

# Table of Contents

## Volume 22, Number 1 (2016)

### Articles

Finding My Voice as a Composer and a Glimpse into the <i>Natura</i> Cycle .....	Kirsten Broberg .....	1
<i>Tawawa House</i> : Restoration of an African American Opera .....	Jeannie Gayle Pool .....	5
The Vienna Philharmonic Orchestra: Past and Present		
Glancing Back Twenty Years: IAWM Protests against Discrimination in the Vienna Philharmonic Orchestra.....	Deon Nielsen Price .....	9
Vienna Philharmonic Update 2015: Some Notable Progress for Women, But a Blind Eye to the Exclusion of Asians .....	William Osborne.....	10
Composing Across A Cultural Divide: Introducing Wang Yi .....	Cynthia Green Libby .....	13
The Joy of Composing and Developing a New Teaching Method .....	Giovanna Dongu.....	15
Creating and Propagating: Women of the American Recorder Society .....	Reeves Shulstad.....	17
Women of Note .....	Diana Ambache.....	20
Composing in Africa .....	Carol Ann Weaver.....	22
Meet Three New IAWM Members		
Composer and Sound Artist: My Third and Favorite Career .....	Beth Bradfish .....	23
Capturing the Spirit of the United States National Parks through Music .....	Jill Haley.....	24
Turn Us into Ashes .....	Laura Siersema .....	25
In Memoriam: Tommie Ewert Carl (1921–2015).....	Deborah Hayes .....	26
In Memoriam: Christina Ascher (1944-2016).....		27

### Reviews: Book, Compact Disc, and Concert

Annegret Fauser: <i>The Politics of Musical Identity: Selected Essays</i> .....	Lynn Gumert.....	28
Recent Publications.....		28
<i>Convergences: Johannes Brahms &amp; Andrea Clearfield</i> .....	Elaine R. Barkin .....	29
<i>All Spring: Chamber Music of Emily Doolittle</i> .....	Sophia Tegart.....	30
<i>Modern American Art Song</i> .....	Kimberly Greene .....	31
<i>Rosanna Scalfi Marcello: Complete Solo Cantatas</i> .....	Deborah Hayes .....	32
<i>Poem: Music of Kathryn Mishell</i> .....	Barbara Specht.....	32
Recent Compact Disc Releases.....		33
<i>Frances White: She Lost Her Voice/That's How We Knew</i> .....	Rachel Devorah Trapp.....	34
Faye-Ellen Silverman: <i>Orchestral Works of Compassion</i> .....	Alice Shields.....	34

### Reports

Women Composers Festival of Hartford .....	Jessica Rudman.....	35
50th Anniversary Conference of the Society of Composers.....	Elizabeth Vercoe .....	37
Music, Travel, and the New Music Gathering .....	Christina Rusnak.....	38
Reports from Canada		
Honors for Evelyn Stroobach.....		39
The Association of Canadian Women Composers .....	Diane Berry.....	40
Report from Italy.....	Orietta Caianiello.....	41
The Kapralova Society: Annual Report 2015 .....	Karla Hartl.....	41
Report from London: BBC Proms Survey 2016 .....	Jennifer Fowler.....	42

### IAWM News

Winners of the 2015 Pauline Alderman Awards for Outstanding Scholarship on Women in Music.....	Reeves Shulstad.....	42
Award Winners: Congratulations!.....		43
Members' News .....	Anita Hanawalt.....	44

**The International Alliance for Women in Music (IAWM)** is a global network of women and men working to increase and enhance musical activities and opportunities and to promote all aspects of the music of women. The IAWM builds awareness of women's contributions to musical life through publications, website, free listserv, international competitions for researchers and composers, conferences, and congresses, concerts, the entrepreneurial efforts of its members, and advocacy work. IAWM activities ensure that the progress women have made in every aspect of musical life will continue to flourish and multiply.

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##### Reports and Announcements

Reports on women-in-music activities from our sister organizations and IAWM committees as well as reports on music festivals and other special events should be sent to the editor in chief, Dr. Eve R. Meyer, by e-mail: [evemeyer45@gmail.com](mailto:evemeyer45@gmail.com). Announcements of future events and of recently released CDs and publications should also be sent to the editor in chief.

##### 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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##### PUBLICATION

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

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## Finding My Voice as a Composer and a Glimpse into the *Natura* Cycle

KIRSTEN BROBERG

What I remember most vividly are the winding roads surrounded by fields of lavender that stretched as far as the eye could see, the rolling mountaintops covered with deep green trees, and the petite, sand-colored houses with mint green shutters. It was late June in the south of France, and I had just arrived at a small town in Provence near Avignon to study with one of my favorite composers—Tristan Murail—who is known as one of the founders of French Spectralism. I suppose one of the things that drew me to his music was its close connection to nature. I find a great deal of personal resonance in music that is inspired by nature. This is likely linked to my first memory of a home: a log cabin my father had built himself, deep in the woods of Minnesota. Spectralism itself relates to nature in that it uses the natural overtone series and analysis of spectra as primary points of departure.

I was not surprised when I arrived at Murail's estate to find the back wall of his home canvassed entirely in glass windows to reveal a magnificent view of the sun setting behind the mountains beyond his olive trees, flower fields, and vegetable gardens. Between composition lessons we sipped espresso in small white cups while walking through the rose gardens and picked fresh vegetables that we cooked with his lovely wife and daughter, watched by his white golden retriever, Milk Shake. Being in France while completing what I considered to be my ideal "self-constructed post-doc" was a seminal time in my compositional development. I had recently graduated with a doctorate in music composition from Northwestern University, and I was about to begin my dream job as a tenure-track Assistant Professor at the University of North Texas, the second largest music school in the United States. My study with Murail had been preceded by a glorious time studying with composers Kaija Saariaho and Philippe Hurel in Paris. That summer I had a remarkable opportunity: three of the living composers whom I admire the most looked at and listened to all of the music I had composed within the past ten years and offered me feedback on those works.

My experience in France, along with my studies and residency in Chicago, were the most important in shaping me as a composer and artist. I was twenty-four years old when I moved to Chicago. Previously, I had been working on a graduate degree in music composition at the University of Minnesota as a student of Judith Lang Zaimont. I was incredibly focused and had already completed all but one course necessary for a PhD in Music Composition. At this point I had no teaching experience and my composition portfolio was pretty thin, so I had absolutely no idea what I could do with a doctorate at this stage in my career. Additionally, my teacher, Judith Lang Zaimont, was retiring. As a result, I applied to some doctoral programs around the country. The one that really caught my eye was at Northwestern University, where I would have the opportunity to study with Augusta Read Thomas (composer in residence of the Chicago Symphony at that time), so I decided to move to Chicago.

It was in Chicago where I really found my voice as a composer. Northwestern University's composition program introduced composers to a wide range of musical movements, trends, and aesthetics after 1960, which I hadn't been exposed to in depth before that point. I also took a course in extended instrumental techniques with Jason Eckardt, which inspired my taste for the highly timbral and textural music of Giacinto Scelsi, Salvatore Sciarrino, Kaija Saariaho, and Helmut Lachenmann. This course is where Ensemble Dal Niente, the ensemble I founded in 2004, was born. Jason Eckardt invited musicians who were passionate about contemporary music to class to demonstrate extended techniques. He also assigned us to compose a solo piece that explored non-traditional playing techniques and have it performed for the class. My piece was for clarinet, and Alejandro Acierto was recommended as the performer.

I remember meeting Alejandro at the Bourgeois Pig Café—a hip coffee house in Lincoln Park. He was bursting with passion for contemporary clarinet techniques. He was only in high school at the time, but

he had practically memorized the book *New Directions for Clarinet* by Phillip Rehfeldt. Another important collaborative musician I met in Eckardt's course was the saxophonist Masahito (Mas) Sugihara, who was also a doctoral student at Northwestern. Mas visited our class and stunned us with his energized and virtuosic performance of Christian Lauba's pieces "Hard" and "Too Hard." Throughout the course, Eckardt played examples recorded by the group he co-founded in New York City, Ensemble 21. I recall thinking how wonderful it would be to create an ensemble that could collaborate with a composer. I invited the two musicians I met in Eckardt's course—Alejandro and Masahito—to become the first two musicians in Ensemble Dal Niente and the group branched out from there.

The name "dal niente" (Italian for "from nothing") references Helmut Lachenmann's 1970 solo clarinet piece *Dal Niente Interior III*—a beautiful and fascinating work that explores a wide range of coloristic techniques for the clarinet—starting from nothing, or silence, with a stream of barely audible air tones. The idea of coming from nothing also echoes the historical formation of the group, as we started with no musicians, added a couple of musicians, and then grew to twenty-two musicians over the first few years. We also began without any income streams, working solely from our "blood, sweat and tears," but were bringing in over \$70,000 in revenue within just a few short years. The group was awarded funding from the National Endowment for the Arts and won the Kranichstein Music Prize (Kranichsteiner Musikpreis) during the 2012 Darmstadt International Summer Course for music.

Being the founder and the composer in residence of Ensemble Dal Niente from 2004 to 2010 was another experience that really shaped me as a composer. I had the opportunity to compose multiple pieces for a wide range of instrumentations, to work one-on-one with truly excellent musicians who had an open and exploratory attitude toward contemporary music, and to try out extended and coloristic techniques with live musicians. We could

even invent techniques and find sounds we never heard before. I also had the important opportunity to fail by trying things that simply did not work and be forced to revise the music until it maintained the aesthetic and musical effect I wanted, but was also idiomatic for the instruments and voices for which I was writing.

When I was in Chicago I started teaching part-time at a number of local colleges and universities. By the time I had graduated with my doctorate I had taught a wide range of courses at the university level including music composition, counterpoint, aural skills, music theory, form and analysis, music history, and American music. I had the opportunity to teach students with widely differing backgrounds ranging from music majors at Northwestern University and the Chicago College for Performing Arts at Roosevelt University to students with little to no exposure to notated music at a community college in Chicago Heights.

Upon graduating from Northwestern, I returned home to Minnesota for a couple of years. I spent one year composing on grants from the American Composers Forum and Harvard University (the Fromm Commission to compose a string quartet for the Kronos Quartet). I found that I missed teaching the year I was composing full time, so I sent cold letters to all of the colleges and universities within a two-hour radius from my apartment in downtown Minneapolis to try to find a teaching position. I was offered a sabbatical replacement at the University of St. Thomas in St. Paul, Minnesota that year and was offered a Visiting Assistant Professorship at a wonderful music program at St. Olaf College in Northfield, Minnesota the following year. I ran Ensemble Dal Niente remotely for the first two years, taking the seven-hour bus ride down to Chicago every couple of weeks for concerts and meetings. It eventually became clear that it would be too difficult to manage Dal Niente from Minnesota and teach full time. One of the members

volunteered to take over my position, so I resigned in order to concentrate on teaching in higher education.

I was quite happy in my teaching positions in Minnesota, but of course I aspired to have a full-time, tenure-track position. An advertisement for a position at the University of North Texas (UNT) in Denton, Texas appealed to me. Not only would I have the opportunity to teach music composition, but I would be able to teach orchestration as well. I had been in love with orchestral music for as long as I could remember, so I applied for the job, and when I was offered an interview, I was elated.

The composition program at UNT has seventy composition students, seven composition faculty members, and three affiliated faculty members. The students seem to be charged with energy and ideas, so I was thrilled when I was offered the position. I now have a studio of private composition students, and I teach orchestration plus various topical courses such as contemporary music since 1960, contemporary vocal techniques, and text setting. In the fall I am excited to teach a course in music since 2000, which will include an international call for scores to be considered as part of the curriculum.

### About my Music

My music focuses on transformations of timbre, textures, pitch materials, ornamentation, and gestures. As previously mentioned, nature is a common theme in my work. I evoke images such as rain, wind, snow, stars, cascades, and tendril-like and branching gestures. I also explore acoustical phenomena such as the overtone series, the undertone series, and harmonies drawn from spectral analysis. Additionally, I incorporate mathematical principles such as fractals, the Fibonacci series, the infinity series, and serial techniques in my pieces.

Timbre, texture, ornamentation, and gestural materials are not considered mere decoration in my work; rather, I conceptu-

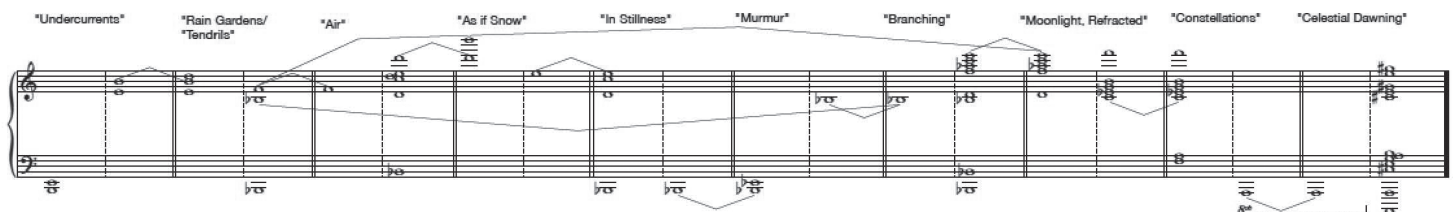
alize them as states through which sound evolves on both local and global levels. Further, the treatment of these components—the transformation each aspect undergoes—is paramount to the resulting form, sequence, and proportional duration of musical events. As a result, form is generated through process: domains organically evolve from the intersection of two or more permutations simultaneously occurring. It is through such processes, and my personal connection to each work, that I aim to create a strong sense of expression and dramatic intensity.

For the past several years I have also been engaged in composing a number of cycles of extractable works. The pieces in these cycles may be performed as stand-alone works and can also function as smaller parts of a multi-movement cyclical formal design when programmed for a single event. My dissertation piece, *Resonant Strands*, is a cycle of interconnected works for various combinations of piano, bowed piano, and string quartet. I have composed several cycles since then including my *Natura* cycle, a concert-length set of eleven works, which contains overlapping and modular elements.

### The *Natura* Cycle

The works in the *Natura* cycle, when performed in its entirety, are to be played in the following order without pause:

- 1) "Undercurrents" for bass flute, contrabass clarinet, piano, percussion, violoncello and contrabass (6')
- 2) "Rain Gardens" for piano (5')
- 3) "Tendrils" for clarinet (note: "Rain Gardens" and "Tendrils" overlap when the whole cycle is performed) (5')
- 4) "Air" for woodwind quintet (5')
- 5) "As if Snow" for piano, harp and percussion (8')
- 6) "In Stillness" for bass clarinet + string quartet (9')
- 7) "Murmur" for bass clarinet, bassoon, marimba, cello and contrabass (6')
- 8) "Branching" for flutes, clarinets, English horn, bassoon, French horn, piano,



Ex. 1. *Natura* Macroharmonic Structure

harp, percussion, two violins, viola, violoncello and contrabass (5')  
 9) "Moonlight, Refracted" for clarinet, 2 percussion and piano (6')  
 10) "Constellations" for piano, harp and percussion, which, when succeeded by "Celestial Dawning," gradually transforms into a piece for full orchestra (6')  
 11) "Celestial Dawning" for orchestra (9')

The eleven pieces of the *Natura* cycle are extractable and may be performed individually. In addition, they may be programmed in a variety of combinations and sequences. The overarching macro-design for the cycle allows each work to seamlessly progress from one to the next in that each piece generally ends with the pitch or sonority on which the following piece begins. This remains true even when the cycle is arranged in different combinations and orderings.

*Natura Complete* starts with "Undercurrents," which is about currents deep within the ocean. This leads directly into "Rain Gardens" and "Tendrils," inspired by Debussy's *Jardins sous la pluie* (1903) (Gardens in the Rain). "Air" evokes wind rustling between autumn branches. Winter follows: "As if Snow," with its snow flurry-like gestures, and "In Stillness," which represents the stillness of winter. "Murmur" is about spring and growth emerging from the Earth, and "Branching" evokes a tree with the musical lines "branching" from a core of English horn multiphonics. "Moonlight, refracted" brings the eye up to the night sky to lead into "Constellations" and "Celestial Dawning," which represent the formation of a solar system and ultimately life forming on a planet.

Example 1 shows the macro-design for the *Natura* cycle in the prescribed order to be followed when the entire cycle is programmed. The opening

sonorities for each piece are shown under the name of the piece followed by the final pitch or pitches. The starting and ending pitch or pitches are separated by a dotted

bar line. The angled lines show the possible pathways and pitch connections between the various movements if a subset of the eleven works is programmed.

The score shows four percussion parts (Perc. 1-4) and string parts (Harp, Piano, and Violins 1a-2c) for measures 22-25. Perc. 1 and 2 use Glockenspiels (hard mallets), Perc. 3 uses Crotales (metal beaters), and Perc. 4 uses a Vibraphone (hard mallets). The Harp part includes specific pitches: F#4, F#, F#4, and Bb5. The Piano part shows dynamics: mf, sub. p, and mf. The Violin parts (1a-2c) show dynamics: pp and pp. Angled lines connect notes across measures, indicating pitch pathways.

Ex. 2. *Natura*, "Constellations→Celestial Dawning"

The primary pitch materials for *Natura* are derived from the acoustic/overtone scale, a chromatic inversion of the acoustic/overtone scale (which I refer to as the “undertone” scale), various overtone structures, inversions of overtone structures (which I call “undertone” structures), a twelve-tone row based on the ordering and ranking of partials in an overtone series (which I refer to as the twelve-tone overtone row), fundamental/partial content of flute and English horn multiphonics, and diatonic scales. Seamless transitions from one sonority or spectrum to another include the use of “pivot partials,” intermediary steps from one sonority or spectrum to the next through gradual oblique motion, pitch accumulation from a smaller set to a larger set or chromatic saturation and pitch subtraction from a larger set or chromatic saturation to a smaller set. Although some partials in a naturally occurring overtone structure will be microtonal when compared to equal temperament (common Western tuning system in which adjacent pitches are tuned the same distance apart), I decided to round all microtonal implications to the nearest semitone for two reasons: 1) rounding partials in an overtone or undertone structure to the nearest semitone allows for pivot partials through which I modulate from one sonority to another; and 2) equally tempered keyboard instruments, such as piano and keyboard percussion, are important orchestrally throughout. Example 2 is a score sample from “Constellations→Celestial Dawning.” Here, a nuanced transition begins that reformulates the piece from a chamber piece of only six musicians to a piece for full orchestra in “Celestial Dawning.” I wanted the transition to be seamless, so I divided the violins into seven parts and added musicians, one string part at a time, until reaching a full string complement. The pitch content in this example is moving through intermediary steps to evolve into a C overtone series on the following page.

Timbrally, I explore barely audible, whispering, pure, resonant, and complex sonorities. I employ a variety of extended instrumental techniques to explore such timbres throughout *Natura*. In the cycle, the flute and clarinet often play only air or half air/half-pitched sounds through their instruments. Flutes play fluttertongue and

multiphonics, and double reeds produce rolled notes and multiphonics. The strings play harmonics, harmonic tremolandi, *col legno tratto*, and half *col legno tratto*, and the violoncello is tuned *scordatura* to capitalize on the resonance of an open B-flat, rather than an open C string. The pianist plucks the strings inside the piano and plays harmonics; the percussionist bows notes of the vibraphone with a bass bow; and the harpist plays thunder effects and harmonics.

*Natura* is also a highly textural work. Concepts of soundmass and micropolyphonic textures were influential in the creation of this cycle. Kari Besharse, in her dissertation, *The Role of Texture in French Spectral Music*, describes soundmass textures: “Many individual notes played by many individual instruments add together to form a large block or band of sound.”<sup>1</sup> Besharse describes the difference between these textures: “Whereas a soundmass represents a static block of sound, micropolyphony implies motion. The composite rhythm, pitch, and timbre of the individual notes add up to create a mass with great internal motion. These quivering masses can be produced through many different means such as counterpoint, stochastic process, and indeterminacy.”<sup>2</sup>

The composer György Ligeti, who invented the term, stated regarding his micropolyphonic textures: “I knew that I could compose a music without melody, without rhythm, a music in which the figures—many swarming little figures—would no longer be recognizable as details but were entwined in one another, intermingled with one another, in which the colors would shimmer and iridesce.”<sup>3</sup> In *Natura*, micropolyphonic textures are used to create dense textures that evoke various aspects of nature.

### Conclusion

The pieces of the *Natura* cycle contain macroharmonic and pitch connections in that each successive piece ends on the sonority or sonorities on which the following piece begins, even when the pieces are presented in a more modular fashion. Additionally, an imagined programmatic design creates a dramatic profile for the cycle. Symbolically throughout, descriptions of processes occurring beneath the surface of the Earth or its oceans are depicted by undertone structures and scales,

whereas evocations above the surface of the Earth and its waters are drawn from overtone structures, overtone scales, the twelve-tone overtone row, spectra from woodwind multiphonics, and diatonic materials. Additional relationships include partials, fundamentals, and residual tones that “branch” from a sequence of sonorities with inherent pivot partials. These serve as tools and creative inspiration for me as a composer to help develop the key materials in the cycle in as many ways as are possible and to ultimately create a dramatic trajectory for the listener.

Ultimately, what I want is to bring the audience on an aural journey that begins deep within the ocean; moves to gardens with falling rain; transitions to autumn wind rustling between leaves; evolves to snow falling through the sky and the stillness of winter; represents the Earth thawing and life beginning to grow; describes a tree branching; and ends with moonlight, constellations in outer space, the formation of a solar system, and life forming on a planet.

Through the glass windows of the back of my house I gaze upon the sun setting behind the small lake, and I realize I am exactly where I want to be at this point in my life. In mid-April of 2016 *Natura for Large Chamber Ensemble* was premiered along with my *Dream-Paths* cycle for female voice, electric guitar, piano/prepared piano, and percussion and *Color + Texture*—seven miniatures based on abstract painting techniques—for clarinet, violin, and piano by students and faculty members at UNT. Additionally, the Minnesota Orchestra performed “Constellations→Celestial Dawning” as part of their Composer Institute in February of 2016. I will return to Chicago in late April for a premiere of a piece I composed in celebration of Ensemble Dal Niente’s anniversary party, and in the summer I will return to Europe for performances and to attend the International Course for New Music in Darmstadt, Germany. If I am lucky, I will have a few days to return to the South of France, to the mountains, to the winding roads, and to the streaming fields of lavender.

### NOTES

<sup>1</sup> Kari Besharse, “The Role of Texture in French Spectral Music,” DMA diss., University of Illinois at Champaign Urbana, 2009, 55.

<sup>2</sup> Besharse, 60.

<sup>3</sup> Besharse, 55.

# Tawawa House: Restoration of an African American Opera

JEANNIE GAYLE POOL

When composer Zenobia Powell Perry was dying,<sup>1</sup> she told me that she couldn't possibly leave yet because her opera, *Tawawa House*, had not been completed. She had celebrated her 95th birthday just a few months earlier with a triumphant concert tour throughout Ohio.<sup>2</sup> During the tour, Zenobia was full of joy, greeting everyone in the audience with love and gratitude. It was the perfect send-off for any composer, although none of us knew how bad her health truly was. As her end neared, I promised her, "If you have to go—if the Lord is calling you home—don't worry about the opera. I will make sure that it is completed and has another performance." She thanked me and, within a few weeks, was gone. Little did I know what would be required of me to keep that promise.

## Background of *Tawawa House*

Zenobia Perry considered *Tawawa House* to be her most important accomplishment; it was unquestionably her most ambitious work. Over the thirty years that I knew her, we had discussed in detail her plans to revise it. She had begun the work in 1974 while teaching at Central State University in Wilberforce, Ohio. It was her wish "to give back" to her adopted community and celebrate the proud history of that region as part of the Underground Railroad. She wanted her students to know how blacks and whites had worked together to establish the black-owned and black-managed college that became Wilberforce University.<sup>3</sup>

As she researched the history of the area—known in the nineteenth century as Tawawa Springs—she decided that her opera would include African American spirituals, along with originally composed music. She had learned spirituals from her grandfather, Charlie Thompson,<sup>4</sup> a freed slave, writing them down as he sang to her. Subsequently, she accompanied the Tuskegee Institute choir, singing spirituals on national radio broadcasts in the 1930s.<sup>5</sup> In the 1920s she had studied with composer R. Nathaniel Dett (1882–1943), who had arranged many spirituals for concert performances and conducted choirs which carried on the tradition.

## Premiere and Subsequent Revisions

Zenobia Perry conceived the opera for full orchestra, nine to twelve principal

singers, and a large mixed chorus; integral to the production was a ballet. However, when *Tawawa House* was premiered in 1987, there were insufficient funds for the full cast, so she settled for a small chamber ensemble, fewer leads, a small chorus, and no ballet. She revised the score to accommodate the limited musical abilities of the performers, most of whom had volunteered for the production.<sup>6</sup> Some roles were split, others eliminated altogether. The more challenging music she'd written for the opera had to be put aside.

Perry supervised most aspects of the premiere—casting, choreography, staging, costuming—and assisted with the rehearsals. She hand-copied all of the music; she also raised funds for the production.<sup>7</sup> It would not have been possible without Zenobia calling in all the favors owed to her. The performance was well received, but it was only a shadow of what she had in mind. She was criticized for the excessive and tedious dialog, and for her use of spirituals, which some considered "old slave music" that was best forgotten. She did her best, given the circumstances, but found the effort exhausting and expensive beyond her means.

Nevertheless, the powerful and compelling story of *Tawawa House* made a lasting impression and many hoped she would prune the script and attempt another production. Throughout the late 1980s and '90s, she worked to revise the opera and sought opportunities for additional performances. An excerpt was performed on a concert in Yellow Springs, Ohio, and some of the songs were heard in other recitals, but the entire opera would remain in a drawer for fifteen years.

She was overwhelmed by the task of revising the opera and could not decide whether to go ahead with the full orchestral version or to work on a chamber version. In 2001, she received a small grant from

the Patsy-Lu Fund of the Open Meadows Foundation to revise the opera. Despite declining health and advancing age, she worked valiantly, writing manuscript in pencil, final copy in ink.

## Publication

By the year 2009, my biography was published: *American Composer: Zenobia Powell Perry, Race and Gender in the 20th Century*,<sup>8</sup> and Cambria Master Recordings/Naxos released an album of her songs and chamber music that I had produced.<sup>9</sup> Having created a website for her,<sup>10</sup> I next began preparing editions of her music for publication. In the spring of 2013, my friend, composer and soprano Deborah Kavasch—then chair of the Music Department at California State University, Stanislaus—and I were discussing our uncompleted projects. When I mentioned that I wanted to revise and orchestrate Zenobia Perry's opera, Debbie told me about Matthew Buckman, a CSUS alumnus who was Artistic Director of Townsend Opera. I gave him a copy of Zenobia's biography and pitched to him the idea of producing *Tawawa House*. He agreed to consider it for the company's next season.

"Be careful what you wish for," says the old adage. Townsend Opera's eventual commitment meant that I would spend the next year restoring *Tawawa House* in preparation for this new production.

