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# *Journal*

of the  
**iaawm**  
international alliance for women in music



Patricia Leonard

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5,000 words. The subject matter should relate to women in all fields of music, either contemporary or historical. If the proposal is approved, the editor will send detailed information concerning the format, illustrations, and musical examples. For questions of style, refer to the *Chicago Manual of Style*. Authors are responsible for obtaining and providing copyright permission, if necessary.

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#### Reports and Announcements

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#### Deadlines

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

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Please visit the IAWM Website at [www.iawm.org](http://www.iawm.org).

### PUBLICATION

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

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# My John and Abigail Adams Project: From Song Cycle to Award-Winning Opera

PATRICIA LEONARD

Like many composers, I applied for numerous composition competitions over the years, but I always lost. You would think, after so many attempts, that I should just give up, right? That's what I thought, and then came John and Abigail Adams and my world changed.

In 2009, I was working as Director of Institutional Relations at the Metropolitan Opera. One fateful day I had lunch in the Met cafeteria with the wonderful Verdi baritone Chuck Taylor, and a young soprano, Wendy Bryn Harmer, asked if she could join us. Soon we were talking about history. Wendy mentioned that her husband was such a devotee of the letters of President John Adams and his wife Abigail that he bought two copies of a collection of the letters as a romantic gift so that Wendy and her husband could read the letters aloud together. He found it hard to believe that no one had set these beautiful letters to music. I was instantly under the Adams "spell" and, before lunch ended, I gave Wendy my card and told her, "I'm a composer. Let's do this." The very next day, I found a book on my office chair: *My Dearest Friend: Letters of Abigail and John Adams*. I soon started the Adams project and from that point on the rest is literally history!

Once I got into the midst of the project I fell in love with the Adamses. I also realized how many letters there were to read (1,164, and some were several pages long!), and how much music had to be written. So I quit my job at the Met Opera and took on freelance work to allow me the necessary time to compose an Adams song cycle for soprano, baritone, and orchestra.

As I poured over all their letters in my research, I wanted to design a musical composition that encompassed the span of John and Abigail's entire relationship from early courtship and married life in the 1760s, to their active roles in major political events, and ultimately to Abigail's death in 1818. One of the greatest difficulties with this work was that there were so many significant as well as heartbreaking letters. Which do I choose? Which ones do I omit? How do I create a compelling and clear arc that tells John and Abigail's story effectively?

As a Bostonian and lover of history, I believe that their story is epic in scope. John was in Philadelphia keeping company with the greatest men of the day (General Washington, Thomas Jefferson, Benjamin Franklin, etc.) and making the most decisive decisions in American history that spurred a revolution that would come at a great cost for independence. All while Abigail held down the household, raised the children, and even provided critical information to the Continental Congress in Philadelphia regarding the British troops' movements in Boston. Her actions were dangerous and could bring her a charge of treason, punishable by death.

The artistic process soon necessitated that I also become methodical in my research about America's first "power couple." I began creating charts with line items of each letter catalogued along with subject boxes to denote the highlights of every letter such as "revolution," "loneliness," "small pox," "continental congress," etc. This helped me tremendously when I needed to string together letters with themes about battles or independence.

I decided to call the work *My Dearest Friend*. Since the story takes place during colonial American times, the music requires more of a tonal, Americana character. I wanted to evoke feelings of patriotism, capture the essence of New England life, and portray the Adams family's personal sacrifices, which were necessary for shaping a new nation.

From a compositional standpoint, my music typically uses a technique I invented called "cryptopoint" in which letters of the alphabet are assigned to specific notes. This gives the music an independence from traditional harmonies and provides new musical pathways. I consider myself more of a tonal composer so I use this technique as a way of exploring unfamiliar harmonic territory. I only used cryptopoint for John Adams' name. My purpose was to create a kind of leitmotif that is present throughout the entire piece as a unifying agent (JOHN = D-flat - C# - A-flat - B#). Used enharmonically, every musician in the orchestra plays this theme at least one

time, and I consider this theme to be the DNA of the work. The musical sound is, at times, melancholy, anxious, triumphant, and sometimes sad. Through it all, the unabating love John and Abigail had for each other is always present.

My "Adams Project" was frustrating and difficult from the very beginning. Whatever could go wrong did go wrong. The premiere was supposed to take place at Sanders Theater at Harvard University on September 25, 2011, but was postponed indefinitely due to the soprano's sudden illness. I contacted every Boston orchestra, large and small, to explore the possibility of premiering my piece. Not one contact returned my emails. So now what? I just wrote a huge piece that will never be premiered? Many times I felt as if the universe didn't want John and Abigail to have their share of the limelight with Washington, Jefferson, and Franklin, as if the Adamses were cursed back into the shadows. Would this project have gone smoothly if I had written about any other Founding Father, say a musical about Alexander Hamilton? I couldn't do that to myself or to John and Abigail.

I took it upon myself to produce the concert on my own. I first contacted Sean Newhouse, a conductor described in the *Boston Globe* as a *wunderkind* who filled in for Maestro James Levine at the last minute to conduct Mahler's Ninth with the Boston Symphony Orchestra! He took on the project and we soon got to work, tweaking orchestral colors and sound—I was very impressed. I then secured Jordan Hall, secured some of Boston's finest orchestral musicians, and counted down to the premiere. I put much of my own money into this project and did an Indiegogo campaign to offset additional expenses.

*My Dearest Friend* finally had its world premiere at Jordan Hall, Boston on October 3, 2014 presented in the form of a sixty-five-minute concert program. The soloists were soprano Wendy Bryn Harmer and baritone John Moore, backed by an orchestra led by Sean Newhouse. I used letters dating from 1762 to 1801 that detailed some of the most significant events in American history. Through this

work, their personal accounts of America's political tensions with Great Britain and their unyielding determination to design a new independent nation are nuanced with descriptions of domestic life in Boston, and underscored with Abigail's tremendous personal sacrifices to support her husband's political career. A progressive thinker in her own right, Abigail was John's greatest supporter and adviser from the time John left his family in Boston for the First Continental Congress through the completion of his term as the second President of the United States. Abigail was amazing, and I wanted audiences to know just how much. Most importantly, I wanted audiences to take this away: despite John's twenty-seven years of public service, including many years away from his wife and children, time and distance could not break the extraordinary bond of love between this husband and wife.

After *My Dearest Friend's* successful world premiere as a song cycle, I knew immediately that this work needed to be transformed into an opera. My goal was to accomplish the task of adding new music to a production that would be complete with colonial costumes and staging. Soon after the concert, the Adams National Historical Park (ANHP) became very interested in being involved in this creative evolution and requested that I partner with them to present a staged opera version as part of the National Parks Service's 100th anniversary. To commemorate this centennial, The Adams National Historical Park has made an offer to present *My Dearest Friend* at Peacefield, John and Abigail's home, where they retired and died in Quincy, Massachusetts. The opera will be presented on an outdoor stage on the Peacefield great lawn, with set design to include actual furniture owned and used by John and Abigail. As part of a July 4 Independence Day celebration, The Adams National Historical Park and I are in agreement that this concert should be free to the general public to attract the broadest audience possible.

The Deputy Superintendent of ANHP is also looking to package *My Dearest Friend* within a free concert series at Independence Hall, Philadelphia, as well as at the White House Visitor Center in Washington, D.C. as part of a special National Endowment for the Arts partnership with the National Parks Services celebration in 2016.

It was at this time that the applications for the 2015 Opera America grants for Female Opera Composers came across my email. I had previously applied for a 2014 grant and lost, but maybe this time would be different. I felt that despite the agony and frustration I encountered while creating this piece, *My Dearest Friend* had something magical about it. Maybe all the sacrifices that John and Abigail quietly endured somewhere inside the pages of our history books were yearning to get out into the world and told through music. Maybe my musical destiny was coming to fruition, culminating into this new operatic work. I knew somebody would care for them just as much as I did and help me produce it. So I decided to enter the competition with Opera America and kept my fingers crossed.

When I received the news in March 2015 that I was one of the recipients of 2015 Opera America Female Composer grants, I was over the moon! I literally cried because it was the first major award that I had ever received as a composer. For me this prestigious award was the culmination of so much hard work, and it was a wonderful validation that what I had created was good and meaningful. This grant from Opera America will allow me to present *My Dearest Friend* in Washington, DC, in Philadelphia, and right in my hometown of Boston at Peacefield (where John and Abigail Adams retired and died). I dedicate this work to John and Abigail's daughter, Susanna (1768-1770).

Where it all began. My early musical training began with piano studies, followed by composition studies at The New

England Conservatory. I earned a degree in composition from The Boston Conservatory of Music, and my principal teachers included Larry Thomas Bell and Pulitzer Prize-winning composer David Del Tredici. Unlike many composers, I started out as a pianist by accident! My mother needed a piece of furniture for our Victorian-style home located right outside Boston. She found an advertisement in the local newspaper for an old baby grand piano, and she thought it would be the perfect piece of furniture to fill out her living room décor. Little did she know that her youngest of five children would immediately take a keen interest in this magnificent new piece of wooden furniture.

In addition to my upcoming Adams project, I am also working on a musical about reincarnation in Modern Day New York, as well as an opera about an infamous painter who may have been the real Jack the Ripper. All in all, I feel very fortunate to be able to have a passion; so many people are searching for something they may never find, yet I know exactly what makes me happy, and I see it, and feel it, and experience it every day—now that's the greatest blessing of all!

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# Weaving a Creative Life Between East and West: From Stage to Classroom, From Writing Desk to Recording Studio

ASLI GIRAY AKYUNAK

*A special welcome to our first new member from Turkey!*

Music has been a part of my daily life as far as I can remember; my mother was my first music teacher and my father introduced me to joyful listening with his collection of records back in the 70's. Since childhood, which was divided between Turkey, the United States, and Cyprus,<sup>1</sup> I was torn between becoming a doctor and a pianist, and I must say I was the only one responsible for this dilemma, as my family was always supportive of my future decisions, whatever they might be. I was a successful student in science and aspired to become a pianist as well, enjoying my piano lessons and trying to absorb as much music as possible with the hope of understanding where and how I could stand in the midst of this great ocean. My decision was partly made for me when I won a scholarship from the US Embassy in Cyprus to study at Brown University, where I was accepted unconditionally into the biology program in 1983. Having lived for four years previously in Philadelphia with my family, the prospect of a new life so far away from home did not scare me, and the fact that I had an elder brother as well as numerous relatives in the United States, made it easier to adapt to a new country, new environment, and new friends.

My first professional step into the world of music took place with the encouragement of a professor at Brown University, who suggested that I should do a double major in music and biology after my audition for the Applied Music Program to continue piano studies. I have Professor Waldbauer to thank for four wonderful years studying music with great professors and piano with stars such as Judith Stillmann. This was only the beginning. It seems the Universe always sends me messages and messengers to coax me and shape my professional life, and everything has been a wonderfully rewarding journey since my time at Brown. Being a foreigner was always a plus and never a hindrance for me, which I find to be immensely fortunate. In concerts at Brown, I was always happy to include works of Turkish composers, which brought me the feelings of home and the satisfaction of having presented some-

thing from my own culture and heritage. Brown University and the experiences I shared with friends there have been most influential in becoming the person I am today, both professionally and socially.

Returning to North Cyprus upon graduation from Brown in 1987 opened up a whole new chapter in my professional life. I worked for twelve years as a teacher of biology, science, and music simultaneously at various secondary schools, and I need not say how strange this was for some of my young students! My mission was not complete without organizing my own concerts, performing with other young musicians who had preferred, like me, to return to their homeland instead of migrating to various other countries, which was



Asli Giray Akyunak

of course much more convenient and painless. We donated all proceedings from the concerts to charity organizations with the aim of raising awareness and also gaining access to a larger public.

Those times were trying because our generation was probably the first to bring the idea of professionalism in music to the island, thus we had numerous obstacles to overcome, from finding locations and a tuned piano to concerts with very small audiences, to bureaucratic problems, and of course, to financial difficulties. Our jobs ranged from performing to preparing programs, carrying chairs, and welcoming guests. But this was also a most rewarding time, and helped me grow as a teacher, a musician, and mostly as a human being. The first performances of one of my works for flute and piano date from this period—my first step into composition.

Success in teaching and performance brought me yet to another milestone in 1996, when I won a travel grant from the British Council for short-term study at the Royal College of Music in London. Coming from a small community like North Cyprus having faint connections with the greater world, especially in the arts, my time in London was a great breath of fresh air and filled me with enough energy, aspiration, and ideals to make me consider work in academia. I spent a whole term studying piano and piano pedagogy, going to concerts, theatre, cinema, exhibits and the like, as well as spending hours in bookstores and CD shops.

Now adorned with another diploma from a world renowned institution in music, I began to feel I had more to give to young aspiring musicians, which enabled me in 1999 to accept the position of Founding Chair of the Music Department at Eastern Mediterranean University (EMU) in Famagusta, North Cyprus.<sup>2</sup> This was one of the greatest challenges of my life, and I spent months trying to build a place complete with library, facilities, instructors, and students, in other words, long hours of hard work and no play. We decided that the language of instruction should be English, so that students could further their studies abroad without any problems. Thus, all instructors had to be fluent in English, which meant we had to recruit from either the USA or UK mostly. This was a tricky and risky process. If the school appeared with flaws in its first year, this meant bad publicity and fewer students the next. When I look back, I can easily say that this was my greatest achievement to date in the field of education, as I was instrumental in providing opportunities and training for many young Turkish Cypriot musicians, who otherwise would not have had the chance to study music at the university level, due to financial difficulties and absence of other such institutions in music in Northern Cyprus. I must add we had an abundance of women applicants! It gives me such bliss to see their success and further development today, and it makes everything seem meaningful and worthwhile.

Being an administrator did not leave me much time for my own studies and

self-development. Just when I felt I was doing everything to help young people realize their dreams but not really pursuing my own, yet another muse, the Dean of the Faculty of Arts and Sciences, Prof. Dr. Bilsel, urged me to apply for post-graduate study in music. I was to win a Chevening Scholarship in 2000 and was again accepted unconditionally into the MA program at the University of York in England. My time in York, although quite different culturally from Cyprus or the United States, opened up new paths, in which I was able to discover things about myself which I had not before. I realized my potential in research and writing as I produced projects and presentations for my seminar class. Putting together a master's thesis was a wonderfully rewarding experience in itself, and by the time I was done in 2001, I had acquired immense knowledge about nineteenth-century piano repertoire, literature, and philosophy, and I became a specialist on Brahms.<sup>3</sup>

Being on my own allowed me the freedom to travel, study, read, write whenever and wherever I liked, and I must thank those who had financed this scholarship, as not having to think about making a living was all the more energizing! During this time, I developed an interest in Haiku poetry, and won first prize with one of my own in the British Council's Haiku Competition. York as a city was most conducive to quiet contemplation and creative writing and again I feel most fortunate for this opportunity. Performing a work for solo piano (*Duyuslar*, 1937) by Turkish composer Ulvi Cemal Erkin in the closing Showcase Concert again carried memories of home.

Returning to EMU with an MA gave me even more incentive to continue on to a PhD. If this was my career path from now on, I should continue my self-development, but on what? I was invited by the Turkish Embassy in the Kingdom of Bahrain in 2002 to give a recital, and I was happy to accept as this would also give me a chance to think about my next step, away from the pressing responsibilities of being a Chair, teaching and family life. My husband then was a flautist, and we had given many recitals together in Turkey, Europe, and the USA as cultural representatives of the state. This would be my first solo trip. The recital in Bahrain was successful in more ways than one. Experiencing a totally new culture on my own, meeting new people,

breathing the same air as diplomats, seeing that the local audience was mostly men in long white dresses (not too surprising) except for diplomats' wives and other women officials, somehow gave me the feeling of greater independence and made me aware that I, as a woman, had been quite blessed in not meeting blatant discrimination, oppression, or sexism. The Turkish Ambassador at the time was a woman as well, and she thanked me for being a prime example of the modern Turkish woman artist. This brought on a whole new outlook and awareness for me, as well as placing a new responsibility on my shoulders. I was invited back for a second concert the following year, this time a violin piano recital, which I gave with a member of my staff, Alexander Zabolotkov.

My interdisciplinary studies had by then brought me to cinema and film music. I had always been fond of cinema (but then again, who is not) and wanted to further my research on the relation of music with other arts. I thought the relation between sound and visual material was one that could be examined in detail so film music was my choice. I was accepted into the PhD program in Communication and Media Studies at EMU in 2003 as a part-time student, as it would be impossible to pursue this otherwise with a full-time job. This power of music to produce, enhance, or change meaning in a film was intriguing and what better way to understand it than trying to write some myself? In 2004, I received an offer to write music for a short animated film involving a historical building which signified the union between Christianity and Islam, called *Femmegusta*, a play on the words Famagusta, a city in Cyprus, and *femme*, French for "woman." This was my entry into the world of film music, not only as a researcher, but also as a composer. And yes, this was another challenge. At this point, my interest in film took me to hosting and producing an arts program on EMU television called *SanArt*, where I could speak with artists from all areas and try to relate their work to mine in music.

In 2006, I decided to produce a short documentary, with several colleagues and students from the faculty, on Turkish Cypriot composer Kamran Aziz, a woman in her eighties then, who was a pioneer in bringing popular music to Cyprus. She was the composer of a popular song called *Al Yemeni Mor Yemeni*, known and sung

by almost all Cypriots, and this would be the name of our documentary.<sup>4</sup> In 2004, my interest in photography enabled me to put together a photography exhibition called *Nature Through a Woman's Eyes*, which was the opening event of the 1st International Women's Studies Conference at EMU. It was opened by Ümran Baradan, a famous woman ceramic artist from Turkey. Following this endeavor, I decided to present a paper in the next Women's Studies Conference in 2006 on Fanny Mendelssohn's lieder. I also presented some of these works at an opening lecture-recital with Azerbaijani soprano Dilshad Asadova.<sup>5</sup> Now I fully felt a sense of belonging in the world of women in music, as a performer, a researcher, and modestly, as a composer. The fact that women had always been in the forefront in education, and surprisingly the arts, in Cyprus made me realize why I had been blessed with such a relatively unobstructed career.

Being host to numerous civilizations throughout history and a British colony from 1878 until 1960, Cyprus was a much more open and modern country than might be expected for the Middle East. I wanted to present my thanks to the women who came before me and tried their best to lay down a foundation on which future generations would continue to build. With this in mind, I hosted a special panel on International Women's Day 2009, organized by the EMU Center for Women's Studies, called "Three Women in the History of Music in Cyprus." We invited speakers and performers to present papers and performances on these three women who had been most influential in the area of music, one of them was the late Jale Dervish, the first qualified piano teacher in the Turkish community. Both my mother and I had been her students. Kamran Aziz, another of these women, was present for the event, as well as Küçük Aysel, literally "little Aysel," the first popular female singer, referred to as "little" because she had started at a very young age. The event was a highly emotional one for all involved and one of the first of its kind; I was honored to be a part of it and felt I had at least done something to pay my respects to these women. It is noteworthy that a big portion of the young people involved in music professionally today in Cyprus are indeed women, maybe resulting from the traditional view that music teaching espe-



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### Where are the Women?

KRISTINA WARREN

I am in my fourth year in the PhD program in Composition & Computer Technologies (CCT) at the University of Virginia. This program is wonderful but contains a relatively low proportion of women. Why is this? Composition-and-technology programs across the country experience a similar imbalance of women and minority students. I speculate that some women may be reluctant to apply to a program with “Computer Technologies” in the title; scholars increasingly recognize that the rise of technology has had the practical effect of excluding women from compositional practice. At UVA we are eager to counteract this trend and build a more diverse community. We hope to receive applications from all kinds of candidates, ranging from the seasoned programmer to the computer music novice, and I hope you or your students will consider applying.

I've really enjoyed my graduate work, and I have never felt any exclusion from my UVA colleagues and faculty because of my gender. My primary research interest is voice; I have loved singing for as long as I can remember, and much of my compositional work is refracted through the lens of voice. When searching for graduate programs in composition, my main goal was to find an experimental place—a place with a diverse, intelligent community of musicians who would support me and also challenge me to push my work forward, without special treatment based on my gender.

I have found such a place in UVA's CCT program. We are a small, close-knit program, with about one faculty member per two graduate students. Our interests are diverse, ranging from acoustic improvisation to mp3 compression, and (crucially, I've found) students and faculty are universally respectful and encouraging, working to cultivate this breadth of research. In my time at UVA, my own work has blossomed both technically and conceptually. When I started in this program, I worked mostly in fixed media and acoustic music, and now I work extensively with Max/MSP, allowing me to pursue my love of live vocal performance while pushing forward into realms of electronic interactivity. My colleagues are working on vastly different projects, and I value the ability to be independent and yet to share creative momentum with those around me.

Very few of us are bona fide programmers. Instead, the common thread among CCT grads is simply that we come to the program with unique musical goals, and at UVA we each develop a technical and aesthetic practice conducive to realizing those goals. In short, even if you know little about computer music, you can and should still apply. Importantly, every grad student in this program receives five guaranteed years of full funding (tuition waiver, generous stipend, health insurance), which truly facilitates focus on research and creative work. You can find me at [kmwarren.org](http://kmwarren.org) or [kristina.warren@virginia.edu](mailto:kristina.warren@virginia.edu); please don't hesitate to contact me with any questions about UVA's program or comments about women specializing in computer music.



cially is a woman's profession. However, there seems to be no such separation when it comes to performance, except for rock and jazz, areas which house more men than women musicians.

The year 2009 brought me yet another mentor, Dr. Skip Norman, who sadly passed away last year. Skip was a professor and ethnographer, as well as documentary photographer on the Communication Faculty. He was one of those people who always had a sparkle in his eye and was off to do something of pressing importance. This elderly man full of life energy approached me and asked if I could write the music for his documentary *The Ethnography of a Dig*. This was about an archaeological dig being carried out on the island, a very important site dating from the Bronze Age called "Kral Tepesi," or "King's Hill." It was first ironically discovered by two American instructors from our Music Department, who were hiking in the area! The world is definitely full of bewildering coincidences! Skip and I worked together closely, and through this project I was able to delve into the artistry and techniques of editing and montage as well as composing and recording. I involved my students in the project by giving them the opportunity to play and record the music, which for them was a wonderful experience.

I completed another project with Skip Norman in 2012, writing music for his film *Visual Storytelling, the Making of Shadows and Faces*, a documentary on the making of a film by Turkish Cypriot film director Dervish Zaim. This was a larger and

longer project, where I was also involved in narrating the English version as well as editing the Turkish one. Again, I involved as many students as I could, and those times remain as one of my most cherished memories. Skip had yet another project planned about a documentary on the olive tree in Cyprus, but unfortunately time did not permit. I wrote another soundtrack for a student project in 2010. This was a short film called *Flying Without Wings*, about two boys who were play buddies but were separated by war, a familiar theme for the divided island of Cyprus. Writing music for this film was especially challenging, as I was careful not to be too sentimental so as to dilute the wonderful messages given by the student director and his team in their meaningful graduation project. I used only two instruments this time, the piano and the cello, to portray the two boys. I performed and recorded the music with Nicolas Deletaille, an extraordinary Belgian cellist, who was teaching in our department at the time. Working with students is always a most rewarding and emotional experience; their enthusiasm, love for their work, naïve interest and idealist approach makes one realize once more the important things in life.

My years at EMU were witness to a series of international events, ranging from conferences and symposia to festivals and collaborative projects. We organized numerous master classes and workshops, as well as concerts for guest artists. This influx of people from all over the world was highly beneficial for the students. In 2003,

we signed an agreement with the Conservatoire at Sts. Cyril and Methodius University in Skopje, Macedonia, which enabled us exchange of students and instructors, as well as participation in the Summer School in Ohrid. This opened up new opportunities for my students as well as young musicians from Macedonia. In 2005, I participated in the 3rd International Orpheus Academy for Music Theory in Ghent, Belgium as an invited participant. There I was fortunate enough to meet leading scholars in music such as Scott Burnham and Jim Samson. These were people whose books and articles I had read and quoted from in my essays and papers.

The Academy gave me a chance to test my abilities and knowledge against other international scholars and to make valuable contacts, not to mention spending time in a beautiful city famous for its baked goods and chocolates. In 2009, we were partners with Academie d'instruments anciens (Academy of Ancient Instruments) for their Summer Academy in Ollans, France, where I took a group of my students to study on period instruments and historical fortepianos with leading artists, led by pianist and fortepiano collector Alain Roudier. We all participated in master classes and workshops, as well as daily performances of piano repertoire dating from the eighteenth and nineteenth centuries on historical instruments, receiving instruction on performance practice and interpretive techniques. Again this was a priceless journey and extraordinary experience for everyone involved. Roudier later brought two of his instruments to Cyprus; we housed them in our department and hosted a variety of events, which were all new and magical, especially for students who had never encountered fortepianos before. I need not mention the bureaucracy that needed to be overcome to organize such a project, especially in North Cyprus, which is an unrecognized country and subject to international embargoes.

In 2010, I was an invited participant in the Integra Project Outreach Programme, a European Electronic Music Project organized jointly by the British Council and the Birmingham Conservatoire in the UK. Birmingham was a great city to be in, and I had the chance to attend a concert at Birmingham Symphony Hall of Mahler's Fifth Symphony, just at a time when I was analyzing its use in Visconti's film *Death in Venice*. The world of electronic and

## Seeking Female Composers and Scholars for a Podcast

I am a female composer and vocalist and have been running a public Facebook page showcasing the vast and quite stellar output of women throughout the centuries. Thus far it is limited in scope to just Western classical and new music, but I plan to expand this as soon as possible. Please visit my website at <https://www.facebook.com/listeningtoladies>

I am now planning a podcast series. Each episode will run between twenty and thirty minutes and will showcase one composer, contemporary or historical. I will play her music and interview her if she is contemporary; if she is historical, I will interview someone with extensive knowledge of her work, life, and context.

If you are a professional composer in any genre or musical tradition (and from anywhere in the world) who identifies as a woman, or if you are a scholar who is passionate about the work of a particular composer, and you would be interested in participating in this podcast, please get in touch with me at: [ecblair@gmail.com](mailto:ecblair@gmail.com). Include your location, how you would describe your work, and introduce yourself and your background (casual bio). This is a longer-term project, with a planned timeline of about a year for the release of the first set of about ten podcasts.

..... Elisabeth Blair

computer musician/scientists was a new realm for me and this opened up new horizons, providing me with new outlooks and approaches to music as sound design.

In the meantime, my writing abilities and good command of both Turkish and English brought me two book translations; the first in 2008 when I translated from Turkish into English a book called *The Developmental Process of Traditional Music in Turkey and Cyprus* written by Ekrem Yeşilada, and the second in 2010, when I translated Turkish Cypriot photography artist Kadir Kaba's book *The Origins of Turkish Cypriot Photography*. This was especially challenging but highly enjoyable, as I had to consult various photographers for technical terminology and learned a lot about photography during the process. Other projects included book reviews and participation as speaker and presenter at various secondary schools throughout the island, as well as work with charity organizations such as Help, organizing concerts and performing for various causes.

In 2012, I became an active member and administrator of KIBHAD, the Cyprus Songs Association whose mission was to collect and revive traditional Cypriot music, as well as notate it for future generations. I helped organize our first symposium in Nicosia and presented a paper called *Original works with traditional Cypriot musical character and their Universal Repercussions*. Following the symposium, I was editor of the proceedings book and translated all the presented papers into English. This became one of our Association's first publications. The second symposium and proceedings book has been published as well, and we hope many more will follow.

The year 2011 was a great one for me, because this is when I met Israeli conductor Sam Zebba and participated in his conducting workshop, which I organized in our department. When I asked Sam if he would be interested in hearing some of my film music involving Cypriot musical characters, he was delighted, and this paved the path for a whole new project which took me and my music to Tel Aviv. I was guest conductor of the Tel Aviv Emeritus Chamber Orchestra in May 2011, when I performed my film music *Ancient Sounds* and *Cyprus Air*, under the auspices of the TRNC Consulate and Turkish Embassy in Israel. Sam Zebba hence became another

key figure and new mentor in my career. He is terribly ill now and I wish him a speedy recovery. This was my first experience in conducting a professional orchestra, but I must have enjoyed it as upon returning to Cyprus, I established and conducted Turquoise, a small chamber group consisting of students from our department with whom I arranged and performed traditional Cypriot music with a classical touch. Since my move to Izmir, the group has been suspended unfortunately. I hope to meet up again and record some of our pieces.

The year 2012 was a turning point in my life, as it brought me to Izmir, Turkey after meeting choral conductor İlhan Akyunak and our subsequent marriage in 2013. It was also the year when sadly the Department of Music, which we had worked so hard to create and an institution which helped raise many young musicians who carry out their careers successfully to this day, was closed down by the University, together with other departments such as English Literature, History, Art History, and Archaeology, due to financial difficulties. It was a sad time but as with all other events in one's life, one that was endured due to the evolution of other opportunities and pathways. I left EMU and Cyprus in July 2013 and began working at Yaşar University Music Department in Izmir, Turkey. This was a big change for me in all aspects of life. I must say I adapted pretty quickly and am enjoying my time here. I am now pursuing a DMA and writing a book in Turkish on film music, and I have become involved in choral music through my partner. We lead collaborative choral/orchestral youth projects in Germany and Italy and are establishing two new choirs this season. We organized the 1st Izmir Polyphonic Choir Festival last June with twenty-six participating choirs from all over Turkey and have begun work on the second one, which we hope will be international. It was wonderful to see how much choral music and choirs had flourished over the years and how many young women conductors had brought their choirs to the Festival.

My most recent activity on women in music took place in March 2015 in Burdur (a city in southwestern Turkey), where I was invited by the University to speak for International Women's Day and to give a recital with my colleague violinist Zehra Sak Brody. Mehmet Akif Ersoy University Music Education Department was our host

for several workshops on instrumental pedagogy, a master class and a lecture-recital, consisting of the works of Clara Schumann and Fanny Mendelssohn, as well as one of my own works, a *Nocturne* for Violin and Piano. I also presented on Women in Music in the 19th Century, leading to a comparison of their status today. The future in Turkey for women musicians looks bright, as I have noticed an abundance, if not domination, of women in academia and composition and on the performing stage. Through my research I observed that there were more women players in orchestras in Turkey than there were in Europe.

I am now collaborating with another colleague, composer Dr. Özge Gulbey Usta. She has offered me the wonderful opportunity of playing her compositions and arrangements of Turkish traditional music, together with other musicians, with both Western and traditional Turkish instruments. We are working towards a recording, which, all conditions permitting, will be completed in 2016. I would also like to translate a few books from English into Turkish on music theory and piano literature, as there are very few source books available in this language for young researchers who do not have a good command of the English language.

Living in Izmir, I miss Cyprus and my friends and family there, but luckily, it is only an hour away by air. I keep in touch with former students and colleagues, and meet new ones every day. I guess my mission continues in a new location, and I have learned to embrace everyone and every place. Besides, as a Turkish saying goes, a change of location is a breath of fresh air. I hope to breathe in as much as I can while it lasts, and continue to grow as a musician, an academic, and most of all, as a person.

#### NOTES

<sup>1</sup> Cyprus is an island in the northeastern part of the Mediterranean Sea, south of Turkey. The inhabitants of northern Cyprus are Turkish and those of southern Cyprus are Greek.

<sup>2</sup> I will refer to this institution as EMU from hereon.

<sup>3</sup> My MA dissertation is titled *Brahms' Late Piano Miniatures Opp. 117-119; Unity Within Diversity*, submitted in September 2001 under the supervision of Dr. Tim Howell.

<sup>4</sup> "Yemeni" is a traditional head garment worn by Turkish Cypriot villagers. It is more a sign of tradition than religion.

<sup>5</sup> The paper was titled *Fanny-Mendelssohn-Hensel: Her Secret Songs*.

# Spirit by Susan Borwick

SASHA GEE ENEGREN

In 2013, as part of my doctoral thesis, I asked some composers to write new solo works for bassoon. As a professional bassoonist, I have long had an interest in contemporary music and am always looking for ways to expand the repertoire. Susan Borwick was one of the composers who accepted my request, and she responded with *Spirit*, a sonata for bassoon and piano. Borwick is a composer, educator, musicologist, ordained minister, and the president of IAWM. She

began her musical studies as a child, but her early training was far from typical. Because of her piano teacher's blindness, she learned the power of careful listening, not

just in music but in the world around her. By contrast, her mostly deaf grandmother demonstrated the power of experiencing music visually and was able to critique Borwick's piano technique by watching her play. Borwick recalls her grandmother saying, "You don't have to hear the music for something to be musical."<sup>1</sup> Borwick started composing at an early age and published her first work when she was fourteen years old; her proud grandmother kept a copy of that composition taped inside her Bible until she died at age ninety-eight. From her earliest arrangements of Baptist hymns to her present-day compositions, Borwick has felt that composition is a spiritual exercise and a time for meditation, "The creative process is a place to reside that is as human and pure as we have on Earth."<sup>2</sup>

As a teenager, Borwick was music director for a Baptist summer camp at Mt. Lebanon, outside of Dallas, Texas, where she conducted and led all musical activities. That leadership role marked the beginning of her lifelong quest to make a positive impact on people's lives through music. She graduated magna cum laude from Baylor University with degrees in music theory, composition, and vocal mu-



Susan Borwick

sic education, and she completed a Ph.D. in musicology at the University of North Carolina, Chapel Hill. Her dissertation focused on music for the stage collaborations of Kurt Weill and Bertolt Brecht, a topic that initiated her ongoing interest in the collaborative creative process.

Appointed to the faculty at Baylor University School of Music in 1972, Borwick composed and arranged music for choir and piano, including choral settings of familiar hymns in the Baptist tradition, and jazz and popular settings of familiar tunes. After five years as an assistant professor of theory at the Eastman School of Music, University of Rochester, she moved to Winston-Salem, North Carolina, and has been on the Department of Music faculty at Wake Forest University since 1982. She has served three terms as chair of the department, one as chair of the women's studies department, and one as president of the University Senate. She is also on the associated faculty at Wake Forest University's School of Divinity.

Across the globe, Borwick has been a guest lecturer on the topics of spirituality

and the arts, contemporary music, women and music, women and violence, and theory pedagogy. She has published articles in various journals: *Opera Quarterly*, *Notes*, *Journal of Thought*, *Journal of Musicological Research*, *National Women's Studies Association Journal*, and the *IAWM Journal*. Borwick was founder of the Contemporary Curriculum Transformation Project: *Multiplicities of Identities* for the National Women's Studies Association, and she has also served on the National Women's Studies Association Program Administration and Development Council for two terms. She was the president of the North Carolina Association of Music Schools and chair of the Committee on the Status of Women of the American Musicological Society.

At Wake Forest University, Borwick was my freshman theory professor. A witty, humorous, and engaging educator, she encouraged students to challenge her and each other on everything. It was a class where thoughtful consideration of seemingly improbable ideas occurred regularly, and as a result students thrived in an atmosphere that fostered curiosity and collegiality.

*In fits and starts* ♩ = 60.

Example 1. Susan Borwick, *Spirit*, movement 1, "Apparition"

Borwick composed *Spirit* for bassoon and piano in 2013. She did not start by thinking of particular melodies but rather by contemplating the transformative changes of young adulthood. She said: “I first started composing this by establishing the pure human place where you reside. If you, Gee, are not ‘spirit,’ I don’t know who is.”<sup>23</sup> The title page for *Spirit* includes the composer’s description of the work for the performer:

*Spirit* for bassoon and piano embodies three growth phases of the human life-force. “Apparition” articulates that time when the spirit exists in fits and starts, sometimes spewing uncontrolled utterances or altogether silent, at other times copying another’s spirit or running

after it in an effort to become more fully established through imitation. In “Apparition” the spirit is dramatic and severe. “Effervescence” shows the spirit metamorphosed into a skilled, joyful, “easy-as-pie” self who delights in life. In “Effervescence” the spirit is lively, clever, and at ease. “Being” captures the essence of the fully shaped spirit: calm, secure, loving, fulfilled. Teaching university music students and then keeping up with them into their futures has offered me the privilege of walking alongside countless spirits as they have been transformed from apparition to effervescence, and eventually—if they are fortunate, blessed—into the fullness

of being. *Susan Borwick, August 2013. For Sasha Gee Enegren, fortunate spirit.*

As Borwick’s first sonata for bassoon and piano, *Spirit* is a welcome addition to the bassoon repertoire. The composer enthusiastically proclaims that “life is fun,” and this attitude abounds in her musical style. Unconcerned with pretentiousness, she wanted to write a piece that was light-hearted. She does not take herself so seriously that she cannot have a good laugh or include a compositional gag, such as a reed squawk in the middle of the lazy, “easy as pie” second movement.

She commented that “the range and clarity found in each register of the bassoon influenced [*Spirit*].”<sup>24</sup> It works well for high school and college players based not only on its coming-of-age narrative, but also on a technical level. A moderate amount of extended techniques, such as flutter-tonguing and pitch bending are integrated organically into the musical line. If a performer is not yet ready for such techniques, the integrity of the composition is not diminished by performing it without them. Borwick also welcomes the performance of excerpted movements. “When I write music, it then becomes itself and has its own life. If someone chooses to use it a certain way, it’s their choice. What’s lost in separating them is the meaning of the program notes, but that happens all the time. I feel lucky to know the other interpretations.”<sup>25</sup>

The tempos of *Spirit*’s three movements are reversed from the typical three-movement layout: slow–moderate–slow. One of the many aspects I admire about this piece is its cantabile quality, especially in the second and third movements. As a true solo for bassoon with piano accompaniment, it is simply lovely. For the purposes of this article, I will focus primarily on the first movement, and a score to this movement is provided (see Example 1).

The first movement, “Apparition,” is an intentionally disjunct conversation between the bassoon and piano. The composer’s directive is to play “in fits and starts,” emphasizing the word “silence” where rests already exist (mm. 2, 4, 6). The silence is just as important as the bursts of sound surrounding it, so it is crucial for the performers to honor each moment of silence, as that represents the dramatic and severe part of a spirit. The tempo is slow

The image displays a musical score for the first movement, "Apparition," from Susan Borwick's *Spirit*. The score is written for Bassoon (Bsn.) and Piano (Pno.). It consists of three systems of music, corresponding to measures 10-13, 14-16, and 17. The bassoon part is in the lower register, and the piano part is in the right hand of the grand staff. The score includes various dynamic markings such as *pp*, *sf*, *ff*, *mf*, *f*, and *subito ff*. It also features performance instructions like "fluttertongue" and "(bend down)". The piano part includes rests marked "[silence]" and various articulations. The score is in 4/4 time and includes various articulations and phrasing slurs.

(quarter-note equals 60) as the young spirit starts to explore the world.

When the bassoon joins in measure 7, it plays short gestures between the piano's similarly shaped motives. In measure 10, both parts play an ascending motive in rhythmic unison before the piano drops out and leaves the bassoon alone, letting out a surprising *fortissimo* flutter-tongued C4. A staccato G4, which immediately precedes this note, allows the bassoonist a moment to prepare an embouchure for the flutter-tonguing. The tenor register of the pitch makes it accessible for those new to the technique. This amusing moment showcases Borwick's sense of humor and represents an uncontrolled utterance of the spirit.

