of Campos do Jordão in Brazil was dedicated to a retrospective of her work. As both pianist and composer, she has recorded twenty-two CDs, including the piano works of Messiaen. She was a soloist under Stravinsky, she has performed numerous world-premieres, and many composers have dedicated works to her. She has worked with composers such as Xenakis, Berio, Lukas Foss, Stockhausen, and John Cage, as well as with the Brazilian composers Cláudio Santoro and Eleazar de Carvalho among others.^{2,5} She has toured extensively to bring new music to various corners of the world, and she now dedicates much of her time to opera.

Oliveira was unable to attend the festival and was represented by Gabriela Geluda, who read Oliveira’s letter to the audience about the state of women in music, especially in composition, and it is worth summarizing here.⁶ She began by stating

that while women are gaining a higher profile on the world stage, there is still a large gap to be filled; for example, in the salary differences in countries the world over. She commented on the lack of representation of women composers from all time periods, and she said that “we operate in a masculine universe where the woman continues to be the minority and discriminated against for centuries in the history of music. One just has to examine the international programs of music (contemporary as well as any other period) and note the percentage of women composers included. There is always a large gap! And why? One answer would be that the repression women have suffered through the ages has caused them to accept themselves as an afterthought like so many in the past.”

Six of her eight operas “focus on true feminine values,” and she considers this to be one of her contributions in bringing greater awareness to closing the gender gap between men and women. She wrote: “As long as women do not have the same right to age with dignity as men, as long as women in all parts of the world do not have the same citizenship rights that men have, as long as across the planet there are not equal rights for men and women to be different, all measures to repair centuries of inequality are welcome.” The reading of this letter was followed by dramatic excerpts from Oliveira’s new book, which sheds light on the composers with whom she has worked during her lifetime. In the book, *Dialogue with Letters* (*Dialogo com Cartas* in Portuguese), she shares her correspondence with the previously mentioned composers, and then gives her personal impression in relation to her varied experiences. This book is sure to have resonating importance across the new music world.⁷

Oliveira’s *SOLO* (a pocket opera) was performed by Gabriela Geluda, soprano; Marcelo Carneiro, electro-acoustics; and Renato Machado, light technician. The work is comprised of unreleased live and recorded scenes. It is a reinterpretation of segments of her multimedia operas. The script constructs a sonic and visual show through images and myths. The costume is turned into object, the object is turned into sonic material, the musical instrument is at times demystified, and the sound spatialization envelopes the listener-viewer. Magic and reality, the playful and the dramatic, present and future all merge in search of a

meta-language which sharpens the senses and touches on sensibility. Oliveira invited one of Brazil’s most important and talented actresses, Fernanda Montenegro, to record one of the video scenes. The musical and theatrical languages in *SOLO* evoke an otherness and punctuate the atemporal and multicultural sense of the myths that bring feminine values to the fore.^{2,4}

Marisa Rezende

Marisa Rezende, the Brazilian pianist and composer to whom the festival was dedicated, was a professor at the Universidade Federal de Pernambuco and later full professor of composition at the Universidade Federal de Rio de Janeiro (UFRJ), where she founded the Grupo Música Nova (New Music Group). The group is responsible for more than one hundred world premieres from the Brazilian contemporary repertoire. She has had works recorded and performed outside Brazil, such as at the Sonidos de las Americas festival at Carnegie Hall, the International Tribune of Composers at UNESCO, and the Brasilianischer Musik festival in Karlsruhe, Germany, among others. She has received commissions for the Sala Cecília Meireles (Cecilia Meireles Room) of the Symphonic Orchestra of São Paulo (OESP), for the CCBB, and for the Festival Música Nova (New Music Festival) of São Paulo/Santos. Of her ten CDs, *Marisa Rezende: Música de Câmera* (Marisa Rezende: Chamber Music) on the LAMI/USP label, is the most expressive representation of her work.²

Rezende discussed two of her compositions including *Trama* (Artifice), a concerto for cello and chamber orchestra, commissioned by UFRN cello professor Fabio Presgrave. She was inspired by the poem “The Three Oddest Words” by Wislawa Szymborska (translated by S. Baranczak & C. Cavanagh), and she explored the inherent paradoxes found in the poem from a musical standpoint: “When I pronounce the word Future, the first syllable already belongs to the past./ When I pronounce the word Silence, I destroy it./ When I pronounce the word Nothing, make something no non-being can hold.”⁸ About her piece, she said: “A collection of opposite situations is sought through possible musical analogies, but it is the very expression of the discourse which carries the drama, in a state of perplexity facing life.”⁹

At the concert, the Penderecki Quartet performed Rezende’s *Vórtices*, a one

movement piece that explores the limits of the perception of thematic material in its widest sense. The piece is based on a main theme—a dance intersected by pauses. The sections are assembled by exploring the fragmentation already present in the original theme, such as sudden and pronounced contrasts in character or tempo, or highlighting a fragment that was originally part of the bass line or one of the inner voices. Accentuating the process of deconstruction creates an ambiguous field of references, generating a sense of vertigo or vortex.²

Closing Comments

The 2014 Virtuosi Século XXI festival was, overall, a great success. The festival contributed to the ongoing discussion in raising awareness of the importance of including women more frequently in con-

cert and music festival programs. In this context, Marcílio Onofre and the rest of the organizing team have made a valuable contribution. We can share Onofre's vision that through education, more women can be represented in composition, conducting, concert performances, and other areas of music. The trend towards balance between men and women in music has already begun and this momentum looks unstoppable.

NOTES

¹ Marcílio Onofre. Heather Dea Jennings, trans. e-mail message to author, November 14, 2014.

² Heather Dea Jennings, trans. Program Notes of Virtuosi Século XXI. Eva Herz Hall, Shopping RioMar, Recife, Brazil, 2014.

³ Chaya Czernowin. <http://chayaczernowin.com>, accessed on November 16, 2014.

⁴ Chaya Czernowin, "Shifting Gravity / Wintersongs III." http://www.wergo.de/shop/en_UK/3/show,281205.html, accessed on November 23, 2014.

⁵ Jocy de Oliveira. http://www.jocydeoliveira.com/index_engl.html, accessed on November 16, 2014.

⁶ Jocy de Oliveira. Heather Dea Jennings, trans. "A Mulher Compositora." Attachment in e-mail message to author, November 10, 2014.

⁷ Jocy de Oliveira, *Diálogo Com Cartas*, Rio de Janeiro, Brazil: Oi Futuro: SESI-SP, 2014.

⁸ "Nobelprize.org: the official site of the Nobel Prize." http://www.nobelprize.org/nobel_prizes/literature/laureates/1996/szymborska-poems-3-e.html, accessed on November 16, 2014.

⁹ Marisa Rezende. Heather Dea Jennings, trans. "XX Bienal de Música Brasileira Contemporânea 2013." http://www.funarte.gov.br/bienaldemusica/?page_id=99, accessed on November 14, 2014.

Latin American Classical Composers: A Biographical Dictionary

MARTHA FURMAN SCHLEIFER

The year 2015 will mark the publication of the third edition of *Latin American Composers: A Biographical Dictionary* (LACBD). With the publication of the first edition in 1966, Miguel Ficher (1922-2011), achieved his goal of bringing to light an unprecedented number of Latin American classical composers. The edition included entries about nearly 400 composers, including 132 women. Dr. Ficher, a chemist as well as a talented violinist, music critic, conductor, and teacher born in Argentina, devoted his time to researching and writing about Latin American composers after retiring from the Jefferson Medical College in Philadelphia, PA (1985).

In the foreword to the first edition of LACBD, Sam Dennison (1926-2004), discussed the gap in knowledge about Latin American composers in the United States and the need to fill it with a reference work in English. Dennison, then Curator Emeritus of the Edwin A. Fleisher Collection of Orchestral Music at the Free Library of Philadelphia, also noted in his foreword that there were English-language antecedents to LACBD. He discussed musicologist Gilbert Chase (1906-92), who championed Latin American music and brought it to the attention of North Americans as the Latin American specialist at the Library of Congress. Chase compiled a *Partial list of Latin American music obtainable in the United States: With a supplementary list of books and phonograph records*, published

by the Pan American Union in 1942. The Pan American Union also published the series *Composers of the Americas* beginning in 1955. The Latin American Music Center at the University of Indiana was established in 1961. By 1996, the Edwin A. Fleisher Collection of Orchestral Music, the largest lending library of orchestral scores in the world, contained over 700 scores by Latin American composers. Nonetheless, until LACBD there was no biographical dictionary that brought all the available information together and included data about the new generation of composers.

The research team for LACBD included Ficher, John M. Furman, (1910-2009), my father, a lawyer and amateur violinist with an avid interest in music history, and me. My previous research in musicology focused primarily on American music and music by women composers. To complete the first edition, we wrote letters to solicit information from individual composers, their families and colleagues, musicologists, musical organizations, embassies, libraries, teaching and research institutions. We also made telephone calls and searched through volumes in English and Spanish containing information about music in Latin America. Email and Internet were not commonly used for communication, particularly outside of the United States. Time differences, unreliable addresses, and the expense of international calls created difficulties and delays in gathering infor-

mation. Word processing programs were not as sophisticated or friendly as they are now, which created formatting struggles in a volume that the publisher wanted delivered "camera ready."

After the first edition was published in 1966, we continued to gather information and search for data, and readers were invited to join in the effort. The number of available sources increased and communications were slightly improved. After a few years we realized we had more than enough new material to warrant another edition. The second edition, published in 2002, contained over 700 composers including 171 women.

In 2010 musicologist Gary Galván, who has lectured and written extensively on classical and Latin American music, and is now Curator of the Fleisher Collection, suggested a third edition. In the intervening eight years, access to the Internet, publication of Spanish-language references, a continuous stream of recordings and new sources including census records, newspaper articles, and obituaries combined with traditional research methods brought many more composers to our attention. Near the end of the research phase of the third edition I found a reference to *Diccionario de la Música Española e Hispanoamericana*, actually a ten volume encyclopedia in Spanish with over 1,000 pages per volume. It took months to read through the work in order to find composers not previously identified.

We began this edition with our friend and colleague Miguel Ficher, who died on November 3, 2011. After much contemplation we decided to continue the mission of bringing Latin American classical composers to a wider audience and to dedicate the third edition to him and his vision.

The third edition includes almost 2,400 composers, 265 of whom are women. We have corrected names, birth and death dates, and used abbreviations in works lists for instruments, voice parts, institutions, and other content. Names of composers are listed in traditional Latino manner—father's surname followed by the mother's (if known or documented in sources). The earliest woman discovered so far is Teodora (Ma Teodora) Gines, ca. 1530–after 1598, born in Santiago de los Caballeros, Do-

minican Republic. Gines is the earliest recognized woman composer in the Americas. A bandola and vihuela player, she and her sister Micaela emigrated from the Dominican Republic to Santiago de Cuba, Cuba. They played in a quintet at the Cathedral of Santiago de Cuba with recorders and a violin. Her only known work, *Son de la Ma Teodora*, ca. 1562, for voice and bandola, is probably the first son to be notated. (A “son” is a style of music and dance that originated in Cuba.) Chronologically she is followed by Maria Joachina Rodrigues, a Mexican composer born around 1688. Most of the women composers in LACBD were born in later centuries.

Women composers are represented in sixteen of the twenty-one Latin American countries. They have written all genres of

music: orchestral work, including symphonies and tone poems; chamber; instrumental including solo keyboard; opera; vocal, solo and choral; electronic and experimental music. We have not yet identified women composers in Bolivia, Guatemala, Haiti, Nicaragua, or Paraguay.

No other English language text exists that provides the information available in the third edition of LACBD. This unique and much-needed reference source will be available in both hard copy and electronically upon publication by Rowman & Littlefield. Readers are encouraged to contact the authors with additional names of composers at: Martha Furman Schleifer: growschleifers@mindspring.com, and Gary Galván: GalvanG@freelibrary.org.

ARTICLES

“An artist to her fingertips”¹: Anna Maude Van Hoose’s Life on the Chautauqua and Lyceum Circuits

NANCY COOPER

The audience hushed as the performer appeared on the stage. They had paid their dollar for the lyceum course in their town and were anticipating a quality performance. “Miss Van Hoose came out first to play the opening piano solo. It didn’t matter whether the piano was good or so depraved she had to lift the keys up with her fingers, the people began to sit up. They didn’t expect to hear that kind of playing. The ushers caught their breath and quit seating people. They held the Behindtimers back in the hopper while that magic playing was going on.”²

Anna Maude Van Hoose (1884–1960) was a performer, or “talent,” on the chautauqua and lyceum circuits between 1912 and 1922. Chautauqua and lyceum work offered Van Hoose, and many other women musicians like her, unprecedented opportunities for travel, good pay, building a professional reputation, and playing before large and appreciative audiences. Van Hoose enjoyed an extended career as chautauqua and lyceum talent, and her later career as a dance accompanist in California built on those successful years on the circuit.

The circuit chautauqua movement was an outgrowth of the “Mother Chautauqua” at Chautauqua Lake, New York, which began in 1874. Attendees came to the Lake for a week or more, living on the grounds, eat-

ing together, and attending classes, lectures, worship services, and a wide variety of entertainment, designed for the entire family. Highly successful, the movement was initially an opportunity that was limited to those who could travel to New York. In the early twentieth century, Keith Vawter, later one of the managers of the Redpath Chautauqua Bureau, came up with the idea of a traveling chautauqua, set up under a tent, brought to the people instead of making the people come to it. Vawter launched his first circuit chautauqua in the Midwest in 1904, and after an initial rocky start, the circuit idea became a success, and grew exponentially every year until the mid-twenties. At the height of its popularity, in the 1920s, it was estimated that one in ten Americans had attended a chautauqua.³

The opportunity to participate in such a remarkable event was a godsend to young women who were among the earliest generations of graduates from music schools across the United States. Southern women in particular had never before performed in public; talented women played at home for family and friends only. Harriott Horry Ravenel, a member of the Southern gentility, described the cultural attitude toward women in her 1912 memoirs: “In that day and class, ladies shunned all public exercise or display of talent or beauty. Their let-

ters were admirable, but they did not write books. They charmed drawing-rooms with their voices or music, but never appeared on a stage. They talked delightfully, but did not make speeches.”⁴

This was the world into which Anna Maude Van Hoose was born in 1884, in Shreveport, Louisiana, the first child of a poor, alcoholic Southern father and a well-bred, well-to-do Northern mother.⁵ Less than ten years after marrying, her father had gone through all of the family’s money, and Anna Maude was shipped north to live with her maternal grandparents in Niles, Michigan, a move that dramatically altered the course of her life. Her maternal step-grandmother was an integral part of her upbringing, providing her with a piano and lessons. Van Hoose’s life would surely have been quite different if she had remained with her parents in Louisiana—a poor family, with no piano and no opportunity for musical studies, and in an environment that strongly disapproved of women performing in public. Instead, her progressive grandmother decided to support her beloved grandchild in her chosen field. In 1901, she took Anna Maude on a post-graduation, three-month “tour” of New York City, and then paid for her college study in Chicago, at both the Chicago Musical College and the American Conservatory of Music.⁶

Van Hoose flourished in Chicago. According to later publicity materials, she received multiple scholarships for her talent; she performed with the Theodore Thomas Orchestra (later renamed the Chicago Symphony Orchestra); she accompanied in voice studios both at school and in the community. While at Chicago Musical College, Van Hoose studied with internationally-renowned pianist Rudolph Ganz. She also studied composition at the American Conservatory with Adolf Weidig, later the teacher of the prominent composer Ruth Crawford Seeger. What she did not do while in school was to work toward a teacher's certificate in preparation for teaching children, as so many female students did. She had bigger ambitions, and within months of graduation, she had accepted a faculty



Ex. 1. Four Artists (l to r):
Jacob Reuter, Anna Maude Van Hoose,
Lillian Ringsdorf, Frederick Kickbush,
taken in the fall of 1912.

position at the Louisiana State Normal College in Natchitoches, Louisiana, where her only sibling was enrolled. The small-town, small-college atmosphere in Natchitoches was a far cry from the opportunities that Chicago had to offer, and likely contributed to the fact that in two years, she was ready to move on, into full-time performing.⁷

In the fall of 1912, Van Hoose became a performer on Keith Vawter's Redpath Lyceum Bureau, at that time the pre-eminent lyceum bureau in America, becoming a part of what Teddy Roosevelt called "the most American thing in America."⁸ Van Hoose joined an ensemble that had recently lost its pianist and its soprano soloist: she became a member of the newly reconstructed Four Artists Company, along with returning

violinist Jacob Reuter, returning baritone Frederick Kickbush, and a new soprano, Lillian Ringsdorf (see Example 1). This group played the lyceum circuit from October 1912 through March 1913, traveling to Wisconsin, Iowa, Indiana, Michigan, Pennsylvania, New York, Illinois, and Ohio.⁹

The lyceum, as envisioned by Vawter and others, grew out of the lyceum movement that had existed in various forms since the early nineteenth century. Originally another name for a lecture series, featuring such prominent speakers of the time as Ralph Waldo Emerson and Henry David Thoreau, prior to the Civil War, and Mark Twain, Susan B. Anthony, and Elizabeth Cady Stanton, after the War. By the early twentieth century, the lyceum had become the winter equivalent of the circuit chautauqua. Attendees at both events purchased a season ticket for a roster featuring a wide variety of lecturers, musicians, actors, and other entertainment, but the lyceum took place indoors, and only from late fall through early spring; the chautauqua was outdoors, under a tent, during the summer. Arguably, the lyceum also featured a higher quality of performer, as the schedule was less grueling, the performers performed only once a day, and the entire season would be four or five events, scattered throughout many months.

When she joined the Four Artists, Van Hoose was the youngest and most inexperienced of the members of the company; nonetheless, she often received specific, positive mention in the reviews. Just one month after the tour began, a review from the *Daily Northwestern* in Oshkosh, Wisconsin, called attention to the "hearty applause" she received, and proclaimed her to be "...an unusually fine accompanist."¹⁰

And a few months later, this detailed and revealing review appeared in the *Pella* [Iowa] *Chronicle*:

The house was filled and the entertainment excellent. Miss Van Hoose, the pianist, opened the program with a Polonaise and Valse Triste by MacDowell. In MacDowell we have our greatest American composer and these compositions of his were given a splendid reading. Miss Van Hoose gets a beautiful singing tone and has a clear sparkling technic. For encore she played the Valse in

D flat by Chopin. This composition is a gem and was beautifully rendered. Later Miss Van Hoose played an Air de "Ballet" by Moskowski, responding to two encores....The program was good from start to finish—not a trashy number was offered.¹¹

Van Hoose typically performed three solos, but this was by no means her only involvement in the performances. She accompanied the two vocalists, who performed everything from Carrie Jacobs-Bond's "The End of a Perfect Day," to excerpts from the *Mikado*, *Madama Butterfly*, and *Carmen*; she also accompanied Jacob Reuter on occasion, including the performance of a Vieuxtemps Concerto movement. The constant traveling left little time for practice; fortunately, the Four Artists played the same music at each venue.

As the lyceum season wound down, the musicians looked ahead to a summer on the Redpath chautauqua circuit, and now reconfigured into two groups—the Chicago Artists (with Ringsdorf joining a new ensemble of performers) and the Reuter Concert Company (with Reuter, Kickbush, and Van Hoose)—they all toured the Midwest until fall, when the lyceum circuit began again.¹² The Reuter Concert Company was a big hit in the summer of 1913. Van Hoose was described in *The Estherville* [Iowa] *Enterprise* as "a player of rare ability."¹³ At age twenty-eight, she held her own on the stage with two middle-aged men who had had years of concert experience throughout the United States and Europe.

The logistics of travel for the performers on a chautauqua circuit was quite daunting, requiring reliance on carefully coordinated train schedules. The talent would perform on the first day, or second, or third, of all the chautauquas that employed that person for the summer. Performers would arrive in town; check into a hotel, boarding house, or private home; find and consume a quick meal; change into concert attire; perform an afternoon and/or evening event; and catch a train to the next community, sometimes very late at night, often very early in the morning—to do it all over again the next day.

This tight, carefully-constructed schedule included no room for "acts of God" such as snow on the train tracks, tornadoes blowing down tents, floods washing out roads—but all these, and more,

occurred, leading to many close calls, and a lot of creative scrambling. When the talent missed their connections, they jumped on freight trains or hay wagons, or hitched rides in passing cars or buggies. They ran straight to the tent and changed into their concert clothes in the dressing room, which was often only a few sheets that hung from the ceiling to the floor in a corner of the tent, before appearing on the “platform,” the chautauqua term for the stage.

Undoubtedly, the Four Artists experienced such challenges, but nothing has been documented; the only report thus far located describes the Ringsdorf Concert Company, in 1921, arriving at a concert ahead of their trunk. Like the troupers they were, they performed in their travel clothes, and were still a great success, being proclaimed “one of the best things of its kind which ever came to Ashland.”¹⁴

The most comprehensive collection of chautauqua and lyceum information is preserved as The Redpath Chautauqua Collection at the University of Iowa, a rich and remarkable archive of chautauqua materials, greatly supplementing the information to be gleaned from contemporary newspapers. Along with innumerable publicity brochures, photos, and other ephemera, the collection includes account books showing the day-to-day concert schedule for the Four Artists, documenting the towns they visited, and the venues in which they performed. There is also extensive correspondence between Harry P. Harrison, a later manager of the Redpath Lyceum Bureau, and the Four Artists’ manager, Frederick Kickbush, documenting the reorganization of the group in the fall of 1912, discussing payments, train tickets, and current and potential performance locations.¹⁵

The records at the University of Iowa do not include comprehensive performance schedules for all of Van Hoose’s chautauqua and lyceum work; the only complete schedule is from the 1912-13 Lyceum series with the Four Artists. According to this schedule, the group played at least thirty-two concerts in nine states from late October 1912 through early March 1913. Archival newspapers aided in the reconstruction of the remainder of Van Hoose’s work: the summer 1913 chautauqua tour through Iowa, Minnesota, Missouri, and Ohio; the summer 1914 tour through Minnesota, Iowa, and Wisconsin; the summer 1921 chautauqua tour through Missouri and Kentucky; and

the Fall 1921-Spring 1922 Lyceum tour through California and Oregon.

The chautauqua and lyceum circuits were unique opportunities for both men and women to work and earn a decent wage. A typical salary for talent on the summer circuit was \$20-40 per week.¹⁶ In comparison, the US Census Bureau stated that the average salary in 1915 for all Americans was \$57 per month (or \$14/week).¹⁷ Therefore, it was possible to earn, in a successful three-month chautauqua season, what it would take the average American almost nine months to make. The members of the Four Artists earned a generous wage during their months on the 1912-13 Lyceum circuit: Van Hoose received \$40 per week, the lowest paid of the four, with Ringsdorf receiving \$42.50, Reuter \$50, and Kickbush, who doubled as the group’s manager, \$85.¹⁸

At the end of the summer 1913 chautauqua season, Van Hoose returned to academia, this time in Vicksburg, Mississippi, at All Saints College, an Episcopal girls school, and remained there for six years, as both a piano teacher and as director of the instrumental department.¹⁹ During this time, her sister lived in St. Joseph, Louisiana, just across the Mississippi River from Vicksburg. Van Hoose played occasional lyceum concerts with the Four Artists on weekends and during holidays throughout the 1913-14 academic year, as they searched for a permanent replacement for her. In the summer of 1914, she returned to the chautauqua circuit with Lillian Ringsdorf; the two were billed as the Ringsdorf Concert Company.²⁰

It is an indication of Van Hoose’s abilities as a performer that she was able to return to chautauqua and lyceum work after months, even years, away from the circuit. The year that she left the Four Artists, the *Lyceumite and Talent* (the Redpath trade magazine) ran a short article calling for more orchestral players and had this to say: “The demand for Orchestral Players of both sexes is growing. Young people who confine their musical education to theory, piano and voice are limiting their possibilities. There is always an oversupply of singers and pianists, where there is an undersupply of orchestral musicians.... Young ladies who are good orchestra players are especially hard to find while pianists wait in rows.”²¹ And yet—Van Hoose was always able to walk from one job into another, after possibly as long as six years

away. Frederick Kickbush, on the other hand, attempted to return to chautauqua work in the late 1910s, after several years away—his increasingly obsequious letters are preserved in the University of Iowa archives—but he was never rehired.

Van Hoose moved further south, to Baton Rouge, Louisiana, in 1920, where she worked as a theater organist; her sister had recently moved there with her son, Van Hoose’s godson. After less than a year, Van Hoose returned to the chautauqua circuit in the summer of 1921 as the accompanist for Ringsdorf, in an ensemble now called Madame Ringsdorf and Company.²² This summer tour took the two through Missouri and Kentucky, and they played to the crowds as Ringsdorf programmed Stephen Foster’s “Old Folks at Home” and “My Old



Ex. 2. Anna Maude Van Hoose, a promotional photo taken during her years as accompanist with Felipe Delgado.

Kentucky Home,” both of which “thrilled the audience with happy emotions.”²³

Summer chautauqua work came to an end in the fall, but Anna Maude didn’t return to Baton Rouge; instead, she and Ringsdorf joined the Midland Lyceum circuit, adding a violinist, Mary Goodrich Read, to the group, now named the Ringsdorf Concert Company, for a tour of the Pacific coast, primarily in California. One newspaper reported that the tour would be “at least twenty weeks.”²⁴ At some point during the lyceum season, Van Hoose likely met, and impressed, some members of the Denishawn School of Dancing, or perhaps the founders of the school: Ted Shawn and Ruth St. Denis, for at the end of the

lyceum season, in the spring of 1922, she began work with them, which continued for the next six years.²⁵

In the late 20s, the Denishawn School closed, and Van Hoose moved through various accompanying jobs for the rest of her life. For several years, she was the accompanist for a regionally renowned Spanish baritone, Felipe Delgado, who toured California and the Southwest; press releases and reviews of these years show successful performances, repeat engagements, good-sized crowds, and enthusiastic audience response (see Example 2). In addition, according to a family anecdote, she was the rehearsal accompanist for some of the choreography in *The Wizard of Oz*, including the “Lullaby League.”²⁶

In spite of her primary focus on performance and accompanying, Van Hoose also never stopped composing. She made multiple submissions of compositions to the copyright office of the Library of Congress in the 1930s and 40s; she entered one composition in a competition sponsored by the 1939 Golden Gate Exposition in San Francisco and won: the prize was, at least in part, a broadcast of the work on local

radio. In addition to her compositional activity, she continued to be an accompanist in various Los Angeles dance studios right up until her death in 1960, at the age of seventy-five.²⁷

Van Hoose was one of untold thousands of accompanists who have shared the stage with soloists for as long as there have been pianos. While never gaining a national reputation, she was a successful professional musician for her entire adult life—an independent life as a single woman without the financial support of husband or family. Her life is a remarkable example of ambition and perseverance, and for a short time, a wonderful window into the world of the chautauqua and lyceum circuits.

Nancy Cooper, DMA, is a member of the music faculty of the University of Montana, where she teaches organ, harpsichord, graduate and undergraduate music theory, and a Baroque music history survey. Anna Maude Van Hoose is Cooper's great aunt, and none of Van Hoose's chautauqua background was known to Cooper until two years ago, when she found the Four Artists publicity flyer while searching Van Hoose on Google. She plans to write a book on Van Hoose.

NOTES

¹ “Last Lyceum Entertainment,” *Deming Headlight* (March 6, 1914): 1.

² Season tickets for a Lyceum course were typically \$1-\$2; Ralph Parlette, “A Week with the Four Artists,” *Lyceumite and Talent* (December 1912): 37.

³ For more information about the Mother Chautauqua and the history of the circuit chautauqua movement, see Andrew C. Rieser, *The Chautauqua Moment* (New York: Columbia University Press, 2003); Theodore Morrison, *Chautauqua: A Center for education, religion, and the Arts in America* (Chicago: University of Chicago Press, 1974); Jesse Lyman Hurlbut, *The Story of Chautauqua* (New York: G.P. Putnam's Sons, 1921); and Joseph Edward Gould, *Chautauqua movement: an episode in the continuing American revolution* (New York: State University of New York, 1961). N.B.: Following the practice of many chautauqua scholars, references to the Mother Chautauqua in New York are capitalized; circuit chautauquas are not, but when capitalized in a contemporary article, the capitalization is retained.

⁴ Candace Bailey, *Music and the Southern Belle* (Carbondale: Southern Illinois University Press, 2010): 25-6.

⁵ Family information about Van Hoose is taken from interviews with family members,



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as well as letters and information in the family Bible, in the possession of the author.

⁶ “Becoming a Professional Musician,” *Ladies Home Journal* (December 1894): 34; Mrs. Garrett Webster, “The Pay of Women Musicians,” *Ladies Home Journal* (July 1895): 6; *Announcement Musical* [Publicity Brochure, n.d.], in the author’s possession.

⁷ “Chautauqua Assured for Next Year,” *Manchester [Iowa] Democrat* (July 9, 1913): 1; Chicago Musical College Commencement Bulletins, 1902-1908, Pre-Processed Box 91, Chicago Musical College Collection, University Archives, Roosevelt University, Chicago, Illinois; Judith Tick, *Ruth Crawford Seeger: a composer’s search for American music* (NY: Oxford University Press, 1997): 35; “Girls’ Swimming Team One of the Athletic Features at Normal,” *New Orleans Times-Picayune* (June 7, 1909): 16.