## Restoration

Restoration can take many forms; in this case, it included:

- studying the composer's original materials, as well as two decades' worth of revisions, sketches, and notes;
- creating a viable libretto from nearly three hours of dialog;
- adding and/or reordering scenes to clarify and propel the plot;
- orchestrating nearly the entire opera;
- adding music for character development and for transitions (gleaned mostly from other works by the composer);
- testing drafts of the choral and instrumental pieces;
- preparing orchestral, piano-vocal, and instrumental scores and parts, as well as midi renditions; and finally
- revising the restoration to fit the budget and personnel of the specific production.



Zenobia Powell Perry, 1989

Much of the material was in manuscript form, in pencil. There were no instrumental parts, no full score, and no libretto.

### Beginning with Words

I started by typing all of the dialog I could find. This was burdened by the fact that much of it was written in African-American dialect.<sup>11</sup> The story takes place over a ten-year period, between 1855 and 1865, involving people from various regions of the United States, all speaking with different accents and reflecting a range of backgrounds, from illiterate runaway slaves to college-educated clergy and businessmen.

Taking into account Zenobia's various revisions, I established a tentative order. The first draft was 139 pages, single-spaced, not including stage directions or any of the song lyrics. Next I compiled the lyrics of the spirituals and arias, putting them in what I believed to be the intended order. It was then that some dramatic issues emerged, including the need for drastic cuts in the dialog. So that the action could unfold onstage and draw the audience in, I focused on which words and music clarified the story, and discarded everything else. I extracted just enough from those 139 pages to introduce the musical numbers and maintain the story line.

### Collaboration

My deepest hope was to honor Zenobia Perry's intentions, but every day I worried that I was making decisions that might compromise her original vision and creation. I struggled with this task, wondering often about the difference between a restoration and a complete rewrite. Was I crossing the line? Was it acceptable that I become her collaborator?

I thought long and hard about each decision I made regarding the opera. I would imagine having a conversation with Zenobia about these issues and asking her permission to make the changes. I studied the notes and pencil changes she had made, hoping to grasp her intentions. I decided that I had to trust my instincts and hope for the best.

### Inspiration

It broke my heart to realize that here was an accomplished, well-trained composer, who lived most of her life in poverty and was marginalized because she was female, black and Creek Indian, and a divorced single mother. She was told repeatedly to concentrate on her piano playing, that com-

position was not an appropriate aspiration. And yet Zenobia Perry had the strength of character and drive to continue, despite the lack of encouragement and financial support. Her compositions were performed regularly by her daughter, her students, and her friends, each performance providing just enough encouragement to send her back to the piano to compose. Many in her situation would have stopped writing altogether.

She wrote beautifully for voices with piano accompaniment, but had little experience with a large orchestra. Unfortunately, her orchestrations suffered from the lack of opportunity to test them with professional musicians.

### Dramatic Issues

Once I had assembled the libretto and lyrics, I endeavored to solve some of the opera's dramatic problems. First, the love interests needed to be developed. The clues were there, but they were so subtle as to elude an audience. Zenobia Perry, typical of her generation, was very traditional and reserved when it came to affairs of the heart. As her daughter said to me, "My mother didn't do love and romance so well." For example, the development of Jake and Fanny's relationship needed to be elucidated. I changed some dialog to make it clear that he was in love with her, but frustrated that she did not feel the same about him. She

Excerpt from *Tawawa House*. Overture to Act II (original manuscript in Perry's hand)



is preoccupied with finding her mother and taking care of her younger sister. But through working together on the Underground Railroad and building the college, Fanny realizes that she loves him, too.

So I added a wedding scene to the second act that involved “Jumping over the Broom,” a wedding ritual of African Americans from the time they were forbidden to marry. When Fanny finally agrees to marry Jake, other couples commit to marry as well, including Fanny’s younger sister—she marries an older man who is her teacher.

Second, I added material to emphasize the real danger threatening the abolitionists and run-away slaves, as well as the vitriolic opposition of some of the white neighbors, who wanted to shut down the college. It was not sufficient for a character to state, “We might have trouble here.” The action needed to demonstrate to the audience how dangerous the situation was for African Americans before and during the Civil War. I achieved this by expanding some material Zenobia wrote about bounty hunters (one black and one white) pursuing run-away slaves, and adding a short scene where a neighbor tells her young son, “Ain’t right, ya know. Culluds and whites together. Eating together. Worshipping together. Living like that.”

It became clear that some of the principal roles needed to be enhanced with additional musical material. So I added several of Zenobia’s art songs as arias. These worked beautifully and added depth to those characters.

Generally, I organized the score to alternate between joyous celebration and trouble. The contrasts were as natural as changing from major to minor, which Perry often did in her musical composition. The wedding scene, for example, follows a scene where the people of Tawawa House are barely surviving, with little to eat. This helped to highlight the dramatic contrasts.

### Road Tests

When I was satisfied with the libretto, I began to create the piano-vocal score. One evening in July 2013, my friends in Cleveland, Beverly Simmons and Ross Duffin, organized some singers to read through the choral numbers as a way of proofreading them. Their positive feedback and occasional corrections were very helpful.

Then I went to West Virginia to review the revised opera with Zenobia’s daughter,

Janis-Rozena Peri. She fully supported the idea of revising the opera and helped me make some of the more difficult decisions. She agreed that I should do what was necessary to give the work another chance for public performance. We looked at the score while listening to midi versions and talked about the changes I had made. Together, we made more cuts in the dialog. After Janis had approved the changes, I was able to complete the piano-vocal score in August 2013. It was at this point that Townsend opera agreed to go ahead with the production, with a deadline in six months for the full orchestration.

### Orchestration

In order to familiarize myself with Zenobia’s orchestration style, I began by copying the few sections of the opera that she had orchestrated for the full orchestra. The instruments she had designated were woodwinds, brass, strings, percussion, banjo, guitar, and jug; I added electric bass to a couple of numbers.

After negotiating with the opera company about the size and makeup of the orchestra, I adjusted Zenobia’s orchestrations and then proceeded to orchestrate the rest of the opera. I wrote interludes for transitions between scenes, using the musical material that she had composed. In order to give the opera company flexibility, I created these transitional sections with optional cuts and repeats to accommodate whatever they might decide to do.

More dramatic musical material was needed for scenes where violence was threatened or occurred. But Zenobia had composed very little music that could be used. After a thorough search, I settled on four bars of an art song from her *Cycle of Songs on Poems by Paul Laurence Dunbar*, developing that motive in several places in the opera.

Many contemporary operas are not easily embraced by audiences because the music is new and unfamiliar. But the music Zenobia Perry uses is often recognizable, newly arranged. Although some of her original music involves extended instrumental techniques and adventuresome harmonies, nevertheless it is accessible because it serves the storytelling so well.

An opportunity arose to present a suite of instrumental pieces from the opera in concert by Los Angeles’s Southeast Symphony, the longest-lasting African American orchestra in the country.<sup>12</sup> The positive

reception of the suite by both the orchestral players and audience confirmed that I was on the right track with the orchestration.

### Funding (or Lack Thereof)

Although it took a full year’s effort, I received little funding for the score restoration, other than a small grant from the Lucius and Eva Eastman Foundation and a few donations from individuals. I used some of that money to hire a proofreader;<sup>13</sup> the rest paid for paper, ink, and music software. My work on the orchestration was made possible because another friend, Julie Feves, provided a place for me to live for the six months needed to complete the project.

As Zenobia Perry’s publisher, I agreed that Townsend Opera could do the performances for free (i.e., no grand rights agreement), realizing that, with ninety people in the cast, orchestra, and crew, they would need to raise a lot of money for the production.

### Realization

When the music restoration was complete, I had created a full score of more than 350 pages, a piano-vocal score of 300 pages, and instrumental parts of more than 1,200. In order to help the performers prepare, I also created midi renditions of every section.

Rehearsals took place in April 2014. During these, more dialog was cut, as well as several instrumental pieces. I am grateful to Matthew Buckman and the Townsend Opera board of directors for undertaking the production of *Tawawa House*. They

### Kaija Saariaho’s *L’Amour de Loin*

The Metropolitan Opera will present Kaija Saariaho’s *L’Amour de Loin* as part of its 2016-17 season, and it will be conducted by a woman, Susanna Malkki. This will be the Met’s first opera by a woman composer since 1903, when Ethel Smyth’s one act opera, *Der Wald* (The Forest), received its American premiere. An unsigned review in the *New York World* (March 12, 1903) described the seventy-five minute opera as “ultra-modern music, strident, formless, passionate music that stirred the blood with the clangor of brass, the shrieks of strings, the plaint of wood winds.” The writer also criticized the opera as being “utterly unfeminine.”

told me that it provided an opportunity to reach out to the African American community of Modesto and to involve the African American theater company Sankofa in the production. They hired well-known African American opera singers, many of whom make a living singing Gershwin's *Porgy and Bess*, for the solo roles. These artists appreciated the opportunity to participate in an opera with positive images of African Americans, composed by an African American composer.

The two performances, on May 2 and 4, 2014, at the Gallo Center for the Performing Arts, attracted enthusiastic audiences and positive reviews. Most important to me, however, was that the performers gave it their hearts and souls and truly loved the work, imbuing it with new life. Janis-Rozena Peri, who attended several rehearsals and both performances, said that her mother would have been thrilled with the restoration, orchestrations, and performances.

#### Future

*Tawawa House* proved itself to be worthy of a broad audience and more recognition. It tells an important—true—story about America's history, with music that is both appealing and rewarding. Now that the score has been reconstructed and published, it is available for future productions of the opera in its entirety, as well as ex-

cerpted arias and instrumental pieces.

A documentary on the production—recorded and produced by my son, Elliott Barker, and me—is currently in production and will be available in the fall of 2016. It includes interviews with all the cast and crew, as well as Zenobia's daughter, and the African American music advocate, singer Darryl Taylor. Also forthcoming is an audio recording for piano four-hands of a suite from the opera.

I kept my promise to my friend Zenobia Powell Perry. I just hope that there are more performances of her opera in years to come, because it is a story worth telling.

*Note: Zenobia Powell Perry's music is at the Center for Black Music Research in Chicago and is published by Jaygayle Music. Please visit the website <zenobiapowellperry.org> for more information about the composer and the opera, including many photographs from the Townsend Opera production.*

#### NOTES

<sup>1</sup> Zenobia Powell Perry was born October 3, 1908, and died January 17, 2004.

<sup>2</sup> October 1–5, 2003: 12 performances in Cleveland, Westerville, Xenia, Dayton, Yellow Springs, Wilberforce, and Cincinnati. Deon Nielsen Price was one of the pianists on this tour and later recorded some of the music for a compact disc; she also generously contributed to the opera's restoration expenses and wrote a review of the production.

<sup>3</sup> Named after the British abolitionist William Wilberforce (1759-1833).

<sup>4</sup> Born in 1847; died in 1946.

<sup>5</sup> Conducted by William Dawson (1899-1990), they inspired a revival of spirituals during the Great Depression.

<sup>6</sup> Many of the performers were Perry's current or former students or local community members. Her daughter, Janis-Rozena Peri, a professional singer on the music faculty at West Virginia University, sang the lead role of Fanny, joined by Benny Pritchett and Corliss Taylor-Dunn. William Caldwell directed the CSU Concert Chorale; Lennard V. Moses directed the CSU Percussion Ensemble; Donald Carroll conducted the CSU Community Chamber Orchestra.

<sup>7</sup> She received grants from the Ohio Arts Council, Ohio Humanities Council, and National Endowment for the Arts, as well as support from the National Afro-American Museum and Cultural Center.

<sup>8</sup> Lanham, MD: Scarecrow Press.

<sup>9</sup> Cambria CD-1138.

<sup>10</sup> zenobiapowellperry.org

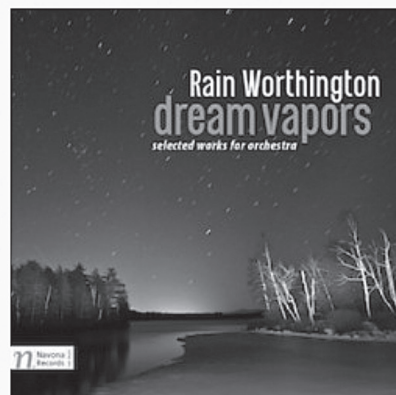
<sup>11</sup> I'm certain that Zenobia heard dialect as melodic line and tried to capture that aspect of speech that she knew from her grandparents and others.

<sup>12</sup> February 8, 2014, at Marsee Auditorium, El Camino College, conducted by Anthony Parthner. A video recording of the performance is available on YouTube.

<sup>13</sup> Charles Fernandez, a fine composer and orchestrator in his own right.

#### Jeannie Gayle Pool

*Jeannie, a Los Angeles composer and musicologist, met Zenobia Powell Perry in 1979 and became her biographer and publisher (Jaygayle Music, ASCAP). The biography, American Composer Zenobia Powell Perry: Race and Gender in the 20th Century, was published in 2009 (Lanham, MD: Scarecrow Press). Jeannie is also internationally recognized as an expert on film music history. As consultant and archivist at Paramount Pictures Motion Picture Music Department from 1995 until 2012, she preserved the studio's extensive music collection, including scores and parts for classic Hollywood films. In 2011, she re-created and produced the original music score by J. S. Zamecnik for Wings (1927) for Paramount's 100th anniversary, shown on Turner Classics and available on DVD and compact disc. She holds a Ph.D. in musicology from the Claremont Graduate University and is the author of Peggy Gilbert & Her All-Girl Band (Scarecrow Press, 2008), about Hollywood saxophone player and bandleader. Jeannie's documentary of the same title, narrated by Lily Tomlin, has been screened across the United States. An officer of the board of the American Society of Music Arrangers and Composers, her compositions for orchestra and chamber ensembles have been performed throughout the United States, Canada, Europe, and China*



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# The Vienna Philharmonic Orchestra: Past and Present

## Glancing Back Twenty Years: IAWM Protests against Discrimination in the Vienna Philharmonic Orchestra

DEON NIELSEN PRICE  
IAWM President, 1996-1999

William Osborne caught the attention of IAWM members in 1996 with his thoroughly researched article and references to studies of gender inequality in international orchestras, references to newspaper articles, and to interviews with Vienna Philharmonic Orchestra (VPO) members, who said, "The soul does not let itself be separated from the cultural roots that we have here in central Europe. And it also doesn't allow itself to be separated from gender... Women will not be allowed membership in the [Vienna Philharmonic] orchestra." Osborne wrote of the situation: "Gender bias of international orchestras is a real social phenomenon, deeply and directly hurtful to the lives of many women. These problems exist because many international orchestras believe that gender and ethnic uniformity produce aesthetic superiority."<sup>1</sup>

The IAWM Board of Directors rallied and the string of advocacy events that followed were documented in *Journals of the IAWM* from October 1996 through Summer 1998. I have just read through them all and narrate this reminder of what IAWM was able to do. We created a new Board position for Performers and asked Monique Buzzarté, trombonist, to take the responsibility. We communicated with IAWM members in Vienna and around the world about discriminatory orchestra auditions, specifically those of the VPO. Buzzarté gathered contact information for international letters to the VPO and to editors of major newspapers, and invited IAWM members to join protests at the upcoming performances of the VPO in Southern California, March 4 and 5, 1997, chaired by Nora Graham, and in New York City, March 7, 8, and 9, chaired by Monique Buzzarté.<sup>2</sup>

Regina Himmelbauer in Vienna, IAWM Liaison with Europe, sent a detailed report of a panel on December 10, 1996, that included Elena Ostleitner, music sociologist and representative of the Vienna Hochschule, as well as four other women leaders in Viennese orchestras and music organizations. "The conclusion of the panel was clear: The Austrian Constitution forbids discrimination, thus a pub-

licly financed orchestra must not keep its sexist policy."<sup>3</sup>

The Board then drafted two official letters on IAWM letterhead that listed names of thirty IAWM Board of Directors and Coordinators, and sent them out on December 16, 1996, over my signature: Deon Nielsen Price, Doctor of Musical Arts, President of the International Alliance for Women in Music. In the letter to the VPO representative, Professor Werner Resel, on behalf of the IAWM, I urged him to rescind their policy of excluding women as members of the Vienna Philharmonic Orchestra. I also said we are committed to publicizing this information during the tour of the VPO's March 1997 performances in the United States. In the letter to the media, I asked if they were aware that membership in the Vienna Philharmonic Orchestra is still restricted to male musicians, and I pointed to additional material regarding the discriminatory policy, which is available on the IAWM website or from IAWM Board member Monique Buzzarté.<sup>4</sup>

Media coverage of the Vienna Philharmonic Orchestra's discriminatory practices exploded after our letters were mailed in December 1996. By mid-January, the story was headline news in Austria and resulted in numerous articles, feature stories, and radio interviews.<sup>5</sup>

Journal Editor Eve R. Meyer wrote: "It is important that our organization preserve a record of the event." She asked Monique Buzzarté, coordinator of the protest actions in the United States, to provide background information and a chronology, and she thanked Monique, in particular, for her tireless efforts in stimulating us to action, in organizing protests, and in keeping us informed.<sup>6</sup> Buzzarté's report included many sections:

*Membership Granted to Women* (Anna Lelkes, harpist, is now the token member of the VPO).

*Audition Procedures* (final rounds are still without a screen).

*Chronology of the Vienna Advocacy Project* (between October 1995 and April 1997).

*William Osborne's Contribution* (1996 article and subsequent data).

*IAWM Advocacy Action* (creation of new position on the IAWM Board of Directors focused on performers, filled by Monique Buzzarté).

*Websites* (ZAP the VPO, developed by Buzzarté, served as a central repository for all types of information relating to the Vienna Philharmonic Orchestra).

*The Media* (We mailed letters to individuals in the media as well as to Austrian officials and concert presenters, and we sent a letter to the Vienna Philharmonic informing them of our actions).

*Events in Vienna* (VPO musicians met February 18, and vowed not to admit women to membership. On February 27, the day before their departure, they met again and voted to allow women to audition and granted immediate membership to Anna Lelkes).

*The VPO Visits the USA* (Peaceful, informative protests were held outside concert halls in Southern California and New York City, jointly sponsored by local chapters of the National Organization for Women). Deon Price's note: As one of the 50-some participants in the protest at the Orange County Performing Arts Center, I can tell you that it was a wonderful and memorable evening.

*The Role of Advocacy* (Our success could be a springboard for other advocacy projects).

*Media Coverage* (internationally comprehensive).

*Acknowledgments* (Anne Connors, President NYC-NOW; Nora Graham, West Coast Protest Coordinator; Regina Himmelbauer, IAWM International Liaison in Europe; Pauline Oliveros, IAWM Advisor; William Osborne, composer and author; Elena Ostleitner, Viennese music sociologist; JoAnn Perlman, South Orange County NOW; Catherine Pickar, IAWM Board Member; Deon Price, IAWM President; Sally Reid, IAWM Vice-President; Clare Shore, IAWM Board Member).<sup>7</sup>

Having done all the coordinating of the protests by email, the Tenth Interna-

tional Congress on Women in Music in Valencia, California, chaired by Jeannie Pool, provided the first actual physical, historical meeting of the three VPO Advocacy Chairs: Monique Buzzarté (New York), Nora Graham (California), and Regina Himmelbauer (Vienna, Austria).<sup>8</sup> A photo of the three leading advocates was published in the subsequent *Journal*.<sup>9</sup>

I responded to the music critic of the *New York Times*, Bernard Holland, who had questioned in his editorial why an organization “from Culver City, California” should be protesting the policies of an orchestra based in Vienna. My answer recounted the professional struggles and successes of women musicians in Vienna and ended: “The International Alliance for Women in Music is decentralized and is not based in Culver City, although I reside there....I represent not Culver City, but a diverse 800 members in 31 countries.”<sup>10</sup>

In an update the following winter, William Osborne reported that the Philharmonic Chairman Clemens Hellsberg confirmed that Lelkes was admitted only because the orchestra had no other choice—it was a temporary political necessity before their tour. Osborne also announced that the Czech Philharmonic had changed its policy and will admit women.

## Vienna Philharmonic Update 2015: Some Notable Progress for Women, But a Blind Eye to the Exclusion of Asians

WILLIAM OSBORNE

### Women Make Some Gains

The last three years have brought some important gains in the number of women in the Vienna State Opera Orchestra/Vienna Philharmonic. The Opera formation now employs fourteen women,<sup>1</sup> and ten of them have been tenured into the orchestra’s Philharmonic formation.<sup>2</sup>

Between 2012 and 2015, the State Opera Orchestra hired three new women violinists and a woman principal bassoonist. The standards have been very high. Two of these violinists are winners of prestigious international solo competitions, and bassoonist Sophie Dartigalongue has won six international competitions. Ms. Dartigalongue’s employment as principal bassoonist is especially notable because women in principal positions are rare in many orchestras. The Chicago Symphony, for example, has had only two in its entire history outside of harpists.

In the update, Regina Himmelbauer reported that the VPO had published a personal attack on her, suggesting that she betrayed her country to foreigners. She also reported that the VPO circulated letters demanding the dismissal of Professor Dr. Elena Ostleitner from her position in the Wien Musikhochschule. Monique Buzzarté’s update reported that the VPO Advocacy Committee had evolved into the VPO Watch.<sup>11</sup> Buzzarté kept a keen eye on the VPO for many years.

One year after IAWM’s protest, it seemed that not much progress had been made. Journalist Jan Herman published two articles in the *Los Angeles Times*: “It’s Still the Vienna Boys Orchestra” and “For Violist, the Rules Never Seemed to Change.”<sup>12</sup> But now, twenty years later, with the measurable progress of fourteen women currently members of the VPO and promise of more in the future, we can look back with pride on IAWM’s advocacy activity.

*Never doubt that a small group of thoughtful, committed citizens can change the world, indeed it's the only thing that ever has.* Margaret Mead (1901-1978)

The State Opera Orchestra has hired four women in the last three years, including two in 2015. And three women hired between 2010 and 2012 were tenured into the orchestra’s Philharmonic formation. The last several months have thus been the most active yet for integrating women into the orchestra. Women now hold fourteen of the 149 positions in the Vienna State Opera Orchestra for a ratio of 9.3%. Ten of these women have been tenured into the Philharmonic, which currently has 140 positions, for a ratio of 7.1%. In addition, Alina Pinchas, who began work in the Staatsoper Orchestra in 2013, will be eligible for tenure in a few months.

These are still the lowest percentages for any orchestra in the world, but the ratio of women among new hires in recent years has been encouraging. The yearly rate of increase for women in the State Opera Orchestra over the last three years is 0.89%,

### NOTES

<sup>1</sup> William Osborne, “Art is Just an Excuse: Gender Bias in International Orchestras,” *Journal of the IAWM* 2/3 (October 1996): 6-14.

<sup>2</sup> Monique Buzzarté, “Advocacy Action: Vienna Philharmonic Orchestra,” *Journal of the IAWM* 3/1 (February 1997): 21.

<sup>3</sup> Regina Himmelbauer, “The Situation of Women Musicians in Austria,” *Ibid.*: 24-25.

<sup>4</sup> Two official letters, both signed by Deon Nielsen Price, Doctor of Musical Arts, President of IAWM, *Ibid.*: 22-23.

<sup>5</sup> “Extra! News Flash! Letters Working!” *Ibid.*: 21.

<sup>6</sup> Eve R. Meyer, “Message from the Editor,” *Journal of the IAWM* 3/2 (June 1997): 2.

<sup>7</sup> Monique Buzzarté, “Advocacy: Vienna Philharmonic Orchestra,” *Ibid.*: 2-9.

<sup>8</sup> The Tenth International Congress on Women and Music, California Institute of the Arts, May 29-June 1, 1997, “Report: The IAWM Protests Against the Vienna Philharmonic Orchestra,” *Journal of the IAWM* 3/3 (Fall 1997): 38.

<sup>9</sup> *Journal of the IAWM* 4/1 (Winter 1998): 1.

<sup>10</sup> Deon Nielsen Price, “Letter to the *New York Times*,” *Journal of the IAWM* 3/2 (June 1997): 8-9.

<sup>11</sup> “Vienna Philharmonic Orchestra Update,” *Journal of the IAWM* 4/1 (Winter 1998): 19.

<sup>12</sup> *Los Angeles Times*, February 27, 1998, *Journal of the IAWM* 4/2 (Summer 1998): 8-10.

which is above the international average of 0.71% per year found in a sampling of thirty-five major American and European orchestras between 2005 and 2009.<sup>3</sup>

If all goes well, the entry of women into the Philharmonic for the next three years will follow at a similar rate. In 2012 the Staatsoper Orchestra hired one woman, in 2014 one, and in 2015 two. This means that up to 2018 slightly over one woman per year is in the pipeline for possible tenure into the Philharmonic.

Another sign of progress is that Patricia Koll has been made one of the leaders of the second violin section. Her father, Heinrich, is one of the orchestra’s solo violinists. The Vienna Philharmonic has a long tradition of hiring the sons of the orchestra’s members. They feel this helps maintain the orchestra’s performance practices. The Kolls illustrate that father-daughter traditions can exist as well. And perhaps

someday, mother-daughter continuities will also be seen. Patricia was seven years old when the protests began twenty years ago.

### The Philharmonic Addresses Its Nazi History

In addition to these positive developments, the Vienna Philharmonic has allowed scholars over the last three years to document its history during the Third Reich. Thirty-two articles based on this research, most of which have been translated into English, can now be downloaded from the Vienna Philharmonic's website.<sup>4</sup> The orchestra had kept its archives largely closed until 2012, so little was widely known about the orchestra's activities during this period. This change of policy was caused to a considerable degree by the protests against the orchestra's gender and racial discrimination, which included calls for the orchestra to more fully address its Nazi history.<sup>5</sup> (See the extended endnote 5 for more information about this.)

Some of the general details about the orchestra's Nazi history were presented in Clemens Hellsberg's 1992 book, *Demokratie der Koenige: Die Geschichte der Wiener Philharmoniker*.<sup>6</sup> Hellsberg is a first violinist in the Vienna Philharmonic, the orchestra's archivist, and the orchestra's former Chairman. His book, written for the 150 year anniversary of the orchestra, omitted important aspects of the orchestra's Nazi history, and contains a somewhat rationalizing tone. Most importantly, it is a large, expensive, coffee-table book in German that was not widely read, thus keeping the Nazi history of the orchestra largely veiled.

In addition to the Nazi history from 1938 to 1945, the more recent research about the Philharmonic covers the two decades following the war during which Nazi influences continued.