In measure 12, the piano introduces a new section and sweeps upward into an eighth- and sixteenth-note pattern entirely in octaves. The bassoon quickly joins and imitates the right hand of the piano in measures 13 to 15. The chase comes to a halt when the piano strikes a dissonant chord in measure 16, repeating the sonority from the opening measure. Now, however, it is forte rather than pianissimo, and the chord signals the bassoon's quotation of the theme from Charles Ives's *The Unanswered Question*. Up to this point each instrument has been playing independently while hardly noticing the other, representing two isolated searching spirits. It is important that the bassoonist intentionally stresses this statement. This quote from *The Unanswered Question* is not as destabilizing as in its original context because the harmonic background has not been prepared the same way. In Ives, a G-major chord is sustained quietly in the string ac-

companiment while the tonally conflicting "unanswered question" comes from the trumpet. In *Spirit*, the bassoon has already been playing and is accompanied by a dissonant piano chord, initiating the tonal conflict (C, C-sharp, E, and B-flat).

In measure 18, a pitch bend is achieved by a combination of embouchure relaxation and sliding into fingerings from E-flat3 to C3. The register of the slide as well as the distance of a minor third makes this extended technique feasible for beginners. The final statement of the movement is a



Sasha Gee Enegren

descending bassoon line of slowing sextuplets that should start out fast and not slow down until the middle of the second sextuplet for increased dramatic contrast.

The second movement, "Effervescence," has an easygoing, tuneful melody. When I first played it, I was immediately transported to the years I lived as a student in North Carolina. Images of wrap-around porches and the memory of a slower pace were like a warm hug from a place I love. Light-hearted moments, which include reed squawks performed by the pianist, are reminiscent of Borwick's general merriment and sparkling personality. Borwick's performance recommendations for this movement involve "skateboarding" through the figures and exaggerating their daring natures.

The third movement, "Being," is slow and evocative of a vocal aria. Bassoonists often transcribe arias for performance, and Borwick's melody began originally as a vocal piece. In her youth, Borwick wrote this melody but was dissatisfied with her lyrics for it. She had long wanted to incorporate it into a composition and found a home for it here. She remarked that it is meant to be "lovely and touching. It can, however, fall into schmaltz if overdone."<sup>6</sup> A lyrical exquisiteness exists as the piano and bassoon flow in complementary horizontal lines.

Of all seven new works I premiered, Borwick's is the most accessible to performers and audiences. It is appropriate as a recital piece and can be used for teaching young bassoonists. *Spirit* is successful because at its heart the work has an enduring message of youthful hope, and the music to express this message is unapologetically attractive and entertaining.

#### NOTES

<sup>1</sup> Susan Borwick, interview by Sasha Gee Enegren, September 14, 2014, Skype.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid., interview by Enegren, August 31, 2013, Skype.

Sasha Gee Enegren is a bassoonist on the faculty at Montclair State University. She received the Helen Cohn Award for Outstanding Graduate of the D.M.A. degree from Manhattan School of Music, where she also earned her master's degree in orchestral performance. She specializes in contemporary solo and chamber music, and plays with many orchestras, including the American Symphony Orchestra, Jacksonville Symphony, and Savannah Philharmonic.

## The Music of Tao Yu: Bridging Forms and Cultures

XIE MEI

My desire to interview Tao Yu began when I first heard her music at an international electronic music festival, Musicacoustica, in Beijing in 2005. She presented *Ciel Demandé*, an eight-track electroacoustic piece with percussion and pipa. Something magical took place as I watched her walk gracefully across the stage among her instruments. The concert left me with a strong image, one that came from Tao Yu's particular weaving of music, visual arts, and culture.

### Multi-dimensional Creation

"The first creation of mine that was performed on the international stage was

*Playing in The Chinese Sweet Dumpling Festival*, composed as a piano solo in 1999. It was the only Chinese music selected for the 36th Society of Composers Inc. National Conference, at the University of Akron on April 19, 2002. It was also during that year that I arrived in Europe," said Tao Yu. In this new era of media fusion for stage art, from the outset Tao Yu's music clearly demonstrated her multi-dimensional approach to integrating literature, music, opera, and visual art forms. What we can see is a melding of cross-cultural characteristics that lay



Tao Yu

# 寒山夜雨

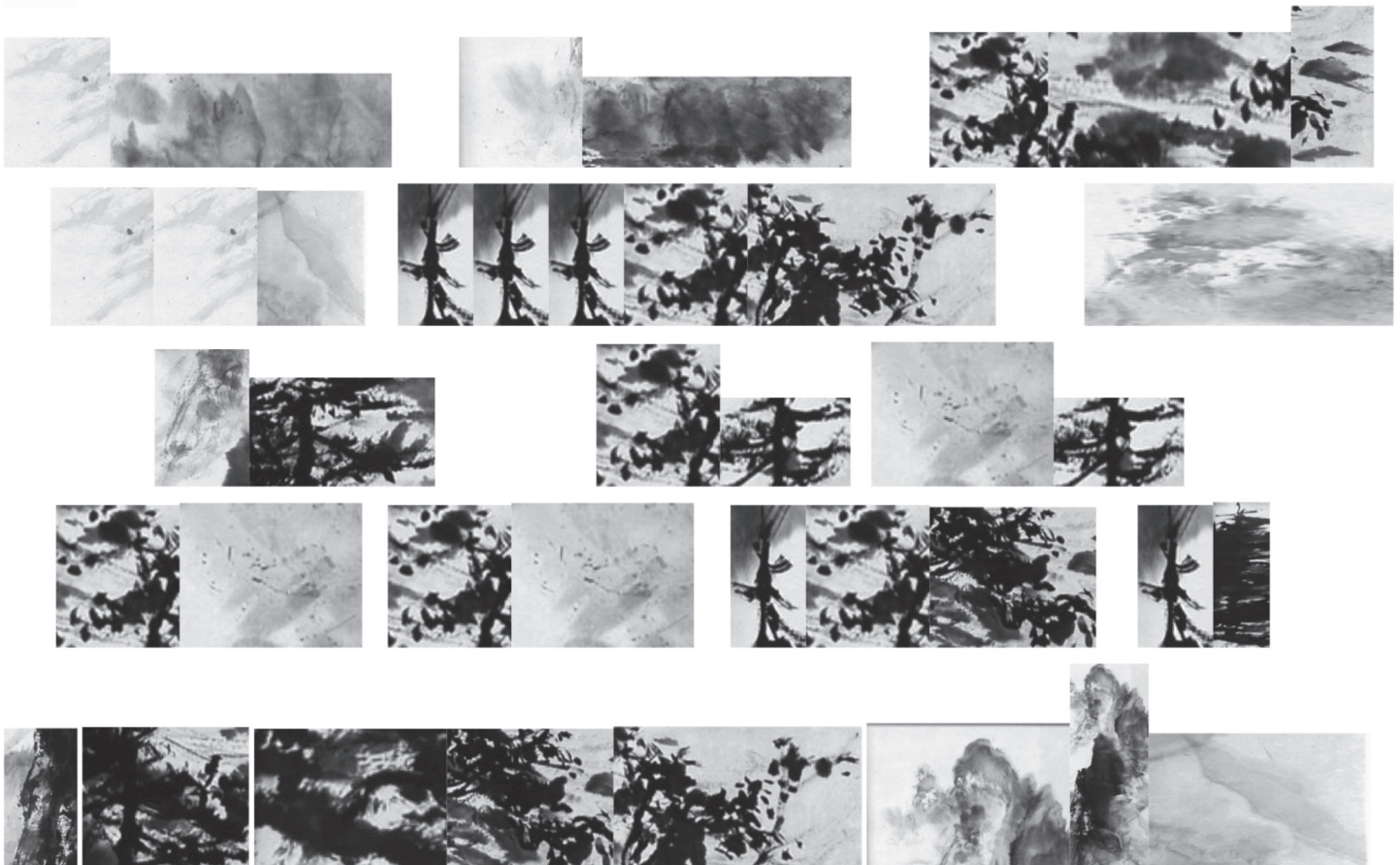
—为双钢琴而作

## Night Rain, Cold Mountain

- for pianos duos

陶钰  
TAO Yu  
2011

钢琴 II  
Piano II



Ex. 1. Tao Yu, *Night Rain, Cold Mountain*

claim to the burgeoning of a young Asian composer working within the context of western influence.

In a concert put on by the Chinese Women Composers Association at the Beijing National Centre for the Performing Arts in 2011, more than ten works for piano duo were played. The majority focused on performance technique and content, and only Tao Yu's *Night Rain, Cold Mountain* captured the audience. The work entailed the visual device of a giant copy of an ancient Chinese painting being torn into fragments; the fragmentation technique was cleverly used to mimic the score (see Example 1). During the performance, two pianists played from the same sheet music according to their own instantaneous interpretation of the fragments. With this, the inner message was transformed beyond the music itself towards the theme of a dismantling, if you will, but yet recognition of traditional Chinese culture. Tao Yu was one of the two pianists,

translating her creation from paper to sound with her impressive pianistic skills.

In April of 2013, her *Heart Sutra* for bass vocalist and a Chinese orchestra was presented at the 2013 Su Zhou Awakening – Buddhist Concert Festival. It was another innovative work in concept, content, and format. Most composers, when treating Buddhist-themed music for the first time, emphasize tranquility and inner peace. Tao Yu, however, interpreted this Buddhist classic from a different angle. She adopted an interactive framework, leveraging the various points of view and differing voices from participants both on and off the stage. Her intent was to illuminate the plethora of individual contrasting perceptions of the sutra itself. The music started with monks chanting; it then moved on to the reading the *Heart Sutra* by the performers and even members of the audience. The technique promoted the actual content of the sutra through the use of percussion and cries and ended with a

mixture of spoken and sung Indian chanting. This unique and enticing design thus afforded the audience the experience of the agony and transcendence underlying the mastery of the *Heart Sutra*.

### Conceptual Core Embedded in Form

Since the majority of her creations are presented in Europe, Tao Yu's primary consideration is how to achieve the balance between the interests of western audiences and Asian concepts. As young European composers face increasing cultural diversity, Tao Yu is fortunate in the sense that she emerged from the richness and depth of Chinese culture. The sparks and energy generated from the synergy of the two cultures give her music an instinctively unique edge.

"My most recent creation, *Yu Yu* (Jade Fish), for guitar, harp, and mandolin, was conceived with specific consideration of the different perceptions between Asian and European audiences. I have always contemplated whether the use of Chinese



struments, electronic music, multimedia, and acting in a fusion of traditional art and technology. The effect is surprising time and time again on modern stages; the work has an inner core to it that pulls the spectators into the play.

### Global Language of Music from China

After the successful debut of *Ah Q*, a famous French music critic, Hubert Laot, Director of Stage Art from Museum Guimet (Musée national Français d'arts asiatiques), wrote an article on his Facebook page about Tao Yu:

Audiences are not always pleased by modern music, unless they are chasing after a purely cerebral exercise. Emotions are replaced by theories, words are replaced by exaggerations, and information is replaced by reasoning. Fortunately, the young composer, Tao Yu, did not have any of that. It was obvious that she has mastered the theories. However, years of education did not just provide her with the complex mathematics of the creation behind modern music; this was evident throughout this opera. Her music was very subtle and emotionally moving even in the conception of the most complex parts, which served the story and characters amazingly well. The musician's joy has been successfully conveyed to the audience through their master performances. While she has a fundamentally Chinese heart, Tao Yu's European experience has without a doubt enriched her musical language overall.

Regardless of the change in continents or shift in cultures, respect is earned through

### Lucerne Festival

The 2016 Lucerne (Switzerland) Festival, August 12 to September 11, will feature eleven women conductors leading orchestras from around the world. Among the conductors are Emmanuelle Haïm (Vienna Philharmonic), Marin Alsop (São Paulo Symphony Orchestra), and Barbara Hannigan (Mahler Chamber Orchestra). Susanna Malkki will be the festival's conductor in residence.

the expression of talent and character. Repeated success does not come from pure luck, and Tao Yu has devoted so much to her love of music that her good fortune is well deserved.

### Biographical Data

Tao Yu holds a doctorate in esthetic sciences and art technologies, with a specialization in music from The University of Paris. She has studied composition and computerized music at the Conservatory of Geneva and IRCAM (Institut de Recherche et Coordination Acoustique/Musique). Before her European experience, she majored in composition at the China Conservatory of Music in Beijing with professors Wang Ning, Shi Wanchun, and Yao Henglu. While she was studying at Université Paris 8, she was already a member of the Chinese Women Composers Association.

In 2007, Tao Yu, together with Atros, hosted a concert tour in Switzerland and China to promote musical and cultural interchanges between the two countries. It was sponsored by the Swiss Government and the Swiss Association and Foundation of Musicians. In her first grand homecoming in China, she and Atros traveled to seven music institutes in six cities.

That was just the start. She was invited to be composer in residence at the Buziol Foundation in Italy, and she worked with the Ragazze Quartet Ensemble in Holland, the Hartung and Bergman Foundation, the Pcl Ensemble, and the Art Zoyd Foundation in France. She has made various appearances as a composer in residence at Grame to compose her opera *Ah Q*, which was commissioned by Grame and the Ministry of Culture of France. It was produced in cooperation by France, Italy, and China. Furthermore, with the support of the Ministry of Culture of France and the foundation SACEM, the concerts "TAO Yu and Grame" and "TAO Yu and Trio d'argent" have performed in concert tours in China. Ms. Tao's works have been performed in China, Japan, South Korea, Poland, Switzerland, Germany, Italy, France, Holland, and the USA. She is one of the most active composers of the new Chinese generation. She has served on the board of directors of IAWM, and as the Chair of the Music Committee of IAWM, she organized a series of concerts in nine cities in the US, France, and China to promote the cultural sharing between the West and the East.

She has continued with her creative work and has been even more productive recently with several published pieces, such as the multimedia work *Entre 2 O*, the music mix *Twister*, the chamber works *Moonlight on the Xunyang River*, *Folie Ivre*, *Yu Yu*, *Fleurs de Prune Tombantes*, *Peach Blossom Fan*, and the orchestral pieces *Ciel Demandé II* and *White Water II*.

Tao Yu's music has been performed at numerous festivals worldwide.<sup>1</sup> She is one of the most prodigious composers of the new generation of Chinese musicians.

*Xie Mei graduated from Beijing University in 1983 with a bachelor's degree in history. As an editor and reporter, she has worked for the Beijing committee of CPPCC, the Chinese Musicians Association, the Music Weekly newspaper, the Jinghua Publishing House, Today Art, Chinese Art newspaper and Music and Life Magazine, among others. She is a reporter for the Chinese Women Composers Association.*

### NOTES

<sup>1</sup> "The International Festival of Contemporary Music" in Miami, "The Krakow Festival" in Poland, "The Film Festival" in Tel Aviv, "The Festival of American Arts" in Ohio, "The Chinese-Swiss Week of Contemporary Music" at Musicacoustica in Beijing, "The Music Festival" and "The Archipel Festival" in Geneva, the IAWM Congress in the United States, "The International Electroacoustic Festival" in Fullerton, California, "The International Alliance of Chinese Women in Music" in Hong Kong, "Forum Vallais," "The International Gaudeamus Music Week," "The Davos Festival" in Switzerland, the "European Days of French Patrimony" in Paris, "The Grame Days' Festival 2011" in Lyon, "The 55th International Festival of Contemporary Music 'Warsaw Autumn'" in Warsaw, Poland, "The 56th International Festival of Contemporary Music - the Biennale of Venice" in Italy, and "The Festival of Su Zhou" in China, among others.

### New York Philharmonic Award

The New York Philharmonic selected Icelandic composer Anna Thorvaldsdottir as the orchestra's second Kravis Emerging Composer. The award includes a commission to write a work for the orchestra plus \$50,000. Thorvaldsdottir holds a PhD degree from the University of California in San Diego. Her CD albums, *Rhizōma* (2011) and *Aerial* (2014), have received critical praise.



# In Memoriam: Clara Lyle Boone (1927-2015), Publisher, Composer, Educator, Activist

ELIZABETH VERCOE

Clara Lyle Boone was “a woman of surprises” and “one fine teacher” according to Jim Myers, a friend in the Capitol East neighborhood of Washington, DC where she lived. Kentucky born and educated, she embodied the pioneering spirit and determination of her great uncle, Daniel Boone, but in the somewhat deceptive guise of a soft-spoken, white-gloved southern gentlewoman who nonetheless often rode a bicycle on errands around Capitol Hill, even when she was well into her 70s.<sup>1</sup>

By the time she arrived in Washington at age twenty-five, she had performed her own music on her senior recital at Centre College in Kentucky, received encouragement and a master’s degree in her studies with Walter Piston at Harvard and later with Darius Milhaud at the Aspen Music School, published her first piece, and begun a teaching career in Kentucky, Michigan, and New York. In her first college teaching job, she encountered a department head who claimed the title of sole composer on campus, an attitude that nearly ended her composing career. Moreover, despite her one publication, she discovered that it was nearly impossible to find publishers who would take a woman composer seriously. Prospects may have seemed dismal, but nothing fazed her for long. “I already knew music publishing and the entire music industry to be male-dominated,” she remembered. To combat the prejudice she encountered, she began using a gender-neutral pen name,<sup>2</sup> Lyle de Bohun, based on the French spelling of her name, and resolved to establish a music press for women, carefully saving from her teacher’s salary to do so.<sup>3</sup>

The decades between her arrival in Washington and the founding of Arsis Press in 1974 were dominated by political activism and teaching. In 1956 she drafted revisions to the Copyright Law for her Kentucky congressman and began making proposals for federal aid to the arts to other members of Congress, determined to pursue justice for women on every possible front.

The gender bias has continued for so long without a legal challenge that a whole supporting music industry exists around the concept of all-male concert programs.

This is our inheritance from our European culture. Who should be called to account? Where does one begin? There is no experienced core of attorneys in the Antitrust Division [of the Justice Department]. In fact, one staff member commented, “You need a Ruth Bader Ginsburg!”<sup>4</sup>

Her teaching career continued in 1957, when she assumed a post at the National Cathedral School for Girls in Washington, work that she remembered enjoying, but she also recalled observing less prosperous parts of the city, and she realized that she “wanted to teach poorer children, ones that were suffering from educational neglect.” So in 1967 she began teaching fifth graders at Payne Elementary School in one of Washington’s most beleaguered neighborhoods. During this time she added civil rights activities to her feminist endeavors, demonstrating at the White House, working on Kennedy’s



Clara Lyle Boone

presidential campaign, and running for Congress in Kentucky’s 4th District on a civil rights platform. Soon after beginning to teach at Payne, she moved to Bay Street on Capitol Hill, and her house became a haven for some fifty boys and girls without a place to go when not in school, leading the local authorities to appoint an outreach leader to help her. She was invited to join, and became secretary of the Southeast Civic Association; she was, to her knowledge, its only white member ever. Her neighborhood was often violent and a sobering number of her former students were murdered, five from one house alone on Bay Street. Her house was burglarized numerous times, and she was robbed on the street another eight times. In an interview by a reporter for America’s Most Wanted, she related that in 1976 she was attacked

by two men while on her way to church, managed to escape, but was shot while getting away. “I started running toward the fire house, and one shot hit me in the leg. The adrenaline was flowing. I had this bullet in me, but all I felt was a little ping,” she announced, startling her listeners. Due to health problems (unrelated to the gunshot wound), she retired in 1977 from the Payne School, where she had founded the student council and coached annual musicals and even operas with student performers. She continued to live in the neighborhood.<sup>5</sup>

Just before retirement, she realized her long-range plan of becoming a music publisher and founded Arsis Press in 1974 for women only, saying, “I have sworn to create new avenues of expression for the many women who have something essential to share with the world.” The first scores she published were her own, under the name of Lyle de Bohun (as she said, to gain experience publishing her own music to avoid making mistakes on the music of others), followed by two pieces by Ruth Lomon in 1976, and three scores by Elizabeth Vercoe. When the press became an affiliate of the International League of Women Composers in 1977 and the organization announced the relationship in a newsletter, manuscripts began to arrive on a regular basis.<sup>6</sup> By the tenth anniversary, many new scores were available from Arsis Press composers: Emma Lou Diemer, Harriet Bolz, Nancy Van de Vate, Gwyneth Walker, Jane Brockman, Judith Shatin, Vally Weigl, Ruth Schonthal, Mary Jeanne van Appledorn, Bertha Donahue, Winifred Hyson, Anna Larson, and Clare Shore. And by 2010 there were a total of 150 works by 45 composers in the catalog, including music by Vivian Fine, Ruth Crawford Seeger, and a lone male, John Webber.

Certain that the music must look as professional as possible, and perhaps a little different to attract attention, Clara Boone carefully oversaw Arsis Press publications: printing the music on good paper of standard music size and reproducing distinctive original art on its covers, art that was chosen to reveal something of the character of the music. On at least one occasion, the art gave the music a new title. A case in point

is my own *Duo for violin and cello* and the handsome sculpture called “Balance” that gave the piece its new title (see Example 1). In the early years of the press, many of the scores were facsimile editions in the composer’s own hand, although the press took the unusual—and expensive—step of engraving one piece by those composers with multiple works in the catalog. Later, computer-generated copy became the norm. Boone’s personal relationships with engravers, printers, and designers continued over the years. In her annual letter to Arsis composers in June 2007, she wrote of one very personal connection: “We have continued with Otto Zimmerman and Sons Company...and now our direct tie is through the daughter of the house, Jan Jolley. She accompanied the Highlands High School chorus in Fort Thomas, Kentucky, as I did in the forties. Carl Nulsen, father of Carol, my high school classmate, engraved our first publications....”

Because she herself experienced the “comparative obscurity of women composers and the scarcity of their music in retail stores and libraries” in the 1970s, Boone was eager for collections of women’s music to be catalogued as such so that customers could easily find compositions by women. In 1979 the Joseph Patelson Music House in New York bought the complete Arsis catalog and some other stores followed suit, though slowly. Arsis Press was already a member of the Music Publishers’ Association in 1976 when the association presented her with the first three of six Paul Revere awards for excellence in three different categories, more awards than given any other company that year.<sup>7</sup>

From the first, the Arsis Press Catalog was designed, printed, and sent by bulk mail to libraries, music stores, and individuals, often using address lists from the College Music Society. The work was detailed and time-consuming and deliveries were not easy without a car. In a memorandum to Jane Brockman and Elizabeth Vercoe in February 2005, Boone cheerfully recounts the mailing process: “Here I am making it by Metro to Benjamin Franklin Post Office to take care of our bulk mailing of 2005 catalogs. It’s over ice and snow, but I’m staying upright.”

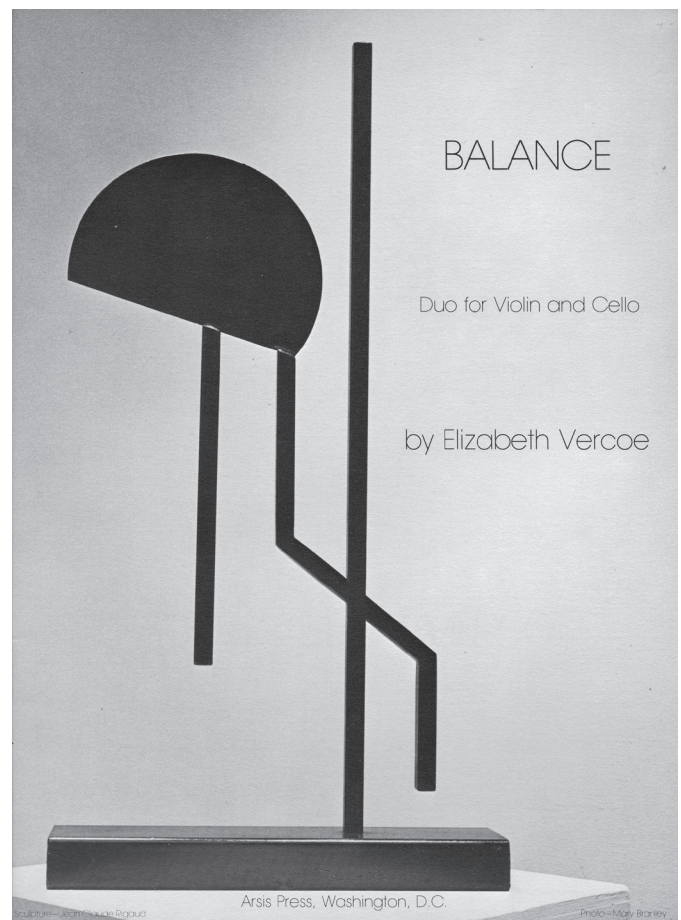
Uncommonly generous terms were typical of an Arsis Press contract. When a composer was published by the press, she received 100 copies of her score and 20%

royalties on sales, both practices unusual in the industry. Even more important, though, was the mentoring that accompanied publication. Composers were encouraged to approach recording companies and other publishers, and were introduced to performers, sometimes with a snowball effect. In one particularly successful example of her advocacy, Boone introduced mandolinist/composer Neil Gladd to several local composers and before long this talented musician found himself with half a dozen original scores by four or five different women, all of whose works he premiered and some of which he took to Carnegie Recital Hall and on tour in the U.S. and Europe.

Boone often attended concerts of Arsis composers whenever she could, particularly performances by the Contemporary Music Forum at the Corcoran Gallery in Washington. More rare were excursions further afield, such as to the Women’s Music Festival held at Tufts University in 1984, where Ms. Boone took strong issue with the *Boston Globe’s* premiere music critic, Richard Dyer, when he remarked in a panel discussion that included her that the cream would always rise to the top and good music by women could not remain unnoticed in today’s world of mass communications. Her experience had shown quite the opposite, and she voiced her opinion in no uncertain terms following boos by a number of audience members. Chastened and duly impressed, Dyer was far more circumspect on a similar panel at the second festival in 1985.

Although Clara Lyle Boone had a vision for the future of the press, she was oddly uncomfortable with technology, uneasily declining to use a computer donated to the press, and heaving a sigh of relief when the monster was removed from the Bay Street house. Nonetheless, she readily allowed others to take advantage of new technologies that could benefit the

press. Thus in 1997 the Arsis Press website took shape, created by Jane Brockman and Elizabeth Vercoe and maintained by them to this day. To honor the memory of the founder of Arsis Press, the home page currently features *The Americas Trio* by Lyle de Bohun with its distinctive cover, a link to a sample page, and a sound clip of the first movement from a 2014 performance on the West Coast.<sup>8</sup> In general, each composition on the website is identified just as in the catalog (with composer, title, duration, and instrumentation) except that on the website a description of each piece has been added along with a small photo of the cover and a sample page or two of the music.<sup>9</sup>



Example 1: Cover page, Elizabeth Vercoe, *Balance*

After the website was up and functioning, the two composers put together short biographies and photos of each composer, pages of links and quotes, and a link to a feature article in the *Washington Post* about the press and its founder.<sup>10</sup> The website also features a link to the correspondence in 1994 between Boone and the Justice Department about Boone’s complaint that the National Symphony violated Title VI of the Civil Rights Act and acted illegally

to restrain trade under the Sherman Antitrust Act because the orchestra did not play music by women and was thus practicing sex discrimination and preventing publishers of women's music from doing business. Although she did not succeed in her quest, she caused a stir with considerable correspondence between herself and Kentucky Senator Wendell Ford with the Civil Rights Division of the Justice Department, then under Deval Patrick (later governor of Massachusetts) and was indeed relentless and politically astute in her pursuit of parity for women composers.<sup>11</sup>

In addition to contacts with the Justice Department, she maintained ties with The Library of Congress from the outset of her publishing venture. The Library now considers the archives of Arsis Press sufficiently important that a directive was issued by the Music Division to retain all correspondence and records of the press. This is no accident but part of Boone's intention to insist women be part of the public record. "We have a contractual obligation with the Library of Congress to preserve our papers. For this reason, we have twenty years of records [in 1994] either in our own possession or already in storage at the Library. We would like to do whatever we can to send a message of inclusiveness to all the federally funded arts monopolies."<sup>12</sup>

Currently, in 2015, the Library of Congress website indicates that the Special Collection of the Arsis Press Archives (now 22 feet in 25 boxes) "contains printer's masters of scores published by the press; correspondence between Clara Boone and various composers, publishers, and business associates; and business trademark papers."<sup>12</sup> Thus primary source material on the history of the press is available to researchers at the nation's library.

Some years ago, as Boone felt the need to plan for a future of the press without her oversight, she made an arrangement with Empire Music to distribute the music in the catalog and then, more recently, arranged that Empire would handle royalty payments as well. In an undated personal note she was philosophical about the effects of aging, saying: "I can walk, but much dependent on my cane of modern design."

In the conclusion of her 1984 article about the press, she writes: "Any notable commercial success for my company is truly beyond my wildest dreams, but I do dream that one day women will think fe-

male, buy female, and perform female until the standard publishing firms can afford to do no less than give the woman composer her due. At that time, Arsis Press would then be appropriately out of business."<sup>13</sup>

Considering the changes in the prominence of women in the world of classical music since Arsis Press was established over forty years ago, it seems that Clara Lyle Boone's dream is showing some promise of at least beginning to come true, and, however many generations it may take for women composers to achieve parity with their male colleagues, there is no doubt that she and Arsis Press have made a powerful difference in the lives of many composers and performers and have left the music world a significant legacy, both personal and professional.

### Memories and Tributes to Clara Lyle Boone

Testimonials in honor of the tenth anniversary of the press in 1984 were published by the International League of Women Composers in an insert in the Journal. Additional tributes, occasioned by her passing, bear witness to the profound influence her encouragement had on many composers and performers, the personal interest she took in each composer she published, and the affection the various musicians in her life had for this extraordinary woman. The Arsis Press website posts the complete set of those from both 1984 and 2015. We include a few from 2015 below.

Clara was a wonderful champion of music by women, and a fine composer herself. How sad that she is gone. But her legacy remains with us forever (*Emma Lou Diemer*). Her publications provided a springboard for many composers; her friendship and advice were priceless. Thank you, Clara, rest in peace! (*Clare Shore*). Daniel Boone would be as proud to have this pioneering musician, teacher, publisher, and community activist as his descendant, as she was to call him her forefather (*Jane Brockman*).

Clara became one of the first advocates for my music by publishing my choral music. I knew that I could trust Clara's musical perspicacity, since she seemed to read my musical mind so effortlessly. A fierce proponent and champion for lesser-known women composers, Clara did not suffer fools gladly! Her contribution to the music of today resonates mightily and the

musical seeds she has planted will continue to sprout (*Elizabeth R. Austin*).

From her very first response to an audition cassette that I sent to Arsis in 1988, Clara has always stood out in my mind as an exceptionally humane and encouraging publisher. Arsis Press was the first publisher to respond to my young and inexperienced inquiries, and brought out my "Eternal Life With Thee" that same year. I will always be grateful for her warm welcome to the music-publishing world (*Carol Barnett*).

Clara was always so sweet to me; she went out of her way to acquire rights to one of her favorite paintings for the cover of my Clarinet Sonata (*Carolyn Bremer*). Although I never had the pleasure to meet her in person, she impacted my life and so many other women composers immensely. What a wonderful legacy to leave in this world (*Ingrid Stölzel*).

Clara Lyle Boone believed in women composers when most people could not even imagine that such exotic creatures walked the earth! And she not only believed, but also devised a plan to support our work through beautifully designed and thoughtful publications. She was a woman of powerful determination, as well as one with a sense of humor and a twinkle in her beautiful blue-grey eyes. When I read comments by numerous, especially young, women today, and even by some at the time, who believed that there is/was no issue to address, Clara immediately leaps to mind. In my own life, while I have seen some important changes in the possibilities for women as composers (and performers), I still see how much remains to be done. Clara helped steer many of us on our paths, and gave of herself in a remarkably selfless manner. She will live on in the beautiful music that she fostered and in our multitude of memories (*Judith Shatin*).

### NOTES

<sup>1</sup> Jim Myers, "My friend Clara Lyle Boone," Archive: *Voice of the Hill*, Washington, DC, (September 2008), <http://www.zoominfo.com/p/Clara-Boone/1307566619>

<sup>2</sup> For those who might find the idea of using a gender-neutral name quaint and unnecessary, an enlightening article on the website Jezebel might be instructive. See Catherine Nichols, "Homme de Plume: What I Learned Sending My Novel Out Under a Male Name," Jezebel, <http://jezebel.com/homme-de-plume-what-i-learned-sending-my-novel-out-und-1720637627> (accessed August 4, 2015).

<sup>3</sup> Myers.

<sup>4</sup> Clara Lyle Boone, "All-Male Program-

ming: An Antitrust Violation?" (*Journal of the IAWM* 1.2, October 1995): 2-4.

<sup>5</sup> Myers.

<sup>6</sup> Boone, "Women Composers' Upbeat: Arsis Press," *The Musical Woman: An International Perspective*, vol. 1, ed. Judith Lang Zaimont, Catherine Overhauser, and Jane Gottlieb (Westport, Conn.: Greenwood Press, 1984): 98-104.

<sup>7</sup> Boone, "Women Composers' Upbeat: Arsis Press."

<sup>8</sup> Broadcast on NW Focus Live, Classical King FM's in-studio broadcasts on March

28, 2014 before a Second City Chamber Series concert in Tacoma, Washington called "The Artistry of Women." <https://soundcloud.com/search?q=clara%20lyle%20boone>

<sup>9</sup> <http://www.instantweb.com/a/arsispress>

<sup>10</sup> Gayle Worland, "Clara Boone's Scales of Justice: Based in Washington, Her Arsis Press Seeks Fair Play for Female Composers," *The Washington Post* (March 9, 1997): G4. The *Post* article also appeared in the June issue of the *Journal of the IAWM* in 1997 with the addition of photos of the covers of Boone's choral piece *Meditation*, and Diemer's *Toccata for*

*Piano* and the engraved first page of the score of Vercoe's *Fantasy for Piano*.

<sup>11</sup> Boone, correspondence and commentary, "All-Male Programming: An Antitrust Violation?"

<sup>12</sup> Library of Congress website, information on Arsis Press: [http://memory.loc.gov/amem/awhtml/awmusic8/special\\_music.html](http://memory.loc.gov/amem/awhtml/awmusic8/special_music.html); <http://www.loc.gov/item/scdb.200033794>; <http://lcweb2.loc.gov/diglib/ihas/loc.natlib.scdb.200033794/default.html>

<sup>13</sup> Boone, "Women Composers' Upbeat: Arsis Press."

## Meet Six New Members from Around the World

### SARAH BAER, USA

I began to explore women's work in music as an undergraduate at Moravian College in Bethlehem, Pennsylvania. My major area of study was oboe performance, but I also took full advantage of the liberal arts environment and enjoyed exploring other areas of interest—including Women's and Gender Studies. I took the one (and only) Women & Music course available and was immediately eager to learn more about the topic. My passion to share what I'd learned about the history of women's work in music led me to include several untraditional choices for my senior recital: Ellen Taaffe Zwilich's Oboe Concerto and Tina Nicholson's *Moments from Women*.

Inspired to continue my study of women's accomplishments in music, I went on to Brandeis University to complete a joint Master's Degree in Music and Women's and Gender Studies. While completing my graduate work I came upon the life and music of Boston native Margaret Ruthven Lang. A contemporary of Amy Beach, Lang was the first American woman to have an orchestral work performed by a major symphony; the Boston Symphony performed Lang's *Dramatic Overture* in 1893, three years before Amy Beach's Symphony in E minor was premiered. Another work, *Witichis Overture*, won the right to be performed at the 1893 Columbian Exposition and, notably, was the only work by a woman composer that was heard outside of the Woman's Building.

As I dug through the Lang papers, I gradually came to understand why Lang fell into complete obscurity while Beach achieved success. We are all a product of the social environments in which we live and work. Though Lang had more privileges than Beach (including the opportu-

nity to study formally in Europe and the support and influence of her father, B.J. Lang—himself a notable and respected musician) she also faced pressure to conform to the expectations that came with her family's social status. Reading through her mother's diaries in the Boston Public Library archives helped to clearly frame the line that Lang walked between her work as a composer and the expectations for her role as a woman in the "upper crust." Ultimately, she did not feel she could keep a foot in both worlds.

Margaret Ruthven Lang stopped composing when she was fifty-two years old, and at some point over the next five decades (she died just short of her 104th birthday) she destroyed all of her orchestral works. All that survives of Lang's historic premiere is her scrapbook, held at the Boston Public Library, along with newspaper clippings of reviews, with her commentary and edits penciled in the margins. Though most of her smaller works remain extant (she published many art songs and piano works through Arthur P. Schmidt, copies of which are located in the Library of Congress holdings) the loss of her orchestral writing is devastating. Noted in Frances Lang's diary on November 29th, 1892, "Dvořák asked to see Maidie's overture (the first one) and gave her a long and most interesting lesson in it. Later, her songs." We can only imagine the impression that Lang's work left with Dvořák, or what lessons she took away from their time together.



Sarah Baer

I graduated from Brandeis with a better understanding not only of the history of women in music, but also of the unique ways in which we must carry out research surrounding their lives and work. This was in no small part due to working with Liane Curtis, musicologist and Resident Scholar at the Brandeis University Women's Studies Research Center. I was especially fortunate to be working with Liane as the idea for a new advocacy group to promote women in music began to take shape. Women's Philharmonic Advocacy ([www.wophil.org](http://www.wophil.org)) is a nonprofit organization that is inspired by the work and mission of The Women's Philharmonic (1981-2004) and is devoted to *Leveling the Playing Field* for women composers.

I am honored to have been a part of Women's Philharmonic Advocacy (WPA) from the beginning, and am thrilled to have recently expanded my work with the organization. In addition to curating a blog sharing news, guest posts, and resources related to women in music, WPA provides performance grants to community, professional, and youth ensembles as a way to incentivize performing works by women composers.

In addition to my work with WPA, I continue to freelance in and around Bethlehem, PA and have returned to Moravian College as an Artist Lecturer in Oboe, as well as teaching music theory courses. Becoming a member of IAWM was a natural (and long overdue!) step in my continued efforts to personally and professionally advocate for historic and contemporary women composers, encourage performances of their works, and continue research into their lives and careers.

## JENNIFER CABLE, USA

I am honored to have the opportunity to add my story to those of the many talented and creative women whose descriptions of their life journeys have graced these pages.

I began formal singing lessons during my last year of high school, starting with the woman who had been my mother's choir director during her high school years, Ruth Cogan. Oberlin College was my next stop; there I studied voice with Helen Hodam, who went on to a long teaching career at the New England Conservatory of Music. Oberlin was a wonderful, challenging, difficult, triumphant, exhausting, invigorating, enlightening, and transformative experience.



Jennifer Cable

The study of music: singing, music history, music theory, conducting, piano, opera, chamber music, choir music. Each and every day, living with people who were devoted to our discipline—the conversations, friendships, insecurities, jealousies, opportunities, successes, failures—finding connections between the questions that we were asking ourselves and our teachers, and those that composers and performers had been exploring throughout their lives. What an opportunity!

After Oberlin came the Eastman School of Music, where I studied with the wonderful Marsha Baldwin, whose singing still lingers in my ear even though it was long ago. Eastman was the place where I truly learned to love and appreciate the entirety of the study of music, discovering my passion for music history and theory, in addition to my love of vocal literature. Along with Marsha, two other mentors were crucial to my Eastman experience: Jan DeGaetani, whose ability to communicate an emotional spectrum in a single phrase was an inspiration, and who encouraged my love of non-tonal music,

and the music historian Alfred Mann, who not only lead me to the area of study that would continue to sustain and nourish me throughout my professional life but would also give me one of the first big solo opportunities of my career: soprano soloist in Bach's *B Minor Mass*. That blessing lead to more singing with choirs and orchestras, and I will forever be thankful to Dr. Mann for that first chance to go out on tour with him, and with Bach. While at Eastman, in addition to performances with the Opera Theatre, I performed with Musica Nova, the outstanding new music ensemble, then directed by Sid Hodkinson.