⁸ Chautauqua scholar Charlotte Canning provides a discussion of the controversy over the origin of the phrase “most American thing in America” in her book *The Most American Thing in America: Circuit Chautauqua as Performance* (Iowa City: University of Iowa Press, 2005): 238.

⁹ “Talent Schedules 1912-1913,” Series VIII, Box 7; Redpath Chautauqua Collection, University of Iowa.

¹⁰ “First Number Great,” *The [Oshkosh, Wisconsin] Daily Northwestern* (October 25, 1912): 14.

¹¹ “Four Artists Company,” *Pella [Iowa] Chronicle* (December 12, 1912): 7.

¹² “Musical Feature of Chautauqua is Tomorrow,” *Cedar Rapids Evening Gazette* (July 2, 1913): 1; “The Wellington Chautauqua Starts July 17th,” *Wellington [Kansas] Daily News* (June 18, 1913): 4.

¹³ “Chautauqua now in Full Swing,” *Estherville [Iowa] Enterprise* (July 23, 1913): 1.

¹⁴ “Lyceum Number Pleases,” *Ashland [OR] Weekly Tidings* (December 21, 1921): 4.

¹⁵ The Redpath Chautauqua collection is voluminous; see especially “Talent Schedules 1912-1913,” Series VIII, Box 7; “Talent Schedules 1913-1915,” Series VIII, Box 8; “Harbor Springs, Michigan,” Series VI, Sub-Series B, Box 269.

¹⁶ Paige Lush, *Music in the Chautauqua Movement* (Jefferson, North Carolina: McFarland and Company, Inc., 2013): 31.

¹⁷ <http://www.infoplease.com/spot/300-million-americans.html>

¹⁸ See note 9.

¹⁹ This was determined through an examination of the All Saints *Angels Record* (the annual yearbook) from 1913 to 1919, in the archives of All Saints School, Vicksburg, Mississippi.

²⁰ “The Chautauqua Program,” *Adair County [KY] News* (June 28, 1921): 8.

²¹ “More Orchestra Players Needed,” *Lyceumite and Talent* (July 1913): 15.

²² “The Chautauqua,” *Adair County [KY] News* (July 12, 1921): 1.

²³ Ibid.

²⁴ “Miss Van Hoose again on Chautauqua Lyceum Tour,” *Tensas Gazette* (September 9, 1921): 3; “Lyceum Stars in Clever Program,” *San Bernardino County Sun*, San Bernardino, California (October 6, 1921): 9.

²⁵ *Los Angeles Times* (August 24, 1930): B19, among others: “ANNA MAUD VAN HOOSE, CONCERT PIANIST, Coach for dancers and singers, teacher of piano. 6 years with Ruth St. Denis and Ted Shawn, Pupil of E. GANZ and Frank LaForge.”

²⁶ “Felipe Delgado sings of Spain and her people,” *Santa Fe New Mexican* (December 10, 1938): 2; “Delgado given praise for his Vegas recital,” *Las Vegas [New Mexico] Daily Optic* (December 6, 1938): 3; “Vignettes,” *Albuquerque Journal* (December 12, 1938): 9; Personal communication with Lyn Holden, great-niece of Anna Maude Van Hoose, July 11, 2013.

²⁷ *Yes Dear*, Certificate of Copyright Registration, August 15, 1939, Library of Congress, Washington, D.C.; *Someday I’ll be singing a love song*, Certificate of Copyright Registration, April 19, 1940, Library of Congress; “Music Club Anticipates Hearing Miss Van Hoose, Composer and Pianist,” *Baton Rouge State Times Advocate* (February 9, 1942): 5.

Music for the Psalms: My Work in Progress

PATRICIA VAN NESS

Two years ago I began a long-term project entitled *Music for the Psalms*, a work involving composing an anthem for each of the 150 passionate prayers in the Book of Psalms. There are a number of reasons why I chose to do this, but underlying all are five disparate elements that provide a secure foundation for my work as a composer. The same elements, in fact, provide the impetus behind both my decision to write sacred music—and to write music at all.

The Human Voice

My passion for the human voice developed over time in a gradual progression from modern orchestral work to music of an earlier era. The violin is my primary instrument, and my basic training in the 1960s was the repertoire of the nineteenth century. Later, when I began working on music from the Baroque era, Bach’s *Sonatas and Partitas for Solo Violin*, I was immediately drawn to the human-voice ranges (soprano and alto) that Bach primarily used. This range does not extend much beyond first position, and its timbre is what I consider the most beautiful on the instrument.

I therefore felt that the *Sonatas and Partitas* fit the nature of the violin in a way that some of the nineteenth-century repertoire could not. This, for me, was a new way of hearing, using, and playing the violin.

The expanded “fitness” of how to use the violin broadened into my life-long composing style when I began working, more than three decades ago, with musicians trained in early music techniques. The quality of sound produced by these techniques synched exactly with my ideas of beauty: pureness of tone, focus, and the delivery of sensuous lines requiring intensity and concentration. All of these combined to produce what I hear as a sublime discipline of elegance, epitomizing the balance of restraint and passion.

From prizing both instrumental and vocal music, I gradually I began to believe

that the human voice stood apart from all, and this belief has persisted. I believe that a singer can, with astonishing ability, express the human condition and become a “universal voice,” and as a result, my work since 1989 has been almost exclusively vocal. My instrumental accompaniments for vocal pieces are most frequently used to highlight and contrast the colors and qualities of the voices and to lay foundations that help to emphasize the vocal beauty.

I have had the good fortune to have my work commissioned, premiered, recorded, and performed by numerous musicians and organizations internationally, including The King’s Singers (UK), the Heidelberg New Music Festival Ensemble, Chanticleer, Mannerquartett Schnittpunktvokal (Austria), the Celebrity Series in Boston, the Spoleto Festival Orchestra, Peter Sykes, the Harvard University Choirs, and Coro Allegro.¹

The awards and grants I have received have especially focused on my choral music, including the 2011 Daniel Pinkham Award from Coro Allegro (David Hodgkins, Artistic Director), and Europe’s pres-



Patricia Van Ness

tigious 2005 Echo Klassik Prize, awarded to the ensemble Tapestry (Laurie Monahan, Director) for their recording *Sapphire Night* with music by Hildegard von Bingen and my nine-movement work, *The Nine Orders of the Angels*, about which Gary Higginson of *Music Web UK* wrote, “I found myself thinking, that Van Ness’s ‘The Nine orders of the Angels’ is what Hildegard might have written had she have been alive today. But there is no pastiche involved here.” *Chamber Music America* awarded its “Album of the Year” to Tapestry’s *The Fourth River*, containing two of my works. The King’s Singers have included one of my pieces on two of their CDs: *The Best of the King’s Singers* and *From the Heart*.

Because I prize the human voice so highly, I am especially fortunate when singers, and those involved in the vocal craft, speak well of my music; for example, Christopher Gabbitas of The King’s Singers says: “The beauty of Patricia’s music is in the atmosphere it creates; wherever we perform it around the world it is universally well-received—and as with all good music it breaks down the barriers of language and culture, communicating on a higher level.”² Given my love of the singer’s craft and passionate desire to use the voice as an instrument of expression, *Music for the Psalms* provides me with a perfect opportunity.

Pragmatic Considerations

The second element underlying my choice to write *Music for the Psalms* involves several basic needs that this project can meet. I have been Staff Composer at First Church in Cambridge, Congregational in Massachusetts since 1996, and excellent musicians are available to perform many of these new Psalm settings. I work closely with my colleagues: Music Director Peter Sykes and the First Church Choir. Another opportunity arose several years ago when Peter suggested I begin composing for First Church’s new Sunday evening Compline Service, Night Song. This all-music service, overseen by Artistic Director Daryl Bichel, contains five separate ensembles: a women’s (Cristi Catt, Director), a men’s (James Busby, Director), and a mixed octet, a mixed trio, and a mixed quartet, these last three directed by Daryl Bichel. The ensembles rotate, each performing the service approximately once monthly. Peter Sykes’s suggestion to begin regular work with Night Song’s excellent

musicians was exciting and inspiring, and one of the reasons I decided to take on *Music for the Psalms*.

Another need met by the project is the scope of the work. *Music for the Psalms* will take me many years to complete, but this for me is part of its attraction. I live in a quiet place, compose five days a week, and prefer composing large pieces that leave me the focus to work alone. The fact that *Music for the Psalms* involves so many movements and will take so many years fits well into my favorite compositional style of incremental and solitary work. I’ve completed about twenty of the anthems so far, and ten are currently in progress. I am writing the pieces in no particular order, although my initial thought was to write them according to St. Benedict’s Rule as they were used in the monastery. I discarded this plan fairly early on for several reasons, most particularly because I didn’t want the project to appear exclusively Christian.

Composing Tools from Early Music

The third element underlying my choice to compose *Music for the Psalms* is the opportunity to use my favorite compos-

ing tools, which I have adopted from medieval and Renaissance church music. As a composer, my goal is to write music that is moving to me and that conforms to my definition of beauty, a word that is frequently mentioned in this article. The beauty that moves me the most, and has inspired and influenced my own compositions, is expressed most vividly in the music from the medieval and Renaissance eras—music that is imbued with passion as well as restraint. Why these musical eras move me so deeply can best be described by the tools I have taken from them, and the most important of these is chant.

Chant: I believe the seeds of my love for medieval devices in music come from my training as a violinist, in part, because violin music is linear, as is chant. Chant resonated when I first heard it, reminding me of a smooth, legato, seamless bowed phrase. Medieval chant, for me, is one of the most beautiful of musical genres. Spare, linear, and graceful for the singer, these sung prayers convey a range of human experience: joy, sorrow, relief, longing, grief. These myriad emotions are expressed by a

The image shows a musical score for the opening phrase of Psalm 22. It is written for Soprano, Mezzo-Soprano, and Alto voices. The tempo is marked as ♩ = 60, and the mood is mf sempre molto legato. The lyrics are: "why have you for - sa - ken him?". The score includes vocal lines with lyrics and instrumental lines for Soprano, Mezzo-Soprano, and Alto. The lyrics are: "why have you for - sa - ken him?". The score is copyrighted by Patricia Van Ness in 2013.

Example 1, “Psalm 22 (Why have you forsaken him),” opening phrase

single melody sung with focus and concentration; the result is an exquisitely simple and elegant whole that epitomizes my definition of beauty: the passion of the prayer is restrained by the unison, focused line.

I have found that using chant as a composing tool allows me to best express emotion musically. In *Music for the Psalms*, for instance, the opening phrase of “Psalm 22 (Why have you forsaken him)” (the change from first to third person was done for a commissioned project) is meant to represent a mother’s anguished cry for a suffering child (see Example 1). I wrote the line in the form of an arced chant, and I especially like and frequently use this form because the line has the natural intensity and passion of ascending notes, yet the building of emotion is kept in check by the focus of unison voices, and eventually by the descending monody. The addition of the drone adds dissonant tension and resolution. An example of a contrasting emotion, joy, is conveyed in the opening of “Psalm 27 (You are my light and my salvation).” (See Example 2.)

Latin: I have used the Latin language many times, both in my texts and in some of the new anthems, for several reasons. 1) Latin in the modern era has the quality of a found-art object, and it is exciting to put it to new use; 2) Latin honors the medieval and Renaissance church tradition; 3) Latin’s beautiful vowels fit many of the contemplative texts and the chant-like music I have composed; 4) Latin shrouds the immediacy of the text; it becomes a veil between the sung word and the listener’s ear, adding mystery and remove, and the listener’s imagination is engaged; 5) Latin gives overtones of meaning to the translated text, reminiscent of a cathedral’s overtones of sound; and 6) Latin balances the passion of the texts with restraint. More practically, Latin is used if requested by the commissioning party.

Modal scales: The use of modal scales presents a special challenge: how can I compose modal music that sounds genuine—unselfconscious—to my ears? This is difficult for me (and produces a lot of music that never sees the light of day). In addition,

I frequently use modal scales as a tool to expand my harmonic and melodic palates.

Interval of the fifth: The violin is tuned in fifths, an interval that I find beautiful and pure. When I began to listen to medieval music, I was immediately attracted to the open fifths in organum and other early music. I love this interval, and most of my pieces center around it.

Non-metered writing: In medieval music the text often propels the music rhythmically. This results in non-metered writing. I often use text-driven melodic writing to help me compose more freely.

Chant prism: Medieval chant has inspired a technique that I frequently use and call chant prism. This highlights the monody by stacking the chant in chromatic harmonies and/or “flourishing” the chant with an abbreviated call-and-response of the highest few notes of the line. In both of these, I like the exuberant emphasis of the focused line. Example 2, “Psalm 27 (You are my light and my salvation),” uses this tool.

Chant-based polyphony: Chant-based polyphony is another favorite tool in which augmented scraps of chant, especially in the bass line, serve as the foundation of the piece and often provide me with new polyphonic ideas. I was first inspired to use this technique after hearing the British composer John Sheppard’s intense setting of “Libera nos, salva nos (I)” (ca. 1640s).

Sacred Music and Poetry

Probably the most personal element contributing to my embarking on the *Psalms* project is my desire to compose sacred music, and this stems from my deeper desire to continue on-going exploration into my concepts of the divine. This exploration began in earnest twenty-five years ago when I was diagnosed with a potentially fatal disease. I found that my notions of the divine were unhelpful, and I began to consider new ideas of a divinity through writing poetry; this expanded almost immediately to setting the poems to new music. The compositions became prayers that used the modal scales, chant, and chant-based polyphony as the tools of expression. I have repeated this process continually since then.

These on-going musical and textual explorations have resulted in beliefs that, as in some medieval doctrines, combine the divine and beauty. I now believe that beautiful things, and more specifically, our capacity and ability to experience things as beautiful, are an indication of a mysterious

Example 2, “Psalm 27 (You are my light and my salvation),” opening phrase

and transforming love from an inner and outer force, and a gift from that force. Even more, I believe that the divine and beauty are essentially one; that is, beauty is a manifestation of the divine—a direct link. Beauty has ultimately been my conduit to this all-loving, non-judgmental divine, and for me, beauty, love, music, and the divine are inextricably entwined.

I was initially concerned that *Music for the Psalms* would not provide me with the need to continue these explorations through poetry—my need to write poetry is directly related to my use for it—but I think this can be solved by occasionally making a second setting of a Psalm. (Pragmatically, the first and second settings could be used as opening and closing movements of an extended *Psalms Suite*.) One of the new *Psalms*, “Psalm 31 (In you have I taken refuge)” has this additional setting. *Divine Love: In the quiet night, beyond thought, exists only love. / The cup I*

hold in my hand is love, and loves, and is filled with love, / and the water within the cup is love, / and the room that holds the cup loves, is filled with love, is your love. / In the quiet night the sea breathes, drawing in, flowing out, / drenched in your love. (Patricia Van Ness 2013)

The Difficult Language of the Psalms

The final element underlying my decision to embark on *Music for the Psalms* continues from my desire to write sacred music: the opportunity to come to terms with what I often feel is the difficult language of the Bible. I had always found the language of the Psalms to be off-putting and aggressive. As mentioned above, the principal reason I write sacred music is to continue an ongoing exploration into my concepts of the nature of the divine, and my emerging all-loving and non-judgmental divinity seemed in opposition to the curses and violence and God of revenge in the Psalms.

For about a year I hesitated to make a full commitment to the project as I struggled with this problem; then a friend told me about a conference given by the author Kathleen Norris. The conference (2013) was entitled “Too Close For Comfort? Living With the Psalms and Ourselves,” and through Norris I learned many illuminating theological ideas. For instance, the Psalms are not about the divine, but about human notions of the divine; and, according to the Psalms’ poets, vengeance is God’s, not ours. Therefore, the Psalms are a safe forum in which to express every possible negative emotion without actually committing violence, all within the context of a prayer.

Most importantly, I learned that the Psalms may be understood in both a historic and modern context. Norris argues that, in the modern context, it is essential that I, as a twenty-first century American, ask, “Who exactly is the enemy in these Psalms?” For example, she says, if I interpret the enemy as internal rather than external, the enemy described might become those things within me that cause me to fret, to lose patience with myself. Therefore, I could interpret Psalm 137’s terrible words, “Happy shall he be who takes your little ones, and dashes them against the rock,” not as an actual enemy’s child being horribly slaughtered, but my own self-destructive thoughts that, if I choose to quell in their infancy, to dash against the rock as soon as they appear, then those little thoughts will not grow up to become strong, and I will be able to thrive and be happy. This fascinating way of interpreting these prayers has reinvented the Psalms for me, and I am grateful to Kathleen Norris and the project for this valuable gift.

Several of my Psalm anthems reflect this interpretation of the enemy as internal. For example, in Psalm 25’s words “let me not be humiliated” and Psalm 31’s “let me not be put to shame,” I chose to interpret the words as my tendency to uselessly blame myself. These anthems have therefore become for me prayers of, and for, self-forgiveness. In the anthem “Psalm 31 (In you have I taken refuge)” the text and music continue with words that I interpret as the prayer being answered, “Into your hands I commend my spirit.” I set these words polyphonically to express the emotional turning over, relaxing and letting go of inner turmoil within the love of the inner divine. Example 3 illustrates the poly-

Bring out moving lines; blend seamlessly

A $\text{♩} = 60$

S1 In - to your hands

S2 In - to your hands

A1 your hands

T In - to your hands

B ma - nus tu - as

S1 hands I com - mend

S2 hands hands I I com - mend

A your hands hands I I com - mend com - mend

T your hands hands I com - mend com - mend

B com - men - da - bo com - men - da - bo com - men - da - bo spi - ri - tum

Example 3, “Psalm 31 (In you have I taken refuge),” polyphonic section

phonic section of “Psalm 31 (In you have I taken refuge).”

Finally, a last thought. Why do I compose as I do, rather than in another style and with different influences? My choice is probably obvious by now; it is based on desire, because, in a continually expanding and ongoing exploration, I seek to create what I think of as moving and beautiful, and in so doing attempt to incorporate in my life those elements of beauty that I identified earlier: simplicity, elegance, and

the wonderful tension that can occur with the balance of passion and restraint.

NOTES

¹ For a review of two choral works performed by Coro Allegro, see: Fiona Fraser, “Patricia Van Ness: *In Paradisum*,” *Journal of the IAWM* 20.2 (2014): 43-44.

² Laurie Monahan, mezzo-soprano, writes, “Patricia Van Ness is a composer of beautiful texts together with music that fits the singers like a fine glove, and with a gift for creating lush sonorities in deeply spiritual music.” Scott Metcalfe, Artistic Director of Blue Heron, says,

“Patricia Van Ness’s poetry speaks directly to the heart and her music, with its supple melodies and austere harmonic language, is exquisite. Her vibrant spirituality, innate musicality, and commitment to the excellence of her creative work are tremendously inspiring.” Thomas Forrest Kelly, Morton B. Knafel Professor of Music, Harvard University, comments: “Patricia Van Ness’s music transports us to a new place and time, almost familiar, and always beautiful.” Ellen Hargis, soprano, writes: “Patricia’s work is deeply moving, deeply satisfying to sing, and superbly idiomatic for voices.”

My Journey from Composer to Publisher

JULIANA HALL

That Night

Nearly four years ago, at the beginning of the summer of 2011, I contacted a soprano who agreed to perform a new set of my songs on a concert of new music that September. Little did I know that my experience with this singer would turn out to be the “last straw” that pointed me in a new direction onto a path not only toward writing my own music, but also toward publishing it myself. Perhaps a few of you have experienced elements of my story in your own professional lives.

The soprano is well-regarded in the music world and keeps very active professionally, but it soon became apparent that other engagements were taking precedence over mine. Whenever I communicated with her about the progress of my music, she had not yet had a chance to acquaint herself with the new songs, but said that she would have an opportunity to do so “very soon.” I had been assured by those who had recommended her that she could easily handle my music, and would even do an outstanding job. Her professional reputation, judging by reviews, seemed more than solid, so the fact that our “first rehearsal” kept getting postponed from July to August and then from August to September worried me less than it might have, or probably should have.

But “that night”—the night before our “final” first rehearsal in early September, just a week before the performance, I accessed her website and saw a Twitter feed that displayed a number of tweets complaining, in 140 characters or less, that she was “working on a piece written by a six-year-old”...“can’t read this at all”...“why can’t composers just use a computer like real people!” She apparently hadn’t put together that if she tweeted about my mu-

sic publicly—and on top of that, posted it directly on her site!—I might just see it. After contacting her and waiting an hour, I received a huge email apology. Her message was essentially: “This is a wake-up call for me,” and “I cannot tell you how sorry I am,” and (*this is where the story takes the turn that changed my life*) “I’ve been so busy, and I am just NOT used to reading handwritten music!”

Long Before That Night

It was early 1989, and I had recently moved back to the East Coast from Minnesota, where I had been studying with Dominick Argento. Between having earned a master’s degree in composition from the Yale School of Music a few years earlier, where my teachers included Martin Bresnick, Leon Kirchner, and Frederic Rzewski, and having just finalized my studies with Argento, I felt that my career was beginning with the best training I could find. I had recently gotten married and was young and happy. A year earlier my first commissioned work—a song cycle called *Night Dances*—had been superlatively premiered by soprano Dawn Upshaw and pianist Margo Garrett, who were now performing the piece on tour, from university campuses to concert halls to the Library of Congress. And I had just received the first payment of my Guggenheim Fellowship. Everything looked hopeful and bright!



Juliana Hall
(photo by Paul Cryan)

Looking for a Publisher
I composed a large amount of music and soon realized that I needed a publisher.

I began submitting my work—all of it handwritten, of course—to various publishers for their consideration. I am just old enough to have missed the start of the personal computer revolution, so I had no training in school regarding engraving, software, or even the basics of working a computer. My teachers had discussed legibility and rules, but I had nothing like the technical training that music schools of today offer. Unfortunately, I was also young enough that performers and publishers were gradually beginning to expect composers my age to present them with clean, computer-generated scores. This was a difficult demand for me; I really liked that tactile feeling of a pencil striking against the paper. For years I adored my Blackwing No. 2: the perfect pencil. No computer could ever compete with that!

I periodically sent out scores over the next twenty years to publishers you probably recognize: Associated Music, Boosey & Hawkes, C. F. Peters, Edward B. Marks, Faber, G. Schirmer, Oxford University Press, Peer Classical, Theodore Presser, and probably others I don’t recall. It seemed like so many...and it seemed like so many rejections. Copies of my best-known works: *Night Dances* and *Syllables of Velvet*, *Sentences of Plush*, and others that weren’t so well known, like *Peacock Pie* and *Propriety*, were sent. Some publishers requested additional song cycles or choral anthems. They suggested I try to have my songs included in various collections (which I didn’t want) or that I enter various competitions (which I never liked). As a group, the publishers uniformly came back with replies such as:

“We receive a tremendous number of scores and our editorial staff reviews everything with due attention. This pro-

cess may take several months or longer and we appreciate your patience. We will notify you as soon as a decision has been reached.” (Translation: *We’ll see you in a few years, if you’re lucky.*)

“We find that there is only a very small market for contemporary vocal music and because of this have been publishing very little vocal music in recent years....” (Translation: *You write the wrong type of music.*)

“There are many fine and effective things in the *Night Dances* cycle...but the extreme difficulty of the vocal part argues against our publishing it....” (Translation: *Your music may be interesting, but it’s too hard.*)

“We are really unable to accept very many new publishing projects regardless of their merits. Please do not, therefore, think that this is any reflection on the quality of your music which is quite good and thoroughly professional....” (Translation: *Your music isn’t interesting enough—though we acknowledge it may be performable.*)

“We would like to give these songs further consideration, the problem is how do we promote them?” (Translation: *It’s our job to market your music, but we don’t know how.*)

These and other responses never made much sense to me. I assumed it would take some time to assess a new piece, but one year...two years...*ten years*? And I could understand if a publisher *didn’t* publish the type of music I wrote: no vocal music *at all*, maybe no choral music *at all*. As to whether my music is difficult or easy to perform, whether it is interesting or uninteresting, and whether it can actually be marketed, I do have my opinions about these matters, and maybe my translations above merely represent a bruised ego speaking.

Correspondence and Encouragement

In contrast to these publishers’ replies to my numerous submissions, however, I also had correspondence from teachers and performers that—to me at least—indicated these publishers were not necessarily on the right track, and it wasn’t just my ego talking, but reports *from the field* and *from other people*. During this time period, one professor wrote to me: “I just played them for my class at Juilliard yesterday...the class’ favorites of the ones I assigned were from *Night Dances*—very exciting.” (*The publishers had told me “Night Dances” was too hard, but here’s a professor assigning them to students.*) Another professor

wrote: “I was again immediately struck by the freshness and originality of your writing—as I was last summer, when I heard your cycle *In Reverence* at Tanglewood....I just wanted to let you know that their performance of the *Night Dances* songs was the undisputed highlight of what was an extraordinary MM recital at CCM.” (*My compositions are getting some play in some nice venues. Perhaps someone considers them interesting and, again, students are capable of performing them well. Perhaps they’re not really excessively difficult after all.*) Yet a third professor wrote, sharing a letter written on my behalf to a publisher: “I must tell you that *Night Dances* is highly desired and is not limited in marketing potential. These pieces are constructed extraordinarily, and have had tremendous appeal for singers, pianists and audiences...with Juliana’s permission, I have sent out more than fifty copies of *Night Dances* to singers and pianists who have heard them and requested copies.” (*I thought: Wow! People are asking for my music? The very people for whom I wrote the music? Maybe that means it’s worthwhile music after all.*) Even as recently as last June, after I had published the work myself, a musician wrote: “Thank you so much for sending me a copy of *Propriety* in its new garb! It was a memorable time in my life when I played songs from it at Tanglewood in 1993, and rereading it brings back many memories. I still enjoy the incisive, perky spirit that pervades the work.” (*It is so nice, after more than 20 years, that someone still has pleasant memories of performing a piece of music I wrote. Might that not indicate it’s worth publishing?*)

Now, I don’t want to give you a skewed picture. It wasn’t all rejection. In 1994 I was fortunate when Boosey & Hawkes accepted my song cycle *Syllables of Velvet, Sentences of Plush* (seven songs for soprano and piano on letters of Emily Dickinson) for publication; it came out quickly, in 1995, and it was beautiful. I was so grateful to have found a publisher and hopeful that perhaps other works I had sent to them, or would send to them in the future, might also come out with a Boosey & Hawkes logo on them. But that never happened. Fortunately, the piece has remained in print, but otherwise there were no further publications.

Whenever I became frustrated and dejected by such constant rejection from so

many different publishers in so many different cities at so many different times, I would try to remember what those people mentioned above had said as well as the following words of encouragement my teachers had shared with me: “There are lots of singers out there who truly want and need your music: it will take time, of course, but I don’t for a moment doubt it.” “Eventually you’ll find your publisher when they hear your music being performed somewhere by well-known singers.” “Be patient, good things will happen.”

The Last Straw

My teachers gave me some additional advice: “Send copies of your music to performers you know in the hope that they will do them rather than going directly to publishers. If singers perform your music, particularly in well-known venues, publishers are more apt to be interested.” I took my teachers’ advice. Even though only a single work had been published as of four years ago, more than 100 singers and instrumentalists had already performed my music in twenty-five countries on six continents just because one performer shared my music with another performer, who in turn shared it with another performer, who in turn...well, you get the picture, round and round it went. This convinced me that I should heed their advice and continue to go straight to the performers.

But what about the soprano who essentially blamed her lack of preparation on my handwritten score? That was really the question. It *hadn’t* been the first time I’d heard someone express the same complaint. But that was the last straw. I realized that I could no longer wait for a “real” music publisher. Although older musicians were accustomed to accepting handwritten music, the younger ones would not.

Consider Joining as a Publisher Member, Too

As you may have guessed, the performance of my new songs with that singer never happened, but what did happen was that I began to join the digital world. My husband, David, is a highly-trained cellist, but he decided to make a career change when presented with an opportunity to learn desktop publishing in its early days—1992 to be exact. Over the course of twenty years he had found that “playing a computer” (as he calls it) is, for him, just like playing a cello “only much, much easier.” He had managed to learn software and technologies to create

websites, printed publications, graphics, videos, audio files, and more.

With David's help, I began to get my newly-digital career in order, and one of the first steps I took was to go online and make sure my music was properly registered with ASCAP. While reviewing all the information posted on the ASCAP website, I came across this: "Already an ASCAP writer member? Consider joining as a publisher member, too." I read further: "Composers publishing their own music are considered SELF-PUBLISHED and should become ASCAP Publisher Members in order to collect both composer and publisher royalties....Unless you've assigned your publishing rights to someone else, you are your own publisher! Joining as an ASCAP publisher will ensure that you don't miss out on any of the ASCAP income you deserve."

Aside from the possibility of receiving both composer *and* publisher royalties from ASCAP, there were several other reasons for me to consider self-publishing, since I obviously could not continue to send handwritten scores. I am not affiliated with any academic institution, and I live in a small New England town, thus there are far fewer artistic people locally, so I must be able to present my work from a distance at a professional level. If I hoped to share my music through any distributors, my works would have to look just as polished as the publications from the major publishers. Positive features of publishing my own music are that I could easily make updates, corrections, revisions, etc.—the types of small things large publishers may not want to deal with—and I could have complete control over the presentation of my music and take pleasure in producing a tangible product myself.