Several of the articles detail the politicization of the orchestra during the Reich, and describe its use as a propaganda instrument by the government. Fourteen of the articles are short biographies about Jewish members who were murdered or exiled during the Third Reich. Some of these biographies detail how some of the exiled members were treated poorly by the orchestra after the war. In some cases this included the denial of their pensions.<sup>7</sup> None of the exiled members returned to the orchestra.<sup>8</sup>

One of the most important articles is by Oliver Rathkolb, a professor of contemporary Viennese history at the University

of Vienna. It deals with the difficulties the Allies had in de-Nazifying the orchestra.<sup>9</sup> While the Berlin Philharmonic had only twenty Nazi Party members, the Vienna Philharmonic had sixty, which comprised about 50% of the orchestra.<sup>10</sup> If all the Nazis had been removed, the Vienna Philharmonic would have been severely damaged, if not destroyed. The Allies thus decided to apply weaker standards of denazification to the orchestra than to Austrian society in general—with unfortunate consequences that were notable for the future of the orchestra. One of the most notorious results was that in 1966 the orchestra re-issued its highest award, “The Honor Ring of the Vienna Philharmonic,” to the war criminal Baldur von Schirach, who was responsible for the deportation of 65,000 Austrian Jews to death camps.<sup>11</sup>

There is also interesting information about how a group of hardcore Nazis in the Philharmonic denounced a small number of their Nazi colleagues in order to rehabilitate the orchestra's image while leaving the denouncers unscathed even though they were just as bad or worse. In a word, a few Nazi colleagues in weak positions to defend themselves were used as sacrificial lambs to protect the more powerful Nazis in the orchestra. It is a positive sign that the Vienna Philharmonic is now openly addressing and condemning actions that resulted from a weak process of denazification. It is notable, however, that none of the articles

discuss how weak denazification affected the orchestra's postwar continuation of sexist and racist employment practices.

The research behind these articles has also resulted in two books, one by Fritz Trümpi about the politicization of the Berlin and Vienna Philharmonics during the Third Reich.<sup>12</sup> And a second, co-authored by Fritz Trümpi and Bernadette Mayrhofer, about the members of the Philharmonic who were murdered or exiled during the Reich.<sup>13</sup> The researchers have noted that documents are missing from the Philharmonic's archives, and that further research is necessary to fully document the orchestra's Nazi period.

These articles represent a significant change in how the Vienna Philharmonic views its Nazi history. In late December 1999, for example, the Vienna Philharmonic added quotes to its website by Wilhelm Jerger to substantiate its claims about its unique style and sound. Jerger was the Chairman of the orchestra during the Third Reich and a Lieutenant in the SS who worked closely with the Nazi regime to advance his career. In 1942, he wrote a book about the orchestra, which contained long father/son genealogical tables of some of the major string players. Jerger placed asterisks by the names of all individuals who were “non-Aryan” and explained that the genetic stock of the Philharmonic was so “tough” that the purity of their “blood” and style was not notably damaged by such

### Conducting News

The Solti Foundation U.S. announced that Karina Canellakis, assistant conductor of the Dallas Symphony Orchestra, is the recipient of the 2016 Sir Georg Solti Conducting Award. The prestigious award is among the largest currently given to young American conductors, and it includes professional mentoring, introductions to two prestigious performing organizations in Chicago, and a grant of \$25,000.

Finnish conductor Susanna Malkki was appointed principal guest conductor of the Los Angeles Philharmonic starting in 2017, the first woman to hold the post. She will become the chief conductor of the Helsinki Philharmonic Orchestra in the fall, and she recently made debuts with the Philadelphia and Cleveland Orchestras and the New York Philharmonic. Next season she will debut with the Metropolitan Opera.

Xian Zhang has been appointed music director of the New Jersey Symphony Orchestra. She has been music director of the Orchestra Sinfonica di Milano Giuseppe Verdi in Italy since 2009, and she was an associate conductor at the New York Philharmonic for several years. The New Jersey Symphony's associate conductor is Gemma New, music director for the Hamilton Philharmonic Orchestra in Ontario, Canada.

Victoria Bond made her Queens Symphony Orchestra debut on Sunday, May 29 conducting music of Sir Elton John, Sir Andrew Lloyd Webber, and Sir Paul McCartney—all three knighted by Queen Elizabeth II. The concert at the Queensborough Performing Arts Center, New York, was a benefit in celebration of the Center's 50th anniversary.

dysgenic influences. In response, I wrote a report about who Jerger was and put it on the Internet where it was widely read. The next day, January 1, 2000, the Philharmonic quickly removed all references to Jerger from their website. The orchestra, of course, had no illusions about who Jerger was, but at the time it didn't bother them. It is an interesting sign of progress that now, fifteen years later, we see articles linked on the Philharmonic's website, strongly denouncing Jerger as a Nazi opportunist.

### The Continuing Exclusion of Asian Musicians

The Vienna Philharmonic has not made any progress at all in one of the most serious and sensitive areas. It continues its long history of excluding people who are fully Asian and have Asian family names. The orchestra has traditionally felt that such individuals would destroy the ensemble's image of Austrian authenticity.<sup>14</sup> For the last forty years, around a quarter to a third of the students at Vienna's University of Music have been Asian, but none have ever been hired even though many have reached the highest professional standards. People who are

fully Asian and have Asian family names are found in all of the top Western European and American orchestras, except the Vienna Philharmonic. The Chicago Symphony, for example, has eighteen in the violins and violas alone. Some members of the Philharmonic have openly expressed beliefs that Asians, regardless of their training and background, make music differently than Westerners<sup>15</sup>—a perception that is not uncommon in German-speaking orchestras.<sup>16</sup>

The world continues, however, to turn a blind eye to the Vienna Philharmonic's ongoing problems with racism. Even journalists seldom mention it, since the topic is so sensitive, but there have been some exceptions, such as a 2012 article by Joshua Kosman in the *San Francisco Chronicle*,<sup>17</sup> and one by Norman Lebrecht in *The Spectator* in 2014.<sup>18</sup> It is also highly ironic that scholars like Fritz Trümpi and Bernadette Mayrhofer would write a book about the murdered and exiled Jewish members of the orchestra, whose translated title is *Orchestrated Expulsion: Undesirable Musicians of the Vienna Philharmonic*, while the orchestra continues to exclude Asians

as undesirable musicians. In part, the orchestra focuses on the past in order to ignore the present.

In spite of these troubling scenarios, the Vienna Philharmonic deserves respect for the progress it has made over the last four years to include women and address its Nazi history. As vestiges of cultural racism such as the exclusion of Asians become ever more anachronistic, it seems likely that the Vienna Philharmonic, which is increasingly occupied by a younger, more enlightened generation, will eventually overcome those obstacles and make the same progress in hiring Asians that it has with women.

We see that the protests that began in 1995 against the Vienna Philharmonic, and which continue to this day, have led to positive results. Both the Czech and Vienna Philharmonics agreed to admit women in 1997. There are now fourteen women in the Vienna State Opera Orchestra and seventeen in the Czech Philharmonic. This means that *thirty-one women* now have full-time jobs with full benefits and pensions in their respective country's most famous orchestra. The protesters, and especially the International Alliance for Women In Music, should be pleased with these ongoing results.<sup>19</sup> It should also be clearly noted that the Vienna Philharmonic and Austria's political establishment have contributed significantly to the effort and have insured a more secure place for the future of their orchestra.

For a more complete understanding of changes taking place in the Vienna Philharmonic's employment practices, and to understand the evolution and timelines involved, it is helpful to also read the updates I have published for the years 2006, 2011, and 2012. For an analysis of the Vienna Philharmonic's traditional ideologies placed in a broader historical context see my article "Symphony Orchestras and Artist-Prophets: Cultural Isomorphism and the Allocation of Power in Music." *Leonardo Music Journal* 9 (1999): 69-76. All the articles can be found on my website at [www.osborne-conant.org](http://www.osborne-conant.org).

#### NOTES

<sup>1</sup> See the personnel listings on the website of the Vienna State Opera at: <http://www.wiener-staatsoper.at/Content.Node/home/kuenstler/orchester/uebersichtsseite-Staatsopernorchester.de.php>

<sup>2</sup> See the personnel listings on the Philharmonic's website at <http://www.wienerphilharmoniker.at/index.php?setlanguage=de&cccpage=musicians>

<sup>3</sup> "The Representation of Women in European and American Orchestras Update 2009" <http://www.osborne-conant.org/orch2009.htm>

<sup>4</sup> "The Vienna Philharmonic under national Socialism (1938-1945)" <https://www.wienerphilharmoniker.at/orchestra/history/nationalsozialismus/>

<sup>5</sup> As an example, see my 1997 article, "The Image of Purity." And my article, "Symphony Orchestras and Artist-Prophets: Cultural Isomorphism and the Allocation of Power in Music," *Leonardo Music Journal* 9 (1999): 69-76. It can be read online at <http://www.osborne-conant.org/prophets.htm> These articles were widely read on the web about fifteen years before the Philharmonic decided to more openly

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discuss its Nazi history. They were among the first steps that gradually led to increasing pressure in succeeding years for the orchestra to more openly address its Nazi past.

<sup>6</sup> Clemens Hellsberg, *Demokratie der Konenige: Die Geschichte der Wiener Philharmoniker* (Zurich: Schweizer Verlagshaus; Wien: Kremayr & Scheriau; Mainz: Musikverlag Schott, 1992), 624–650.

<sup>7</sup> Bernadette Mayrhofer and Fritz Trümpi, *Orchestrierte Vertreibung: Unerwünschte Wiener Philharmoniker. Verfolgung, Ermordung und Exil* (Mandelbaum Verlag, 2014). See: <http://www.mandelbaum.at/books/764/7523>

<sup>8</sup> Ibid.

<sup>9</sup> Oliver Rathkolb, “Notes on the “Denazification” <<http://wphdata.blob.core.windows.net/documents/Documents/pdf/NS/nsrathentnazifizierungenv01.pdf>>

<sup>10</sup> Ibid.

<sup>11</sup> Ibid.

<sup>12</sup> Fritz Trümpi, *Politiisierte Orchester* (Köln: Böhlau Verlag, 2011).

<sup>13</sup> Mayrhofer and Trümpi, *Orchestrierte Vertreibung*.

<sup>14</sup> For further discussion and documentation of the orchestra’s views toward Asian musicians, see my article published by the M.I.T. Press, “Symphony Orchestras and Artist-Prophets,” 69–76.

<sup>15</sup> For documentation of the orchestra’s racial ideologies, see: Roland Girtler, “Mitgliedsaufnahme in den noblen Bund der Wiener Philharmoniker als Mannbarkeitsritual,” *Sociologia Internationalis* 1 (1992). See also: Elena Ostleitner, “Liebe, Lust, Last und Lied” (Wien: Bundesministerium fuer Unterricht und Kunst, 1995): 6. See also: “Musikalische Misogynie,” broadcast by the West German State Radio, February 13, 1996, transcribed and translated into English at <<http://www.osborne-conant.org/wdr.htm>>

<sup>16</sup> Lucas Wiegmann, “Deutsche Orchester und ihr Rassismus-Problem,” *Die Welt*, August 11, 2009. The article is online at <<http://www.welt.de/kultur/article4295385/Deutsche-Orchester-und-ihr-Rassismus-Problem.html>>.

The lack of minorities is also a serious problem in American orchestras, where only about 2% of the membership is African American, though the causes are very different than in the Vienna Philharmonic.

<sup>17</sup> Joshua Kosman, “Vienna Philharmonic Must Answer for Its Exclusion,” *San Francisco Chronicle*, February 20, 2011. See the article online at <<http://www.sfgate.com/entertainment/article/Vienna-Philharmonic-must-answer-for-exclusion-2474252.php>>

<sup>18</sup> “The Nazi Origins of the Vienna Phil’s New Year’s Day Concert,” *The Spectator*, December 13, 2014. See the article online at <<http://www.spectator.co.uk/2014/12/the-nazi-origins-of-the-vienna-phils-new-years-day-concert/>>

<sup>19</sup> A documentation of the first five years of the protests that helped lead the Staatsoper Orchestra/Vienna Philharmonic to admit women can be found at <<http://www.osborne-conant.org/Taking-on.htm>>

*Note: All website listings were viewed on December 30, 2015.*

## Composing Across A Cultural Divide: Introducing Wang Yi

CYNTHIA GREEN LIBBY

Nearly thirty-five years have passed since Deng Xiaoping<sup>1</sup> first appeared on the cover of *Time* magazine as Man of the Year for “Banishing Mao’s Ghost.” Contrary to popular thought, Deng was not the catalyst for breaching China’s cultural Great Wall. The seeds of Western music were sown as early as 1912, when the Republican era followed the collapse of the Qing Dynasty. During this period, reform through “modernization” commenced. Chinese traditional music was essentially cast as “backward and regressive, while Western music (especially that of European Classical and Romantic era composers of the 18th and 19th centuries) was prized as an adopted icon of Chinese modernity and progress.”<sup>2</sup> Western music became the model in music conservatories, with rigorous, highly competitive training particularly in violin and piano.<sup>3</sup> And major cities, such as Shanghai and Beijing, established symphony orchestras that thrive today.

Capitalizing upon this trend, a number of universities in the USA, such as Missouri State University (MSU), reached out by establishing branch campuses in China. In turn, Chinese music faculty members have begun to accept temporary residencies in the USA. This was the case with oboist and conductor Professor Yu Hao of Qing Dao University (QDU) during the spring of 2014.

In the summer of 2015, I had the privilege of engaging in a cultural exchange to Qing Dao University. Qing Dao is the beautiful port city that hosted the sailing competitions during the 2008 Beijing Olympics. MSU composition professor John Prescott wrote a piece for Professor Yu Hao and me to perform together. It is scored for two oboes and chamber orchestra, invoking the double concerto genre favored during the Baroque era. Aptly called *Baroque Concerto*, it is available on YouTube for interested readers.<sup>4</sup>

After my performance and master class at the University, I was free to explore the city. I spent time with Wang Yi, who had just graduated from MSU with a master of music degree in composition. She had moved back China, to Qing Dao, her hometown, and we began a conversation about her plans as a composer. She provided many insights into the current situation for composition students in China, and she made comparisons with what she encountered at MSU.

### Interview with Wang Yi

**CGL:** *How did you decide to major in composition, such a non-traditional career for a woman of any culture?*

**WY:** I decided to major in composition when I was thirteen years old. I was studying piano with a teacher who held a Bach-

elor of Arts degree in composition. When I realized that I liked playing my own musical ideas more than other composers’ pieces, he started to teach me music theory and sight singing. After that, I fell in love with music theory and writing my musical ideas. To put all the ideas together was like an interesting game—a music game.

**CGL:** *Did you have any role models? Had you ever heard of composer Chen Yi?*

**WY:** Yes, Chen Yi could be called one of my role models. The first time I met her was in 2009 at the Beijing Modern Music Festival. I was told that Chen Yi was the first Chinese female to earn a



Cynthia Green Libby and Yu Hao

Master of Arts in composition. She gave a master class at China's Central Conservatory of Music, the best music conservatory in China. Through the master class and listening to her music, I could tell that she was influenced by Western music, but her sophisticated use of Chinese musical elements makes her music special. Her piano piece *Duo Ye* (Many Thanks) is my favorite.

**CGL:** *How would you describe the difference between your composition training at QDU and MSU?*

**WY:** At QDU, we have only three to five undergraduate students in composition each year, yet we have about five compo-

sition teachers. Normally each composition teacher has one freshman student, one sophomore, one junior, and one senior. Each composition teacher focuses on a different concentration. For example, my teacher, Li Yi, specializes in orchestration, which means that besides giving composition lessons, she also offers an orchestration class to all the composition students. We also have composition teachers who specialize in electronic music, in counterpoint, and so on.

There are four main courses of study for composition students in China. These are Harmony, Polyphony, Orchestration, and Musical Form Analysis. I noticed that

in the Department of Music at MSU, even though we take the courses, we don't have the concept that these four are the most important courses for a composition student or teacher. In China, we also have a harmony teacher who offers only harmony courses to music majors; this teacher doesn't teach anything else but harmony. There are also two different course levels: Harmony and Harmony for the Composer. The Harmony for the Composer course can be really hard and advanced.

At MSU, I had many more chances to have my music performed, or at least rehearsed, than at QDU. For example, I took orchestration at both MSU and QDU. At QDU, we only worked on our scores. But at MSU, student musicians helped us play our orchestration homework, so we all got a chance to know how it would actually sound.

**CGL:** *Was there any difference in training at QDU between the two tracks of traditional China music vs. Western conservatory style? Did you notice any interesting nuances regarding which is "respected" more and why?*

**WY:** This is definitely an interesting topic to talk about. I believe that different people have different perspectives on this topic. Even at QDU, we have composition teachers who prefer traditional Chinese music, and another group of teachers who respect Western conservatory style more. No matter which style the student likes, composition students have to learn and try to write some traditional Chinese vocal pieces in the first year. It's mandatory. The lyrics are mostly taken from Chinese ancient poetry. In the second year of the undergraduate program, the students write some piano pieces or pieces for solo instrument with piano. In the third or fourth year, the students start writing for small ensemble, such as a string quartet. So basically students focus on traditional Chinese style for at least one year.

After this, the students may choose the style they prefer, but traditional Chinese style is always highly encouraged by the Dean of the Department of Composition, Dr. Xudong Zhang. When I was Ms. Yi Li's student, I asked the same question: Should a Chinese composer focus more on Chinese style or Western conservatory style? Her answer was: "A young Chinese composer should be able to write in both styles of music."

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**CGL:** *What are the publication options for a composer in China? Is it different for a male vs. for a female? Is everything in the arts financed or sponsored by the government? Do you need to develop your own website?*

**WY:** Compared to the United States, publication options for Chinese composers are limited. But I didn't see any difference between male vs. female students. I don't know if there is anything in the arts that is financed or sponsored by the government. At least I didn't see anything at QDU like government scholarships or awards. In China, composers don't need to develop their own websites.

**CGL:** *As a composer, what are your hopes and dreams for the future?*

**WY:** To write more pieces and have more pieces performed would be one of my hopes. To pursue a DMA would be one of my long-term goals.

### Biography

Wang Yi started playing piano when she was three years old and began the flute (*dizi*) in elementary school. Music theory and composition studies began at age thirteen. In 2009, she entered the Music Conservatory of Qing Dao University, majoring in composition as a student of Yi Li. Her vocal piece, *Ku Xiang Si*, was published in the Core Chinese Periodical *Musical Works* in 2011. In 2012, she attended Missouri State University as an exchange student,

studying composition with Dr. John Prescott. He told me that her "compositional craft progressed significantly during her time here, and she took full advantage of the opportunities to compose music for full orchestra, which she described to him as something she 'dreamed about being able to do.'" In May 2015, she graduated with a Master of Music in Composition. In her current position, Wang Yi serves as Secretary of Foreign Affairs at Tiangin University in the School of Marine Science and Technology. In 2016 she will teach choral conducting and music theory at Tiangin University and per-



Wang Yi

form in the Peiyang Chorus, an international touring ensemble.

### Works List

*Something that matters* for flute, viola and piano (2015)  
Symphony No. 1 (2015)  
*Reminiscence* for two violins (2014)  
*The Equator* for cello and piano (2014)  
*Capture Suite* for piano (2014)  
*Three Piano Pieces – Mars, Saturn and Venus* for piano (2014)  
*Clue* for orchestra (2013)  
*Montage & Splash of Ink* for brass quintet (2013)

*Puzzle* for violin, horn, marimba and piano (2013)

*Muse* for string quartet (2010)

*Ku Xiang Si* for soprano and piano (2009)

### NOTES

<sup>1</sup> Deng Xiaoping was leader of the Communist Party and the most powerful figure in the People's Republic of China from December 1978 to 1992.

<sup>2</sup> Michael Bakan, *World Music: Traditions and Transformations* (New York: McGraw Hill, 2012), 335.

<sup>3</sup> Creative minds, as our readers know, embrace tradition and then transform it. One Chinese composer, Liu Tianhua (1895-1932), is remembered for this. An early scholar of both Western and Chinese traditions, he believed it was possible to use Western influences in an essentially Chinese style, culminating in his successful *erhu* (Chinese two-stringed bowed lute) compositions.

<sup>4</sup> Movement I: [https://www.youtube.com/watch?v=npjw4OyutIQ&feature=em-upload\\_owner](https://www.youtube.com/watch?v=npjw4OyutIQ&feature=em-upload_owner). Movement II: Ibid. v=oVzJxYZ1u34. Movement III: Ibid. v=QbzPZ6t3YWM.

*Cynthia Green Libby is professor of oboe and world music at Missouri State University. Her world premiere recordings of oboe works by women are available from MSR Classics and Hester Park, a division of Vivace Press. She has been a member of IAWM since its inception, serving a four-year term on the IAWM Board of Directors.*

## The Joy of Composing and Developing a New Teaching Method

GIOVANNA DONGU

I was born in a wonderful land: Sardinia, a large Italian island in the Mediterranean Sea. My family is musical—my father, Giovanni, has a beautiful tenor voice and passed on his passion for music to me. My mother, Ica, is very creative, and my sister, Paola, is a pianist with whom I frequently perform. I began my piano studies at a very early age, and after graduating from the conservatory in my home city of Sassari, I attended the École Normale de Musique "Alfred Cortot" in Paris and the Rome Academy of Music. I had the pleasure of working with teachers of extraordinary talent who enriched my life both musically and personally. I love to compose, and I consider myself a very lucky person because composing gives me so much pleasure: it is an amazing gift from heaven!

My music is characterized by the synthesis between the advanced languages of

contemporary times and the wealth of musical traditions of my homeland. Sardinia has an exceptionally strong and fascinating cultural identity that has been preserved over time with care and dedication. It is a land that offers an extraordinarily rich musical panorama, which is undoubtedly one of the most interesting of the Mediterranean basin. Sardinia is a "world" of its own, in which songs, dances and poetry, in their many forms, become core elements of our lives.

By observing and studying Sardinian culture and music, I have discovered some intriguing contrasts on my island: a solitary land, with many harsh contours, but also a land animated and kindled by *cantigos* and *ballos* (songs and dances)—must elements for the Sardinian people. It is exciting to observe how, once in a while, time brings good things—renewal—instead of destruction!

"The sounds, voices, steps" handed down to us from a distant past leave constant traces in our memory: "breaths of an ancient land that lives and vibrates within us," as I wrote in the introduction to my composition *Respiri di un'antica terra* (Breaths of an Ancient Land). This piece, along with my other piano compositions, won the 2010 Franz Liszt Prize for Pianists-Composers in Bellagio, organized by the Contemporary Music Center of Milan. *Breaths of an Ancient Land*, for piano, is in three movements. The work is based upon three tritonic scales. As the name implies, a tritonic scale consists of three notes; for example: A, B, C#, to which a



Giovanna Dongu

Ex. 1. *Respiri di un'antica terra*, p. 8

lower note and two upper notes can be added: G#, D, E. (See Example 1) The scale is characteristic of Sardinian folk music. It is presented first on the keyboard, and later the rhythms typical of Sardinian popular music are introduced, played on the wooden part of the piano. (See Example 2.) The melody is often interrupted by “flashbacks” with fragments of traditional Sardinian songs. In the final section, after a moment of dance music, the work gradually slows down and the music almost disappears. All that remains is the percussive rhythm, played softly in unison with the beating of our hearts.

I am always very pleased when I have the opportunity to talk about my compositions, whether they are inspired by Sardinia or not. I remember the joy I experienced at the Composers Colloquium held in 2011 at the Ossietzky University of Oldenburg, Germany, at the invitation of IAWM member Violeta Dinescu, when I had the honor of playing some of my works with guitarist Giorgio Bittau. I also had the opportunity to present my book, *Sulle tracce dei suoni...prime esperienze sonore* (On the Trail of Sounds...First Sound Experiences). The book explains a method that I developed over a period of years for use in nursery and primary schools. I wrote the book between 2001 and 2005, it was published by Agenda of Bologna in 2013, and it is particularly dear to me.

As a teacher in many music schools in Sassari, I made an extensive study of the reactions of children when they discover musical sounds. The purpose of my investigation was to devise a method of stimulating their skill in listening to the sounds around them and helping them to discover the elements of music in a simple and gradual manner by turning the process into a type of game. I speak of discovery rather than acquisition because the musical ele-

ments are within us: our voices, our movements such as steps, jumps, and clapping, and even our breathing. At the center of this process is the child with his curiosity, imagination, and desire to learn—sound is the target. At the same time, sound also becomes the child’s playmate as he focuses his attention on the various sounds.

I felt quite strongly about the need to distance myself from traditional notation, not to criticize or refute it (students will discover it at the end of the process). I wanted to find a more immediate approach to sounds, and I decided to use a simple reading/writing system based on colors. Children can discover the sounds and their relationships without making reference to a specific musical system; they can then play with the sounds regardless of whether the sounds belong to a defined musical system. This approach allowed me to introduce children to the world of “contemporary music,” which I define as “playing with sound.” I think it has enormous affinity with the world of childhood, with that primordial part of childhood that enjoys and even needs sound. I also wanted to develop a pathway that could be followed not only by teachers of young students, but also by parents together with their children; in fact, the method consists of sound games that can be played even by non-musician adults.

The children begin by playing with the musical elements following the path of a number of colored balls, which represent the sounds. One, then two, and finally three lines are drawn on the floor and children walk or jump from one line, or register, to another, depending on the position of the balls. The children do not have to read notes or count. A similar pathway exists for the duration of a sound, which is indicated

Ex. 2. *Respiri di un'antica terra*, p. 10

Ex. 3. *Di Cielo*, p. 4

by the length of the line that follows the ball. A circle or semi-circle indicates a pause, and other elements and signs are introduced as the children progress. At the end of each section in the book, the children are encouraged to write, either alone or with the help of an adult, their own games using the musical elements in a creative way.

Many of my compositions use my system of notation, which is graphical and highly gestural. One example is *Di Cielo* for piano. (See Example 3.) Writing for and with children has been one of the most exciting and joyful experiences of my career as a composer. I gather valuable compositional and interpretative insights from my students, and they rediscover the joy of playing with their voices and exploring the contemporary world of sound.

During the 2014/2015 school year I worked with older students, seventeen to eighteen years old, in the Liceo Musicale “D.A.Azuni” of Sassari. The starting point in the first few months of the semester was to develop a method of expressive communication by using gestures, simple vocal sounds, and a few words. This period of intense activity united us in the power and variety of our imaginative ideas. “Playing with sound” led us to visit the first scene of Puccini’s *La Boheme*, an opera that was very familiar to them. We used the story to create *Fumetto corale* (Choral Comedy), and I composed the music.

We made a few changes in the plot of the opening scene, which we subdivided into five sections. In the beginning, the penniless young artists introduce themselves in their cold attic in a playful way. Benoit, the landlord, arrives and asks them for the rent, but some harsh shouting sends him fleeing. There is another knock on the door: is it Mimì? It looks like her

### Terza Parte: ingresso di Benoit

Qualcuno suona il campanello....

Un corista arriva in scena, si guarda intorno..... guarda dallo spioncino.....  
osserva Benoit...dice ad alta voce e lentamente

Un corista

<b>"Uscio sul muso... non c'è nessuno! E' chiuso!"</b>					
--	--	--	--	--	--

*voicina acuta, ironica...* **Mattissimooo!**

1 Soprano

<b>"Benoit? Mattooo Matto Matto Matto"</b>					
--	--	--	--	--	--

Benoit entra e attraversa la scena camminando in modo austero...