A Master of Music in Vocal Performance was followed by a Doctor of Musical Arts, both from Eastman, though I did take some time off from school during the latter degree, moving for a year to London to study with Madame Vera Rosza and bookending that year at the Britten-Pears School of Advanced Musical Studies. During my first trip to Aldeburgh came another musical milestone: I coached Benjamin Britten's *Winter Words* with the individual for whom the music was composed: Sir Peter Pears. In those sessions, Sir Peter would say to me, "Ben intended this..." and "When Ben wrote that he was referring to..." I later did my doctoral lecture recital on the *Winter Words*, centering my research and performance on a resource like none other. Also during my pause from graduate study I had the chance to participate in music programs in Munich and Vienna, digging deep into the study of lieder at the Schubert Institute, coaching with Elly Ameling. As I look back on the opportunities that I had and the teaching that I received, I am amazed at my good fortune.

Returning to the US brought a renewed vigor, and I completed my DMA degree (during summers) after moving to New York City, where my teaching began in earnest. I also began vocal study with Beverley Johnson, a vocal pedagogue of the highest stature and one I will always hold in my heart with love and respect. Beverley was teaching at Juilliard in those years, and while lessons occasionally took place there, they were usually held in her home. She was inspiring, exacting, deeply committed to her work. I learned much

about giving one's whole self to one's teaching during my years with her.

My performing opportunities during my years in New York were numerous, participating primarily in repertoire of the Baroque or new music. Winning the National Association of Composers/USA young artist competition was a springboard to performing contemporary music, which I had developed a connection to during my years at Eastman. My recordings of new music all happened during this time (recordings with Contemporary Record Society). Several of us, committed to the musical language of the Baroque area, established an ensemble devoted to that repertoire: Affetti Musicali was active for ten years, performing little known works of the Baroque. Our concerts were distinguished by the variety of repertoire that we performed, as we could add to our core band of continuo players and solo singer. We would often perform at the University of Richmond once I moved there, regularly collaborating with the University's art gallery, connecting music of the period to the art in a featured exhibition. Once in Richmond I performed on several Richmond Chamber Players concerts, was a soloist with the Richmond Symphony, and sang with several small chamber choirs, among them Voci and the James River Singers. Also during these years I coached with and performed with members of Tragicomedia in Bremen, Germany, and premiered a new work, as soloist, with Orpheus at Kennedy Center.

My first teaching position in higher education was within the Long Island University system, first at the Brooklyn branch, then moving to the main campus. At Long Island University I was able to teach nearly everything I could imagine: voice, of course, along with piano class, music theory, and graduate level music history. I continue to learn from my University of Richmond students, all engaged in their art, asking similar questions to the ones that I pondered during my undergraduate years. What a privilege to be a teacher! I also serve the University of Richmond as the director of the Richmond Scholars Program, the University's merit scholar program. Until 2010 I continued studying voice, working for quite a number of years with Marlena Malas, whose warmth and fabulous teaching continues to inspire me each time I walk into my studio.

The University of Richmond funded my first research trip, to Italy, where I was able to work at the Vatican Library on the solo cantatas of Giacomo Carissimi. While there I rediscovered a love of research and a passion for storytelling. My next project, and what has sustained me for many years, was a gift from the prolific Stradella scholar Dr. Carolyn Gianturco, who told me of some English cantatas of Galliard and Pepusch that she had encountered while researching at Harvard. Casually, she suggested that I look there as a possible sabbatical project. That simple suggestion, so generously offered, paved the way for so many opportunities focused on the development of the eighteenth-century English cantata, plus detailed work on the composer Henry Carey, who has now become very dear to me. This area of research remains one that I know I will return to again and again.

My current research work tells another story: that of music making in small towns across Ohio in the early part of the twentieth century, and the women who, through leadership and musical skill, founded scores of musical organizations, many of which are still in place today, including the enduring amateur music clubs of which they were a part. Their dedication to their art was fierce and singular, a testament to what hard work and focus can do even when funds are limited. I also have a personal interest in this research: in telling of the strong women whose legacy continues to inspire, I am privileged to share the story of my grandmother and her sisters, each of whom completed music degrees at the Chicago Musical College in the very early 1900s. Their story is fascinating and serves as a lens through which to consider the larger picture of amateur music making and its legacy today.

Outside of music and university responsibilities, life is full with family and friends. In addition, I am a certified equine massage therapist and can thank my musical training for a number of skills that are quite useful when working with my equine clientele!

For me, thankfully, my musical journey continues, and I am forever grateful for such an enduring passion that remains a motivating, inspiring, and rewarding presence in my life.

#### Publications:

“After the Italian manner: The English Cantata 1700-1710,” in *The Lively Arts*

*of the London Stage, 1675-1725 (Performance in the Long Eighteenth Century: Studies in Theatre, Music, Dance)*, ed. Kathryn Lowerre (Burlington, VT: Ashgate Publishing, February 2014).

*How a thrown shoe became a tragedy and other funny stories: a study of the Three Burlesque Cantatas (1741) by Henry Carey (1689-1743)*. Essay published by the ECHO on-line journal, UCLA (October 2012).

“‘Gods! I can never this endure’: madness made manifest in the songs of Henry Purcell (1659-1695) and Henry Carey (1689-1743),” in *Studies in Musical Theatre*, ed. Dominic Symonds (Bristol, UK: Intellect Books, 2010).

“The Composing of ‘Musick’ in the English language: The development of the English cantata, 1700-1750” (Ann Arbor, MI: Steglein Pub., 2008).

“Leadership through Laughter: How Henry Carey reinvented English poetry and song,” in *Leadership at the Crossroads*, ed. by Joanne Ciulla (Westport, CT: Greenwood Pub. Group, 2008).

#### ORIETTA CAIANIELLO, ITALY

I am from Naples, Italy, a stimulating city for young musicians in the 1960s and 70s. I studied piano with a renowned teacher at the Conservatorio di S. Pietro a Majella, one of the most prestigious schools in Italy. I was also fortunate that I was able to spend hours listening to the chamber music rehearsals of the Settimane di Musica d’Insieme, sponsored by the Scarlatti Music Society, which presented daily concerts by some of the greatest interpreters of the time. I graduated from the Conservatorio in 1980, but that was the year of the great earthquake in southern Italy and life became dark and depressing.

I decided to move to Detmold, in Westfalen-Lippe, North Germany, where I spent three years learning the chamber music repertoire under the guidance of excellent musicians such as the late Werner Genuit and André Navarra, Bruno Giuranna, and the late Tibor Varga. I frequently performed duos with a cellist and a violist. I also started attending summer masterclasses in Sion, Switzerland, at the Academie d’Eté, where I had the chance to meet magnificent musicians as well as music partners, such as Cristina Vital, an excellent flutist with whom I performed a number of duo recitals. My greatest experience

in Sion was my encounter with Peter Feuchtwanger, the famous pedagogue, whose profound outlook on music and innovative technique inspired me.

A new turn in my life took me to London, where I lived for three years, studying piano with Peter Feuchtwanger and doing a research project at King’s College on Italian opera in England in the eighteenth century. (I was awarded a scholarship from the Istituto Italiano di Studi Filosofici of Naples.) With his calm and positive attitude, Feuchtwanger led me back to solo playing, which I had abandoned; he encouraged and helped me to develop my own synthesis of the aesthetic and technical realms. At that time, I was intrigued with the study of different techniques, and I embarked on a kind of spiritual search that led me to consider music as one of the paths to building my own sense of ethics and establishing a profound relationship between mind and body. My very personal experimentation led me to try yoga, t’ai-chi, bioenergetics, and meditation and to learn how they could be applied to musical performance. I also had meaningful encounters with the therapist and healer Dr. Hilmar Schoenauer and with the pianist and pedagogue Marina Horak. I am still very thankful for my “British years” for having brought me some understanding of the depth of the human connection to sound as the expression of oneself. I am so grateful to Peter Feuchtwanger for having taught me humility and having enhanced my natural curiosity towards unknown music and its hidden treasures, which I have ever since been looking for in all fields of musical activity.



Orietta Caianiello

That was my basketful of experience when I was called back to an adult world, back to Italy, in 1987, at age twenty-nine.

My return to Italy was traumatic, since I had lost touch with the prevailing culture and had spent my 20s in a quite solitary path of musical growth. Nevertheless, I was able to find teaching opportunities—at first with private schools and tuitions and then at the SPMT of Rome (Scuola Popolare di

Musica di Testaccio), a school for amateur musicians, where I continue to teach chamber music. I also started to concertize, and I was especially interested in contemporary music, which was actively promoted in the city by the well-known society Nuova Consonanza. I performed with several groups. I played for six years with Trio Busoni, a piano trio with a wide repertoire. I am proud to say that I found a Busoni manuscript of the Trio, op. 18, no. 3, and we presented its world premiere in London in 1993.

I was pianist for many years with the contemporary ensemble Freon, based in Rome and led by Stefano Cardi. We presented several concerts and released two CDs (on Malipiero and on contemporary Italian composers), published by Raitrade and Stradivarius. I worked for four years with the actress Sonia Bergamasco on the repertoire of melologues, both classical (Schumann, Liszt, Strauss, etc.) and contemporary, including works especially written for us. I founded, together with my piano partner, Antonio Sardi de Letto, the Ianus Piano Duo, for two pianos. We performed in Italy, the USA, and Canada between 2001 and 2011, when my partner tragically died. We recorded two CDs, plus two additional discs that will be published posthumously: Messiaen's *Visions de l'Amen* plus contemporary works based on Schumann's piano music, published by Terre Sommerse and Raitrade.

I next turned to solo playing and to researching women composers, which has recently been my main field of activity in my teaching, performing, and organization of festivals. I toured twice giving recitals in India and Malaysia. I took a special interest in proposing such programs in countries where the female role in society is underestimated. I have organized, along with some colleagues, two festivals in Rome: "Musica Donna" in 2014 and "Le Compositrici" in 2015. I am organizing the third edition for 2016. The second and third editions are under the sponsorship of the Università degli Studi Roma Tre. Together with my colleague Angela Annese, I have promoted a project about women composers at the Conservatorio of Bari called "L'Ombra Illuminata." It involves teachers and students in the study of works written by historical women composers (and some contemporary ones), as well as research on them; we are also preparing a journal based on Italian translations of writings by promi-

nent women musicians (Ethel Smyth, Amy Beach, Alma Mahler, Cécile Chaminade, Clara Kathleen Rogers, and others). There will be a second edition in 2016. This project was selected, among others, from all the European conservatories, for the EPARM conference in Graz in April 2015.

In addition to teaching at the SPMT of Rome, I am Professor of Chamber Music at the Conservatorio "N. Piccini" of Bari, starting in 1996-97, after winning a national competition. I am "Cultore della materia" at the Università degli Studi Roma Tre, for a course in music interpretation, and I am part of the "Association Résonnance," led by the French pianist Elizabeth Sombart, which provides concerts for elderly and disabled people.

### CARLOTTA FERRARI: ITALY and CHINA

If the proverb "Behind every great man there's a great woman" is true, then it may also be true that behind every woman—whether great or not—is a cat. My musical career has grown and developed among cats. According to the eminent organist, theologian, and missionary, Albert Schweitzer, a cat is one of the two best remedies against melancholy and existential chaos. The other one is music.

I took up music (and cats) at a very early age, but I did not choose to become a composer when I was young. It happened by chance.



Carlotta Ferrari

During my studies as an organist in Italy, I was required to take a course in composition. Before the first lesson I was frightened, since I had no experience as a composer. But after my first hour in the composition class I ended up with a new name, given to me by my astonished classmates: "Lady of the Fugue." (Incidentally, in Italy, "Lady of the Cats" refers to a woman—often lonely and gentle—who feeds abandoned cats.) I had just discovered that in addition to feeding cats, I definitely needed to feed my composer side.

Soon after the birth of my first works (mainly piano, organ, and choral pieces), I

decided to allow them to be performed free of charge. I define myself as a copyright-free composer: my vision is to permit my compositions to be freely performed by anyone, on any occasion. My works are all on IMSLP, and the only copyright I decided to choose for them is Creative Commons Attribution, which means that if you want to perform them, you have to say they are written by Carlotta Ferrari.

Being a woman, I discovered very early how difficult it is to be taken seriously, and, because of the outstanding work IAWM is doing in promoting women, I decided to join. One of the problems is invisibility. For example; when my black cat rests on the cover of my black piano, one hardly notices him. The problem is similar for women composers: people tend not to see them, but they are there.

I decided not to give up, and one by one, my compositions came into the world. My first performer was my husband, Paolo Valcepina. With his love, his support, and his professional skills as a pianist, he presented my music in a 2007 multimedia event entitled InFormeArmoniche. He performed twelve piano pieces that I composed to accompany an exhibition of twelve wooden sculptures by Lux Brandanini; each of his works of art inspired my music.

In 2008 I composed my first major work: a secular cantata called *Giorno d'Ira* (Day of Wrath), written in memory of the victims of terrorism. It was premiered in northern Italy under the auspices of our Head of State. Many people were involved in the performance: four solo singers, two choirs, a group of instrumentalists, and a female conductor who created a resounding paradise from the massive number of voices and instruments. It was an unforgettable event.

After those initial opportunities, my career rose quickly. I happened to be in China because of an agreement between universities, and I found that I was very interested in different cultures. I accepted an appointment as Lecturer at Hebei Normal University in Shijiazhuang, Hebei province. I was promoted to Associate Professor after only one year of teaching, which is indeed remarkable. I feel very fortunate because I love my students, and I love my teaching position. I teach composition and chamber music. Being a professor in a Chinese university is a wonderful experience both musically and culturally. English is my

teaching language, but music doesn't really need much explanation. Since I am Italian, the language of the hands is important to me. And, being a musician, I also know that the teacher's good example always works.

Composition is a subject that requires good ears, a heart, and a constant effort from which satisfaction eventually arises. My students are attentive and eager to learn—like kittens with a new toy. Moreover, most of them are women—a circumstance I didn't expect, and, indeed, it makes me feel proud and confident about the future of Chinese women in music.

In addition to my academic career, I am enjoying the international success of my music. My compositions are being performed around the world, which of course makes me feel happy and honored. What makes me angry, however, is when people meet my husband and me, and they think I am the performer and he is the composer. This happens all the time. When we tell them I am the composer and he is the performer, they reply with great surprise, "Oh, are you really the composer?" Fortunately, positive moments happen more frequently than negative ones, and I am very satisfied about my career as a musician.

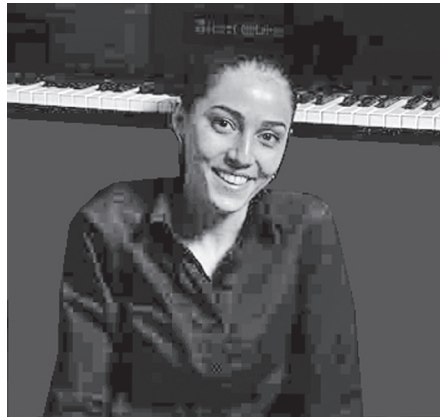
One endearing memory dates back to 2008, while I was writing my first major work, the cantata. The publisher and sponsor of the project came meet me, and my two black cats kept climbing up his trousers. I thought he might be annoyed and choose someone else for the project. He didn't. He probably shared Schweitzer's opinion on music and cats.

#### MAHDIS GOLZARI KASHANI, IRAN

*We are pleased to welcome our first new member from Iran. Mahdis is also one of the winners of the 2015 IAWM Search for New Music competition.*

Mahdis Golzari Kashani, born in 1984 in Tehran, Iran, began piano lessons at the age of six. Because of the unstable social and political atmosphere in Iran, Mahdis decided to major in electronic engineering at the university, but she continued to study music with different teachers including Haynoush Makarian and Tamara Dolidze. Although she did not major in music composition when she enrolled in the master's program in 2012 at Sooreh Art University in Tehran, she was able to pass the master's examination in composition based upon her own ex-

perience. Her love of music was so strong that she decided to focus on composition as her career path, even though she was aware of the problems that she would face. The social atmosphere in Iran has never been



Mahdis Golzari Kashani

good for artists and musicians, and they have never had a secure work environment; for example, when she was born, activity in music was considered a crime.

The main focus of Mahdis' work is on the relationship between literature, poetry, and Iranian pictorial tradition and how they relate to music. Throughout her career, she has endeavored to integrate various fields of art under the aegis of music and present works that are interdisciplinary in nature. Moreover, Mahdis has always focused on women's issues, despite the many, and sometimes painful, limitations imposed on women by the social and political circumstances in Iran. She has tried to elevate the pivotal role of women in society in conceptual terms, and her efforts can clearly be found in the spirit of her music. She has paid careful and rigorous attention to women's issues and concerns, notwithstanding the current censorship and sensitivities in this area, and this has made the work atmosphere narrower and more confining for her. The same obstacles are common for every Iranian woman involved in artistic activities. Despite these difficulties, she has managed to have opportunities to perform at concerts in Iran, and she has gained an excellent reputation as a pianist among the people of her country.

Because of the current limitations on women in the music, both past and present, Mahdis has been forced to present most of her compositions outside Iran. Thus far she has presented her works in the US and several European countries including Austria, Belgium, Italy, England, and

Ukraine. She has also had performances in the Latin American countries and East Asian countries such as Indonesia and Malaysia. And on several occasions she has been able to obtain residencies as a musician and a researcher in various European countries. She has won a number of prestigious awards from the US, England, and Ukraine. She has received commissions from the Luca School of Arts, Lemmensinstituut in Belgium; the Young Soloist of Belgium National Symphony Orchestra (NOB); and the 4020 Festival of Austria. In addition to composing, Mahdis is a devoted teacher and takes great pleasure in working with her students.

#### TAWNIE OLSON, CANADA

My music grows out of close relationships with a continuously expanding circle of musicians (and friends) with whom I work in the creation of new music. I am not interested in composing for an abstract ideal of an instrument or ensemble, but for individual performers whose strengths and personalities help shape each piece. That said, I am also driven to compose because I want to play with a sound or gesture, and/or I encounter a text or other extra-musical idea or emotion I want to draw into a piece of music.

*Something to Say* (2014), for example, came about because Shawn Mativetsky, professor of tabla and percussion at McGill University, asked me to compose a piece for him. I had never thought of composing for tabla before, but after hearing Shawn play I immediately wanted to work with him. I was intrigued by the compelling sounds one can create on tabla, and I really like *Jhap-taal*, a ten-beat rhythmic cycle commonly used in Hindu music. I also wanted to interact with *bol paran*, a genre of tabla music in which the drums imitate the sound of spoken text. Initially, I wasn't sure what text I wanted to work with, but as I sat sketching the piece, I found myself haunted by voices from my past. In-



Tawnie Olson



stead of letting these memories interfere with my compositional process, as they had previously done, I decided to confront them and integrate them into the piece itself. The resulting composition is grounded in Shawn's impressive abilities as a performer, and engages ideas inspired by North Indian music; its political and emotional character, however, comes directly from my own thoughts and experiences. The piece is dedicated to Shawn, and to Equality Now (an organization that works for the protection and promotion of the human rights of women and girls around the world). The organization receives a donation of fifty cents from the purchase of every copy of the recording (available on Shawn's website).

*La folia* (2008) is my second piece for harpsichord; it also grew out of my relationship with the performer, Katelyn Clark, who commissioned the piece with assistance from the Canada Council for

the Arts. I did not particularly like the sound of the harpsichord until I heard Kate play, but when she sits at the instrument it is as if all its limitations fall away. When I wrote this piece I tried to follow her transcendent example, composing harpsichord music that contains dynamic contrasts and (in one section) a melody that stands out from the surrounding texture. I loved giving my friend the chance to show off her virtuosity and musicality; writing this piece felt a bit like test-driving a sports car on the Autobahn.

In addition to solo pieces, I also write chamber music, choral music, and orchestral music. This year I am working on two orchestral commissions, a kind of cantata for Third Practice (a Washington, DC-based chamber vocal ensemble that performs early music side by side with brand-new compositions, and does both beautifully), a recomposition of music by electronica artist Grimes for indie band/

new music ensemble Plumes, a song cycle for the winner of the Jeunesses Musicales' Maureen Forrester Tour (commissioned by the Canadian Art Song Project), a new piece for the Yale Carillon, and a Magnificat setting for the Elm City Girls Choir and Yale Schola Cantorum. I already have ideas for most of these works, and in every case I am really excited about the people for whom I'll be writing.

I am an active member of the Association of Canadian Women Composers. I had heard about the IAWM for years, but as the ACWC has worked at reconnecting with our sister organization, some of my colleagues have spoken about their admiration of and commitment to the IAWM, and I felt I should join it as well. I am frustrated by the sexism that still exists in the world, and am excited to be part of a community that is doing positive work to change inaccurate and harmful perceptions.

## THE BUSINESS SIDE OF MUSIC

### Licensing Music for Audio-Visual Uses

PRISCILLA J. MATTISON

This article will highlight some of the customary practices and considerations in the U.S. relating to master use and synchronization licenses, with emphasis on film and television uses.<sup>1</sup>

#### An Introduction to Master Use and Synchronization Licenses

Music is an important element of audio-visual projects such as films, television programs, television and Internet advertisements, video games, and Internet websites.

If a producer hires a composer to write a piece of music specifically for an audio-visual project, the contract between the producer and the composer will probably specify that the producer owns all rights to that composition (with certain possible exceptions, which are beyond the scope of this article). However, in order to use an *existing* composition in an audio-visual project, the producer will need to get a license from the people or entities that own or control the rights to that composition (what I'll call the "owners").<sup>2</sup> That license, a "Synchronization License," gives the producer the right to "synchronize" the composition with, or include it in timed relation to, the images in the audio-visual project. (To be precise, since the producer will generally

also need to be able to publicly perform the audio-visual project, the license may be called a "Synchronization and Performing Rights License.") Uses of compositions in audio-visual projects are not subject to collective or statutory licensing schemes. Each use of an existing composition in an audio-visual project is subject to the approval of the owners, and to negotiation between the owners and the producer regarding the terms of the license.

Sometimes, a composition is used by itself in a film or television program, as when a character in a film croons a lullaby onscreen or when a performer plays a contemporary violin piece on a television show. No existing recording of the composition is used. Only a synch license is required. Other times, an existing recording of a composition is synched into an audio-visual project, as when the characters in a film dance to a recognizable record. In such a case, a second license is required—a "Master Use License," which is granted to the producer of the audio-visual project by the owner of the master (sound) recording. As with a composition, each use of an existing recording in an audio-visual project is subject to the approval of the recording owners, and to negotiation between

the owners and the producer regarding the terms of the license.

The musical composition is generally owned or controlled by one or more music publishers or administrators, or by the composers/songwriters themselves if they have not entered into music publishing or administration agreements. The sound recording is generally owned or controlled by a record label, or by the recording artist herself if she has not entered into a recording contract. In the case where both a recording and a composition are being licensed, and one person or entity owns or controls both the sound recording and the music publishing—for example, an "unsigned" artist who writes her own compositions—the two licenses can be combined into a "Master Use and Synchronization License."

Master use licenses can be significant sources of income and exposure for artists and labels. In an era of transition from sales of CDs to physical downloads to streaming, and with revenue from sales and licenses of recorded music struggling to rebound from the stark declines of prior years, master use licenses can be welcome and even vital sources of revenue.<sup>3</sup> In particular, unlike sales of recordings, which often bring in small amounts of money on a delayed ba-

sis, master use licenses often bring in up-front lump sum payments (as discussed below), which can help the owners' cash flow. Also, having a "placement" in a film or television program means that the artist and label can benefit from the promotion and marketing for that project, especially if the artist and label receive prominent written credit within the project and in advertisements for the project, and if the recording is used in audio-visual ads for the project (such as a film trailer). Such promotion can lead to additional sales or streams of the recording. Further, a placement in a successful film or television show can bolster the credibility of the artist and the label, thus paving the way for the owners to obtain additional master use licenses for that or other sound recordings. Likewise, placements in high-profile advertisements can be both lucrative and useful as promotional opportunities, both for up-and-coming artists and for legacy acts seeking to connect with new audiences or draw attention to upcoming tours or (re)releases.

Similarly, synchronization licenses can be significant sources of income and exposure for composers/songwriters and for publishers/administrators. For example, the placement of a composition in a television show might lead to the composer being hired to write for other films, television programs, or commercials.

Now consider the producers of audio-visual projects. Synch and master use licenses are important to them for reasons of aesthetics; using the right music in the right way can enhance the emotional impact of the project. Also, the producer of the audio-visual project can select music designed to appeal to, and increase awareness of the project to, its target audience, capitalizing on the popularity of the performer and music and thereby raising the commercial value of the project. Further, a producer can choose to enter into a specific license for reasons of convenience—such as a cooperative publishing company with short turnaround time, a library of pre-cleared music, or a "one-stop-shop" artist/songwriter who owns her own masters and publishing and can give quick approvals.

A notable example of the importance of a song placement to both owner and producer is the use of the original recording of the 1972 Badfinger song "Baby Blue" for the closing of the finale of the popular AMC cable television channel program, "Break-

ing Bad." Using that track was the idea of the series creator, one which took some convincing of the music supervision team,<sup>4</sup> and which ultimately proved very popular with the program's ardent audience. In the days just after the broadcast, digital sales of the song increased by 2,981%, U.S. terrestrial radio spins increased by 1,175%, and U.S. streams jumped by 20,000%.<sup>5</sup>

In fact, over the past few decades synch and master use licenses have become more important than ever before. Although most film production companies still hire composers to create and compose background "score" music for their films, many contemporary films also incorporate individual master recordings into the soundscape. Some contemporary productions rely on outside master recordings to serve as nearly the entire score for the film. Many U.S. television programs, including dramatic and comedy series, license current hit records performed by top artists, so that the television producers and networks can use the association with the artists to promote upcoming broadcasts. Use of current master recordings by original, independent artists has also been on the rise, with certain music supervisors excelling at finding and placing recordings by artists on the way up.

### How Master Use and Synch License Deals Get Started

Synch and master use license deals come about in various ways. Music supervisors for films and television programs seek out music for their projects through their networks of contacts, pre-cleared library sources, listings in tip sheets, and other methods. Music publishers "pitch" their signed writers' music. Labels pitch their signed artists' music, both to projects being developed by their affiliated film and television production companies, if they have them, and to outside producers. Entertainment lawyers and other representatives

may also solicit placements of their clients' music. Synchronization placement specialists offer to represent songs, composers, artists, labels, or catalogs to potential users. Independent artists may submit their own music to projects, using tip sheets and other publicly-available information.

As suggested above, some license deals are made, at least in part, because of personal relationships between professionals and executives who have worked together before; music supervisors, synch placement specialists, film company music department heads, and entertainment law firms are all in regular communication with each other. A music supervisor might reach out to trusted colleagues to search for the perfect recording to fit a project, often at the last minute and needing to be confident that the purported owner really does control the rights. In the fast-paced world of daily television shows, music supervisors may have to race to track down who owns the rights to a composition slated for inclusion in an upcoming show. To representatives of hit songs, it is common to receive dozens of last-minute requests for television synchronizations during the short window of time that a song is new and considered "hot." Given the short turnaround required for daily and many weekly television programs, the parties involved need to have well-functioning relationships so that the music can be delivered and the rights cleared in time to broadcast the program.

On the other hand, the numerous companies that offer pre-cleared music to producers of audio-visual projects increasingly offer automated tools that let potential customers digitally filter, listen to, and sometimes download, license and pay for music.

### Business Considerations

This section will address business considerations that arise when an owner contemplates making her music available for synchronization placements in one of two ways—first, when the owner authorizes a licensing company to seek placements for her music, and second, when the owner has the opportunity to license a specific piece of music for a specific use.

#### *Licensing Companies*

There are numerous companies that license recorded music (often called production, stock or library music) to customers for use in films, television programs, and other projects. These companies (what I'll call "licensing companies") vary widely in



Priscilla ("Sally") Mattison

terms of their business models, target customers, and offerings. For example, some licensing companies focus on smaller-scale uses like wedding and non-corporate event videos, while others emphasize higher-profile uses like television programs and advertising; some licensing companies only handle music that is newly composed for that company, while others take on music that has previously been commercially exploited. Licensing companies which deal in pre-cleared music tend to rely on volume of business: doing more, cheaper deals, rather than fewer, higher-paying deals.

Licensing companies often handle music that is owned or controlled by one person, such as independent artists who own both their compositions and master recordings. Some licensing companies will only deal with solo creators who write, perform, and produce their own music.

It is important for an owner of the music to investigate a licensing company's business model and terms before agreeing to do business with it. While the terms offered by the licensing company to the owner may be standardized and non-negotiable, in some cases they can be negotiated. In addition to finding out general information such as how big the company's catalog is and how many placements (and of what type) it has made, the owner might want to think about:

- Is it free for the owner to post music to the licensing company's website? Most reputable licensing companies get their payment from the music users, not the owners. As a general rule, an owner should not have to pay to submit music for possible synch placements.

- Does the licensing company want exclusive or non-exclusive rights to the music? In other words, will the owner be allowed to seek (or authorize others to seek) other licenses, or not? If the licensing company only seeks non-exclusive rights to the music, will it "re-title" the individual tracks when submitting cue sheets to performance rights organizations ("PROs")? While re-titling is a common practice, it can lead to confusion and is not ideal from the perspective of the owner.

- How does the licensing company charge its customers? Will the licenses granted by the licensing company be for specific uses of the music, or will they be valid forever? If the company has a "rate card" for different types of uses, what are

the various rates charged? Will the user pay for the music per use, or buy an "all-you-can-eat" monthly subscription? If the licensing company offers prospective users a standard license fee, how much does it cost, and what does it cover?

- How does the licensing company pay the owner? If the licensing company pays the owner a percentage of what it earns per placement, what will that rate be? Are all other owners paid the same rate? Ideally, the owner will earn at least 50% of what the licensing company earns per placement (after expenses). In theory, the best scenario from the perspective of the owner is for the licensing company to take a percentage of any upfront fee(s) paid to the owner and not take a percentage of any public performance royalties. However, many licensing companies will also ask for a percentage of back-end income. In fact, the owner should find out whether she will receive *any* performance royalties in connection with placements made by the licensing company. Some licensing companies only deal with owners who are not affiliated with a PRO. Some licensing companies buy the music outright from the owner, so that the owner will not receive any performance royalties. If the licensing company will buy the music outright, will it pay the owner upfront and regardless of whether or not it ever makes any placements of the music? Some potential users, such as certain U.S. television networks, are not signatories to the PROs and do not pay performance royalties. Some licensing companies want to be able to offer music to potential customers for a flat fee with no back-end payments, so that the upfront fee paid to the owner is deemed to include the performance royalties.

- Does the licensing company have different divisions for different types of music and licenses? If so, how do they differ?

- Does the licensing company have "creatives" on staff to help potential users select music for their projects, or is the service automated only?

- Does the licensing company place any restrictions on how the music can be used? In general, since the pre-cleared status of its music catalog is one of the licensing company's main selling points, the owner will have no say over which licenses are granted once the company takes on the material; the owner will be deemed to have

agreed to any and all placements ahead of time. That being said, the terms of the licensing companies' licenses may forbid "pornographic," "obscene," and "immoral" uses by its customers, as well as those that are illegal or violate the rights of any third parties.

Doing some research, asking some questions, and seeking the advice of a lawyer, if necessary, may help the owner avoid entering into a business relationship with a company that is not a good fit. The owner should also be clear about which tracks the licensing company is interested in. The company might want to take on all of the music she has created to date, all of the music she will create within some specific timeframe, a specific list of titles, or something else. The owner should be careful to hand over to the licensing company only those titles she truly wishes to (and is able to) have it license.

### *Conventional Licensing*

In the conventional process, each synch and master use license is negotiated on a case-by-case basis for a specific use.

When both a composition and a recording embodying that composition are being licensed, the owners of the composition and the sound recording each negotiate separately with the producer regarding their respective properties. Generally, however, the license fees for the sound recording (the master use license) and the composition (the synch license) are equivalent. For example, if a television producer plans to license a piece for a total budget of \$1,000, typically half of the license budget (\$500) is paid to the owner of the master recording, and the other \$500 is paid to the owner(s) of the composition. If, as in many cases, there are multiple parties that own or control the composition—for example, where the composition was co-written by four writers, each of whom has her own publisher—then these parties customarily split the synchronization license fee based on their respective pro rata shares of the underlying musical composition.

In many cases a music supervisor, film producer or other individual will become interested in licensing a specific composition or master recording for a specific use. The inquiring party (I'll refer to this person as the "producer") may ask the owner(s) of the composition and the recording for a "price quote."

### *Preliminary Questions*

An owner of a composition or recording, or her representative, such as a lawyer, should start by finding out some preliminary information about the proposed use. For example:

**Musical Selection:** Which composition does the producer of the audio-visual project want to use? The title and composers should be identified so that the parties can be sure they are talking about the same composition. Which master recording does the producer of the film or television program want to use? Is the producer seeking to use the original master recording, or a re-recording or “sound-alike” recording? The title, composers, and performers should be identified.

**Territory:** What is the geographical territory covered by the license? Will the producer require rights for the whole world or universe, or a more limited territory? The owner might not be able to license the rights for certain territories.

**Term:** What is the desired length of time of the license? Will it be just for a few weeks or months; for example, during the initial broadcast cycle of a short-run reality television program? Or does the producer seek a license for the entire length of copy-right?

**Exclusivity:** Will the grant of rights in the music be exclusive or non-exclusive? In other words, may the owner seek placements of the composition (master recording) in other audio-visual projects in the future?

**Budget:** What is the total budget of the project? What is the music budget?

**Usage and Grant of Rights:** The producer will generally need to have the rights to publicly perform, reproduce, and distribute the composition (recording) as contained in the audio-visual project, in addition to the right to synchronize the composition (recording) into the project. The lawyer will also want to know:

- How will the music be used in the project? If in a television or Internet ad, what is the ad for? If in a website, what kind of website is it? If in a film or television program, what is the scene in which the music will be used? A television or film music supervisor or other producer’s representative will usually provide a short description of the scene in which the music will be used, and on request he or she might provide actual script excerpts or footage so

that the owner knows exactly what will be seen on screen while the music plays. Regardless of the type of audio-visual project, the owner will want to make sure that the use of the music in the proposed context will enhance, not detract from, the stature of the composition. If in a film or television show, will the music be vocally performed by an actor on camera, performed visually by musicians in the background of the scene, or used as mere background to the action on screen, either with vocals or without? Does the producer want to change the lyrics? Will the music be used during the opening or closing credits? Will the music be used during a particularly important scene which advances the plot forward or serves as a climax of the story? Will the title of the composition also be used as the title of the film or television program?

- Will the audio-visual project use the vocals of the recording, or will the vocals be removed or mixed at such a low volume that the viewer only hears the instrumental portion of the recording?

- How many times within the project will the composition (recording) be heard? What will the duration of each use be? Will the producer use the entire composition (recording), or only a small portion of it, for example, up to 30 seconds?

- If the request is for a television program, does the producer wish to license the music for just one episode, or for an entire season, or for use within every episode of the program it produces, for many years to come?

- Will the music also be used in advertisements or trailers for the project? If so, what kind? For example, will the music be contained in television ads for a videogame? In the realm of film or television, an “in-context” use means that the music is used in the trailer or promo exactly as used in the project itself; an “out-of-context” use means that the music is used over a scene other than the one in which it is used in the film or television program itself. Does the producer want to use the music in a soundtrack? If so, will the producer guarantee to use the music in the soundtrack album or release it as a single?

- What kind of distribution will the audio-visual project have? For example, if the audio-visual project is a videogame, will the game be released in digital format only? Will it be an Internet-based massive multiplayer game? If the audio-visual

project is a film or television production, does the producer seek rights for worldwide television of all types, or for free television only? U.S. theatrical distribution? Ex-U.S. theatrical distribution? If a film, will it be released by a major or major independent film studio, or a smaller company? Does the producer seek rights for home video/DVD, downloads, and streaming? If so, the producer will likely want DVD, download and similar rights on a buy-out basis. Does the producer seek the broadest rights possible?

The answers to the above questions may “make or break” the deal, and at the least will inform the price quote.

### *Consideration*

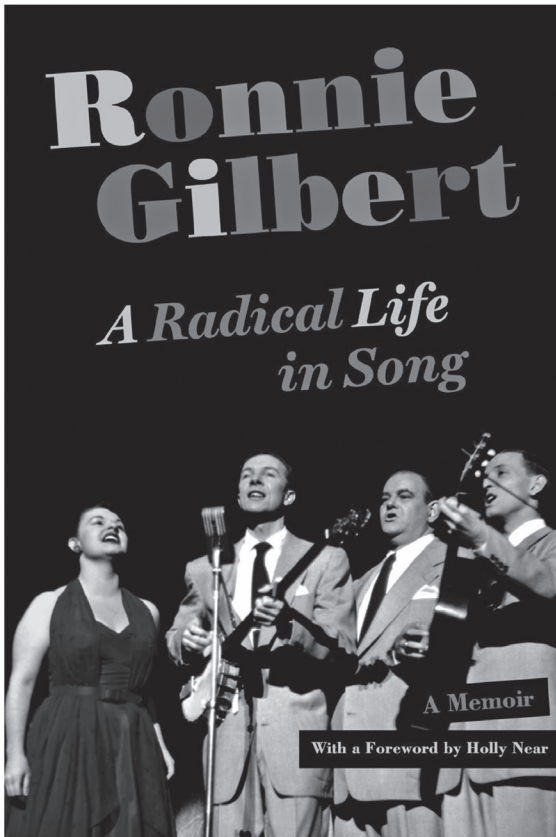
Once they reach the stage of negotiating exactly how much money or other “consideration” (something of value) will be paid for the license, the parties can use their creativity in structuring a deal.

One possible deal type is a “flat fee” deal. In a flat fee deal, the producer of the audio-visual project pays the owner a one-time price at the inception of the synch or master use license. A flat fee is appropriate when the distribution and term aspects of the license are fairly straightforward, such as when a producer wants to use a recording in a local television advertisement for a period of six months. A flat fee is also appropriate when a producer has the financial means to obtain the widest territory, longest term, and most flexible license possible by making a one-time payment upfront. This is also the most desirable type of deal for the owner.

The license fee “per side” (i.e., for each of the compositions and the recording) can range from a couple hundred dollars for a low-budget television show or film to hundreds of thousands of dollars or more for major motion pictures. Recent synch license fees for video games vary from \$1,000 to \$10,000. A national U.S. television advertising campaign synch license generally ranges from \$50,000 to \$100,000 for thirteen weeks. A recent use of a few seconds of a piece by a classical crossover act in a three-day U.S. broadcast and basic cable television promotion for an upcoming sports event paid \$250. Use of a hit song in a promotional campaign on a cable television channel (and the affiliated website) recently paid \$2,500 to \$3,000 per week in synch license fees. Average recent synch license fees for weekly episodic tele-

# NEW

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vision programs range from \$250 to \$18,000 (the latter a current hit song featured prominently in a scene, with a character lip-syncing to the recording). Average Hollywood film prices vary from \$10,000 to \$40,000 for compositions contained in recordings by mid-level artists. A recent placement of a new pop song by an up-and-coming international artist in the end credits of a major studio film paid \$50,000 per side.

Logic dictates that expanded rights and uses result in higher license fees. If the recording is to be used several times in the project, over opening or closing credits of a film, as the title of a film, or in out-of-context trailers, then the license fee would tend to be on the higher side. Generally speaking, the more notable the artist and the recording, the higher the price, and of course new hit songs command higher fees.