Preparation and Process

As I write this article, I am celebrating one and a half years as my own publisher: nine months preparing scores and having them printed and nine months marketing and selling them. Here's my process for creating the actual music portion of the score:

1. I enter music into Sibelius 6 software, and David performs a preliminary layout of the Sibelius file.

2. I proofread the music. In many cases, I discover a note here, a phrase there, where I realize I now have a better solution than when I first wrote the music. After a period of revision, David performs a "fi-

nal" layout. A second cycle of proofreading and correction begins and continues with as many as six round-trips between David and me.

3. When we have a "perfect" score of the music itself, David creates the other parts of the score.

The process for creating the other portions of our finished scores includes the following activities:

1. If necessary, I obtain permission to publish the texts. This can be, in some instances, very easy and straightforward. In many cases, though, it becomes difficult, involving delays, policy changes, personality issues, estate issues, and more. Many composers use only public domain texts because of the inherent difficulties in securing permission. Over time, I have come to prefer older texts because it has been so painful and annoying to deal with certain permissions staff. After the texts are cleared, a PDF file of the text page(s) is created.

2. Each composition is registered with the U.S. ISMN (International Standard Music Number) agency, located within the Music Division of the Library of Congress. An ISMN is the equivalent of a book's ISBN; it is an international standard for notated music that has been in use for decades abroad and has only recently been adopted by the United States. Information is available online at <http://www.loc.gov/ismn/>. The ISMN is placed at the bottom of every page of the score so that if pages ever become detached from the score, their identity can easily be ascertained. A PDF of the musical score itself is then created.

3. Next, the score cover is created. I am fortunate that David is talented artistically, and for each publication, he creates a cover graphic that evokes something of the feeling of the piece itself. His preference is to use Winsor & Newton drawing inks. After scanning the painting into his computer, he processes the image further in various graphics software applications.

4. Using specialty software designed for the purpose, David creates a unique barcode—one that correlates with the ISMN—for the back cover.

5. To determine the price, we compare similar publications, keeping in mind the estimated customer interest. The price is added to the back cover just above the barcode. Once the cover art, the barcode, and price are all set, a PDF file of the cover is created.

6. The page immediately inside the cover identifies the piece and any literary basis the work may have, and a PDF file is then created. A blank PDF page is used to provide blank "back pages" where appropriate.

7. When all the various PDF files have been created, they are combined in proper order into a single PDF file, which then goes to our commercial printer. Anyone who has gone through this experience can tell you that you must find a commercial printer who not only has the technical ability to print a beautiful score but who takes a special interest in your work. I think it is essential to have a single person at the printing company who is your single point of contact. You need someone who, over time, develops experience printing *your* music and cares about pleasing *you*. In my case, I was lucky to have found Trish Simpson at TYCO Printing in New Haven, CT. I knew TYCO when I was a student at Yale; they were excellent then, and they have only improved over time. Trish goes way above and beyond to make sure that my scores are printed exactly as I wish.

8. Once the music is printed, the scores are registered with the U.S. Copyright Office at <http://www.copyright.gov/eco>. After completing the online copyright registration, two copies of each score are deposited with the Library of Congress. Even if my publications become lost in the future, it should be possible for an interested performer to find my music by searching the holdings of the Library of Congress. It is gratifying to know that my music will be kept safe for posterity.

Costs: Itemized

Nothing in life is free, and self-publishing is no exception! Some of the costs I have encountered along the way include:

1. Permissions: if you are writing purely instrumental music, you may be fortunate to be able to skip this cost. However, in my case even my instrumental works are based on literary works, so if I wish to print a text in the score I sometimes have to pay for the privilege. So far, I've paid roughly \$2,000 in advance royalties to book publishers and authors' agencies. In addition to these up-front payments, book publishers always get a cut of the proceeds from selling scores. Using only public domain texts may limit your sources of inspiration, but they also eliminate the costs associated with permissions.

2. Software: I use Sibelius, which retails for \$600. (If you are affiliated with an academic institution, you can get a copy for just \$295, and if you switch from Finale you can get it for \$200.) In addition, I use Microsoft Office 2013 to produce covers, text pages, and other internal pages; the cost is about \$135. To produce PDF files, I use Adobe Acrobat Standard; the cost is \$300. To produce the color covers, PhotoImpact graphics software is just \$70; this package is surprisingly high-quality and easy to use. A similar Adobe offering is Photoshop Elements, which runs about \$100. I use ISMN Barcode Generator software to produce the barcodes for the back cover of each score; this is a useful piece of software for a very reasonable \$28. A final tool in my software toolbox is a wonderfully useful little program called Screen Calipers (by Iconico Software). It's an onscreen ruler that aids enormously in the layout phase of producing the score, and it's just \$29.50!

3. Hardware: laser printer, about \$200. Scanner: \$100.

4. Supplies: paper, so you can print copies for proofreading. Toner, about \$80-\$120 each.

5. Printing: this varies widely, depending on how many copies you print at once, whether you are printing using digital technology or offset printing, how many pages are in your score, whether you've got a black-and-white cover or (like me) are printing full-color covers, whether you need a rush job or you can wait a while for the printer to fit your job into the workload, whether you must print not only a score but instrumental parts as well, whether you can pick your scores up personally or must pay for shipping on top of the printing cost, and more. I usually print 50 copies at a time of any given score, and my print jobs have ranged from \$150 to \$650 for the 50 copies.

TIP 1: Always request a proof copy to examine before you do the full print run; if you catch an error (either yours or theirs) before you've had your music printed, it makes things a lot easier for everyone.

TIP 2: If you are printing saddle-stitch scores (the most common type), request three staples. Three staples makes for a much stronger, longer-lasting score.

6. Postage and shipping supplies: if you're selling directly (for example, on Amazon), you will need to budget for postage, packaging tape, envelopes or boxes, shipping labels, and perhaps a "Do Not Bend" stamp. You will also incur these costs to get your music to distributors.

7. Advertising: if you advertise in newsletters or journals, there is usually a cost, and it can be high.

8. Copyright registration: if you want to register your copyright (something I *strongly* recommend), it will cost, but it's worth it to know that your intellectual property has some extra protection and your music resides within the Library of Congress. Online registration is \$55 per composition, so it can add up quickly. Again, I think it's worth the cost.

9. ISMN registration: this is NOT a cost! Unlike most countries, the Music Division of the Library of Congress offers FREE ISMN registration. Instead of paying \$50 or \$100 per work to get an ISMN for each composition, as you would pay abroad, in the U.S. you can get it for no cost at all. As the ISMN administrator told me, "It's your tax dollars at work," so make the effort to get an ISMN for each composition—at the very least, your music will be indexed in databases in yet another way, and you never know when that could result in a performance.

10. Time: this is perhaps the biggest cost of all. During the first year of self-

publishing, the only new music I was able to compose was a single song to replace one for which I was unable to secure permission. It took a seemingly unbelievable amount of time to enter the music into the software, to proofread, to revise (as needed), to proofread each proof copy from the printer, to acquire permissions, to check for accuracy of texts, etc. Now that I have seventeen scores printed, it is **REALLY** great to be composing again...quite intoxicating!

Night Dances...Finally!

After a quarter century, my song cycle *Night Dances* is finally published, as are sixteen other works containing nearly 100 songs and several compositions for cello, English horn, and saxophone. Another handful of pieces is now going through the publishing process, and should be printed and ready for sale by the time this article reaches you. It is wonderful to see my music looking beautiful, the covers are gorgeous (see JulianaHallMusic.com), and becoming my own publisher has given David and me a creative activity to share together. Have there been glitches? Just a few. Several publishers of poetry I have set to music have changed policies and suddenly "no longer grant permission for musical usage" of a given poet's words (despite the fact that I had obtained permission years before to write the songs in the first place!). Therefore, in a few works, I have had to either remove a song and reorder what's left or compose a new song to replace one I was forced to remove. Aside from that, things have gone remarkably smoothly.

My music is now sold through a dozen or so distributors, large and small, general and niche, online and brick-and-mortar. I receive orders almost weekly, and in my first year as a "self-publisher" I have made twenty times as much in sales as I've made in royalties from Boosey & Hawkes in the nineteen years since *Syllables of Velvet*, *Sentences of Plush* was published. (Of course, the costs outlined above have pretty much eliminated the notion of monetary profit—the real profit is in having the scores available to performers.)

The greatest benefit of becoming my own publisher, though—as you might expect—has been that in just eighteen months I have been able to distribute hundreds of scores of my beautifully-printed music directly to musicians who seem to be glad to receive them. For me, that's a *lot* of musicians who, in the past, would prob-



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ably never have come to know me or my music, but who now may someday actually perform it. So far this year, there are so many more new performers programming more of my music than ever before, simply because they can now get to the music.

Would I be happy if Boosey & Hawkes called and wanted to publish more of my music? Absolutely! I'd give it all to them in a minute, but in the meantime, I've found that self-publishing—although it's a

huge undertaking—has totally changed my life for the better, and has given my music a far greater chance to soar into the world!

Primarily known as an art song composer, Juliana Hall has written over thirty-five song cycles and her commissions include song cycles for Metropolitan Opera singers Tammy Hensrud, David Malis, Korliss Uecker, and Dawn Upshaw. The Washington Post described Hall's Night Dances as "a brilliant cycle of songs" and The Boston Globe remarked that her Sylables of Velvet, Sentences of Plush was "the

most genuinely moving music of the afternoon." Hall's music has been performed in twenty-five countries in Africa, Asia, Australia, Europe, and North and South America, at venues including the Library of Congress, Weill Recital Hall (Carnegie Hall), Théâtre du Châtelet, and Wigmore Hall, as well as the Norfolk, Ojai, and Tanglewood festivals. Broadcasts include the BBC and NPR, and several works have appeared on the Albany and Vienna Modern Masters record labels. Visit JulianaHall.com and JulianaHallMusic.com for more information.

Profile in Courage: Ukrainian Composer Zhanna Kolodub

CYNTHIA GREEN LIBBY

If you can't feel, what's the point?

In a recent National Public Radio Morning Edition piece, a movie critic reviewed a new film based on the dystopian fiction *The Giver*. He ended by quoting this line from a main character: "If you can't feel, what's the point?"¹ His comment resonates on multiple levels—not just in his assessment of that film, but to living a creative life suppressed by a totalitarian regime. I also realized that this has been the guiding principle in my life as a commissioning performer for nearly thirty years. Through the abstract trends in composition from the mid-twentieth century onward, I have consistently returned to music and composers whose works make me feel deeply. Certainly theorists and intellectuals derive emotional reward from complex serial technique, elegant form, or other crafty compositional constructs. Nevertheless, to my ear (or heart), much of this music remains soulless. As a performer, I deal in communicating emotion, and if you can't feel, what's the point? One composer whose music speaks to me is Zhanna Efimovna Kolodub. What I admire about her work is its fearless emotionalism and melodic clarity. This article discusses her music and my relationship to her and her work.²

Who is Ukrainian Composer Zhanna Efimovna Kolodub?

Zhanna Efimovna Kolodub is one of Ukraine's leading composers, and she is professor of music at the Peter Ilyich Tchaikovsky Conservatory of Kiev. She has endured politically motivated violence over her entire lifetime. In Ukraine, the building of socialism in its various forms since her birth in 1930 has included brutal repression during the Stalin era, the Cold War with the United States after World War II, the fall

of communism in 1991, and more recently, the invasion of Russia's forces from the Crimea to cities along the eastern border.

She was born into a family of musicians in the city of Vinnitsa, and she studied violin and piano at Kiev's Gliere School of Music, later graduating as a master (docent) from the Kiev State Conservatory. Although she wrote her first musical work at the age of five, she was twenty-four before she took the courageous step of pursuing composition as a vocation. Her composition teachers were Professor Liatoshinsky and the man who was to become her husband, Levko Kolodub.

Meeting Zhanna Kolodub

The Soviet Union collapsed in December 1991, but what was the true situation for Soviet female composers? How had they fared, both under communism and later during the new openness, *glasnost*, and subsequent *perestroika*, or restructuring? During the summer of 1994, Missouri State University, where I teach, funded

a project to bridge the gap in the music profession in Ukraine that was caused under the previous years of communist rule. Dr. Diana Page, then director of keyboard studies at Weber State University, and I traveled for ten days giving interpreter-assisted recitals, interviews, and master classes in three cities: Lvov, Kiev, and Zaporozhe. In a pre-digital world, it was necessary for us to personally bring music by American women to audiences who really had no other access to that music. During

the communist era, an enormous amount of literature had been written and published by women, particularly women composers in the West, but the people in Ukraine were totally cut off from that phenomenon.

In July 1994, I met Kolodub right before our recital of works by American women for the Union of Kiev Composers. Conditions of infrastructure, such as transportation and housing, were deplorable by American standards. My accompanist and I performed in beautiful old churches that had been neglected during the years of communism to the point where plumbing, and bathroom toilets, did not even work. Having contracted mild dysentery from the overnight train ride to Kiev, I appreciated Kolodub's generous offer to serve me mashed potatoes, her remedy for indigestion. She and Levko even housed my accompanist and me in their modest Kiev walkup.

While hosting us, Kolodub confessed that since the fall of communism it had become much more difficult for women composers to publish. Yes, *more* difficult, which may surprise the reader. Before that time, she had had nearly all her works published, but now she had nothing new in print for five years. I asked her why she thought this was so, and she gave two reasons. She said that with a newly developing capitalism, the economy was so bad that times were harder than ever for the publishing business. Coupled with this came a more competitive atmosphere in which discrimination against the woman composer was common, since the first choice more often would go to a man, who would be considered less of a financial risk. So that is an interesting down side to the free market economy that Americans usually assume is so healthy.



Zhanna Kolodub

The Courage to Create

Kolodub writes in many different genres, giving special attention to music for wind instruments, chamber music, and works for children. Her principal compositions are the ballets *Snow Queen* and *Adventures of Vesnianka*, *Lyrical Scenes of Kiev* for symphonic orchestra, *Pictures of Nature* for chamber orchestra, two sinfoniettas and a partita for string orchestra, several albums for piano, a wind quartet and other wind chamber works. Vocal compositions include international songs, choral and stage music, musicals, and scores for movies.

After hearing her beautiful *Concertino for Oboe and Strings* on a cassette player in that humble apartment, with some trepidation, I offered to bring to the United States all the unpublished manuscript scores with which she entrusted me. At that time, I had no idea how I would make good my promise. Upon our return to the U.S., Vivace Press editors Jonathan Yordy and Barbara Harbach were eager to publish her music, so we began a steady relationship—I served as both editor and go-between. From 1994 to 2003, Kolodub submitted several more works for publication in the West. But in December 2003, our correspondence ended.

When Ukraine's political situation began to seriously unravel again in 2014, I sought to renew our contact. Kolodub would be in her eighties by now; was she even still alive? Thanks to IAWM's global mailing list, after several responses, one finally led to a contact through Kolodub's daughter, Oksana, who told us that, as of July 2014, the Family Kolodub is alive and well and still residing in Kiev.³

Glasnost as Musical Metaphor?

I think of the term *glasnost*, or openness, in connection with Zhanna Kolodub's music because, first of all, it is openly sensuous. She is not afraid to apply very intuitive, even Romantic strokes to her musical canvas at times. One might also hear openness in the way she is willing to employ influences from disparate sources: moved first by Russians such as Prokofiev and Stravinsky, but also by Ukrainian folk melody, even Bartokian modes and American jazz. She blends in a very personal way what I feel is just about the best of what the mid- to late-twentieth century has offered. Her idiom is accessible, and she avoids avant-garde extremes.

She composed her *Concertino for Oboe and Strings* in 1988 at the request of Igor Blazkhov, conductor of the National Symphony Orchestra. The premiere took place in 1989 in Kiev with Vadim Boiko, oboist, and the Perpetuum Mobile Orchestra, Blazkhov conducting. The work was given its Western premiere in 1994 at Missouri State University with the author on oboe and Amy Muchnick conducting the University Chamber Orchestra. Subsequent performances were held in conjunction with the Women in the Arts (WIA) International Conference in St. Louis in November 2014, James Richards conducting. This excerpt (Example 1) is chosen to illustrate a signature technique—the use of a repetitive rhythmic figure as the accompaniment to a soaring melody.

Up Close and Personal: Woodwind Chamber Music

Ukraine's western border is shared with Poland, Slovakia, Hungary, and Romania, and the folk music of these countries has inspired many composers. Slavonic dances reminiscent of Dvorak's music, but with surprisingly modern twists, are revealed

The image displays a musical score for the 'Concertino for Oboe and Strings' by Zhanna Kolodub, specifically measures 83 through 95. The score is written for five staves: Oboe (top), Violin I, Violin II, Viola, and Cello/Double Bass (bottom). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features a prominent repetitive rhythmic figure in the lower strings, consisting of eighth-note triplets. The Oboe part has a soaring melody with various dynamics including fortissimo (f), mezzo-forte (mf), and piano (p). The strings provide a steady accompaniment with triplets, some marked 'simile' and others 'molto cresc.' (much crescendo). Measure numbers 83, 86, 89, and 91 are indicated at the start of their respective systems. The score is edited by C. Libby and published by Vivace Press.

Ex. 1. Zhanna Kolodub, *Concertino for Oboe and Strings*, mm 84-95. (Edited by C. Libby. Vivace Press: Pullman, WA, 1994.)

IV.

ZHANNA KOLODUB

Edited by Cynthia Green Libby

Allegro scherzando

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Ex. 2. Zhanna Kolodub, *Kaleidoscope* for flute, oboe, and bassoon, mvt. 4, opening. (Edited by C. Libby. Vivace Press: St. Louis, MO, 2014.)

in Zhanna Kolodub's woodwind trio, *Kaleidoscope* (Example 2). An unabashed folk dance style dominates this joyful collection, where a brilliant children's kaleidoscope is represented in the four movements. Abruptly contrasting sections and repetitive patterns use musical colors and textures to depict the kaleidoscope's changing colors and textures. The Western premiere of this work took place in 2008 at the 100th Anniversary Concert of the Department of Music at Missouri State University with Jill Heyboer, flute; Cynthia Green Libby, oboe; and Lia Uribe, bassoon. A subsequent performance with bassoonist Leigh Miller Munoz was the finale to a program dedicated entirely to the works of Kolodub at the International Women in the Arts Conference mentioned earlier, which took place in the studios of St. Louis Public Radio at the University of Missouri-St. Louis on November 7, 2014.

Other examples of Vivace Press editions of her works for chamber musicians are *Motley Pictures* for two oboes and bassoon, and *Four Moods* for flute, bassoon, and piano. The reader is encouraged to visit the online Vivace Press catalog for a list of Kolodub's works that are available in the USA.⁴

The last piece Kolodub sent to me was more abstract than some of her earlier works.

In *Three Fragments* for oboe solo, the language alternates between somber moments in the minor mode to full-blown atonality. In the third movement, subtitled "Decision," one can sense a gritty determination to survive. The opening of that movement is in Example 3. I played the premiere at the International Double Reed Society Conference in July 2006 at Ball State University in Muncie, Indiana. Erin M. Smith (my student) gave a subsequent performance at the WIA Kolodub Concert in 2014.

Women in Music Connect the World

This article has documented just one of myriad relationships that confirm the IAWM 2015 Congress theme, "Women in Music Connect the World." Zhanna Kolodub's lifetime achievements in music and composition deserve to live beyond the borders of the Ukraine. Our heartfelt support extends to all women artists across the globe, not only for their courage to create, but especially for their courage to create during extreme social, political, or economic turmoil.

NOTES

¹ Kenneth Turan reviews new movie, *The Giver*, starring Meryl Streep and Jeff Bridges, based on the novel by Lois Lowry. NPR Morning Edition, August 18, 2014.

² With special thanks for email responses from the following: Jeri-Mae Astolfi, Piedmont College Artist in Residence; Vivian Conejero, Artistic and Executive Director, Trans-Atlantic Concert Connection; Linda Rimel, IAWM Music Broadcast Updates; Andrew McIntyre,

Third Fragment

Decision

ZHANNA KOLODUB
Edited by Cynthia Green Libby

Allegro ♩ = c. 116-120

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Ex. 3. Zhanna Kolodub, *Three Fragments* for oboe solo, "Decision" opening. (Edited by C. Libby. Vivace Press: St. Louis, MO, 2005.)

Northwestern University Musicology, Master of Music Program; Alla Voskoboinikova, University of Missouri-St. Louis Director of Keyboard Studies; Paul Wehage, Director of Musik Fabrik Publishing and classicalmusicnow.com.

³ In 2014, contact was finally re-established thanks to Jeri-Mae Astolfi, who offered to request help from her Ukrainian graduate student. This third person has remained anonymous throughout our exchanges.

⁴ <http://www.vivacepress.com/catalog.html>

Selected List of Major Works

The works are in manuscript unless the publisher is listed. Due to space limitations, this is not a comprehensive list. Several hundred chamber works, vocal and choral pieces, and compositions for children are not included. A complete work list was compiled in Ukrainian by Associate Professor Rima A. Sulima, Ph.D., in July 2014. Special thanks to Alla Voskoboinikova, University of Missouri-St. Louis, Director of Keyboard Studies, for translating the list into English.

Concertos

Concerto for piano and orchestra (1971). (Score: MS) Piano: Ukraine, K: Music (1974). Concerto "Drama" for trumpet and chamber orchestra (1986). Concertino for oboe, strings, harpsichord and percussion (1988). USA: Vivace Press (1995). Concerto for viola, strings, and piano (1995). Concertino *Immagini fuggevoli* for piano and strings (1997). *Concerto doloroso* for violin, chamber orchestra, and piano (1998), 2nd ed. (2001).

Concerto for cello and chamber orchestra (2004) (transc. Viola Concerto).

Concertino for cello and chamber orchestra (2006).

Concerto *Con anima* for flute and chamber orchestra (2013), 2nd ed. (2014).

Works for Orchestra

Youth Dance Suite No. 1 (1962); Suite No. 2 (1965). With L. Kolodub. Ukraine: K: Music (1967, 1976).

Sinfonietta No. 1 (1966). Ukraine: K: Music (1971).

Suite from the musical *Adventure on the Mississippi* (1971). With L. Kolodub.

Sinfonietta No. 2, "Youth" (1972). Moscow: Sov. Composer (1983).

Lyrical Scenes of Kiev Suite (1976). Ukraine: K: Music (1984).

Suite from the ballet *The Snow Queen* (1982).

Partita (1986). Ukraine: K: Music (1988).

Pictures of Nature Suites Nos. 1 & 2 (1990).

Ukrainian Sinfonietta (2007). With L. Kolodub.

Concert Pieces for Piano

Toccata-poem (1972). USA: Vivace Press (2005).

Pieces for piano and small bells (1983). Ukraine: K: Music (1983); Germany: Sternscher Musikverlag (2005).

Four Preludes-Painting (1986). Coll. *Piano works by Ukrainian composers*, vol. 6. Ukraine: K: Music (1986).

"Dances of the People." *Piano Works from Ukraine*. USA: Vivace Press (1996).

Aquarium of Mr. Levko (2002). Three notebooks (13 pieces).

Slow-Waltz (2008). *Journal Music*, no. 5 (2008).

Selected Chamber Works

Nocturne for flute and harp (or piano or strings) (1964). Ukraine: Clavier. K: Music (1970, 1974).

Poem for flute and piano (or strings) (1965). Ukraine: Clavier. K: Music (1970, 1974).

Impromptu in Ukrainian Style for oboe and piano (1977).

Legend for flute and piano (or strings). Ukraine: Clavier (1980).

Ukrainian Suite (1983) for woodwind quintet. England: Phylloscopus Publications (2001).

Slavic Circle for flute and piano (or strings). Ukraine: Clavier (1985).

Lyrical Intermezzo for trumpet and piano (1985). Ukraine: K: Music (1988).

Kaleidoscope for flute, oboe and bassoon (1993).

Suite for two flutes (1996). Germany: Sternsche Musikverlag (2004).

Poem (1995) for bayan. USA: Vivace Press (1997).

Three Pieces for oboe solo (2001). USA: Vivace Press (2005).

Colorful Pictures for two trumpets and trombone (2002).

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 IAWM Board of Directors.

The Centenary of Vítězslava Kaprálová

KARLA HARTL

This year marks the 100th birth anniversary of Vítězslava Kaprálová (1915–1940), an important representative of inter-war Czech music. She was regarded as one of the most promising composers of her generation by the foremost Czech musicologist, Vladimír Helfert, who wrote about her in his seminal study on Czech modern music, *Česká moderní hudba*, published in 1936.¹ Today, there is no doubt that Kaprálová fulfilled that promise handsomely. Regardless of her untimely passing at the age of twenty-five, she was an exceptionally gifted composer, whose oeuvre has withstood the test of time with admirable ease, proving its relevance for new generations of musicians and music listeners. Despite that her career was cut so short, Kaprálová's legacy is not a mere torso; her catalog includes a respectable number of forty-five compositions, among which there are remarkable works in all genres of music literature: piano, chamber, orchestral, and vocal music.

The cultured environment of Kaprálová's family and its circle of friends, among whom were some of the finest musicians and scholars of the new Czechoslovak republic,² played an important role in the creative development of young Vítězslava. She also benefited from the musical offerings of her native Brno, which in many respects measured up to those of the country's capital, Prague. Kaprálová's talent was recognized relatively early and nurtured by her musician parents. Her mother, Vítězslava (born Viktorie Uhlířová, 1890–1973), was a certified voice teacher who studied



Vítězslava Kaprálová, ca. 1935.

Photo © The Kapralova Society, published by permission.

with Marie Kollarová in Brno and Kristina Morfová at the National Theater in Prague. Kaprálová's father, Václav Kaprál (1889–1947), a pupil of Leoš Janáček, was a composer, pianist, and outstanding teacher.³ In 1911, he founded his own private music school in Brno, which grew in reputation and continued to attract generations of aspiring pianists throughout the twenties and thirties. He also worked as a music editor and critic, as a lecturer at Brno's Masaryk University, and since 1936 as a tenured teacher at the Brno Conservatory, where he taught composition.

Music was therefore a natural part of Kaprálová's life since childhood. It was primarily her mother's influence, however, that led to Kaprálová's lifelong passion for art song. Kaprálová's contribution to the genre has indeed been significant: her songs in general and opuses 10, 12, and 14 in particular represent one of the late climaxes of the Czech art song.⁴ The song was the most

intrinsic genre for Kaprálová—in it, she combined her passion for the singing voice with her love of poetry. Kaprálová had excellent judgment when it came to poetry: she not only had a penchant for high quality poems (one of her favorite poets was Jaroslav Seifert who at the end of his life won a Nobel prize for literature) but she also wrote good poetry herself (her first song cycle from 1930 and the orchestral song *Smutný večer* [Sad Evening] from 1936 are believed to be set to her own texts).

Both parents were very supportive of Kaprálová's interest in music but had rather practical plans for her: she was to take over her father's private music school, which he even named in her honor. Kaprálová had her own plans, however; her mind was already set on composition and conducting, and it was this double major program that she chose for her studies at the Brno Conservatory. It is worth noting that she was the very first female student to graduate from the demanding program in the history of this respectable institution. She studied composition with Czech composer Vilém Petrželka and conducting with Vilém Steinman and Zdeněk Chalabala, one of the finest Brno conductors and dramaturgs.

Kaprálová wrote a good number of compositions during her "Brno period": one of the earliest was a piano suite that she later orchestrated under the title *Suite en miniature* and assigned it her first opus number. Other noteworthy compositions that followed include Two Pieces for Violin and Piano, op. 3, song cycles *Dvě písně*, op. 4 (Two Songs) and *Jiskry z popele*, op. 5 (Sparks from Ashes), and the remarkable song *Leden* (January) for higher voice and flute, two violins, cello, and piano, set to words of Vítězslav Nezval, another great Czech poet. The finest among her compositions from the Brno period are, however, the two-movement *Sonata Appassionata*, op. 6, and the Piano Concerto in D minor, op. 7, with which Kaprálová graduated as composer and conductor. Her graduation concert received highly favorable reviews not only in the regional newspapers but also in major dailies. The German *Prager Tagblatt* reviewer expressed his disappointment over the conservatory's decision to present only the first movement of Kaprálová's piano concerto, which attested to an extraordinary talent.⁵

In the fall of 1935, Kaprálová was accepted into the Master School of the

Prague Conservatory, where she continued her double major studies, this time with the best teachers she could find: composition with Vítězslav Novák, Dvořák's pupil, and conducting with Václav Talich, a chief conductor of the Czech Philharmonic and Prague's National Theater. (It is worth noting that in the academic year of 1935/36, when Kaprálová began her studies at the Prague Conservatory, Talich's master class was opened to only eight first-year students; even more competitive was Novák's class with just five students.)⁶ The Master School and the musical life of the country's capital provided a stimulating environment for Kaprálová, in which her natural talent, coupled with her strong work ethic, continued to thrive. As a member of Přítomnost (The Presence), the Czech society for contemporary music, and as a regular participant in Silvestr Hippman's musical "Tuesdays" of Umělecká beseda (Artistic forum), she was exposed to contemporary music, both Czech and international. The two societies later also became important platforms for premiering Kaprálová's new works.

During her studies at the Prague Conservatory, Kaprálová composed some of her best known music, such as the song cycle *Navždy*, op. 12 (For Ever) and the art song *Sbohem a šáteček*, op. 14 (Waving Farewell), which she later orchestrated in consultation with Bohuslav Martinů in Paris. Other creations of Kaprálová's "Prague period" include her remarkable String Quartet, op. 8, and her most popular work for piano solo, *Dubnová preludia*, op. 13 (April Preludes), dedicated to Rudolf Firkušný, who brought attention to its qualities by his masterly performance several years later in Paris. (See Example 1.)