<b>Ah</b>	<i>Intonando</i>	<b>lauri?</b>	<i>veloce</i>	-----	
<b>ah ah..</b>	<b>liinosauti?</b>	<b>Tiri Tiri</b>	<b>lauri?"</b>		
<b>ah</b>		<b>Tiri</b>	<b>Tiri</b>	<b>Tiri</b>	<b>Tiri</b>

### Improvvisazione

*continua intonando...* **ri** **Tiri**

1 soprano

<b>Ti</b>	<b>lau</b>	<b>Tiri</b>
-----------	------------	-------------

**ti**

Danza, vivace e giocoso (♩ = 138 ca)

Violino 1 *mf* *continua in modo simile*

Violino 2 *mf* *continua in modo simile*

Violino 3 *mf* *continua in modo simile*

Violoncello *mf* *continua in modo simile*

\* = Le note scritte tra parentesi indicano l'ambito entro cui i musicisti possono improvvisare

Ex. 4. *Fumetto corale*, section 3

but it isn't. It is Benoit again, who has disguised himself as Mimi. He will soon be unmasked in a comic manner. (Mimi will arrive at the end of the scene.) Using comedy was especially effective for the students because it does not require long and articulated phrases; sometimes all that is needed is a breath, a look, a gesture. (See Example 4.)

The culmination of the project was a performance of the scene at school, with the students performing the solo and choral parts as well as playing the instrumental accompaniment. We also made a video of the performance. We were thrilled when *Fumetto corale* received the Abbado Award – Music and Civilization 2015, a most prestigious award won by my students out of 23,000 participants from 350 schools! The award was presented to them in Rome by the President of the Italian Republic, Sergio Mattarella.

The composition I am currently writing is a commissioned choral and instrumental work on the beautiful text of the “Canticle of the Creatures” of St. Francesco, and it will be performed by my students. I am very happy and feel extremely honored to be able to work on such an important text of exceptional beauty, which teaches us that life is a gift and that everything we have is a precious gift. For me, this refers especially to Music!

## Creating and Propagating: Women of the American Recorder Society

REEVES SHULSTAD

In February of 2015, James Oestreich's article announcing the line up of the *Before Bach* music festival at Carnegie Hall mentions the history of early music ensembles in the United States, referring to Noah Greenberg and the New York Pro Musica Antiqua who “started their systematic explorations of medieval and Renaissance repertory in 1952.”<sup>1</sup> In the two decades before 1952, other American societies and ensembles engaged in “systematic explorations” of early repertory and instruments, and women served important roles in creating and maintaining them.<sup>2</sup> In New York City during the 1930s and 1940s, the nascent American Recorder Society (ARS) provided a space for the exploration of medieval, Renaissance, and Baroque music and also encouraged composers to write new music for these instruments. Within the locus of the ARS, two women established a place for themselves in the New

York music scene: Suzanne Bloch (1907-2002) and Tui St. George Tucker (1924-2004). Bloch created the ARS in 1939 and Tucker played an important role in propagating the society after World War II.

The interest in the recorder during the early twentieth century reflects a desire of musicians, professional and amateur, to perform music that had not been a part of the mainstream performance stage. Arnold Dolmetsch (1858-1940) was responsible for introducing Americans to the recorder with his historically accurate instrument recreations. Not always known for his professional polish, his performances, which included his family, were known for their novelty and the quality of his instruments. Following his father's introduction to the recorder, Carl Dolmetsch (1911-97) began annual concert tours during the 1930s that continued to encourage the recorder movement in the United States.<sup>3</sup> Suzanne Bloch's

interaction with both father and son led her to found the American Recorder Society in 1939. According to Harry Haskell, “At a time when early instruments...were generally regarded as exotic playthings, [Bloch] convinced many American musicians that they deserved to be taken seriously.”<sup>4</sup> Understanding her musical background and her relationships with men who wielded power within the musical world, namely her father and the Dolmetsches, sheds some insight as to why Suzanne started and insisted that her name remain connected to the Recorder Society.

In 1916, after her father, the noted composer Ernest Bloch, took on a composition and theory position at the Mannes School, Suzanne and her mother and siblings joined him in NYC. In an interview with New York recorder player Martha Bixler, Bloch reveals that she “was exposed to [early music] at the age of ten when [she]

sang in [her] father's alto chorus in New York,"<sup>5</sup> an amateur Renaissance choral group at the Manhattan Trade School under his direction.<sup>6</sup> According to her obituary in the *New York Times*, after Bloch moved to Paris in 1925 to study composition with Nadia Boulanger, she heard performances of Renaissance music on the lute. She continued to study in Paris and Berlin in the 1930s and met Arnold Dolmetsch in 1933. As she explains in her article, "Saga of a Twentieth-Century Lute Pioneer," Bloch sought out Dolmetsch to study lute with him, but her relationship with him was a challenge. He "roared" at her regarding technique, insisted that her time was better spent studying with him rather than with her father, and showed no interest when she brought in music with which he was not familiar.<sup>7</sup>

She had similar experiences with his son, Carl.<sup>8</sup> In 1936 when she was back in New York, Carl was touring and she joined him playing recorder, lute, and virginal.<sup>9</sup> In her interview with Bixler, she explains that Carl was also "very difficult to deal with, a prima donna, I would just have to carry his instruments, and so on."<sup>10</sup> Despite his patronizing attitude, Carl did encourage her to learn the recorder. After touring with him, she also played recorder duets with him at the Haslemere concerts in the summer of 1936.<sup>11</sup>

Despite her association with the Dolmetsch family, Bloch's son Anthony Smith claimed: "She was largely self-taught in

ancient instruments." He goes on to say that she pursued the field with a determination that was partly due to a rivalry with her father. "She wanted to be a composer, but her father put her down," he said. "She wanted a career where her father couldn't criticize her."<sup>12</sup>

Establishing the American Recorder Society became a way for Bloch to create a musical territory that was separate from her father's and also a space separate from Dolmetsch's Haslemere Festival in the UK. In her interview with Bixler, Bloch explains that people were interested in playing recorder, but she became frustrated with players' lack of training. In a conversation with Margaret Bradford, another founding member, Bloch said: "We've got to do something to start a society where people can meet. I want to have them learn to hear each other." She wrote out chorales so they could stop at the pause and listen and adjust.<sup>13</sup> Not only was she interested in teaching musicianship and technique, Bloch also wanted to educate performers, students, and audiences about the repertoire. She conducted her own archival research in Europe, and her concerts along with her classes at Juilliard provided a space for her to share her findings.<sup>14</sup> Even though her leadership was short lived, the headings on ARS publications read "American Recorder Society: Founded in 1939 by Suzanne Bloch," reflecting how important she viewed this kind of performance and scholarship and her role in creating this space.

During the war years, ARS meetings and performances decreased, and Bloch's interest in the group began to wane. But after WWII, the society resumed its activity under the leadership of German Jewish émigré Erich Katz (1900-73). At the University of Freiburg, Katz studied with Wilibald Gurlitt, a musicologist who took the performance of early music as seriously as the study of the repertoire.<sup>15</sup> After arriving in the US in 1943, Katz performed with Bloch. She was not a fan of Katz—"We never got along because he was very German. He was pretty dull. He was very nice but a bore, I'll tell you, musically, which was very dreary."<sup>16</sup> However, shaped by his experience in Freiburg, Katz's attitude towards the society aligned with Bloch's. He was interested in educating performers and audiences and also providing a supportive collaborative space to encourage individual creativity. According to Geoffrey Burgess, "Without the energy of Katz and Bloch, the American recorder scene might never have flourished in the way that it did."<sup>17</sup> A dedicated pedagogue, Katz kept meticulous files on his students along with his own career, all of which are at the Recorder Music Center at Regis University in Denver, Colorado.

The meetings of the ARS were held at either the New York College of Music, where Katz had a teaching position, or at the NY Public Library. The meetings involved an organized concert and time for supervised playing for members. The more advanced players performed professionally.

One performer frequently featured in ARS programs and other professional concerts after WWII was Tui St. George Tucker. Tucker had just moved to NYC from Los Angeles in 1945 and began her professional music career in the ARS soon after her arrival. Unlike Bloch, Tucker's musical education was limited in Los Angeles. Raised by a single mother who was a schoolteacher, Tucker did not have the same access to professional musicians and international educational experiences. But she quickly became an integral part of the early music scene. In a review of an early music performance for the *Early Music Newsletter*, Tucker described her initial impression of the performances of Renaissance music:

When this reviewer first came to New York in 1945, the performance of Renaissance music was in a primitive state, to say the



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least, being mostly entrusted to a huge amateur gray-robed chorus, filling the stage of Town Hall two hundred strong and emitting a strange dim dull rustling sound. Sonorities? Polyphonic line? Forget it. The main interpretive approach: go as slowly as possible, perhaps because notation looks more 'white' as you go back in history and therefore suggest[s] long note values to the modern eye. Ah, those endless monolithic semibreves!...It wasn't until 1947, during one of Paul Hindemith's Yale Collegium Concerts in New Haven, that I could guess the actual sounds you might have heard in 1500, 1600: emotionally intense but slim, 'straight and steady' and focused in tone, brightly colored like shawms or pale like lute and viol: highly individual in timbre....That concert was a wonder—it had almost everything—great Paul beaming rosily and sawing away on various viols, Helen Boatwright's unequalled voice, original instruments, fluent tempi....<sup>18</sup>

Despite her reference to Hindemith's well-known Yale collegium, the post-war leader of the American Recorder Society, Erich Katz, had a formidable influence on Tucker's participation and maturation in the early music world. Katz's files reveal that he considered her not only a student of recorder but also of composition. In 1948, Tucker performed early music on viola for the Early Music Foundation, and in 1949 was a featured lutenist on a concert given by Bloch.<sup>19</sup> Throughout the 1950s, Tucker performed with various early music groups. Her compositions were also being performed; for example, *Neujahr*, for soprano and viola with text by Vera Lachmann, was featured on the February 25, 1948 concert of the Wolff Chamber Players at Times Hall in NYC.<sup>20</sup>

The American Recorder Society provided an opportunity for Tucker to teach recorder privately. As a teacher, Tucker had the most impact during her tenure as



Tui St. George Tucker

the musical director of Camp Catawba near Blowing Rock, NC from 1946 to 1970. Opened in 1943 by Tucker's future partner, Vera Lachmann (1904-84), Camp Catawba was a boys' summer camp with a focus on the arts. As the music director, Tucker taught the boys a wide range of musical styles from the medieval period to twentieth-century microtonal music to spirituals and jazz. Most of the boys who participated sang and played recorder although some brought other instruments or performed on instruments owned by the camp. Along with plays by Aristophanes, Shakespeare, and Molière, the music rehearsed throughout the summer was featured at a performance at the end of the summer for the parents and friends of the camp. The campers took their artistic pursuits very seriously. In one of her weekly letters to parents in 1967, Lachmann expressed the impact of the campers' heavy involvement in music, theater and visual arts:

It means a great deal to the boys, if you can be in the audience and appreciate what they have worked for. And it really is and was work. For some theorists of camping we demand too much studying and rehearsing from very young kids; yet it is my experience gained from conversations with very many "returners" that music and plays have been the most lasting memories for most Catawba boys and have often opened up a new dimension of art and life for them.<sup>21</sup>

Not only did Tucker have campers performing at the end of the summer, but she also led the boys in performances in New York City. Beginning in 1952, the Catawba Boys Choir, a select group of campers conducted by Tucker, performed with seasoned professionals in New York. The June 1, 1953 *New York Times* article, "Catawba Boys Heard: 10 From North Carolina Camp in Concert at Circle in the Square," describes how Tucker included the boys in performances:

Tui St. George Tucker, who presented a program at Carnegie Recital Hall on May 3, gave a similar one yesterday afternoon at the Circle in the Square in Greenwich Village. The chief difference was the appearance of ten boys from Camp Catawba, Blowing

Rock, NC. The boys participated in six of the numbers. Daniel Rothmuller sang the voice line and Yair Strauss played a recorder in Bach "Schafe Koennen sicher weider" while the other boys sang "Past time with Good Company," "Trouble the Water," "Ballata," "O Vos Omnes," and "Sanctus" by Miss Tucker.

Tucker continued to create opportunities for the campers to perform until the camp closed in 1970.

Tucker's performing career receded as she became better known as a composer. Her oeuvre includes twenty-three works for recorder or an ensemble including recorder along with other chamber pieces, solo piano sonatas, and vocal and choral works including a Requiem.<sup>22</sup> She is best known for her microtonal works, and she helped start the American Microtonal Festival in the 1980s with Johnny Reinhardt.

The American Recorder Society served an important role in the careers of both Suzanne Bloch and Tui St. George Tucker. For Bloch, the creation of the society allowed her to separate herself from the men who marginalized her. Tucker's connection to the society provided a space for her to develop into a performer, composer, and teacher. Beyond the professional development of these two women, the ARS established a place for professional and amateur musicians to explore early music and facilitated the organization of later ensembles like the New York Pro Musica. This society and the women connected to it should not be overlooked when considering the history the recorder and early music in the United States.

#### NOTES

<sup>1</sup> James R. Oestreich, "Before Bach at Carnegie Hall: Really Early Music," *New York Times*, February 20, 2015.

<sup>2</sup> In the United States, scholars frequently refer to the Dolmetsch family as dominant players during the 30s with Hindemith's Collegium at Yale taking up the reigns in 1945 through 1953.

<sup>3</sup> Harry Haskell, *The Early Music Revival: A History* (London: Thames and Hudson, 1988), 106.

<sup>4</sup> Haskell, *The Early Music Revival*, 106.

<sup>5</sup> Martha Bixler and Ken Wollitz, Interview with Suzanne Bloch, in *The Martha Bixler Collection*, Carton 1, Recorder Music Archival Collections, Regis University (February 28, 1988): 19.

<sup>6</sup> Bloch was in NYC until 1920, when he accepted the position as the director of the new Cleveland Institute of Music. David Z. Kushner, "Bloch, Ernest," *Grove Music Online*. Oxford University Press, <http://0-www.oxfordmusiconline.com.wncln.wncln.org/subscriber/article/grove/music/A2257441>

<sup>7</sup> Suzanne Bloch, "Saga of a Twentieth-Century Lute Pioneer," *Journal of the Lute Society of America* 2 (1969): 40-41.

<sup>8</sup> *Ibid.*, 6.

<sup>9</sup> *Ibid.*, 9-10.

<sup>10</sup> *Ibid.*, 13.

<sup>11</sup> *Ibid.*, 13. From 1920 until World War II, Haslemere (Dolmetsch's home town) was a center for early music research and performance, and the first Haslemere Festival was held in 1925 for two weeks. Margaret Campbell, "Dolmetsch," *Grove Music Online*. Oxford University Press, <http://0-www.oxfordmusiconline.com.wncln.wncln.org/subscriber/article/grove/music/A2257441>

<sup>12</sup> "Suzanne Bloch, 94, Musician Devoted to Early Instruments," *New York Times*, February 9, 2002, <http://www.nytimes.com/2002/02/09/>

[arts/suzanne-bloch-94-musician-devoted-to-early-instruments.html](http://www.nytimes.com/2002/02/09/arts/suzanne-bloch-94-musician-devoted-to-early-instruments.html)

<sup>13</sup> Bixler and Wollitz, Interview with Suzanne Bloch, 19.

<sup>14</sup> Bloch served on the faculty of Juilliard from 1942 to 1985. "Suzanne Bloch, 94, Musician Devoted to Early Instruments."

<sup>15</sup> Howard Mayer Brown, "Pedantry or Liberation? A Sketch of the Historical Performance Movement," *Authenticity and Early Music: A Symposium*, ed. Nicholas Kenyon (New York: Oxford University Press, 1988), 36.

<sup>16</sup> Bixler and Wollitz, Interview with Suzanne Bloch, 22.

<sup>17</sup> Geoffrey Burgess, *Well-Tempered Woodwinds: Friedrich von Huene and the Making of Early Music in the New World* (Bloomington: Indiana University Press, 2015), 41.

<sup>18</sup> Tui St. George Tucker, "Renaissance Music Performance in New York City Comes of Age: December 2, 1977 David Hart and friends give exciting evening at St. Peter's," *Early Music Newsletter* 18/6 (February 1978): 5.

<sup>19</sup> "Miss Bloch Gives Annual Program: Composer's Daughter Presents Early Music at

Times Hall – Takes 13 Different Roles," *New York Times*, April 7, 1949. The Erich Katz Collection Carton 6, Series 10, Concerts, Recorder Music Archival Collection, Regis University.

<sup>20</sup> "Wolff String Group Gives First Concert," *New York Times*, February 26, 1948, 26.

<sup>21</sup> Vera Lachmann to parents, August 20, 1967, Subseries A: Camp Materials, 1943-2011, Box 1, AC.214: Camp Catawba and Vera Lachmann Papers, W. L. Eury Appalachian Collection, Appalachian State University, Boone, North Carolina.

<sup>22</sup> Her manuscripts are held in this collection. Tui St. George Tucker Papers, W. L. Eury Appalachian Collection.

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## Women of Note

DIANA AMBACHE

I'm a Mozart enthusiast, and, wanting to play his piano concertos in a collaborative way, I made an ambitious move in 1984—I started a chamber orchestra in London, with the players having their say during the rehearsal process. A couple of years later I stumbled upon Germaine Tailleferre's 1924 Piano Concerto; as a neo-classical work, it seemed suitable for us, and so it was. This was my initiation into the world of music by women. The concerto was sparkling and full of French *joie de vivre*. The critical comment was "all style and no content"; the players' opinion was that it would be standard repertoire if it had been by Poulenc.

The point for me was the realization that there must be more worthwhile music by women that I had never heard. I wanted to know what else had been forgotten, might be of interest, and could change our understanding of women's creativity, and so I went digging. The Arts Council of England gave me a grant to conduct my investigation in the Bibliothèque Nationale in Paris and the Staatsbibliothek in Berlin, and, of course, there was the British Library. I began to see that there was a vast quantity of historical music waiting to be discovered and introduced to the public; having a group to make it audible was a great asset.

Our group had started as the Ambache Chamber Orchestra. Thirty years ago our collaborative way of working together was rare, but it led naturally to playing as a smaller ensemble as well. This flexibility enabled me to program a wide range of works. Through various London concert series, we gave over forty premieres of works by women from the last three centuries, in sequences with titles such as *Women of Note* and *Old Masters, New Mistresses* (the title implies "the new world"). I had begun to realize there were many interesting American women composers too.

Naïvely, I had thought that once the evidence was presented, people would see the value of this music and include it in their programming. I wish that were so! A quarter of a century later I can see that attitudes toward women (and what they do) run much deeper, are much harder to define, expose, interact with, and change. Nevertheless, I continue, as I am engaged by the music and want it to be heard—no, I believe it should be heard.

Concerts are transient events, while CDs endure longer. On the 100th anniversary of the death of Clara Schumann (1996), our recording of her 1847 *Konzersatz* was the cover CD accompanying the *BBC Music Magazine*. The CD also included trios by Fanny Mendelssohn, Louise Farrenc,

and Marie Grandval. Next, I supervised a mini-collection of CDs by women for Carlton Classics: Catherine Bott sang Barbara Strozzi, Christina Ortiz played Clara Schumann's piano works, and we recorded some chamber pieces by Louise Farrenc. Unfortunately, no budget was allocated for marketing, and little more was heard of these recordings. This opened my eyes to recording executives' reluctance to spend good money on unestablished music.

Then I had one of those bad luck/good luck experiences. While I was struggling with an extended stay in the hospital, my husband (oboist and ex-IBMer, Jeremy Polmear) came across a magazine describing how to build a website. Not only did he create one for my orchestra, he also taught me how to write in *html* and encouraged me to make my research public. This led to the information website <[www.womenofnote.co.uk](http://www.womenofnote.co.uk)>. Originally, I wrote about the pieces I had unearthed and performed; gradually, the site has grown to include more general repertoire lists, articles, and other supporting material.

People began writing to me from all over the world, asking for details of particular works and/or composers. The Internet era changed things in so many ways, and for me, it meant I could access a much wider range of information. So I started creat-

ing lists of repertoire to encourage people to delve into this “new” domain. Ignorance is one of the ways in which people are limited: this simple lack of knowledge allows the status quo to continue unchallenged. At least we can now make suggestions and point toward the riches to be discovered and enjoyed.

It is also difficult to find the actual music. When I was doing my research in Paris and Berlin I discovered that sometimes there were parts but no scores (or vice versa). Doggedly, I would prepare a score from the available parts. It was like putting a jig-saw puzzle together to find out what the music was like; these days I use the Sibelius computer program. The progress in the publishing world means that while our original version of the Farrenc Sextet for piano and winds came from my hand-written score, it has now been re-issued and is accessed by many more people. A few of my “discoveries” have been taken on by publishers; the previously-mentioned Grandval work for oboe, cello, and piano is now available through June Emerson Music. Hildegard Publishing has issued the Hélène Liebmann Piano Trio, op. 11. Now there is much more women’s music available, thanks to such publishers as Furore Verlag, ClarNan Editions, Vivace Press, A-R Editions, Arsis Press, and Schott Music. We can also obtain an increasing number of recordings of fine quality.

Having an oboist husband has meant that my attention is attracted when I locate music that includes the oboe. This led me to the two composers we recorded for Naxos American Classics: Louise Talma wrote a wonderful piece on Wallace Stevens’ poem *Variations on Thirteen Ways of Looking at a Blackbird* (tenor, oboe, and piano). The intricate and carefully written music, along with other highly focused, neo-classical chamber works, gave an opportunity for a fresh view of an American composer. The fall 2015 issue of the *Journal*

*of the IAWM* has a substantial review of Kendra Leonard’s recent biography of Talma. Marion Bauer is the second composer on our Naxos disc, and the same issue also has a major review of Susan Pickett’s biography of her and her sister. As composer, teacher, writer, and critic, Marion Bauer was a marvelous example of the multi-tasking woman. Bauer’s musical language is rich and late-romantic, and our recording includes her *American Youth Concerto*. As a classicist, this music took me to a new arena of Americana, which was terrific fun.

I am also a great fan of the gorgeous sensuality in Amy Beach’s music, and we have made two discs of her chamber music (on Chandos Records). I am amused by the Victorian attitude of her aged husband to restrict her concert activities, which resulted in her developing into an opulently expressive composer. I think the Piano Quintet in F-sharp minor, op. 67, is my favorite, with its luscious slow movement. It is good to know that Boston has honored her by including her name on the Hatch Shell. As a performer, I was stretched to do justice to Beach’s tremendous pianism.

Another composer whose music I admire is Louise Farrenc. She is indeed a fine composer with a unique harmonic sense and particular skill in writing effective scherzos and finales. An increasing number of good recordings are now available, but her music still does not hold a place in the standard repertoire. I cannot put a number on how many times Louise Farrenc has been “discovered.” I’m pleased to see a fresh appreciation, but why does recognition of her talent fade so quickly?

Historical women, in particular, need champions, since they cannot promote their own music. I have therefore concentrated my energy on making their music known. To encourage people to promote women of the past, I run a charitable trust that has the strapline: “raising the profile of music by women.” The trust has had moderate success, and I am pleased when I see progress elsewhere; I applaud the IAWM for its activities in widening the horizons.

In 2014 I decided to begin recording a series of CDs illustrating nationality in music. I started with *Seven Sisters*, a collection spanning over 200 years of chamber music by British women. Of the several finds, two that stood out for me were Ethel Smyth’s passionate, brooding Cello Sonata in A minor, op. 5; and a violin *Aria* by

Rosalind Ellicott (1857-1924). Reviewers could have belittled *Aria* as a slight salon miniature, but one of the reviewers said it “out-Elgared Elgar”; the reference was clearly to Elgar’s *Salut d’amour*, so the reviewer gave the work quite a compliment.

While recording this CD, we also made videos of the process, which Jason Osborn then developed into short introductory films on each of the seven composers. They can be seen on the YouTube Ambache Recordings channel. English characteristics we tried to illustrate were our sense of humor, that we are sometimes eccentric, we DON’T have a stiff-upper-lip, and we’re also gutsy, spirited, and even cheeky.

Then my focus shifted across the Channel, and in 2015 we made *Liberté, Egalité, Sororité*. The “new” (old) composers we included were Debussy’s classmate Mel Bonis (1858-1937) and Claude Arrieu (1903-90). Arrieu wrote many fine pieces for winds, and the Reed Trio we included was fizzing with energy and was mischievous, to boot. I have occasionally thought that the French have an anarchic streak, and the fact that there have been so many interesting French women composers appears to support that theory. The other women on our disc were Louise Farrenc, Pauline Viardot-Garcia, Lili Boulanger, and Germaine Tailleferre, all of whom demonstrate *vive la difference* with wit, chic, and charm. (If you are curious about any of these CDs, you can see more on <[www.womenofnote/recordings.htm](http://www.womenofnote/recordings.htm)> and the Ambache Recordings YouTube channel.)

The series is devoted to European women for now; however, I am well aware that there are numerous engaging works by Americans to be explored. Sophie Fuller’s *Pandora Guide* has alerted me to Augusta Browne, Faustina Hasse Hodges, Susan Parkhurst and eighteenth-century keyboard and vocal music. As a pianist who loves to perform with others, I hope to find ensemble pieces. I would welcome any help in locating eighteenth- or nineteenth-century American chamber music, and grateful for suggestions on where to look. (There is a contact link on the website: <[www.womenofnote.co.uk](http://www.womenofnote.co.uk)>.)

It is a pity that gender is still a consideration because “good music is good music.” Jennifer Fowler’s annual column in the *Journal of the IAWM* about the representation of women in the BBC Proms clearly illustrates how uneven the field

### Hildegard: Calendar of Events

Hildegard Publications invites you to submit a list of your concerts for the company’s Calendar of Events Featuring Women Composers. Your concert does not need to include a piece that was published by Hildegard. Visit the website at <[www.hildegard.com/community.php#calendar](http://www.hildegard.com/community.php#calendar)>.

is. The BBC has huge power to influence musical thinking. Our classical music broadcasters reflect similar attitudes. Both BBC Radio 3 and Classic fm programs in the UK show great reluctance to embrace women composers. My husband has been publishing a “woman count” of composers

## Composing in Africa

CAROL ANN WEAVER

Most of my life I have felt uniquely drawn to Africa—whether because I inherited my Aunt Esther Lehman’s incurable love and fascination for this continent (she lived and taught in Africa various times), or because African colors, patterns, sounds, and music bring vitality and make intrinsic sense to me, or because so many African people embody a kind of visible, audible joy, warmth, and exuberance for life not often found outside of Africa. At any rate, I’m hooked. In September 2015, my husband, Lyle Friesen, and I left for a six-month stay in South Africa, my fifteenth time in Africa. Virtually all previous visits, the longest being nine months, involved my composing and performing music with Africans, recording hours of natural sounds for soundscapes, reading local literature, studying drums with a local drummer, interviewing musicians and writers, attending and presenting at conferences and arts events, and wending my way to countless music venues: concerts, bars, ceremonies, ritual/religious music, or informal singing/playing. On four different occasions, from 2006 to 2012, I brought students from University of Waterloo in Waterloo, Ontario, Canada, to Durban, South Africa on a music/culture study trip, thus sharing my exuberance.