In some cases, however, the producer does not have a large enough budget to obtain such an array of rights. The project may be a low-budget independent film, a documentary, or just a production that has run out of money. Alternatively, the producer may be well-financed but needs the flexibility to make decisions about the exploitation of the project in the future. In such instances, the parties may negotiate what is called a “step” deal. In a step deal, the producer usually pays the owner an upfront license fee, and promises to make a series of additional payments to the owner if and when certain sales or distribution milestones are achieved, such as the project earning a certain amount of box office gross revenue, or its distribution being expanded into a new territory or format or extended on a television network.

Step deals are primarily used in films and television shows. Such an arrangement can be satisfactory if the owner is willing to take a leap of faith regarding the project, but particularly if the upfront fee and exposure make the deal worthwhile in any event. Recently, the use of a hit song on a broadcast network television awards show paid a synch fee of \$550 to \$3,000, depending on the nature and duration of the use within the show, whether the term was renewed, and whether the territory was expanded. A recent six-month TV, Internet, and trade show ad campaign paid an initial synch fee of \$120,000 per side, with an additional payment of \$143,750 payable per side if the producer extended the campaign. The use of a hit song on a TV contest show

recently paid an initial synch license fee of \$1,700 to \$3,300, depending on the broadcast territory and the duration of the use, with an additional \$1,300 to \$2,900 payable if the song were used in subsequent episodes; a similar TV contest show use paid an initial synch fee of approximately \$4,400, with additional payments of up to \$21,000 each payable for other uses within the show and expansions of the term, territory, or format.

In some cases, the producer cannot offer any money to the owner. Nevertheless, the owner might still elect to grant the license. Such a license is known as a “gratis” license. In such an instance, the owner may feel that the promotional value of being in the project will likely lead to other licenses and future revenue for this particular piece of music, and/or for the musical artist and composer. A gratis license might be granted for a project such as a low-budget independent film, low-budget television program, student film, or audio-visual project made for charitable purposes; or for a limited use such as “festival license,” which allows a producer to screen a film at a film festival in hopes of securing distribution.

Another possible payment arrangement is a “trade” deal. As in a gratis deal, no money changes hands. However, the producer might be able to offer something of value to the owner in exchange for the license; for example, footage from the project so that the owner can create a promotional, short-form music video for the piece at little or no production expense.

Different types of payments are collected and paid in various ways. Generally, the synch license fee (master use license fee) is paid upfront, and is payable upon commercial release of the audio-visual project. In the instance that the license calls for a “step” payment or some other type of future or contingent compensation, the license agreement would control the frequency and method of payment of additional compensation. In some territories, additional performance royalties stemming from the use of the composition within the audio-visual production are also collected by the local PRO, which in turn passes the performance royalty along to the composer/writer and publisher/administrator.

#### *Other Important Issues*

Several other issues arise when the synch and master use licenses are being drafted and negotiated:

**Credit:** The owner will want to ensure that correct and detailed credits are included in the credit portion of a film or television program, as verifiable credits are vital to a composer’s or artist’s career and of promotional value to publishing companies and labels. The producer’s attorney may seek to limit the producer’s obligations regarding credits and her liability for any breach of those obligations.

**Remedies for Breach of Contract:** What rights does the owner have if the producer fails to honor the terms and conditions of the license, and vice versa? Is the license terminated? Are the remedies limited to money damages in court, or can the owner enjoin the further distribution of the audio-visual project in a court of equity? The producer will seek to limit the owner’s remedies to money damages, and will almost always insist that the owner waive any right to enjoin distribution of the project.

**Audit Rights:** If the financial aspect of the license is based on a “step” arrangement, does the owner have the ability to retain an accountant to examine the financial books and records of the producer in order to verify whether or not money is owed? Who bears the cost of this audit, and where does it take place? Does the owner need to give advance warning in order to conduct the audit?

**Venue and Jurisdiction:** Most audio-visual projects are distributed in multiple nations. Therefore, it is essential to include dispute resolution, venue, jurisdiction, and choice of law provisions in the license to ensure the swift and efficient resolution of any potential future disputes.

**Taxes:** Each party to the license should agree to pay its respective share of taxes due in connection with the consideration paid. In the situation where the parties are from different nations, the lawyer should be mindful of international tax treaties and the potential for “at source” income taxes, which might be levied by the tax authorities. (If the owner is collecting payment on behalf of and distributing money to co-owners, she should also be aware that she will have to file tax documents to ensure that the appropriate tax liability is passed on to the co-owners.)

**Warranties and Representations:** What if the owner does not hold the rights she claims to hold? The producer will want the owner to warrant that she controls the property being licensed, and to indemnify

the producer in the event of any breach of such warranties.

**Performance Rights:** What about ensuring that performance royalties are paid? The owner of the composition will want to ensure that any performances of the audio-visual project on television or (outside the U.S.) in movie theaters generate appropriate performance royalties. The producer will need to provide a cue sheet to the owner's PRO. It is advisable for the owner's lawyer to insist on getting a copy of the cue sheet, both to check it for accuracy before it is delivered to the PRO, and to be able to follow up with the PRO if necessary to make sure that the owner is paid (and credited) properly.

**New Use Payments:** What about union obligations? Normally, the owner of the master recording will expect the producer to make any payments required under union agreements to be paid to the musicians or producers on the recording in connection with a "new use" of the recording in a film or television program.

## Conclusion

Synchronization and master use licenses are an important part of today's music business. Existing compositions and recordings are used widely in films, television programs, and other audio-visual projects. Today's songwriters, composers, publishers, administrators, musical artists, and labels rely on the exposure and fees generated by synch and master use licenses more than ever before, and the use of music in an

appropriate project and pursuant to a well-negotiated synch or master use license can bear fruit for many years. Owners who are considering making their music available to a licensing company for pre-cleared placements in audio-visual projects should carefully evaluate the company's business model and terms to avoid unwanted surprises and ensure a mutually beneficial relationship. Synch and master use licenses, which are negotiated in the conventional way, can take many forms and result in diverse types and amounts of payment. Attorneys who are knowledgeable about the relevant issues can help their clients avoid pitfalls and participate in successful collaborations in this active corner of the music industry.

*Priscilla ("Sally") Mattison, Esq., is Of Counsel to the Bala Cynwyd, PA-based firm Bernard M. Resnick, Esq., P.C. Her clients have included recording artists, songwriters, record producers, record labels, music publishers, managers, booking agencies, filmmakers, and screenwriters. A frequent speaker at entertainment industry and legal education events, Sally is also a classically-trained musician. For additional information, please see: [www.bernardresnick.com](http://www.bernardresnick.com).*

## NOTES

<sup>1</sup> © 2015 Priscilla J. Mattison. This article combines, expands on and updates two articles co-written and previously published by Priscilla J. Mattison and Bernard M. Resnick.

<sup>2</sup> This article assumes that the compositions and sound recordings in question are currently under copyright protection. The question of whether a particular composition or sound

recording is or is not currently under copyright protection is beyond the scope of this article.

<sup>3</sup> Global sales of recorded music were less than \$15 billion in 2014 (Tim Ingham, *Global Record Industry Income Drops Below \$15BN for First Time in Decades* [April 14, 2015] <<http://www.musicbusinessworldwide.com/global-record-industry-income-drops-below-15bn-for-first-time-in-history/>>), compared to over \$38 billion in 1999 (IFPI, *2000 Recording Industry World Sales* [April, 2001] <<http://www.ifpi.org/content/library/worldsales2000.pdf>>). Recorded music sales in the U.S. dropped from \$14.6 billion in 1999 (RIAA, *Scope of the Problem* [visited July 22, 2015] <[https://www.riaa.com/physicalpiracy.php?content\\_selector=piracy-online-scope-of-the-problem&searchterms=1999&terminclude=&termexact=>](https://www.riaa.com/physicalpiracy.php?content_selector=piracy-online-scope-of-the-problem&searchterms=1999&terminclude=&termexact=>)>) to \$6.97 billion in 2014 (Joshua P. Friedlander, *News and Notes on 2014 RIAA Music Industry Shipment and Revenue Statistics* [visited July 22, 2015] <<http://riaa.com/media/D1F4E3E8-D3E0-FCEE-BB55-FD8B35BC8785.pdf>>). Worldwide, revenue from synchronization deals was up 8.4% in 2014 and accounted for 2% of total recorded music industry revenue (IFPI, *Facts and Stats* [visited July 22, 2015] <http://www.ifpi.org/facts-and-stats.php>); in the U.S., revenue from synchronization placements constituted 3% of recorded music revenues in 2014 (Friedlander).

<sup>4</sup> Steve Knopper, *Why 'Breaking Bad' Chose Badfinger's 'Baby Blue'* (Oct. 1, 2013) <http://www.rollingstone.com/movies/news/why-breaking-bad-chose-badfingers-baby-blue-20131001>

<sup>5</sup> *Breaking Bad Was Very, Very Good For Badfinger's "Baby Blue"* (Oct. 3, 2013) <http://www.hypebot.com/hypebot/2013/10/breaking-bad-was-very-very-good-for-badfingers-baby-blue.html#more>

## CONCERT AND OPERA REVIEWS

### A Week of Festivals Featuring Women Composers: Judith Shatin's *Glyph* and Jennifer Higdon's *Cold Mountain*

MARY KATHLEEN ERNST

This past August, I had the good fortune in a single week to hear Judith Shatin's *Glyph* at the Aspen Music Festival (Colorado) and Jennifer Higdon's first opera, *Cold Mountain*, a world premiere production commissioned by The Santa Fe Opera (New Mexico).

Aspen Mountain was lush and green from higher than usual summer rainfall. During a visit to the spectacular Maroon Bells peaks and Maroon Lake, the clouds broke just long enough for a peek at the

peaks, the most photographed in North America. Their reflection in the crystal clear lake below, with the sky's dramatic thunderheads in the background, was an unforgettable sight.

That evening, I attended a chamber concert at Harris Concert Hall performed by faculty and students of the Aspen Music School in a well-constructed program including three major works sharing great virtuosity, rich textural effects, and emotional depth: Faure's Piano Quartet No. 2, Brahms' Sonata No. 1 for Viola and Piano, and Shatin's *Glyph* (1984) for Viola, Strings and Piano, with faculty artist James Dunham as soloist. Although it was composed thirty-one years ago, *Glyph* is still fresh, inventive, and deserving of the many performances it has garnered. A *glyph* is a

carved relief and refers to "the carving of sound in relief through time and on oneself," according to the composer.

In concerto-like form, its four movements evoke different qualities of light. "Luminous" displays sustained, gossamer sound colors against the solo viola's warm, lyrical lines. "Flickering" is a fast, fantastical interchange between instruments that ends all too soon in a flurry of pizzicato that vanishes into thin air. "Ecstatic" showcased Dunham's voluptuous sound in the romantic solo lines, embellished by crystalline glissandi in the piano. "Incandescent" implies a white-hot, fiery light. Here, there were impassioned exchanges between instruments, followed by a virtuosic viola cadenza. With increasing intensity and driving rhythms, the movement

whirled to a close, eliciting an enthusiastic ovation from the audience. James Dunham is the featured violist in *Glyph* with the Cassatt Quartet in *Time to Burn*, a recent CD of Judith Shatin's music on the Innova label (reviewed in this issue). A new version of *Glyph* for solo viola, string orchestra, and piano was premiered by violist Emily Onderdonk and the San Jose Chamber Orchestra, conducted by Barbara Day Turner, on March 1, 2015.

From Aspen, I flew to Santa Fe, arriving at its Sunport on a hot, sunny afternoon in the New Mexico desert. The whole city seemed to be buzzing about *Cold Mountain*, from my Hertz representative at the airport to guests at my hotel and visitors to the Georgia O'Keefe Museum. Tourists from around the U.S., Canada, Europe, and as far away as Australia had come to experience the opera in one of the most spectacular open-air venues in the world.

Taking my seat in the front mezzanine, I saw breathtaking views over hundreds of miles from the high bluff where the opera shed sits, open on three sides, looking out over an expansive, golden desert valley framed by distant mountains. As the sun set and the sky reflected vivid oranges, blues, and violets, my focus moved to the stage and the striking set, composed of huge timbers jutting out in all directions over a massive pile of wood and stony rubble, lit completely in black. It was a harsh and depressing sight, as if symbolizing the destruction of a country, a society, a way of life, a generation of young men. It reflected the darkness inherent in the tragic story about to unfold.

The opera *Cold Mountain* is based on Charles Frazier's National Book Award-winning novel. Composed by Jennifer Higdon with a libretto by Gene Scheer, it is a story of life, love, loss, and survival based on real characters living in the South during the U.S. Civil War. The story takes place over years 1861 to 1864. W.P. Inman (Nathan Gunn), an experienced soldier (and ancestor of Mr. Frazier), has grown tired and disillusioned after four years of fighting a war he believed would last only six months. Wounded, he decides to leave the army and walk home to his beloved Ada Monroe (Isabel Leonard), whom he plans to marry. Ada is a well-educated woman of privilege from Charleston, South Carolina who is trying to survive alone on Black Cove Farm. Along comes Ruby (Emily Fons), a

strong, able woman who has survived on her own since childhood, who offers to help Ada tend the farm. Together they form a strong bond—Ada teaching Ruby how to read and write—Ruby teaching Ada how to repair fences, slaughter chickens, grow food, and hunt. Teague (Jay Hunter Morris), the nefarious head of the Confederate Home Guard, is hotly pursuing Stobrod (Kevin Burdette), Ruby's father and a deserter. The trail leads to Black Cove Farm and ultimately to Inman. Although Inman is a capable soldier, he is also a good-hearted man, who stops along the way home to rest and often help those in need.

Gene Scheer's vivid libretto provided deep insights into the novel's main characters and inspired Pulitzer prize-winning composer Jennifer Higdon's magnificent music. Re-scripted scenes from Frazier's long, detailed novel were masterfully condensed into two concise acts of descriptive prose and moving poetry. Higdon's orchestral writing embodies musical architecture on a grand scale. In each act the well-crafted and controlled music reached a tumultuous peak. Rhythms were punctuated to underscore the English diction and propel the action forward. Every word sung was clearly understood, with natural inflection and flow. A wide variety of orchestral textures and unique harmonies never interfered with the singers but fortified dramatic action, enlivened characters, and created compelling moods. Conductor Miguel Harth-Bedoya deserved kudos for maintaining flawless ensemble and support of the singers throughout.

The opera opens in silence, interrupted only by a few men in a far corner shoveling black dirt, perhaps burying a fallen soldier. Teague, a heartless, vengeful brute, bursts on stage to capture and shoot deserters. Brash winds in the lowest registers blew stabbing, sharp and dissonant tones, portraying the evil antagonist.

Opera superstar Nathan Gunn infused Inman's first aria with haunting hollowness and great sensitivity. He sang of the horrors and fatigue of battle, sleeping among dead soldiers, consuming only broth and bread. He decries war, singing, "The Metal Age has come!" "Oh, there was nothing poetic,

nothing as pure as a drop of water, just bile and stench...." As Inman journeyed, long lines of unresolved descending harmonies in the orchestra portended trials to come.

Leonard and Fons delivered outstanding performances that perfectly embodied two remarkably different characters. As Ada, Isabel Leonard's pure, clear sound portrayed Ada's elegance, refinement and innocence. Emily Fons put forth a hefty, authoritative and sometimes guttural tone to show Ruby's strength, life experience, candor, and humor.

The singers moved up, down, and across the many angled planks that effectively showed scenes happening simultaneously in different geographic locations. Spotting kept the most important action in the forefront. Staging and lighting made it possible to show multiple lives lived at different progressions—Teague's fast pursuit of deserters, Inman's varied pace on his journey home, and the slower pace of Ada and Ruby's day to day life on Black Cove Farm.



Isabel Leonard (Ada) and Emily Fons (Ruby) in Jennifer Higdon's *Cold Mountain*

Higdon's lush choral writing was a highlight throughout, and a touching elegy in the second act was particularly moving. The vocal ensemble singing was another high point, particularly the vocal quartet, "A Fence is a Good Thing," which featured personal life reflections of Teague, Stobrod, Ada, and Ruby. The Home Guard's killing of Inman after a brief encounter with Ada, who was hunting in the woods, completes the tragic story. The audience's ovation was spontaneous. Morris was enthusiastically booed for his commanding



performance of Teague. Fons received shouts and whistles for her performance as Ruby, probably the opera's most complex and captivating character.

*Cold Mountain* portrays undoubtedly the most devastating period in United States history, that of its Civil War, in which over 600,000 Americans were killed, more Americans than in any other conflict worldwide since. Music, text, direction, and lighting all served to create a special intimacy between characters and audience, while remaining true to the history passed down to novelist Frazier's family through stories and letters from Inman.

There have been a number of important and successful contemporary operas about events in history. Among those that come to mind are many by Philip Glass including *Satyagraha*, *The Voyage*, *Akhnaten*, *Galileo Galilei*, and *Appomattox*, Thea Musgrave's *Mary Queen of Scots*, Tan Dun's *The First Emperor*, and John Adams' *Nixon in China*. Jennifer Higdon's *Cold Mountain* may someday be counted among these. If you miss the opportunity to attend upcoming performances in Minnesota, Philadelphia, or North Carolina, The Santa Fe Opera has recorded it for distribution in the near future.

*Cold Mountain* was co-commissioned and co-produced by Opera Philadelphia and Minnesota Opera, in collaboration with North Carolina Opera, directed by Leonard Foglia, set design by Robert Brill, and lighting design by Brian Nason.

*Mary Kathleen Ernst is a pianist who has championed music by American composers, especially women. Her recent solo CD, Keeping Time, is available on Amazon and iTunes. For more information, see MaryKathleenErnst.com.*

### Ethel Smyth: *The Wreckers*, a Monumental Revelation

American Symphony Orchestra, July 24-August 2, 2015, Bard Summerscape, Bard College, Annandale-on-Hudson, New York

LIANE CURTIS

The US-staged premiere of Ethel Smyth's 1906 opera *The Wreckers* at the Fisher Center as part of Bard Summerscape made a strong case that this work deserves to be in the standard repertory. The story comes across with visceral impact when given a staged production. Addressing critical moral issues, the music gives depth and urgency to the grim story: a community steeped in violence and depravity as a way

of life, and the courage of the two people who stand up to it. Music Director Leon Botstein is nothing less than a visionary in bringing Smyth's opera to light.

The staging is essential, as it makes the plot more credible than it appears on paper—the intertwined blood-lust and piety that supports the community's beliefs and behaviors become visceral elements. From the vigorous first notes of the overture, we witness the act of wrecking as the villagers work over the crushed hull of a shipwreck, viciously slaughtering survivors and plundering their possessions. This staged overture encapsulates the villagers' motivation, making what follows more believable. And the chorus's opening words explain the rationale behind the practice: the wreckers' grisly murders become (instead of a crime) biblical sacrifices to a stern and demanding God. The goods they collect from the victims are God's rewards to a people who do his will. Pascoe, the minister, leads his community in these beliefs and also demands stern propriety—he condemns drinking and working on the Sabbath.

But someone in the community is betraying them by lighting beacons on the cliff to warn ships away. Thus for many weeks there has been no wrecking, leading to hardship and hunger. Who is the betrayer? Thirza, Pascoe's young wife, is disaffected from the community. She and Mark (a local fisherman) clearly share an attraction. But Avis, with whom Mark was involved in the past, is determined to try to hold on to him. Also Pascoe has alienated Avis by some salacious groping and by insisting she give up her necklace for the good of the community. She is determined to implicate him as the betrayer, both to punish him for his hypocrisy and to bring down Thirza, her rival for Mark's attentions.

Act II reveals Mark gathering wood to burn as a beacon—he is the betrayer of the community's values. Thirza joins him as an accomplice, but she warns him that the townspeople know about the beacon and are out to find who is setting it. In an impassioned and hopeful (if overlong) love duet, Mark and Thirza agree to run away together and escape the community. Just as they light the beacon and leave, Pascoe sees them and calls out Thirza's name in shock. In the libretto, he collapses in distress, but in this staging, Avis clubs him so he falls by the beacon, and is lying there when the villagers arrive to catch

him “red-handed.” Thus Avis is given real agency in this production.

In the final Act, Pascoe is tried by the villagers in a great cave. He refuses to answer their questions: “I am not one to whom his fellows give orders.” Avis insists he has acted under the influence of Thirza, and the people condemn him to death. At this point, Mark steps forward to interrupt the trial: “Stay! I, Mark, am the betrayer! This man has done no wrong!” Pascoe is visibly shocked. At this point, Thirza also joins Mark in admitting guilt. Avis, in desperation, insists Mark did not light beacon, claiming he spent the entire night with her. The townspeople see through Avis' lie, and her father orders her to leave. The court is declared closed, and Mark and Thirza are left in the cave as the tide rises. Pascoe pleads for his wife to be spared, and even moves to drag her from the cave, but she insists on her desire to die with Mark. Solemnly, the villagers depart. Mark and Thirza conclude with a rapturous duet, as the great waves, the insurmountable power of the sea, crash over them.

Botstein views this story as profoundly current and significant: “It is hard to imagine an opera whose argument is more pertinent to our times than Ethel Smyth's ‘The Wreckers.’” Seeing the drama, with its powerful music, enacted on stage, clearly supports that view. The cost of unexamined tradition and inherited ritual is present in many aspects of today's society—for instance, the narrowness of religious fanaticism (in a range of faiths) or the belief in American Exceptionalism that fosters brutal treatment of undocumented immigrants.

And the music itself is powerful and varied, revealing Smyth's command of the orchestra's full range of emotions and expressions. While occasionally there were passages that seemed overly long, or orchestrated rather heavily (for instance there seemed to be a lot of snare drum), Botstein kept a sense of momentum and drive, and the tempos were frequently energized with a remarkable fluidity (which the ensemble carried out with expert control). The singers were all impressive and poised. As the flirtatious/manipulative Avis, Sky Ingram was remarkable. Her lilting aria in Act I evoked something from *Carmen*, or perhaps Grieg's “Anitra's Dance.” Louis Otey was impressive as the pastor, Pascoe. While vocal fatigue weakened his high notes in Act I, by Act III he had recovered,

and was compelling dramatically and musically. Katharine Goeldner (as Thirza) and Neal Cooper (as Mark) were strong, and demonstrated real chemistry towards each other. Goeldner might have employed more vocal nuance, however. The role of the chorus as the twisted community is crucial, so the success of Chorus Master James Bagwell should be noted (despite the limitations of the set).

The use of screens, projections, and evocative lighting were effective in transforming the scene—creating a wrecked ship, for instance, or townspeople climbing over the rugged cliffs. The set itself consists of assorted stacks of wooden crates that suggest (alternately) the rugged cliffs of the coast, or the workplace of the fishermen who fix their nets, clean their catch, or (as wreckers) kill and rob their victims. While striking, the set design was flawed, in that movement around the stage was always impeded and constrained. While the crates are often useful stage items, there is no open stage area; the singers cannot walk across the stage, but must always climb or clamber, taking care where to place their feet. When Mark sings “Thirza! Come to me!” and Thirza replies “Love, I come, my arms open wide,” they cannot rush into each other’s arms, but instead must carefully maneuver to each other. As an onlooker it made me nervous; the precipitous set seemed to make a fall imminent at any moment, even during the final curtain calls!

Smyth employs a range of stylistic approaches in conveying this powerful story through music. Mark’s moving song in the beginning of Act II employs a mournful and evocative folk-inspired melody that builds with an expanding orchestral palette of accompaniments. Some of the choral writing, with its lush chordal motion, is distinctly English. While Smyth draws on different styles to illustrate and illuminate the range of moods and emotions, the many returning musical ideas serve to weld the work into an overarching and compelling whole. For instance, the evocative swirl of the ocean conveyed in the Prelude to Act II and recalled again at the conclusion as villagers note the rising tide. Or the “wreckers” motive itself—driving and invigorating as it opens the opera, but then recurring in different moods: playful and light to subdued and hushed. The variety of approaches reflects the range of emotions of the work, but thematic transformation

and integration are used to underscore the characters’ emotional development, and to draw connections between events.

About the ending, I am inclined to ask, as Pascoe does, “You, Mark! But why?” When it looks as if the hypocritical Pascoe is to be executed, why does Mark step forward to accept the blame? While we might think that this is the chance for Mark and Thirza to escape and have the happiness they dreamed of at the end of Act II, Mark’s moral fiber will not let himself see Pascoe be the fall guy for Mark’s deeds. Mark and Thirza might have been able to escape from the oppressive village, but the town would have only continued in its hideous path of murder and thievery. With Pascoe reeling from his wife’s execution for the crime of counteracting the town’s immoral practices, we can imagine that Pascoe himself might have a watershed moment and turn to leading the villagers away from their traditional depraved practices. Thus the redemption experienced by Mark and Thirza, just may, in turn, through Pascoe, influence and reform the townspeople. Though the opera ends tragically, the possibility remains of eventual transformation and redemption by the townspeople themselves.

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*Rebecca Clarke Society, Inc. The review is a reprint (with permission) of the review she wrote for classical-scene.com (July 25, 2015).*

## Deon Nielsen Price: Triple Flute Concerto with String Orchestra

BETH ANDERSON

Brooklyn’s Metro Chamber Orchestra, conducted by Philip Nuzzo, premiered the commissioned Triple Flute Concerto by Deon Nielsen Price on May 17, 2015 at St. Ann & the Holy Trinity Episcopal Church in Brooklyn, New York. The unique group of solo instruments included two C-flutes, one of which doubled on piccolo, and an alto flute, plus string orchestra and three percussion players. The wonderful soloists were Anna Urrey, Mary Kerr, and Brandon George. The music had an improvisatory feeling and yet was also thoughtful and sensitive. The programmatic content of the concerto concerned innocent children who suffer all the wrongs of the world including poverty, abuse, and human trafficking.

The first movement, entitled “Andante: Wonderful Child – Vivace: Ominous Exuberance,” evinced the playfulness of children through the runs performed by the flutes that seemed to stop and say, “You can’t catch me,” before running away

### *Hopscotch*, an Opera in Cars

World premiere, Los Angeles, October 31 to November 15, 2015

Presented by The Industry, in Cooperation with Sennheiser, Southern California Institute for Architecture, and 5D World Building Studio.

*Hopscotch* is an audacious new operatic experience that takes place inside a network of crisscrossing cars throughout the cityscape of Los Angeles. Yuval Sharon, director of *Hopscotch* and artistic director of The Industry, said: “By disorienting the audience’s experience of the city, we want *Hopscotch* to consider driving a metaphor for understanding identity, community, and love.” It is a large-scale collaboration created with six Los Angeles-based composers (Veronika Krausas, Marc Lowenstein, Andrew McIntosh, Andrew Norman, Ellen Reid, and David Rosenboom) and six writers (Tom Jacobson, Mandy Kahn, Sarah LaBrie, Jane Stephens Rosenthal, Janine Salinas Schoenberg, and Erin Young). It features more than 100 artists—not to mention 24 drivers.

*Hopscotch* tells an original story of a disappearance across time. The audience experiences the work in both the intimacy of a car, where artists and audiences share a confined space; or for free at The Central Hub, a large pop-up outdoor structure at the Southern California Institute of Architecture in downtown Los Angeles. At The Hub, all 24 journeys are livestreamed simultaneously to create a dizzying panorama of life in Los Angeles, while allowing a much larger audience to experience the performance. The opera is divided into three distinct 90-minute routes. Patrons embark on multiple journeys to secret destinations while experiencing a patchwork of scenes both inside and outside the vehicles. Each journey tells eight chapters of one master narrative, with each car offering a new experience. *Hopscotch* makes each audience member the protagonist of his or her own experience, offering both an unforgettably intimate experience inside the car and a spectacular overview of LA for a larger audience at The Central Hub.

again. The second movement, “Adagio: Stolen Innocence,” in AAB form, was a lovely interlude. The third movement, a mischievous rondo, “Allegretto: Flickering Hope,” was well named. The music for the flutes included some extended techniques, such as multiphonics, jet whistles, and air tones, which added color to the eighteen-minute work. View a performance of the concerto on YouTube at <https://www.youtube.com/watch?v=oPjtEmJulP8>.

The balance of the program included excerpts from *Don Giovanni* with “Batti, Batti” sung beautifully by soprano Daphne Mamoulides, and Beethoven’s Symphony No.7 in a glorious performance.

### Stefania de Kenessey’s *The Bonfire of the Vanities*

CHIARA BOTTICI

*The Bonfire of the Vanities*, with music by Stefania de Kenessey and libretto by Michael Bergmann, premiered on 9-10 October at El Teatro at El Museo del Barrio in New York City. The conductor, Daniela Candillari, is a woman, which in itself is a rarity. The opera is an adaptation of the novel by Tom Wolfe, a drama of greed, sex, and racism taking place in New York but updated to 2008 or thereabouts.

### Amy C. Beal: *Johanna Beyer*

In the series *American Composers*. Urbana, Chicago, and Springfield: University of Illinois (2015), 152 pp., five appendices: biographical data, chronological list of known works, publications of music, selected discography, the composer’s poetry; illustrations including fifteen black-and-white photographs; bibliography, index. ISBN 9780252039157 (hbk), 9780252080722 (pbk), 9780252097133 (ebk), \$95.00/25.00

SUSAN H. BORWICK

In this, the first biography of German émigré composer Johanna Magdalena Beyer (1888, Leipzig to 1944, New York), Amy C. Beal (professor of music, University of California at Santa Cruz) cuts through the kudzu of “obscurity, mystery, [and] enigma”<sup>1</sup> entangling the life and creative legacy of Johanna Beyer. Beal links descriptions of Beyer’s intricate, linear, at-times playful, understated, stirring, intellectual, and often deeply felt works to the narrative of Beyer’s life. The result is an absorbing book that conveys complex associations

The plot, which is centered around the vicissitudes of the bond trade, adultery, and a black boy who is hit and left to die on the street by a white man (or woman), contains all the elements of an all-too-timely devastating social critique: racial discrimination, Wall Street greed, sexual politics, and class exploitation. Can somebody still do an opera like that, in the same way in which Verdi did a few centuries ago? Until last Saturday, I thought that possibility was definitely gone. Now I have to reconsider my views.

*The Bonfire of the Vanities* achieves the impossible: it entertains you with its melodic lines, it even allures your senses, but in doing so, it makes you think. Reason and passions come together, for once, without being boring. Not even the happy ending, with its romantic reunion between the unfaithful husband and the self-sacrificing wife, will prevent you from exercising your critical faculties; no matter how much fun you had that evening, or perhaps exactly because of all the fun you did have that evening, you will exit the performance thinking: “and, yet, it sucks out there!”

How is this effect achieved? The music is extremely pleasant to your ear, its rhythm entertaining, and its *fraseggio* vivacious and delicate, yet it does not drown

the words, so it makes the libretto breathe without suffocating it. Though verging on the virtuoso at some points, the music still does not get trapped in it; no matter how enchanted you are by the vibrato and the voice of Adrienne Danrich, you will understand the message of her central aria: “it’s worse when you are black!” And that word “black,” clearly yet beautifully transmitted by her voice, kept resonating in my mind, despite the music, or perhaps precisely because of the music, for hours.

For the whole performance, I was mesmerized and I kept thinking: what is this thing? I thought of Brecht’s *The Three Penny Opera* because it likewise makes you think while you are being entertained. But *The Bonfire of the Vanities* does not achieve this dual task through an estrangement effect, or through alternating songs and *recitativo*: quite the opposite. This opera succeeds by inviting you to identify with its characters and get lost in the beauty of its music. In this sense, it is very different from both because de Kenessey’s music instills life into the words without concealing them.... (The review, originally titled “Is Opera Back?” was written for the New School for Social Research’s online Public Seminar, October 16, 2015 edition. We reprint a shortened version here with permission.)

## BOOK REVIEWS

between accuracy and bias; and among truth, exaggeration, and inattention in Beyer’s story that will draw curious readers toward this highly original yet little-known twentieth-century musical experimentalist.

I first experienced Beyer’s magnetic tug on my heart and mind in 2008, when I reviewed the two-CD set *Sticky Melodies*, just out, the first recording devoted entirely to Johanna Beyer’s music;<sup>2</sup> it was accompanied by a thirty-nine-page booklet by composer and educator Larry Polansky. Beyer’s music is often described as “ultra-modern” (a term linked with music composed between the two World Wars by those American composers who took their rebelliousness against tonality and post-romanticist feeling—that is, their modernist tendencies—to an experimental extreme) and as “dissonant counterpoint,” often associated with Charles and Ruth Crawford Seeger. Charles had been credited with literally writing the textbook on dissonant counterpoint. In the 1920s and 1930s, a group of New York City composers be-

came attached to ultra-modernism—Henry Cowell at the New School for Social Research, and his clusters and playing inside the piano, for example. Beyer studied with the Seegers, helped Ruth Crawford develop Charles’s text on dissonant counterpoint, and tried out some of their dissonant patterns in her own experiments. Beyer also studied for a while with Cowell at the New School and later became an indispensable advocate for his ideas and music while Cowell served time in San Quentin from 1936 to 1940 and needed an emissary and promoter.

Author Amy Beal’s assessment of Beyer’s musical style in the context of the inter-World War years goes beyond the terms and trends of its inter-War context; it encompasses the whole of Beyer’s varied and original approaches. In addition, Beal delves into Beyer’s stylistic complexity with clarity and confidence. Her assessment clarifies Beyer’s stylistic tendencies more convincingly than I have ever encountered elsewhere:

Though Beyer's music exemplifies the then-contemporary categories of dissonant counterpoint and ultramodernism, it is also deserving of a closer consideration on its own terms. Her work combines the confidence of an original thinker and the calculations of an analytical mind. A fearless explorer in new methods of composition, including tempo melodies, serial techniques, clusters, sliding tones, and polyrhythm, Beyer designed innovative structures—often highly formalistic and economical processes—that demonstrate sensitivity to small details as well as larger designs (5-6).

My initial encounter with Beyer led me to raise several questions about modernist music between the World Wars: "Could ultra-modernist American music...ever have been both dissonant and optimistic? Balanced between structure and content? Intellectually constructed and filled with feeling? Edgy and lyrical? Spatial and linear?" I had wondered.<sup>3</sup> Beal answers our many questions about Beyer and her music—yes, yes, yes, yes, and yes.

Beal does not shrink from examining the controversy in Johanna Beyer's life. Beyer was more harshly judged and devalued than were contemporaneous male cohorts. For example, during Henry Cowell's incarceration and Beyer's multifaceted efforts to advance his career, he evaluated her proposal of an opera for a Guggenheim application<sup>4</sup> by commenting on her "great natural talent...with a flair for whimsical and original ideas," her "fine technique" and "good workmanship," and then recommended Gerald Strang. Roy Harris remarked in part, "To create new operatic idioms is a life work requiring great talent, resourcefulness and experience with the orchestra....Such equipment I cannot honestly say that I believe Miss Beyer to be possessed of." Although many other experts praised Beyer's skills and talents, Johanna Beyer was not awarded the Guggenheim. Interestingly, two female judges defended Beyer. Ruth Hannas wrote, "I am not positive she understands the orchestra; perhaps the orchestra does not understand her." Marion Bauer opined, "I know that she has had a terrific struggle and very little opportunity to work out the ideas she

has, which demand freedom from worry and plenty of time."

When Beyer died of amyotrophic lateral sclerosis (ALS, or Lou Gehrig's disease) only a dozen years after she began composing in earnest, the composer lay unknown to many and unchampioned by all but percussion instructor Paul Price and very few others (89). Charles Amirkhanean eventually, in 1965, twenty-one years after her death, found her scores in the holdings of the American Music Center, whose policy to transfer materials twenty-five years after a composer's death relocated the scores to the Library of Congress (90). Individual works by Beyer began to appear on programs and discs, such as a recording by the Electric Weasel Ensemble entitled *New Music for Electronic and Recorded Media, Women in Electronic Music*, 1970, which pointed to Beyer as the first woman composer of electronic music.

On the occasion of her centennial in 1988, the first all-Beyer concert was produced by John Kennedy, Charles Wood, and the ensemble Essential Music in New York City. In 1994, Larry Polansky announced the start of the Frog Peak/Johanna Beyer Project, which asked composers to edit and annotate Beyer's scores without remuneration; the scores were then published alongside facsimiles and distributed in critical editions by Frog Peak. The project published nine editions in the next two years, demonstrating the effect of attention over neglect in advancing a composer's legacy. Interest in Beyer has grown incrementally as musicians have struggled with her obscurity, mystery, and enigma. We are reminded of Johann Sebastian Bach's unsettled legacy before Mendelssohn intervened in the next century.

Only now, 71 years after Johanna Beyer's death, have her music and life-story met their match in author Amy C. Beal. She organizes Beyer's narrative by articulating its complexities clearly. On the back cover, Judith Tick remarks: "Amy C. Beal writes, 'Johanna Beyer's work combines the confidence of an original thinker and the calculations of an analytical mind.' The same could be said of Beyer's biographer, whose amazing detective skills have enabled a troubled and fascinating artist and woman to be rediscovered."

Fifteen illustrations include the composer's death certificate, gravestone with "Beyer" misspelled as "Bauer," the three

known photos of the composer, eight easily legible facsimile excerpts, one notated motive, and a 1929 advertisement for Beyer's private piano studio. There is an introduction that brings the composer to reside in New York; three chapters covering all but Beyer's final four years; then six chapters focusing on genres—piano, percussion ensemble, solo and choral, chamber music, band and orchestra, and opera genres—and finally Beyer's last four years and her ultimately, harshly-judged legacy at her death (complete with detailed descriptions), in a brief concluding chapter. The author's assessment of Beyer's significance ends the text: "From her disappearance from the historical record to the many archival sources, editions, performances, recordings, and works of scholarship that we have available today, Beyer seems to have finally achieved the attention she so desperately—and futilely—sought for her music during her lifetime" (93).

In her small volume, Beal inductively constructs the "temple of [Beyer's] familiar"<sup>5</sup> early teachers at the Mannes College of Music, especially Ruth Crawford,<sup>6</sup> and also Henry Cowell, as well as a more public sphere that included Beyer's primarily modernist colleagues Charles Seeger, Dane Rudhyar, Percy Grainger, and later also John Cage<sup>7</sup> and Lou Harrison. It then inductively subtracts the losses in Beyer's temple: ultimate disillusionment with Henry Cowell, her shyness and perhaps even awkwardness socially, and, similar to Ruth Crawford, her death sooner rather than later.

Beal creates a richly detailed, kind, perceptive, heartfelt story of the world of American music as one highly creative woman experienced it between the World Wars, her loss of everything, bit by bit, and the priceless original music that endures.

Every composer and every advocate for women in music will benefit by reading Beal's account of Beyer. Excerpts from it are now required reading in my major/minor course on music since 1900, alongside one of Beyer's chamber works, *Total Eclipse*, No. 1 of *Three Songs for Soprano and Clarinet*, to a text by Beyer. Beal's biography challenges us to redeem the legacy of Johanna Magdalena Beyer through our own research, instruction, and performance. The work continues.

#### NOTES

<sup>1</sup> John Kennedy and Larry Polansky, "'Total Eclipse': The Music of Johanna Magdalena

Beyer: An Introduction and Preliminary Annotated Checklist,” *Musical Quarterly* 80/4 (Winter 1996): 719-78, p. 92.

<sup>2</sup> *Johanna Beyer (1888-1944), Sticky Melodies* by the Astra Chamber Music Society, John McCaughey, musical director. Program notes by Larry Polansky. New World Records 80678-2 (2 CDs), 2008. Two years earlier, New World Records released the first recording of Beyer’s chamber music, the three-movement Suite for Violin and Piano, 1937, on *Works for Violin by George Antheil, Johanna Beyer, Henry Cowell, Ruth Crawford, Charles Dodge, David Mahler, Larry Polansky, Stefan Wolpe* (NWR 80641, 2006).