One composition in particular brought her the most public attention—*Military Sinfonietta*, op. 11, Kaprálová's graduation work, which was premiered by the Czech Philharmonic under the baton of the composer on November 26, 1937 at Lucerna Hall in Prague. It was with the *Sinfonietta* that Kaprálová achieved not only wider recognition at home but also abroad when it was performed at the opening night of the sixteenth season of the ISCM Festival in London on June 17, 1938. The British premiere, in which Kaprálová conducted the excellent BBC Orchestra, was transmitted across the ocean to the United States where it was broadcast by CBS. According to the

reviewer of *Time* magazine, Kaprálová not only fared well at the international competition at the festival but she also became the star of the opening concert, and so "to composer Kapralova, who conducted her own lusty, sprawling composition, went the afternoon's biggest hand."⁷ Among all the reviews mentioning her performance, Kaprálová would have cherished that of her colleague, Havergal Brian, who, in his festival report for *Musical Opinion*, wrote: that her *Military Sinfonietta* was "an amazing piece of orchestral writing; it was also of logical and well balanced design."⁸

Kaprálová traveled to the ISCM festival in London from Paris, where she had lived since October of the previous year. She arrived in Paris on a one-year French Government scholarship to advance her music education at the École Normale de musique, initially hoping to continue her double major studies: conducting with Charles Munch and composition with Nadia Boulanger. Her knowledge of French was not good enough to study with Boulanger, so she decided to enroll only in the conducting class, because with Munch she could communicate in German. She also accepted an offer of private consultations with Bohuslav Martinů, who was by then established in France and well respected both in Paris and his native Czechoslovakia. They became acquainted in Prague on April 8, 1937, during Martinů's brief visit to the capital, where he arrived to negotiate the details of the premiere of his new opera *Julietta* at the National Theater.

Musforum

You are cordially invited to attend "The Muse's Voice: A Musforum Conference" to be held on June 19 and 20, 2015 in New York City. Its purpose is to celebrate the accomplishments of women organists, composers, and conductors. The registration is \$100 for adults and \$75 for students, which you can pay for with a credit card on the Musforum Website. Please share the invitation with your area colleagues—all women and men are welcome. We also invite you to join the network—the listserv is free and organist Gail Archer will be happy to add your email address. For additional information, please visit www.musforum.org.

III.

Ex. 1. Vítězslava Kaprálová, *April Prelude* no. 3, op. 13. Reprint of the first edition of the published score (Prague: HMUB, 1938, now out of print). Provided courtesy of the Kapralova Society.

In Paris, Martinů became first Kaprálová's mentor, later also her friend, and, at the end, her soul mate. From the very beginning, he was generous with his contacts and time; and, besides hours of free consultations, he also opened quite a few doors for Kaprálová. Soon after she arrived in Paris, Martinů introduced her to a circle of composers who were members of Triton, a Parisian society for contemporary music whose concerts Kaprálová diligently attended.⁹ He entrusted her with the task of conducting his Concerto for Harpsichord and Small Orchestra, H 246 on June 2, 1938 in Paris, just two weeks before her well-received ISCM Festival appearance. He also facilitated the publication of a work he greatly admired: her *Variations sur le carillon de l'église St-Étienne du Mont*, op. 16, by La Sirène éditions musicales (whose catalog was bought after the war by Eschig; it still lists Kaprálová's original edition in the piano catalog).

In the fall of 1938, Martinů spent much time and effort to secure another stipend for Kaprálová so that she could return to

France. The rapidly worsening political situation and separation from Kaprálová were the roots of his anxiety projected into his *Double Concerto*, H 271 for two string orchestras, piano, and timpani. Martinů finished this score on the very day of the Munich Agreement.¹⁰ During the same period, Kaprálová continued to work back home on her Partita for strings and piano, op. 20, in which Martinů, as he put it himself, "interfered more than he would have liked [but] both [he and Kaprálová] looked at it as a learning exercise [for her]."¹¹ He did not interfere in her *Suita rustica*, op. 19, commissioned by Universal Edition London, which Kaprálová composed in just three weeks during late October and early November 1938. Neither did he interfere in her Concertino for Violin, Clarinet, and Orchestra, op. 21 (1939), the last movement and orchestration of which Kaprálová later set aside and did not finish. At the beginning of this millennium, Brno composers Miloš Štědroň and Leoš Faltus were entrusted with the task of finishing the concertino's orchestration so that it could be recorded for

a television documentary about Kaprálová. The concertino had its world premiere on January 10, 2002 in Hradec Králové and its Prague premiere on November 26, 2014—on this occasion, it was performed by the Czech Philharmonic at Prague's Rudolfinum.

The Triton concerts and the thought-provoking discussions with Martinů were some of the elements of Kaprálová's new environment that further stimulated and accelerated her creative development. During the two years she lived in Paris, Kaprálová produced almost as much music as during the five years in Brno and two years in Prague. The pinnacles of her first "Parisian period" (October 1937 to May 1938) include *Variations sur le carillon*, op. 16, and her (unfinished) reed trio. Another work that Kaprálová composed in Paris during this period, the large orchestral cantata *Ilena*, op. 15, is important in the context of her own oeuvre. Its musical ideas occupied Kaprálová's mind as early as 1932. When she finally began working with them, however, she found the music rooted in the post-romantic idiom from which

she had already moved; consequently, she felt ambivalent about the composition and finished it only because Martinů valued it. Unfortunately, she did not complete its orchestration. (It was finished only in 2007 by Martin Kostaš, as part of his graduate studies requirements at the Janáček Academy of Performing Arts, and *Ilena* received its world premiere on May 31, 2007 in Brno.)

During her second Parisian period (January 1939 to May 1940), Kaprálová was even more productive. Soon after her return to Paris in January 1939, she composed two works honoring the memory of Czech writer Karel Čapek, whose passing during Christmas 1938 was mourned by the nation: the *Elegy* for violin and piano, and the melodrama *Karlu Čapkovi* (To Karel Čapek). On March 15, 1939, German armies marched into the streets of Prague. In addition to the occupation of her homeland, Kaprálová had to deal with a personal crisis in her relationship with Martinů; in anguish, she turned to the only solace afforded to her—music. The result was the *Concertino* for Violin, Clarinet, and Orchestra, op. 21. It reflects much of the composer's mental state at the worst period of her life; she even scribbled on the score "Job 30:26"—a telling reference to the Book of Job (*Yet when I hoped for good, evil came; when I looked for light, then came darkness*). The *Concertino*, with its bold ideas and modern musical language, was to be Kaprálová's last major work; only two high points were to follow: the song cycle *Sung into the Distance*, op. 22, and the *Deux ritournelles pour violoncelle et piano*, op. 25, her last composition.

The German occupation of Czechoslovakia changed Kaprálová's life literally overnight. As a return home was not an option, Kaprálová was now facing the arduous task of earning her own living; she no longer received financial aid from home (as financial transactions were subjected to new, strict rules), nor her stipend. During the final year of her life, Kaprálová spent much of her precious time on small commissions in an effort to support herself (one of them was the lively *Prélude de Noël*, an orchestral miniature that Kaprálová composed for a Christmas program of the Paris PTT Radio). Throughout the spring of 1939, Kaprálová was trying to obtain a scholarship at the Juilliard School so that she could relocate to the United States (in the company of Martinů). Nothing came of

the plan, however, and at the end of summer 1939, Kaprálová depended entirely on assistance of several of her friends and a few benefactors (the most generous among them was Jewish-Czech entrepreneur Pavel Deutsch to whom she was introduced by Martinů; she also received two financial contributions from Czech ex-President Edvard Beneš, to whom she dedicated her *Military Sinfonietta*).

Lacking regular income, Kaprálová joined the household of her artist friends who found themselves in a similar position and decided to pool their resources to get through hard times (one of these friends was her future husband, Jiří Mucha). She also joined the efforts of the Czech community in Paris, which organized activities for and around the newly formed Czechoslovak Army. Soon she became heavily involved: from founding a choir and writing reviews for *La Cause Tchécoslovaque* to composing music for the radio (Paris PTT Radio), stage (together with Martinů she composed stage music for a theater group), and even the screen.¹² In the last months of her life, Kaprálová also resumed her studies at the École Normale (whether she was taking class with Boulanger remains inconclusive), adding to her already busy schedule. In April 1940, less than two months before her death, she married Jiří Mucha. In early May, Kaprálová exhibited the first symptoms of her terminal illness. Since Paris was threatened by German invasion, she was evacuated by Mucha to Montpellier, near his military base in Agde, on May 20. By then Kaprálová was already seriously ill, and, following several weeks of suffering, she succumbed to her illness on June 16, 1940.

Despite the amount of research amassed over the decades, there are still many questions in the Kaprálová historiography that remain unanswered. While there is not a single text on the composer that would fail to mention her relationship with married Martinů (some authors do not even shy away from analyzing and evaluating it!), in fact we know very little about it. One thing is certain, however, that it meant a great deal to both of them, and when, in the end, Kaprálová gave it up, she did it out of consideration for her parents, with whom she had lifelong loving relationship. Kaprálová's relationship with Mucha also raises more questions than answers. Would she have married him under different cir-

cumstances than in her difficult situation in 1940? Even the cause of Kaprálová's death is a mystery, despite the official diagnosis of military tuberculosis. It does not fit all that well with the symptoms and the nature of her sudden and acute illness, and is also undermined by the documents found in several private and public archives.¹³

The questions that are more important, however, are those concerning the composer's oeuvre. One remains a complete enigma: Kaprálová's opus 24. The composer's correspondence might (or might not) offer some clues: in January 1939, Kaprálová wrote to her friend Rudolf Kopecký that her mind had been pre-occupied for some time with musical ideas for a new work she would like to entitle *České oratorium* (Czech Oratorio). In May 1939, she wrote to her parents about her intention to compose *Sonatina* for violin and piano; in another letter to her parents, from March 1940, she announced that she was about to compose "a smaller thing for orchestra" she would like to entitle *Krajiny* (Landscapes). Did she reserve the opus 24 for one of these compositions? Had she ever begun composing any of them? We might also never discover another of Kaprálová's works, the second of her *Deux ritournelles*, although we know that she at least finished the sketch. Another piece of lost music is Kaprálová's *Two Dances* for Piano, op. 23, of which only an unfinished sketch of one dance survived. Perhaps these autographs will resurface one day, as did the orchestral score of *Prélude de Noël*. But whether they will be found or not, we have been fortunate to have the rest of Kaprálová's oeuvre: the vital body of works which never fails to surprise and move us.

Karla Hartl is founder and chair of the Kapralova Society, an arts organization based in Toronto, Canada, dedicated to building awareness of women's contributions to musical life and to supporting projects that make available, in print and on compact discs, Kaprálová's music. Hartl is also co-editor of the Kapralova Society Journal and The Kaprálová Companion, the first English monograph on the composer, published in 2011 by Lexington Books and shortlisted the same year for the F. X. Šalda Society Prize for an outstanding editorial effort in art history and criticism. Her new book, Dopisy domů (Letters Home), an edited collection of Kaprálová's correspondence with her parents, will be published this year by Amos Editio in Prague.

NOTES

¹ Vladimír Helfert, *Česká moderní hudba. Studie o české hudební tvořivosti* (Prague: Edi-

tio Supraphon, 1970), 303. A reprint of the first edition published in 1936 by Index, Olomouc.

² Czechoslovakia became an independent democratic republic on October 28, 1918.

³ Václav Kaprál studied piano performance with Marie Kuhlová and Klotilda Schäferová in Brno and perfected his piano technique with Adolf Mikeš in Prague and Alfred Cortot in Paris. Throughout the 1920s, Kaprál devoted much of his time to piano performance; together with his friend Ludvík Kundera, they promoted four-hands repertoire and also performed in concert as a two-piano team. At the school he founded, one of the faculty, the Czech composer Theodor Schaefer, was Kaprál's first mentor in instrumentation.

⁴ Jindřiška Bártová, "Kaprál's in the Context of Czech Music." In *The Kaprál's Companion*, ed. Karla Hartl and Erik Entwistle (Lanham, MD: Lexington Books, 2011), 13–25.

An Interview with Barbara Geyen Sherrill

JEANNIE GAYLE POOL

Barbara Geyen Sherrill was in Los Angeles for a June 1, 2014 concert of her music, presented by the Afro-American Chamber Music Society, Janise White, Director. The concert, performed by an orchestra, a choir, and vocal soloists, took place at the Holman United Methodist Church. The program included her Marimba Concerto No. 1, with soloist Robert Ball, and excerpts from her musical *Love, Here I Am*, about the life of Thomas "Blind Tom" Wiggins (1849–1908), a very successful African-American pianist.

Interview

Jeannie Pool: *Barbara, we've known one another since our days in the 80s and 90s at KPFK-FM, Pacifica Radio in Los Angeles, when we both hosted music programs. Your program was called "Music in Black: The Classical Image." When you retired as a classroom teacher after three decades in the Los Angeles Unified School District, you moved to Stone Mountain, Georgia. What have you been doing lately?*

Barbara Sherrill: This year I have finally looked at and listened to my compositions with great humility and interest. I say humility because I feel I am so very fortunate to receive the beautiful music from the Source of all things. Of course, sometimes I hear tunes that are just tunes and useful for nothing except the trash bin, but through the years I have learned that a composition that comes to me begging to be developed is truly a Source-filled gift. Therefore, I am spending my time in retirement writing and

⁵ "Es is zu bedauern, das die Veranstalter nur den ersten Satz des Werkes aufführen liessen, doch auch diese kleine Probe zeigt eine erstaunlich temperamentvolle musikalische Begabung." "Konzerte," a review signed by initials W.H., *Prager Tagblatt* (June 20, 1935): 6.

⁶ *Výroční zpráva Pražské konservatoře za školní rok 1935/36* [Annual report of the Prague Conservatory for the academic year 1935/1936] (Prague: Pražská konservatoř, 1936), 64.

⁷ "International Egg Rolling," *Time* magazine (June 27, 1938). Available online <http://content.time.com/time/magazine/article/0,9171,759885,00.html>.

⁸ Havergal Brian, "The Nature of Modern Music. Contemporary Music Festival," *Musical Opinion* (July 1938): 858.

⁹ There were seven to twelve of them per year, concentrated in the period of January to May.

being grateful for the time to just write and learn more about my craft.

JP: *Since you retired, how has your composing changed?*

BS: I feel my efforts at composing have become much less dependent on events. That is to say, I compose now because the music that comes to me at this time is just for its own sake, not for any particular event. I'm not the most prolific composer by any means, but what I do write and develop I am pleased with. This is a situation that has always been desired—to be able to spend the day writing music that will bring joy to people.

JP: *What was your early musical life like, and when did you start composing?*

BS: My early years were spent in turmoil. My father was perpetually angry with my mother so he kidnapped me for long periods of my elementary life. I didn't have consistent opportunity for piano lessons even though my mother was a piano teacher. Nevertheless, when I was about twelve or thirteen, I was able to study at the Cornish School of Music, where I learned I had somewhat perfect pitch.



Barbara Geyen Sherrill

¹⁰ The Munich Agreement permitted the German annexation of portions of Czechoslovakia along the country's western borders.

¹¹ Přemysl Pražák, ed., *Vítězslava Kaprálová, studie a vzpomínky* (Praha: HMUB, 1949), 127.

¹² This must have been a commission facilitated by Kaprálová's friend, film actor Hugo Haas, who at the time worked on two films in France: *Mer en flammes* by director Léo Joannon, in which Haas played a leading role (the film was released in 1945 under the title *Documents Secrets*); and the film *Ils se sont rencontrés dans l'eau*, whose script Haas co-authored.

¹³ Karla Hartl, "Vítězslava Kaprálová: An Annotated Life Chronology." In *The Kaprálová Companion*, ed. Karla Hartl and Erik Entwistle (Lanham, MD: Lexington Books, 2011), 153n95.

After I was able to return to my mother permanently, I had scholarships to Texas Southern University (played twice with the Houston Symphony—scared to death both times), and Spelman College (had a nutritional nervous break-down—doctor prescribed "B" vitamins). Then on to Los Angeles City College, where I became enamored of advanced harmony and my ability to write the sounds I heard in my head....It wasn't until I went to the Los Angeles Conservatory (now CAL ARTS) that I was encouraged to compose. I composed for my classes and for my mother's choir's programs. Then, little by little, I began to see the possibilities and began to write longer songs. No instrumental things yet. A commission by Ward A.M.E. Church in about 1978 resulted in *I'll Go!* My other thought in composing the cantata was to provide something that the community could sing at Christmas besides *Messiah*.

JP: *And were you successful?*

BS: No. As you know, it's rather hard for new works to get a hearing; not to mention having the nerve to try to replace *Messiah*.

JP: *What is "I'll Go!" about?*

BS: It is my version of one of the many times God has come to earth to try to save Man. It starts with the earth in darkness and advances to asking the question: "Who will go to earth and save man?" And God answers: "Despite the persecution and crucifixion He, Himself, will go to help mankind." From there, the story unfolds. There are soprano, tenor, mezzo-soprano and

baritone solos, and five choruses that end with a Hallelujah chorus. The harmony is quite twentieth century, but not at all jazzy.

JP: Tell me about the recent performance of some of your works at the June 1, 2014 concert at Holman UMC in Los Angeles.

BS: First of all, let me say how grateful I am to Janise White, conductor of the AfroAmerican Chamber Music Society Orchestra, for sponsoring that concert and following through on playing some very new music of mine that had never been played before. The rehearsals seemed haphazard, but were really not because some of the rhythms (especially in the marimba concerto) were difficult for some of the players who had not experienced those rhythmic “feels” before. But Janise White persevered and for that, I am eternally grateful. Some of the best musicians—Bradley Baker, Sheila Judson, Jennifer Lindsey, Byron Motley, Donald Perry, Yolanda West, Perry Hayes and the United Men, Charles Cheatham’s Episcopal Chorale, Robert Ball—gave their all to help make it an inspiring concert. It was amazing how it came out. I even received a commendation from the mayor of Los Angeles. By the way, the orchestra played the “Harlem” Symphony by James P. Johnson, and his grandson was there. Happy to see some of these “lost” compositions come to light.

JP: The concert also included songs from your musical “Love, Here I Am!” a part-fictional time in the life of “Blind Tom.” What about his life intrigued you?

BS: I read somewhere—perhaps in Eileen Southern’s book on Black Musicians that despite his reputation as an “idiot,” Tom had expressed disdain for Blind Lemon Jefferson, his rival. The idea came to me

that Tom was much more capable of profound human emotion. [Today, he would be considered an autistic savant.] Especially interesting was that an operation had been performed in Paris on Tom’s eyes, which was unsuccessful. I thought: What if Tom had fallen in love? What if? So *Love, Here I Am!* was born on paper and on music staff.

JP: Did you write the words AND music?

BS: Yes, with two exceptions in the park scene, which was penned by my friend Lady Walker. I loved working on this musical drama. After some years, I finally have the script and the music I feel it deserves. All the play needs is to be heard. If not as a movie, at least in concert form like the PBS version of *Les Misérables*. Then it can be heard in perpetuity.

JP: What else are you working on?

BS: I’m continually working on new compositions—songs, instrumentals, etc. whatever demands to be heard. But my main thrust this year has to be to get the music heard that has already been written. Finally.

Biographical Information

Barbara Geyen Sherrill, music educator, pianist, organist, choral director, composer, lyricist, and playwright, is a native of Galveston, Texas, who holds degrees from the California Institute of Arts, the University of Southern California, and California State University, Los Angeles. As a retired music educator, her teaching career spans over three decades with the Los Angeles Unified School District. During her illustrious career, Sherrill conducted the Samuel Coleridge-Taylor Concerts, introducing the music of the Afro-British composer to Los Angeles audiences. As an innovator, she

created “Music in Black—The Classical-Image!” KPFF Radio Program and later organized the Heritage Singers, who performed the choral music of African American composers. As a pianist/arranger, Sherrill performed and recorded spirituals for Stephen Spielberg’s film *The Color Purple*.

Sherrill is a distinguished composer of over 100 works ranging from large orchestral and choral works to art songs and small instrumental ensemble and solo works. Her compositional output includes three song cycles: *Our Love, Seasons, Moods of My People*; two musicals: *But Weren’t There More* and *Love, Here I Am (I Am Thomas)*, 1989; *Who Is That Man?*, 1991 (Good Friday Cantata); *A New Toy*, 1992 (Children’s Musical); *Dig A Deep Pit*, 1994 (Biblical Musical Drama); *I’ll Go*, 1997 (Christmas Cantata commissioned by Ward A.M.E Church); *Intros and Amens*, Volumes I & II; two marimba concertos for Robert Ball; art songs, hymn and spiritual arrangements for choir, voice, piano and chamber music. Three of her songs from the song cycle *The Moods of My People*: “Daedus, Fly Away Home,” “Mae’s Rent Party,” and “Club Woman,” received a major publication in 2004 in *A New Anthology of Art Songs by African American Composers*, edited by Margaret R. Simmons and Jeanine F. Wagner. Sherrill is listed in *Music by Black Women Composers: A Bibliography of Available Scores and From Spirituals to Symphonies: African American Women Composers and Their Music* by Helen Walker Hill. Sherrill is also mentioned in the *Contemporary Anthology of Music by Women*, edited by James Briscoe, and *Center for The Black Music Research Journal*.

Jeannie Gayle Pool, Ph.D., is a composer and musicologist who lives in Los Angeles, California.

In Memoriam: Li Yiding (1949-2014)

DEON NIELSEN PRICE

Li Yiding, born April 20, 1949, married to actor Wang Dong, passed away after an extended illness on November 13, 2014. She was a graduate of the Shenyang Conservatory of Music Composition Department (1982). She worked at China Central Television, and her rich, passionate television and movie music won her seventeen Chinese awards. Her serious concert music has been enjoyed by audiences throughout Asia, the United States, and Europe. She was a winner in the 2004 IAWM Search for New Music by Women Composers for *Burned Eden*

for soprano, clarinet, viola, and piano; and also in the 2010 Festival of Women Composers for *Guge Kingdom Ruins*, op. 5, for cello and piano. She produced numerous concerts as an advocate for living composers—mostly women. China Central Television has selected her tone poem, *The Romance of Three Kingdoms*, to be performed and broadcast throughout all China during the 2015 Spring Festival, their largest and most popular festival. Memorial concerts of music by Li Yiding are being planned in Beijing and Los Angeles in Spring 2015.

As a tribute to my dear friend and colleague, I invite everyone to listen to one of her exciting, rhythmic works on YouTube.com: *Zhaxi Island Rhapsody*, inspired by her 1999 sojourn in Tibet, and performed at Chinese University Hong Kong in 2012, by the Price Duo, Berkeley, clarinet, and Deon, piano.

I met Li Yiding in 1999, in London, where we both were participating in the International Congress on Women in Music sponsored by the IAWM. She and I immediately shared a soul to soul connection

and understanding, even though she spoke no English and I spoke no Chinese. With limited verbal communication, but complete understanding and mutual support, over the last fifteen years, we collaborated on many musical productions in Beijing, Hong Kong, and the United States. In London in 1999, in a gathering of international delegates, Li Yiding expressed a desire to host such a congress in Beijing. She became IAWM Liaison with China and served for many years. She invited many Chinese composers and performers to IAWM membership, and produced annual IAWM concerts in Beijing and Shanghai in order to create interest and develop a strong organization. For her great contribution to women musicians both in China and internationally, Li Yiding was honored with the title of IAWM Advisor.

Because she was already famous as a prize-winning television composer and was the highest-ranking composer at China Central Television, she had a strong influence in the civic and national government and was able to secure funding, educational and concert facilities, and personnel staffing. In April 2008, headquartered at the China Conservatory of Music, the Congress she produced was a huge success

with a thousand participants, including five orchestras and 100 international delegates. Prestigious concert venues included the Forbidden City Concert Hall and the National Center for the Performing Arts. Inspired by the Beijing Congress, several nations established national organizations to



Li Yiding and Deon Nielsen Price

promote music by women composers, such as the Korean Society of Women Composers and the Chinese Women Composers' Association (CWCA), in which Li Yiding (Beijing) served as vice-president and produced annual concerts in collaboration with CWCA President Wang Qiang (Hong Kong). I was honored to be invited as guest composer/artist to participate in the splendid CWCA duo-piano concerts in Beijing in 2011, and then in Hong Kong in 2012.

Meet Four New IAWM Members

Combining Social and Environmental Justice with Music

LOUISE KULBICKI

I have enjoyed reading about other members and am happy to introduce myself as a new IAWM member. Similar to some of the other members' stories—despite, from a young age, feeling as though all I ever wanted to do was to be a musician and more specifically, a composer—I was diverted away from this for some years while I studied for a law degree and subsequently worked for an environmental organization called Eradicating Ecocide. I am interested in social and environmental justice and therefore found working for the improvement of international environmental law very fulfilling. My work took me to the Rio +20 Earth Summit and after falling in love with Brazil I left Eradicating Ecocide and moved there for a year and a half.

As composing has always been my true passion, my time in Brazil was taken

up with a self-study of composition as well as composing and learning about Brazilian music. I then decided study composition formally, and I am currently pursuing a postgraduate diploma in composition at Trinity Laban Conservatoire of Music and Dance in London.

It is an incredibly inspiring environment, and it is great to work alongside talented and passionate musicians. I am experimenting with composition and collaborating with other musicians, and I am learning a great deal.

I am currently writing a musical about love, power, and justice entitled "Favela Rising," inspired by my time in Brazil. (A favela is an urban slum.) Very recently I had an intense week of collaboration with musical theatre, dance, and music students where we worked on producing some songs and scenes and had great fun!



Louise Kulbicki

In 2001, while on a concert tour produced by Li Yiding in Shanghai and Beijing, four composers sat in a restaurant exchanging our experiences. Li Yiding, Yao Henglu, and Zhang Lida had been trained in Western music in their Chinese conservatories and told me their stories. In 1966, they were sent to the forests and farmlands during the Cultural Revolution. They said this was the first time they had ever heard folk music from any of China's fifty-some states. Their subsequent compositions in Western art forms are greatly enriched with their incorporating the folk songs, tunes, and rhythms they learned.

I will always remember my gracious hostess and talented artist friend, Li Yiding. I appreciate Yehua Zhu-Levine, Yiding's caring, life-long Chinese-American friend, who, over the years has helped clarify communication between the concert producers in China and those in the United States, and who spent Yiding's final month visiting and comforting her in Beijing.

Dr. Deon Nielsen Price is a composer, pianist, author, and conductor. She is President Emerita of the National Association of Composers (NACUSA) and former president of the IAWM. For a catalog of her books and CDs, please visit www.culvercrest.com.

I learned quite a bit and am looking forward to taking my work to the next stage. The plans for the future are quite open, although I imagine musical theatre will play a large role as it allows me to combine my interest in social and environmental justice with writing music.

Love at First Sight: Music for Film and the Media

ELENI LOMVARDOU

I recently became an IAWM member after hearing about all the wonderful, successful work the group does to increase and enhance musical activities and to promote all aspects of the music of women. I am very excited to have been asked to introduce myself to this group.

I was born in Athens, Greece, and having my grandmother's piano in the house, I realized at a very young age that I had a musical gift. I started playing the piano at the age of four and was able to compose

short pieces right from the beginning. A few years later, my mother took me to the movies to see Disney's *Fantasia*. I was mesmerized by the marriage of sound and picture—the music playing along with the visuals and the incredible artistic result. It was so powerful that then and there I decided I wanted to learn how to compose music for the movies as my profession. As I grew older, I became interested in synthesizers and electronic music. My first keyboard was Ensoniq's Mirage, an eight-bit sampler that I played night and day!

I went to the United States to study biology as a pre-med student at the State University of New York at Potsdam. But the music school on campus, The Crane School of Music, drew my attention, and I took part-time music courses, which very quickly became full time, and before I even knew it, I became a double major (biology and music). To be able to do what I loved most—compose for visuals—I designed my own major called Music Composition for Theater and Dance. I composed the music for all the productions of the Dance and Drama Department. When I finished my bachelor studies, there was no question as to which path I was going to follow. I applied at NYU and enrolled in the Master's Film Scoring/Music Technology Program. It was perfect for me, and I began working on short films.

After graduation I returned home, where I made my dream of becoming a film and media composer, producer, and studio owner true. I own a recording studio, Studio 34 Music Productions, in Athens, Greece, and have written music for numerous international theatrical productions, TV game shows, and prime time series aired on Greek national television. I was nominated three consecutive years for an award by the Greek National Theatrical Awards in the category for original music in a play: for Caryl Churchill's *Skriker*, Shelagh Stephenson's *The Memory of Water*, and Frank Wedekind's *Lulu*.

I have also composed music for short films and documentaries that received awards in American and at International Film Festivals. To name a few, in 2002, I composed the music for the short film *Jo's Brother*, produced by the Hellenic Centre of Cinema and directed by Marineta Kritikou. It participated in the 2002 Short Film Festival of Greece. In 2005, I composed the music for *Dreaming of Zhejiang*, a doc-

umentary directed by Marineta Kritikou that participated in the Pangea Day Film Festival in Los Angeles. It was one of the twenty-four short films selected from an international competition with more than 2,500 submissions from 150 countries. It also won second prize in the 2005 Documentary Festival of China, among twenty countries. In 2011, I scored the *Black Tempest*, also produced by the Hellenic Centre of Cinema and directed by Nikos Kallaras. It participated in the 2011 Short Film Festival of Greece.