As I was again preparing for this trip, Debbie Mills, a teacher at the Kamagugu School in Nelspruit, South Africa, invited me to spend a day making music with her students, most of whom are “developmentally challenged.” Some are musical savants while others struggle to function normally. However, they love to sing, dance, and participate in vivid ways. Lyle and I visited the school in late September, seeing first-hand the size and scope of the school which teaches basic life skills, crafts and music. I was blown away by three student marimba bands, each one playing more complicated, syncopated music

listed in the Radio Times on Twitter, and the figures for women are not good. As part of my campaign, I have written letters with suggestions to the director of the Proms and Radio 3 producers, but they have apparently been ignored. Even though I am distressed at the unfairness, I have found

than I could imagine—music filled with cross-rhythms and intricate patterns one would only expect from older, professional players. So, with a piano, several guitars, drums, shakers, and nine marimbas available, we anticipated only a *fraction* of what would occur.

Some five weeks later, on November 5, we returned to Kamagugu School to make music with all of the students, who were divided into six different groups. Onto the stage of a large, almost outdoor hall, five large men carried a spinet piano—no wheels or dolly, just human mus-



Marimba Band at Kamagugu School, Nelspruit, South Africa, September 29, 2015  
(Photo by Carol Ann Weaver)

cles. They also carried an amp the size of an overgrown refrigerator on stage, with a single dangling microphone but no microphone stand, so Lyle held the mic as I sang and played piano. I composed several songs for the students, planning to sing and teach them, but knowing all may go awry.

My first song, an antiphonal greeting song that included their names and where they come from, based on the Marabi (I, IV, I6/4, V) chord progression, was to be a quick in-and-out kind of thing. But when we asked for volunteers to come on stage to sing, the inordinate joy of a small girl holding the mic and screaming into it gave

that exploring, playing, recording, and promoting music by women has given me enormous pleasure as well as a challenge. And of course we are making some progress in the UK; Judith Weir was recently appointed the first female “Master” of the Queen’s Music.

an unlimited quality both to the time and scope of the otherwise “composed” song—improvisation at its best!

My next “composition” was to be a virtual, live-performed “soundscape” of African animals. Having just spent the entire previous month of October in Kruger National Park, I found that the sounds of lions, hyenas, cheetahs, leopards, elephants, wild dogs, birds, frogs, and crickets had become my *music*, from which I had made some 160 field recordings. But with no playback equipment in the school hall, the students would have to make these sounds. For our

first group of students, we worked out six different sounds with Lyle demonstrating each, and students imitating them: lion, hyena, impala, leopard, frogs, and Scops Owl. This was to be a “free jazz” improv, inspired by similar educational music dramas created by Canadian composer/writer/educator R. Murray Schafer. But with cultural and language barriers, and with Kamagugu teachers having to translate our English directions into Swana, we soon realized that yet another “improv” would occur. While sounding totally convincing on *individual* animal sounds, the students were not able to do six *different* sounds in subgroups.

So we simplified and heard Africa one animal at a time. We also introduced an old song of mine, “Walter the Wolf from Algonquin,” in which they howled on par with any Canadian!

A delirious bedlam ensued as students danced and played drums to my “Calabash Woman,” which became a springboard for further vibrant cacophony! This song, composed in 1993 when I lived in Kenya, with text based on a Kenyan Luo legend and music inspired by South African jazz, was indeed coming back full circle to Africa as a dance-along! My piano and vocals were almost completely covered by the vivid vocal, clapping, stamping, and danc-



ing sounds made by the students. Although “Calabash Woman” has been professionally recorded on two of my CDs, it never sounded better than that day in Kamagugu! I think these students knew this song belonged to them.

Lastly, I had composed a short riff for the marimba group, again based on the Marabi pattern, which I played on the piano, encouraging them to join. Their C-major scale-tuned marimbas covered three

## Meet Three New IAWM Members

### Composer and Sound Artist:

### My Third and Favorite Career

BETH BRADFISH

Music has been the heart of my life since I was eighteen months old and living with my grandparents. Their small living room held a Baldwin baby grand where I devised my first compositions to the nonjudgmental delight of my grandfather. Yet it was many years before I would learn that I was a composer. That happened when I was forty-six.

When I started piano lessons at age seven, the sheet music in my grandparents’ piano bench held unending opportunities for arrangements and inspiration. While my lessons focused on the classical repertoire, I found myself divided between the beauty and completeness of the masters and the opportunity for free expression in pursuing jazz standards. After studying piano and theory in DePaul University’s non-degree program during high school, I started college as a piano major. But I soon hit a wall. While I was able to perform well at high school recitals, in this new environment my hands literally froze and a panic overwhelmed me.

Without music I didn’t know what to do. However, it turned out that when music is in us—it finds its way to expression. It just may take its sweet time. I had spent so many hours in practice rooms that I had a fervent desire to travel and see the world outside. For my sophomore year I transferred to an international program in Angers, France. Our first month was spent visiting the countryside and Paris. A group of students gathered at the back of the tour bus to sing the songs of Peter, Paul and Mary, the Beach Boys, and the Beatles—the music of 1968. I joined in and soon the Morning Glory Brigade was formed. An industrious student found an agent, and we

octaves—no chromatic pitches. At first they were shy to intrude, but gradually they began adding riffs, rhythms, syncopations, melodies, and patterns of their own. We played together for some eight to ten minutes, finding a mutual groove that transcended any one of our styles! Once more I experienced the kind of musical composition that is larger than the sum of its parts, broader than the pen of its “producer,” and more universal than the confines of cul-

spent our free time singing our way through France, Germany, Austria, and Belgium.

The most difficult time was when I returned to the States. Once again I was faced with, “Now what?” With a lot of credits in French literature, the major announced itself, and after graduation I taught French at a private school for girls. The highlight of that time was directing a school play, Humperdinck’s *Hansel and Gretel* with a twist. I took the liberty of adding some Crosby, Stills, Nash, and Young songs played by a live rock band—and of rewriting the libretto to fit the ethos of the day.

It was a liberal and lively school that welcomed my experiments in learning and performing. Yet, after two years, I knew that teaching French wasn’t what I wanted. Ahead was eight years of exploring. By age thirty-two, I discovered that I could write and that my skills were valuable in the corporate world. Scriptwriting fascinated me because it depended on sound more than words to convey meaning and information. This was the beginning of my life as a composer and sound artist. But I was fifteen years away from knowing that.

I started my own business as a writer and stayed successfully busy for about twenty years writing communications and training pieces for major corporations. My favorite projects were the ones that included composers who wrote scores to accompany film or video. One day when I was returning from a video interview accompanied by a producer/composer, he asked if I would like to hear his latest work. I listened and the tears streamed down my face. He knew my background in music and asked, “Why don’t you go back to music?”

That was a life question that opened a vista radiating warmth and light—and there was no turning back. I decided to study jazz. Within a few months my teacher

tural constraints or musical styles—music “on the go.” I’ve rarely worked harder, nor been rewarded more sincerely, than when “composing” music *together* with these African students in Nelspruit!

*Note: an earlier version of this article appeared in the Fall/Winter 2015/16 ACWC Bulletin (Association of Canadian Women Composers), edited by Tawnie Olson. It is available online at [www.acwc.ca](http://www.acwc.ca). The revised version is printed here with permission.*

gave me a typical project: to write a song. I wrote two and knew there were many more where that came from: I was a composer. While I love jazz, my attraction is to experimental music. Chicago has a vital music community. I found friends at CUBE Contemporary Music and attended as many new music concerts as I could fit in my life.

I studied with composer and pianist Sebastian Huydts for six years, while also taking private lessons in violin, percussion, and flute. Eventually, I enrolled at Columbia College Chicago to complete a second B.A. in Music Composition, and then entered Vermont College of Fine Arts to complete my MFA in 2015. While there I studied with John Mallia who, in my first class on the first day, introduced me to the work of composer Jonathan Harvey. The piece was *Mortuos Plango, Vivos Voco*. It spoke to me like nothing before. Harvey was able to blend the sounds of life (in this case the voice of his son and cathedral bells) with the sounds of acoustic instruments in a way I had never heard. At a very deep level I heard how the breathtaking sounds of life could be directly blended with the exquisite sounds of orchestral instruments.

Intellectually I was aware of this possibility and had heard many pieces where this was done. But nothing aesthetically spoke to me like Harvey did. I heard something that directed me to the work I wanted to explore. In time that experience led to my graduate thesis: “Using Technology to Create the Intersection Between the Pitches and Rhythms of Life, and Acoustic Composed Sound.”



Beth Bradfish

As I entered the world outside the classroom and had opportunities to share my work, I met colleagues and visual artists who understood my work as sound art. I loved the openness of that perception. It felt as though it was free of expectations that I find often accompany the word “music.” I heard one sound artist say that sound art allows all auditory events to be equal.

Since graduating last summer, I have taught two workshops as visiting artist at the School of the Art Institute Chicago and am looking forward to my first performances with the Chicago Composers’ Consortium. I am interested in continuing to deepen my facility at using technology to create the fusion between composed acoustic performance and field and studio recordings—as well as in-the-moment processed events. In addition, I am curious about how to break down the division between performer and audience. I actively experiment with ways to involve the audience; for example, by allowing them to play downloaded audio files on their smart phones during a performance. I’m also part of a collaborative with visual artists interested in exploring ways to present visual art that integrates sound.

My career as a composer and sound artist arrived later in life, although it began long ago in my grandparents’ living room. I sense now that a voice has emerged and is finding its place in the spectrum of sound. (To hear and see samples of my work, please visit my website at <[www.bethbradfishcomposer.com](http://www.bethbradfishcomposer.com)>.)

## Capturing the Spirit of the United States National Parks through Music

JILL HALEY

I am an oboist/English horn player, pianist, and composer, and I have released four recordings about our National Parks. My interest began with a visit to Glacier National Park in Montana a few years ago. When I returned home, I attempted to create music at the piano that described the magnificent scenery. The result was my first solo release, *Glacier Soundscapes*, which received some favorable reviews and airplay. After listening to the music, many people mentioned that they wished they could see the visual images that inspired the music, so I put together a video of images of each of the places in the park for which I had

written music. I presented chamber concerts at colleges, art centers, and churches with a pianist, guitarist, and myself on double reeds performing the Glacier music along with the video.

At this point I wanted to visit other parks and write music that was inspired by them. Requests for more visual material led to my decision to create a photo booklet that would be included with the CD packaging for my second release, *Zion and Bryce Canyon Soundscapes*. This time while I was visiting these parks in Utah I took photos of the places that I knew I would be writing music about. Kathy Parsons, on her “Mainly Piano” website, wrote, “*Zion and Bryce Canyon Soundscapes* is a very personal and impressive tribute expressed in the universal language of music and photography.” The recording received extensive international airplay including Sirius/XM radio in the U.S.

While I was recording *Zion and Bryce Canyon Soundscapes*, my engineer suggested that I consider applying to be an artist in residence in a National Park. This was a wonderful idea because it would provide me with an opportunity to live in a National Park while creating my art. In 2013, when Mesa Verde in Colorado invited me to be an artist in residence, I lived in a Hogan style building for two weeks while I explored the park and wrote music. This was a fantastic opportunity because I was able to immerse myself in the park while creating music instead of writing after I returned home. Mesa Verde contains many buildings that the ancestral Puebloan people built in caves and alcoves from 800 to 1250 A.D. I was given permission to visit these sites after hours and record musical ideas while they were empty of visitors. I took my oboe down into a kiva, a sunken room they used for religious purposes, and I improvised at night. It was a magical moment.

*Mesa Verde Soundscapes* was released in 2014 and won “Best Piano Album with

Instrumentation” from Zone Music Reporter, an organization that tracks international airplay of instrumental music. Steve Shepherd, of “One World Music,” wrote, “Mesa Verde Soundscapes is a musical vista of outstanding natural beauty; this is one album that everyone needs in their collection.”

This year is the centennial year of the formation of the National Park Service. I had decided a couple of years ago to put together a *National Parks Soundscapes* recording to celebrate this anniversary and dedicate it to the National Park Service. The recording was released in April of 2016, and I will be presenting concerts of this music with video at National Parks, art centers, and universities. The music highlights twelve parks from Acadia to Zion, and also includes a new piece that I wrote about Badlands National Park when I was an artist in residence there in 2015.

Ringgold Band, a community concert band, offered to have arrangements made of four of the National Park pieces for solo oboe/English horn and concert band. These pieces were performed in April in their annual spring concert. The Reading Pops Orchestra also offered to do an orchestral arrangement of the same pieces, and this will be performed in July in a concert in Pennsylvania.

I was just offered an artist in residency in Glacier National Park in Montana for the month of October 2016. This will be a wonderful opportunity to re-visit many of the places that inspired my first recording. I also look forward to creating new music and video of this spectacular park.

I have been provided with a wonderful opportunity to explore these national treasures while creating my art. My interest evolved after many years of playing great orchestral works that reference nature. In addition, I have been a member of ONE ALTERNATIVE, a trio of two guitars and oboe, and we have composed, recorded, and performed our original works blending many different styles of music. Paul McCandless, the multi-instrumentalist, soloist, and member of the innovative group Oregon, has been a great influence. He is an amazing musician who melds incredible technical facility with impeccable improvisational skills. I also credit my experience recording and performing with Will Ackerman, the founder of Windham Hill Records. Will has been a huge influ-



Jill Haley

ence on my decision to go down this path of self-expression. He continues to invite me to perform as a guest artist on other musicians' recordings at Imaginary Roads Studio in Vermont. Please visit <[www.jillhaley.com](http://www.jillhaley.com)> for more information. Recordings are available through Amazon and iTunes. Videos can be viewed on youtube.com.

## Turn Us into Ashes

LAURA SIERSEMA

*Turn us into ashes and sycamore  
in bold stroke and mentor of your fire  
so that I can sing across days  
fitful and plain  
like you would  
my letters to the dead and ranting.*  
(Laura Siersema, "Love Flows  
Like the Blood of a River," 2003)

To be a creative artist was born in me—a most slender thread connected to the core of the earth, through my very being and up beyond into the skies—a seriousness of such resiliency it could never be broken and take all of life to realize. Whether music, paint or word, whatever the form, if it takes you by surprise, propels itself through you—it is your art, a conscious spiritual calling, and your task to bring into the world.

In the arc of my own creative life, my earliest poems and lyrics came from this unconscious place, without thought—vaguely familial, words hacked out of walls or erupting through an external image—phrases which I instinctively pieced together. I had grown up surrounded by music, yet my first experience of the truly deep, creative source within myself arrived in dreams and the silence of words and images.



Fig. 1. Aberfan Disaster  
(Photo courtesy of AGU Blogosphere)

So it was, through prose poems and lyrics of my first three recordings: *When I left loss*, a singular phrase that arose as I lay still, became the title of my first album (1999); the dream of a two-story house, pressing unnaturally down upon me, its cover photo. Another dream, a man kneeling at my feet says "love flows like the blood of a river"—words of such import, I knew they would one day be the title for a song. So, too, the title of my second album (2003). Free-writing upon a randomly chosen word or image, without editing, provided more material. Full stories articulated on the plumb line of an external image—a woman wearing a turban on a bus became "Eileen," another leaning forward, clutching at her purse, the central character in "There is a Silence / Rolling of Time." During this period I also began to study voice for the first time—what had been, over years, petrified and buried.

*Talon of the Blackwater and Graces*, title track to my third album (2009), was presaged in a dream I had of black water gushing from a neighboring backyard (a woman's shelter for those transitioning out of abusive situations) into ours—dark, lyrical material surging out over just a few days. The title itself came from a prose poem I had written years before. Was this the image of a disaster erupting from my own unconscious recollections as a child?

It was only during the process of recording *Talon of the Blackwater* that my poetry, subsumed in lyric, and my voice, fully became part of my music. I was, in fact, a songwriter and arranger, yet when I first heard the songs on the working demo, I believed someone else must have written them.

Starting in 2008, to my surprise, I began writing pieces for the piano. One of these was the development of *Aberfan*, a song my mother had written and I had arranged for my second recording. Over the years it has become a full length composition. Let me tell you that story, which takes me to today.

*On October 21, 1966, in the small mining village of Aberfan, Wales, a man-made mountain of coal waste catastrophically collapsed on a primary school, killing 116 children and 28 adults.*

*Aberfan* (seven pianos, percussion, voice and tools of rescue) is a programmatic composition informed by one of the most tragic disasters of our time. At a future date, the composition will be presented in both performance and installation with black and white photographs taken by *Life* photojournalist IC Rapoport, who went to Aberfan to "photograph the psychic mess." (See Figure 1.)



Laura Siersema

*A Tribunal investigating the 1966 events found that the National Coal Board was entirely responsible for failing to act to prevent the disaster, though they were never prosecuted.*

A psychological and spiritual rendering as much as a musical one, *Aberfan* is an excavation into my own soul. As Alice Miller discovered the trauma of her own childhood through spontaneous painting, and wrote about in her many books, this is the story of power and destruction wrought over all the world in the willful, negligent, and unconscious devastation upon children and the call to transform, through my music, the inscrutable events.

My mother wrote a folk song in the wake of the tragedy that I used to hear as a child. At the time, she had four young children of her own. I have been compelled for years to work on an adaptation of my own. Using excerpts of melody and lyric from her song, as well as portions of hymns sung the morning of the disaster and at the mass funeral, *Aberfan* splices thirty-one Sequences of Rain, Sunrise, Rubble, Rock, Interlude, Trauma, Silence and a Field with their Alterations.

Initially, I wrote seven Sequences. Feeling it was meant to be an extended piece, I experimented with these. Everything would be altered, broken, repeated in different octaves, turned upside down and backwards, then reassembled. Specific choices respect the physical event: seven (pianos, Sequences) refers to the tip that collapsed; the Interlude contains

144 beats, one for each person who died. Tritone and chromatic relationships symbolize chaos and the agonizing tension of death and survival. Through-composed, the music spirals as did the actual collapse, in an unbroken pattern of Rain, Interlude, Trauma and Hymn, as if seeking redemption.

Prior to the final revision, I realized a psychological entanglement of my own. In composing “Stillness Variation #5,” playing piano with hands crossed over and under one another, my head and my heart became painfully aware of the loss of my own identity suffered in relationship to my mother. By subtracting the last note of every measure, in what had been a complete (though unsatisfactory) piece, my first compositional deconstruction was inspired. I was realizing my own creative autonomy.

During final revisions I had a miraculous dream I was certain pertained to *Aberfan*: the presentation would be as a film that could roll forward and backward, through and beyond. One could participate, could follow, could see the moment of death entering, when the soul was coming through, opening into eternity.

*Aberfan* is participatory. An immersive space will be created using projection of imagery and semi-transparent scrim, capturing subjects of people, nature, and the tactility of coal, ingrained in their faces. The viewer will move through the space, at times full of unsettling, discordant movement as if being subsumed in an

avalanche of slag and at other times still, inducing pause. One can walk inside, behind and around the moving images, inside of the performance.

*Aberfan* is an elegy not only for the people of Aberfan who suffered the loss of a generation and the wounded soul of the Welsh who saw their beautiful country destroyed when the coal mines came to the valleys, but for our world, besieged by unbridled industry pillaging the land and exploiting its riches for the few. The tragedy of Aberfan and the music it informed manifest the abject sorrow and rage resulting from the devastating human and environmental impacts of the fossil fuel industry; more recently embodied by mountaintop-removal coal mining and fracking to extract natural gas, including the looming threat of pipeline expansion across our region—this project confronts and gives voice to the damage.

Merging the music of *Aberfan* and photos of this particular disaster’s psychic aftermath lays bare the great cost of ignoring the habituated, presumptive violence in our human systems. The penetrating quality of musical vibrations in synergy with photographic art, resonating where words cannot, evokes a greater world where all are connected as living beings on a living earth. In bearing witness to the single atrocity of Aberfan, one can question the arrogance of “progress” built on destruction, absent the soul.

In walking through *Aberfan*, in allowing oneself to be immersed in the

agonizing fusion of images and sounds—fractured, broken selves overwhelmed by power and greed—one can experience one’s own part in its unfolding and pass through the deafening silence and chaos to find some unifying purpose, and even so shattered, find courage and come to a sense of peace.

*Aberfan* articulates a broadening and deepening of artistic practice, far beyond what I’ve ever experienced, yet is inclusive of everything before it—the search, over years, for my own creative voice in composition. Propelling itself through me, *Aberfan* is its own whole, symbol of what is most lacking in our world, as in our families and deep within ourselves, natural expression is desecrated and buried, just as our land is leveled.

My task in art has always been to stand in the midst of the world’s overbearing suppression of the human soul, wrestling forces that wish to do harm back into the hands of what is greater than ourselves, remarking as I can the central spot. As a measure of the tension between how things are and how they could have been, where what pulls at the heart hurts and opens it, *Aberfan* is an announcement beyond the reach of words that may be spoken for the rest of my life.

*Laura Siersema is a graduate of the University of Florida and Berklee College of Music. She lives in Greenfield, Massachusetts with her partner George and their three cats.*

## In Memoriam: Tommie Ewert Carl (1921–2015)

DEBORAH HAYES

Tommie Ewert Carl, founder of American Women Composers, Inc., died on October 15, 2015, shortly after her 94th birthday. A composer herself and a business woman, Tommie founded AWC in 1976 and served as AWC president until 1988. AWC became part of the IAWM in 1995.

Tommie Ewert was born in 1921 and married Leo Carl in 1943. The couple had one son, and Tommie worked as an accountant for several years. In the 1960s she began music studies at American University in Washington, D.C., earning a bachelor’s degree in 1970 and a Master of Fine Arts degree in 1972. She composed many electroacoustic works during the

1970s using tape and analogue synthesis technology. While the feminist movement was strong and feminist scholarship was growing, women composers, she observed, had been accorded “almost no recognition” by the musical establishment, their works were rarely heard and rarely published, and women were “completely ignored” by music historians.

As AWC founder and president, Tommie created an archive of scores, manuscripts, tapes, and recordings of women’s work, as well as information about its creators. In 1978 she began publishing the AWC News, later the AWC News/Forum, which included articles on women composers, historical information on women

in music, and reviews of books, records, and performances. Tommie also produced recordings, drawing upon her engineering skills as a composer of electroacoustic music. She organized two LPs in the Capriccio Series of New Music and many more through Briosio Recordings.

For the AWC’s tenth anniversary in 1986, Tommie obtained a grant from the National Endowment for the Arts to produce a series of twelve commemorative concerts in various prime locations in and around Washington, including the Smithsonian, the Kennedy Center, and the Library of Congress.

Tommie Carl’s tireless pioneering efforts are widely recognized. Many women

have expressed gratitude that she launched their careers through professional performances and recognition. The remarks below of four composers are representative. We thank you, Tommie Ewert Carl. Rest in peace.

*Deborah Hayes, a musicologist and professor emerita at the University of Colorado at Boulder, is a member of the Journal editorial board.*

### Remembering Tommie Carl

Tommie Carl was indeed a pioneer in the women's movement and the recognition and support of women composers. I remember well meeting with her in Virginia when she was forming the AWC. What a selfless person, to take time away from her own work in composition in order to further the work of her fellow composers. We will always remember and be grateful to her. *Emma Lou Diemer*

I was a very young composer in Washington, DC when I submitted a song cycle to be considered for an AWC performance at the Corcoran Gallery of Art. You can imagine how thrilled I was when it was accepted, and that was when I met Tommie Carl for the first time—as the organizer of that event—and she also arranged for a videotaping of interviews with composers. This moment—hearing

my music performed by professionals in a professional setting, being interviewed—had an enormous impact on me, as it was the first time that I truly imagined that I could “be” a composer, not just a composition student. I have Tommie Carl to thank for that, and it is the reason I continue to support the work of IAWM: so that other young composers might have the same transformative experience thanks to



AWC Meeting (l-r): Sally Reid, Tommie Carl, Jeannie Pool, Stefania deKenessey, Judith Shatin

this organization. Tommie Carl's vision started a very important journey in my life, and all of us in IAWM honor her legacy through our work. Thank you, Tommie. *Linda Dusman*

Tommie Carl was an amazing trailblazer, working tirelessly to bring music created by, and performed by women, to the public. I first got to know her around 1986. She organized numerous concerts, including those at the National Museum

for Women in the Arts, the Corcoran Gallery in Washington, DC, the Piccolo Spoleto Festival in Charleston, and at Wave Hill in New York. I have written elsewhere of her many activities, but want to say how committed and fearless she was! When she ran out of space for score storage at her office in the Levine School in Washington, DC, she stored them wherever she could, including in a bathtub in the women's room across the hall! She started the AWC News/Forum, and did everything she could to bring attention to the music of women. Many wonderful people served on the board of the organization. I will always remain grateful to Tommie for her enthusiasm, for her early understanding of the discrimination faced by women in all aspects of music, and her unflagging efforts to change that situation. I am also grateful for the connections she forged, and for the many and deep relationships that developed from the seeds she planted. *Judith Shatin*

Tommie Carl was instrumental in introducing my works to the public. I was one of the early members of AWC who greatly admired her pioneering efforts to open doors for women composers. *Wang An-Ming*

### In Memoriam: Christina Ascher (1944-2016)

Contralto Christina Ascher, an internationally renowned interpreter of contemporary music, died on March 27, 2016. She was a star of both the operatic and the concert stage with over forty years of experience as a performer in the United States, Germany, Austria, and Switzerland. She was a dedicated and uncompromising interpreter of modern music and modern musical theater, and she was especially well known for her countless number of world premiere performances. Contemporary composers esteemed Ascher's vast skills: thorough, intelligent musicianship, an unusually flexible, versatile voice, a feeling for text and drama, a total personal identification in performance, and an ability to think creatively.

While in Germany she became a close friend of the noted composer and IAWM member Violeta Dinescu, who recalls that Ascher had a magnetic presence on stage.

She had a remarkable memory and could learn a major role in just two or three days. She saved many productions from cancellation as a last minute replacement when a singer became ill. Dinescu composed



Christina Ascher

several operas that featured Ascher as a principal character. Ascher had a remarkably large range; she began her career as a coloratura soprano and later switched

to contralto but she still retained the soprano range. In Dinescu's one-woman opera, Ascher sang five different roles, from very young to very elderly, and captured the personality of each part; she even played the percussion. Dinescu, along with a number of other composers, wrote a variety of works for Ascher, including solo and chamber pieces as well as larger works for voice and orchestra.

Ascher studied at the Oberlin Conservatory School of Music and at Juilliard and was the recipient of a Kathryn Rudd Grant from the Metropolitan Opera. She taught privately and in master classes for over thirty years and founded her own voice studio, where she provided personalized instruction to singers, helping them to build flexible voices and creative vitality.