<sup>3</sup> Susan Borwick, review of the 2-CD set *Sticky Melodies* in the *Journal of the Society for American Music* 3/3 (August 2009): 386.

<sup>4</sup> All quotations here are found in Beal’s discussion of Beyer’s Guggenheim application, pp.75-78.

<sup>5</sup> Alice Walker’s term for one’s sphere of influence, one’s world.

<sup>6</sup> Nancy Yunhwa Rao cites several examples of interweavings between Beyer’s and Crawford’s music, while crediting Crawford the teacher as holding influence over Beyer the student, in “Ruth Crawford’s Imprint on Contemporary Composition,” in *Ruth Crawford Seeger’s Worlds: Innovation and Tradition in Twentieth-Century American Music*, ed. Ray Allen and Ellie M. Hisama (Rochester, NY: University of Rochester Press, 2007), 136.

<sup>7</sup> In the late 1930s, Cage performed two movements for percussion by Beyer on a Northwest tour with his percussion orchestra.

*Susan Borwick, musicologist, theorist, composer, is Professor of Music at Wake Forest University. She has also been a member of the associated faculty in the Divinity School. Her scholarly publications range from Lotte Lenya to Amy Beach, from incorporating women into a men’s college to reclaiming gender in modernism. The Riverside Church, NYC, the Phyllis Trible Lecture Series, and all-state honors women’s choirs—including New York, California, and Florida—and professional ensembles such as Vox Femina Los Angeles have featured her compositions.*

### *Cathy Berberian: Pioneer of Contemporary Vocality*

P. Karantonis, F. Placanica, A. Sivuojakauppala, P. Verstraete, eds. Farnham, UK: Ashgate Publishing (2014), 249 pp.

KRISTINA WARREN

*Cathy Berberian: Pioneer of Contemporary Vocality* is a welcome exception to the dearth of critical writing on the titular artist, a central force in 20th-century vocal music. Berberian’s (1925-1983) creative and performative contributions to works ostensibly composed by Berio, Cage,

Maderna, and others frequently amounted to co-authorship, and she spearheaded many of her own projects, including the piece *Stripsody*, the album *Beatles Arias*, and the recital series “À la recherche de la musique perdue.” Notably, this is not the first substantial volume on Berberian. Marie Christine Vila’s (2003) and Jennifer Paull’s (2007)<sup>1</sup> formidable biographies emphasize Berberian’s evocative performance style and her magnetic personality. The present volume is unique in its focus on critical content and in its active effort to place Berberian in a discourse that, until recently, has largely failed to acknowledge her creative achievements.

This collection treats as theoretical linchpin Berberian’s credo-like “The New Vocality in Contemporary Music,” originally published in Italian in 1966 and in English for the first time in the present volume. Berberian identifies the New Vocality with the “possibilities and musical attitudes” (47) arising from flexibility of vocal style and technique, interrogation of reality in the recording studio, and active discourse with tradition. This volume makes a convincing case that Berberian’s is a radical and agential stance on voice, rendering her as much a composer as a performer.

Francesca Placanica frames many of the recurring themes of the collection, placing particular emphasis on the equation of performance and composition in Berberian’s own work. Crucially, Berberian’s (so-called) realizations have often become authoritative versions which directly influence subsequent vocalists’ approaches to particular works. Equally significant is Berberian’s wide stylistic facility, encompassing pop, classical, and contemporary alike. Placanica relates this stylistic diversity to Berberian’s stance of respectful but active engagement with tradition in “The New Vocality.” Later in the collection, Kristin Norderval’s chapter excerpts interviews with Meredith Monk, Joan La Barbara, Pamela Z, and other vocalists about Berberian’s work; many of these artists recall that Berberian’s stylistic juxtapositions registered as truly paradigm-shifting.

Pieter Verstraete’s chapter on *Stripsody* (1966) highlights the multiplicity of vocal characters that comprise this piece. For Verstraete, Berberian’s adoption of numerous vocal personas—including Tarzan, a saucy little girl, and many nameless sound effects—destabilizes the sense

of a unified composerly voice underlying the work. Perhaps the greatest strength of this chapter is its discussion following Peter Kivy, who classifies song by the degree to which listeners suspend their disbelief about the performance context,<sup>2</sup> and Steven Connor, who argues that listeners customarily imagine the hypothetical body that produces a voice.<sup>3</sup> Verstraete contends that Berberian’s voicing of multiple characters causes listeners to imagine multiple hypothetical bodies, which in turn leads them to examine voice, embodiment, and performance in a new light.

Hannah Bosma’s contribution centers on the tape piece *Thema (Omaggio a Joyce)* (1958), a collaboration between Berberian, Luciano Berio, and Umberto Eco. Bosma argues that a primary outcome of listeners’ interpretive work in this piece is the likening of Berberian’s voice to that of the Siren of Homeric tradition. Several “cultural fictions” (110) around non-verbal voice inform this mapping of Berberian’s voice to the Siren’s, including the relationship between mother and young child in its pre-discursive phase, and the ambiguously “frightening or alluring” (111) female cry. Bosma concludes the chapter with the brief but tantalizing suggestion that, alternatively, the non-verbal voice may allude to pre-verbal language, admitting particular possibilities of beauty and structure. Throughout, Bosma’s argument displays great restraint: though she herself seems to hope that disordered vocal sound can signify beauty instead of pure chaos, she acknowledges that the extant culture of listening favors the perhaps more obvious interpretation of Berberian’s voice as Siren’s.

Anne Sivuojakauppala discusses the camp nature of Berberian’s vocal recitals, including the series “À la recherche de la musique perdue” (c. 1971) and “Second Hand Songs” (c. 1980). She argues that Berberian’s stage design, allusions to singing styles of other vocalists, and direct address of the audience express semi-knowing humor and constitute performance of self and context—hallmarks of camp. Sivuojakauppala’s notion that Berberian “turn[ed] the recital into the ‘recital’” (134) is especially powerful in light of Berberian’s simultaneous respect for and wariness of the recital tradition in “The New Vocality.”

Pamela Karantonis argues that impersonation is key to Berberian’s oeuvre, and that the singer’s many vocal characteriza-

tions are so convincing precisely because she undertakes artful departures from classical vocal techniques and contexts. Thus, Karantonis suggests, the theoretical apparatus of opera studies is not well suited to addressing Berberian's work. Instead, performance studies are far more relevant, particularly because of Berberian's polystylism and her insistence that singers work to creatively interpret the music. Berberian's equal investment in the sonic and dramatic content of her work also manifests in her visual self-presentation. Karantonis rightly notes that "Berberian pointed the way for the contemporary singer, who must not only *sound* with the body but must author the visual presentation of the body in an expertly prepared way" (165; italics original).

One oft-cited work in this collection is "The Composer's Voice" (1974), in which Edward T. Cone theorizes the existence of a composerly presence, called a *persona*, underpinning a musical work.<sup>4</sup> The contributors argue that Berberian herself provides much of this sense of compositional subject in the works she performs. Whether in her elaborate yet subtle improvisations in the recording studio or in her calculated and witty choice of performance costume, Berberian shapes compositional outcomes through her creative work. Yet the necessity of labeling Berberian a "composer" so music history will remember her raises a much deeper issue. The book suggests that a recalibration of the discourse is needed; we must ask why "composers" gain easy entry into the canon but "performers" do not.

*Cathy Berberian: Pioneer of Contemporary Vocality* is a thorough-going and valuable addition to the conversation on one of the most influential vocalists of the twentieth century. This volume is particularly effective in conveying Berberian's facility with many vocal styles and her important work toward re-contextualizing the act of singing. *Cathy Berberian* is powerfully conscious of the discourse at large, and the diverse critical accounts herein take great strides toward reclaiming for Berberian a place in the dialogue and toward questioning the very process of canon construction.

#### NOTES

<sup>1</sup> Marie Christine Vila, *Cathy Berberian, cant'actrice* (Paris: Fayard, 2003).

<sup>2</sup> Peter Kivy, "Speech, Song, and the Transparency of the Medium: A Note on Operatic Metaphysics," *The Journal of Aesthetics and Art Criticism* 52:1 (Winter 1994): 63-68.

<sup>3</sup> Steven Connor, *Dumbstruck: A Cultural*

*History of Ventriloquism* (Oxford: Oxford University Press, 2000).

<sup>4</sup> Edward T. Cone, *The Composer's Voice* (Berkeley: University of California Press, 1974).

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### Ellen Johnson: *Jazz Child: A Portrait of Sheila Jordan*

Lanham, MD: Rowman & Littlefield (2014), 234 pp., photographs, index, notes, discography/videography, music examples, awards and honors, list of interviews. ISBN 978-0-8108-8836-4 (hardcover); ISBN 978-0-8108-8837-1 (ebook)

AMY E. ZIGLER

Ellen Johnson describes jazz vocalist, composer, and arranger Sheila Jordan as "one of the last vocal icons of the early jazz era." Jordan holds an unusual place in jazz history as one of the first female vocalists to experiment with bebop following the lead of her mentor, Charlie Parker, so it is surprising that this is the first biographical treatment of this unsung jazz great.

Born in Detroit, Michigan in 1928, Sheila Jordan was part of the bebop generation of jazz vocalists, often overshadowed by her predecessors Billie Holiday and Ella Fitzgerald. But Jordan was not a standard torch singer; she learned to sing jazz not by listening to other singers but by listening to Charlie Parker's saxophone solos and imitating *them*. Throughout her career, she was known for her amazing ear and ability to scat as well as for her talent of putting lyrics to Parker's tunes, often on the spot. In addition to her tendency toward bebop, Jordan was also "the prime innovator of bass and voice duets, a style that she developed and pursued in spite of unwarranted criticism" (2). In that format, she's performed with Charles Mingus, Steve Swallow, Arild Andersen, Harvie Swartz, and more recently Cameron Brown.

The author does not directly state why Jordan's abilities did not receive wider attention but suggests through the narrative that race and genre may have played a part. Chapter 9, "White in a Black World," explores this in detail. Sheila Jordan was a Caucasian girl with Native American ancestry who fell in love with African-American

music and musicians in the decades before the Civil Rights movement. She was witness to the racism that her fellow musicians experienced, and she experienced prejudice as a white woman performing with black men. She was also in a biracial marriage with a biracial daughter, something almost unheard of in the 1950s and 1960s.

Jordan was one of the first bebop artists and disciples of Charlie Parker, and she preferred the medium of voice and bass alone. Chapter 7, "The Bird," reveals Jordan's deep affinity for Parker's music from the time she was a teenager, as well as her strong affection for him as a fellow musician. Largely due to Parker's inspiration, her musical style was quite different from Holiday's, Fitzgerald's, and others before her because she sang like an instrumentalist, frequently employing scat techniques and quick, intricate vocal lines. Her first album was released in 1962, just as the country's attention was shifting from jazz to the new style of rock and roll. While *Portrait of Sheila*, released by BlueNote Records, received widespread critical acclaim, her music was said to be too original and she would not record a solo album again until 1975. It was not until Jordan was in her fifties that the jazz world finally began to recognize her talent; her career has continued to grow in more recent decades.

While Ellen Johnson's tone is sometimes effusive, the book is extremely thorough in its treatment of both Jordan's biography and her music. The text itself is divided into a chronological biography

### *Unsung: A History of Women in American Music: Updated*

Christine Ammer is revising and updating her book, *Unsung: A History of Women in American Music*, last published in 2000. She would welcome new information about the many women members in the current edition as well as suggestions for adding others who have become prominent in the past fifteen years. She requests that you send her your post-1999 news, both from women already included in the book and from women you suggest be included. Please reply to Christine Ammer via e-mail: [cammer1@verizon.net](mailto:cammer1@verizon.net), or 1010 Waltham St. Apt. 549, Lexington, MA 02421.

and a discussion of relevant topics related to Jordan's life, much of the information obtained from and corroborated by interviews with Jordan herself as well as her contemporaries. The first six chapters focus on different points in her life, from early childhood through her years in New York working with Charlie Parker to a sudden increase in recording projects in the last fifteen years. The remaining chapters each focus on a different theme in Jordan's life, including her struggle with alcoholism and her recent burgeoning career as a jazz vocal pedagogue traveling the world giving workshops and masterclasses.

In addition to the biography, Johnson has included detailed appendices. The discography/videography includes all of Jordan's released works with track listings, studios and venues, and musicians. This list is invaluable for the jazz scholar, the jazz enthusiast, and the student. The documentation of honors and awards bestowed on Jordan between 1963 and 2012 demonstrates the longevity of her career. Especially interesting, however, are the musical examples of songs composed by Jordan. Johnson has included five lead sheets to songs with Jordan's music and lyrics, as well as three examples of Jordan's lyrics paired with tunes by other jazz composers. The final appendix is a list of thirty-five interviewees that Johnson contacted for the biography. She does not enumerate the myriad conversations she conducted with Jordan, but does note that the bulk of those conversations occurred between 2008 and 2014. The Notes section is detailed and informative, organized by chapter, and the index is especially helpful when one uses this biography as a reference and not just a narrative. Finally, Ellen Johnson includes more than twenty pages of photographs of Sheila Jordan ranging from her childhood in Michigan to her work with greats such as Dizzy Gillespie.

Johnson's biography of jazz vocalist Sheila Jordan is highly recommended for use in undergraduate courses on women in popular music and/or jazz history; it might be read cover to cover or an excerpted chapter could serve as an extra class reading. A comparison/contrast of Jordan's music with that of better-known singers such as Holiday and Fitzgerald would be worthwhile. Also worth studying is the connection between Jordan and Charlie Parker. Although he died when she was only twenty-

seven years old, his influence remains with her today.

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### Kendra Preston Leonard: *Louise Talma: A Life in Composition*

Surrey, England: Ashgate Publishing Company (2014), 253 pp. ISBN 978-1-4724-1643-8

NANETTE KAPLAN SOLOMON

When I was a young student at the Écoles d'Arts Américaines in Fontainebleau, France, taking harmony classes with Nadia Boulanger, I was intrigued by the presence of an austere, seemingly aloof woman who was introduced as the eminent American composer Louise Talma (1906-1996). Years later, in my research on women composers, her name of course came up as one of the pioneering figures in the history of women in music. Standard encyclopedia entries cite the basics of her life and career: she was the second woman (after Ruth Crawford Seeger in 1930) to receive a Guggenheim Fellowship, and the first woman awarded back-to-back Guggenheims; in 1963 she was the first female composer to win the Sibelius Medal for composition; and in 1974 was the first woman composer elected to the American Academy and Institute of Arts and Letters.

From 1922 to 1930, she studied piano and composition at the Institute of Musical Arts (now Juilliard), and in 1926, spent the first of more than thirty summers at Écoles d'Arts Américaines, where she met Nadia Boulanger, who became an important mentor, and under whose guidance Talma converted to Roman Catholicism and adopted a lifestyle similar to Boulanger's in its dedication to music. Talma taught from 1928 to 1979 at Hunter College in New York City, authored two harmony textbooks, and in the 1940s began spending summers at the MacDowell Colony, where she met Thornton Wilder and worked with him on her opera *The Alcestiad* (the first opera by an American woman to be performed in a major European opera house). Talma continued to compose well into her eighties. Upon her death in 1996 at the MacDowell

Colony, she left over a million dollars to that institution and assigned it all rights to her music.

But what aspirations, suffering, emotions, and complexities lurk behind these fundamental biographical facts, behind the mask of that severe woman I saw years ago? This is what Kendra Preston Leonard explores in her ambitious and exhaustively researched *Louise Talma: A Life in Composition*. Drawing on previously unavailable documents—the bulk of Talma's letters, scores, and notes were acquired by the Library of Congress and only recently catalogued—interviews with her colleagues and students, traditional musical analysis, feminist and queer musicologies, and women's autobiographical theory, Leonard argues that Talma's musical oeuvre is “an intricate, often intimate, collection of responses to and depictions of her own life from her most private emotions to wide-open political statements.” While Talma opined that composers should be judged only by their works, her personal epistolary habits suggest otherwise. She was not only a prolific and detailed letter writer, but she also kept copies of her own letters to others, and vice versa, intentionally preserving them for posterity.

What emerges from this rich resource is a portrait of a woman aware of her “otherness”—both as a sexual being—she once described herself to Boulanger as one “who is to men not a woman, to women, nothing at all”—and as a female composer in a masculine-dominated field, not accepted by either the gay, Francophile coterie of male composers led by Copland and Thomson, nor the heterosexual academic circle of Babbitt and Piston, even though she was a college professor and writing in a serial idiom. According to Leonard, for Talma, cultural survival meant constructing an asexual, devout, emotionless public persona, above the political fray of academic politics, while in private, permitting herself to be passionate and committed to her choices. Whereas the openly bisexual composer Ethel Smyth refocused her later efforts to “writing her life” in memoirs, Talma can be seen to have “written her life into her compositions.”

After a weighty introductory chapter providing a framework of autobiographical theory, Leonard guides the reader through key developments in Talma's life, titling the chapters “Myth and Meaning

in Talma's Early Life and Career"; "The Face of the World is Changed": Boulanger and Secular Tonality"; "Conversion and Sublimation"; "'A Solitude Ten Thousand Fathoms Deep': Independence"; "Serialism"; *The Alcestiad*; "'Til the shadows lengthen': Composing Against Time"; and "Final Works and Afterlife." She demonstrates that in Talma's compositional decisions about genre, performing forces, texts, and tonal resources, the composer is creating a narrative of her life and commenting on personal and emotional states of mind. Leonard challenges the commonly perceived notion of traditional style periods in a composer's work, instead showing convincingly that Talma's works exhibit more of a continuum, an ongoing evolution. For example, early works before her association with Boulanger show Talma already working in a neoclassical style akin to French neoclassicism, while tonal works predating her adoption of serialism show a predilection for limited sets of pitches, and her serial works are often constructed with rows that deliberately show axial centrality.

Pivotal to Talma's development was her relationship with Nadia Boulanger, the source of both spiritual and musical guidance to Talma, as well as great anguish and heartbreak. I found this part of the book most convincing and fascinating, not only because of my personal connection with Boulanger, but because Leonard's previous book *The Conservatoire Américain: A History* paints a very accurate description of Boulanger's personality and often humiliating frankness. Leonard discusses in great depth Talma's "flame" for Boulanger, manifested in her adoption of Boulanger's dress, mannerisms, and speech, and her exaltation of Boulanger's qualities; she filled her room with photographs of her mentor. Also treated are Boulanger's spurning of Talma's romantic overtures and their ultimate rift, caused by Talma's questioning of Boulanger's apparent anti-Semitic admission policies at the American school and Boulanger's "smear" campaign against Talma in reaction.

Although they eventually reached a rapprochement, the schism changed the nature of their relationship irrevocably and forced Talma to seek professional and personal contacts in other venues. Leonard reads several of Talma's works during this time as a chronicle of the evolving relationship. For example, she claims that Talma,

in setting her *Three Madrigals* for female singers (based on poems in which a male narrator expresses unrequited love for a woman and the cruelty of a woman who spurns this love), is publicly proclaiming her desire for a romantic relationship with Boulanger. In discussing *Carmina Mariana* (1943), dedicated to Boulanger and written after the falling-out, Leonard reads Talma's use of imitation that ends in dissonance as signifying the fragile nature of the continued relationship. And in her late work *Diadem* (1979), dedicated to Nadia Boulanger in her 92nd (and last) year, Talma writes one of the movements using strict serial techniques, perhaps a jibe at her former mentor, whose dislike of serialism was common knowledge.

Another crucial catalyst to Talma's career and personal development were her summers at the MacDowell Colony. Not only did they provide her with the solitude and companionship that she desired, but they also allowed her space to experiment with her identity and presentation outside of expected norms of 1940's womanhood. She apparently felt more at home there than anywhere else, and replaced the skirts and "feminine" manners required by Fontainebleau with casual sweaters and trousers more suitable to Peterborough. She took up the "masculine" habits of smoking, drinking, playing pool, and reading crime novels, and let her hair down (literally and figuratively). She also forged friendships with Thornton Wilder, Lukas Foss, and Irving Fine, all of whom would prove instrumental in future career endeavors. These years represented the maturing of Talma's style and resulted in commissions and a growing reputation.

Leonard devotes almost a fifth of the book to a discussion of Talma's *The Alcestiad*, which she reads, persuasively, as an allegory for Talma's conflicts and anxieties. Although Wilder wrote the play and libretto, it clearly spoke to Talma on a personal level. Thus, Alceste's desire to flee marriage and be recognized as a priestess of Apollo, her desperation and ultimate resignation to serving as wife and mother, echo Talma's own anxieties over society's expectations of her as a woman, and her desire to be a "priestess" of music. Alceste's reservations about serving as the Queen of Thessaly and mother to its heirs reflect Talma's own reservations over her role as teacher and mentor. Although she was in academia for a long

time, she resented teaching and refused to serve as a nurturing mother figure to her students. Writing the opera was an excruciatingly long and challenging process for Talma, resulting in physical and psychic pain and days where she labored over a mere few notes. Leonard's chronicle of the genesis of the opera, detailing the working relationship between Wilder and Talma, makes captivating reading.

One other autobiographical reading bears mention: that of her 1976 chamber opera, *Have You Heard? Do You Know?* for which she wrote the libretto herself. Leonard interprets Talma's three characters—a responsible businessman, his conservative and practical wife who is afraid of new fashion, and a female neighbor—as representations of Talma's various personae: a teacher frustrated by bureaucracy, a person desiring solitude and wanting to retreat, and a single woman, intellectually curious, something of a drama queen.

Interestingly, Leonard seems to find no overt autobiographical works relating to an actual affair that Talma pursued with Ethelston (Eth) Chapman (a fellow student at Fontainebleau) beginning in 1961. Perhaps a steady and physically consummated relationship precluded the need for Talma to express her desires more cryptically in music.

Leonard's portrayal of Talma is very even-handed; she does not attempt to reify Talma or whitewash her weaknesses or foibles. In discussing the relationship with Wilder, for instance, the reader gets a sense of Talma's almost clingy need for affirmation and validation. Nor does the author excuse comments from colleagues and acquaintances that speak of Talma being tough, difficult, mean, or acerbic. She readily admits that Talma's "protective shell" often jeopardized potential commissions and performances.

Though painstakingly researched and annotated, the book often contains obtuse prose (particularly in the introductory chapter) and missing or incorrect prepositions. The extensive and often brilliant musical analyses, while necessary to elucidate the author's thesis, sometimes interrupt the flow of the narrative and become tedious to read without access to and knowledge of the full scores. These quibbles aside, this is a groundbreaking, multi-layered, important book for both its creative methodology and its revelatory portrait of one of the towering women of twentieth-century music.



While not meant to be a textbook, this volume could provide excellent supplementary reading material for music history, American music, women and music, and theory courses. The first chapter, particularly, would be of great use for classes that explore feminist and other methodologies. Music history and theory students could benefit from the wealth of contextual perspectives on twentieth-century musical developments, and they could use Leonard's modalities of analysis as models for their own work. Although a non-trained musician would find it difficult to navigate the very technical musical analyses, this book still has much to offer any reader with an interest in twentieth-century culture.

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Susan E. Pickett: *Marion and Emilie Frances Bauer: from the Wild West to American Musical Modernism*

Lulu Publishing Services (2014), 218 pp. ISBN 978-1-4834-2291-6 (softcover)

JEAN WALD

Author Susan E. Pickett, professor of music at Whitman College (where Marion and Emilie Bauer's mother taught languages in the 1880s) and longtime researcher of women composers, has produced a fascinating biographical and musical study of the Bauer sisters' lives. She chose to rely as much as possible on primary sources, especially their own writings and correspondence. Additional sources include articles from Washington and Oregon newspapers, Pension Records from the National Archives, passenger lists of vessels arriving at New York, NY, 1820-1897, census data, publishers' announcements, probated wills, and concert programs.

The Bauer sisters' parents, Jacques and Julia, were French Jews who had emigrated to America, met in Portland, and moved to Walla Walla, where Jacques be-

came a businessman and Julia a scholar and linguist, teaching for a time at Whitman College and later at home.

Emilie Frances (1865-1926) established herself as a respected critic, with broad interests and firm opinions. She found the musical community slow to promote its own members and noted the sexism toward women, as both composers and performers. She had a dramatic literary style, humorous and witty, and could be unflinchingly critical. After the death of their father in 1890, Emilie effectively became the "father" of the family at age twenty-five and helped her mother educate the younger children, including Marion, the youngest child, who had her first piano lessons with Emilie Frances.

In 1896, when Emilie Frances moved to Brooklyn, NY, to teach piano and write, she entered a vibrant musical culture, which included two major orchestras, the Oratorio Society, the Metropolitan Opera, chamber music groups, music publishers, philanthropists, composers, colleges, and many performance venues—quite a change from Walla Walla and Portland. She had been the music critic for *The Oregonian* and the Portland (and later Boston) representative for *The Musical Courier*. In 1900 she moved to Manhattan, where she accepted a position as weekly staff writer and music critic for *The Musical Leader*, a career that lasted twenty years.

She was a supporter of American composers in general (she herself wrote a number of songs) and women in particular. In her 1901 essay, "Women as Composers in the Future," she wrote that "we may easily expect that the twentieth century will see the woman composer whose name shall be immortal." In 1915 she stated, "Why, this is just the beginning of woman's era!...No, there have been no woman Beethoven, but I ask you, how many men Beethovens are there? Not a crowd of them, certainly."

Although Marion (1882-1955) was younger than Emilie Frances by seventeen years, the sisters were close and supported each other's careers. After high school, sometime between 1901 and 1903, Marion moved to NY to live with Emilie Frances, who was already established there as a respected music critic. She continued her music studies in France and Berlin, promoting her own compositions by distributing them to performers throughout Europe. Over the years, her compositions evolved

from the Romantic and quite conventional to Impressionism and even serialism. She was realistic in her assessment that new music was inclined to be disliked at first, but eventually would become "the usual" style of composition.

After Emilie Frances was hit by a car in 1925 and died a few months later, Marion took her place as New York correspondent for *The Musical Leader* and reviewed many concerts. Not long after that, she was offered a position on the faculty of New York University, where she taught music history and composition until retiring in 1951. She was a savvy and analytical writer about the composers of her day, including Ravel, Stravinsky, and Schoenberg. As her own compositions were at times considered experimental, she listened objectively to others' works. She co-wrote several books with Ethel Peysner, including *How Music Grew: from Prehistoric Times to the Present Day* (1925), *Music through the Ages: a Narrative for Student and Layman* (1932), and *How Opera Grew: from Ancient Greece to the Present Day* (New York, 1956). Alone she wrote *Twentieth Century Music* (1933).

The book is organized into nine chronological chapters, followed by four appendices. The first eight chapters include nearly 500 endnotes. Appendix 1, *Marion Bauer Compositions* (167 of them, including arrangements), lists them in chronological order as much as possible, with the intent of correcting misinformation found in many print sources, including mention of two works attributed to her which were by another composer. Only titles, opus numbers where they exist, medium of performance, and dates are provided in the list. The reader is directed to the author's website ([marionbauer.org](http://marionbauer.org)), for more details and annotations. On this site, publication information, multiple versions of selected works, and locations of holographs in libraries and private collections are included. A search of the website revealed that more than half her compositions were published and nearly thirty have not been located; only one is designated "lost." Appendix 2, *Emilie Frances Bauer Compositions*, lists thirteen songs, including those published under her pseudonym, Francisco di Nogero. These too are included on the website. Appendix 3, *Discography*, lists fifteen entries for Marion, two for Emilie Frances. Appendix 4, *Remembering*, includes remarks about Marion by several of her students, plus a tribute by her co-author,

Ethel Peyser. Throughout the text, there are a few photographs of the sisters, fourteen musical examples by Marion, one musical example by Emilie Frances, and a woodcut by Marion, which was used as the cover of one of her compositions. The brief index consists mainly of proper names, places, composition titles, and organizations.

While the book is well-written and engaging, it would have benefited from a more detailed index, a bibliography of published sources, including the Bauers' myriad articles (they are buried in the extensive chapter endnotes), a list of musical examples, and careful editing to correct errors. For example, critic Harold Schonberg is inexplicably under "H" in the index and his surname misspelled, both there and in the endnotes for Chapter 8. Given that the sisters' lives intertwined for nearly four decades and both wrote musical criticism, composed, and made multiple trips to Europe (separately), a separate timeline for each would have been very helpful.

The author sums up the sisters thus: "The Bauer women were champions of modernism, professionalism, and feminism, not so much as political activists, but by the way they conducted their lives and careers." From the birth of Emilie Frances in 1865 to the death of Marion in 1955, their experience spans nearly a century. Both were serious musicians and critics, and they devoted themselves to their careers. As Pickett states in her introduction: "Their lives exemplify strength, courage, conviction, and a strong belief in womanhood. I hope I have done them justice." Yes, I believe she has. The sisters' writings are so forthright and colorful that the reader enjoys a front-row seat in the exciting cultural climate of the period.

The abundance of endnotes demonstrates the detailed research necessary to compile biography from primary sources and the crucial importance of retaining archival collections for future study. This book would make good supplemental reading for courses in women's studies, music history, American history, and even writing classes, as an example of the use of primary sources in constructing biography.

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### Diane Wittry: *Baton Basics: Communicating Music through Gestures*

New York: Oxford University Press (2014), 248 pp. ISBN 9780199354153 (hardback); US\$105.00. ISBN 9780199354160 (soft cover); US\$29.95. Also available as an ebook.

MONICA BUCKLAND HOFSTETTER

There is an inherent paradox in a book about gestures. This could apply to any instrumental or vocal method book, certainly, as learning to play or sing is surely best done with a teacher physically guiding you; describing posture and movement in written form always involves a translation from and to another medium. How much more applicable, then, to conducting, in which the "instrument" actually is an ensemble comprised of other human beings? The desired technique requires not only specific actions, but also—and perhaps most important of all—communication.

Diane Wittry is well known as a teacher of conductors, drawing on her own considerable conducting experience in her *Beyond the Baton* workshops. Her previous book, also called *Beyond the Baton* (Oxford University Press, 2006), offers a

great deal of practical information for musicians aiming for a career in conducting. As its title suggests, it concentrates less on the technique of conducting and more on how to find one's way around the classical music business in the USA.

Wittry's new volume, *Baton Basics*, is aimed at a different readership—musicians who are just starting to learn conducting—and is not as focused on North America. It describes how to communicate through gestures and how to analyze these gestures, and suggests exercises that improve conducting skills.

Wittry says, "Many conductors envision wonderful musical concepts but lack the technique to convey their ideas to the musicians (206). Further, she points out that only with a full understanding of how the body's muscles affect conducting can a conductor be successful. Wittry then provides the nascent conductor with data regarding musculature, body awareness, and fundamental exercises to best prepare oneself in this discipline. She moves on to describing gestures: "As a conductor, you must communicate all of your musical concepts to your players through gestures.... Each gesture has *direction, size, weight, and speed*" (39). The corresponding ex-

#### Recent Choral Publications

Sheena Phillips reports the following publications:

*Circle of Life* (SATB a cappella). Suite of five pieces based on Native American song poems. Premiered in NYC by Voices of Ascension, dir. Dennis Keene. Boosey & Hawkes (Choral Music Experience series), 2015.

*A Song of December* (SATB a cappella). Setting of a poem by the Irish poet Katharine Tynan. Premiered by the Music Makers of London, dir. Hilary Campbell. Boosey & Hawkes (Choral Music Experience series), 2015.

*The Christmas Bird* (SATB, flute obbligato). Setting of a poem by the Irish poet Katharine Tynan (2014). Premiered by VocalEssence, Minneapolis, dir. Philip Brunelle. Winner, 2012 Welcome Christmas competition (American Composers Forum / Vocal-Essence). Santa Barbara Music Press (catalog #1199), 2014.

*Dream Angus* (SATB divisi a cappella). Arr. of a traditional Scottish lullaby. Novello Book of British Folksongs for mixed-voice choirs, 2015.

*Màiri Bhàn's Wedding* (SATB a cappella). Arr. of a Scottish song, with new translation from the Gaelic. Novello Book of British Folksongs for mixed-voice choirs, 2015.

*Dancing Through Time* (SSAA, viola). Suite of three Medieval English dance lyrics. Boosey & Hawkes, 2015.

*Niño* (Boy) (SA, piano). Suite of three settings of children's poems by Federico García Lorca. Available for pre-order from Boosey & Hawkes.

*Six Sea Shanties* (SSA, piano). Published in two sets by Boosey & Hawkes, 2015.

*Sea Pieces* (SSA a cappella). Three Emily Dickinson settings. Self-published at Canasg Music, 2015.

*Six Sea Shanties* (TBB, piano). Premiered by the changed voices section of the National Boys Choir of Scotland, dir. Christopher Bell. Self-published at Canasg Music, 2015.

ercises are creative, asking the beginning conductor to imagine wiping a table or picking up a can of beans in order to learn how to control the speed or resistance of a particular movement. Here, the companion website, with 61 videos of the movements Wittry describes, is particularly helpful. (<http://global.oup.com/us/companion.websites/9780199354160/>)

After suggesting that the conducting student establish an awareness of the body's movements in general and of arm and finger movements in particular, Wittry moves on to the use of the baton. Many of these exercises take up the weight and speed ideas mentioned earlier, and here it would have been more efficient to refer back to Chapter 2 instead of repeating a description of, say, lifting a can of beans. This minor issue aside, the progression from body awareness through arm training to ideas of communication is logical. Wittry provides diagrams

Gail Archer, Organ: *The Muse's Voice: A Celebration of Women Composers*

Music for solo organ by Boulanger, Demessieux, Higdon, and Bingham. Recorded at the Central Synagogue, New York City, by Meyer Media, LLC (2014). Available for sale through [www.meyer-media.com](http://www.meyer-media.com)

LORI ARDOVINO

Known for her musical sensitivity and strong interpretations, Gail Archer again delivers with her latest CD, *The Muse's Voice*. She is a Grammy-nominated, internationally-renowned concert organist and recording artist with seven solo albums to her name. Archer is an advocate for women organists and is the founder of Musforum, a professional network for women organists that celebrates and promotes their accomplishments. Concert organist at Vassar College and chair of the music program at Barnard College of Columbia University, where she conducts the Barnard-Columbia Chorus, she also serves as director of the artist and young organ artist recitals at historic Central Synagogue in New York City.

Nadia Boulanger, distinguished 20th-century teacher, composer, conductor, and organist, penned *Three Pieces for Organ* in 1911. In each piece, Boulanger emphasized harmonic over melodic or rhythmic development. The first, *Prelude*, begins with a simple melody and a homogeneous

of conducting patterns, but they appear at a point where the student should already have some mastery of how to execute the gestures and what they might signify.

One of Wittry's preoccupations is with energy. There is no point in standing in front of a group of musicians and just making movements, she insists. We are there to communicate something, and we do this by transmitting energy. "[W]e are the music, and the music is flowing freely through us into that energy field that connects us to both the musicians and the listeners" (38). Wittry analyzes exactly *how* gestures communicate energy, then provides exercises to help develop this. She deals as well with calmness: the calm focus one needs before a preparatory beat, before speaking in a rehearsal, before a concert. Useful exercises are offered for this concept as well.

The book also addresses communication of emotion and character, score prepa-

## COMPACT DISC REVIEWS

harmonic rhythm that lulls the listener into a tranquil mood. This is misleading, for as the piece progresses, it becomes more intense, fortified by heavy pedal and dissonant chords. Just as the movement seems to have reached its zenith, the direction changes and the tension is released, leaving behind the condensed chromatics. *Petit Canon* is a beautiful work with fine harmonic nuances, while *Improvisation* is more rhythmically challenging and chromatic; the subtle melodic changes provide the listener with an array of tonal colors.

A student of Marcel Dupré, Jeanne Demessieux (1921-1968) was hailed as an organ virtuoso and was the first female organist to perform at Westminster Abbey. *Te Deum*, written in 1965, and one of Demessieux's last works, is based on a Gregorian chant. I found this work to be electrifying, with its startling harmonic colors and unexpected powerful and chromatic chord progressions. The piece demonstrates Demessieux's knowledge of the organ's sonorous capabilities, and it provides ample opportunities for Archer to display her own dexterity, musicianship, and virtuosity.

*The Ceremonies Suite* (2001) by Pulitzer Prize and Grammy-winning American composer Jennifer Higdon is excerpted from an earlier seven-movement work entitled *Ceremonies* for organ and brass. "The title refers to the various ways in which we celebrate the many aspects of life

through religious and secular ceremonies... from solemn and contemplative to joyous and dancing," explains Higdon. In *Prayer Song*, the soprano voice is prominent, with the organ's lower voices acting as counterpoint. *Meditation*, features a lovely interaction between the pedal lines and the other voice. *Celebration* brings this set to a close; the use of upward scale patterns and rich registrations highlight the uplifting nature of the final movement.

Edgy, dissonant, strident, and tragic are a few of the descriptors that came to mind as I listened to *The Everlasting Crown* by British organist Judith Bingham. The programmatic work draws on the mythologies and tales of famous and infamous owners of some of the world's most precious stones. The work is in seven movements (representing seven different stones). Some of the movements stand-alone and some segue into each other. Each movement offers a different style of organ playing. The first is a coronation scene with an angular opening motif in the pedals that is described by Bingham as "being in the shape of a crown." Extremely dramatic and dissonant, the mood is dark and gothic, thanks to close-knit chromatic harmonies interspersed with the pedal motif. *The Chinese Stone/The Russian Spinel* is represented by Chinese ceremonial music featuring a steady, march-like rhythm with a repetitive, pentatonic melody. *King Edward's*

Without ever losing sight of the grand aims, *Baton Basics* provides a fundamental resource for learning the basic scales and arpeggios of conducting.

Monica Buckland Hofstetter is a conductor, currently living in the UK after many years in Switzerland and Germany. Among other positions, she has been Artistic Director of the orchestras of the TU Dresden; she has also lectured in musicology there and at the Palucca University of Dance.

*Sapphire* breaks from the dissonant harmonies and intricate melodic lines and creates a lighter, more relaxed environment. *The Peacock's Throne* brings the work to a dramatic close with a huge crescendo ascending from pedal tones, the intensity growing as the piece progresses. *Everlasting Crown* is a dramatic work of complexity, depth, and range. Gail Archer deftly navigates the various stylistic and technical requirements of this monumental work.

Lori Ardovino is Professor of Music at the University of Montevallo, Montevallo, AL. She is a performer on clarinet and saxophone and is a published composer. Her works have been performed in Canada, Italy, Japan, and the US. She has three CDs to her credit, *From a Crack in the Wall*, Clarinet Music by Alabama Composers; *Between Walls*, Saxophone Music by Alabama Composers; and *The LeBaron Trio*, Music for Clarinet, Soprano and Piano.

### Violeta Dinescu: *Flutes Play*

Ion Bogdan Stefanescu, flute. Gutingi 254 (2015)

EVA WIENER

*Flutes Play* is a cycle of ten interrelated works gracing a new CD by renowned Romanian composer Violeta Dinescu. Six lengthy pieces, *Flutes Play I - VI*, are scored as follows: I for three flutes, II for six, III for eight, IV for sixteen, V for twenty-four, and VI for thirty-two. They frame four shorter works scored for solo flute: *Walk among*, *Walk about*, *Walk away*, and *Walk against*. The titles of the interludes are indicative of a gradual progression from harmonious interaction of musical elements to conflict between opposing forces. Dinescu states, "The soli are go-betweens and serve the dramaturgical purpose of enabling the listener to perceive the ten pieces as a curve." Dinescu takes the listener on an otherworldly journey into the emotional/intellectual realm of the dream state.