I have collaborated with New York choreographers and written music for dance pieces that participated in American Dance Festivals in New York and Washington, D.C. I also collaborated with the School of Fine Arts in Athens and the Paris 8, CITU research center of paragraphe laboratory, for an interactive video art exhibition at the Benaki Museum in Athens, Greece, and at the Futur en Seine Festival in Paris.



Eleni Lomvardou

I was very excited that my music was selected and featured on WQXR's twenty-four-hour Marathon of Emerging Female Composers in August of 2014. WQXR-FM, a classical radio station that serves the New York City metropolitan area, is the most-listened-to classical-music station in the United States. My music was featured at Viva 21st Century - 24-Hour Plus - International Edition - Live WPRB Radio Broadcast on December 24, 2014. I also participated at WPRB's March 18th show devoted to women composers with music I have written for the theater.

In 2012, I became a member of Manhattan Producers Alliance, a New York based media education, professional mentoring, and networking community comprised of Oscar, Grammy, Tony, and Emmy award-winning musicians. The members of the organization are dedicated to advancing the art of music composition, performance, and recording. It provides unique professional development training for the music industry as well as educational music/music technology initiatives for children K-12. Being a part of this group gave me the opportunity to meet

renowned artists and established professionals in the music and film industry, and to collaborate with them and attend and organize events such as film music seminars, music conferences, and concerts. This helped to promote my music and broaden my musical horizons even more. I organized the Manhattan Producers Alliance 2015 Concert, which took place with great success in New York City on March 1st and participated with a piece for live cello, flute, and prerecorded electronics. My goal is to attract more women musicians in the group and have them take initiatives and assume a more prominent role.

I am looking forward to releasing my first CD, which will be a compilation of my theater scores, and I am simultaneously starting to work on my next concert, which will take place in New York City in the spring of 2015. The repertoire will include original compositions for flute and electronics and also some well-known pieces for solo flute by composers such as Bach and Debussy, rearranged for flute and electronics. I will be collaborating with flutist Laura Lentz. It is a challenging and extremely interesting project since it combines my two loves, composing and sound designing. I rarely use preexisting sounds, I start from scratch. I love to go out and record natural sounds, and then manipulate them in a way that no one can really tell their origins. This concert will also be released on CD as a live recording probably in 2016.

Last, but not least, I am really interested in learning more about IAWM and contributing to promoting the music of women composers throughout the world. And yes, I believe with hard work and dedication we can!

Discoveries

MARGARET MARCO

I found my passion for unearthing lesser-known works of music during my doctoral studies. While completing my DMA at the University of Illinois, I was drawn to the works of French Baroque composers whose names in many cases were unknown to me. Despite having performed a significant quantity of Baroque music, I had never learned a single piece of the eighteenth-century French repertoire during my undergraduate and master's programs. I had studied and performed all the "staples" of the repertoire including the major sonatas, concerti, and trio sonatas by Bach,

Vivaldi, Telemann, Albinoni, Marcello and other German and Italian masters, and the realization that there was a sizeable hole in my knowledge of Baroque music lead me straight to the website of the Bibliothèque Nationale in Paris. In the 1990s the website was in its early developmental stages and thus listed a number of the library's holdings but did not include actual pieces as it does now. Browsing the archives uncovered names of composers I had never encountered such as Anet, Bouin, Huguenet, and Chedeville. I was intrigued and decided these composers and their works would be the subject of my doctoral paper.

I spent a summer ensconced in the Bibliothèque Nationale examining eighteenth-century prints of pieces for oboe by the composers of the day. Comparing these pieces to the German and Italian ones that were so familiar to me was revelatory. From the hundreds of works I examined I selected five to edit and record for a CD entitled *Hidden Gems: Oboe Sonatas of the French Baroque*.

Upon completion of my research and publication of the *Hidden Gems* CD in 2004, my performance interests took a slight turn. Now in my sixth year of teaching at the University of Kansas I formed a new trio for flute, oboe, and piano called Allégresse. As a member of this trio I discovered a second passion: commissioning new pieces and working closely with living composers to bring their music to the concert stage. Gabriela Lena Frank immediately came to mind as an ideal composer to create a composition for Allégresse to perform and record. Her *Requiem for a Magical America: El Día de los Muertos* had just received its world premiere by the University of Kansas Wind Ensemble. Ga-

briela agreed to write a piece for us so I began applying for grants for the commission. Funding came from the National Endowment for the Arts and the University of Kansas to commission and record her work for flute, oboe, and piano entitled *Canto y Danza*. Sufficient funding enabled me to commission additional new works by two other composers: *Halo* by Kip Haaheim and *There are Things to be Said* by Ingrid Stölzel. Allégresse presented the world premiere of *Canto y Danza* and *Halo* at the International Double Reed Society Conference in Birmingham, England in 2009. *There are Things to be Said* had its world premiere on Kansas Public Radio also in 2009, and all three works appear on our second CD entitled *Fresh Ink*.

Looking back on my performing career, I served for two years as principal oboist of the Orquesta Sinfónica de Maracaibo in Venezuela, where I lived from 1986 to 1988. When I joined the orchestra, I was one of twelve Americans playing there for the first year of my tenure. In my second year, I was one of only two Americans left in the orchestra. The value of the Bolivar, the Venezuelan currency, was rapidly declining and my American colleagues feared that if they stayed in the country too long they would not be able to afford to move back to the States. I was very fortunate to receive a research assistantship, which covered the cost of tuition in the master's program at the University of Iowa, where my charge was to record the condition of the myriad works of music that comprised the Edwin Franko Goldman Wind Band Collection. After graduation, I was hired as an adjunct professor at Luther College in Decorah, Iowa. Decorah is in a scenic part of Iowa where the Cedar River carved out dramatic bluffs over the course of millions of years. Only ten minutes from the Minnesota border, Decorah's winters are long and frigid but they give way to mild summers perfect for camping and long canoe rides. Soon after joining the faculty, the position became full-time, and I also became principal oboist with the Dubuque and LaCrosse Symphonies. It was an ideal mix of playing and teaching but the time came when I had to consider earning a doctoral degree, and I was again extremely fortunate to receive an assistantship at the University of Illinois. In 1998, I accepted a position at the University of Kansas, and I am currently the associate professor of

oboe and the Director of Graduate Studies for Performance and Conducting.

Now very much settled in Lawrence, I have achieved a rewarding balance of teaching, performance, and personal life. My husband, Jason Slote, is a talented drummer and recording engineer for Kansas Public Radio. I have a feisty eleven-year old daughter whose vocabulary exceeds mine tenfold. I am currently principal oboist of the Kansas City Chamber Orchestra, and I enjoy freelance performance opportunities in Kansas City, which is a lively arts mecca that is host to many musical organizations. I have performed with the Kansas City Symphony, Broadway Across America, and most recently with Mark Morris Dance Company at the new Kauffman Center for



Margaret Marco

the Performing Arts. I have served as artist/faculty in numerous summer music festivals including the Ameropa Chamber Music Festival in Prague, Czech Republic; the Mozartissimo Chamber Music Festival in Madrid, Spain; the Sewanee Summer Music Festival in Tennessee; the Midwestern Music Academy in Lawrence, KS; and the Sunflower Music Festival in Topeka, KS. Recently I performed at the University of Costa Rica, the Festival of New American Music (Sacramento, CA), the Conservatorio de Música in Puerto Rico, and New Frontiers Music Festival in Laramie. I performed at the International Double Reed Society Conferences from 2005 to 2014 and was selected as chair of that organization's prestigious Fernand Gillet-Hugo Fox Oboe Competition. In 2012 I was invited to perform as English horn soloist on Copland's *Quiet City* recorded by the KU Wind Ensemble for their NAXOS CD entitled *Landscapes*.

In addition to bracing for my daughter's teen years, my future plans include performing three works by Juliana Hall on the upcoming IAWM On-Line Congress in April; playing two new works for flute, oboe, bassoon, and piano by Anne Guzzo and Vinico Meza at the International Double Reed Society Conference in Tokyo in August 2015; and performing a new oboe concerto by Christopher Stark with the

Julia Wolfe Wins a Pulitzer Prize

Julia Wolfe's oratorio *Anthracite Fields* won the Pulitzer Prize for music. She was inspired by the anthracite coal mining regions of Pennsylvania and wanted to honor the people who worked in the mines. The oratorio "contains a raw indictment of the exploitation of workers, particularly the children employed in the mines as breaker boys, sifting through coal and debris with bleeding fingers." (*New York Times*)

University of Kansas Wind Ensemble in spring of 2016. I am also working on commissioning an oboe d'amore concerto by Forrest Pierce, my colleague at the University of Kansas.

Navigating the Music Career Waters

CAROL SHANSKY

Many thanks to the IAWM for asking me to write a new member profile. I am honored to be included with so many amazing women. When I found the IAWM I was very excited at the idea of an organization that focuses on women in music. The opportunities for study, collegial interaction, and learning are immeasurable, and I am so pleased to be asked to perform as part of the innovative online congress as well as write a CD review.

I have always loved and been moved by music. I decided after a summer at music camp when I was thirteen that music (flute) would be my professional pursuit and I haven't looked back. My career has not had a straightforward trajectory; rather, I have found myself having to negotiate changing waters in the field of performance and music education. That negotiation has resulted in who I am today as Assistant Professor of Music and Director of the Music Program at Iona College in New Rochelle, NY. I am in a unique position; this is a music program that had barely existed when I came four years ago. Today, we have a number of different classes and are beginning to attract students to minor in music.

There are no music majors at Iona College, although my aspiration for the program is to grow in that direction. As I continue to develop and refine the music minor as well as look ahead to the possibilities for a music major, I keep very much in mind that it is critically important for music students to be trained for the realities of the field. The person who majored in music often graduates with expectations of a career that likely won't happen. Students who minored in music or pursued it seriously need to have the tools to continue their involvement, especially if they are going to promote themselves in any way as a professional (and many do). My own experience in having to play or teach music without the proper training has convinced me of that.

I earned the Bachelor of Music in Music Education degree from Ithaca College,

but I found that I was much more interested in performance. I moved to Boston, and while there I completed a Master of Music degree in Woodwind Performance at Boston University. I became very good at performing in "commercial" settings such as weddings, parties, and the like. Yes, there were formal concerts, but the reality was that to make it as a performer, one had to be willing, able, and competent at this type of performance scenario. Actually, I was delighted that someone's wedding day was made special because of the music. I was still able to challenge myself musically and technically, striving to sound as good as I would want to should I have been in front of the Boston Symphony Orchestra playing a concerto. I even went so far as to found, with my guitarist partner, a booking agency to program various musical and entertainment acts in department stores for special events. How to make money in music? Be flexible, be creative, and mostly, be open-minded. I learned these important lessons at this time, and they have stayed with me my entire professional life.

When my husband decided to attend Stanford University to pursue a graduate degree, I found myself having to start a career again. The very lessons I learned in Boston were invaluable as I sought out and was accepted to teach at several community music schools. But they needed piano as well as flute, so again, flexibility and adaptability guided me.

California was a brief period and our return to the East Coast, in this case to New Jersey, meant once again having to restart my career. I had decided that I would like to teach in higher education and my expectation was to teach applied flute at a college. Not an easy position to find! I got my name out there by offering a recorder group and was introduced to a pianist with whom I performed a number of times. She was also a college music professor at a community college and arranged for me to interview at that institution, where I subsequently became an adjunct professor. Not for applied flute, however, but for music appreciation. Was I trained to teach this? No, none of us are. But I followed my colleague's example, and this marked the beginning of what

is now twenty years in higher education. As before, adaptability and navigation became important as I began to teach courses such as Integrated Humanities, History of Jazz, Music History, and Music Theory. My undergraduate and graduate training didn't give me the skills to teach this; I had to move outside my flutist comfort zone and teach myself to understand how to teach these courses if I wanted to make a career teaching at the college level.

My flute performance career did not sit by the wayside. Over the course of those years I performed with a number of different people and two of those collaborations resulted in winning a competition (Artists International), which awarded a Weill Hall (Carnegie Recital Hall) debut for each group (1994 and 1999). In 1999, my flute and guitar duo, Duo Cavatina, released a CD entitled *Songs and Dances of the Americas*. From there, concerts, radio appearances, etc. followed in addition to continuing to do the same commercial work that I was trained for in Boston. It is important, I believe, that a musician be well-rounded, not just in terms of repertoire but musical styles and physical settings. My experience in an advanced-level jazz ensemble in high school would pay off two decades later.

I was the first person to receive a doctoral degree in music education where the coursework was done entirely online. My academic interest had been musicology, but pursuing that degree was not compatible with my professional and personal life. When Boston University had an article about the online DMA program in its alumni magazine, I jumped at the possibility. Online learning proved to be challenging and stimulating. I had come full circle and was back to music education, but this time I came to recognize that the issues and debates in music education are relevant to all of the different academic and applied fields in music. In fact, music education ties these together.

About ten years before I began the DMA program, I came to the realization that the way music appreciation is traditionally taught (basically, the history of Western music on speed) is not giving due respect to other musical forms. Why wouldn't someone who enjoys the storytelling in Lynyrd Skynyrd's "Gimme Three Steps" be able to appreciate the story of "The Erl King?" If we are go-



Carol Shansky

ing to have our students study plainchant shouldn't they also study Native American chant and Tibetan chant? It was with this in mind that I developed a new approach for music appreciation: one that is thematic and more encompassing of different musics. This curriculum became a textbook (*Musical Tapestries: A Thematic Approach to Music Appreciation*), which is now in its second edition published by Kendall-Hunt. I am heartened that there are a few other authors out there with similar texts as this certainly validates my approach.

Denise Von Glahn: *Music and the Skillful Listener: American Women Compose the Natural World*

Bloomington & Indianapolis: Indiana University Press (2013). 397 pages (including 47 pages of notes, a bibliography, and an index). ISBN 978-0-253-00662-2 (cloth). ISBN 978-0-253-00793-3 (ebook)

HILARY TANN

Music and the Skillful Listener: American Women Compose the Natural World is an impressive, sometimes thrilling, theme-driven text. The author, Denise Von Glahn, has brought her formidable research skills to a term she agrees is at best ambiguous. In her concluding chapter she writes, "there is no monolithic concept of nature shared by these [American] women [composers], as there is no monolithic concept of nature shared by any group, and there is no single response to it either" (318). However, the journey to this conclusion is finely-wrought, intelligently-written, and filled with enough information and ideas to support a wealth of doctoral dissertations.

At all times, Von Glahn is at pains to provide a wider context for these in-depth composer studies. The opening chapter is titled "A Context for Composers: Within the Nature-Writing Tradition," and each of three larger parts is preceded by an informative historical and socio-cultural overview. The monograph is the first in a series edited by Von Glahn and Sabine Feisst: *Music, Nature, Place*. It becomes clear that *Music and the Skillful Listener* is much more than a thematic sampling of "nature music" composed by a particular subset of women born in America over the past 150 or so

The experience of re-working music appreciation and then stepping into my position at Iona College has caused me to feel very strongly about relevance in music courses at the higher education level. I love and perform "classical" music, but I think we need to be aware that with all of the musical choices available, we can no longer elevate this music above others. This has also influenced my research interests as I focus on music making outside of the concert hall. My education at the doctoral level in music education exposed me to community music. The musicologist in

me has found a home researching community bands and other types of music making in the Gilded Age. I have also studied community music making in community orchestras and synagogues today.

My first ad for private lessons appeared in the *Norwalk Hour* (CT) in 1975, when I was a sophomore in high school, and my first paid gig (principal flute in the orchestra for a performance of Bach's *Magnificat*) was in 1977. It's been an exciting, stimulating, and musically rewarding forty years, and I am looking forward to the next chapter.

BOOK REVIEW

years; rather, it is a conscious and engaging contribution to the burgeoning field of ecomusicology, "passionately conveying the connections between life, work, nature, and humanity" to "those interested in the intersections of the arts and the environment" (cover notes by Aaron S. Allen, co-editor of *Ecomusicology: A Field Guide*, and Tina Gianquitto, author of *Good Observers of Nature: American Women and the Scientific Study of the Natural World, 1820-1885*).

Von Glahn divides her book into ten chapters, with an extensive Notes section. The nine composers are grouped in threes, under thought-provoking subheadings. *Part One: Nature as a Summer Home* links Amy Marcy Cheney Beach (Mrs. H. H. A. Beach), Marion Bauer, and Louise Talma to their numerous creative summer residencies at The MacDowell Colony (Beach: nineteen, Bauer: twelve, and Talma: an as-

tounding forty-three). *Part Two: Nature All Around Us* examines three composers born in the 1930s, each an educated professional holding a named university professorship: Pauline Oliveros, Joan Tower, and Ellen Taaffe Zwilich. The subheading for the final grouping—*Part Three: Beyond the EPA and Earth Day*—is a clue to the radical subtext for some of the writing, and this trio of composers is the least unified: Victoria Bond and Libby Larsen, "born in the years closely following World War II," and Emily Doolittle, "born two years after the celebration of the first Earth Day" (207).

The term "skillful listener" is drawn from an 1887 poem by John Vance Cheney, quoted in full in the introduction, "We overhear close Nature, on her round...bird and bough and stream / Not only, but her silences profound..." The emphasis on the listener throughout the book is clear, reveal-

Recent Publications

Susan E. Pickett: *Marion and Emilie Frances Bauer: From the Wild West to American Musical Modernism*. Lulu pub. (2014)

Sisters Marion and Emilie Frances Bauer grew up in Walla Walla, Washington, in the latter nineteenth century. Each would become an American composer, writer, and music critic in New York City and would make an enduring contribution to her musical age. The sisters were prophetesses of and participants in modernism, Americanism, and the rise of professional music-making by women. In *Marion and Emilie Frances Bauer*, author and music historian Susan E. Pickett tells their stories through their own writings and correspondence. Emilie Frances was an acclaimed music critic, and Marion was a composer of more than 150 pieces, as well as a music critic and author. Excellent wordsmiths, the Bauer sisters' opinions resonate through time. Pickett includes biographical details, information about stylistic transformations, and the first comprehensive accounting of the music they composed.

Nicole Murphy

Isa for two acoustic guitars in two movements. Wirripang, Australia (2014) ISMN 9790720151112

Surface for viola and piano. Wirripang, Australia (2012) ISMN 9790720151106

ing places for listening (Beach's women's clubs and parlor concerts, Oliveros' Deep Listening in a 186-foot-diameter underground cistern); inviting active, collaborative listening as the reader follows detailed analyses of representative scores (Tower's *Sequoia* and Bond's *Thinking Like a Mountain*); and offering examples available directly from nature (Talma's notation of thrushes in *Summer Sounds*, Doolittle's *night black bird song*). Interweaving these threads, Von Glahn persuades the reader of the need to protect our natural environment, via Larsen's *Missa Gaia* and Zwilich's Symphony No. 4, "The Gardens."

Von Glahn restricts her study of American composers to those born in this country, explaining, "The decision to limit the study...was a conscious one, and driven by a quartet of concerns: Having been brought up on a diet of Ralph Waldo Emerson and Henry David Thoreau, George Perkins Marsh, and Edward Abbey, I wanted to hear what an analogous group of American women had to say about nature...and

I wanted all of my subjects to be inheritors of the same dominant national narrative." In an undertaking of this magnitude it is understandable that practical considerations should govern the choice of case studies; however, a listing of other practitioners might have provided useful insight into the progress made by other women.

Music and the Skillful Listener is a deeply intelligent, scholarly investigation of a subject too often sidelined in our writing about music. It is a remarkable achievement, opening up new vistas for those of us who have played around the edges of ideas about nature and music. Von Glahn takes us from Beach's "quietly ecstatic, transparent reflection of the religiously inflected understanding of the natural world" (*A Hermit Thrush at Morn*, 44) through Oliveros' *Sonic Meditations*, "a work borne of a cultural moment energized by the civil rights, second-wave feminism, and environmental movements, and...Oliveros' increasing attention to and understanding of sound" (113), to Larsen's pioneering sense

that "we are still learning what it is to live on this land and what it is for the land to let us live here" (254), and Doolittle's *Social Sounds from Whales at Night* "expressing her belief in the connectedness of all species" (313). Denise Von Glahn embraces the larger issues in her concluding pages—education, family, collaboration—as "a rejection of dichotomous thinking and the power relationships that accompany it" (321). Her extraordinary text leads the reader to a place that is beyond music: a way of listening, through nature, to "an enterprise that is larger than ourselves" (323).

Hilary Tann is a former editor of the ILWC Newsletter and was present at the inception of the IAWM. Born in Wales, she now resides in the foothills of the Adirondack Mountains, and is the John Howard Payne Professor of Music at Union College, Schenectady, NY. She has been named as the Welsh Music Center's first ever Composer in Residence. Other recent composer-residencies include the 2011 Eastman School of Music Women in Music Festival and 2013 Women Composers Festival of Hartford. Website: hilarytann.com.

The Praying Mantis and the Bluebird: Flute Music of Beth Anderson

Beth Anderson, piano; Andrew Bolotowsky, flute; Gregory Bynum, recorder; David Bakamjian, cello; Rebecca Pechefsky, harpsichord. MSR Classics, MS1434 (2014)

SARA HOLTZSCHUE

The Praying Mantis and the Bluebird, Beth Anderson's most recent collection of music for flute, alto recorder, shakuhachi, cello, piano, and harpsichord, maintains an integrated, sometimes meditative mood, while paying respect to Baroque and Renaissance traditions as well as minimalist style. The title track is a highlight. This simple, beautiful duet between flute and piano creates a sense of peace and quiet contemplation. Gentle arpeggiation in the piano part underscores the flute's unadorned melody, consisting almost entirely of quarter and eighth notes. Since lyricism is undervalued in much modern music, where complexity often overshadows direct emotional communication, this work is a welcome respite.

Eight movements comprise *Skate Suite*, for various combinations of Baroque flute, alto recorder, cello, and harpsichord; the instrumentation changes from movement to

movement. The suite is filled with deceptively tricky rhythms and winding contrapuntal modal melodies. "The Developmental Waltz" and "Evolutionary Waltz" are the only two movements that stray from the melodic and harmonic palette established in the first movement. Their irreverent style and playful sense of both drama and determined peculiarity would comfortably place them in a Wes Anderson film or Quay Brothers production. Ms. Anderson artfully employs the major seventh and other stark dissonances in the melody; they sometimes sound quite shocking in the midst of the music's modal world. Gregory Bynum's performance on recorder captures the playfulness in the "Developmental Waltz," and cellist David Bakamjian effortlessly moves from accompanist to soloist. Both players gracefully negotiate the difficult intonation issues inherent in the work, particularly the octave doublings. Harpsichordist Rebecca Pechefsky's turn as a soloist in the "Evolutionary Waltz" is outstanding in its precision and emotional engagement. The suite as a whole is dominated by a strong "three feel" that finds a hiatus in "Oh, So: Arioso," a lilting recitative-like movement that channels Purcell. The lyrical performances of Ms. Pechefsky and Mr. Bynum help to define the piece's timeless quality.

The last movement, "Encircling Gigue," is a welcome return to the humor of the earlier waltzes and serves to unite the suite as a whole.

Both *The Eighth Ancestor* and *Lullaby of the Eighth Ancestor* are tender continuations of Ms. Anderson's signature style. The repetitive harmonic rhythm seems a little heavy until it breaks in the middle of *The Eighth Ancestor*; the strong sense of four feels liberating. *Lullaby of the Eighth Ancestor* is an arrangement for flute and piano of the first part of the preceding quartet. *Preparation for the Dominant: Outrunning the Inevitable* is more of an etude or an intellectual exercise than the other pieces; the constant presence of G# recalls Liszt's *La Campanella*. Ms. Anderson returns, once again, in *Dr. Blood's Mermaid Melody* to that lovely, placid melodic and harmonic landscape of the title track.

Reflections on a fixed modality characterize *Shakuhachi Run*. Ms. Anderson suggests that the piece may be accompanied by percussion, something that would lend the work textural depth. Some freedom to bend pitches could also open up the piece. *Flute Swale*, for solo flute, employs fresh new rhythmic and melodic ideas as well as technical challenges. *September Swale* sounds remarkably Satie-like, harmonical-

ly, at least in the beginning. Ms. Anderson states that this piece is also open to other instrumentation.

Perhaps the most melodically diverse and interesting piece on the disc is *Comment*, for solo flute, which Andrew Bolotowsky performs with feeling and accuracy. His warm tone and tasteful use of vibrato permeate the recording as a whole, and he is given opportunities to showcase his technical ability. The last piece, *Kummi Dance*, for flute and piano, is based on a poem by Pramila Venkateswaran, and the work incorporates clapping as it effectively evokes the joy and passion described in the poem.

Ms. Anderson's compositions are deceptive in that the traditional instrumentation can belie the modern techniques she integrates so naturally. That the instrumentation is fluid in some pieces presents a timbral challenge to the listener's imagination. *The Praying Mantis and the Bluebird* is indeed both a beautiful recording and a testament to the sophisticated compositional ideas and techniques of Beth Anderson.

Sara Holtzschue is a composer, vocalist, and flutist based in Brooklyn, NY. Her training in both classical music and jazz, as well as her profound interest in popular music, has led to an eclectic career as a composer, performer, and educator. For more information, please visit www.sarasong.com

Images of Eve

Music of Beach, Schumann, Chaminade, Hewitt, Gonzaga, Chung, Denisch, Kuriya, Tann, Clarke, Aquino. Wendy Rolfe, flutes; Deborah DeWolf Emery, piano; with assisting artists Eduardo Mercuri, guitar; Julio César Santos and Anne (Nêgah) Silva, percussion. Odyssey discs (2013)

NANETTE KAPLAN SOLOMON

This beautifully performed and mastered CD presents a rich trove of both original flute compositions and transcriptions from an assortment of styles and genres. Flutist Wendy Rolfe, a faculty member at the Berklee College of Music, and her wonderful collaborator, Deborah DeWolf Emery—classmates at Oberlin Conservatory and now professionals in the Boston area—have assembled an outstanding program that presents some “classic” women composers such as Amy Beach, Clara Schumann, and Cécile Chaminade, as well as colleagues and graduates from Berklee: Beth Denisch, I-Yun Chang, and Kazuyo Kuriya, plus long-time friends and acquaintances.

Not only does the CD run the gamut from Romantic salon pieces to contemporary fare to Latin-American-inspired works (reflecting Ms. Rolfe's Fulbright year in Ecuador and her frequent concert tours in Brazil and other South American venues), but Rolfe plays various historical and modern flutes depending on the repertoire, and employs piccolo, alto, and bass flute to add to the timbral variety.

A la Prokofiev, by contemporary American composer Gretchen Hewitt (a graduate of Oberlin, who has lived in St. Louis and Seattle and now resides in Abu Dhabi), most certainly lives up to its eponymous title. It opens with a lyrical, homophonic section, and then transitions to a more dissonant contrapuntal interplay between flute and piano, with sudden juxtapositions of disparate tonal areas that we associate with Prokofiev.

Brazilian pianist and composer Francisca Edwiges Neves (“Chiquinha”) Gonzaga (1847-1935) not only played an important role in the nineteenth-century Brazilian music scene, but was also a leading advocate for women's rights in Brazil. Her *Radiante*, performed here by Ms. Rolfe, guitarist Eduardo Mercuri, and percussionist Julio Santos, projects energetic rhythmic motives against soaring flute lines, reminiscent of the music of famed Brazilian composer Ernesto Nazareth.

Beth Denisch's suite *Three Women* is one of my favorite selections on this disc. Denisch, a colleague of Ms. Rolfe on the Berklee faculty, drew her inspiration for these pieces (adapted from her own song cycle) from poems about biblical women. *Miriam's Ballad*, based on *Miriam's Dance* by Rosie Rosenzweig, has a lyrical, melodious character (Miriam's “tuneful voice” per *Joshua* and Handel), with a dactylic piano ostinato that pervades. *Rachel's Song* was inspired by the poem “My Baby Has No Name Yet” by Kim Nan-Jo, and features flute figurations that evoke bird songs and Native American music, with some pointillistic fragments throughout. *Ruth's Dance*, based on the poem “Facial” by Allison Joseph, has a New Age, popular feel, in a fast waltz with interesting syncope. One hopes to hear more from this very imaginative composer. (My only complaint is that neither the CD liner notes nor Ms. Denisch's website contains the texts of the poems—I would have liked to have had them!)

Composer I-Yun Chung, a Berklee alum, is represented by two works: *Recuerdos*, adapted for flute and guitar from her 2008 original tune for two guitars, and *1,2,3,4*, which she wrote specifically for this recording. *Recuerdos* features the beautiful, clear, sustained lines of Ms. Rolfe's flute against a dance-like ostinato in the guitar. *1,2,3,4*, also in Latin character, provides an excellent complement to the previous work in its evocation of the Brazilian “choro,” an urban popular genre meaning lament or cry, but paradoxically containing fast, happy rhythms, virtuosity, and subtle modulations. The ensemble among flute, guitar, and percussion is stellar, with crisp articulations and clearly delineated phrases.