## REVIEWS: BOOK, COMPACT DISC, AND CONCERT

### Book Review

#### Annegret Fauser: *The Politics of Musical Identity: Selected Essays*

Ashgate Contemporary Thinkers on Critical Musicology Series. Surrey: Ashgate Publishing Ltd. (2015), 370 pages. ISBN 9781472425782

LYNN GUMERT

This is a collection of thirteen essays written between 1997 and 2011 by Annegret Fauser, Distinguished Professor of Music and Adjunct Professor of Women's Studies at the University of North Carolina at Chapel Hill. She studied in Germany and France and previously taught at universities in France, Germany, and England. She describes herself as a transnational feminist musicologist, and writes of how her move from France and Germany to Anglophone countries has given her "room for playing

with difference" (xvii). Fauser's work focuses on the intersections among music, nationality, class, race, and gender.

*The Politics of Musical Identity* is divided into three sections: Music and politics in late nineteenth-century France (five essays, 2001-2009); Musical Identities in the United States in the 1930s and '40s (three essays, 2006-2011); and Gender Politics in Music (five essays, 1997-2006), preceded by an Introduction that provides a clear overview of the themes and intersections among the three sections of the book. Fauser's position is that identities, musical and otherwise, are political, and that the politics of musical identity are at the heart of critical musicology. The first two parts of the book focus on discussions of national identity: France at the turn of the 19th century, and the United States in the 1930s and '40s; the third part emphasizes gender politics in music. Although each section has a slightly different focus,

they all take into consideration multiple markers of identity including race, gender, history, and cultural politics. No one section deals with a single topic and there is considerable overlap among sections.

Part One includes: 'Cette musique sans tradition': Wagner's *Tannhäuser* and its French Critics (4 images, 2 tables, 2009); Visual Pleasures—Musical Signs: Dance at the Paris Opéra (1 table, 2005); Oscarine and Réginette: A Comic Interlude in the French Reception of Wagner (3 images, 4 musical examples, 2007) (new English translation); Gendering the Nations: The Ideologies of French Discourse on Music (1870-1914) (1 image, 2001); and Disruptive Histories: Telling the Story of Modern Music in France (7 musical examples, 2006) (new English translation). The focus here is on cultural politics in Paris, particularly during the period after Germany's victory over France in the Franco-Prussian War (1871). In reaction to

### Recent Publications

#### Petra Meyer Frazier: *Bound Music, Unbound Women: The Search for an Identity in the Nineteenth Century* College Music Society Monographs and Bibliographies in American Music, Vol. 25. ISBN 978-1-881913-34-4. Paper, 2016

The nine essays in this book examine the many volumes of parlor music collected by American girls in the nineteenth century. With the benefit of period literature and recent scholarship, the author places these documents in context and considers their nature and meaning from a variety of sociological and musicological perspectives. The essays are enhanced by biographical vignettes and by iconographical examples adorning the sheet-music covers.

#### Laurel Parsons and Brenda Ravenscroft, eds.: *Analytical Essays on Music by Women Composers: Concert Music, 1960-2000*

Oxford University Press, 2016

This is the first in a groundbreaking four-volume series devoted to compositions by women across Western art music history. Each chapter opens with a brief biographical sketch of the composer before presenting an in-depth critical-analytic exploration of a single representative composition, linking analytical observations with questions of meaning and sociohistorical context. Chapters are grouped thematically by analytical approach into three sections, each of which places the analytical methods used in the essays that follow into the context of late twentieth-century ideas and trends.

#### Carol Ann Weaver, Doreen Helen Klassen and Judith Klassen (eds.): *Sound in the Land: Music and the Environment*

Vol. 33/2 of *The Conrad Grebel Review*. Waterloo, Canada: Conrad Grebel University College Press, 2015

*Sound in the Land: Music and the Environment* is a sequel to the two previous *Sound in the Land* conference volumes. It was published as a special issue of *The Conrad Grebel Review*, the academic journal published by Conrad Grebel University College. It contains essays, interviews, and poetry from the 2014 conference about culture, music and the Mennonite relationship to the earth and sense of global music.

#### Sabrina Peña Young: *Composer Boot Camp*

*Composer Boot Camp* is a workbook designed to help educators, students, and seasoned professionals hone their compositional craft. It contains a series of 50 exercises that span all musical levels to help the musician prepare a solid foundation in music composition, film music, and songwriting. Unlike a complex method book, this book focuses on practical exercises that the author has used when composing or instructing students. Educators will find a wide expanse of exercises that focus on inspiration, melody, rhythm, orchestration, and harmony plus an extra section for advanced students on technology. Purchase at Createspace: <https://www.createspace.com/6124929> (A 25% discount is available: discount code WUB4D8PJ.) The workbook is also available at Amazon.com and Amazon/kindle.

this defeat, France asserted its cultural superiority by revisiting French literary and musical history and redefining it as masculine and, therefore, superior. This was reinforced by sending women back into the home, so that their feminizing influence in the public sphere would not weaken France politically or culturally.

Part Two includes: Aaron Copland, Nadia Boulanger, and the Making of an ‘American’ Composer (2006); ‘Presenting a Great Truth’: William Grant Still’s *Afro-American Symphony* (1930) (1 musical example, 2011); and ‘Dixie Carmen’: War, Race, and Identity in Oscar Hammerstein’s *Carmen Jones* (1943) (3 images; 1 musical example; Appendix listing/comparing musical numbers in *Carmen* and *Carmen Jones*; Bibliography, 2010). The focus in Part Two is on the construction of an American musical identity, in particular the ways in which jazz and blues became elements in the construction of modernist music. Because jazz and blues emerge from African American culture, questions of race and class arise.

Part Three includes: Rheinsirenen: Loreley and Other Rhine Maidens (3 images, 4 musical examples, 2006); Creating Madame Landowska (6 images, 1 table, 2006); *La Guerre en dentelles*: Women and the *Prix de Rome* in French Cultural Politics (6 images, 6 musical examples, 1998); Composing as a Catholic: Rereading Lili Boulanger’s Vocal Music (2 musical examples, 1 table, 2006); and Lili Boulanger’s *La Princesse Maleine*: A Composer and her Heroine as Literary Icons (10 musical examples, 2 tables, 1997). Although gender is discussed throughout the book, the particular focus in this section is on gender politics, since “gender crosses from cultural identity politics into actual body politics where women musicians are concerned. Deeply interrelated, the ensouling of gender in music and the policing of gender in cultural, social, and political life defined and limited the worlds of musical women throughout history” (xv).

On the whole, this book of essays is a rich source for examining musical history in relation to intersections of identity, both personal and national. Most of the essays focus on music in France from about 1860 until the 1920s and should be required reading for anyone interested in that time period. It has more limited usefulness for general courses because of this specificity.

One of the volume’s drawbacks is that typeface, margins, and the use of footnotes or endnotes differ from essay to essay and several are small, faint, and hard to read. In addition, the reprinted articles have both the original as well as the book’s page numbers, which can be confusing, although the book does have a good index. Many of the extensive notes are in French or German, and thus not immediately helpful to those who read only English. The greatest strength of *The Politics of Musical Identity* is the way that Fauser examines essentially a single time period from an array of different perspectives and through a variety of music, providing readers with an in-depth, multi-faceted view of the era.

Lynn Gumert, D.Mus., is a composer, performer, and conductor with an interest in feminist theory and identity construction. She is artistic director of Zorzal Music Ensemble, a vocal-instrumental ensemble devoted to the performance of Sephardic, Latin American, Baroque, and nueva canción music. She currently studies Music Therapy at Montclair State University. For more information, please visit [www.lynnngumert.com](http://www.lynnngumert.com).

## Compact Disc Reviews

### *Convergences: Johannes*

### *Brahms & Andrea Clearfield*

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

ELAINE R. BARKIN

Andrea Clearfield’s *Convergence* for viola and piano (2008) is flanked on the *Convergences* recording by Johannes Brahms’s *Sonata for violin and piano*, op. 78 and *Sonata for violoncello and piano*, op. 38, both transcribed for viola.<sup>1</sup> Violist Barbara Westphal commissioned *Convergence* from Ms. Clearfield, thinking it would complement the transcribed Romantic works. And she thought correctly. Not that *Convergence* sounds anything like Brahms, but this recent one-movement work sustains its intensity and clarity of form with fluency and makes the most of its relatively short life (10’49”). Christian Ruvolo is the pianist on all three works, and he and Ms. Westphal, both of whom teach at the Music Conservatory in Lübeck, Germany, pair well. Each is technically masterful and capable of lyricism and dynamism, and each listens to the other: foregrounding, backgrounding, and partnering.

Prior to writing this review, I had not heard any of Andrea Clearfield’s music. She has already crafted a distinguished com-

positional career, is the founder and host of Philadelphia’s Salon, an all-embracing multimedia performance series, and she has received numerous awards, commissions, and grants. The works that I listened to online reveal a composer steeped in and inspired by nineteenth- and twentieth-century European-American classical music as well as Asian traditions. Ms. Clearfield’s awareness of and inventiveness for timbral mixing and the facility with which she balances structural and rhythmic shapes are always evident, as is her ability to realize the potentials of motivic continuity. Along the way she often and almost effortlessly shape-shifts between aggressive-rough and lyrical-smooth gestures, at times suddenly, at other times gradually.

*Convergence* is a rhapsodic duet for viola and piano. You might say it is monomotivic, though not totally monothematic in the sense that the listener can discern the source of the tunes and harmonies and sweeping gestures; all transpires straightforwardly yet subtly. The meta-kernel is heard at the start, innocently at first, and then, as if listening to itself, unspooling creatively and artfully discovering what’s possible. The manner in which *Convergence* knows what it’s about, and lets us know gradually and with clarity, seems to me to be the most defining quality of the work. The structure reveals itself from moment to moment with ease, with obeisance to its motivic origins, and with surprising and ultimately logical detours.

The overall harmonic palette is minor: minor thirds, minor seconds, minor modalities, tritonal harmonies in a multitude of shapes and textures. *Convergence* opens with the viola playing E-C#, short-long, way down on the C string as the piano, at first, provides close-by and far-off harmonic commentary. The two-note motive grows into an interplay of semitonally adjacent minor thirds and, plant-like, continues to grow, expand, recur, transform, extend with piano elaborations and support. After approximately two minutes, the piano bursts out, discovers its own voice, and takes the lead, by which time multi-octave registers have been explosively spanned and multi-directionally rippled in both instruments.

Although we can easily distinguish between instruments, the work can be heard as if conceived for some giant hybrid string-keyboard apparatus. The pair shares, reinterprets, and surrounds each voice in-

side, outside, uppermost, below the other, segments of dialogue or cadenza-like soliloquy interspersing throughout. Ms. Westphal and Mr. Ruvolo easily switch in and out of character, the viola's dark warmth and the piano's multi-faceted personality deftly attended to by the duo, each always aware of the other's presence.

Less than halfway in, a d-minor-like Romantic-in-spirit melody takes over for a bit, and, as earlier, its framing interval is a minor third; here D-F. An organic sensibility infuses the work, not routinely growing in one direction but rather sprouting one way, then another, then pausing, then re-branching. Despite recurrences, the varying lengths of dependent and independent phrases balance one another, not necessarily equally, but each contributing to and continuing the momentum of the work, converging and diverging. Although we may not know where we are being taken, arrivals and departures are usually clear and often connected or intertwined, though now and then an abrupt shift occurs. The character/mood changes from soft-spoken to tempestuous to calm to spirited, and as such provides sectional transitions. The postscript-like ending reprises the opening motive—not that it's ever been absent for long, with recurrences on many different pitch levels, upside down, inverted, rotated and inside out—and unfussily bids itself and us adieu.

The CD's 24-page booklet primarily deals with the two Brahms Sonatas with thesis-like analyses in English and German and an account by Ms. Westphal of her motivation for transcribing the sonatas. Also included is a short paragraph by Ms. Clearfield about her new work, as well as photos and brief bios of the three artists. *Convergence* is a significant addition to the viola-piano repertoire. Do alert your violist colleagues.

#### NOTE

<sup>1</sup> The issue of transcriptions is too weighty to fully discuss here, yet I'd be troubled if one of my solo violin works had been transposed for viola or clarinet. Brahms, however, set his own precedent, as did his publisher, when they transcribed his clarinet works for viola. During the Baroque period, the written invitation "for any available instrument" was common—and commonly followed—and many composers today observe similar open guidelines. I do understand the desire of violist Barbara Westphal to play other sonatas by Brahms and so I'll stop here.

*Elaine R. Barkin has composed many works for a wide diversity of media, has had 90 articles*

*published in major new music magazines, and has taught composition and theory at Sarah Lawrence College, University of Michigan, Victoria University in Wellington, New Zealand, Semester at Sea and University of California, Los Angeles (Professor Emerita in 1997). She was co-editor of Perspectives of New Music, recipient of numerous grants and residencies, and co-founder of Open Space Music in 1989. She has performed in and composed for Balinese Gamelan ensembles at UCLA and Cal Arts.*

#### *All Spring: Chamber Music of Emily Doolittle*

Seattle Chamber Players and friends.  
Composers Concordance Records, Comcon 0025 (2015)

#### SOPHIA TEGART

Canadian composer Emily Doolittle recently moved to Glasgow, Scotland, after having served as Associate Professor of Music at the Cornish College of the Arts in Seattle. She studied at Koninklijk Conservatorium in The Hague, Indiana University, and Princeton. Doolittle's research interest lies in the relationship of the human voice to bird and animal song, and she has co-authored papers on the overtone series of the hermit thrush and presented concerts of bird-related works in Germany. It is her fascination with the sounds of nature that acts as a unifying thread throughout *All Spring: Chamber Music of Emily Doolittle*.

*Four Pieces About Water* provides a perfect introduction to Emily Doolittle's mesmeric music. In the first movement, "Running Water," Doolittle uses a three-note motive in the piano, clarinet, and bassoon, and fast scalar passages, both ascending and descending, to create a sense of perpetual motion reminiscent of a flowing stream. The movement starts in the high registers of the instruments and finds itself descending toward the end, perhaps representing the stream rushing headlong down a mountain. The second movement, "Salt Water," has moments of harmonic planning that seem like a nod to Debussy's *La Mer*; the percussion and piccolo add wind and bird noises respectively to create the seafaring environment. "Frozen Water," the third movement, is an aural landscape of crystallized sounds. At first, Doolittle paints a delicate scene with harmonics in the strings, accompanied by low chords in the clarinet and piccolo. She then transforms the same scene into a harsh tundra with jagged punctuations in high register woodwinds. Raindrops are depicted via a staccato rhythmic

motive in the tambourine, flute, and clarinet in "Rain Water." This trio is later joined by the rest of the ensemble in a Copland-esque dance. Despite a few intonation problems in the upper winds, the piece is played with the nuance and skill of virtuoso players

In *Falling Still*, Doolittle crafts a sense of stillness using a floating melody of sustained notes and quasi-improvisatory gestures in the oboe. This melody, which Brent Hages delivers with a delicate tone and expressive inflections, is supported by the underlying warmth and homophonic motion of the strings. Despite the title and a sense of direction and rhythmic activity, stillness saturates this piece with the constant presence of fourths and fifths, providing a lovely contrast to the rest of the CD as it explores the gentle and quieter side of nature. The impeccable intonation and equal balance among the ensemble makes the intermittent dissonances even more affective.

The CD's title piece, *All Spring*, has five movements, each on a poem by Rae Crossman, each representing a specific bird. It is in this piece that one can hear Doolittle's uncanny ability to emulate the birdsong and the feelings they evoke. The opening of "Five O'Clock" is particularly striking due to the skilled, sustained dissonances of Maria Mannisto's soprano voice against the string harmonics and wind pitches. The woodpecker is represented in this movement by the woodblock, which punctuates an otherwise static sound. In the second movement, "All Spring," the flute and clarinet provide the initial sounds of geese around Mannisto's syllabic text; later they are joined by the rest of the ensemble with short honking noises. This cacophonous sound reinforces the text: "I had forgotten how loudly sometimes life proclaims itself." The ensemble dynamically builds until the voice emerges on a high note, colored by the clarinet to mourn forgotten love. The melancholy atmosphere continues in the fourth movement, "Have You Ever Held A Bird," after a brief excited outburst in the winds. This movement combines disturbing imagery delivered by declamatory text, reinforced by a Morse code pattern in the percussion. Once again, Doolittle combines the voice and clarinet to lend the text a haunting quality, amplified by the perfect unison blend of Mannisto's voice and Laura DeLuca on clarinet. This movement more than any of the others successfully evokes a feeling of apprehension.



Doolittle musically captures the essence of the “Ruffled Grouse” by combining *spiccato* and *sul ponticello* in the strings to create a sense of fluttering, and quick airy tonguing of the winds. In this movement the performers are called upon to use a variety of extended techniques, with Mannisto channeling Cathy Berberian’s *Sequenza III* at times. “Just When” begins with quick, isolated trills and tremolos in the strings, not unlike the sound of buzzing bees. (One cannot help but hear similarities to the soundtrack of a horror film.) The intensity builds and the winds join in with rapid cries in their upper registers. Eventually the frantic nature of the piece subsides as the soprano ascends into her upper register with the text: “and death bursts into bloom.” The rest of the ensemble slowly follows her. The ensemble shines in this piece by highlighting the many instrumental colors and displaying remarkable attention to pitch.

*Col* for violin and marimba consists of several contrasting sections strung together. Harmonically and rhythmically, the piece seems to be centered on a four-note motive. Beginning with the quiet interplay of a swung rhythm between the pizzicato violin and marimba, a folk-like fiddle melody emerges, accompanied by a marimba ostinato. Doolittle describes this piece as several musical peaks chained together with elastic musical material. As the pauses become less frequent, the rhythmic activity increases, driving each episode to its peak. The relaxed performance rendered by Mikhail Shmidt, violin, and Matthew Kocmierski, marimba, captures the essence of the piece well.

The final work on the CD, *Why the Parrot Repeats Human Words*, further highlights Doolittle’s interest in the relationship between birdsong and the human voice. The composer provides her own text, narrated by Mannisto, with musical accompaniment in the clarinet, viola, and marimba. Although the story is based on a Thai folktale, Doolittle changed the characters to resonate more strongly with an American audience, drawing on 1940s “vernacular” musical styles. Despite the Americana harmonies and dance rhythms, the color of the marimba provides an exotic quality to the piece. This performance contains some of the best ensemble playing, both in pitch accuracy and balance, on the CD.

Throughout this disc, Doolittle captures the sounds of birds and nature by

combining extended techniques, a marriage of rhythmic motives and intervals, and an acute understanding of the subtle colors and timbres of each instrument. Her skills and artistry shine throughout the CD; however, *Four Pieces About Water* and *All Spring* provide the greatest opportunity for an emotional reaction from the listener, especially in the skilled hands of the Seattle Chamber Players.

*Dr. Sophia Tegart serves as Instructor of Flute and Music History at George Fox University and Pacific University. She is president of the Greater Portland Flute Society, principal flute of the Portland Festival Symphony, and a member of the Blue Box Ensemble and Cherry Street Duo. Sophia maintains a busy schedule as clinician and performer, and is a Yamaha Performing Artist.*

### *Modern American Art Song*

Sharon Mabry, mezzo-soprano, and Patsy Wade, piano. Composers: George Mabry, Kenton Coe, Brian H. Peterson, and Persis Vehar. Paul Carrol Binkley, producer and digital editor; Albany Records 1576 (2015)

KIMBERLY GREENE

Although the recording, *Modern American Art Song*, stands as a significant collection of vocal literature featuring the polished music of the male composers George Mabry (b. 1945), Kenton Coe (b. 1930), and Brian H. Peterson (b. 1953), nestled between their works is the premiere recorded performance of the song cycle *Women, Women* (1977) by female composer Persis Vehar (b. 1937). In stark contrast to the carefully crafted contribution of the male composers, Vehar’s compositional methods transcend mere technique to captivate and amuse the listener as the disparate female perspectives presented in this trilogy unfold.

Vehar’s compositions, which number in the three hundreds, include solo song, chamber works, large-scale orchestral, wind ensemble, and choral works, and operas. Internationally acclaimed conductor JoAnn Falletta posits, “Persis is a composer of great imagination and tremendous talent. She enjoys writing for musicians whom she knows and cares about, and her music is always deeply personal and very communicative” (*Virtuoso*, 2010).

For her song cycle, *Women, Women*, Vehar selected the poetry of three feminist poets, each with as distinct an original voice as the composer herself. The first song in the song cycle is a musical setting

of the poem “A Fixture” by May Swenson (1913-1989). Marshalling the poetic legacy of the early twentieth century, which includes the “once radical *carmen figuratum* [a poem whose visual shape or pattern is formed by all or some of the words it contains], the calligraphic poem, spatial forms, imagist and surreal forms,” Swenson sought to bring forth images “as they appear to things as they are, and then into the larger, wilder space of things as they are becoming” (*Poetry Foundation*, 2016). In this context, Swenson forwards a series of images of bustling, fashionably dressed women at a busy department store, trying on hats and shoes. This scene is juxtaposed with the sole figure of a seated nun holding a wooden cup, followed by a description of her attire and rosary. In the final verse, the nun is categorically declared the best dressed or, perhaps, the most unpretentiously dressed. Accordingly, Vehar conveys the meaning of the poem vocally through the dramatic, coordinated sequence of intoning, *Sprechstimme*, and spoken narrative, which is complemented deftly by a sparse piano part that reflects the theatrical character of the voice, with its dissonance and recurring angular intervals.

“Resisting Each Other” by acclaimed experimental poet Anne Waldman (b. 1945) differs dramatically from the other texts in this trilogy due to its dark deliberation on a deteriorating relationship. Reflecting the common, yet painful realization of the loss of commitment on the part of a loved one, Vehar frames the composition with ascending arpeggios, while a delicate series of chord progressions provides the backdrop for the vocal declamation. In keeping with the performative nature of Waldman’s poem, the voice alternates between chant and sung passages, with special attention being given to significant phrases.

“Survival” by Barbara L. Greenberg (b. 1932) concludes the cycle and offers the contemplative perspective of a woman in her autumnal years. Here, she glorifies the physical and intellectual aspects of advanced age and envisions herself as a great-grandmother who enriches the lives of her great-granddaughters with trinkets and truth. Rhythmically varied and dramatically conceived, Vehar’s musical setting features an acrobatic and theatrical vocal part, with a colorful and moving piano accompaniment.

As long-time champions of twentieth- and twenty-first-century music, critically

acclaimed mezzo-soprano Sharon Mabry and pianist Patsy Wade deliver inspired and theatrical performances that serve as exemplary models for aspiring performers. The recording serves as an important addition for both professionals and students of contemporary art music.

*Kimberly Greene is professor of Music History at California State University, Fullerton. She completed her PhD in musicology at Claremont Graduate University and is a recipient of the Walker Parker Memorial Endowment Fellowship (CGU, 2008) and the Albert A. Friedman Research Grant (CGU, 2009). She holds a Master of Arts in Music History & Literature from CSUF, with additional degrees in German Studies, French Language & Literature, and Business Administration.*

### *Rosanna Scalfi Marcello: Complete Solo Cantatas*

Darryl Taylor, countertenor; Jory Vinikour, harpsichord; Ann Marie Morgan, Baroque cello; Deborah Fox, theorbo. Naxos 9.70246-47 (2015)

#### DEBORAH HAYES

This two-disc set brings to glorious life the twelve solo cantatas composed—and undoubtedly performed—by the celebrated early-eighteenth-century Venetian singer Rosanna Scalfi Marcello. Dr. Darryl Taylor, countertenor, is a professor of voice at the University of California at Irvine, which has funded this valuable recording. His voice has the wide range, flexibility, and expressive intensity that listeners reported as among the marvels of the composer's own performances in the 1720s. The continuo group is likewise first-rate: Ann Marie Morgan on Baroque cello, Deborah Fox on theorbo, and Jory Vinikour on harpsichord. Cello and voice, sometimes theorbo and voice, are the predominant lines in this melody-bass structure and the players collaborate beautifully. Harpsichord and theorbo add further rhythmic and harmonic interest.

The CD includes an eight-page booklet of program notes by John Glenn Paton, who co-edited, with me, the ClarNan edition, *Twelve Cantatas for Alto and Basso Continuo*. The CD notes include a biographical sketch of the composer, comments on the poetic and musical styles, information about performance traditions, and summaries of the poetic content of each cantata. Full texts and Paton's clear English translations are available in the edition and also online at [naxos.com](http://naxos.com)—the URL is printed on the back of the CD case.

Rosanna Scalfi, born in 1704 or 1705, was a gondola singer in Venice whose extraordinary voice attracted the attention of Benedetto Marcello, composer and member of one of the noble families of Venice. He became her teacher in about 1723, and in 1728 he married her. When he died in 1739, Rosanna, a commoner, was shunned by the surviving Marcellos and fell into poverty. The last mention of her in public documents is in 1742 when she sang in an opera.

Italian secular cantatas such as these were musical settings of pastoral poetry for select, aristocratic audiences at private salons and academies. Of the hundreds of surviving cantatas, few are known to have been composed by women. Rosanna Scalfi Marcello's cantatas are settings of her own poetry, with the contrasting perspectives that are typical for the genre: four of her cantatas employ a female voice, five of them a male voice, and three are gender-neutral. Movements alternate recitative and da capo aria (ABA). Nine of the cantatas have four movements and three have three movements. The cantatas are relatively brief; most are around nine or ten minutes long. In that short time the listener encounters a world of feeling—the joys and pains of love as inflicted by Cupid on the shepherds of Arcadia, the ancient and imaginary land of sunny meadows, high mountains, dark forests, stormy seas, and gentle breezes.

An excerpt from the CD, the strikingly virtuosic aria “Clori ho sempre nel core,” which concludes the third cantata, may be heard on YouTube; the URL is linked from [darryltaylor.com](http://darryltaylor.com). Here the lover says he has Chloris always in his heart, whether he is in high mountains or on level plains. To illustrate such geography the vocal line ranges across two octaves and includes leaps of up to a twelfth.

Throughout the CD Darryl Taylor and his instrumentalists remain faithful to the written score while making creative changes in accordance with eighteenth-century musical practice. The continuo players employ a range of instrumental colors and textures. They move from full chords to sparser harmonies, or no chords at all, as befits the poetry. In the return of the A section in da capo arias, Taylor employs various devices to elaborate and bring new meaning to the repeat of the initial stanza—ornamentation, pauses, and changes of tempo, pitch, and emphasis. The recitatives, with their complex harmonic shifts

to convey nuances of poetic feeling, likewise receive skilled and sensitive readings from this ensemble. Musically satisfying and historically informed, this is a recording to be treasured.

Note: At this writing, the CD tracks are available for streaming and downloading at [naxos.com](http://naxos.com). The actual CD-set may be ordered at [darryltaylor.com](http://darryltaylor.com) and through online retailers outside the U.S.

*Deborah Hayes is a musicologist and professor emerita at the University of Colorado at Boulder.*

### *Poem: Music of Kathryn*

#### *Mishell*

Elisabeth Kufferath, Robert Rudie, Laura Kobayashi, violins; Douglas Harvey, cello; Kathryn Mishell, Susan Keith Gray, piano. Pierian Recording Society 0051 (2014)

#### BARBARA SPECHT

Kathryn Mishell, American composer, pianist, and host of “Into the Light,” a weekly radio program dedicated to music by women, released a CD of her music entitled *Poem*. It includes her solo and chamber works for violin, piano, and cello written between 1988 and 2004.