The fine Romanian flutist Ion Bogdan Stefanescu, a specialist in the performance of Dinescu's music, performs all of the music while *Tonmeister* (sound engineer) Stephan Schmidt does an impressive job overdubbing up to thirty-two flute tracks.

The cycle of works is based on the intervallic play among major and minor seconds and thirds and perfect fourths. (Javanese gamelan music, a major inspiration for these pieces, prominently features seconds and thirds). Dinescu creates an ingenious soundscape through her expansion of the

motivic material, employing microtonality, counterpoint, stylized stretto, and chordal masses. She also utilizes solo lines with accompaniment and extended flute and vocal techniques. Her use of registration is masterful. The music evokes visual images, its timbral colors ranging from muted hues to metallic brightness. Continuity within the cycle is often achieved through the introduction of shared thematic material at the beginning and/or end of different pieces.

The CD opens with *Flutes Play III* (eight flutes). Here Dinescu presents a moderately paced motivic design, characterized by seconds and thirds tinged with microtonality. Two concert flutes interact in an interweaving, dance-like counterpoint in their mid-to-high register. This music returns in the fourth and tenth pieces, *Flutes Play I* and *VI*, respectively. The spare texture is frequently punctuated by outbursts of loud runs and flurries of dissonant clusters, performed by the entire ensemble in the highest register of the instrument. In addition, there are sounds that bring to mind an otherworldly chatter of birds, harmonics seemingly suspended in air, and the occasional undertone of the performer's voice played through a flute, all trademarks of Dinescu's flute writing. *Flutes Play III* and the next piece, *Flutes Play V*, end with one of the main motifs of the cycle, an ascending minor third followed by a descending minor second that fades away with microtonal inflections.

*Flutes Play V* (twenty-four flutes) and the following interlude, *Walk among* for concert flute, begin with the same meditative line, tinged with Romanian embellishments, though played more vigorously in the former work. The splashes of bright colors in *Flutes Play III* develop into whizzing kaleidoscopic polyphonic and chordal masses in *Flutes Play V*. These masses collide with a solo flute line, played at a moderate pace, which continues to move in its own orbit. The flutes sometimes recall sounds of twittering birds that seem almost electronic, yet never mechanical. The player as vocalist uses extended flute techniques to produce a rustling sound that calls to mind the timbre of a distant snare drum.

Dinescu uses the element of surprise very effectively. In *Walk among*, for example, the composer presents the first interval of a quiet motif in the flute's low range. It is immediately followed by a run that

begins with mid-range vocal sounds and grows into a metallic splash of color in the flute's highest register.

*Flutes Play I* (three flutes) marks a turning point in the cycle, as its profile is markedly different from the preceding pieces. It has a more pensive mood than the works that lead up to it. Using the extended flute technique of singing into the instrument, the performer as singer often doubles the concurrently played flute line, either in the same register or an octave below it. Opposite ends of the registral palette are employed, simultaneously and in alternation. The composer presents sharp attacks in the piccolo's highest register, and also quiet harmonics. In the following piece, *Walk about* for solo piccolo, bright sparkling lines are juxtaposed with glittering harmonics.

*Flutes Play IV* (sixteen flutes) begins with muted tones in the bass flute and voice. Dinescu presents a polyphonic motivic design consisting of oscillating patterns with music faster-paced than that of the preceding pieces. As in *Flutes Play V*, runs and chordal masses played by the piccolos in their highest register collide with single and multiple flute lines. In this work, interactions between the parts occur more frequently. The return of the opening motif of *Flutes Play III* and *I* is one of many elements that unifies the cycle.

The timbres that open *Flutes Play IV* immediately return in the next work, *Walk away* for bass flute. The most striking element of this short piece is Dinescu's transformation of the performer's voice from an instrument, humming and producing otherworldly sounds, into a human singing voice. The player sings along with the flute line, using the vocal syllable, "da," on each pitch. *Flutes Play II* (six flutes) resembles *Flutes Play I* in its slow pace and meditative flute lines. Dinescu introduces a new type of event that has its roots in *Flutes Play V*: The material that previously collided with a solo line, yet left it intact, now interrupts the line. The composer neatly creates the effect of a musical conversation.

In *Walk against* for concert flute, a solo line occasionally divides into two distinct elements due to the assignment of contrasting dynamics to different registers. This enables a dialogue to take place here as well, structurally linking this work with *Flutes Play II*.

*Flutes Play VI* (thirty-two flutes), the

finale of the cycle, is a flute symphony with voice. Dinescu reintroduces all of the motivic designs and gestures from the previous nine works and presents one seemingly new element: clusters of seconds in the high register, producing the sound of an organ's flute stop. The composer creates a colorful, intricate polyphonic soundscape here, and despite the wealth of aural information, the listener feels a sense of tranquility as the work concludes.

Ion Bogdan Stefanescu gives outstanding performances, and the overdubbing is imperceptible. Nevertheless, the listener is aware of the absence of beats among the parts in the overdubbed lines heard on this CD. (The acoustic effect of beats only occurs in performances by multiple performers.) Dinescu's use of overdubbing enables her to create a unique sound that combines electronic and acoustic elements. Her musical palette, so rich in both traditional and extended techniques, including flute multiphonics, brings the listener into a highly variegated musical landscape.

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

### *Tsippi Fleischer: Innovated Classics*

Yael Levite, soprano; Yoav Weiss, Tal Lehrer, oboes; Oded Hadar, violoncello; Yuval Shapira, piano; Ziv Stein, percussion; Naked Voices Choir; The Moravian Philharmonic; Tamir Hasson, Peter Vronsky, conductors. Israel Music Institute, IMI 6228, IMI 7872 (2013)

RONNIE RESHEF

*Innovative Classics*, Tsippi Fleischer's recent CD, presents multiple versions of two of Fleischer's most prominent vocal pieces: *Girl Butterfly Girl* and *Like Two Branches*. Both pieces set texts in Arabic: one modern, the other from the sixteenth century. The CD is structured with great balance: it is thematically united by the Arabic culture upon which it is based and on its musical representation of *maqamat* (melodic modes in traditional Arabic music) and modal harmonies. At the same time, it presents a great variety of ensem-

bles, musical styles, vocal techniques, and text styles.

The opening piece, *Girl Butterfly Girl*, is a song cycle that sets four poems by Syrian and Lebanese poets; it is presented here in its chamber version. Fleischer's vocal lines have a free, natural, rhythmic flow and are faithful to the text, somewhat resembling recitative writing; the melodies often follow natural speech contours and are primarily syllabic. The instrumental ensemble supports the vocal part, mostly using homophonic blocks of consonant expressive harmonies. Brief instrumental lines occasionally comment on the vocal line in a dialogue-like manner, featuring a more polyphonic style of writing.

Fleischer comments that the poems represent four stages of a man's loneliness. The first, which describes a lonely man in the desert, alternates between a slow, free, rhythmic feel in the vocal sections and regular rhythmic movement in the short instrumental transitions. The second song depicts the lonely man in a social confrontation. The repeated rhythmic consonant chords are rhythmically contrasted with the vocal line, the polyrhythmic clash expressing the lonely man versus society. The third song finds the man in extreme stress, "on the brink of madness." Here the Arabic *maqamat* play a prominent part in the color of the song, and the Arabic origin of the piece has a significant presence. The instrumental writing is lyric and the modal-sounding harmonies clearly revolve around a tonal center. The vocal writing features repeating lines, more melismas, and the high registral peak of the piece; they all combine to make it a memorable song, perhaps the center of the cycle. After the emotional peak of the third song, the fourth, and last, represents the calm after the storm. "Carrying a spark of optimism," Fleischer says, it is "sung as if in a dream." The song features rhythmic patterns, but feels free of any regular beat; it is completely devoted to the rhythm of natural speech. The vocal writing is similar to the recitative-like style of the first song.

The performance and recording are excellent. Soprano Yael Levite arrives at an appropriate and delicate balance between the recitative-like declamation and the expression of the emotional and dramatic aspects of the piece. The ensemble, comprised of members of the Moravian Philharmonic under the baton of Peter

Vronsky, provides a solid ground for Levite. The ensemble's playing clearly defines each section by careful use of articulation, dynamics, and phrasing, stressing the unique character of each of the songs. One spot of somewhat rough editing in the third song stuck out, but I was quickly drawn back to the drama and music of this beautiful piece.

The cantata *Like Two Branches* is a setting of a text by sixteenth-century Arab poetess Al-Khansa. It is a substantial forty-minute piece for a chamber choir, two oboes, cello, piano, and a set of tar drums with supplements. These supplements are not listed; I assume they were various small percussion instruments. The cantata is divided into ten sections which tell the story of a warrior who perished in military conflict, the story of the poetess' brother. The different sections of the piece contrast with each other in both compositional style and instrumentation, resulting in a rich musical language that masterfully weaves together diverse musical styles into an organic, homogenic style. Over the course of the piece, the music moves between contrapuntal and homophonic textures, modal and atonal harmonies, regular rhythms, polyrhythms and free sections, fully blown ensemble textures and gentle solo lines, consonant choral harmonies and speech-like jagged sections, *maqamat* and western scales, motivic development, and repetitive textures.

Each section of the work is treated carefully with the musical style and orchestration that suit the drama and the text. The eighth section, for example, describes the sister mourning her brother, and is sung by the women alone with no instrumental accompaniment. It is written in a polyrhythmic and polytonal texture of six layers, which are all based on a single melodic theme. The top and bottom lines are written with no meter, and are therefore the freest and most prominent ones, giving the whole passage a sense of an authentic mourning cry. The very rhythmic, drum-heavy second section depicts the warrior as a horse in an animal battle, moving from solo female voice to women alone, then men alone, and then vocal forces crescendoing to a climax.

*Like Two Branches* depicts the drama in a direct and powerful way by uniquely combining different styles, ensemble combinations, and musical traditions while keeping a perfect balance and natural flow

throughout. The recording was made live in concert, and is of fine quality. The choir's intonation and harmonies are crystal clear, and they reach extremely delicate levels of piano singing with transparency and clarity. The sections of the more contemporary vocal techniques, such as speech-like free singing or the meterless sections, sound natural and organic, a notable quality in the world of contemporary vocal performance. The unusual instrumental ensemble is comprised of excellent musicians who manage to find a balanced sound and provide the choir with a secure and responsive foundation. Conductor Tamir Hasson leads the entire ensemble with sensitive and powerful hands.

The CD contains three more sections that present additional versions of the two pieces discussed above: 1) *Girl Butterfly Girl* sung in Arabic and accompanied by a symphonic orchestra; 2) The third song from *Girl Butterfly Girl* sung in German with piano accompaniment; 3) A series of brief passages from *Like Two Branches*, performed with a *kanun* (or *Qanun*, a large zither found in the Middle East), which belongs to the original orchestration of the piece and was replaced by a piano for the concert recording of the full piece discussed above. As a composer, I found the ten brief *kanun* passages interesting; however, I was not sure whether they belonged in a commercial CD. The excerpts are extremely brief, and therefore do not carry significant artistic meaning or music statement. They are really only a demonstration of the instrument, perhaps more appropriate to an orchestration class than a CD. I assume that Dr. Fleischer felt that the *kanun* was essential to the timbre and character of the work and wanted listeners to experience the sound world in full, exactly as she created it. One way or the other, the *kanun* illustrations in no way diminish the great power and effectiveness of the two pieces the CD features.

*Ronnie Reshef is an award-winning composer with a focus on vocal and dramatic music. Her first opera Requiem for the Living was performed in New York City, Kentucky, and Texas, where it was a finalist in the 2011 Opera Vista competition. Her opera Something to Live For participated in Fort-Worth Opera's 2014 Frontiers showcase, and will receive its full production premiere by Boston Metro Opera. She earned a DMA from Manhattan School of Music, and her Master's degree from Mannes College. (Please see [www.ronniereshef.com](http://www.ronniereshef.com))*

## Luise Greger

Lieder. Traudel Schmaderer, soprano; Thomas Wija, baritone; Vera Weht, piano. Salto Records International SAL 7021, LC 01986 (2014). [www.furore-verlag.de](http://www.furore-verlag.de)

KIMBERLY BARBER

Luise Greger (1862-1944), née Sumpf, lived in Germany and during her lifetime achieved considerable renown (no mean feat for a woman at that time) as composer, pianist, and singer. Sources seem to be divided on exactly what her compositional output was—many of her works were lost or destroyed—but it appears that Greger composed something in the neighborhood of 100 to 200 Lieder and two “fairytale” operas—*Gänseliesel* and *Teddy* (now lost).

Highly accomplished as a child prodigy (she performed for the Russian Tsarina at age nine), Luise Greger was celebrated during her lifetime as one of the greatest musicians of her generation. Like so many other women who felt the call of artistic expression, she had to balance her work as composer and performer with her societally-constructed duties as wife and mother. Women were also largely excluded from formal music instruction at the main conservatories, a major hindrance to their development.

Greger divorced her husband in 1911—a highly unusual move for a woman at the time—and pursued her musical career full force, opening a musical salon with her son in Kassel. The early 1930s were the high point of Greger's career, when her songs were frequently sung by the finest European singers on some of the greatest stages. The premiere of her opera *Gänseliesel* met with fantastic success in 1933.

By 1939, however, having endured the untimely deaths of all three of her children, Greger sank increasingly into dementia and was unceremoniously carted off to an asylum where she ultimately fell victim to the Nazis' infamous euthanasia program in 1944. Thereafter her music and musicianship were forgotten (the fate of so many women under that regime), until members of her family unearthed some 170 works in an old iron trunk in the 1990s, and the arts community of Kassel rediscovered her as an important piece of German cultural heritage. As a result, her music is now enjoying something of a renaissance on German radio and concert stages, and in an American concert tour by mezzo-soprano Eleni Matos.

This disc, whose production was subsidized by the Justice Ministry of Hesse and the Kassel Cultural Forum (Greger lived in Kassel for much of her adult life), features thirty songs, representing just under a third of her output in this genre (less, if her Lieder is estimated at 200 as some sources state). The songs are roughly divided equally between soprano Traudel Schmaderer and baritone Thomas Wija. It's unfortunate that the liner notes don't tell us what informed the repertoire choices and why individual songs were assigned to each singer—I always find it fascinating in an “excavation” endeavor to know the artistic process involved. Regardless, the songs seem well-suited to the capabilities of each singer, each one bringing his or her unique gifts to bear on the repertoire at hand.

Schmaderer has a clear, bright soprano that tends toward straightness of tone, perhaps more ideally suited to Bach than late Romantic literature. For the more truly romantic of these songs (*Ich wollte, ich wär des Sturmes Weib*—which is almost Wagnerian in scope—and the beautifully lyrical *Traum*) my preference would be for a fruitier sound with more consistent vibrancy and warmth. Still, the soprano brings excellent clarity of diction and provides interesting shading and dynamics throughout. She is at her best in the more sprightly numbers (*Jägerlied*, *Malönchen*) and the affecting lullabies where her crystalline tone and coloring of the text are used to fine effect.

Baritone Thomas Wija has a warm sound, particularly effective in the lower register where true richness emerges. He brings a fitting jocularly to the opening number, *Trinklied*, and for some of the almost Straussian songs—*Vor Nacht* is one fine example—he is able to bring a full-throated, passionate sound. On some other occasions, the voice can lack depth and full tonal spectrum, particularly when approaching the top of his range, but overall this is a very satisfying performance in a highly varied program.

Throughout the disc, pianist Vera Weht provides strong support and loving attention to detail in her collaborations. Her touch at the piano is at turns gentle and sweet, then intense and powerful. She captures the full Romantic range of Greger's style, whether in myriad turns and flourishes or crashing chord progressions. She is always an attentive partner to both singers, never cloying or overly deferential, with a clear sense of

what she wants to do with each song; she asserts herself without ever overpowering. It's no surprise that she is the winner of multiple international chamber music and collaborative piano awards.

When a heretofore unknown composer emerges, it's natural to seek comparisons to close contemporaries in order to provide some context. While Luise Greger very much has her own compositional "voice," Johannes Brahms seems to be the strongest parallel: some note a resemblance to his musical style, harmonic language, and choice of texts. A further Brahmsian similarity would be the influence of folksong and the use of Low German folk texts as inspirations. To some degree the "pure musical" nature of the compositions (rather than the strong poetic influence in setting the text) reminds one of Brahms, who also set the poem *Über die Haide* by Theodor Storm (which Greger evocatively sets very differently than does Brahms).

I personally note a connection to the songs of Edvard Grieg (1863-1944), whose lifespan makes him an exact contemporary of Greger's. There's something of the bittersweetness of Grieg's harmonic gesture, use of grace notes and pianistic flourishes, and a distinct affinity for the natural world that is echoed in Greger's vocal compositions. Whether it is the romantic, arching vocal melody of *Auf der Schwingen der Nacht*, or the playful musical gesture in *Der Frühling lockt!* or *Malönchen*, it seems that Greger may well have emulated, knowingly or not, Grieg's signature style. All potential inspirations aside, however, these are truly delightful songs that could happily grace any art song program and stand alongside some of the greats of the genre.

Some of the most touching and authentic songs are her various renditions of *Wiegenlieder* (Lullabies). As a mother of three children, Greger certainly brought life experience to this genre! My favorite among these is *Jesu Wiegenlied*, sung with lilting sweetness by Schmaderer. The majority of the songs are miniatures—only *Irgendwoher ein Lied* clocks in at over three minutes; many are less than two minutes long. This varied program offers ample opportunity to sample Greger's many musical approaches to the text—grand or soft-spoken, playful or serious, bright or dark—there is much to savor here.

The final song on the disc, *Schliesse mir die Augen beide* (Shut both my eyes),

may be the most hauntingly beautiful of the Luise Greger songs on this disc. Though it is early in her output (op. 14), its poetic message seems a fitting epitaph for a courageous woman who struggled to make her voice heard at a time when such pursuits were not considered fitting for members of her sex.

*Canadian mezzo-soprano Kimberly Barber's eclectic career combines not only the standard repertoire sung on some of the world's great opera and concert stages but also contemporary and baroque works with smaller, experimental companies. She has recorded for Deutsche Grammophon, Naxos, and Dutton Classics. An Associate Professor of Voice at Wilfrid Laurier University in Waterloo, Canada since 2002, she is Administrative Coordinator for their Opera Program.*

### Judith Shatin: *Time to Burn*

Innova Recordings 845 (2014)

ANNA RUBIN

Judith Shatin is a prolific and successful composer whose varied interests span Old Testament imagery, social justice, and technological innovation. In *Time to Burn*, Shatin has collected a diverse set of pieces spanning the years 1984-2011. I found her musical personality ranged between a lyrical neo-Romanticism and a pungent expressionism and eclecticism.

*Time to Burn*, which gives the disc its title, is scored for oboe and two percussionists. "It was fueled by my rage and sadness at the conflagrations that were erupting in 2006," she writes in the program notes. Aaron Hill gives a powerful oboe performance, which requires rapid figures, multiphonics, and precise coordination with the multi-faceted and often polyrhythmic percussion part, performed by Mike Schutz and I-Jen Fang. A large variety of skins, shakers, and wood contrast with the haunting cry of the oboe. The pitch material establishes tone centers by repetition all the while disturbing one's sense of tonic with disjunct contours and dissonant intervals. The piece opens with fast syncopated interplay between the players, while the middle section is slower and much less dense. The piece closes with a return of the wild opening material.

*Sic Transit* is scored for percussionist and CADI (Computer Assisted Drumming Machine), which consists of six computer-controlled mechanical arms developed by EMMI. Rather than just listening to the

piece on the CD, I watched I-Jen Fang, featured on the CD, perform the piece on YouTube. A video projected the mechanical instrument behind the player. It isn't clear how the performer responds to the device but the contrast between human and machine is intriguing. Like *Time to Burn*, the piece tended to a fast-slow-fast structure. The presto ending, in which both the device and the performer ended at exactly the same time, was a marvel.

*Glyph* is a romantic four-movement work featuring solo violist James Dunham, pianist Margaret Kampmeier, and the Cassatt Quartet. Shatin's tonal musical language here is inflected with dissonance. An arpeggio outlining a major-seventh chord is the basis of the opening movement, titled "Luminous." The most affecting part of this movement is the lyrical solo for the viola, showcasing Dunham's mastery of the instrument, foregrounded against a largely static background or silence. Occasionally the string quartet and piano surge forward. The short, spritely second movement, "Flickering," evokes Bartokian dissonance and energy. The viola's *arco* line contrasts with pizzicato in the strings and staccato piano figures. The third movement, "Ecstatic," brings out more polyphonic features of Shatin's writing. The viola has a duet with the cello, after which delicate harmonics in the viola pass to the violins. A gorgeous wide-ranging melody plays against figuration in the piano and strings as this movement evaporates. "Incandescent," the motoric fourth movement, recalls the Bartokian quality of the second movement. A rapid sixteenth-note melody, which revolves around seconds, contrasts with interjections from the accompaniment. A virtuosic viola solo and an extended viola/piano duet characterize this last spirited movement. Throughout, the performers bring out delicacies of timbral and dynamic changes that enliven the composition.

*Grito del Corazon*, for two electronically-processed clarinets (F. Gerald Errante and D. Gause) and computer-generated music, is a reflection on Goya's Black Paintings. The soundscape is rich with layered sounds backing the alternately lyrical and biting lines of the heterophonically layered clarinets.

*Elijah's Chariot*, Shatin's longest single movement on the CD at over nineteen minutes, features the electronically-processed sounds of the *shofar* or ram's

horn (via electronics), paired with the Cassatt String Quartet. Shatin often treats the quartet as one voice in chorale-like sections or in motoric figuration. Like the oboe in *Time to Burn*, the cry of the shofar (associated with the penitential reflections of the Jewish holiday Yom Kippur) begins with an ecstatic wildness. Shatin alternates between slow, dirge-like chorales and fast motoric iterations of short melodic fragments. The climax of the piece is a wonderful musical metaphor of the rise of Elijah into the heavens in his fiery chariot: processed het-

erophonic shofar lines and virtuosic string writing. Just before the end, Shatin incorporates a chorale-setting of a Jewish folk song about Elijah and includes subtle processed choral tunes. Throughout, the composer alternates between the ecstatic and the mournful in a particularly haunting way.

Shatin's powerful electronic work *Hosech Al P'ney Ha'Tehom* (Darkness Upon the Face of the Deep) derives its Hebrew title from the opening line of Genesis. Shatin evokes a depthless void with slow cavernous chords laced with noise—noise

resolving to pitch only to cede back to noise. A piercing and bright lightning bolt heralds a dynamically changing interplay with high glissandi. The piece becomes more airy and still in the middle. A hint of vocalism in long tones gathers into a kind of mournful chorale. The human quality disappears into the void as the deep sound gradually dies away.

Kudos to masterful performers: violist James Dunham, The Cassatt String Quartet, clarinetists F. Gerard Errante and D. Gause, pianist Margaret Kampmeier, and

## Recent Releases

### Emily Doolittle: *All Spring*

Seattle Chamber Players and Friends (soprano, flute, clarinet, violin, bass or cello, and percussion). Composers Concordance 0025 (2015)  
*All Spring* consists of six chamber works by Canadian-born composer Emily Doolittle, performed by members of the Seattle Chamber Players and friends. Each piece draws on sounds or processes from the natural world in ways ranging from the imitative (*Four Pieces About Water*) to the symbolic (*all spring*) to the abstract (*falling still*). The works on this CD have been described as “music worth waiting for, a set of works that all have a disarming charm, an organic, almost rustic sort of modern feel”; they are “whimsical...well paced,” and “spun out with a cohesively inventive narrative sequentiality.” (*GappleGate Music Review*, July 1, 2015)

### Sharon Mabry: *Modern American Art Song*

Albany Records, Troy 1576 (2015)

Sharon Mabry, mezzo-soprano, has released a new CD of art songs. Mabry has championed the music of contemporary composers and music by women composers throughout her career as shown in her many recitals, articles for major publications, books, and recordings. The album features the premiere recordings of five sets of songs by four contemporary American composers: Kenton Coe, Brian Peterson, Persis Vehar, and George Mabry. Several of the works were written specifically for Mabry. The CD is available on Amazon.com or on Albanyrecords.com.

### Judith Shatin: *For the Birds on Sounds Nature: Works for Cello and Electronics*

Madeleine Shapiro, cello. Albany Records, Troy 1577 (2015)

The compact disc features works that “incorporate natural sounds into the fabric of the compositions.” Judith Shatin's *For the Birds*, for amplified cello and electronics, commissioned by Shapiro, is made from birdsongs of the Yellowstone region where Madeleine enjoys hiking. The piece has four movements: “Songbirds,” “Sapsuckers,” “Birds of Prey,” and “Waterbirds.” The album also includes compositions by Morton Subotnick, Matthew Burtner, Tom Williams, and Gayle Young. The recording was one of Rick Anderson's “Picks of the Month.”

### Judith Shatin: *Love Song on Double Take, American Reed*

Double Entendre (an ensemble of double reed instruments). Albany Records, Troy 1515 (2015)

Judith Shatin's *Love Song*, for oboe and English horn, was commissioned by Sarah Davol for Double Entendre's new CD. It is an instrumental version of Shatin's popular *Wedding Song*, a setting of Marlowe's *Come Live With Me and Be My Love* for soprano or mezzo and English horn (with additional versions substituting alto flute, clarinet, or viola).

### Nanette Kaplan Solomon: *Badinage: The Piano Music of Mana-Zucca*

The CD is available at [www.albanyrecords.com](http://www.albanyrecords.com) and [www.amazon.com](http://www.amazon.com). Downloads of tracks are also available on Amazon (2015)  
Mana-Zucca (born Gussie Zuckermann, 1885-1981) was a child prodigy pianist, musical comedy star, prolific composer, and long-time patron of the arts in Miami. This CD features short character pieces and two of the three sonatas by the composer in their recorded debut performed by Nanette Kaplan Solomon.

### Danaë Xanthe Vlasse: *Celebrations & Commemoration*

Pianists: Danaë Xanthe Vlasse and Carlos Marquez. Music Vision Records #5054316640349 (2015)

The new digital album is available for download on iTunes and amazon, as well as googleplay. It features seven original piano solos, most of which were written on private commission. The album offers two large-scale Rhapsodies, a Sonata for four hands, a grand solo Sonata (with a complex thematic structure including overlapping themes from previous movements along with the new themes that develop in each successive movement), and two shorter pieces that are filled with charm and simplicity. In addition, the album includes a re-imagining of the glorious Brahms Intermezzo, op. 118, no. 2. Mrs. Vlasse's music has been warmly received by performers and audiences alike, with regular premiere performances in Los Angeles, including performances by members of the Los Angeles Philharmonic. Her musical language is typically hailed as “lyrical, Romantic, and with a vast emotional scope.”



percussionists Michael Schutz and I-Jen Fang. The CD is a wide-ranging portrait of a vital and inspiring composer.

*Anna Rubin (annarubinmusic.com) is a composer of chamber, orchestral, and electronic music whose music has been heard internationally. She directs the Certificate Program in American Contemporary Music at the University of Maryland/ Baltimore County, a one-year post-baccalaureate program.*

### *When Music Sounds:*

#### *Canadian Cello Music*

Joan Harrison, cello; Elaine Keiller, piano.  
Naxos 9.70126 (2014)

ELLEN GROLMAN

A handful of years ago, Naxos's then-new Director of Media Relations for North America, Raymond Bisha, established a series that was intended to reflect the "excellence and vibrancy of the Canadian music that's happening now." To date the series boasts eleven albums. The 2014 entry to the series, *When Music Sounds*, features music by Jean Coulthard, John Weinzweig, Alberto Guerrero, and Violet Archer, brought to life by cellist Joan Harrison and pianist Elaine Keiller. This review will focus only on the works by Coulthard and Archer.

Jean Coulthard (1908-2000) and Violet Archer (1913-2000) dominated Western Canadian music in the twentieth century and died within three weeks of each other. Although Coulthard studied or consulted with Bartok, Copland, Vaughan Williams, Milhaud, Nadia Boulanger, and Schoenberg, her music was reflective more of her lifelong musical mentors: Debussy and Ravel. She experienced the marginalization by her male American and Canadian counterparts that was all too common for women composers worldwide at this time, but by the mid 1940s she had found her own lyrical and sensitive voice, and by the end of the century she was widely recognized and lauded. Her early works were mainly for voice and piano, but as she gained expertise and confidence, she ventured into larger-scale works: symphonies, concerti, and opera.

Coulthard scholars recognize two diverse styles in her works: the lyrical and the profound and/or brooding.<sup>1</sup> The brief, titular *When Music Sounds* (1970) falls squarely in the former category, and is an arrangement of her piano solo based on a poem of the same name by Walter de la

Mare. The cello is the perfect vehicle for the work's long, singing, wistful lines, with a spare but supportive piano part. The interspersed pizzicato arpeggios save the work from sentimentality. Joan Harrison, cellist, and Elaine Keiller, pianist, are paired beautifully here, responsive to each other's nuances in the extreme.

The more substantial *Sonata for Cello and Piano* (1946) reads as a later work, despite its having been composed twenty-four years before *When Music Sounds*, and is a representative of the "other" Coulthard theme: profound and brooding. At this point in her life, the composer had returned to Vancouver after a year of study with Vaughan Williams and was solidifying her harmonic language "combining major and minor triads." The first movement, *In a quietly flowing style: Allegro*, features some angular and agitated melodies and a few expressive, brief cadenza-like passages for the cello; the piano is almost an equal partner here. Despite its title, the character of the movement is not quiet; it seems restless and searching. Listeners will readily recognize suggestions of Debussy's *Clair de lune* in the opening of the second movement, *Sarabande*. The tender opening gives way to an ascending line and an increasingly vigorous section, after which the more serene, plaintive character returns, with the cello in the lower register. The instruments exchange their shared motifs repeatedly and the movement ends quietly. The jocular *Allegro* is the most rhythmically active of the three movements, the lively 6/8 opening providing the piano with chances to lead; the cello is almost accompanimental with pizzicato in spots. Elaine Keiller is the standout here, meeting Coulthard's technical demands handily. Cellist Harrison encounters some intonation problems in this work, notably in higher registers and where double stops are employed.

Violet Archer—teacher, pianist, organist, and percussionist—was a prolific composer, producing over 300 works for widely diverse genres and instrumental and vocal combinations. Chamber music, choral music, and art songs make up a significant portion of her oeuvre. She, like Coulthard, studied with Bartok, but harmonically speaking, that influence is more readily apparent in Archer's compositions. Hindemith, with whom Archer studied at Yale, left a strong legacy that is

recognizable in her dissonant contrapuntal works.

Archer wrote the four-movement *Sonata for Cello and Piano* in 1956, revising it in 1972. Choosing the very well-established tempo scheme of slow-fast-slow-fast, Archer crafts a beautifully structured work, secure in her mature composer's voice, couched in the neo-classic harmonic vocabulary of the day. *Andante con moto ed espressivo* alternates between a dissonant counterpoint that the two instruments amiably share, and searching cello soliloquies. The second movement, *Allegro*, is in a sprightly duple meter, fugal in character, at times heavily syncopated. The movement ends unexpectedly, abruptly. The contemplative *Larghetto espressivo* is the most lyrical of the movements, although there are also some intense and angular passages. Archer lets the cello shoulder much of the melodic responsibility in the early parts of this movement and the (again) unexpected ending here is more of a trailing off than a real conclusion. The final movement, *Allegro ma non troppo*, begins with and maintains a march-like, determined character, bringing back into play the fugal writing, especially in the piano, which has extended solo passages. It is not an authentic fugue—the instruments exchange rhythmic motives in a fugal manner, and the resulting movement is thoroughly engaging. The two performers are a good match here; balance is carefully monitored, dynamics sensitive, and the intonation problems that plagued the Coulthard *Sonata* mostly absent.

The carefully-chosen repertoire on the CD is stellar. The performances are, with very few exceptions, commendable. The audio quality of the recording is clean and without distractions. The disc also includes the following works: John Weinzweig's *Sonata for Cello and Piano*, 'Israel,' and Alberto Guerrero's *Chants Oubliés* and *Danse*.

*Ellen Grolman is Professor Emerita of Music at Frostburg State University in MD. She produces and hosts the radio show Music of our Mothers, which airs in St. Augustine, FL on WFCF, 88.5 FM and in Frostburg, MD on NPR-affiliate WFWM, 91.9 FM. She also maintains the show's companion website at www.music-ofourmothers.com.*

#### NOTES

<sup>1</sup> *The Canadian Encyclopedia* (2006), Historical Foundation of Canada.

## Winners of the IAWM 2015 Search for New Music Competition

The competition recognizes the accomplishments of IAWM member composers and fosters IAWM's goal of increasing awareness of the musical contributions of women. IAWM hopes that performers around the world will see this music as a resource for their own concert programming. Eighty-one compositions were submitted in seven categories. Congratulations to the award winners and special thanks to the sponsors of the awards and to all those who participated. We appreciate the service of the judges, **Puishan Cheung** of Hong Kong, China and **Alice Shields** of New York City, and **Pamela J. Marshall**, who served as coordinator of the competition. The prize-winning works are listed below along with a description of the music and information about the composer.

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

Winner: **Mahdis Golzari Kashani** of Tehran, Iran for *Battle of Zahhak and Fereydoon* for orchestra.

The story of the *Battle of Zahhak and Fereydoon* is a myth that Ferdowsi (b. 935), the renowned Persian poet, turned into poetry in his *Shahnameh* (The Epic of Kings) more than a thousand years ago. Zahhak was an evil king. When a demon, Ahriman, kissed him on both shoulders, two snakes grew out of Zahhak's shoulders. Their daily food was human brains. This story is symbolic of the kings from different eras who ruined the brains and minds of their own people.

Another important character is Faranak, a brave and wise woman whose husband was killed; his brains became food for Zahhak's snakes. Faranak raised her son, Fereydoon, so that he would become a warrior and overthrow the cruel king. Zahhak had a nightmare that a young man would hit him on the head with his steel mace and would overthrow his kingdom. He sent his men everywhere to find and kill Fereydoon. When Faranak discovered that the king was looking for her son, she took him to a spiritual man living in the Alborz Mountains (northern Iran) to protect him. She predicted that Fereydoon would be a leader one day—that he would defeat Zahhak and take his crown. Fereydoon stayed in the

mountains until the age of sixteen, and then he went to his mother and questioned her about his father. When he learned what had happened, he was determined to fight Zahhak. Weeping and praying for him, Faranak said goodbye. Fereydoon went into battle and fought to a great victory.

I was inspired to set this story to music because of its concept: the opposition between the heroic Fereydoon and the evil Zahhak, the pivotal role of the woman, Faranak, and the similarities to the current situation in Iran. The eight-minute work, scored for a full symphony orchestra, expresses the actions and emotions in the story. I selected three episodes from the story: 1) The moment when mother and son are separated (A); 2) Fereydoon's growth and development (B); and 3) The Battle of Zahhak and Fereydoon (C). The structure of the work is ABCA'C' coda, and the themes in the work are inspired by traditional classical Persian music.

(For biographical information, please see the New Members section.)

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

Winner: **Tasoulla Christou** of London, UK for *Hymn to Aphrodite* for soprano, flute, and piano

The composition is a setting of a poem by the Greek poetess Sappho, who was born on the island of Lesbos and lived from about 610 to 580 BCE. Her "Hymn to Aphrodite" is one of the few of her complete poems to have survived. It is written in the Aeolic Greek dialect, which was spoken on Lesbos. Sappho is heartbroken because she loves but her love is not returned, and she entreats Aphrodite to help her.

The poem is in seven stanzas, but is set to music in five sections. The first two stanzas use the same melody; the mood is expressive and the tempo slow as Sappho begs Aphrodite to hear her prayers and descend from Olympus to help her: "I beg you, my lady, my queen, do not crush me or break my spirit." The third and fourth stanzas are faster and more agitated as Sappho imagines Aphrodite leaving Olympus and flying to Earth in her chariot drawn by "beautiful, swift sparrows." The music imitates the fluttering of the sparrows' wings. The fifth and sixth stanzas are still faster,

each one having its own melodic line, as she imagines Aphrodite asking her what she desires and then promising to fulfill her wishes. The last stanza returns to the initial key of A minor, but with a new melody, and it slows down to mirror Sappho's fervent prayer that Aphrodite will accomplish all she desires: "Come to me even now; free me from my harsh cares; all that my heart desires/ to be accomplished for me, accomplish, and you yourself be my ally."

The initial melody in the first stanzas never recurs. Instead, the melodic line evolves with new ideas throughout the piece. The form can thus be summarized as: A - stanzas 1 and 2; B - stanzas 3 and 4; C - stanza 5; D - stanza 6; E - stanza 7. The composition is for voice, flute, and piano. The flute was included since the aulos (a kind of reed flute) was a popular instrument in ancient Greece.

### Biographical Information

Tasoulla Christou composes music for the concert hall, and combines tradition with innovation. She was born in Nicosia, Cyprus, and initially studied the piano at the National Conservatoire of Greece in Nicosia, graduating with diplomas in Harmony, Performance and Teaching. She then studied the piano in England with Ruth H a r t e , and later with Eric H o p e , both professors at the Royal Academy



Tasoulla Christou

of Music. After an early career as a performer and teacher, she returned to school and earned a degree in English and Literary Studies with Philosophy from Middlesex University. Next she turned to music composition, earning degrees at Birkbeck College University of London and Middlesex University, where she studied composition with Peter Fribbins and François Evans.

She now works professionally as a composer and is currently studying advanced composition techniques with Professor William Mival, head of composition at the Royal College of Music, London.

She is married with two sons and lives in London.

Some of her recent compositions include *Passage to India* for chamber orchestra (2003); *Norwegian Reflections* for piano (2005); *Silver Moon, Silver Lake* for string quartet (2006); *Dreams of May* for voice and piano (2007); *Romance* for violin or flute and piano (2008); *Kalamatianos* for solo violin (2008); *Imagined Ritual* (2010), a piece for string orchestra that was inspired by a recent visit to the Temple of Poseidon at Sounion (near Athens in Greece); *Cherubic Hymn* (2011), a piece for a cappella choir, which is part of the liturgy for the Greek Orthodox Church; and *City Scenes* (2014) for wind quintet, a composition celebrating different aspects of the City of London.

Her compositions have been performed in London and other venues in Europe, the USA, Africa, and Asia. Her CD, *Anthologia*, containing recordings of some of her compositions, was released in late 2009. She is currently working on a new CD to be released in 2016. For more information, visit her website at [www.tasoullachristoucomposer.com](http://www.tasoullachristoucomposer.com).

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

Winner: **Carolyn O'Brien** of Evanston, Illinois for *Ritornello* for string quartet.

*Ritornello* is a nod to the Baroque ritornello form, which typically employs an alternating tutti-solo pattern, with the tutti sections representing a recurring chorus or refrain that alternates with a varied solo passage. I am often attracted to pieces that include a non-linear narrative. The works of many twentieth-century composers fit the non-linear narrative description, and Stravinsky is certainly one of the most obvious choices. But I also like to reach back as far as I can in history to find other models and a predetermined form such as the ritornello, which served as a wonderful model in this case. Ritornello is almost a rondo, but it presents more opportunities for variations in between statements of the main theme.