The middle portion of the CD features more familiar historical composers. Clara Schumann's *Romance* (originally written for violin and dedicated to the great Joseph Joachim) is typical of her style, with yearning melodic lines and chromatic harmonies. Rolfe's beautiful warm sound is enhanced by the dulcet tones of the 1876 Rudall Carte flute. While most flutists are over-familiar with Cécile Chaminade's *Concertino*, her *Pastorale Enfantine*, op. 12 presented here is a gentler effort, with typical rollicking sixteenth-note figures in an idyllic context. Amy Beach is represented by three violin works in flute transcriptions. *Invocation*, op. 55 features Fauré-like long lines and post-Romantic harmonies. *Mazurka*, op. 40, no. 3 has the typical accent and rhythmic pattern of that dance, and *Romance*, op. 23 sounds as if it emerged directly from an Edwardian parlor. While the transcriptions work well on the flute, particularly the first and last works, I missed the “grit” and bite of the violin timbre in the *Mazurka*.

Kazuko Kuriya is a flutist and composer who performs and records with her own big band. This jazz influence is evident in her *Green Tree House*, inspired by a trip with her mother to Yakushima, a beautiful island in Japan. This attractive piece fuses pentatonic Asian sonorities with rhythmic jazz elements, somewhat reminiscent of the music of Claude Bolling.

Born in South Wales, and now a professor of music at Union College in Schenectady, New York, Hilary Tann is a well-known and often performed composer. Her 1985 work *Windhover*, originally written for soprano saxophone, is here effectively turned into a solo flute tour-de-force (by the composer). Tann claims that the piece

presents “the idea of flight from a falcon’s point of view.” Sections of slow soaring, where strength and detailed focus predominate, alternate with swifter sections where the “blurring of the rush of flight takes over.” Tann evokes the sound of the shakuhachi flute, and Rolfe’s flawless intonation and flexible phrasing perfectly emulate the swooping and soaring of the legendary bird. The work concludes with a hauntingly effective repeated-note vibrato, almost a bebung effect (a type of vibrato executed on the clavichord). This impressive, atmospheric piece is also one of my favorites on the CD, and deserves a permanent place in the flute repertoire.

The very colorful and evocative *Midsummer Moon* by Rebecca Clarke once again showcases the sensitive and superb ensemble of Ms. Rolfe and pianist Emery. Originally written for violin, the transference to flute creates a haunting, eerie mood, particularly effective in the folk-like melodies and the “nightingale” calls in the middle section.

The final work on the CD returns to the infectious rhythms and sonorities of Brazil. Francisca Aquino is a pianist and composer living in Rio de Janeiro and Brasília. The seven short movements of her *Música Brasileira para a Iniciante* (Brazilian Music for the Beginner) present different styles of Brazilian music from cheerful upbeat dances to whimsical caprices. The penultimate piece, “Bossa,” alludes to the melody of the famous “Girl from Ipanema.” Rather than ending with a virtuosic flourish, the final “Balada” fades off quietly into the distance, leaving a breathtaking question mark rather than a forte exclamation point.

Flowing effortlessly through a kaleidoscope of styles, textures, and timbres, this wonderful CD is an important contribution to the growing oeuvre of flute music by women. The masterful playing by Ms. Rolfe, Ms. Emery and their assisting artists bring these engaging works to full sonorous life.

Dr. Nanette Kaplan Solomon is Professor Emerita from Slippery Rock University of Pennsylvania. She performs frequently as a soloist and chamber musician, and has been on the board of the IAWM, College Music Society, and Pennsylvania Music Teachers Association. Her three compact discs, Piano Music of Nikolai Lopatnikoff (Laurel), Character Sketches: Solo Piano Works by Seven American Women (Leonarda), and Sunbursts: Solo Piano Works by Seven American Women (Leonarda) have

received critical acclaim. She recently recorded piano music by Mana-Zucca for a forthcoming release on an Albany CD.

Barbara Harbach: *Orchestral Music II*

London Philharmonic Orchestra; David Angus, conductor. MSR Classics, MS 1519 (2013)

ELIZABETH VERCOE

The four symphonic works on Barbara Harbach’s new disc, *Orchestral Music II*, are decidedly cinematic. Although none are meant to accompany a film, all are programmatic and unabashedly approachable. Harbach has publicly defended music accessibility on behalf of the Hester Park recording label that she co-founded and has long been successful in securing both commissions and audiences for her works.

The four works on the disc were written on commission within the last four years and have much in common. They are in three movements and feature an orchestra with woodwinds mostly in pairs, a healthy brass section, strings, and sparing use of percussion. Particularly noteworthy are the woodwind and brass sections, which are often prominent. The London Philharmonic Orchestra conducted by David Angus delivers compelling and cogent performances.

The music sometimes draws on pre-existing material (the *Dies irae* quoted in “Cloak of Darkness”) or familiar traditions (tangos appear in “Midnight Tango” and “Sunset: St. Louis”). Harbach’s work is conservative for the most part, and can be quite melodious. “Cloak of Darkness,” the first movement of *Night Soundings* (2013), has many of the characteristics found elsewhere in Harbach’s music: tonal centers, pedal tones, economic use of thematic material, and often an arch or rondo-like form. The movement begins with vigorously played, well-disciplined scurrying in the strings over a low pedal tone, followed by a contrasting, quieter section over the same persistent pedal. The listener encounters a return of both the opening gesture and the thematic material of the quieter section later in the movement. The second movement, “Notturmo,” begins quietly, with solo woodwinds over another pedal, and an undercurrent of strings reminiscent of the opening of Smetana’s *The Moldau*. The opening material returns later at a new pitch level, and the movement ends with low-register open

fifths in the strings. The finale, “Midnight Tango,” starts with a fortissimo unison and sustained chord followed by soft strings and a beautifully played solo trumpet crooning the slinky tango tune featured throughout. The orchestral introduction returns as well as the tango theme, and the movement concludes with the solo trumpet in an effective and much more elaborately ornamented form of the tango theme. Key signatures, an unusual feature in contemporary music, appear in both “Notturmo” and “Midnight Tango.”

If Smetana came to mind in the slow movement of *Night Soundings*, he is even more present in “Confluency,” the opening movement of the *Gateway Festival Symphony* (2013). This movement is about rivers, and the confluence of the Missouri and Mississippi is depicted with flowing string lines often accompanied (rather oddly) by marimba. The dramatic gesture of piling up instruments over a pedal tone is again featured here, and it builds, subsides, and builds again with imitative entries before concluding. The next movement, “Sunset: St. Louis,” named after a poem by Sara Teasdale, presents another tango (for reasons less clear than in “Cloak of Darkness”), and is quietly lyrical. The final movement, “After Forever,” opens with a dramatic trumpet flourish repeated over an ascending three-note, then two-note figure, the type of ostinatos that can be found quite often in Harbach’s music. The movement reaffirms the cinematic quality of the music, intended, at least in part, to reflect the strength of the Missouri people.

A State Divided – A Missouri Symphony (2011) was commissioned by the music department at the University of Missouri-St. Louis for the 150th anniversary of Missouri’s entry into the Civil War in 1862. Each movement is about some aspect of the state’s involvement in that war, from “Missouri Compromise – a slave state (1820)” to “Skirmish at Island Mound,” which celebrates an African-American regiment victory, and finally “The Battle at Westport,” a turning point dubbed “The Gettysburg of the West.” The composer describes the two themes in the first movement as newly-composed folk tunes and one in the second movement as a newly-composed spiritual. In addition to the backbone of strings, the brass and woodwinds are featured in all three movements, often with short solos. They showcase the composer’s ease and

proficiency in writing for these instruments as well as the virtuosity of the soloists of the Philharmonic. The use of percussion, however, sometimes seems somewhat awkward, appearing as an afterthought.

The final piece of the disc, *Jubilee Symphony* (2012), was also commissioned by the University of Missouri-St. Louis, this time celebrating its 50th anniversary. While the first and third movements, “Bellerive” and “Tritons Ascending,” have serious moments and both contain fugal or imitative passages, the second movement, “Mirth Day Fiesta,” is mostly dance-like and light-hearted, celebrating the variety of cultures within the university with a section of mariachi music. The end of the symphony comes with full-throated brass (one of the strongest sections in the performance) and strings swelling to the finish.

Harbach’s symphonic music as represented here is listenable, skillfully composed, well orchestrated, well performed, and beautifully recorded. The program notes are useful and the CD cover striking. Those who are usually not fans of contemporary classical music will probably be enchanted; aficionados of contemporary music may prefer something more adventuresome.

Readers interested in details of Harbach’s wide-ranging career as performer, editor of *WomenArts Quarterly Journal*, professor at the University of Missouri, co-founder of Vivace Press and the Hester Park recording label, and champion of women’s music, are referred to Cynthia Green Libby’s 2006 *Journal of the IAWM* article entitled “From Bach to Vivace Press: The Metamorphosis of Barbara Harbach.” (<http://www.umsi.edu/~harbachb/iawm.pdf>)

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

Tapping the Furnace: Music by Dorothy Hindman

Innova 848 (2013)

CAROL ANN WEAVER

Tapping the Furnace is Miami-based composer Dorothy Hindman’s tribute to places and people in American history. Birmingham,

Alabama, called “Magic City” due to its prosperous economy, receives a triumphant homage on this CD, but the title track and the centerpiece percussion composition refer to the furnace that drove Birmingham’s steel economy, and whose dangerous operations claimed the lives of many workers, largely African Americans. *Needlepoint* for solo guitar serves as a tribute to Hindman’s cancer-ridden mother who, between bouts of chemotherapy, created a sampler for her grandson. Other instrumental works, concerned with timbres, colors, and textures, seem to have no programmatic devices. Hindman’s best work is frequently, but not exclusively, found in her ensemble rather than solo music.

Programmatic music must not only tell a story, it needs to continually hold the listener’s musical attention. Hindman grapples with this challenge throughout the CD; some of her music works better without the stories, while others are more successful in the story-telling than in maintaining musical interest.

On a sheerly musical level, *Drift*, for saxophone quartet, is the most successful piece, creating imaginative, rhythmically intriguing textures throughout. The work maintains compelling shifts of pulsing patterns as energy is spread evenly across the quartet. Melodic and rhythmic gestures, often beginning as solo statements, result in rich, undulating polyphonies as the instruments ride in and out of various whole tone and free tonalities. Usually the saxophones have independent melodic and rhythmic patterns, but occasionally they come together in homophonic moments. *Drift* ends with a brief glimpse into a magical fairyland. The dexterous Atlas Saxophone Quartet attacks this piece with pizzazz and finesse, excelling in the jazz-like, percussive sounds and rhythmic precision required of this piece.

In *Magic City*, for orchestra, contrasting contours are created by interplays between families of instruments. Schenkerian analysis would reveal an extended upward progression by semitones, with the orchestration becoming increasingly dense. Musical tension, accentuated by the increasing brass and timpani presence and by incessant repeated-note articulations, finally gives way to a thinner texture in which violins and low strings call, while orchestral gun-like shots respond. However, in an evocative layering of orchestral bells

and chimes, the shots and urgent repeated chords seem, finally, to melt. The charm of *Magic City* is expressed by this final gentleness. The Kiev Philharmonic Orchestra conducted by Robert Ian Winstin delivers a generally well-balanced performance, with particularly strong brass and articulate winds. The strings, frequently constrained to repeated note patterns, rarely soar, even in their melodic passages.

Fin de Cycle, for solo piano and electronics, is meant to be a pun on the French term *fin de siècle*, and alludes to the “continuously changing and developing relationship between live concert music and studio-produced music in our time” (liner notes). The work contains strong piano writing, and begins with fascinating contrasts and interplays between the two media. Fewer timbral interchanges occur than one may expect, as the piece soon settles into a sort of “concerto” format, with acoustic piano playing the solo role and electronics serving as a shy accompaniment. The harmonic/melodic palate, ever avoiding tertian or extended harmonies or singable melodies, employs secondal and Viennese tritonal constructions, with frequent melodic repeated notes, consistent with Hindman’s style. The piece ends on a sudden electronic drop-off, implying there is no conclusion to this *end of century* dialogue. A more natural, acoustic decay would, for Hindman, afford the listener too much resonance, too much pleasure. Laura Gordy’s piano work is arresting, articulate, and rhythmically strong, while the electronic components remain somewhat less compelling.

The title piece, *Tapping the Furnace*, for single percussion player and spoken word, alludes to Birmingham’s previously mentioned dangerous furnace operations, and the music successfully reflects its subject. Hindman describes the piece as being “built around bombastic attacks with increasing levels of muting, deadsticking (dampened sound), and choked decays... inspired by the expenditure of energy both by the man and the furnace, eventually falling silent” (liner notes). This piece, which quotes a mid-twentieth-century furnace worker, could include more nuances of human pathos, fear, agony, anger, or grief. Musical interest wanes, as the almost-fifteen-minute piece remains relatively static, with predictable exchanges between toms, cymbals, shaken object(s), and spoken word. The pained words remain percussive,

with little nuance. The final sonic fade-out is vivid and chilling. Percussionist Stuart Gerber travels seamlessly among his array of drums, cymbals, and percussive spoken word, allowing the sounds to become the mechanical noises of the furnace that took human lives.

The two solo string pieces, *drowningXnumbers* for amplified cello and *Needlepoint* for guitar, present virtuosic writing techniques for both instruments. The cello piece, conceived in three sections (aggressive, percussive, quieter), exploits typical extended techniques—harmonics, growling, scraping, tapping, and percussive bowings—as well as numerous repeated-note double stops, vivid pitch contrasts, and many glissando, pizzicato, col legno, spiccato, and other bowing effects. Six minutes in, the piece becomes unusually lyric, mystical, and meditative, with intriguing dialogues between low and high ranges and numerous bowing patterns. As the piece enters into a gentle arco passage at the end there is finally quiet, but no sleep for this restless cello. Throughout, cellist Craig Hultgren meets these prodigious performing challenges with clear intonation, excellent bowing technique, and well arched dynamics.

As mentioned above, *Needlepoint* for solo guitar is a tribute to Hindman's mother who, weakened by cancer, experiences moments of clarity and productivity between savage chemotherapy rounds. Guitarist Paul Bowman travels effectively from percussive to mellow finger work, matching the musical ranges of this piece. The opening "needlepoint" patterns, possibly the most beautiful moments on the CD, could go on forever, with their quiet energy and subtle complexity. However, percussive guitar slaps and string-pulls interrupt these patterns, representing periodic dissonances experienced by the mother. The piece travels graphically between this "needlework" and increasingly varied percussive interruptions as Hindman seems to capture the non-linear, disrupted nature of her mother's everyday existence. The piece touchingly ends with a low trill, followed by a quietly percussive, low harmonic chord. Is this her end, or will she go on with needlepoint, yet again to be interrupted?

Hindman is fortunate to have her intriguing works showcased by the more-than-capable performers on this CD. The recording quality is clear, the sounds spa-

tially well situated, and the mastering expertly executed.

Composer, pianist Carol Ann Weaver is Professor Emerita at Conrad Grebel College/University of Waterloo, Chair of the Association of Canadian Women Composers (ACWC), and Secretary of Canadian Association of Sonic Ecology (CASE). Her compositions have been heard in North America, Korea, Africa, Paraguay, and Europe. Departure and Return 2014 (www.stonegardenstudios.ca) recounts various life stories, and her seven CDs can be obtained at caweaver@uwaterloo.ca or <http://arts.uwaterloo.ca/~caweaver/>.

Janice Misurell-Mitchell: *Vanishing Points*

Southport Composers Series S-SSD 0138 (2013)

CAROL SHANSKY

Vanishing Points is a collection of eight works by Janice Misurell-Mitchell, a composer on the faculty of the School of the Art Institute of Chicago. Written for a variety of instrumental combinations, the pieces are linked by a sense of intensity, even danger. According to the disc's liner notes, *Vanishing Points* is "how the listeners perceive the development of musical material." This development is the key to listening to each piece, as Misurell-Mitchell continually changes and transforms musical motives through fragmentation, wide dynamic contrasts, and repetition. Her style draws upon gestures from rock and jazz, in addition to classical approaches, and it engages the listener's attention and imagination.

Tension and risk are present immediately in the first track, *Agitación*. Aggressive and angular in character, the music reminds one immediately of Ligeti's *Désordres* etudes for solo piano. While it moves eventually into a "cooler," less agitated section, which sounds almost like a movie soundtrack, the aggressive nature of the piece as a whole is never far away. The combination of the fluid piano and crisp mallet percussion works well here.

Based on the gospel tune "Dark Was the Night, Cold Was the Ground" by Blind Willie Johnson, *Dark was the Night* straddles well the classical and popular music worlds. Opening with strums and single-note melodic lines common to solo guitar music, the occasional appearance of bent pitches reminds us of blues influence. String noise from the guitar, frowned upon in traditional classical playing, is audible, but

here it is not unwelcome. Misurell-Mitchell utilizes typical extended techniques for the guitar, such as slaps and slides, and while harsh accents create sounds that are almost unpleasant, they do not seem out of place. The piece has an improvised sound to it, although one assumes that it is fully composed. It would benefit the listener to hear the original "Dark Was the Night"; Misurell-Mitchell captures its haunting feeling, and the ending of her version is very reflective of early Delta blues guitar work. Maria Vittoria Jediowski delivers an impressive and satisfying performance.

Vanishing Points/Quantum Leaps is a three-movement work for clarinet, violin, cello, and piano that creates undertones of anxiety through silences and very soft long notes which alternate with brief, frenetic activity. Misurell-Mitchell makes effective use of clarinet trills and string tremolo on many of the long tones, enabling her to maintain the sense of agitation without having to sacrifice the ideas behind the melodic material. John Bruce Yeh (clarinet) and the Lincoln Trio offer an informed, persuasive performance of this complex work, each exhibiting a convincing technical and expressive proficiency.

Flute flutter tonguing, bends, and trills bring the listener right onto the slippery ice at the beginning of *On Thin Ice* as the marimba offers a steady arm for balance. Its unrelenting, repeating melody also provides the continuing sense of tension and risk that pervades all of the disc's compositions. The flute and marimba engage in a call-and-response dialogue, punctuated by harsh sung/played notes in the flute in a Jethro Tull-esque style. Writing for two such timbrally different instruments is a challenge well met by the composer; the contrast between the flute and marimba is exploited so as to avoid sonic confusion. Caroline Pittman (flute) and Gregory Beyer (marimba) skillfully engage in a spirited dialogue that sometimes borders on a duel.

Misurell-Mitchell's original *Deconstruction Blues*, for English horn and keyboard, was meant to challenge notions of the traditional settings for these instruments. This CD presents her arrangement of the work for Hammond B-3 organ and bass clarinet, a secondary "deconstruction" of sorts. Misurell-Mitchell does not just attempt to re-create the blues with an unexpected instrumental combination but instead offers a different perspective

(a variation on the “Vanishing Points” theme). One shouldn’t look for traditional twelve-bar blues, soulful melodies, or improvisation here. Instead, the offering is more of a sampling of generations of blues musicians’ riffs. Richard Nunemaker, bass clarinet, and Abraham Stokman, organ, bring an authentic vibe to this track.

Compression—in both the number of performers and duration of the piece—seems to rule in the final selection on the disc, *border crossing at sunset*. Scored for voice and flute, the work is performed by one person. Misurell-Mitchell is the performer and presumably the author of the poem recited at the beginning of the work. Its text is not provided in the liner notes, one of the few criticisms I have of the CD. The lyrics speak of “crossing to get away,” “crossing to get through,” plus repeated iterations of “border.” This is followed by individual words simultaneously sung and played, with occasional interruptions in the form of flutter-tonguing, harmonics, and accented pitches. The composer proves that she is an adept performer as well as a seasoned composer, communicating clearly the sense of danger and intensity that seems to be the album’s leitmotif.

Vanishing Points offers an intense but pleasurable experience in sound, imagination, and emotional depth. The performances took place in a variety of locations, including Milan, Los Angeles, Chicago, and Northern Illinois University, with no sacrifice or difference in recording quality as a result.

Carol Shansky is Assistant Professor of Music at Iona College (New Rochelle, NY), where she also directs the college Instrumental Ensemble. A flutist, she has been heard on numerous CDs and radio broadcasts, and she performs frequently as a chamber and orchestral musician in the greater New York City area.

URSA: Music for Tuba by Women Composers

Stephanie Frye, tuba; Kirstin Ihde, piano; Sarah Paradis, trombone; Brett Walter, percussion. Mark Records, 50760-MCD (2013)

KRYSTAL J. GRANT

URSA: Music for Tuba by Women Composers opens and closes with pieces inspired by encounters with creatures in their natural habitats. In between are two laments, two collections of four contrasting movements, and one electroacoustic soundscape. Tubist

Stephanie Frye performs on all the tracks and collaborates with pianist Kirstin Ihde, trombonist Sarah Paradis, and percussionist Brett Walter. Two works, Asha Srinivasan’s *Dyadic Affinities* and Inez McComas’ *The Middle Pigeons*, were commissioned especially for this project, and both use electronics, though in very different ways.

Recorded bird calls and the recorded laughter, clapping, and finger-snapping of young girls frame McComas’ *The Middle Pigeons*. The simultaneity of these sounds reflects the composer’s conflation of birds on a wire and chattering middle school girls. The two groups appear in the first and last sections of the piece, making the merry staccato duet between the trombone and tuba resemble a communal song around a campfire, although with two-part counterpoint and precise rhythmic interaction between brass and body percussion. The middle section has long legato lines and a background of insect buzzing and bird calls; in the liner notes, the composer describes this part as “somber.” Gradually, the energy builds to a return of the happy children and instruments, briefly interrupted by the fluttering of bird wings.

The metallic rustlings and airy whirs of Srinivasan’s *Dyadic Affinities* create a natural home for the tuba’s timbres that ought to be heard in surround sound. The tuba’s gentle melodic fragments enter, mixed within this two-channel environment of granular synthesis. Whistling sounds emerge and become more prominent, leading to more percussive punctuations that blend with faster, higher notes in the tuba. As the piece continues, sweeping electro-acoustic interludes separate instances of the tuba’s melodious phrases, low-register growling, pitch-bending wails, and multiphonics. The electronics complement the tuba not only because of Srinivasan’s skill, but also because Frye marvelously matches the amplitude curves of her sound with those of the soundscape.

The titular piece of this 2013 album is Libby Larsen’s tuba and piano reduction of her 2010 work *URSA* for tuba and wind band, inspired by her encounter with a bear in the wild. The first movement, “sings to the night sky,” alternates between slow, impressionistic fanfares of piano chords with flowing melody and more active, dance-like duets between the instruments. Toward the end, the tuba growls three times with more air than pitch and concludes with rustling in

its lowest register. The second movement, “at high noon,” bursts with the energy of chromatic staccato passages in the tuba and accented repeated chords in a variety of piano registers. The percussive brilliance of the original version cannot be achieved, despite Ihde’s deft playing and Walter’s brief appearance on drums. Like the growls of the first movement, the tuba interjects multiphonics before the piece’s conclusion.

Having been twice honored by the International Tuba Euphonium Association, Barbara York contributes the track on the album that most engages Frye’s technical and expressive depth on the instrument, *Through the Tunnel* for tuba and piano. In the first part of the piece, there is a gradual expansion from a single resonating piano chord-cluster and a three-note tuba motive to a pattern of repeated chords accompanying melody. This texture returns two times, one developing melodically and rising somewhat higher than the opening motive, the other taking the melody to the lowest part of the instrument’s range. In each register, Frye’s tone is clean, and her timing of York’s flowing lines of varying lengths is appropriately free, matched by Ihde. The opening texture is juxtaposed with three statements of a ferocious broken octave ostinato in the piano’s bass beneath middle-register chords and explosive passages of staccato leaps in the tuba. The second part of the piece is full-fledged song: York’s ceaseless melody is presented like velvet in Frye’s upper register and restated in neo-Romantic grandeur by Ihde an octave higher. The tuba re-enters for a duet that takes the opening motive into a context of major tonal harmonies.

While *Through the Tunnel* recounts an actual grieving process, Sofia Gubaidulina’s *Lamento* seems to be titled as an after-thought for a piece composed as an etude. It contains mostly arrhythmic tuba recitatives alternating with statements of the refrain, a melodic ascent of long tones accompanied by closely related major and minor harmonies. The violent opening—an unaccompanied ascending half step in the tuba—expands into trill fragments inflected by Frye’s precise dynamics, a short-lived sonic event a bit like the soundtrack to *Jaws*. Other recitatives include sustained notes over flowing broken diads up and down the piano, a convincing descending scale through the entire range of the tuba, and a descending four-note gesture over a

dark pool of lower register piano. Throughout the piece, the piano links sections with chromatic scales and non-tonal arpeggios that Ihde cohesively interprets.

Elizabeth Raum's *Sweet Dances* for unaccompanied tuba is a more serious composition than the light-hearted movement titles would suggest. The first melody of "Blew Tango" would be an engaging bass line for a traditional Argentine *orquesta típica*. Raum interpolates the melody's recurrences with a variety of motivic flourishes that drift farther and farther from the meter so that they sound improvised. "Dot Polka" requires Frye to execute virtuosic tonguing while enunciating composite melody. Similarly in "Waltzin' Matuba," bass line and melody interlock seamlessly in Frye's smooth execution. "A Hard Knight's Day" expresses the energy of a bluesy marching band showpiece through the voice of one instrument.

Elena Firsova's *Euphonisms* set the tuba and piano in dialogue for four brief movements. In the first, *Moderato*, the instruments start rhythmically and registrally distant from each other, with rapid rustling at the top of the piano and long notes in the middle and low register of the tuba. The piano, however, descends in note duration and pitch so that the instruments meet at the end of the movement. The tuba's boisterous repeated notes and leaps in *Vivo* cause the piano to respond in brisk scales and clusters spread across the keyboard. The piece deflates with longer and longer silences between entrances as the instruments decrescendo to pianissimo. *Andante cantabile* ambles darkly, with slowly unfolding flourishes that overlap between the instruments. A shimmering pattern in the high register of the piano emerges briefly, then fragments as Frye again reveals the richness of her tone on long notes. The final *Moderato* resonates with extended harmonies splattered throughout the piano with thick pedal while the tuba blossoms from low motive to ascending melody.

The album *URSA* is special, not only because it features performances by women, contains exclusively compositions by women, and premieres electroacoustic works. Frye has provided a thorough exploration of the dexterity of the tuba as a solo instrument.

Composer-pianist Dr. Krystal J. Grant's career has broadened from giving lecture-recitals in elementary schools of her hometown, Birming-

ham, Alabama, to presenting multimedia installations in New York City. With a Ph.D. from Stony Brook University, she teaches composition, theory, and piano in Lancaster, Pennsylvania. (See: arsarvole.wordpress.com)

Compact Discs: Recent Releases

Elisabetta Brusa: Symphony No. 1 and *Merlin*

Royal Scottish Orchestra, Daniele Rustioni, conductor. Naxos 8.573437 (2015)

This is the third volume in the series of orchestral music by Milanese-born composer Elisabetta Brusa. Her four-movement Symphony No. 1 (1988-90), an imposing, vividly immediate, and approachable work, is her first composition for large orchestra. The orchestration, with its ample percussion, harp, and keyboards, has the unusual effect of fluctuating between intensifying the tumultuous soundscape and soothing the emotional tension. The lyrical slow movement, of almost Brucknerian length, is a showcase for the composer's ecstatic and ethereal moods. The scherzo whirls the listener around as if in the throes of a gothic waltz of death, and the finale comes to a shattering conclusion with a sudden C-sharp, the note that is the basis of the harmonic language of the work. The symphonic poem *Merlin* (2004) evokes the great magician of legend through rich orchestral colors and powerful rhythms.

Andrea Clearfield: *Convergences*

Barbara Westphal, viola, and Christian Ruvo, piano. Bridge Records #9442 (2015)

Convergence was commissioned by and dedicated to the acclaimed violist Barbara Westphal. The work is built on the intervallic, melodic, and harmonic materials heard in the opening two measures. These elements return in variation throughout the work: aggressive, lyrical, energetic, and evocative. The viola and piano are equal partners, engaging in dialogue with these musical materials. Through the process of their dynamic exchange, their expressions converge and transform into a new synthesis. The CD also includes viola transcriptions of Brahms's sonatas for violin and for cello.

Stefania de Kenessey: *Gotham Siren*

Soprano Adina Aaron, mezzo-soprano Adriana Zabala, baritone Christopheren Nomura, and pianist John Churchwell. North/South Recordings (2015)

The CD features four song cycles in-

spired by the 9/11 tragedy from Stefania de Kenessey, a composer whose music has been described by the *New York Times* as "having touches of theater music and early rock drifting through it." The accompanying booklet includes complete copies of the texts by Tom Disch, Dana Gioia, and Frederick Turner, which served as inspiration. The compositions are *After the City Wept*, *High Summer*, *September Requiem*, and *Autumn Elegy*.

Heidi Jacob: *Beneath Winter Light*

Barbara Govatos, violin; Charles Abramovic, piano; The Momenta String Quartet. Navona NV5985 (2015)

In *Beneath Winter Light* composer Heidi Jacob finds inspiration in film and poetry as well as in music from past centuries. Inspired by subjects on the nature of existence, divinity, and love in Ingmar Bergman's film *Winter Light* (1962), Jacob's work for violin and piano, *Winter Light*, uses a combination of minimalist and 12-tone techniques to create an often mysterious and ominous interaction between the deliberate remarks of the piano and the fluid patterns of the violin. *Regard à Schubert: a Fantasy Impromptu*, is influenced by Franz Schubert's *Impromptu in C Minor*, op. 90. The electroacoustic piece *Salome Revisited* uses reprocessed themes and spoken texts from Strauss' *Salome* to build a cerebral and tense atmosphere that reflects the dark imagery in the opera.