The title work, *Poem* (1988) for solo violin, is the earliest composition on the disc. The violinist is Elisabeth Kufferath, whose strikingly warm sound, skillful technique, and expressive playing evoke the dialogue between passion and sorrow that the composer intends. The somber opening section featuring double stops leads to a short dance with lively rhythms and double stops that are that are slightly altered with each repetition. Melodic lines that soar into the extreme register of the violin contrast with the softer, calmer conclusion.

Both dark and brilliant effects are prominent in *Sonata for Violin and Piano*. In the opening *Andante* movement, dynamic contrasts are especially important, and passages seem to alternate between tonality and atonality. Although the two instruments are balanced through the use of imitation, the violin sounds more triumphant. In the work's second movement, *Romance*, the piano imitates the violin's introductory thematic material, albeit at a softer dynamic level. The symmetry and character of the Schumannesque melody and the extension of the phrases place the listener in an earlier century. The movement provides an interesting mixture of nineteenth-, twentieth-, and twenty-first century elements. The fol-

lowing *Scherzo* and *Moderato* movements exhibit great rhythmic diversity, along with a variety of string articulations and glissandi. As in the first movement, the composer uses freely tonal material that verges on atonality. A haunting opening in the final movement includes a quiet, repeated rhythmic figure in the piano that contrasts with the violin, which plays without vibrato and with numerous glissandi. This eerie opening changes abruptly to a louder but more warmly lyrical passage that includes familiar melodic material based on half steps and thirds, this time with many playful octave leaps. Robert Rudie performs the final movement with great expression and spirit, but to this ear, his initial attacks could, at times, be more gentle.

The *Trio for Piano, Violin and Cello* (1998-9, rev. 2003) was commissioned by the Arundel Trio, which is based in Austin, Texas. The performance by Robert Rudie, violin; Kathryn Mishell, piano; and Douglas Harvey, cello, exhibits outstanding ensemble and communication among the players. This composition continues the style of the previous work: a kind of neo-Romantic style that is freely tonal with interpolations of atonality. The introduction to the first movement, marked *Adagio*; *Andante*, is tightly composed through the use of imitation and rhythmic development, and eventually leads to colorful flute-like harmonics in the violin and cello. The modal melody and color are reminiscent of a Native American soundscape. As the movements progress, this melodic material unifies the work via rhythmic, intervallic, and metric variation. The romantic and expressive nature of the second movement contrasts with the very rhythmic and energetic finale.

The final three works on the disc form a kind of grouping as they are about the same length at five minutes each and could be performed in this order on a recital. Composed in 2002, the *Nocturne for Violin and Piano* begins with the statement of a seven-note row that is treated in a neo-Romantic manner, supported by tertian harmonies and imitation. The juxtaposition of serial technique and Romantic tonality can be found repeatedly in the works on this recording, and the composerly craftsmanship displayed by the sudden changes from atonal to tonal music lends the music a very fresh quality while simultaneously sounding traditional. Both halves of this

## Recent Compact Disc Releases

### *Toccatas: Organ Music by Carlotta Ferrari*

Carson Cooman, organ (2016)

The album offers ten colorful and dramatic works for organ by the Italian composer Carlotta Ferrari. Her compositions have been performed around the world, and she is currently the chair of music composition at Hebei Normal University in Shijiazhuang, China. The album includes four toccatas plus *Elegia*, *La salita al Mirteto*, *Ricercata sopra le trasposizioni lidie*, *Nozze mistiche*, *Prelude*, and *Dialogo di San Lorenzo e Santo Stefano*. The CD is available through Amazon, CD Baby, and iTunes.

### Jennifer Higdon: *Cold Mountain*

Sante Fe Opera, Pentatone Label (April 2016)

*Cold Mountain*, composed by Pulitzer Prize-winning composer Jennifer Higdon, set to a libretto by Gene Scheer and based on a 1997 National Book Award-winning novel by Charles Frazier, received its world premiere at The Santa Fe Opera on August 1, 2015. It was recorded live for this SACD album, starring Isabel Leonard and Nathan Gunn. See the review of the opera by Mary Kathleen Ernst in the *Journal of the IAWM* 21/2 (2015): 28-29.

### Lydia Kakabadse: *Cantica Sacra*

*Divine Art* (April 2016)

The music on *Cantica Sacra* is influenced by the Greek Orthodox and Russian Orthodox traditions, as well as mediaeval and Middle Eastern music. The album is made up of four works: a concert Requiem Mass, *Spectre of the Maiden Scorned* for mezzo soprano, male choir, and instrumental ensemble; a song cycle, *Cantica Sacra* for unaccompanied male choir; and hymns for Lent and Marian hymns. The works are sung in Latin and Greek by the Alumni of the Choir of Clare College Cambridge (UK) under the direction of Graham Ross. For further details, see [www.lydiakakabadse.com](http://www.lydiakakabadse.com). The CD is available from the usual sources.

### Cecilia Montemayor: *José Hernández-Gama – Art Songs*

*Palosanto Records* (2015)

The disc features art songs by the Mexican composer José Hernández-Gama performed by the Mexican soprano Cecilia Montemayor and pianist Cliff Jackson. Montemayor is well known on the concert and operatic stage, and she has performed the art songs in Mexico, the United States, and Brazil. The album contains *Sei canciones al sol niño* (text by José Villalobos Ortiz), *Cinco Canciones* (José Emilio Amores), and seven other art songs. The CD is available at Amazon, CD Baby, and elsewhere.

### Betty Wishart: *Piano Sonorities*

Jeri-Mae G. Astolfi, piano. Ravello Records 7929 (2016)

The album presents a collection of Betty R. Wishart's works for solo piano that highlight the composer's use of distinctive harmonic structures, tension, and space. In many of the works, she employs the intervals of seconds, fourths, and sevenths to create melodic and harmonic material, which unifies her style while creating a variety of colors and textures. Pianist Jeri-Mae G. Astolfi is especially noted for her interest in new music, and she is the recipient of numerous performance and research awards and grants.

### Rain Worthington: *Dream Vapors - selected works for orchestra*

Czech Philharmonic, Robert Ian Winstin, conductor; Moravian Philharmonic, Petr Vronsky, conductor; and Russian Philharmonic, Ovidiu Marinescu, conductor. Navona Records (2016)

In this debut album, the composer offers a selection of her orchestral works, presenting intense dreams, intangible perceptions, and musically evocative elaborations. The works are: *Shredding Glass* (2004), *Reversing Mirrors in the Quiet* (2012), *Tracing A Dream* (2009), *Fast Through Dark Winds* (2013), *Within A Dance* (2015), *Yet Still Night* (2001), and *Of Time Remembered* (2011). Reviewer Grego Applegate Edwards describes the music as "filled with expressive feeling...sprawling tonal landscapes that have a mysterious searching quality."

capable duo provide exacting intonation and a persuasive interpretation.

Mishell indicates that the *Novelette for Piano* “is just a little adventure story in music.” After a brief introduction, the theme becomes the basis for playful and adventurous variation. This tonal work includes many syncopated rhythms and well-voiced chords, and the piano has a particularly rich sound throughout. The final work on the disc, *Elegy for Violin and Piano* (2004), is written in memory of pianist Danielle Martin, a friend of the composer. The violin’s far-ranging and beautifully-performed melody queries the piano, which answers and provides harmonic support to further statements by the violin. The piano chords are sometimes presented in well-articulated rhythmic figures patterning heartbeats and drumbeats, and then the work fades quietly as the violin on a single note ascends one octave at a time. It is a striking ending for the *Elegy* and also for the disc as a whole. The disc effectively illustrates Kathryn Mishell’s compositional style, and it features both compelling performances and well-crafted compositions. I strongly recommend it.

*Dr. Barbara Specht is an active clarinetist and conductor. She is Associate Professor of Music at Heidelberg University where she teaches applied single reeds and music entrepreneurship, and she conducts the university chamber orchestra.*

### *Frances White: She Lost Her Voice/That’s How We Knew*

Frances White, composer; Kristin Norderval, soprano; Vaeria Vasilevsky, text.  
Ravello Records RR7915 (2015)

RACHEL DEVORAH TRAPP

*She Lost Her Voice/That’s How We Knew*, composed by Frances White for Kristin Norderval (soprano) and electronics on a text by Valeria Vasilevski, is a remarkably transcendent paradigm of composer/performer collaboration. In this 2015 release by Ravello Records, White and Norderval are both demonstrably working at the top of their respective crafts. White’s extensive career combining acoustic and electronic soundscapes with a finely attuned ear to the nuances of both worlds serves this project expertly. Norderval’s performance experience as live solo acoustic performer with electronic accompaniment is on impressive display here, as she crafts brief, sonic glimpses of various characters. White describes the piece in the liner

notes as an “interior drama” wherein “an inner voice, a voice of memory, a public voice, a private voice, a spoken voice, a singing voice, and a voice silenced by the fears that define our time” are layered, intertwined, and convoluted.

Ravello Records writes that the work is “inspired by insights and personal stories... the profound events of our lives, including death, birth, trauma, and wonder, [which] often provoke experiences that transcend words, creating moments better suited to the encapsulating depths of silence. ... and universal issues that are implied by the idea of this loss of voice.” White indicates that “the entire electronic score is based on the ‘fingerprint’ of Kristin’s voice.” Though it is never fully apparent specifically what that statement entails in terms of the recording, together White and Norderval (along with the help of Elizabeth Brown who contributes *shakuhachi* solos in the electronics) provide a lush, enveloping soundscape which evolves and unfolds an aesthetically compelling non-linear narrative

Norderval’s voice works to both center and destabilize the timbral clouds of the electronics over the course of the work. Different gestures (of both the electronics and voice parts) are layered through diverse methods of processing as strata of consciousness emerging and then retreating. The electronics are punctuated by field recordings (of birds, the sound of rain), recordings of instruments (the *shakuhachi*, singing bowls) and cascades of rich harmonics which function contrapuntally at times against Norderval’s overtone singing. The pacing of these chimeric sections are expertly balanced between a floating timelessness and perpetual motion. The text is intermittently declaimed as speech in moments which are aesthetically satisfying in the context of the non-linear narrative, but are disorienting in the context of the theater of the work. In the same vein, the staging of the theatrical realization of the piece is mentioned obliquely in the liner notes, which also specifically dictate that “the track index points are provided for convenience of navigation and are not indications of divisions in the work.” These details leave a listener wondering what they are missing by engaging with the piece solely through an aural medium. The recording stands on its own, however, as a masterful realization of creative collaboration, and is well deserving of thoughtful attention.

*Rachel Devorah Trapp is a Jefferson Fellow in the Composition and Computer Technologies Program at the University of Virginia. For more information about her work, please see <racheldevorahtrapp.com>.*

## Concert Review

### Faye-Ellen Silverman: Orchestral Works of Compassion *Candlelight and A Free Pen.*

Faculty Recital, Mannes School of Music,  
The New School, New York City, February 1, 2016

ALICE SHIELDS

Faye-Ellen Silverman’s *Candlelight*, a breathtaking sixteen-minute concerto for piano and orchestra, was performed in a two-piano version at the Mannes School of Music on February 1, 2016. Baron Fenwick gave an exciting, virtuosic performance as soloist, well supported by Ziang Xu’s timbrally effective performance of the orchestral reduction on the second piano. The work began as an expression of gratitude by the composer for those who helped or who “lit a candle” for others. In the shocking contrasts of sound within this work perhaps one may feel the struggle in our times for those who are trying to help others.

Silverman is also a pianist, and the concerto is a pianist’s dream. Although technically very difficult, the work uses the instrument in its full range of possibilities. Her harmonic/tonal language is masterful: pungent, pointedly dissonant at times, and broadly tonal at other times. I examined the orchestral score (3/3/3/3 4/3/3/1 timpani, 2 percussion, harp, and strings) and noted the composer’s high degree of competence in writing for the different sec-

### Jennifer Higdon: *Cold Mountain*

The opera received its East Coast premiere by Opera Philadelphia in the city’s Academy of Music on February 7, 2016. David Shengold, reviewer in *Opera News*, wrote that the performance “reaffirmed the power and high quality of the composer’s first-ever opera.” He was impressed by Leonard Foglia’s “highly compelling production,...strong images, pointed blocking and incisive crosscutting.” He described *Cold Mountain* as a “memorable theatrical experience.”

tions of the orchestra. I also observed the orchestra's careful support and echoing of the harmonies and dissonances of the soloist's major events and the varied and detailed treatment of the dynamics. One can hear this sensitive orchestration even in the piano reduction, discerningly played by Mr. Ziang Xu.

Certain aspects of the concerto are particularly striking, such as the ominous, brooding opening, stark with repeated, dissonant chords, meant to evoke a candlelight procession in a solemn political vigil or a funeral. Repeated dissonant chords move up and down, as if searching for an escape route for the energy which seems ready to explode. Patterns separate out into high and low dissonances and briefly call out to each other. Chords break apart into a single melodic phrase and are soon joined by brief, delicious, pungent simultaneous events. At one point, the piano spins loose of the orchestra and plays dramatic battering and descending patterns. Gorgeous timbres build in energy and then suddenly dissolve into the darkness of silence. Virtuoso pianistic fireworks soon lead to a brilliant flame of sound, which encompasses the whole orchestra. The sudden, final major chord is shocking, positive, and powerful, indeed a symbol of hope.

Although hearing this concerto with the orchestral reduction is very enjoyable, and I would gladly listen to it in this configuration again, I look forward to hearing the concerto premiered some day with an orchestra. This is a fine work which I believe could join the orchestral repertoire of favorite piano concertos.

After intermission, we heard the larger work of the evening, Faye-Ellen Silver-

man's *A Free Pen*, a thirty-three-minute oratorio (or theater piece) on free speech and the necessity of tolerance for those who hold views different from our own. This is a work that cries out to be fully staged; one brief section in this performance was staged by the performers, and it was very effective.

Silverman wrote both the music and the libretto. The work has an introduction and seven scenes, with texts taken from the "Battle Hymn of the Republic," Euripides' *Children of Heracles*, the First Amendment of the Constitution, John Stuart Mill's essay "On Liberty," Socrates' death from Plato's *The Apology*, the excommunication of Spinoza, and John Peter Zenger's trial. The work is scored for narrator, four vocal soloists (SATB), "Greek" chorus (SSAATTBB), and orchestra. The narrator was played by Jerry Dixon, and the soloists were Victoria Esposito (soprano), Melanie Ashkar (alto), John Ramseyer (tenor), and Ignacio Gama (bass). All were effective. The young conductor, Matthew Jenkins Jaroszewicz, led the ensemble with admirable enthusiasm and precision.

Since the words in this narrative piece are critical to the audience's understanding, some of the lines are spoken, and of those that are set to music, the majority are syllabic. Even in the few occasions where emotion, and not narrative, is of prime importance, the more operatic, melodic style is still mainly syllabic, even in the soprano soloist's high register. Each scene is typically set in four sections, followed by an orchestral transition. In Scene 1, Section 1, for example, the narrator introduces the story of a particular person in unmetred speech: *And in 213 B.C., a minister of the*

*Ch'in empire ordered the burning of all books....* In Section 2, the soprano soloist sings: *Cursed be he by night....* This is followed by the narrator, the soloist, and an orchestral transition. As the work continues, it becomes denser with more participants and a faster tempo leading up to Socrates' death. Following that intense scene, we hear about the censorship of the eighteenth-century printer-publisher John Peter Zenger, along with contemporary protest calls chanted by the chorus: *Liberty! Liberty! Freedom! Freedom! What do we want? – Free speech!* As the work continues chaotic shouting ensues, with every performer calling out until the conclusion with wise words quoted from John Stuart Mill and Euripides.

The music is lively, quick-changing, expressive, and appealing, and no section is too lengthy. The language is appropriate for middle school or high school audiences as well as adults. Although this work was written in 1989-90, its message could hardly be more important today. For me, this concert was a welcome experience in how music and text can offer images of relevance and positive change to society. Redemption and transformation have been part of the functions of art through the ages and are sorely needed now.

*Alice Shields lives and works in New York City. Schooled in classical music composition, literature and drama, she is known for her transcultural operas and electronic vocal music. Her work explores different forms of world drama and literature, searching for images of spiritual transformation and liberation from patriarchy and militarism. (<http://aliceshields.com>)*

Note: The audio recording of *Candlelight* can be heard on <<https://soundcloud.com/faye-ellen-silverman>>.

## REPORTS

### Women Composers Festival of Hartford

Hartford, Connecticut, March 10-13, 2016

JESSICA RUDMAN

Although I have been involved in the Women Composers Festival of Hartford for over ten years, I never really thought about the distinction between the labels "woman composer" and "women composers." I assumed they were different in quantity, not in kind—but Liane Curtis's keynote address at the 2016 Festival made me rethink that belief. Dr. Curtis described the singular as "suggesting a single monolithic and...negative stereotype," while the

latter instead represented "a broad umbrella that embraces a range of difference: age, ethnicity, class, sexuality, and so on." She stressed that identifying as women, however that category might be defined, is "an element of a shared identity" that should be celebrated rather than stigmatized.

Such celebration—and the fostering of a community based on the shared identity Curtis highlighted in her talk—has been the mission of the Women Composers Festival

of Hartford since its inception. This year, our activities included three traditional format concerts, a twelve-hour music marathon, a student reading session, a networking workshop, social events, and various talks by composers, performers, and scholars. We presented the music of more than sixty historical and living women composers from across the United States and abroad.

Our composer in residence was Jessica Meyer, a NYC-based composer, vio-

list, and arts entrepreneur. Continuing the Festival's tradition of educational outreach, Meyer gave presentations about her music and about networking at Southern Connecticut State University, The Hartt School, University of Connecticut, and Western New England University. She also worked with pre-college students in the Young Composers Project of The Hartt School Community Division. Additionally, Meyer offered her "Networking 101" workshop for Festival participants, a repeat from last year brought back by popular demand.

Beyond Meyer's presentations, we also included talks and lecture-recitals as part of our WCForum. Soprano Jessica McCormack and pianist Amanda Johnston offered an engaging look at Pauline Viardot's art songs (and during the Saturday marathon, gave a wonderful performance of songs by Stella terHart written for McCormack). Pianist Nanette Kaplan Solomon introduced the audience to works by brilliant twentieth-century composer Mana Zucca, and Joann Marie Kirchner and Carla Mariani took us into the realm of piano pedagogy, covering a wide array of four-hand music written by women and suitable for students of varying ages and experience levels. Composer and harpist Hannah Lash presented her works for harp, ranging from the earliest piece in her catalogue to very recent compositions. Her talk provided great insight into both her creative process and how to write for an instrument that often mystifies composers.

Our Forum concluded with a talk by Connie Greenwood about her work with Carnegie Hall's Lullaby Project, an initiative that pairs musicians with expecting/new mothers in difficult circumstances to create an original lullaby. Greenwood's presentation outlined the steps involved in setting up and facilitating the collaborations, and discussed the benefits it afforded both the mothers and the musicians. The program can be offered in any city, and I hope that some of the attendees at Greenwood's talk (and maybe some of you reading this now!) will be inspired to participate in the Lullaby Project in the future.

Our final educational component was the student reading session conducted by Nautilus Brass, our ensemble in residence. During this public forum, compositions by three students—Michelle Barren, Hang-yu Grace Chang, and Elizabeth Duers—were read and work-shopped by the quintet, who

gave the composers feedback and discussed writing for brass instruments in general. Such readings have become an important component of the Festival, and we are planning to increase opportunities for student composers and performers in the future.

Our opening concert, "Lift Her Voice," focused on the theme of advocacy. We partnered with the chamber ensemble Cuatro Puntos and other local musicians to raise money for social advocacy groups including the women's shelter Catherine's Place. The included works explored themes such as genocide, racial and gender issues, personal empowerment, and more. Stand out compositions included Sadie Harrison's *Gulistan-e Nur* (The Rosegarden of Light) and Tawnie Olson's *Something to Say*. Harrison's work, a collaboration between her and Cuatro Puntos as well as student performers in Afghanistan, blended Af-



Jessica Meyer  
(photo by Bill Morgan Media)

ghani folk materials, Western classical music, and videos to celebrate personal, cross-cultural bonds forged through music. Olson's piece combined tabla drumming with statements people had said to her that were disparaging towards women. The work was performed with moving choreography by Stephanie Simpson, which enriched the already provocative music. The program also included works by Tatev Amiryan, Margaret Bonds, Bekah Ann Simms, Lucy Simon, Ethel Smyth, and me.

Our second concert was a solo recital by Jessica Meyer. Meyer is an accomplished violist who graduated from Juilliard and became a founding member of the new music ensemble Counter)induction. Her show presented works from her acclaimed album *Sounds of Being*, in which Meyer performs on viola, sings, and uses a loop pedal to turn herself into a full ensemble. The music explores explicit emotional themes in an accessible way, and Meyer's lyrical melodies and

complex rhythmic grooves stuck with me long after I left the recital.

Our last formal concert featured new vocal music. One highpoint of the program was Jamie Leigh Sampson's quartet *Concealed Imaginings*, which presented striking harmonies and intricate counterpoint in a beautiful blur of vocal color. Other standouts included Cheryl Frances-Hoad's song cycle *One Life Stand*, a witty modern response to Robert Schumann's *Frauenliebe und -leben*; and Elizabeth Austin's sensitive setting of poetry by Elizabeth Barrett Browning in *Sonnets from the Portuguese*. In the closing concert, Melika Fitzhugh's *Triolet: I wish I were a Jelly Fish* offered a welcome flash of quirky humor. Other composers on the program included Erica Ball, Jennifer K. Bellor, Jessica A. Hunt, Wendy Wan-Ki Lee, Eun Young Lee, and Tawnie Olson.

In addition to those three traditional format concerts, we also presented a twelve-hour music marathon. A new component of the Festival, the marathon was intended as a counterpoint to the various concert seasons that include no music composed by women. In her keynote speech Curtis declared: "We need to point it out when there are programs of all men composers....The ignorance needs to become unacceptable...to ignore the musical achievements of so many women." Our music marathon (and really the Festival as a whole) aimed to demonstrate just how much high-quality music women have created in a variety of styles, and for diverse mediums, over the centuries. We hope it might inspire concert organizers to include more music by women in regular season programming.

The marathon included performances by the Lilac 94 Harp Duo, pianist Julia Mortyakova, New Muse Piano Duo, Alike Hope, forty/sixty String Trio, violinist Carol Cubberly, and many others. Offerings ranged from acoustic solo and chamber music to electroacoustic works, musical theater selections, video game music, and more. Becky Brown's *Hold Still* for live art and electronics (including text written by the composer) was a very intimate and stirring work that left a strong impression on me. The premiere of Lisa Coons's *A Growing Absence*, commissioned by the Festival and workshopped in a public forum last year, was another particularly exciting event on the marathon. Coons's composition explores the different facets

of the guitar through delicate textures and fragile colors, drawing the listener into an intimate and engaging sound world.

On both a personal and musical level, I was also very pleased that the marathon included a set by The Offing, a trio of young composer/performers including Nadine Dyskant-Miller, Annika K. Socolofsky, and Christine Hedden. Hedden had participated in the 2009 Festival as a high school student. Of her previous appearance at the Festival, Hedden writes, "I was humbled to be present and remember looking up at the older women composers with wide-open young eyes: the kind of eyes kids have before words, when they're just experiencing everything. It was the first time that I realized that being a composer, who is a woman, is significant." It was wonderful to have Christine (who just completed her Master's degree in Composition) return to the Festival with her two talented colleagues to share their music.

The Saturday marathon concluded with a concert by Nautilus Brass. The quintet presented works by our score call winners Victoria Bond, Chia-Yu Hsu, and Jessica A. Hunt, as well as pieces by Joan Tower and Marti Epstein. The program also featured the premiere of our 2016 commission by Jessica Meyer. In *Luminosity*, Meyer highlighted the beautiful colors

of the ensemble in a lush and celebratory work that pulled the listener along an emotional journey.

In addition to the diverse performances throughout the marathon, the twelve-hour event also featured Liane Curtis's keynote address mentioned at the start of this article. The inclusion of such a talk was another first for the Festival, and we were thrilled that Dr. Curtis was able to join us. Her well-reasoned, incisive, personal, and at times humorous talk was moving and went far beyond "preaching to the choir." Her views on why the music of women composers is still consistently neglected and about the state of our field in relation to gender issues in general deserve a much larger audience, and I eagerly look forward to any future talks or writings she might offer on these topics.

Curtis concluded her keynote address with a clear call to action: "Let's go out and carry the energy of this experience into the work we continue to do all year." This sentiment particularly struck me, since each year I feel revitalized and encouraged by my participation in the Festival. It is always exciting to hear the wealth of new and historical music by women, and to meet the different composers, performers, and scholars who attend our events. The inspiration and sense of community created

by the Festival help sustain me each year, and I hope that the other participants and attendees feel similarly enlivened!

*The Women Composers Festival of Hartford is held annually each March as part of Women's History Month. It is generously supported by the Greater Hartford Arts Council; the Maximilian E. & Marion O. Hoffman Foundation, Inc.; the Amphion Foundation, Inc; The Hartt School at the University of Hartford; the University of Connecticut Women's, Gender, and Sexuality Studies Program; Southern Connecticut State University; Western New England University; and others. Details about upcoming Festivals, program listings for past events, and audio/video clips can be accessed online at [womencomposersfestivalhartford.com](http://womencomposersfestivalhartford.com). To find out how you can participate in or contribute to the Festival, please contact us at [womencomposersfestivalhartford@gmail.com](mailto:womencomposersfestivalhartford@gmail.com).*

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

## 50th Anniversary Conference of the Society of Composers

University of Florida, November 12-14, 2015

ELIZABETH VERCOE

The program book for the Society of Composers 50th Anniversary Celebration boasts 90 composers, 100 new pieces, and twelve concerts in three days, and the organizers delivered in spades with fine performances of a variety of styles of new music for chamber ensembles, opera scenes, mixed media, big band, chorus, and orchestra. Impressive both for its outstanding performers and smoothly operating conference, the School of Music at the University of Florida in Gainesville was host, and the two faculty composers doing the heavy lifting were James Paul Sain and Paul Richards, along with many other faculty, students, technicians, and guest composer, Don Freund.

Because of the sheer number of varied and often difficult pieces of music, some guest performers came from outside the university to supplement faculty and student performers. The extras were uniform-

ly superb, and the pianists in particular were worked very hard. The outside performers included the Red Clay Saxophone Quartet, the wonderfully musical Duo Rodinia (clarinet and percussion), pianists Daniel Koppelman and Mary Hellman, and soundSCAPE, a mixed quintet of extraordinary young instrumentalists.