In this modern reinterpretation of the form, the recurring tutti portion was composed with less of a true verbatim return than in the typical Baroque ritornello, but each return shares a common thread. In this case, I had a more physical, gestural

language in mind. The tutti gesture acts as a tension builder, as if a slingshot was stretching and straining the musical material to its most taut position. It then held, poised to shoot a projectile across an imaginary sky. The more soloistic sections often serve as a release to the mounting stress of the recurring, stretching gestures. There are times, however, when they resist in their logical, kinetic reactions.

I never presume to ask an audience to hear things my way; in fact, I prefer that listeners come to their own conclusions, and I am delighted when these are shared with me. I often wonder if their internal interpretations resemble my own. Do they ask questions while listening, such as: What will become of these projectile soloists? How far will they travel? Will their flights and landings be graceful, or are they always doomed to find themselves more dysfunctional after every crash landing? When I allow my imagination to settle back to the mystery of what has or has not been created in the audience's mind, I am at once content and humbled to remember this: all answers lie within the listener.

#### Biographical Information

Carolyn O'Brien is an American composer of acoustic music and a frequent collaborator with professional ensembles, artists, and dancers as well as an advocate and composer for amateur musicians of all ages. She earned a Bachelor of Music Education



Carolyn O'Brien

degree from Pittsburg State University, Pittsburg, Kansas. She was a public school orchestra director for a decade in Texas and California and earned a master's degree in Music Theory and Composition from the University of California at Davis. She is now a doctoral candidate in music composition at Northwestern University, where she will be completing her DMA in June 2016.

Carolyn has worked with the Left Coast Ensemble, Empyrean Ensemble, Bent Frequency, International Contemporary Ensemble (ICE), ensemble dal niente, Momenta Quartet, Trio Phonos directed by Harry Sparnaay, and Ari Streisfeld, among others. She was a chosen fellow for the

Music X Festival with ensemble eighth blackbird in 2006 and 2010, and the 63rd Annual Composers Conference at Wellesley College in 2007 led by Mario Davidovsky, and she was granted residencies at the MacDowell Colony in the fall of 2013 and Blue Mountain Center in the summer of 2014.

Carolyn was awarded second prize in the SCI/ASCAP Student Composition Commission Competition in 2006, the annual call for scores held by Atlanta's Bent Frequency in 2006, the IAWM Search for New Music Libby Larsen Prize in 2007, the Charles Ives Scholarship via the American Academy of Arts and Letters in 2009, and the William T. Faricy Award in 2011.

Some of her earliest works were commissioned, including two that premiered at Dance Week in San Francisco in 2000-2002. She was awarded the Herb Bielawa Commission Prize in 2003 at San Francisco State University. In 2007-08 she received a commission as well as a position as composer in residence at the San Francisco Community Music Center for the 21st Century Music for The People project through funding provided by the American Composers Forum. In 2008, her commission, *Formicary*, for piano quartet, was performed at the Society of Composers, Inc./ASCAP National Conference. In 2011, she received three commissions, which yielded *Thing Contained*, for saxophone quartet commissioned by the Anubis Quartet; *Escapement*, for flute, oboe, and baritone saxophone commissioned by ensemble dal niente in Chicago; and a final commission and position as composer in residence from the Lick Wilmerding High School Orchestra in San Francisco. In July 2012, *Coil, Recoil*, for alto saxophone and viola, was premiered at the Selmer Studio in Paris, France by Jan Berry Baker and Tania Clements, and at the World Saxophone Congress in St. Andrews, Scotland. In June 2014 *Caprice*, for violin, was performed by Ari Streisfeld at New Music on the Point in Vermont, and it was chosen for a Special Selection performance at Cortona Sessions 2014 in Cortona, Italy. It was a winner of Concorde Ensemble's call for scores and was performed by Elaine Clark in Dublin, Ireland in January 2015. In October, *Caprice* will be part of the Peep Show Instant Choreography Series in Chicago with Striding Lion Dance Company. (For additional information, see <http://carolynobrienmusic.com/>)

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

Winner: **Jihyun Kim** of Bloomington, Indiana, for *Gorilla* for soprano, baritone, and ensemble.

Based on my impression of *Gorilla*, a short story by the British author and illustrator of children's books, Anthony Browne, I started to compose my own work entitled *Gorilla*. Browne's story is about a girl named Hannah whose feelings are hurt because of her negligent and very busy father. She received a gorilla doll, which came to life. In her imagination, the gorilla acted as a father figure for her, and she slowly began to heal through her contact with the gorilla. While mulling over this piece, I focused on two things: the impressive message that the story conveyed to me and how I could express it in music.

First, I concentrated on the message. The story touched my heart, and I decided to express my sympathy for Hannah because when I was a child, I sometimes felt sad when I thought my parents showed less concern for me whenever they were too busy. Hannah also reminded me of the meaning of music, which consoled my loneliness at that time. I added a vocal part to describe not only the text of the book but also Hannah's and my inner thoughts more effectively.

The second aspect I focused on was Anthony Browne's marvelous illustrations. His pictures effectively depict the atmosphere developed in the text. For example, when Hannah was not able to communicate with her father, Browne painted Hannah larger and her father smaller, and he inserted a block between them, a newspaper. He also surrounded Hannah with a dark color to indicate that she felt a sense of isolation from her father. I tried to convert the expressions in the illustrations into music. In the first movement, the main tonal material is a perfect fifth to describe the silence between Hannah and her father when they do not communicate at the breakfast table. The contrast between singing style and *Sprechstimme* in the second movement expresses the gap between Hannah's hope and the hopeless reality. The increasing tempo of the third movement shows her despair gradually changing into happiness after she meets the gorilla. In the fourth movement, different sections consist of variable themes and musical textures, respectively, to represent the many places

Hannah and the gorilla visit. Through such expressive methods, I tried to portray both the illustrations and the story.

### Biographical Information

Jihyun Kim was born in Seoul, South Korea in 1988. She earned bachelor's and master's degrees in composition at Seoul National University, studying composition with Prof. Shinuh Lee. She graduated from Indiana University Jacobs School of Music, where she studied with Prof. Don Freund and Prof. Aaron Travers. Her compositions



Jihyun Kim

have been performed in Korea at events such as the Korean Music Expo, the Daegu International Contemporary Music Festival (DICMF), and the Pann Music Festival. She won second prize in the Contemporary Music Society Competition for Composition in Korea and Merit Awards in the Lin Yao Ji International Competition for Composition in Hong-Kong.

**Pauline Oliveros Prize** (\$300) for electroacoustic media.

Winner: **Amanda Stuart** of Hilton, Cambridgeshire, UK for *Song of the Trees* for flute and clarinet with optional live transformations and fixed media

*Song of the Trees* hints at the mysticism of an ancient woodland as it fleetingly reveals its secret life-force. The inspiration for this piece came from David Hockney's giant series of paintings: "The Woldgate Woods." The colors are stunningly vibrant and the sizes of the canvases are breathtaking. I wanted the piece to sound as if the trees were singing in the wind and knew immediately that the piece would use woodwind instruments. I chose a ternary form to reflect the structure of each of the paintings, with the middle section being darker and wilder to represent the central path leading off into the unknown.

*Song of the Trees* is scored for flute and clarinet with live processing and fixed media. I especially selected these woodwind instruments for their organic link to the theme of the piece, and I made use of extended techniques on both instruments. I wanted the opening to be melodic, but not have an obvious tonal center, while the

tree song twists and bends with the wind. I deliberately left space between the phrases so that the reverb and spectral shimmer effects could be clearly heard after the phrases finished. When the flute and the clarinet play together, the lines hint at a shifting harmony from a time in the distant past.

The middle section of the piece is wilder and more improvisatory, allowing the performers more freedom of expression. Here there is no sense of harmony, as a fierce storm fills the forest with foreboding. All kinds of sounds are used—blowing through the instrument, rattling of keys, wild arpeggio patterns, over blowing for harmonics, singing specific notes, and glissandi over a drone with light flutter tonguing.

The fixed media track of the whispering wind was created from transformed clarinet and bassoon samples (special thanks to bassoonist Sherry Rea and clarinetist Gareth Stuart). All the other sounds were created live with automated processing of the flute and clarinet, generating both the floating magical touches in the melodic sections, where the translucent harmony emerges through the mist, and the dramatic metamorphoses in the central sections. These seemingly impossible powerful and wild live transformations transcend the original timbre of the flute and clarinet, while remaining firmly rooted in the earthy spirituality of the forest.

The work was premiered at the "Light and Sharpness" concert of the composer's work at Anglia Ruskin University, Cambridge, UK in November 2013 and performed at the New York City Festival of Electroacoustic Music 2015 and the Leeds International Festival for Innovations in Music Production and Composition 2015.

### Biographical Information

Amanda is a sonic artist who aims to challenge, stimulate, and inspire through music, sound, image, and words. She uses narrative with form and shape, juxtaposing contrasting translucent colors with dense sonic textures, woven together in an audiovisual tapestry. From the tiniest of gestures to dramatic, powerful climaxes, she endeavors to immerse the listener in fantasy landscapes of sculptured sound.



Amanda Stuart

Recent performances include: New York Electroacoustic Music Festival, Boston New Music Initiative (Pickman Hall, Cambridge, Massachusetts), International Music Festival for Artistic Innovations in Music Production and Composition (Leeds College of Music), GLEAM Festival (Glasgow), TILDE New Music Festival (Melbourne), International Computer Music Conference (Perth), Understanding Visual Music (National University of Tres de Febrero, Buenos Aires), SMC/SMAC (Royal College of Music, Stockholm), IN-TIME (Coventry University), From Tape to Typedef (Sheffield University), Light and Sharpness (The Mumford Theatre, Anglia Ruskin University), The Noises of Art (Aberystwyth University/The Courthauld Institute of Art), CMMR (Queen Mary University/Wilton's Music Hall, London).

Previous posts include Performing Rights Society Composer in Education and Musician in Residence (Music Animateur) for the City of Peterborough and Composer in Residence for the Cambridge Festival, Suffolk County Council and the Firebird Trust. Commissions include compositions for the London Festival Orchestra (Composer in Residence—Cambridge Festival), The City of Peterborough Symphony Orchestra, BSKyB, Anglia TV, and BT. (For additional information, please see [www.amandastuart.com](http://www.amandastuart.com).)

**PatsyLu Prize** (\$500) for classical art music in any form by black women and/or lesbians.

Winner: **Yvonne Freckmann** of Po-teet, Texas, for *Train* for seven players and field recording

The rhythmic clanging, melodic fragments, and static hums of machines have

fascinated and challenged my musical ear since I can recall. Singing along with these everyday sounds and mimicking curiosities like flamingo calls earned me the college nickname “SoundFx” (sound effects). What I did not expect was that this way of listening to my surroundings would provide material for instrumental composition.

In September 2014 I traveled by train from Germany, where my father's family lives, to The Hague, Netherlands on a high-speed ICE train. I was excited to begin my studies at the Royal Conservatoire with the support of a Fulbright grant, and had bought myself a new H4N Zoom recorder to collect the sounds of this new place. Trains have often been integrated into music, be they Pierre Schaeffer's *musique concrète* tape music or the chugging rhythm of a country song, and that day I heard the train's long melodies, harmonies, and chaotic rhythms, which prompted me to pull out my audio recorder. I quickly posted a segment online. Months passed, and I continued to add to my collection of field recordings, posting one- to three-minute segments on my “Audio Postkaart” Soundcloud page. Far from family and friends, I wanted to share the sounds of feasting seagulls and public transit beeps, snippets of soundscapes and objects: my audio postcards.

Part of my goal for the Fulbright study was to combine instruments and electronics, and to find a way to bring my passions for electroacoustic and concert music closer together. In December I remembered a conversation—a lesson—I had with Joanna Bailie at Darmstadt that past summer about transcribing the sounds and gestures of my electroacoustic music for instruments to discover a new instrumental music vocabulary. Still obsessed with that first audio postcard

from the ICE train, I decided to notate the field recording's melody, rhythmic layers, and other sounds. I must have listened to that one-minute excerpt hundreds of times, each time discovering more intricacies. The next step was to figure out how to translate and orchestrate it for an ensemble of seven players. This was the beginning of *Train*.

The concept for the piece, besides mimesis and the toughest ear-training exercise I have ever completed, was to use repetition of the one-minute tape and a buildup of instrumental clarity over time. *Train* begins with solely the one-minute field recording, and then introduces the instruments with a subtle transcription, and by the end, the instruments take over the music of the train. With each iteration, the transcription becomes more clear and rhythmic to transition from a blended sound with the tape to ensemble sound that stands on its own. It is an attempt to “shine a flashlight” on specific sounds I heard by using the instruments to direct the listener's ear through mimesis. This process takes time and repetition. The listener must first grasp the field recording's complex layers and events to then be able to hear sonic relationships between the ensemble and tape. In the same manner, the performing musicians are challenged to listen closely and match the sounds of the train.

The ensemble consists of flute, oboe, clarinet, violin, cello, electric guitar, and percussion. The transcription breaks the audio down into three layers: 1) a static high layer played by the flute, oboe and violin; 2) a rhythmic layer of percussion and electric guitar; 3) the inside layer of harmony and countermelodies played by the clarinet and cello. These layers are numbered from most prominent to least. Certain sounds and events are clear in the foreground, and others only appear the more you listen to the audio. The structure of the piece thus reflects the effect of repeated listening.

The sonic result has a challenging and somewhat hypnotic effect, with repeated harmonies creating an unexpected drone. Many audience members stated they wanted the piece to continue on. In response, I created a longer version, *Train II*, using additional repetitions to induce a more gradual process than the original four-minute piece. I am very curious to see what other approaches and structures I can create with future pieces that blend field recordings and their transcriptions, and I hope that those who listen to these works will be prompted

## IAWM Membership Report

*Jennifer Kelly's term as membership chair expires this year. Thank you, Jennifer, for your outstanding service!*

Greetings from the Membership Desk. The year 2015 has been good to IAWM. In addition to our first-ever Online Congress in April, our membership is up, and we welcome Greece, Iran, Turkey, Senegal, and Singapore as new countries in our IAWM family. Nearly thirty countries and over forty states in the U.S. represent more than 350 IAWM members plus 75 libraries around the world. In 2015, twenty-three percent of our members live in countries other than the United States, proof that the efforts of IAWM to support all women in music reach across the globe. Our members are composers, conductors, performers, educators, musicologists, librarians, ethnomusicologists, festival and series producers, radio programmers, and music bloggers. The strength of IAWM is our members, our celebrations, our advocacy, our stories. We are our world community. ....*Jennifer Kelly, Membership Chair*

to consider their daily surroundings in a more open and creative way.

### Biographical Information

Yvonne Freckmann is a composer based in The Hague, Netherlands whose current interests include transcription and integration of field recordings (such as trains and escalators) into her concert music, sound walks, and graphic scores. She was awarded a 2014-2015 U.S. Fulbright Grant to study composition and computer music with Yannis Kyriakides and Peter Adriaansz at the Royal Conservatoire The Hague. Yvonne's music has been performed in a dozen U.S.



Yvonne Freckmann

states, The Netherlands, Czech Republic, and Malaysia, and at festivals including SEAMUS, Brevard Music Institute, Czech-American Summer Music Institute, Electrogals Festival: Gals Gone Wired, the SCI Student National Conference, Electronic Music Midwest, and NYC Electroacoustic Music Festival. She earned her MM in Composition at University of Louisville as a Bomhard Fellow, and her BM in Piano Performance and Composition at Trinity University (San Antonio, Texas). (For more information, please visit [www.yvonnefreckmann.com](http://www.yvonnefreckmann.com).)

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

Winner: **Jennifer Bellor** of Las Vegas, Nevada, for *Skylark Lullaby* for thirteen-part saxophone ensemble.

I wrote *Skylark Lullaby* for the Eastman Saxophone Project (ESP), under the direction of Chien-Kwan Lin. We spoke over the summer in 2013, and he asked that I write a piece that reflects the lyrical character and contemporary jazz-like harmonic influences that are present in all of my recent compositions. He said it would be a welcomed contrast to many of the compositions written for the ensemble. I jumped at the opportunity not only because it would be an honor to work with this ensemble, but also to compose my first piece featuring classical saxophonists. All of my compositions for saxophone prior to writing this

piece were for jazz saxophonists. I do not play the saxophone (I studied violin, French horn, piano, and voice), but one of my favorite instruments to write for is the soprano saxophone, and most of my jazz ensemble compositions feature this instrument.

The ideas for *Skylark Lullaby* originated from a melody I wrote while composing my opera *Duffy's Cut*. When composing, I often envision multiple versions of the same music (e.g., many of my big band pieces originated as works for voice and piano). While working on the first draft of the opera, I wrote an ornamented melody that was sung first by the soprano and then imitated by other members in the cast. Because my opera was limited to just twenty minutes, I had to cut much of that music from the final draft. However, I stored the original drafts knowing that I would want to create an entire instrumental piece based on that lyrical melody, and I soon decided that it would be appropriate for the ESP. The polyphonic music that I envisioned for voices worked very well for the twelve-part saxophone ensemble, which comprised three soprano saxophones, three altos, three tenors, two baritones, and one bass. Moreover, taken out of the context of the opera, the ornamented melody, as it passed around the various saxophones, reminded me of different birds singing, so I decided to title the piece *Skylark Lullaby*.

The piece has a meditative character growing out of the melody that is first introduced by one of the soprano saxophones. It builds to various high points throughout that change textures and tonal centers and vary the original melody. The piece ends with a fadeout of fragments of the melody imitated by the saxophones, culminating with the soprano saxophone playing the final note. The harmony is filled with extensions of major and minor 7's and minor-major chords, which, for me, provide a dark, noir-like landscape for the ornamented melodies.

The Eastman Saxophone Project premiered the piece at the 2014 North American Saxophone Alliance Conference at the University of Illinois, Urbana-Champaign, and the ensemble performed it again on their concert in April 2014 at the Eastman School of Music. It was selected for a performance by the FSU SaxoChoir at the Florida State University 2015 Festival of New Music.

### Biographical Information

Jennifer Bellor is a versatile composer who enjoys collaborating with both classi-

cal and jazz musicians as well as with singers, dancers, librettists, and visual artists. She was the winner of the 2013 DownBeat Award for her *Midnight Swim* for big band in the original composition/orchestrated work category at the graduate college level. Her composition *Noir* for big band won the 2nd Annual Seattle Women's Jazz Orchestra composition contest, and was performed in Seattle in November 2014, featuring Grace Kelly on alto saxophone. Additionally, she was commissioned by Washington National Opera's American Opera Initiative to write a twenty-minute opera, *Duffy's Cut*, which was premiered at the Kennedy Center in November 2013. Her writing was praised as showing a "flair for full-bodied, operatic sound" (*Washington Post*), and for "using contrasting rhythms and clever harmonies to an intriguing effect" (*Huffington Post*).

Her works have been performed by national and international organizations such as Washington National Opera, Lviv Philharmonic, Seattle Women's Jazz Orchestra, ACO Jazz Composers Orchestra Institute readings in New York City, North American Saxophone Alliance Conference, Aspen Music Festival, June in Buffalo, Eastman New Jazz Ensemble, Eastman Wind Ensemble, Eastman Saxophone Project, Nazareth College Wind Symphony, California State University East Bay Wind Orchestra, UNLV Jazz Ensemble, Florida State University Festival of New Music, Hildegard Festival, Ritsos Project in Greece, and many others in the United States and abroad.

Jennifer earned a PhD in music composition at Eastman School of Music, a Master of Music degree in composition at Syracuse University, and a Bachelor of Arts degree in music at Cornell University. She is currently Visiting Lecturer at University of Nevada, Las Vegas, where she teaches courses in music composition and theory. For more information, please visit her website [www.jenniferbellor.com](http://www.jenniferbellor.com), her musician Facebook page at: <https://www.facebook.com/JenniferBellor>, YouTube, and SoundCloud at <http://soundcloud.com/jenniferbellor>.



Jennifer Bellor

## IAWM New Board Members

We welcome seven new members of the IAWM Board of Directors.

### ELISABETH BLAIR

Elizabeth is a vocalist, composer, and artist. Originally from Michigan, she earned a BA in visual art in London in 2004, and then spent many years on the singer-songwriter circuit in Chicago and London, performing her own material as well as traditional folk music, and working extensively with conceptual and performance artists, with a focus on vocal improvisation. After studying classical composition privately under composer Kevin Ure for several years and working with composer/improviser Karl Berger at the Atlantic Center for the Arts this past summer, she is now beginning an MM in the Music Composition program at Western Michigan University, studying primarily under Dr. Lisa Coons.

Elizabeth is passionate about raising awareness, support, and encouragement for women in music, particularly in the classical/new music world, where she currently finds herself. To that end, she has been curating a Facebook page that she created called "Listening to Ladies," which showcases two new works each day by female composers (a website is under construction). She is currently putting together a podcast series that she will record over the next six months and release next summer at the latest. Confirmed interviewees thus far include Beth Anderson, Mari Kimura, Whitney George, Dorothy Hindman, Dolores White, Djanit Elyakim, Aftab Darvishi, Lauren Sarah Hayes and several other prominent and emerging composers. She is still soliciting participants for this. She says that she would like to help the board. She offers her energy and initiative, a growing network of female composers, an extensive background in the folk/rock performance sector, an international set of resources (particularly within Chicago and London), and a unique point of view as a mature graduate student in classical/new music with a nontraditional background.

### BETH DENISCH

Beth is an active composer and music educator (Professor, Berklee College of Music, Boston, MA). Her works have been performed worldwide and have been recorded on the Albany, Juxtap, and Interval record labels. She was Co-Chair of Gender Research in Music Education International

(Grime, Inc.) with Monique Buzzarté for several years and was the founder and Director of the American Composers Forum New England Chapter for ten years. She is committed to advocating for women musicians and also currently serves on the Women's Philharmonic Advocacy Project Board.

### JENN KIRBY

Jenn is a composer, music technologist, and software developer. She has recently completed a PhD degree in Composition, pending corrections, from Trinity College Dublin. Currently, she holds positions of Programme Director and Lecturer in Music at the University of Wales Trinity Saint David. She serves on the board of the Association of Irish Composers and is an active member of many collectives, such as the Spatial Music Collective (Ireland) and the Irish Composers' Collective.

As an active composer and performer of music, she feels very passionate about the promotion and awareness of women in music. She sees the IAWM as a very supportive environment in which this promotion and awareness takes place. At many universities the music curricula do not adequately portray women in music. One of her goals is to expand the student awareness of local and international women composers, sound engineers, sound artists, etc. She feels that IAWM is a very strong way of doing that and this is why she is interested in having an active role in IAWM

### CECILIA MONTEMAYOR

Cecilia, from Monterrey, Mexico, is a soprano singer specializing in art song and opera. She is Director of the MexicoLiederFest, an International Art Song Festival; she is President of the Mexican Association of Voice Teachers, and Director and owner of ECAP Monterrey, a school for teaching piano and voice to students of all ages. She is also a musicologist with research projects on the topic of the art song. One of her articles appeared in the *Journal of the IAWM* 21.1 (2015), "The Art Song in Mexico." As a member of the board, she plans observe the various research and other programs to discover where women are making a difference. She also hopes to develop and cultivate new professional friends, learn new strategies and practices in the music world, and demonstrate her professional commitment to the music field

by providing insights and reflections as an international member, and she intends to give back what she has learned as a fellow musician-singer, researcher, and educator.

### CHRISTINA RUSNAK

Christina's position in the music world is emerging. She earned a master's degree in composition, with a minor in art history, in 2010 from the University of North Texas summa cum laude, where she studied with Cindy McTee and David Bithell. An independent composer, she focuses on the intersection of music, culture, and place. Her first commission in 2009 was for the Dallas Contemporary Art Museum. In the last two years, she has been commissioned by the Oregon State Parks and the US Forest Service, and she served as 2014 artist-in-residence for North Cascades National Park. She is currently working on her first orchestral piece. Four of her pieces are recorded by Parma Recordings.

She has been a passive member of IAWM for years but recently was inspired by a journal article to report on Cascadia's Women Composers—Crazy Jane (in the current issue). While writing it, she realized that she could/should become more involved. With graduate certifications in Arts Leadership and Management Consulting, she has experience and skills that could benefit women composers outside of academia. Beyond composing, Christina works with communities and organizations to bring music, culture, and heritage into public spaces. She believes diverse minds, talents and points of view strengthen an organization and she thinks she can contribute to, as well as learn from, that diversity.

### INGRID STÖLZEL

Ingrid is a composer with frequent performances and invitations to festivals, concerts, and conferences in the United States and abroad. She has a doctorate in composition from the University of Missouri Conservatory of Music and Dance in Kansas City and a Master of Music degree from the Hartt School of Music in Hartford, CT. She is currently the director of the International Center for Music at Park University and will begin a new position as Assistant Professor of Composition at the University of Kansas School of Music in the fall of 2015. Prior to her academic appointments, she worked in arts administration for many years including twelve years

at the Youth Symphony of Kansas City. She also served on the Board of Directors for the newEar contemporary chamber ensemble. During her tenure as president, the group participated in the Second International Conference on Minimalist Music, launched the Annual Composition Competition, received the ASCAP/Chamber Music America Award for Adventurous Programming, and performed at the Thailand International Composition Festival. Ingrid is originally from Germany and has resided in the United States since 1991.

She says that over the years IAWM has been an important part of her career as a composer. Her music has been programmed at the annual concert as well as conferences. She was selected as a winner of the PatsyLu Prize and more recently

served as one of the judges for the Search for New Music Competition. She has met many wonderful people throughout the years and has found a supportive network. Ingrid commented: "I feel it is time for me to 'pay back' to an organization that has been very good to me and I believe that my varied background would make me a good candidate for board membership."

#### NATALIE WILLIAMS

Natalie is a composer, orchestrator, and academic musician. Originally from Australia, she is Temporary Assistant Professor at the University of Georgia (2012-2015); previously she was Associate Instructor at Indiana University (2008-2011). Her music has been commissioned and performed by the Berkeley Symphony, Omaha Sympho-

ny, Doric String Quartet (UK), Pavel Haas Quartet (Czech Republic), Atlanta Opera, Melbourne Symphony, and Adelaide Symphony. She was the featured composer of the "Hildegard Project," which commissions women composers in Australia (Musica Viva, Sydney 2015). As a board member, she plans to contribute an international perspective of the role of the contemporary woman composer as an active practitioner in the professional field (United States, Australia, Europe). She can also bring experience in mentoring and nurturing young composers, creating professional opportunities, and providing leadership to young creative musicians. She is passionate about the expanding role of women in composition and welcomes the chance to serve alongside colleagues in the IAWM.

## REPORTS

### Australia: The Hildegard Project

A New Australian Commissioning Project for Women Composers

NATALIE WILLIAMS

Musica Viva Australia, the country's peak chamber music body, announced a new commissioning initiative, in April of 2015, supporting Australian women composers. The Hildegard Project was unveiled as an exciting multi-year commissioning plan to redress the balance and under-representation of women composers in the classical music industry. "There is never a simple panacea for gender imbalance, but my hope is that The Hildegard Project, by shining a spotlight on women composers, will bring to the fore talented women who may have

previously been overlooked," says Musica Viva's Artistic Director, Carl Vine AO. He continued: "Ultimately we hope that this will encourage more young women to consider a career in composition, and start to amend the current imbalance in Australia that sees female composers outnumbered three to one."

Such visionary planning by Musica Viva is a wonderful step in a positive direction for the growing number of opportunities for women composers. As the project unfolds, we will be excited to see what new

Australian works are created with this support. Website: <http://www.limelightmagazine.com.au/news/musica-viva-champion-female-composers-through-new-scheme>

I was privileged and honored to be featured as the inaugural recipient of a Hildegard Project commission, resulting in a new string octet, premiered by the combined forces of the Pavel Haas Quartet (Czech Republic) and the Doric String Quartet (UK), during the 2015 Musica Viva Festival at the Sydney Conservatorium of Music.

### Canada

#### New "Women in Music" Radio Series

KIMBERLY BARBER

The *Women in Music* radio series on FM 98.5 CKWR in Kitchener-Waterloo, Ontario, Canada, produced and hosted by Tom Quick since March 2008, showcases the talents of female composers, vocalists, and instrumentalists. The series started as a monthly feature, then became a bi-monthly feature, given its popularity and the demand for airtime, and has now evolved into a weekly program. Several organizations list *Women in Music* on their websites, including Toronto's Kapralova Society and the IAWM.

The series, which has attracted a wide international audience, has presented more than 216 broadcasts. "I've been contacted by women composers, vocalists and instrumentalists from all over the world, including Argentina, Australia, Europe and the UK, as well as North America. There is a lot of great music being written and performed by women and not being played on the radio," says host Tom Quick. Since the series began, Quick has featured Kapralova's works as well as performances by internationally acclaimed Chinese-American pianist Wu Han, the young and dynamic Canadian cellist Denise Djokic, Canadian violinist Lara St. John, internationally renowned American soprano Raya Gonen,

and Heather Schmidt, one of Canada's most celebrated composers and pianists—to name just a few. "What's so impressive about women in music today is not only their international prominence, but they are involved in a wide range of activities, including concert performer, recording artist, educator, arts administrator, artistic director and cultural entrepreneur," says Quick. "They are musical powerhouses."

Tom Quick is a classical music aficionado who has been hosting and producing radio since 1975, beginning at Brisbane, Australia's public broadcasting network 4MBS, and now at Kitchener-Waterloo community radio station FM 98.5 CKWR. He has been producing and hosting *Mon-*



day Evening Concert for twelve years. With a CD collection surpassing 7,000 in his home library, he loves to share his passion for classical music with listeners.

On September 7, 2015, the series entered a fresh phase with a new feature that I am co-hosting on the first Monday of each month. I have added a unique touch by introducing *Women in Music* audiences to my favorite recordings and relating interesting background and anecdotes about the pieces, performers, and composers of choice. I have also increased the local and national emphasis on the show.

In the first few programs I provided a personal take on many of Canada's finest female classical vocal and instrumental artists and introduced audiences to the enduring recorded legacy of female singers and instrumentalists, while championing women musicians



Tom Quick and  
Kimberly Barber

and composers both Canadian and international. The programs included such themes as "An Introduction to Kimberly Barber" (September 7, 2015), featuring recordings of my own performances. (I have had an international performing career as a mezzo-soprano, and I am celebrating the thirtieth anniversary of my professional debut this season.) I also included recordings of my colleagues as well as my inspirations, such as mezzos Frederica von Stade and Anne Sofie Von Otter, and composer Libby Larsen.

I am on the faculty at Wilfrid Laurier University in Waterloo, Canada, where I teach voice and coordinate the opera program; on the next show I presented "Women in Music at Laurier" (October 5), which featured recordings by Laurier music faculty members, alumni, and guest artists: Jane Archibald, Janina Fialkowska, Christine Vlajk of the Penderecki String Quartet, Flutist Amy Hamilton and many others. "Canadian Songstresses" (November 2) offered performances by an illustrious list of the *Grandes Dames* of Canadian Song, including Maureen Forrester (Laurier's Chancellor from 1986 to 1990), Lois Marshall, Adrienne Pieczonka, Karina Gauvin,

Marie-Nicole Lemieux, and many more. Future programs will expand on these themes, with another "Women in Music at Laurier" planned, a special program during February's Black History Month, and much more. I am excited to be part of this already successful venture, giving increased prominence to local classical women musicians and composers and having the opportunity to highlight and promote local arts events into the bargain.

FM 98.5 CKWR serves Waterloo Region (Ontario, Canada) and surrounding area. The station offers soft favorites Monday through Friday from 6:00 am to 6:00 pm, specialty-programming Monday through Friday from 6:00 to 11:00 pm, and multicultural programming on the weekends. The *Women in Music* shows can be heard every Monday from 9:00 to 11:00 pm EST on the FM 98.5 dial or online at: [www.ckwr.com](http://www.ckwr.com). IAWM members are encouraged to send recordings for inclusion in the show to the following address:

Tom Quick, Producer and Host,  
*Women in Music*  
98 Traynor Ave.  
Kitchener ON N2C 1W2  
e-mail: [quickmusic@sgci.com](mailto:quickmusic@sgci.com)

### "Reverberations of Aboriginal Inspirations"

EVELYN STROOBACH

On May 28th, 2015, a group of Ottawa musicians were invited by the Honourable Senator Yonah Martin, Deputy Leader of the Government of Canada, to present a concert entitled "Reverberations of Aboriginal Inspirations" in Canada's Parliament building in Ottawa. The performers were as follows: Jen McLachlen, flute; Ralitsa Tcholakova, violin and viola; Dominic Moreau, native drum; Elaine Keillor, piano. The concert included works by Jen McLachlenn, *Birds of Prince Albert*; Evelyn Stroobach, *Fire Dance*; Victor Herbiet, *Hunting Rite*; Frank Horvat, *The Hunter, the Snake and the Fox*; Kevork Andonian, *Of the Dancing of the Spirits at Night*; and Daniel Mehdizadeh, *Owl*.

Before entering Parliament, all the musicians and their guests had to undergo a security check by the Royal Canadian Mounted Police. The musicians and their guests had to show the armed police officers their invitations before being allowed to enter Parliament. Once in Parliament,

we were met by more armed police officers, and we had to go through security, similar to airport security. We were then escorted through the ornate corridors to the beautiful concert hall.

The concert was a tremendous success. The composers gave a brief talk about their works before they were performed. The audience gave an enthusiastic round of applause after each work. Present in the audience were Adrienne Clarkson (former Governor General of Canada), her husband (John Ralston Saul), and Shelley Glover, Minister of Canadian Heritage, who proudly shared with us that she is Métis (of mixed Native American and Euro-American ancestry). Ambassadors and High Commissions from various countries were also in attendance. Rounding out the list of dignitaries were Members of Parliament, Senators, and leaders from the various Aboriginal Communities.

After the noon hour concert, the musicians were told that they would be recognized at 1:30 pm. We were escorted down the corridors by security (armed police officers). We were all asked to hand over our cell phones and bags (which we did obligingly). Then security officials opened the very large ornate doors to the House of Commons. All the musicians' names were displayed on the screen. A speech was given by the Honourable Senator Yonah Martin, honouring the musicians and the concert. In describing the concert, Ralitsa Tcholakova, the violinist and violist, wrote:

The pieces in this concert program are composed by six Ottawa-based or born composers for my next CD project. Their music is inspired by aboriginal myths, legends, symbols or issues. The music compositions are an accumulation of material of spiritual values of aboriginal people and an attempt to find a dialogue between different generations, people with diverse cultural background thus impelling our society to preserve and promote heritage arts and culture. Music has the unique capability to transform artists' feelings and ideas to a powerful cultural phenomenon that embraces the past, the present and the future. This music project promotes the need of love and forgiveness across all people at all times.

## Association of Canadian Women Composers

DIANE BERRY and REMI ODENSE

In the past six months, the ACWC has continued to grow and has been actively seeking new members. Currently, the association has 61 members, with new applications in the works. The hope is to continue to boost its membership as the association expands its activities and exposure. Memberships recently increased as a result of a collaboration between the ACWC and New York's Sandbox Percussion. We expect to have works by three Canadian women performed by the ensemble through their 2015/16 and 2016/17 seasons, with the first performance planned for December of 2015. An open call for scores was run and the chosen works were *Weeping for a Dead Love* by Anna Pidgorna, *4 Miniatures* by Bekah Simms, and *The Voices Inside My Head* by Vivian Fung. This collaboration has enabled the association to fulfill its mandate of supporting Canadian women composers and exposing audiences to their work. The ACWC intends to continue to build relationships with high calibre musicians such as Sandbox Percussion in the future.

This fall one of the first concerts to be organized by the association will take place. The concert, entitled *Earth Music*, will be held on September 18th at the Grebel Chapel, University of Waterloo, Ontario. The concert comprises twelve works by twelve

## United Kingdom

### BBC Proms Survey 2015

JENNIFER FOWLER

For some years Women in Music (UK) has been conducting a survey of the number of women represented in the BBC Proms season, July 17 to September 12. The Proms is the largest classical music festival in the world. This year there are 58 main evening orchestral concerts as well as chamber music concerts, daytime events, and late-night concerts. The audiences in the Royal Albert Hall are of many thousands, and all the concerts are broadcast, many on television. The list below shows the number of women in each field as compared to the total number (e.g., Composers: 12 women out of a total of 116 composers = 10%). The percentage of women in 2014 is in brackets.

### Maria N. Rachwal: *From Kitchen to Carnegie Hall*

Second Story Press (October 2015), 192 pp. ISBN 9781927583876, \$19.95 (paper)

In the 1940s it was unheard of for women to be members of a professional orchestra, let alone play "masculine" instruments like the bass or trombone. Yet despite these formidable challenges, the Montreal Women's Symphony Orchestra (MWSO) became the only all-women orchestra in Canadian history. Formed in 1940, the MWSO became the first orchestra to represent Canada in New York City's Carnegie Hall and one of its members also became the first Canadian black woman to play in a symphony in Carnegie Hall.

While the MWSO has paved the way for contemporary female musicians, the stories of these women are largely missing from historical records. *From Kitchen to Carnegie Hall* illuminates these revolutionary stories, including the life of the incredible Ethel Stark, the co-founder and conductor of the MWSO. Ethel's work opened doors of equal opportunity for marginalized groups and played an important role in breaking gender stereotypes in the Canadian music world. Formed in a society divided by class, race, and gender, the 80-women group found old battered instruments, and organized rehearsals in their kitchens, living rooms, and cold basements. Their refusal to give up again and again is a wonderful reminder of the tenacity of the human spirit, and the importance of not giving up on what may seem impossible dreams.

different composers, with all the pieces celebrating our planet and exploring different aspects of natural soundscapes. The concert will also mark the launch of the book *Sound in the Land – Music and the Environment*. The plan is that this will be the first of many different concerts to be presented by the association across the country.

Work on the Roberta Stephen award is continuing. This will be an annual grant given to two emerging composers, age 36 or older, for additional education, to attend a conference or a festival, or to partake in other activities that would further their careers. The association is excited to be able

to offer this kind of grant and is working on putting together an international jury of women composers to help in the selection of candidates.

Changes in the organization: current president, Carol Ann Weaver, is off to South Africa, so Janet Danielson, who is also the new treasurer, will be the interim president. To learn more about the ACWC's activities, please visit the website (<http://acwc.ca/>) or the very active Facebook page: Association of Canadian Women Composers (ACWC/AFCC), or follow on Twitter @ACWCcomposers 2.

### Women in the 2015 Proms season:

Composers: 12/116 (10%) [2014: 6.2%]

Living composers: 11/30 (36%) [2014: 23%]

Living composers by duration of works: 81 min/704 min. (11%)

BBC Commissions: 4/15 (26%) [2014: 9%]

Conductors: 2/50 (4%) [2014: 6.4%]

Instrumental soloists: 19/62 (30%) [2014: 32%]

The women composers are Eleanor Alberga (final night, BBC commission, 3' work); Tansy Davies (main PM concert, 7'); Alissa Firsova (main PM concert, 10'); Cheryl Frances-Hoad (chamber concert, 7'); Evelyn Glennie (chamber concert, 5'); Helen Grime (matinee concert, 10'); Betsy

Jolas (matinee concert, 12'); Joanna Lee (matinee concert, 7', BBC comm.); Anna Meredith (early PM concert, & early PM concert, 5', BBC comm.); Arlene Sierra (chamber concert, 8'); Shiori Usui (matinee, 7', BBC comm.); Grace Williams (main PM concert, 15').

The conductors are: Marin Alsop (two concerts including the final night); Susanna Malkki (main PM concert).

To analyze the results: The number of women composers is higher than usual: twelve, beaten only by fourteen in 2012. As usual, though, one has to qualify the figures by pointing out that women are mostly included in the chamber music concerts and daytime events, rather than the main evening concerts. Only three living women composers are in a main evening concert.