Rosanna Scalfi Marcello: *Twelve Cantatas for Alto Voice and Continuo*

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

Pamela Marshall: *Through the Mist*

Ravello Records (2015)

The CD contains six pieces for various ensembles of strings and winds, including appearances by harp and horn. The mini-website contains the list of works, links to sheet music, program notes, art and photos, bios, credits: <http://www.spindrift.com/projects/mistcd-ravello/>.

Karen Power: *is it raining while you listen*

Farpoint Recordings (2014)

is it raining while you listen, a series of frozen sonic moments, contains works by Karen Power written between 2007 and 2014. Across its eight tracks, the album covers a broad spectrum of musicians, sounds, and moods. Some of the works are electronic recordings and some involve exceptional performers and creators from all over the world who have provided text, poetry, photographs, and even the design of the CD cover. The playfulness of the compositions is reflected in whimsical titles such as “Flies.” The CD can be purchased at <http://farpointrecordings.com/cds/karen-power--is-it-raining/>

Marga Richter: *Dew-drops On A Lotus Leaf & Other Songs*

William George, tenor, and Andrea Lodge, piano. Redshift Records (2014)

Dew-drops On A Lotus Leaf & Other Songs is the first recording devoted to

Marga Richter’s vocal music. A sense of melancholy permeates most of the tracks, from the elegiac Civil War letter “Sarah do not mourn me dead” to the despairing resignation of “Sonnet 71” of Shakespeare, although Richter is not afraid to stir things up, as in the primal opening to “Wild Moon.” The tour-de-force of the recording is the titular song-cycle, as the 18th-century Japanese Zen-poet-monk Ryokan travels through five seasons of life. The multi-octave cycle moves between tenor and counter-tenor range, and is in turns soothing and demanding, ethereal and intense. Most of the songs were composed for, or, premiered by tenor William George. The CD is available on the Redshift website and on CD Baby and iTunes.

Faye-Ellen Silverman: *Zigzags*

The 2015 CD features Joanna Ross Hersey on tuba and euphonium performing seven compositions including Faye-Ellen

Silverman’s *Zigzags* (1988) as the title track. It is a ten-minute unaccompanied tuba solo that showcases the instrument’s extreme register. The piece has a wide variety of tempos and moods and utilizes extended techniques such as multi-phonics and flutter tonguing.

Rain Worthington: *Night Stream and Rhythm Modes*

The CD is titled *Elements Rising*. Moravian Philharmonic Orchestra Chamber Players, Petr Vronsky, conductor. Navona NR 5990 (2015)

Two works by Worthington are included on the disc. In her impressionistic work *Night Stream*, Rain Worthington reflects on the flowing textures of life and time, while her *Rhythm Modes* uses various rhythmic patterns to articulate and animate the motives and melodies of the piece.

REPORTS

Sound in the Land 2014 Festival/Conference – Music and the Environment

CAROL ANN WEAVER

We hope to listen to the earth differently, finding new ways to create musical responses to our beautiful planet stressed by climate change. We are already part of the earth’s ecology so our music is part of a wider global sound.

C. A. Weaver, Artistic Director/
Coordinator

Sound in the Land 2014 Festival/Conference – Music and the Environment, held June 5-8, 2014 at Conrad Grebel University College/UW, Canada, explored ways of hearing the earth and listening to the environment. The third in a series of highly successful events, Sound in the Land 2014 combined concerts – choral, vocal, chamber, orchestral, soundscape, multimedia, folk/jazz – with workshops, academic conference sessions, nature/sound walks, and singing, as we explored ecological understandings of music and sound, both locally and globally. This event brought together musicians, environmentalists, ethnomusicologists, writers, and artists into a setting which blended music, various arts, sciences, and studies of soundscape, ethnomusicology, and ecomusicology. The focus of the event was the environment and our rela-

tion to it, both sonically/musically and ethically. This proved to be extremely timely due to our increasing awareness of climate change, over population, soil/water/air contamination, shrinking natural habitats, and endangered species.

A strong and remarkable component of Sound in the Land was the sheer amount (and quality) of music and presentations by women. This included music by Canadian composers Emily Doolittle, Jennifer Butler, Carol Dyck, Wendalyn Bartley, Esther Wiebe, Carol Ann Weaver, Stephanie Martin, Joanne Bender, Carolyn Bordignon, and



Eleanor James, R. Murray Schafer, and Carol Ann Weaver at Sound in the Land

Laura Easson, along with Canadian improviser/performers Tilly Kooyman (clarinet), Leanne Zacharias (cello), jazz chanteuses Bonnie Brett and Rebecca Campbell, and

folk musicians Judith Klassen, Elsie Epp, Diem Lafortune, and others. International women composers included American Janet Peachey, German Natascha Rehberg, Swiss Ursula Meyer-König, and Korean Cecilia Kim.

Leading presentations on sound and sonic concepts were given by Germans Sabine Breitsameter, Natascha Rehberg, Michelle Mühlenbruch-Bunn; by Canadians Doreen Klassen, Judith Klassen, Joanne Moyer, Zoe Matties, Maisie Sum, Leanne Zacharias, Emily Doolittle, Heather Taves, Dianne Chapitis, Wendalyn Bartley, Cheryl Denise Miller and Geraldine Balzer; by Americans Kathleen Kurtz, Ann Hostetler, and Frances Miller; and by South African Margie Mills. Women performers abounded. Besides the ones listed above, the festival conference was graced by conductors Carolyn Neumann VanderBurgh, Marlys Neufeldt, Catherine Robertson; flautists Melissa Pettau and Meaghan McCracken; oboist Katie Schreiner; and an ensemble of outdoor performers: Tilly Kooyman, Karen Ages, Heather Carruthers, Peg Evans, Mary Wing, and Debra Lacoste, with dancer Dianne Chapitis; joined by the colorful, earthy First Nations choir, Mino

Ode Kwewak N'gamowak (Good Hearted Women Singers).

Besides attracting people from across North America, parts of Europe, and South Africa, Sound in the Land was also endorsed as an official World Forum on Acoustic Ecology conference, relating closely to the Canadian counterpart, Canadian Association for Sound Ecology. There were some 116 conference registrants with some 300+ additional attendees at individual concerts and/or conference sessions.

The two keynote addresses were given by famed Canadian composer and founder of World Forum for Acoustic Ecology, R. Murray Schafer, and by the foremost South African environmentalist/ researcher, Gus Mills, who presented and discussed natural sounds from the Kalahari Desert. Internationally acclaimed composer/media artist Cecilia Kim and her troupe of Korean performers from Seoul presented a visually and musically stunning multimedia piece called *Earth Songs*, combining traditional Korean music with poetry by Canadian environmentalist poet John Weir and evocative vocals by Canadian singer Rebecca Campbell. German scholar and ecomusicologist Sabine Breitsameter from Darmstadt, Germany presented research on soundscapes and on a Glenn Gould documentary called *The Quiet in the Land* on Canadian Mennonites. She brought along six of her German students who also presented on soundscapes and sonic studies.

A series of concerts featured environmentally themed music (orchestral, chamber, choral, folk/jazz) with several outdoor events including a dawn chorus nature walk, a dawn concert with Schafer, and other envi-

ronmental music done at nearby Columbia Lake, sonic workshops featuring listening and improvisation, and much more. Besides the Korean troupe, performing ensembles included Waterloo Chamber Players Orchestra, Inter-Mennonite Children's Choir, Mino Ode Kwewak N'gamowak (Good Hearted Women Singers), Rockway Collegiate Combo, UW University Choir, Tactus Choral Ensemble, Skyros String Quartet, Sound in the Land Festival Choir, Dawn Concert Chamber Ensemble coordinated by Tilly Kooyman, and many other chamber ensembles. The excellent Grebel Gamelan (of Balinese tradition) led by ethnomusicologist/performer Maisie Sum, performed both instrumental and vocal music, including the spectacular Kecak monkey chant. As well, some fourteen folk music groups performed throughout the festival.

Conference papers and presentations featured soundscape technology, composition, music publishing, music and the environment, natural sound studies (birds, animals, landscapes), ethno- and ecomusicological studies, and ritual/worship musics related to the environment. A complete list of presenters, events, and short abstracts can be found online at the conference website <https://uwaterloo.ca/grebel/sound-land-2014> and by selecting the link for the Conference Booklet, https://uwaterloo.ca/grebel/sites/ca.grebel/files/uploads/files/sl14_booklet_program_0.pdf

A few comments help to describe this event: "Everyone involved should be congratulated for providing a unique, informative and positive way for people to explore the environment by changing how they hear the world around them" (Michelle Di Cen-

tio, <http://www.alternativesjournal.ca/community/blogs/music-and-mother-earth-0>). "The environmental theme of this festival was a great way for people from all over the world to come together and create music and conversation that drew us together in a common cause. It was an inspiring and moving event, one that I look forward to attending again in the future!" (composer/pianist Keenan Reimer Watts, July 1, 2014, email).

LINKS

The following links help describe the conference both before and after it occurred:

UW Bulletin, 2009: <http://www.bulletin.uwaterloo.ca/2009/may/28th.html>

WholeNote, 2014: <http://us1.campaignarchive2.com/?u=e00350ccdb1199290928ff746&id=e9639e2951>, p. 14-15.

Alternatives Journal, 2014: <http://www.alternativesjournal.ca/community/blogs/music-and-mother-earth-0>

Waterloo Region Record, Thurs., June 5, 2015, Arts & Life, D3 by Valerie Hill and Robert Reid: <https://www.therecord.com/whatson-story/4558271-sound-in-the-land-celebrates-nature-and-music-with-dash-of-mennonite-culture/>

Canadian Mennonite for June 23, 2014 (Volume 18, No. 13): <http://www.canadianmennonite.org/reader/4198>

World Federation of Acoustic Ecology News Quarterly, July – Sept. 2014, vol. 11.3: <http://wfae.proscenia.net/newsletter/index.htm>

Mennonite World Review, Apr 14, 2014: <http://mennoworld.org/2014/04/14/music-conference-to-celebrate-the-environment/>

CBC news, KW: <http://www.cbc.ca/news/canada/kitchener-waterloo/andrea-s-five-fun-things-to-do-this-weekend-june-7-8-1.2665948>

About Sound in Land, 2009 book in KW record, 2012: <http://www.therecord.com/living-story/2601058-university-of-waterloo-professor-helps-document-evolution-of-mennonite/>

Association of Canadian Women Composers

REMI ODENSE and DIANE BERRY

The ACWC is pleased to report that it has been experiencing a resurgence in the past few years. This is, in part, due to the efforts of some of its core members, particularly our recent president, Joanna Estelle. During her tenure, Joanna oversaw the incorporation of the organization as a non profit corporate entity, an increase in concert programming of music by women, and the sponsorship of a number of concerts. The new president, Carol Ann Weaver, took over from Joanna in the fall of 2014. She is looking forward to building on Joanna's work, continuing to

increase the membership, taking a larger role in sponsorships across the country, establishing closer ties to other organizations (including the IAWM), and increasing our on-line presence.

Last year saw a busy year with the Toronto launch of a new Centrediscs recording, two performances in Nova Scotia of a requiem for those lost at sea, two concerts in support of International Women's Day (Toronto and Calgary), two Earth Day concerts in Victoria, B.C., a concert in Waterloo, Ontario in the fall, and a recital honoring Roberta Stephen.

An endowment is also being established in Roberta's name, which the ACWC will be administering. Another exciting event was collaboration with Toronto's Heliconian Club, and there are hopes for more similar events.

Members are receiving regular newsletters, box office listings are going out each month, and representatives and concert organizers in most geographic areas have been set up. The ACWC website is also being updated and improved (check it out when you get a chance). Lots of good things to come.

Report from Muscat, Oman

BARBARA HARBACH

Sponsored by the Modern College of Business and Science and the Cultural Club, I was invited to give two lectures at the Cultural Club in Muscat, Oman on March 11, 2015. The lectures, "1200 Years of Women Composers" and "Women Jazz Composers," were enthusiastically received by the young women (and men) in Muscat, a Muslim and Islamic culture and country. The young women were dressed in all black, long flowing garments with the traditional hijab. The hijab (covering) conceals the entire body except for the face and the hands. The men wore a long, loose-fitting ankle-length shirt (locally called a *thawb* or *dishdashah*) and usually with a head turban. (Turbans are typically an Omani characteristic.) Talking with the young women students, I found them to be fluent in English, articulate, and eager to learn about strong and creative women, both historical and contemporary composers. Interestingly, as in the United States, the two complaints on campus were lack of parking and cafeteria food!

To begin the journey, I left St. Louis, Missouri, and flew to Chicago, took the Etihad Airways flight into Abu Dhabi, the United Arab Emirates, and then another flight to Muscat, Oman. It was a full day of travel. Oman has existed as a distinct nation for several thousand years and as the Sultanate of Oman for the past two centuries. Oman is situated on the coast of the Gulf of Oman and the Arabian Sea,

and Saudi Arabia and Yemen are west of Oman. With three million people, Oman is an oil-producing nation, and revenues from petroleum products have been the backbone of its dramatic development over the last three decades of the twentieth century. Since oil resources are not extensive and natural gas reserves are becoming more prominent, liquefied natural gas exports are expected to provide significant new income in the twenty-first century.

In 1986 Oman opened its first university, based on American and English models. Women are beginning to have some positions of authority. I met with the Minister of Higher Education, Rawya Saud Al Busaidi (the first woman to be appointed to an Omani minister post), a forceful and direct speaker and thinker. She is concerned that women are 75% of the graduates and that young men enter the workforce after high school and do not go on to college. Interestingly, arranged marriages are still favored, and love matches are very infrequent even while polygamous households still exist. I was intrigued to hear the call to formal prayer five times each day. The timings of these prayers are spaced fairly evenly throughout the day, so that one is constantly reminded of Allah/God and given opportunities to seek His guidance and forgiveness; pre-dawn, noon, afternoon, sunset, and evening.

One of the most unique and impressive sites I saw is the Royal Opera House Muscat. It is the leading arts and culture organization in the Sultanate of Oman. The vision of the Opera House is to serve as a center of excellence in global cultural engagement, striving to enrich lives through diverse artistic, cultural, and educational programs. Opera is a favorite of the Sultan, and no expense was spared in the design and execution of the Opera House. The newly completed building is a fusion of Omani tradition and modernity, and it has the largest stage I have ever seen, containing a magnificent Johannes Klais German organ with four manuals, 70 stops, and 4542 pipes! Tickets are inexpensive to encourage families to attend opera performances. The Royal Oman Symphony Orchestra's musicians, who perform at the Opera House, consist entirely of Omani personnel.

We were privileged to attend a graduation ceremony at the Modern College, which was very American in style with the women and men graduates in black robes and mortar board hats; the faculty wore the robes from their respective universities. The music for the marches was Elgar's *Pomp and Circumstance March No. 1*. The University of Missouri–St. Louis helped initiate the Modern College in the early 1990s, and the Modern College was the first private higher education institution in Oman.

At several of the hotels, live chamber music is played during dinner and in the evening hours. At one of them, I heard two young women playing a Brahms sonata on violin and piano (as well as other repertoire) dressed in Western evening gowns.

During my presentation at the Cultural Club, I met a young composer, Rosanna Dambrosio, who teaches in the music and musicology department of the College of Arts & Social Sciences at Sultan Qaboos University in Muscat (a department of twenty-two faculty). She graduated in theory with an MA from the Music Conservatory "Giuseppe Verdi" in Italy. She brought several of her music students who were fascinated to learn about Western women composers.

The women highlighted in my PowerPoint presentation with pictures and musical examples included Kassia, Hildegard, Countess of Dia, Anne Boleyn, Teodora Gines, Marianne Martines, Fanny Mendelssohn Hensel, Clara Schumann, Dame Ethel Smyth, Amy Beach, Jennifer Higdon, Beth Anderson, Chen Yi, Esperanza Spalding, Patty and Mildred Hill, and Barbara Harbach. Women jazz composers included Bernice Petkere, Ann Ronell, Irene Higginbotham, Dorothy Fields, Billie Holiday, Mary Lou Williams, Marian McPartland, and Carole King. Thomas George, chancellor of the University of Missouri–St. Louis, played the jazz renditions of each composer. My travel to Oman was an exciting cultural and professional experience, and I highly recommend going to the Middle East and spreading the word of women composers to an eager and receptive new audience.

Report from Turkey

A Women in Music lecture/recital was held on March 19, 2015 at Mehmet Akif University in Burdur, Turkey, hosted by Prof. Dr. Sibel Karakelle, Music Education Department. Asli Giray Akyunak (Yaşar Üniversitesi, İzmir) opened the event with a power point presentation on what women musicians faced in the 19th century as well as present day circumstances. Her colleague, violinist Zehra Sak Brody, gave a recital consisting of the Romances for Violin and Piano by Clara Schumann, a series of Lieder by Fanny Hensel, and the Nocturne in B minor for violin and piano by Akyunak.

International Women in the Arts Conference

BARBARA HARBACH, Director

The third International Women in the Arts Conference was held November 6-8, 2014 at the University of Missouri-St. Louis in the JC Penney Conference Center. It was sponsored by the Women's Leadership Council Grant; Gender Studies Small Grant; Des Lee Collaborative Vision; Research/Creative Awards, College of Fine Arts & Communications; Missouri Humanities Council; University of Missouri-St. Louis; and Women in the Arts. The 2014 Conference was an exceptional opportunity that highlighted the creative research and endeavors of women creators and raised the profile of Missouri in the arts and humanities. The conference, with its peer-reviewed papers and performances, will be a resource for future generations of students, scholars, and researchers. Presentations were in all fields of women creators in the arts: music, literature, drama, dance, performance art, and visual art, including papers, lecture recitals, clinics, demonstrations, panels, performances, and workshops. Present-

ers were faculty members, independent scholars, performers, artists, writers, and graduate students. The conference was successful in its mission to celebrate women creators present and past, to heighten the awareness and understanding of the achievements of women creators, and provide new and historical examples of the work of women writers, composers, and artists. The following were among the various music topics.

Dr. Cynthia Green Libby: "Zhanna Kolodub, Ukrainian Composer." Dr. Libby, Professor of Oboe at Missouri State University, has championed the works of the Ukrainian composer Zhanna Kolodub for several decades and has edited several of her compositions: *Concertino for Oboe and Strings* (Vivace Press 901); *Three Fragments for Solo Oboe* (VIV 916); and the forthcoming editions: *Four Moods*; *Kaleidoscope*; and *Motley Pictures*.

Dr. Stella Markou: "Donizetti's Women in Opera." In her lecture, Dr. Markou discussed how the various women in Doni-

zetti's operas are depicted historically, culturally, and socio-economically.

Dr. Gail Fleming: "Music Makes You Free." Dr. Fleming provided an account of how music was used in the Dachau Concentration Camp not only as morale building but also as torture. She presented her own arrangements of the *Dachaulied* that she took off the walls at Dachau, as well as her original vocal composition in honor of Dachau, *Shalom* "for the victims of Dachau."

Nancy Kranzberg, alto, and Tom George, piano, presented a lecture/recital titled "Women Jazz Composers." They discussed and performed the following songs: *Happy Birthday* (Patty and Mildred Hill); *Close Your Eyes* (Bernice Petkere); *Willow Weep for Me* (Ann Ronell); *What a Difference a Day Makes* (Maria Grever); *I'm in the Mood for Love* (Dorothy Fields); *What's Your Story, Morning Glory* (Mary Lou Williams); *Twilight World* (Marian McPartland); and *It's Too Late* (Carole King).

The Hildegard Festival of Women in the Arts

DEON NIELSEN PRICE

The third Hildegard Festival of Women in the Arts was hosted by The California State University Stanislaus School of the Arts, March 26-29, 2015, during Women's History Month, as it had been celebrated previously in 1999 and 2003. With the theme "Storytelling: Narrative Arts in the New Century," we participants were inspired and stimulated by scholarly lectures and panels representing various perspectives of narrative across all artistic disciplines: music, visual arts, poetry, and dance. Several of the concerts are streamed and available at www.csustan.edu/music

A high level of skill, experience, and commitment to art gave both depth and sparkle to all of the presentations. They included a wide range of performances: antiphons by Hildegard von Bingen, music from Clara Schumann's classical piano recitals, Alma Mahler's Lieder, and contemporary electro-acoustic works by Deborah Kavasch, Alex Shapiro, and Anne LeBaron, as well as a live paint-out and presentations of street art, plus sessions

of story-telling and poetry readings featuring Sankofa Theater Company's dramatic readings of Maya Angelou's works and original poetry. Other contemporary composers who presented their works in concerts included Beverly Grigsby, Jeannie Pool, Marlene Hajdu, Jennifer Bellor, and Deon Nielsen Price. The Price Duo performed a work by the late Li Yiding to honor her for her successful grand advocacy for women in music throughout China. The first-rate performers included Janet Youngdahl, Deborah Kavasch, and Valerie Miller (soprano); Julie Feves and Jonathan Stehny (bassoon); Paul Hurst, Deon Nielsen Price, and Beverly Sera-Brooks (piano). I was particularly moved by the panel discussion about spirituality and creativity, and appreciated the session on how to market your creations.

International participation was by Armenian composer/pianist Tatev Amiryan and a video from Finland of a Hildegard song concert with visual and soundscapes, which was followed by live Skype with the performers. Visual art, contemporary

recordings, and the virtual opera by Sabina Peña Young were shown in the listening room. One session in the hall featured the awe-inspiring music and visual arts of Kathleen St. John and Carolyn Yarnell.

Representing comments of the appreciative participants, I applaud and thank Drs. Deborah Kavasch and Jeannie Pool for co-chairing this event and creating the outstanding program book with Hildegard's artwork, an all woman mandala, beautifully displayed on the cover by graphic artist Beverly Simmons. The book is available at: <https://www.csustan.edu/music/music-festivals/hildegard-festival>. Also, much credit goes to the arts faculty for their active participation in the festival. The students in their classes attended the Friday sessions, scheduled appropriately; for example, the jazz classes attended the presentation on women in jazz history, and the choirs attended the session where they learned how to read and sing Hildegard's chants. All in all it was a marvelous and life-changing festival.

Women Composers Festival of Hartford

Hartford, Connecticut, March 4-8, 2015

JESSICA RUDMAN

In recent years, there has been much debate online about the value of the term “woman composer” and of projects dedicated to music by women. Both have been viewed as positive or negative, celebratory or ghettoizing, still necessary or dangerously antiquated. The question of whether we even need to keep talking about gender in music has been a recurring theme, often raised by not by men but by women themselves. My views on the subject are no secret—I have been involved in organizing the Women Composers Festival of Hartford (WCFH) for about a decade and am an active member of IAWM—but these are clearly concerns relevant to the musical community today.

This year, the WCFH organizers decided to explore such issues in a panel discussion titled “Why does music by women composers matter?” Though that may seem like a question any one of us could answer in a single sentence, 2015 Composer-in-Residence Dr. Lisa Coons suggested that it is more about identity than about the simple fact that, as she put it, “music by half the world’s population is important.” She opened the discussion with a confession: “For a very long time, I refused to apply for anything that said ‘women’ in the title. No conferences, no competitions, no listservs. I had been told things that made me not want to be a ‘woman composer.’...I wanted to be a composer.”

Dr. Coons eventually came to believe the opposite, however, and she observed the following when she began teaching: “Very few of the women students in my classes, in my composition lessons and my courses...could identify other women composers. They didn’t have a single paradigm in their mind of someone of their gender creating a successful career in composition.” A desire to support her female students and help them find role models in the music world led her to rethink her views on “woman composer” activities. Now she believes that such endeavors have “established a dialogue and created a community between many of us.” Such community-building is a main goal of the WCFH. We seek to support composers, performers, and scholars through concerts, talks, workshops, and networking opportunities. We hope not only to bring that music to our

local audiences but also to help forge relationships between the women (and men) who participate in our events.

Outreach and education have been important components of the Festival since its inception, but they were a particular focus in 2015. As part of her residency, Dr. Coons was invited to give talks at the University of Connecticut, The Hartt School, and Western New England University. In those presentations, she explored the roles of memory, physicality, and visual elements in her work, and gave candid insights into the reality of embarking on a compositional career. She was also invited to participate in a panel at Trinity College, where she and faculty members Gail Woldu, Jennifer Allen, and Lesley Farlow had



Lisa Coons

a stimulating discussion on improvisation and gender. In a talk during the WCForum, Dr. Coons turned to the work of women who inspire her, citing artists like Kaija Saariaho, Janet Cardiff, Amy Beth Kirsten, and many more, some of whom I had never encountered before.

The WCForum sessions and the concerts enabled audience members to hear a variety of music by over forty different women. Presentations ranged from lecture-recitals on the piano music of Florence Price and Cécile Chaminade to a talk on the use of non-Western and Western instruments in the music of Vera Ivanova and a lively performance entitled “Songs of Sassiness and Spirit” by the vocal duo Feminine Musique (Tammy Hensrud and Korliss Uecker). The IAWM’s 2014 Annual Concert—including fixed media works by Andrea Clearfield (the 2014 composer-in-residence for the WCFH), Elizabeth

Hinkle-Turner, Line Tjørnhøj, and myself—was also presented, along with a brief discussion of the issues raised by the concert’s unique format. Each of these sessions featured high-level musicianship and scholarship, helping to raise awareness of repertoire by female composers.

Our formal concert series kicked off with another event that had an educational purpose: a lecture-recital entitled “The Invisible Woman,” held at Capital Community College. The program featured various chamber works interspersed with narrative by Festival President Penny Brandt, explaining how the presence of women in classical music has been downplayed throughout history. Taking as a starting point the controversy over whether or not Anna Magdalena Bach could have written some of J.S. Bach’s music, Brandt demonstrated that such a question is really a moot point: Anna Magdalena’s influence is certainly felt in the music—as Bach’s copyist, as his musical sounding-board, as the wife who supported him in his creative endeavors—regardless of whether or not she actually composed any of it. Yet her role in Bach’s creative process is rarely discussed. Brandt referred to this as a type of invisibility, a theme she then used to tie together the diverse works on the concert, which included a chamber cantata by Barbara Strozzi, a mass setting by Festival founder Heather Seaton, and anonymous spirituals arranged by Natalie Curtis.

Our second concert featured Guest Ensemble Iktus Percussion. This NY-based group presented works by Dr. Coons, Angelica Negron, and our 2014 International Competition Winners Elizabeth Connellis and Yiran Zhao. The compositions were extremely diverse, showcasing the wide range of contemporary percussion music. Dr. Coons’s two works were both based on improvisatory explorations of the unique timbral qualities afforded by metal sculptures built by Dr. Coons herself. Negron’s *Count to Five* used a table set with everyday objects such as newspapers, wine glasses, and playing cards to create rhythmic grooves. Connellis’s trio *Bringing in the Boat* was inspired by a 1933 print from Sybil Andrews. The work utilized a fairly large multiple percussion setup combin-

ing pitched and non-pitched instruments to capture the angular mood of the original artwork. In *Ohne Stille* (Without Silence), composer Yiran Zhao limited herself to one instrument: the bass drum. Played by two percussionists, the music features more timbres than one might have realized were possible on the instrument, as well as theatrical elements such as spinning the drum on its frame and having the players move around it in intricate choreography.

The third and fourth concerts featured music by New England composers and members of New York Women Composers, Inc. New York-based composer Jessica Meyer opened the Saturday night concert with two beautiful tracks for viola and loop pedal from her acclaimed CD *Sounds of Being*. The program also included string works by Victoria Bond, Debra Kaye, Rain Worthington, and Mo Zhao. Patricia Julien gave a moving performance of "Taboo," her theatrical movement for solo flute from *Power*, and bass clarinetists Adam Berkowitz and Alex Kollias closed the program with Dr. Coons's energetic *Duet*. The final concert of the festival included additional chamber works. Pianists Miguel Campinho and Julia Mortyakova presented music by Anais Azul, Deborah Yardley Beers, Mel Fitzhugh, Sarah Mauro, Kala Pierson, and Beth Ratay. Other works on the program included a trio for sopranino recorder, bass curtal, and continuo organ by Mel Fitzhugh; an art song by Dana Kaufman; and three musical theater selections by Melanie Mi-

trano. Both programs highlighted the diversity of music being written by women today.

Attendees were able to take part in two new professional development opportunities. The first was a networking workshop presented by Jessica Meyer. In this morning-long event, Meyer gave advice based on her own wealth of experience as a composer, performer, and entrepreneur. She created a fun, relaxed environment, using self-exploration and role-playing activities to help the participants develop not only their networking skills but a greater awareness of their own artistic and professional goals. The second opportunity was a reading session with the New England Guitar Quartet. The ensemble workshoped pieces by Dr. Coons, Martha Bishop, and Tiffany McKinney. Rather than simply reading and recording the compositions, the ensemble treated this session as a venue for teaching the attendees how to write for the guitar, an instrument often seen as being particularly difficult for composers. The musicians offered suggestions about the works, answered questions from the audience, and even invited attendees to come on stage and see the parts from which they were reading.

One final event continued this educational focus: to close the Festival, Dr. Coons gave a masterclass to my students in the Hartt Community Division's Young Composers Project. She worked with the junior high and high school students on their music, helping them to better express themselves musically. The students were

excited to hear some of Dr. Coons's music and have since become interested in exploring some of the artistic directions that she introduced to them. The Festival Board was thrilled to include this activity on the program, and we hope to continue such collaborations in the future.