Only four women composers received BBC commissions (although even that is much better than last year!). One of the striking things this year was the discrepancy between the duration of works by living women compared to those by living men. I have included durations in the figures above, and these can be compared to the many living men who have substantial works in the main evening concerts such as orchestral works of 45', 40', 34', 30' and so on. There are **24 works** by living **male** composers that are **fifteen minutes** or longer. There are **NO** works by living women composers longer than twelve minutes.

The number of women conductors remains very low. Last year had four, this year only two, although Marin Alsop conducts two concerts, one of them on the gala final night.

It is fair to say that the representation of women in the Proms season looks unlikely to return to the days of only a few years ago, when it seemed to be acceptable for the number of women composers to be just one or two—numbers that were unremarked upon by anybody except Women in Music (UK).

## The Status of Women DJs in the U.K.

ANJALI GOPINATHAN

A female disc jockey is a novelty in the United Kingdom and elsewhere. When looking at data it can be noted that very few women are active in this field, which is dominated by men. If we look at *Resi-*

## United States

NACUSA Northwest:  
Cascadia's Women Composers,  
Crazy Jane

CHRISTINA RUSNAK

Crazy Jane Composers, the women of NACUSA's Cascadia chapter in northwestern USA, are in the midst of planning their fifth annual concert on November 13, 2015 of music by northwest women composers. As we arrive in the center of the second decade of the twenty-first century, some find the idea of a "women composers" concert disconcerting—some ardently so, espousing that to do so is counterproductive. One only needs to read the ongoing *New Music*

*dent Advisor*, a renowned, worldwide, online music magazine, we can see that their DJ charts show that women are a rarity. A 2015 study shows that over the past six years only 3.9% of the top 1,000 DJs are women. *DJ Mag*, an online magazine founded in 1991, lists the 100 top DJs voted for by more than 35,000 people (*djmag.com*, 2015). The figures in their polls from 2010 to 2014 show female DJ representation at just 0.4%. Female Pressure, an organization that represents female artists in the electronic music field, conducted a study in 2013 to investigate the number of female DJs playing at festivals across the world. They found that 9% of DJs were women, although a slighter higher percentage, still very low and again confirming the lack of female representation within the DJ industry (*Female Pressure*, 2013).

I am a disc jockey based in Leeds, U.K., and I am known as Angel Lee, professionally. Throughout my DJ career, I have observed that reactions can be provoked purely on the basis of being a female. From personal experience, I have seen how surprised customers are when they realize the DJ is a woman. Sometimes I am greeted pleasantly, with the novelty of being a female DJ creating positive reactions, but often I am quizzed about my musical taste, my equipment, and my technical ability. To determine whether other women DJs typically encounter such gender-related problems, I sent questionnaires to several well-known female disc jockeys in the Leeds area. I examined three main aspects: (1) overlooked due to gender (sexism), (2) technical ability questioned, and (3) instances of unfair

*Box* threads from Rob Deemer's "A Helpful List" (March 12, 2012) and Amy Kirsten's "The 'Women Composer' Is Dead" (March 19, 2012) to grasp the range of the debate. My own recent comment: "I don't think the question is whether the musical product of composers who are women is high quality, or whether the proportion of women composers is growing. [The issue] is whether this subset of composers is being given the same level of consideration, of visibility, of exposure (the same discussion could be applied to composers of color or different ethnicity) as our more prominent male counterparts."

Jessica Rudman's recounting of "Women Composers Festival of Hartford"

treatment and intimidation. The results from the questionnaires mirrored the negative encounters I had.

Lucy Locket, a successful DJ for more than sixteen years, noted that she was often overlooked because people normally assumed that one of the men in the booth with her was the DJ, not she. She also complained about the many instances when she was disrespected, received patronizing advice from men on how to DJ, or was told that she was "not bad for a bird." Bitter Twisted, a female DJ and producer from Sheffield, with fifteen years experience, said that "most promoters would book male DJs over females even if the women are better."

Emma Redfern remarked that she was often disappointed by being given the "graveyard" shift (the late night DJ set, when the majority of the people have already left), or the early set, when no one has arrived at the venue, even though she's an established DJ. She also found that her peers, who only took her seriously after she had worked in the field for five years, overlooked her. She felt that she constantly needed to prove herself and that some men "hated the thought of a girl playing better" than they did. She also described how she was subjected to discrimination regarding her fee.

A recurring theme throughout the responses was the feeling that it was exceedingly difficult for a woman to become part of the "boys' club." Although more female DJs seem to be breaking into this male dominated industry, the gender gap remains very apparent.

in the spring 2015 *Journal of the IAWM* articulated points that resonate with me, and persuaded me to present this report. Having begun to compose at age nine, I have wanted to *be* a composer since I was fourteen. Similarly to Dr. Lisa Coons, I

## Join the IAWM

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

believed that the term “woman composer” placed me in a box that defined my music solely, and dismissively, as “women’s work.” Until – I joined Crazy Jane. Crazy Jane concerts are about the provocative and inspiring music being created by the women composers of Cascadia and promoted through public performances. The muse for this annual project is a fictional character, created by the Irish poet W.B. Yeats, named Crazy Jane, based on a real person he admired for her audacity, lust for life, and satirical eye. As women, we naturally have a different perspective because the world interacts with us as women. The women of Cascadia Composers philosophically approach our Crazy Jane concerts as events. Themed, the concerts often integrate with the artistic community. Although experience levels differ, the expectation is for composers to challenge themselves and to strive toward excellence.

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**Deadlines:** March 30 and September 30

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In 2012, “Crazy Jane Collaborates” presented a multimedia musical collaboration with regional dancers, poets, and visual artists. The “Crazy Jane Misbehaves” concert in 2013 encouraged composers to push the boundaries of “acceptable conduct” musically, resulting in a range of experimental works. Collaborating with Environment Oregon in 2014, Crazy Jane’s “Inner Nature” concert sought to inspire a heightened awareness of the responsibility to care for our planet. The music explored the idea of Nature and all that it may imply.

*Going Rogue*, my brass trio, animated a forty-mile excursion along the Wild and Scenic Rogue River Wilderness. Stacey Philipps’ *On the Beach at Night Alone* integrated the poem of the same name by Walt Whitman as he begins a “solitary reverie, looks to the vast expanse of a beach, nature and universe beyond...” Susan Alexander’s work focuses on the interconnections between light and sound, science, art, geometry, and storytelling. *Portal*, her sound design work examined the question of black holes orbiting around each other. *Whistler’s Suite* by Karen Bates-Smith focused on the swaying response of Limber Pine trees in the wind. Jan Mittelstaedt, along with poet Roberta Badger-Cain, created a work called *Beaches* about the disappointment experienced by families when beaches close amidst pollution.

After intermission, composers Bonnie Miksch (now Director of Portland State University’s School of Music) and Lisa Marsh continued the beach theme with *La mer plastique*, a joint response to the vast amount of plastic that inhabits our oceans. Adorned partially in plastic garments, the composers’ work combined recordings of natural coastal sounds and various plastic elements including toy noisemakers, as well as images from Environment Oregon and photographer Brian Marsh. Elizabeth Blachly-Dyson’s *The Lament of the Red Tree Vole* mourned the loss of old growth forest and the elimination of the vole’s habitat. The concert finale celebrated creative and adaptive reuse. *Obscure Terrains* by Jennifer Wright began with the development of the “Skeleton Piano.” Ms. Wright stripped down an upright piano that was rescued from a landfill to take on a new life, unfettered by external trapping. With its inner workings laid bare, it challenged the notions

of what is “natural” in a piano—what it should and could sound like.

The reviews were positive: “Oregon composers...annually showcases some of the freshest, hippest contemporary classical music made in Oregon at their Crazy Jane concerts.” (Brett Campbell, *Oregon Arts Watch*, November 19, 2014.)

This year, we are inspired by the thought-provoking theme “Crazy Jane Prevails.” Nine composers are musically exploring the concept of “prevailing.” They deserve to be championed because, like Dr. Coon’s students, you may not have ever heard of these women—these composers. The concert will be held on November 13, 2015 at Lincoln Hall, Rm 75. Portland State University, Portland, Oregon, at 7:30 p.m.

A place exists for all composers who want to delve into various viewpoints and ways of seeing the world. Women’s perspectives are critical to our musical landscape. In order for women’s music to be thoughtfully and critically considered, for these pieces to have exposure and a voice, I too have come to the conclusion that women-only concerts and festivals raise our visibility and offer the musical and larger community the opportunity to experience a broader and richer palette of musical works.

## Women in Music—Columbus’s Call for Scores: A Big Success

BYRDIE LORENZ, Program Chair

Women in Music—Columbus, located in Columbus, Ohio, continues to be a very active musical organization as it begins its 134th season. Each year WMC presents its talented members in four public programs and in four musicales held in members’ homes. For years, WMC has awarded thousands of dollars of scholarships in its three annual competitions: the Mary Lane Violin Competition, the Scholarship Competition for Advanced Music Study, and the Young Artists’ String Competition. During the last twenty years, WMC has been a strong advocate for women composers. Every other year WMC posts requests on several websites calling for scores by women composers living in or outside the United States. In the spring of 2015, over seventy women composers responded to WMC’s Call for Scores.

This season, the selected compositions will be performed on three public programs. On the November 15, 2015, a program held at the Battelle Fine Arts Center at Otterbein University, Westerville, Ohio, will present compositions by Jennifer Merkwowitz, Westerville, Ohio; Melanie Mitrano, Nutley, New Jersey; and Jerry Casey, Naples, Florida. The April 10,

2016 program, held at the Huntington Concert Hall, Capital University Conservatory of Music, Columbus, Ohio, will present a work by Judith Lang Zaimont, Maricopa, Arizona. Finally, WMC will present a public program at the Huntington Concert Hall on May 1, 2016, titled *Call for Scores: Women Composers*. This program will feature works by Carrie Magin, Home, New

York; Deborah Anderson, Tacoma, Washington; Tatiana Pavlova, Spoltore (PE), Italy; Mary Ann Joyce-Walter, Airmont, New York; Christine Donkin, Ottawa, Ontario; Evelyn Tiffany-Castiglioni, College Station, Texas; and Linda Swope, New Hope, Virginia. For further information, please visit WMC's website at [www.womeninmusiccolumbus.com](http://www.womeninmusiccolumbus.com).

## 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, Recent CD Releases, and Music and Book Publications** are listed in separate columns. Due to space limitations, information such as lengthy descriptions, lists of performers, long websites, and reviews may sometimes be edited.

Please send information about your activities to members' news editor Anita

Hanawalt at [anita@hanawalhaus.net](mailto:anita@hanawalhaus.net). The deadline for the next issue is March 30, 2016. Anita does not monitor announcements sent to the IAWM listserv; be sure to send the information directly to her.

**Canary Burton** has been working this past year to solidify the process of getting her music played on various radio programs; as a result, she believes her music is being played somewhere in the world at least every week. She has also been seeking distribution paths such as raffling off her CDs at "Open Mic – Classical" once a month or bundling her CDs with two other composers on another small label, Candlestine Records. *Dancing with My Teddy* for two clarinets was re-written and performed at an "Open Mic – Classical" in May. She

composed a one-minute song for a 60X60 concert, and she is currently completing a viola solo for a recording. A painter made a watercolor picture while her *Dust Bunnies* for piano was being performed in Brussels, Belgium; it was performed again in Sofia, Bulgaria. She has built a new website at <http://www.seabirdstudio.com>.

**Tamara Cashour's** *Queens Suite* was a chosen score for the 2015 IAWM online conference. She conducted *Vortici d'etere*, a chamber work for violin, viola, flute, clarinet, and piano by the late Orlando Legname, for the New York Composers Circle's penultimate season concert in April. A video of the performance is available at [www.tamaracashour.com](http://www.tamaracashour.com). Cashour also announced the opening of her new vocal/instrumental coaching studio in Riverdale, New York, during the fall of 2015. She continues as Collaborative Pianist at The Mannes College of Music NEXT Division of The New School, Organist/Choirmaster at the Presbyterian Church of New Rochelle, and the Assistant Conductor of the Bronx Concert Singers. (Also see Awards.)

**Kyong Mee Choi** gave a concert featuring *To Unformed* (piano and electronics), *Tender Spirit II* for video, and *Dawn and Dusk* (two pianos and electronics), at the Seoul Arts Center in Seoul, South Korea on June 19. This concert was supported by a Roosevelt University Summer Grant. *In the midst of* for electronics will be featured on the SEAMUS Electroacoustic Miniature Recording Series, an annual album release of fixed-media works addressing a specific theme devised by the adjudication committee. The album will be made commercially available via all major online music distributors as well as the SEAMUS website. *Infinite Gaze* for large ensemble was premiered by the Chicago College of Performing Arts Con-

### Congratulations to Award Winners!

**Tamara Cashour** was honored to receive a BRIO award for 2015 in the category of music composition. **Bronx Recognizes Its Own (BRIO)** provides direct support to individual Bronx artists who create literary, media, visual, and performing works of art. Twenty-five BRIO grants of \$3,000 each were awarded. Tamara Cashour was recognized for a classical piece called *Queens Suite*, about seven sources of personal inspiration, from Queen Latifah to the late Diana, Princess of Wales. The Awards Ceremony took place on June 10th, at the Longwood Art Gallery on the campus of Hostos Community College in the Bronx (a borough of New York City). Please see: <http://www.bronxarts.org/brio.asp> and <http://www.riverdalepress.com/>

**Nancy Bloomer Deussen** is the recipient of the Music Prize of The Vinnie Ream Award of the National League of American Pen Women. This award is in honor of Vinnie Ream, an early American writer, artist, and composer. Her statue of Lincoln sits in the Capitol Rotunda in Washington, DC. She was a true pioneer for women in the Arts who followed in her path. The winning composition is *Trinity Alps* for orchestra. It depicts California's 2nd largest wilderness area of mountains, glaciers, deep forests, and hiking trails. The work was premiered by Emily Ray and The Mission Chamber Orchestra.

**Nina C. Young** is the recipient of the 2015-16 Rome Prize in Musical Composition (Frederic A. Juilliard / Water Damrosch Rome Prize). She is currently in Rome for eleven months. Nina is also the winner of the 2015 American Composers Forum National Composition Contest, including a new commission for the classical experimental ensemble wild Up that was premiered in Los Angeles at REDCAT on September 11.

temporary Ensemble, conducted by Maestro Rescigno, at Roosevelt University in Chicago on October 16. *Hanai* (haegum, janggu and piano) was premiered at the Global Pungmul Institute Concert held at Northern Illinois University on November 11 at the University of Michigan, Ann Arbor, on November 13, and at Roosevelt University on November 14.

*Freed* (bass flute and electronics) was performed by Shanna Gutierrez at the Omaha Under the Radar Festival on July 9, at the New Music Chicago 10 Year Birthday Bash Concert on September 11, at the International Computer Music Conference at the University of North Texas in Denton, Texas on September 25, and on November 20 at the Electronic Music Midwest at Kansas City (Missouri) Community College. *To Unformed* was performed by Theresa Steward at the Electroacoustic Barn Dance at the University of Mary Washington, Fredericksburg, Virginia on October 2, and by Jeff Manchur at the College Music Society National Conference held in Indianapolis, Indiana, November 4-6. *Tender Spirit II* for video was presented at the Fresh Minds Festival held at Texas A&M University October 6-10. *In Void* (two pianos and four hands) was performed by the Khasma Piano Duo (Ashlee Mack and Katherine Palumbo) as a part of the Contemporary Works for Two Piano concerts at Bucknell University in Lewisburg, Pennsylvania, on the Illinois College Fine Arts Series at Illinois College in Jacksonville, Illinois on October 17, and at Knox College in Galesburg, Illinois on October 18.

A concert of **Tasoulla Christou's** compositions was held on November 12 at St. Michael's Greek Orthodox Church in Golders Green, North London, England, as part of the church's 50th anniversary celebrations. Some of the compositions featured on the program include a string quartet, *Silver Moon*, *Silver Lake* (based on Chinese themes), *Kalamatianos* for solo violin (based on a Greek folk dance tune), and *Cherubic Hymn* (part of the Greek Orthodox Liturgy) for a cappella choir. Please see: [www.tasoullachristoucomposer.com](http://www.tasoullachristoucomposer.com).

**Andrea Clearfield's** *Convergence* was released on the Bridge Records CD 9442 with Barbara Westphal, viola, and Christian Ruvolo, piano. *River Melos* was just released on the Bridge Records *So-Low* CD 9455 with Denise Tryon, horn, and Ju-

lie Nishamura, piano. *MILA, Great Sorcerer*, set to a libretto by Jean-Claude van Itallie and Lois Walden and commissioned by Gene Kaufman and Terry Eder, is being developed by American Lyric Theater in New York City. She is also completing a cantata for the Philadelphia Gay Men's Choir to a libretto by Tom Gualtieri on "family" for premiere at the Gala Festival in Denver, Colorado in July 2016. Clearfield's Philadelphia Salon, featuring music, dance, and multimedia, celebrated its 29 Year Anniversary in October.

Peter Wright, principal clarinet with the Jacksonville Symphony Orchestra, celebrated his 40th year with the ensemble by commissioning **Judith Cloud** to compose a work for him for the 2014-15 season. *HiJinx!* was premiered on September 26, 2014 by Wright with newly appointed conductor Courtney Lewis, also associate conductor of the New York Philharmonic. In March of 2015, *Mesa Songs* was presented in a program called "Desert Song" with R. Carlos Nakai, Native American flute, and Charles Bruffy, conducting the Phoenix Chorale. Cloud is currently working on *Beethoven's Slippers*, a monodrama in one act for dramatic soprano, with a libretto by Santa Fe artist and writer Douglas Atwill. Soprano Jennifer Trost will sing the premiere performance, slated for the fall of 2016.

**JoAnna Cochenet** is in her new role as conductor for the Northeast String Orchestra for the 2015-2016 season, one of three youth orchestras in the Northeast String Orchestra program in upstate Clifton Park, New York, and as a string teacher in the El Sistema-inspired program, "Kids 4 Harmony," in Pittsfield, Massachusetts. Cochenet had three articles published in 2015: "In Praise of Three Teachers: A Memorable Concert" in the online edition of *My Community Now* of West Allis Now (January 5, 2015); "A Woman Leading An Orchestra" in the *Women in Higher Education Journal* (Volume 24, Issue 2, February 2015); and "The Dilemma of (and Solutions for) Trying to Be Creative" in *Stringing Along*, the Newsletter of the Nebraska Chapter of the American String Teachers Association (Spring 2015). The latter was selected for reprint in the main *American String Teachers Journal* in August 2015. In the spring, she gave a two-part presentation at the Mukwonago

String Academy in Wisconsin about the importance and also disappearance of folk music in our cultures; the second portion of the lecture was dedicated to systematic practice ideas for students. Continuing her work with student musicians, next spring she will be conductor for the All-County Junior High Symphony Orchestra in Monroe County, New York.

**Katherine Eberle's** article, "From Words to Music: Three Song Cycles of **Juli-ana Hall**" was published in the *Journal of Singing* 71.5 (May-June, 2015), National Association of Teachers of Singing (NATS). Mezzo soprano Julia West and pianist Allyson Carroll performed the song cycle *Letters from Edna* on April 11 at Florida State University. Soprano Ju Hyeon Han and pianist Renate Rohlfing performed the song cycle *Night Dances* on May 2 at the State University of New York at Stony Brook. Soprano Saousan Jarjour and pianist Jasper Jimenez performed the song cycle *Theme in Yellow* on May 3 at the University of Southern California. Cellist Kate Dillingham performed the solo cello piece *Ding Dong Bell* on May 17 at Spectrum in New York City. Soprano Laura Dixon Strickling and pianist Daniel Schlosberg performed "Prayer is the Little Implement" from the song cycle *In Reverence* in a set of American sacred songs on August 29 at the University of Notre Dame and on August 31 at Moody Bible Institute. Soprano Kathryn Mueller and pianist Eric Stellrecht performed the song cycle *Night Dances* on September 29 at East Carolina University and on October 4 at a house concert in Durham, North Carolina as part of the Mallarmé Chamber Players 2015-2016 concert series.

**Susan Frykberg** composed the vocal music for *Drone Opera*, described in the *Sydney Morning Herald* as "a mid-air collision between cutting-edge technology and contemporary opera." Artist Matthew Sleeth oversaw the performances, flying five drones during the performance and collaborating with artists in video, light art, laser art, soundscape, and vocal composition. Frykberg wrote vocal music for three voices, choosing soprano, countertenor, and baritone voices to bring out three strands of meaning: seduction, menace, and surveillance. The texts set to music included actual transcripts of drone pilot dialogue as well as special haiku

written to reflect the three strands. Michael Cathcart of the Australia Broadcasting Commission's "Books and Arts Daily" described the work as "a kind of dark, medieval religious experience and yet all the elements belong to the 21st Century." Please see: <http://www.abc.net.au/radionational/programs/booksandarts/drone-opera/6767310>. *Drone Opera* ran at The Meat Market in Melbourne, Australia, September 10-13, to critical acclaim. Frykberg's music was included in "Composing Women," a concert exploring twelve centuries of visionary music by women composers, held at the Collins Street Baptist Church in Melbourne, Australia on October 24, performed by Judith Dodsworth (soprano), Kathleen Solose, (piano/organ), Lachlan Dent (cello), Johanna Selleck (flute) and Hamish Gould (countertenor).

During May of 2015, **Gyuli Kambarova** received her third Diploma from The Composers Competition, "Choir Laboratory. XXI Century," in St. Petersburg, Russia, for a competition in the category "Music on the Lyrics of Classical and Contemporary Composers." *Time* was chosen from among 187 works by composers from several different countries. In September, her piano composition *One-Minute Waltz* was selected by "Fifteen-Minutes-Of-Fame," fifteen one-minute works by different composers written for a specific performer or ensemble in New York City. Kambarova is also preparing a November 25 concert with friends, in which they will play her newest compositions for saxophone, piano, violin, and cello. Also in November, she will record her second CD, *My Way*, including her latest works.

**Veronika Krausas** is among six composers collaborating on a large-scale collective mobile opera for 24 cars named *Hopscotch*, which premiered October 31 in Los Angeles, California. More detailed information is provided on page 31.

**Susan Cohn Lackman's** *Three Haiku* is included on the Clear Note CD *River of Words: New Works for Voice and Guitar* with Bruce Cain, baritone, and David Asbury, guitar. Asbury and Cain received grants from The Andrew W. Mellon Foundation and Southwestern University to create and record eight new works for guitar and voice, forming a song cycle that focuses on the environment, particu-

larly the importance of water for creating and sustaining life. The lyrics for the song cycle came from the archives of River of Words, a California-based organization dedicated to educating young people about environmentalism through art and poetry. The organization holds an annual contest for children ages 5-19, with poems for the song cycle selected from among hundreds in the contest archives. Lackman was one of seven composers commissioned to set poems of their choice to music. *Three Haiku* is based on haiku by three different children.

**Anne LeBaron** was awarded a Copland House Residency, where she is currently staying while completing two new works scheduled for premieres in Los Angeles in June 2016. A Sorel Foundation commission from SongFest, *Radiant Depth Unfolded: Settings of Rumi*, will premiere on June 21 in Zipper Hall at the Colburn School in Los Angeles. Just prior to that performance, new scenes from her current opera-in-progress, *LSD: The Opera*, featuring characters Aldous Huxley, Timothy Leary, and others, will be performed at REDCAT, a theater in the Disney Hall complex in Los Angeles, on June 19 and 20. The concert, supported in part by a grant from the Toulmin Foundation and Opera America, will feature instruments built by Harry Partch.

Pianist and fortepianist **Monica Jakuc Leverett** has been playing a program entitled "Szymanowska Etudes in Their Time," with works by J.B. Cramer, Marie Bigot, Maria Szymanowska, and Frederic Chopin, in western Massachusetts, and recently at the Westfield Center's Forte/Piano Festival (August 5-9) at Cornell University in Ithaca, New York. She performed the same program, including additional works, at the Brandon Music Center in Brandon, Vermont in October.

**Sharon Mabry**, mezzo-soprano, has released a new CD of songs on the Albany Record label. Mabry has championed the music of contemporary composers and music by women composers throughout her career as shown in her many recitals, articles for major publications, books, and recordings. Titled *Modern American Art Song*, the new CD features the premiere recordings of five sets of songs by four contemporary American composers. Please see Recent Releases for more information.

**Margaret Mills**, pianist, announces the recording of two new CDs. The first, on the composer's private label, features three works by Anthony Newman that she had previously commissioned. In November, she will record a new CD with music by Charles Ives, Amy Beach, and the *Nine Preludes for Piano* by Ruth Crawford, to be issued on the Cambria label with the date to be announced. Two solo recitals in New York City follow in January and February 2016, featuring music by Crawford, Beach, Brahms, and Debussy. In April, Mills and Anthony Newman, organist and composer, will give two joint recitals of music by Newman, Bach, and Brahms, featuring Newman's Piano Quintet written for Mills and performed with the Westerland String Quartet. These concerts will be held in New York City on April 3 and in South Salem, New York on April 10.

**Janice Misurell-Mitchell** performed on several concerts in January. In Chicago, she presented a quartet version of *The Gift of Tongues*, for voice, flute, clarinet, and double bass at a Six Degrees Composers concert held at the Sherwood Conservatory of Music at Columbia College. She also performed *Motel...loneliness*, for voice/flute and *Dolce, Pureté*, for voice/flute/alto flute/percussion at the Green Mill Inn. At the end of the month she presented a recital of her works for flute/voice, "The Speaking Flute," in Mumbai, India at the Center for the Performing Arts, and also showed and spoke about her DVD of *After the History*, her anti-war piece for voice/flute and percussion. In Baroda, India, she presented a lecture and video, "After the History: Poem, Politics, Performance," at the Center for Contemporary Theory, to an audience of international scholars and students from the University of Baroda. In May she performed *Full Fall Five* (solo voice) and *Amendment Blues No. 1* (voice/alto flute) at the Chicago Home Theatre Festival.

On October 3, **Mary Lou Newmark's** full-length theatrical work, *Breathing Room*, opened at the Greenway Court Theatre in Los Angeles. Newmark wrote the play, composed the music, and performed her compositions at every performance on her trademark neon-green electric violin, describing *Breathing Room* as "A Chamber Symphony in Four Acts for Two Actors and a Musician." The show ran on weekends through October 25. In March, Newmark attended the "Extended Now"

workshop at the Djerassi Resident Artist Program in Woodside, California, where she worked with artists, filmmakers, and composers from across the United States, resulting in her new short composition, *Bosque Birds*.

**Frances (Frankie) Nobert** was pianist in collaboration with **Margaret Meier** for a concert of “Marvelous, Melodious Margaret Meier Music” with soprano Carol Stephenson and clarinetist Maggie Worsley at Mt. San Antonio Gardens, Pomona, CA on January 13. On January 18, she was solo organist for “Music, She Wrote: Organ Compositions by Women – Part II,” presented by the Long Beach Chapter of the AGO and St. Gregory’s Episcopal Church at St. Gregory’s in Long Beach, CA. On March 3, she presented recordings illustrating “The History of the Organ” for the Fullerton Alumnae Chapter of Mu Phi Epsilon at a private residence in Pomona. On May 14-15, she was the pianist for the Mt. San Antonio Gardens Chorus for the Spring Concert at Mt. San Antonio Gardens in Pomona, and at the same locale, she was pianist for a Patriotic Sing-Along on July 4. On May 30, she was organist for the Wilbur Held Memorial Concert with many other musicians at United Church of Christ, Congregational, Claremont, CA. On July 23, she was commencement organist for the Western CUNA Management School at Little Bridges Auditorium on the Pomona College campus in Claremont.

On September 4, **Tawnie Olson** became the first Canadian composer to win the Iron Composer competition. As part of the competition, the five finalists were given five hours to compose music for recorders, celesta, and sound icon that incorporated elements of unusual board games. Olson’s piece *Subbuteo 1947* was performed by Nicole Keller (celeste), Kathryn Montoya (recorders), and Joe Drew (sound icon), and was declared the winner by judges Stephen Hartke, Dee Perry, and Kathryn Montoya. In June, *As Rain Hollows Stone* was given its Chinese premiere by the Dressage Percussion Trio in Hong Kong. In May, *American Robin*, for soprano and live electronics, was given its premiere by Carla Huhtanen at the 21C festival in Toronto, as part of Soundstreams’ Emerging Composer Workshop with Jean-Baptiste Barrière. In April, the Thin Edge New Music Collective and soprano Stacie Dunlop gave the premiere of

*Sailing to Byzantium*, for modified Pierrot ensemble. In February, Duo Novus gave the European premiere of *Spinning and Weaving*, for two harps, in the Netherlands. In January, Paul Roe gave the European premiere of *Paraclete*, for clarinet doubling kick drum and Tibetan singing bowl, in Dublin, Ireland. Other notable performances of 2015 include Shawn Mativetsky’s performances of *Something to Say* at Le Poisson Rouge in New York City and the Music Gallery in Toronto, Ian Rosenbaum’s performances of *Meadowlark* at the Nasher Sculpture Gallery in Dallas and at the TUTTi festival in Ohio, and Louise Campbell’s performance of *Paraclete* at Le Gesù in Montréal.

**Alla Pavlova**’s Double Concerto for Violin, Piano and String Orchestra received its Australian premiere by the Melbourne Musicians, directed by Frank U. Pam. The work was performed on August 15 as part of the orchestra’s 40th Anniversary Season. Pavlova, a Russian composer now living in New York, composed the work in 2012.

**Anne Phillips** has won a Seed Money Grant from New York Women Composers, Inc. for a concert entitled: “THAT ‘CERTAIN AGE’ Short Operas About Aging with Grace and Humor” to be held at the Marc A. Scorca Hall at Opera America on December 1. The concert will be co-produced by Anne Phillips, Kindred Spirits and Mira Spektor, Aviva Players.

**Deon Nielsen Price**’s *Concerto for Three Flutes and String Orchestra* was commissioned and premiered by the Metro Chamber Orchestra at St. Ann’s and the Holy Trinity, in Brooklyn, New York on May 17. *Angel Quintet* was premiered by the ASMAC Woodwind Quintet at Los Angeles Valley College on August 22 and on October 10 at the Firehouse in Pasadena, California. *Stile Antico* for solo cello received six performances in Rome, Italy on January 3-5. *Four Medieval Songs with harpsichord accompaniment*; *Two Songs for Voice and Viola on Poems by Walt Whitman*; *Ancient Carols for Two Guitars*; and *Villa di Fontani for Two Guitars* were performed on the July 11 NACUSA Concert at the Ranch in Culver City, California. *Crossroads Alley Trio* was performed by the Berkeley and Deon Price Duo and Nancy Roth at California State University Northridge on September 19. *Watts 1965: A Remembrance*, was performed at Cali-

fornia State University, Dominguez Hills on October 8.

Recent commissions include: *Triple Flute Concerto* by the Metro Chamber Orchestra in Brooklyn, New York, selected for Grammy consideration; *Clarinet Chamber Concerto* by Berkeley Price; *Oneness Movement for Clarinet and Chamber Orchestra*, by Berkeley Price; and *Watts 1965: A Remembrance* (saxophone and piano) by Mary Au. Recently released recordings include: *Oneness*, a NAXOS Notable Release (Cambria CD1223 distributed by NAXOS); *New Friends/Old Friends* (Cambria CD-1222 distributed by NAXOS); and *How Sweet the Sound* (Albany Troy1244). *Christus*, an oratorio for soloists, mixed choir, orchestra, and speakers, will be published in 2016.

**Christina Rusnak**’s *The Life of Ashes* was performed live at the Columbia Arts Center in Hood River Oregon, and as an installation at the Umpqua Valley Arts Center in Roseburg during the fall of 2014. Commissioned by the United States Forest Service, the work was composed to commemorate the 50th Anniversary of the Wilderness Act. Her first jazz compilation, *Chat, Chill, Highline*, was released on Parma Recording’s Big Round Records in November 2014. In collaboration with jazz arranger Dave Richards, the title track, *Chat*, was performed at the Parma Music Festival in August 2014 by the Chris Klaxton Band. Rusnak was selected as Artist in Residence by North Cascades National Park in 2014 and the resulting piece, *The Way Through*, will be premiered in November 2015 in Portland, Oregon.

Pianist Seunghye Kim premiered **Judith Shatin**’s *Plain Song* on the TechnoSonics XVI Festival at the University of Virginia on October 16. Scored for piano and electronics, it is fashioned from readings by the poet Charles Wright, including four poems from his recent volume, *Caribou*. *For the Birds*, for amplified cello and electronics, made from birdsong of the Yellowstone region, was just released on Madeleine Shapiro’s new CD, *Sounds Nature*, on Troy Records (1577). *For the Fallen*, for trumpet and electronics fashioned from recordings of the Maria Dolens peace bell in Rovereto, is in press by trumpeter Ivano Ascari. *Glyph* (solo viola, string quartet, and piano) was performed at the Aspen Music Festival on August 3, with James Dunham as the viola soloist. The new ver-



sion for viola, string orchestra, and piano was premiered this past spring, with Emily Onderdonk as viola soloist, and Barbara Day Turner conducting the San Jose Chamber Orchestra. *Penelope's Song* (version for soprano sax and electronics from weaving sounds) was performed by Jonathan Hulting-Cohen on the Five College New Music Festival at the University of Massachusetts at Amherst on September 12, while a new version of *Love Song*, for oboe and viola, premiered on September 20 at the St. Marks Church in Jacksonville, Florida on the San Marco Chamber Music Society's benefit concert for the Juvenile Diabetes Association.

Soprano Jihee Jeong and guitarist Kazuki Ueki performed excerpts from **Faye-Ellen Silverman's** *Danish Delights* on the Composer's Voice/Make Music series in New York City on June 21, with additional performances given on May 3 for the Composer's Voice series in New York City and on April 29 at the Manhattan School of Music. *Dialogue* for horn and tuba and *Dialogue Continued* for horn, trombone, and tuba, were performed by members of the Bend Brass Quintet, Andreas Lang (horn), Sue Mudge (trombone), and Nathan Bastushcheck (tuba) for the Central Oregon Symphony/Music in Public Places series in Bend, Oregon on June 7, with an additional performance given at the Grace Lutheran Church at Eagle Crest in Redmond, Oregon. Bass-baritone David Baldwin and pianist Christopher Berg performed excerpts from *To Love* at Opera on Tap in Brooklyn, New York on August 7. Several of Silverman's works were broadcast on Arts Indonesia throughout the year. *Pregnant Pauses* for guitar quartet was broadcast on September 1 on ByteFM-Zeitonline in Hamburg, Germany. *Dialogue* and *Protected Sleep* were broadcast on **Ellen Grolman's** *Music of Our Mothers* in St. Augustine, Florida on June 17. *Colored Tones* was recorded by Javier Oviedo for June Middleton's television program *Minding Your Business*.

**Nanette Kaplan Solomon**, pianist and Professor Emerita of Music from Slippery Rock University of Pennsylvania, recently performed a program entitled "The Riches of their Rags: A Tribute to Indianapolis Ragtime Composers Julia Lee Niebergall and May Aufderheide" at the Feminist Theory and Music 13 Conference held at the University of Wisconsin, Madison on

August 7. She will do a similar lecture-recital at the College Music Society National Conference in Indianapolis in November. Solomon is also pleased to announce the release of her CD, *Badinage: The Piano Music of Mana-Zucca*, on the Albany label, available from [www.albanyrecords.com](http://www.albanyrecords.com) or [www.amazon.com](http://www.amazon.com).

**Evelyn Stroobach's** string orchestra composition, *Aria for Strings*, will receive a Russian premiere with the Astrakhan Philharmonic Orchestra on December 13, conducted by Eldred Marshall. Jennifer McLachlen (flute), Ralitsa Tcholakova (viola) and Dominique Moraueu (aboriginal drum) performed *Fire Dance* in the Senate at the Houses of Parliament in Ottawa, Canada on May 28 at a concert entitled "Reverberations of Aboriginal Inspirations." (See Reports from Canada for additional information.)

**Hilary Tann's** Eastman Women in Music Festival commission, *Exultet Terra* (revised score), received its New England premiere in Emmanuel Church, Boston on May 2, and Eliot Church in Newton on May 3. This 45-minute work is written for double reed quintet and double chorus (Cappella Clausura, conducted by Amy LeClaire). *Duo Revisited* (for soprano and baritone sax) was premiered July 11 at the World Saxophone Congress in Strasbourg, France. With over 56 performers, *All The Moon Long*, for British-style brass band, was premiered by the National Youth Brass Band of Wales, conducted by Philip Harper, July 25-26, in the Glyn Hall, Neath, and the Royal Welsh College of Music and Drama, Cardiff, Wales. *All The Moon Long* was commissioned by the Welsh Music Center as part of Tann's 2015 Ty Cerdd composer residency.

During June 2015, **Rain Worthington** recorded three short orchestral works with PARMA Recordings and the Moravian Philharmonic, Petr Vronsky, conductor, to be included on the upcoming debut solo CD of her selected orchestral music, *Dream Vapors*, scheduled for a January 8, 2016 release on Navona Records. *Night Stream* (violin duet) was performed at the Rivers School Conservatory Annual Seminar in Contemporary Music for the Young in Weston, Massachusetts on April 11. On May 3, Hayk Arsenyan performed *Waiting* (miniature for solo piano) on the Fifteen Minutes of Fame, Composer's Voice con-

cert at Jan Hus Church in New York City. The Ricochet Duo: Rose Chancler and Jane Boxall, performed *On Curious Reflection* (marimba and piano duet) at The Anne LaBastille "Woodswoman Project" in Schenectady, New York on May 13. Eva Ingolf performed *An Evening Indigo* for violin (with video) at the PARMA Music Festival in Portsmouth, New Hampshire on August 16, and as a part of Circuit Bridges (The Round Trip) in Mobius, Cambridge, Massachusetts on June 27 and on June 25 in New York. On the August 16 program, she also performed *Resonances*, with an additional performance given at the Vox Novus Festival Composer's Voice at Symphony Space in New York on October 24. Miolina (Mioi Takeda and Lynn Bechtold) performed *Night Stream* (violin duet) at a Midday Concert at The Church of the Transfiguration in New York on September 29.

Co-Artistic Directors **Nina C. Young** (composer) and Jocelin Pan (violinist) are pleased to announce the inaugural season of their group Ensemble Échappé. EÉ is a new, non-profit, New York City-based sinfonietta dedicated to presenting an eclectic spectrum of 20th and 21st century music. Undefined by style or genre, EÉ consists of seventeen core members who are distinguished not only as exceptional instrumentalists, but also as soloists in their own right, highlighted through a series of commissioned spotlight concerti. Conducted by new music champion Jeffrey Milarsky, the musicians of Ensemble Échappé are bound together by their desire to explore diverse sonic palettes and to promote a dialogue between performers and living composers while also showcasing the masterworks of the American and European canons. Concerts are scheduled in New York City on November 16, 2015 and February 25, 2016 and as part of the MATA Interval Series. Please see: [www.ensemble-echappe.com](http://www.ensemble-echappe.com).

**Sabrina Peña Young** collaborated with United Kingdom composer Lee Scott on *The Village*, an interactive social media opera (<http://www.thevillageopera.com/>) and premiered her new machinima work *Singularity* with the Vox Novus Circuit Bridges concert series in New York. She recently released the two album set, *A Futurist Music Anthology: The Electroacoustic Mind of Sabrina Pena Young 2000-2014*, available at iTunes and Spotify.