During the week of the Festival, we received the long-awaited news that we are now an official 501c3 non-profit organization. This status will allow us to maintain and expand our advocacy efforts in the future. We are currently planning for the 2016 Festival, and hope you will consider joining us next year!

The Women Composers Festival of Hartford is held annually each March as part of Women's History Month. It is generously supported by New Music USA, the Greater Hartford Arts Council, The Hartt School, Trinity College, Western New England University, University of Connecticut, Charter Oak Cultural Center, New York Women Composers, Inc., and others. 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 us at info@womencomposersfestivalhartford.com.

Jessica Rudman has been involved with the Women Composers Festival of Hartford since 2005 and currently serves as a Vice President of the Board. She recently completed her Ph.D. in Music Composition at the CUNY Graduate Center, where she wrote her dissertation about the music of Ellen Taaffe Zwilich. She is currently on the composition faculty of the Hartt School Community Division.

IAWM NEWS

IAWM Congress 2015

Thank you IAWM President Susan Borwick and Wake Forest University for making this special event possible!

Our heartiest congratulations and thanks to all IAWM members who presented our first online international Congress, April 13-19, 2015! The occasion was the 20th anniversary of the Alliance, formed on January 1, 1995 though the merger of the International Congress on Women in Music (ICWM), founded in 1979; American Women Composers (AWC), founded in 1976; and the International League of Women Composers (ILWC), founded in 1975.

Thank you, event participants, organizers, and technology staff members! Of around fifty submissions, thirty-four were accepted, with three individuals accepted

for two submissions. At the Congress we heard thirty events—compositions, paper readings, lecture-recitals, and performances of women's music—each day for seven twenty-four-hour cycles. Countries represented include Argentina, Australia, England, Italy, and the United States



The photo was taken at the 1993 Women in Music Festival, **musicALASKAwomen**, at the University of Alaska Fairbanks. This was the first meeting of the Interim Committee established to form the IAWM by merging three organizations: ILWC, ICWM, and AWC. L to R: Deon Nielsen Price, Hilary Tann, Lucille Field Goodman, Tera de Marez-Oyens, Jeannie Pool, and Sally Reid.

(Connecticut, Florida, Illinois, Kansas, Kentucky, Maryland, Massachusetts, Missouri, New Jersey, New York, North Carolina, Ohio, Oregon, Rhode Island, Texas, Virginia, Washington, Wisconsin).

Thank you, IAWM membership, for allowing the Board to explore this new territory! We know of no other such online music conference before us. A number of responses to the Congress expressed pleasure at being able to experience every one of the events, over the seven days and nights. One responder said she organized

her nights into a personal schedule to hear all the events, as bandwidth in her country does not allow for daytime listening.

From the twenty-two grant recipients: thank you, IAWM and Wake Forest University for providing grant funding. Special thanks to the sponsors of the Congress: IAWM for its organizational and financial support, and Wake Forest University for its technical and financial support. We specifically thank technicians Ryan McCollum and Jolie Tingen and music professor Susan Borwick, our president, for doing the

daily work of implementing our Congress over the last eighteen months!

We celebrate and advocate for women in music in new, invigorating ways in IAWM!.....*The IAWM Board*

NOTE: The 2015 Congress Archive is available on the IAWM website. An ARCHIVE button will allow you to access the name and title of each of the Congress presentations. Select any one you want to hear. You'll be taken to the presentation and may access the program notes, as well.

Members' News

Compiled by ANITA HANAWALT

News items are listed alphabetically by member's name and include recent and forthcoming activities. Submissions are always welcome concerning honors and awards, appointments, commissions, premieres, performances, publications, recordings, and other items. We recommend that you begin with the most significant news first and follow that with an organized presentation of the other information.

Please note: Awards and Recent CD Releases and Music Publications are listed in separate columns. Due to space limita-

tions, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

Please send information about your activities to members' news editor Anita Hanawalt at anita@hanawalthaus.net. The deadline for the next issue is September 30, 2015. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

The Riverside (California) County Philharmonic performed the West Coast premiere of **Victoria Bond's** *Soul of a Nation*,

a Thomas Jefferson Portrait for Narrator, Solo Violin, and String Orchestra (script by Myles Lee), February 21-23, with the East Coast premiere given by the Sirius Quartet at the Cutting Edge Concerts New Music Festival held at Symphony Space in New York City on April 13. The Seattle (Washington) Collaborative Orchestra premiered *El Yunque* for string orchestra, with Maria Larinoff, conductor, on March 15. On April 17, the Nyack College Choir performed the premiere of *Dew, Precious Dew* at Avery Fisher Hall in New York City.

On January 4, flutist Demarre McGill and pianist Steven Harlos performed *Sam-ba* on the Dallas Symphony Orchestra's Blue Candlelight series. On January 18, the Rhinebeck Chamber Music Society performed "Two Loves," an aria from *Clara* (An Opera in Two Acts, inspired by the life of Clara Schumann). *Potirion Sotiriu* received multiple performances by pianists Jerome Reed and Paul Barnes during January and February at Pepperdine University in Malibu, California, the Portland (Oregon) Piano Company, Clackamas Community College in Oregon City, the University of Oregon in Eugene, and the University of Tennessee-Knoxville. Paul Barnes also performed the piece at Seoul (Korea) National University on March 24.

The Women Composers Festival of Hartford featured a performance of *Co-qui* given by the Alpaca String Quartet on March 7. On March 10, 2Flutes (Laura Falzon and Pamela Sklar) performed *Woven on the Music* at St. Paul's Concert Series at Columbia University. The American Modern Ensemble performed *Instruments of Revelation* at the Cutting Edge Concerts New Music Festival held at Subculture in New York City on April 6; and a staged

Congratulations to Award Winners

Dr. Karen Power, from Ireland, is the recipient of a DAAD Artists-in-Berlin Award 2015/16. The Berliner Künstlerprogramm is one of the most renowned international programs offering grants to artists in the fields of visual arts, literature, music, and film. Since 1963, some 20 grants are awarded every year to international artists for an approximately one-year stay in Berlin. This forum is effective and vigorous not only through the work and presence of the artists living in the city, but also through the approximately 100 events a year that the Berliner Künstlerprogramm hosts in conjunction with its guests in Berlin and other cities, and not least, by the international juries of experts in the four sections who decide upon the invitations to be issued.

Taking ideas from the exploration of recording hidden infra-sound and ultrasound, Karen Power will spend time discovering and exploring unknown sources of sonic material in Berlin, producing a new body of work in the form of compositions, sound installations, and improvisations. She explains: "I aim to utilize full-spectrum sonic materials, which are recorded beneath the city—within its old buildings, tunnels and new artistic sites—and along the great river Spree towards the city's outer rims and into the rural surrounding wetlands and nature reserves all the way down to Spreewald (Spree Forest), which is a protected UNESCO biosphere beginning in Lübben."

Patricia Leonard was selected as a 2015 Opera America winner of a Discovery Grant for her new opera *My Dearest Friend*. The opera is about John and Abigail Adams, whose correspondence of over 1,100 letters from 1762 to 1801 provides details about significant events in American history. Their accounts of America's political tensions with Great Britain are underscored with Abigail's personal sacrifices to support her husband's political career. The work will be transformed into a one-act opera to premiere in Quincy, MA, in July 2016 in cooperation with the Adams National Historical Park.

workshop performance of *Clara* was given at the Festival held at Symphony Space in New York City, on April 27. Bond gave pre-concert Insight talks at Avery Fisher Hall preceding New York Philharmonic performances of Bartok's *Miraculous Mandarin* and Stravinsky's *Rossignol* on January 28-31; Rachmaninoff's Symphony No. 1 and Barber's Violin Concerto on February 5-7; and Shostakovich's Symphony No. 10 and a Bach concerto on April 8-11. She gave a Metropolitan Opera pre-performance "Operatif" talk at Guild Hall for an HD broadcast of Bartok's *Bluebeard's Castle* on February 14.

Canary Burton reports that she has written a great deal of music this year, including five one-minute tunes that were used by different people following the 60X60 mode, which means that 60 people write one minute of music, and the pieces, when played in order, take one hour. One of those pieces is still being performed in Bulgaria. She wrote an organ piece for Carson Cooman to be performed at the Memorial Church in Harvard Yard. Another new work called *Native Voices* is based on the chants and rhythms of Native American songs and dances. Marylou Blakeslee and Burton released their second album of "Soundpaintings." It is available on any digital outlet and on CDBaby.com/canaryburton. They are currently working on their third album for next year. Burton continues to contribute scores and sound files to Musicaneo.com. She is on Reverbnation, where mostly Hip-Hop artists enjoy her work, and on RadioAirplay, where her music is played all over the world to the tune of 673 fans. She has been Artist of the Week for the second time on ArtsIndoneasia, and has done several interviews for *Skope* magazine and radio station. She is doing a second interview for *MuzicNotez*, and her music is played on KIWI6, in New Zealand.

Tamara Cashour won an ASCAPPlus award for 2015. The world premiere of *eEmily Dickinson: towaRd TECH-NOlogy* was given at a New York Composers Circle New Music Concert on March 13. The interdisciplinary project featured Cashour's *Wild Nights* for countertenor and piano with Cashour enacting the role of Emily Dickinson and also serving as pianist/musical director and scriptwriter. Biraj Birkakarty, countertenor, sang the "role" of Techsavvyman. The musical-theatre hybrid work is a comic fantasia on the

serious philosophical thought of Bernard Stiegler, who chronicles how humans are gradually relinquishing their knowledge and memory to machines/robots (advanced hypomnesia). The piece, employing certain poems of Emily Dickinson as revised by Cashour, has been invited for reincarnation in the New Light Theater's Darkroom Series (New York City). *Queens Suite*, for strings and harp, was chosen for the IAWM 2015 online Congress, and will also be performed live at New York City's Symphony Space in May.

Ana Cervantes announces her appearance on music-writer Rebecca Lentjes' "Best of 2014: women in music list," published in her blog, "Le poisson rêveur," in December 2014. Cervantes is proud to be in the company of illustrious colleagues like Michiko Uchida, Kaija Saariaho, Yuja Wang, and Julia Wolfe, to mention just a few. Lentjes also reviewed the concert of music Cervantes commissioned for *Canto de la Monarca: Mujeres en México* (Song of the Monarch: Women in Mexico) on November 17, 2014 at the Americas Society in New York City. (Please see: <http://www.rebeccalentjes.com/?p=131> and [p=91](http://www.rebeccalentjes.com/?p=91).)

Chen Yi's *Ge Xu* (Antiphony) for orchestra was performed by the Basel Symphony on a tour of China in March, with additional performances given by the Tianjin Conservatory Symphony on a March tour to Korea, the Esprit Symphony of Canada, and the Guangxi Academy of Arts Symphony at the China-ASEAN Music Week in Nanning, Guangxi, China, in June. *Happy Rain* (mixed quintet) was performed by E-MEX-Ensemble at the Forum DLF on April 18, hosted by Deutschlandfunk, with a radio broadcast and webcast in Cologne, Germany. *Symphony Humen 1839* will be performed by the Thailand Philharmonic Orchestra at Mahidol University in Bangkok in May, with an additional performance by the Qingdao (China) Symphony Orchestra, in June. Also in June, the *Chinese Folk Dance Suite* (violin concerto) will be performed by the Qingdao Symphony, in China. During January 2016, Terrie Baune and the Topeka Symphony Orchestra will perform the piece in Topeka, Kansas.

She will be a guest composer at the Bowdoin (Maine) International Music Festival in July. Also in July, she will be a guest professor at the Beijing (China) International Composition Workshop. In August, she will be a judging panelist at the

Singapore Ding Yi Music Company 2015 International Composition Competition for Chinese Chamber Music and the Singapore International Competition for Chinese Orchestral Composition 2015 Finals in November. In September, she will be a featured guest composer at the 8th Annual Shanghai Conservatory Contemporary Music Week, featuring an entire evening concert devoted to her chamber works and an orchestral work. In October, she will serve as the chair of the jury for the 11th Sichuan Conservatory Sun River Prize Students' New Music Composition Competition held in Chengdu, Sichuan, China.

Andrea Clearfield was awarded a 2014 Copland House residency this past winter, during which she lived and worked in Aaron Copland's home in upstate New York. Her five-movement woodwind quintet, *Compass Kaleidoscope*, was premiered by the Pennsylvania Quintet in celebration of their 30-year anniversary on April 12 at Pennsylvania State University. Her duo *AfterBach* was premiered by acclaimed flutists Mimi Stillman and Jeffrey Khaner, Principal Flute of the Philadelphia Orchestra, on January 18 at Trinity Center for Urban Life in Philadelphia. Her Yiddish choral cycle *Farlorn Alemen* was premiered on March 7 and 8 by the Harmonium Choral Society at the United Methodist Church in Morristown, New Jersey. She is currently composing an opera, *MILA, Great Sorcerer*, commissioned by Gene Kaufman and Terry Eder to a libretto by Jean-Claude van Itallie and Lois Walden for a 2016 New York City premiere. The opera is about the life of the venerated Tibetan poet and yogi, Milarepa.

Clearfield's electroacoustic work *Califia* was a 2014 winner of the IAWM Annual Concert and has been performed in 2014-15 internationally with film by Quintan Ana Wikswo. The most recent performances took place on February 26 at the Converse College School of the Arts, South Carolina as part of the Southeastern Composers League Annual Forum and on February 28 at the Electroacoustic Listening Room at the California State University Fullerton New Music Festival. A CD including *Convergence* for viola and piano was just released on Bridge Records #9442, paired with *Viola Sonatas* by Brahms. (See Recent Releases for details.)

Donna Hangen (flute) and Amanda Roberts (piano) performed *Three Women* by **Beth Denisch** on March 31 at the Schuster Hall

Creative Arts Center, Wright State University in Dayton, Ohio. The entire repertoire on Hangen's graduate recital was by women composers, including compositions by **Emma Lou Diemer**, **Judith Lang Zaimont**, **Judith Shatin**, Edie Hill, and Nancy Galbraith.

Juliana Hall's *A Certain Tune* was premiered online for the IAWM 2015 Congress by **Margaret Marco** (English horn), along with performances of *Bells and Grass*, with Julia Broxholm (soprano) and Marco (oboe), and *Rilke Song* with Marco (English horn) and Michael Kirkendoll (piano). *Evening Sun* was premiered by the composer at the piano at the Hall Family Reunion in Westerville, Ohio. *Lovestars* was performed by the ANA Trio on February 23 at the State University of New York, Fredonia. Also on February 23, Clifford Leaman (alto saxophone) and Joseph Rackers (piano) performed *Orpheus Singing* at the University of South Carolina. *Syllables of Velvet*, *Sentences of Plush* was performed by Susan Narucki (soprano) and Steven Lewis (piano) on March 19 at the San Diego Museum of Art with an additional performance given by Samantha Malk (mezzo soprano) and Brent Funderburk (piano) on March 26 at Trinity Church Wall Street, New York City. Jon English (tenor) and Paul Plummer (piano) performed *The Holy Sonnets of John Donne* on April 1 at St. Paul's Cathedral in London, England. Hall was commissioned by the vocal duo Feminine Musique to write a large work for soprano, mezzo soprano, and piano on the poem "Roosters" by Elizabeth Bishop, and also several small songs on poems by Sara Teasdale. She received a commission from William McGlinchey to write a piece for solo piano.

Gyuli Kambarova's work for choir, *In Highlands*, was awarded a grant with honors from the Ministry of Culture in Dagestan, Russia, in December 2014 for "The Best Choral Work with a Patriotic Spirit."

Cynthia Green Libby will premiere a work for two oboes and strings by John Prescott with oboist Yu Hao at Qing Dao Conservatory of Music in Qingdao, China in May 2015. Libby is Professor of Oboe and World Music at Missouri State University.

Recent chamber music of **Margaret Shelton Meier** was presented on January 13, 2015 at a concert entitled "Marvelous Melodious Margaret Meier Music," featuring

soprano Carol Stephenson and clarinetist Maggie Worsley with the composer at the piano. **Frances Nobert** performed two solo piano pieces and *Kartonyal Processional* (two pianos). The concert was held at the Mount San Antonio Gardens in Claremont, California. In late January and early February, Meier presented a series of three lectures on the music of women composers at a "Pilgrim College" event sponsored by Pilgrim Place in Claremont, California, the retirement community where Meier resides. At this stage in her life, she feels especially honored to have been commissioned to set two powerful and thought-provoking poems to music, expressing the meaning and fulfillment of past "working lives" and the wisdom, beauty, and new challenges of "later lives." *Gather up the Years*, an anthem of Centennial Celebration commissioned by Pilgrim Place for the Pilgrim Place Chorale Centennial Concert, was premiered on April 26, at the Claremont United Church of Christ. *Song of the Chopped-Down Tree*, poignant and hope filled, has been commissioned by the Claremont Chorale community chorus for its June 13 "Trees and Ph.D.s" spring concert, celebrating the city of Claremont with its "green" emphasis, many fine colleges, and retirement communities.

In January, pianist **Margaret Mills** gave a well-received program of traditional piano music in Lake Wales, Florida, including works by Mozart, Beethoven, Brahms, Debussy, and Griffes. Mills featured music of Ruth Crawford on a concert given by Pen Women musicians held on April 12 at the Greenwich (Connecticut) Arts Center. Ruth Crawford's *Piano Preludes* were again featured on an April 26 solo recital on the concert series of the Madison Avenue Presbyterian Church in New York City. Mills also played works by Ives and Griffes and a piano concerto with string quartet by Mozart. Future plans include thorough research on Crawford's piano music with a recording to follow.

Nichole Murphy announces the publication of two pieces (see Recent Publications for details).

Karen Power composed *hearSpace* (2014), a new interactive piece of radio art, for and through Irish radio. Based on the idea of exploring the sounds of a particular time, place, and memory, *hearSpace* was broadcast on March 23 through RTÉ lyric

fm, and was well received. Since its initial live broadcast it has been heard over a dozen radio stations all over the world and continues to travel. You may listen online on the RTÉ lyric fm Player.

Upon receipt of a recent Irish Arts Council Bursary Award, Power has been completing a number of cross-arts collaborative projects based on Arctic Ice Recordings captured by the composer during a recent residency: The Arctic Circle Residency. These include: *North of Myth* (2014), a 5.1 soundscape composition for a paper and light installation called *inside the arctic ice* at Whitehorse, Yukon, with Joyce Majiski; *The Ice-cream Desert*, a sound, story and theatre piece still in progress but aired as a work-in-progress in New York with Marlene Nichols; *Artflash*, Korean International Art Fair, Seoul, Korea, a quadraphonic, spatialized sound and interactive environment with Sungpil Han; and *Arctic Vignettes*, a photography and 5.1 sound exhibition at The National Glass Centre, UK, with Chris Blade. The current British Library exhibition contains: *Lines in the Ice: Seeking the Northwest Passage*, some of Power's "Arctic Ice" recordings, *up close ice* and *just underneath the surface*. Please see: <http://britishlibrary.typepad.co.uk/sound-and-vision/2015/01/below-lines-in-the-ice-the-sonic-world-of-icebergs.html>. A blog was also created featuring more of the recordings.

Andrew Zolinsky commissioned and premiered *where lost weight is found* (2014), for piano, tape, and live electronics, in Cork, Ireland, October 2014. The United States premiere of *deafening silence* (2014) for piano, tape (crickets), and two optional audience plants, was given at Tenri Centre, New York by Isabelle O'Connell with the Irish premiere given at the Project Arts Centre, Dublin by David Adams. *hang on, i'm not ready for a pig yet* (2013) for baroque violin and tape, commissioned by Claire Duff, received two Dublin performances in 2014 plus a CD release on *is it raining while you listen. the colourful digestive palette of slugs* (2010), for bass clarinet, piano, and tape, has been touring the UK through performances by SCAW, commissioned by SCAW and RTÉ lyric fm, along with a CD release. *here comes another one* (2010/14), for any solo instrument and live electronics, received two Irish performances by Roddy O'Keefe (trombone) in 2014 at NMD and the Gal-

lery at Noon Series. *can you hear the arctic* (2013), a reflective art documentary from Power's time in the arctic, has been reviewed and screened throughout the year. Please see: <https://vimeo.com/80679246>

Deon Nielsen Price's *Meditation and Transformation for String Quartet* were performed at the National Association of Composers, USA (NACUSA) National Conference at Georgia State University in Atlanta, November 15, 2014, where she was a guest speaker. *Meditation* was also performed in Santa Monica, November 16, by the Beam Quartet on the Mu Phi Epsilon Celebration Concert. Price performed *The Enlightened* with Deborah Kavasch (soprano) and Berkeley Price (clarinet) on the NACUSA-Los Angeles Concert at the Ranch in Culver City, January 10, 2015. The same trio performed two more songs from the set on texts by Carol Lynn Pearson: *To All Women Everywhere* and *Your Voice*, March 28, at the Hildegard Festival at California State University Stanislaus. On February 7, *Interruptions II* was performed and recorded in Santa Monica by Nora Chiang-Wrobel and Sylvie Ollivier, pianists, and Limor Toren-Immerman, violinist. Her cycles *Love Songs* and *Spiritual Songs* were also on the program and later recorded, sung by Darryl Taylor, counter-tenor, with the composer at the piano.

Andrea Reinkemeyer was commissioned by the Albany (New York) Symphony Orchestra to compose a new work for their American Music Festival. *NaamJai* (Liquid Heart) will be premiered May 16, 2015 by the orchestra.

The world premiere of *A Mixed Metaphor of Love*, Danielle Baas's setting of a text by **Linda Rimel**, was included in a *Week-end de Musique Contemporaine* 2015 concert in Brussels on February 28. Soprano Murielle Brasseur sang with L'ensemble Mikrokosmos (violinists Damien Pardoën and Pascal Schmidt, violist Anne Leonardo, and cellist Bruno Ispiola).

Carol Shansky, flutist and founder and director of the Bergen Chamber Artists, will be in residence at the Summer Music in Tuscany Chamber Music Workshop this summer, July 2-15, in Sarteano, Italy.

Faye-Ellen Silverman's *Custom-made Shades* (trombone and piano) was commissioned by Nicole Abissi, trombone. She and the composer premiered the work at Music Under Construction held at Mannes

College, The New School for Music, New York City on February 8, with an additional performance given at Stony Brook (New York) University on March 2. *Azure Skies* (violin, cello, and harp) was performed by Harmonnia Junus, violin; Ji-Hyeon Yun, cello; and Kathryn Sloat, harp; on an Upperwest Chamber Music 1 concert on the Ernst C. Stiefel Chamber Music Series at Mannes College on March 29. The piece was also performed on March 12 in the same location for a Women Composers Concert, which included a performance of *Alternating Currents* (bass trombone and piano) given by Daniel Dunford, bass trombone, and Dmitry Glivinskiy, piano.

On November 16, 2014, **Elizabeth Start** performed parts of her work, *Verdisimilitude*, at a memorial concert for cellist Marc Johnson held at St. James Cathedral in Chicago, Illinois. At First Baptist Church, Kalamazoo, Michigan, as a part of "Arthop," Start released the *Fused Art* CD of her compositions and displayed fused glass works, all based on poems of Conrad Hilberry, on December 5. The CDs are packaged with a fused glass pin. *Fused Art* was the result of a Kalamazoo Artist Development Initiative grant through the Arts Council of Greater Kalamazoo. A repeat performance will be given at the Congregational Church of Kalamazoo in conjunction with a "Hospice and the Arts" program on May 31. Baritone Brad Jungwirth and pianist Lawrence Axelrod premiered *Talking Object Songs* on texts of Conrad Hilberry, on a Chicago Composers' Consortium Concert held at Holy Trinity Lutheran Church on February 26. On March 15, Brandon Ridenour and his ensemble, Useful Chamber, premiered *Father Alfaro*, on a text of Conrad Hilberry. Due East, flute and percussion duo, performed *Moving Toward Evening* at Illinois State University on March 19.

On April 19, Start's new film score for *Into the Cave of Wonders* received a live premiere through Access Contemporary Music in collaboration with the Chicago Film Festival. On April 26, the Chicago Composers Orchestra performed *Dreams of Summer* in a program presented by the Chicago Composers' Consortium. *To Hildegard* will be presented at the Western Michigan University Medieval Congress in collaboration with the Michigan Festival of Sacred Music and the International Society of Hildegard von Bingen Studies on May 16.

Jennifer McLachlen (flute), Ralitsa Tcholakova (viola), and Dominique Moraueu (aboriginal drum) gave the premiere performance of **Evelyn Stroobach's** *Fire Dance* (inspired by an aboriginal theme) at the Reverberations of Aboriginal Inspirations concert on February 8 at St. Luke's Church in Ottawa, Canada. Stroobach gave a brief talk about her composition before the performance. *Aria for Strings* (string orchestra) was performed by a new, independent orchestra composed of top players from several orchestras from Italy and Romania in Bern and Uster, Switzerland on November 4 and 6, 2014. An additional performance will be given by the Constanta Symphony Orchestra, conducted by Eldred Marshall, in Constanta, Romania on May 22, 2015.

Into the Wind (2012) for solo violin, written for the Bulgarian-Canadian concert violinist Ralitsa Tchilakova, has been performed at the Ottawa International Chamber Music Festival, Culture Days at Mackay United Church in Ottawa, in Sophia, Bulgaria, Saint Patrick's Basilica in Ottawa at a concert commemorating the victims of Newton, Connecticut (December 22, 2012) and at the International Festival held at the National Palace of Culture in Sofia, Bulgaria. Because of the success of *Into the Wind*, Stroobach received this invitation to Parliament Hill in Ottawa, Canada: "On the occasion of the establishment of Canada Bulgaria Inter-Parliamentary Friendship Group, His Excellency Ambassador Dr. Nikolay Milkov and the Vice President of Ottawa Region Bulgarian Foundation Ms. Ralitsa Tcholakova have the honour to request the company of Evelyn Stroobach at the founding meeting on Monday, November 24, 2014."

On December 10, 2014, **Ellen Grolman**, producer and host of "Music of our Mothers" at WFCF radio in Jacksonville, Florida, aired *Aria for Strings*. On December 24, she aired *O Come, O Come, Emmanuel* (SATB chorus and cello). It was also aired by Canary Burton on December 23 on "The Latest Score" at WOMR radio, Provincetown, MA, and Tom Quick on "Women in Music" at CKWR radio, out of Waterloo, Ontario, Canada, on December 8.

Hilary Tann has been appointed the first ever composer-in-residence for the Welsh Music Center (Ty Cerdd). Each of the four youth ensembles under Ty Cerdd's umbrella will perform works by Tann in 2015. The training choir performed *Wales, Our*

Land on April 3, followed by the April 4 premiere of the wind orchestra version of *In the First, Spinning Place* (originally a concerto for alto saxophone and orchestra), given by the National Youth Wind Orchestra of Wales. The National Youth Brass Band of Wales will premiere the brass band piece, *All the Moon Long*, on July 25-26, and the National Youth Choir of Wales will take *Paradise* (SAATBB) on tour to Argentina and Patagonia in October. Please see: <http://www.tycerdd.org/news/65592?diablo.lang=eng>

Carol Worthey was commissioned by pianist Stanley Wong to compose a work for his food-inspired piano concert. The world premiere of *The Ice Cream Sweet* (with ten flavors depicted) took place on March 15 at Hong Kong City Hall. On March 29 in Graz, Austria pianist Aima Maria Labra-Makk gave the European premiere of *Snow Flurries* at a concert celebrating women composers. *Fantasia* was performed by pi-

anist Ross James Carey in Kuala Lumpur, Malaysia, November 2014. *A Choral Calendar*, twelve SATB portraits of the months, begins a cycle of four concerts by Unistus Chamber Choir, Director Lonnie Cline, in Oregon in May, September and December 2015, with the world premiere on May Day, 2016. *Rescue: A True Story* receives its second performance on June 14, 2015 with the Huntington Beach (California) Symphony Orchestra, conductor Grant Sevdayan, narrated by Elayne Boosler.

Rain Worthington's *Night Stream* and *Rhythm Modes* have been released on the Navona Records CD of contemporary chamber music, *Elements Rising*. Hayk Arsenyan gave the premiere performance of *Waiting*, a miniature for solo piano, on January 10 at the Brand Library and Art Center in Glendale, California. *After Thought* (solo violin) was performed by Benedict Goodfriend, violinist of the Kandinsky Trio, for the Thursday Morning

Music Club at the Grandin Court Baptist Church in Roanoke, Virginia, on February 5. On March 10, 2Flutes (Pamela Sklar and Laura Falzon), performed *Duets for a Duo* (flute and alto flute) at St. Paul's Chapel, Columbia University, in New York City. An additional performance was given on March 15 at the Nicholas Roerich Museum, also in New York City.

On March 7, Janet Jacobson and Seina Shirakura, violins, performed *Night Stream* at The Women Composers Festival of Hartford (Connecticut). An additional performance was given by Mioi Takeda and Lynn Bechtold at Spectrum in New York City, on March 8. Also on March 8, *On Curious Reflection* (marimba and piano duet) was performed by the Ricochet Duo, Jane Boxall (marimba) and Rose Chancler (piano), for The Anne LaBastille "Woodswoman Project" presented by Upper Hudson Musical Arts, held at the Tannery Pond Community Center in North Creek, New York.

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