Since the conference celebrated a 50th anniversary, perhaps a little history is in order. Imagined in a series of meetings in New York City 50 years ago (and I confess to being old enough to have been there, listening to Milton Babbitt and others hold forth about the aims of the nascent organization), SCI was originally called the American Society of University Composers. The first years were tumultuous as the New Yorkers were seen by some as running the show for their own benefit. Many of those original founders dropped out as

the group became more diverse in terms of geography as well as musical proclivities, and the name was changed to its present one to reflect the more varied membership that now numbers about 1,500.

Founded to promote new music, the organization has established both national and regional conferences, student competitions, a newsletter, an online opportunities letter, and, most important, two ongoing series: a CD series (preceded by an LP series) now numbering 28 discs, and a score series with 53 volumes. Hilary Tann's *Doppelganger* is on the first CD, and four women composers are on the third, making a total of about twenty-four women in the CD series. Joan Tower's *Movements* is in Volume 1 of the score series, and about 20 other women's works appear in other volumes. These numbers are not large, but they are not insignificant either. While the number of women

members was probably no more than half a dozen in the 1960s, when I first joined (the debate about counting them is ongoing), I always felt very welcome and included, and when I suggested a committee on the status of women, one was formed, though a male was asked to head it, and it seems to have withered away. The aim of SCI has been, of course, to promote new music by its members, and the publications have certainly done that, as have the various conference concerts (which are hosted by universities and open to the public) that have performed some 5,000 pieces over the years.

As at other SCI conferences I have attended, women were represented by some very impressive work, though perhaps not in the numbers one might hope for and expect. So we heard just nine pieces by women among the 100 presented, exactly 9%. (There were said to be about 800 works submitted with no way of knowing the percentage of women submitting work.)

The first woman's music presented was Chan Ji Kim's *Jong* (meaning "bells" in Korean) for fixed media, which opened the second half of the first concert. The piece was written following the 2015 earthquake in Nepal and is quite evocative, with continuous bell-like sounds that were recorded from the composer's own singing bowl. (In general, other fixed media or mixed media works were among the least successful contributions to the event with a few exceptions.) Concert two began with

Dorothy Hindman's *Steinway Preludes* commissioned by pianist William DeVan for a series of Steinway concerts intended to explore the special qualities of the instrument. The five short movements, brilliantly performed by her seventeen-year-old son, Jacob Mason, are pianistic delights, sporting titles such as "Sparkling," "Velvety," and "Thunderous." (The entire piece can be heard on the composer's website.)

As with the Hindman piece, S.R. Kiselbaugh's five-movement *Chiyogami Suite* for piano may be heard online (on YouTube), and—through the wonders of technology—seen in score as the music unfolds along with the paintings on which the music is based. (And by the way, Stephanie says she uses initials because her name is long, not to hide her gender.) Concert eight included my *Fantavia* for flute and percussion based on birdcalls by the very able faculty duo, Mary and Chip Birkner. I should add here that the organizers arranged rehearsal time for working with the performers, though in this case, not much was needed. The next concert included Jessica Rudman's setting of seven Amy Lowell poems in *Pictures of the Floating World*, which, she said, grew out of a class where students were assigned to work in pairs. The tuba player had an upcoming recital and asked her to expand on the class project for his concert. While the combination of voice and tuba sounds ungainly, it was surprisingly effective.

Saxophones and big band music were the centerpiece of concert ten, beginning with the attention-grabbing soprano saxophone quartet, *Swarm!!!*, by Steven Jon Landis Jr. followed later by University of Vermont composer Patricia Julien's *Captain Hook*, which she describes as a contrapuntal jazz quartet with a swing funk groove and bass ostinato. The next afternoon concert featured pieces by Cynthia Folio and Suzanne Sorkin. Folio's virtuosic three-movement *Sonata for flute and piano* was beautifully performed, apparently for the first time by soundSCAPE. (A performance by the flutist/composer herself is available on YouTube.) Sorkin's *SWEPT for clarinet and cello*, at times lyrical and at others dynamic, likewise had a sensitive performance by soundSCAPE members. (A complete performance of *SWEPT* can be heard on SoundCloud.)

Concluding the whirlwind of concerts at the conference was the big night for choral and orchestral works. Among them was Ingrid Stölzel's lovely four-part a cappella choral piece *Into Being*, on the Sanskrit mantra known as the universal breath mantra. (As with so many of the pieces mentioned, an excellent performance can be heard online on SoundCloud.) The University of Florida Concert Choir, a meticulously trained ensemble, indeed breathed life into this meditative work.

## Music, Travel, and the New Music Gathering

Peabody Conservatory, Baltimore, MD, January 7-9, 2016

CHRISTINA RUSNAK

A benefit of working as a composer/musician is the opportunity to travel professionally. We travel to be inspired, to create musical works, and to perform or hear our works performed. Most of us have traveled to meet and dialog with others, and to hear music by composers from within the musical organization to which we belong. We go to these events for the sense of community we get when we gather together.

But how do we position ourselves in the larger musical community? As living composers creating music in the twenty-first century, do we have a responsibility to broaden our focus? As women musicians and composers, how can we lead in the awareness, understanding, and dissemination of our work and of new music in

general? The scope of this article is not to answer all of those questions but to recognize that how we choose to focus our travel intersects with those questions.

I'm a proponent of investing some of our travel to looking across the field of music to gain an understanding of and be inspired by the music created NOW. How has music composed fifteen years ago influenced music created today, and how will that morph into the music composed fifteen years from now? I asked my music history professors why this is not a common practice. "We have to wait to see what makes it into the canon." Really?<sup>1</sup>

The depth of this debate is ongoing but contextually lays the foundation for the importance of the New Music Gathering.

An annual three-day conference begun in 2015, it is dedicated to the creation, production promotion, support, and performance of new concert music. It strives to fuse the grassroots and the established, the improvisational and the rigorous. Founded by composers and new music advocates Lainie Fefferman, Mary Kouyoumdjian, Matt Marks, Daniel Flesenfeld, and Jascha Narveson, the New Music Gathering is comfortable and open. The conference seeks to be a haven of expression from the practical to the academic. Attendees included a balanced mix of composers and musicians with a spattering of musicologists, writers, producers, and new music fans.

Networking was key—the speed dating session was overwhelmingly popular.



While music festivals can fall into the trap of serving as self-congratulatory performances or breeding contention between function and style, the Gathering's panels and discussions brought musicians, composers, and the other members of the musical community together. The theme of this year's conference was "Communities." Questions such as: "How can new music reach new audiences?" and "How does new music become and/or stay relevant?" were debated. Topics included Virtual Communities, Artists Outside Academia, How to Tap the Bank, New Music and Community Building, The "How-To-Be" of Being a New Music Musician, Theatricality in New Music, How Large Scale Projects Inspire Community, and a group discussion on Outsider and Ally – How Can We Be Better?

The consistent theme was connection: connection to the communities in which musicians live, connection to audiences, connection between composers and musicians, and most significantly, connection to our society. The "if-you-build-it-they-will-come" model is gone; so are traditional career tracks. We are our own support system, and we must connect with each other for all of us to succeed. Within that framework, a robust dialog on entrepreneurship and its connotative and practical meaning rose to be the most contentious discussion I attended. The assumed role and impact social media plays in the New Music Community were undeniable as we all posted comments to the conference twitter hashtag.

Marin Alsop, Music Director of the Baltimore Symphony, brought down the house as keynote speaker regaling us with her stories of growing up with musician

parents. More seriously, she talked about music's power for social change. Baltimore Symphony's program OrchKids provides education, instruments, and meals, as well as performance and mentorship to 1,000 children from Pre-K to tenth grade. The program expands the Baltimore Symphony Orchestra's relevance within the diverse community of Baltimore.

Everyone also came for the music. The twelve concerts were as broadly different as the composers/musicians who presented them. The Gathering represents "indie" classical music with the widest definition of inclusion. Jazz and avant garde co-mingle with classical and pop. Phenomenal ensembles such as Sō Percussion, ICE with Claire Chase, and The Fourth Wall performed along with myriad individual performers. Women were well represented both as performers and as composers. The inspiration was electrifying. A highlight for me was The Curiosity Cabinet founded by composer Whitney George. She uses mixed media to blur the lines between performance, installation, and theater by using a wide variety of material including literary, film, and visual arts. At the performance, she narrates a dark tale with musicians and a puppeteer setting the scene. Another highlight was Tenth Intervention's musical sculpture. Tenth Intervention Ensemble, which is recognized for exploring music's potential to reflect social issues, presented a piece they defined as a musical sculpture, which examines the role of power in untraditional relationships. For the finale of the conference, SONAR New Music performed a collection of premieres by emerging composers inspired by the sounds of the city of Baltimore.

What is emerging and expanding in New Music? Just a few years ago, as the new century dawned, the paradigm that chamber ensembles and orchestras belonged only in a concert hall and that music composed was only about the music began to crack. As numerous articles in *Symphony Magazine*<sup>2</sup> articulate, new music is cool, and its composers seek to connect with the world around us. Orchestras, ensembles, and individual musicians partner with hospitals, our city's youth (as with OrchKids), and with museums. They perform on prairies, in empty warehouses, on Native American reservations, and, in July 2016, at Crater Lake National Park.

Today's composers are innovative—not merely in musical practice but also in creating new approaches to new music. More are interacting with performers and audiences alike. Composers are creating works about our communities, the roles in our society, civic engagement, our connection to nature, and in celebration of heritage. They are connecting with audiences in musically new ways.

Traveling to "look across" at the newest music being created and performed acts as an investment in our musical futures. Looking back, music historians generally view the early twentieth century as the musical period in which everything changed. Perhaps in another hundred years, musicologists will look back at *today*—the early twenty-first century—as a period in which music bloomed.

#### NOTES

<sup>1</sup> This is a topic for another article: "Who determines the canon?" Shouldn't we all be involved in listening to the music of today in order to help determine the "canon" of the future?

<sup>2</sup> Summer 2014, Fall 2015, Winter 2016.

## Reports from Canada

### Honors for Evelyn Stroobach

#### *Women of Note*

Evelyn Stroobach received a request from Anna Rijk, Senior Advisor Public Diplomacy, Press & Cultural Affairs of the Embassy of the Kingdom of the Netherlands, to be the Dutch representative at a program titled "Women of Note," a concert of music by European Female Composers presented by the European Union Delegation to Canada. Stroobach attended alongside representatives, ambassadors, and ministers from the Embassies and

Cultural Institutes of Austria, Bulgaria, Ireland, Poland, Portugal, Romania, Slovakia, and Spain as well as The Netherlands. The European Union Ambassador, Marie-Anne Coninx, began this special evening with a thought-provoking speech about women's achievements in the music world. Stroobach gave a brief talk in both Dutch and English thanking the Embassy of the Kingdom of the Netherlands for asking her to be the Dutch representative.\* She then introduced her two compositions: *Into the Wind* for solo violin, performed by Ralitsa Tcholakova;

and *Fire Dance*, performed by Jennifer McLachlen, flute; Ralitsa Tcholakova, viola; and Dominique Moreau, Aboriginal drum. After the concert, which took place at the Shenkman Arts Centre in Ottawa on March 19, 2016, the Dutch Embassy presented Stroobach with a beautiful bouquet of flowers and a lovely card.

#### *Embassy of the Kingdom of the Netherlands*

On April 26, Stroobach was invited by the Ambassador Extraordinary and Plenipotentiary of the Kingdom of the Netherlands, Mr. Cees J. Kole, and his

wife, Saskia Kole-Jordans, to celebrate *King's Day* at the Canadian Museum of History in Ottawa, Canada. *King's Day* is the official birthday of the Dutch king: His Majesty King Willem-Alexander.

#### *Senate at the Houses of Parliament in Ottawa, Canada*

On April 20, Stroobach, whose composition *Fire Dance* will be included on the *Reverberations of Aboriginal Inspirations* CD, was invited by His Excellency Ambassador Dr. Nikolay Milkov and Vice President of Ottawa Region Bulgarian Foundation, Ralitsa Tcholakova, to attend the Annual General Meeting of the Canada-Bulgaria Inter-Parliamentary friendship group. This meeting was hosted by Senator Yonah Martin in the Senate at the Houses of Parliament in Ottawa, Canada. Stroobach was acknowledged during this meeting for her contribution as a composer to this historically significant CD project. Also present during this meeting was the Right Honourable Adrienne Clarkson (former Governor General of Canada), the European Union Ambassador Marie-Anne Coninx, as well as other ambassadors, senators and Members of Parliament.

#### *Reverberations of Aboriginal Inspirations in Toronto, Canada*

On April 12, Stroobach traveled from Ottawa to Toronto to record her composition *Fire Dance* at Kuhl Muzik Studio. *Fire Dance* is to be included on a CD entitled *Reverberations of Aboriginal Inspirations*. Ron Korb (whose CD *Asia Beauty* was nominated for a Grammy Award) performed the flute with Ralitsa Tcholakova, viola, and Dominique Moreau, Aboriginal drum.

#### *Holocaust Memorial Ceremony in Paramaribo, Suriname, South America*

The Jewish community of Suriname, on the northeastern coast of South America, is the oldest continuous Jewish community in the Americas. During the Inquisition in Portugal and Spain in the late-fifteenth century, many Jews fled to Holland and to the Dutch colonies to escape torture and condemnation to the stake. Many of the Jews who went to Holland departed later for the Dutch colony of Suriname, arriving as early as the 1630s.

Stroobach felt deeply honored that her composition titled *Bereft* was performed in Paramaribo, the capital city of Suriname, on March 18, 2016 during a ceremony of the "Unveiling of the Memorial Monument," which was created "In Loving Memory of Those who Perished in the Holocaust" to honor and remember the 105 Surinamese Jews who were killed in the Shoah during World War II. This ceremony took place at the Neve Shalom Synagogue in Paramaribo. The stone monument has the names of all 105 Surinamese Jews inscribed on it.

The ceremony began with speeches given by members of the community, Suriname officials, and the Ambassador of Israel to Suriname. This was followed by Stroobach's *Bereft*, performed by the string section of the Eddy Snijders Orchestra of Suriname, conducted by Maestra Rielle Mardjo. The work commemorated Stroobach's great-uncle Abraham (Bram) Fernandes, a resistance fighter and a member of the Geuzen resistance group, who was arrested by the Germans and tortured to death at the Oranjehotel, a German prison in Scheveningen in March 1941. After the performance, additional speeches were given, and the theme from *Schindler's List* was performed during the carrying of the wreath. In remembrance of the six million Jews who were murdered in Second World War, six red roses were laid on the remaining three sides of the Memorial Monument by descendants of prominent members of the Surinamese and/or Jewish Community who lived through those times. The "Unveiling of the Memorial Monument" ceremony was attended by ambassadors and representatives from Argentina, Brazil, France, Germany, Guyana, Israel, The Netherlands, and the USA as well as religious leaders from the Catholic, Protestant, Muslim, and Hindu communities.

\* *Evelyn's family immigrated from Suriname and the Netherlands to Canada, and Evelyn was born in Canada. For additional information about the two events, please see: <<https://www.musiccentre.ca/node/138302>>, <<http://www.surinamejewishcommunity.com/#!/synagogues/c4fi>>, and <<http://www.bevrijdingintercultureel.nl/bi/eng/surijoods.html>>.*

## The Association of Canadian Women Composers

DIANE BERRY

The Association has continued to work at connecting with women composers across the country, as well as becoming more active promoting the music of members. The fall/winter newsletter came out in December, and it contains a full 30 pages of articles and discussions. Various members wrote about their experiences as composers in Canada, in parts of the United States, in Africa, and in Europe, making it read much like a journal. It was informative and a good way to help connect our members.

In December, the first "Sandbox Percussion" concert was presented featuring the work of one of the winners of our call for scores. There will be one more concert this spring and the third in the 2016-2017 season. The success of this venture bodes well for future collaborations with other ensembles in Canada and elsewhere.

The deadline for the Roberta Stephens Award was the end of January, and there were seven applicants. The awards are for women who are 36 or older. Two prizes of \$500 each will be awarded to help these composers with a particular project or to further their education. At the time of this writing, the international jury was still deliberating.

A call went out for regional concert directors whose job will be to help put together concerts of women's music across the country. These positions are gradually being filled as our membership increases and more volunteers step forward. Their work will help make the ACWC a truly national body. The Association has also been looking for members to help with a monthly bulletin, listing members' activities and composing opportunities.

Last year the association worked directly on three concerts in Ontario and collaborated on other concerts. Support was also given to other ventures including a performance of Elizabeth Raum's opera, *Time of Trouble*, in Nova Scotia. Plans for the future include a celebration of women's suffrage in Victoria, British Columbia next April and a concert at the Heliconian Club in Toronto also in April. The Association continues to work on rebuilding itself and promoting the music of Canadian women composers.

## Report from Italy

ORietta CAIANIELLO

My colleagues at the Conservatorio di Musica “Niccolò Piccinni” in Bari, Italy and I organize two festivals per year dedicated to music by women composers. The first is held in Bari as a project of the Conservatorio, and the second is in Rome, as a shared project with the Scuola Popolare di Musica di Testaccio and the University of Roma Tre.

The festival in Bari, titled “l’Ombra Illuminata” (The Enlightened Shadow), which Angela Annesse and I curated, involved both students and teachers. An honored composer is usually invited, and this year the festival featured Teresa Procaccini. The three-day event, held March 9–11, offered concerts with music by women composers each day. Works by Mel Bo-

nis and Cécile Chaminade were presented at the first concert, and chamber music by Mel Bonis, Nadia Boulanger, Elizabeth Maconchy, Marion Bauer, and Louise Farrenc were performed at the second. The final concert was dedicated to music for children, with works such as Ruth Crawford Seeger’s *The Adventures of Tom Thumb*. The concert included the premiere of some delightful songs by Liza Lehmann and Procaccini’s charming *Il bambino di plastica* (The Plastic Baby).

The Rome Festival, “Le Compositrici,” has gained considerable success and recognition over the last two editions, and it now has an important partnership with the University Roma Tre; the University permitted us to use the Teatro Palladium, and

the faculty added an academic perspective to the performances. This year a Giornata di Studio (Study Day) on April 14 was introduced, and several papers on the subject of women composers were presented plus a performance. Another relevant novelty was the contribution of the Associazione di Toponomastica femminile, which set up an exhibition in the foyer of the theater, with fifty panels dedicated to women artists, fifteen of which were devoted to women composers. Two concerts on April 16 presented music mainly from the middle ages, Renaissance and Baroque eras. The first concert on April 17 focused on contemporary American women: Elisenda Fabregas, Sylvie Hazlerig, and Missy Mazzoli, and the second on works by Bonis and Chaminade.

## The Kapralova Society: Annual Report 2015

KARLA HARTL

Looking back at the year of 2015, it has been a wonderful and eventful ride, with more than a hundred events—concerts, festivals, broadcasts, conferences, exhibitions and special commemoration projects—taking place in eleven countries and on four continents during the centenary year.<sup>1</sup> Most of these activities took place in the Czech Republic and in the United States. Those most significant are summarized here: the release of Vitezslava Kapralova’s very own stamp by Czech Post in commemoration of her 100th birth anniversary in January;<sup>2</sup> a two-day celebration of Kapralova’s orchestral music by the Brno Philharmonic in February; a series of Kapralova dedicated broadcasts throughout the first half of the year, produced by Czech Radio; two new Kapralova publications—a first French language monograph, published in the spring and a first volume of the composer’s collected correspondence published in the fall; a grand, six-day Kapralova Festival presented by the University of Michigan in September; a seminal five-hour radio documentary on Kapralova produced by the BBC Radio 3 in October; and this more or less chronological account was rounded in November by a two-day international symposium in Switzerland solely dedicated to the composer.

Performances: The most anticipated event of the year was the six-day Kapralova Festival, which was made possible

thanks to Timothy Cheek and the faculty and students at the University of Michigan School of Music. The festival was the largest Kapralova event ever produced, offering its audiences a near complete Kapralova catalogue. All of her music, save for a few orchestral works, was programmed at this event, which also featured six world premieres. Other important concerts took place in Brno in February: these were made possible by the Brno Philharmonic, which presented, to a capacity audience, five major orchestral works by Kapralova: *Piano Concerto*, *Military Sinfonietta*, *Suita Rustica*, *Partita* and *Concertino*. Kapralova’s music was also programmed at a record number of festivals in 2015.

Broadcasts: There were twenty-eight radio and two television broadcasts dedicated entirely or in part to Kapralova in 2015. While the Czech Radio produced a series of programs dedicated to Kapralova’s music throughout the year, the most important, indeed seminal, radio documentary on Kapralova was produced by the *Composer of the Week* program of the BBC Radio 3, broadcast October 12–16, 2015.<sup>3</sup> The program was made possible in part thanks to the availability of published research on Kapralova and of all those recordings of her music, released over the years with the Society’s assistance.

Publications, Theses, Conference Papers: On the occasion of the centenary,

Kapralova Society made available on its website two previously unpublished scores by Kapralova: her song *Maticce for children’s voices*, set to words by Jan Neruda; and *Fanfare for My Dad’s 50th Birthday* for two horns, two trumpets and timpani, discovered by Karla Hartl among Kapralova’s correspondence. There were also two important books produced abroad: Nicolas Dery’s monograph *Vitezslava Kapralova - portrait musical et amoureux*, published in Paris by Jardin d’Essai,<sup>4</sup> and Karla Hartl’s *Vitezslava Kapralova: Dopisy domu*, published by the Kapralova Society in Toronto.<sup>5</sup> Hartl’s annotated anthology of Kapralova’s correspondence to her parents, published as a rare print destined for the research library market, makes available important material from several private archives. Kapralova was also the subject of a thesis in 2015 written by Lucie Laubova at the Prague Academy of Music. Finally, the international symposium on Kapralova in Basel, Switzerland, organized by Swiss Forum for Diversity in Music (Forum-Musik Diversitat) on November 27–28, produced a set of papers from Nicolas Dery (Belgium), Christine Fischer (Switzerland), Karla Hartl (Canada), Daniel Lienhard (Switzerland), Judith Mabary (United States), Olga Machonova-Pavlu (Switzerland), Alice Rajnohova (Czech Republic), and Thomas Svatos (United Arab Emirates).

*Kapralova Society Journal*: In 2015, the Society produced the thirteenth volume of its online journal of women in music. The spring issue featured articles dedicated to Kapralova's centenary and celebrated the achievements of the Kapralova Society over the past seventeen years. The fall issue included an article by Judith Mabary on the reception of Kapralova's music in the United States and Kapralova's miniature score *Fanfare for My Dad's 50th Birthday*. In 2015, the journal received an important

endorsement from ProQuest that praised the journal for its well-presented, thoroughly-documented and interestingly written material and highlighted its important role in promoting women in music over the years.<sup>6</sup> Thanks to worldwide volunteers, our databases of women composers and conductors and other online resources on women in music continue to attract visitors to our website. While the databases are frequently bookmarked by online discussion groups, many college libraries also link

to our journal and the Woman Composer Question Bibliography. For more information, visit <http://www.kapralova.org/ANNUAL.htm>

#### NOTES

- <sup>1</sup> <http://www.kapralova.org/CALENDAR15.htm>
- <sup>2</sup> <http://www.mpo.cz/dokument155277.html>
- <sup>3</sup> <http://www.bbc.co.uk/programmes/b06gqfvk>
- <sup>4</sup> <http://www.kapralova.org/PORTRAIT.htm>
- <sup>5</sup> <http://www.kapralova.org/DOPISY.htm>
- <sup>6</sup> <http://www.proquest.com/blog/mfl/2015/Kapralova-Society-Journal.html>

## Report from London: BBC Proms Survey 2016

JENNIFER FOWLER

For some years Women in Music (UK) has been conducting a survey of the numbers of women represented in the BBC Proms season. 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 figures for women in the 2016 Proms season are:

Composers: 8/116 (9.2%) [Last year was 12/116]

Living composers: 7/40 (17.5%) [Last year was 11/30 (36%)]

BBC Commissions: 6/15 (40%) [Last year was 4/15]

Conductors: 5/58 (8.6%) [Last year was 2/50]

The women composers are: Lera Auerbach (30' work in main evening concert); Sally Beamish (lunchtime chamber concert); Charlotte Bray (22' work in main evening concert); Anna Clyne (daytime children's concert); Helen Grime (two 8' works); Emily Howard (20' work in main evening con-

cert); Iris ter Schiphorst (8' work in main evening concert); Galina Ustvol'skaya (14' work in main evening concert).

The conductors are: Marin Alsop (3 concerts); Jessica Cottis (children's concert, repeated twice); Karen Gibson (late night Prom); Mirga Grazinyte-Tyla (main evening concert); Simone Young (main evening concert).

To analyse the results: Although the total number of women composers has gone down from last year and the proportion of living women composers to living men composers is half of what it was last year, there are some redeeming features. The number of BBC commissions and co-commissions has gone up (and how can the position of women in the Proms improve if not?). Last year there were 24 works by living men that were 15 minutes or longer and NO works by living women of that length. This year there are 20 substantial works by living men and 3 by living women. The number of women conductors has gone up, but from a low base of 2 to 5.

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 women composers to number 1 or 2 and for there to be no women conductors at all. These numbers of the past were unremarked on by anybody except Women in Music (UK).

*NOTE: Anyone is welcome to quote these statistics, but please mention the source. The figures for past Proms seasons are also available on the Women in Music (UK) website and in the Journal of the IAWM.*

### Women in Orchestras in the United Kingdom

In March 2016, BBC Radio 3 asked 40 of the UK's largest orchestras for the percentage of women. In some chamber orchestras, women outnumbered men, and in most symphony orchestras about 40 to 50 percent were women. The string sections tended to be gender balanced, but the same was not true of the woodwind, brass, and percussion sections, and women were under-represented in principal roles. In the UK conservatories, the students are principally women.

#### IAWM NEWS

## Winners of the 2015 Pauline Alderman Awards for Outstanding Scholarship on Women in Music

REEVES SHULSTAD, Co-Chair

The International Alliance for Women in Music is pleased to announce the recipients of the Pauline Alderman Awards for Outstanding Scholarship on Women in Music for 2015. The Pauline Alderman Awards were founded in 1985 by the International Congress on Women in Music to honor the memory of pioneering musicolo-

gist Pauline Alderman, Ph.D. (1893-1983), founder and chair of the Music History Department of the University of Southern California. Every two years we call for scholars to submit their best work in the categories of Book, Article, and Reference work. Past winners include some of the most distinguished scholars writing about

women and music. The 2015 prizes honor works published in 2013 and 2014.

The 2015 winner of the Pauline Alderman Award for the best article is Victoria Malawey, "'Find Out What It Means to Me': Aretha Franklin's Gendered Re-Authoring of Otis Redding's 'Respect.'" *Popular Music* 33/2 (2014): 185-207.

Adjudicators said of this article, “Malawey convincingly makes the case that Franklin claims ownership of Redding’s song as she, in the author’s words, ‘exploits the potential that gendered performance and vocal delivery have to elicit new meanings.’ In making this compelling argument, the author places close, careful musical analysis in dialogue with a vast array of interdisciplinary scholarship to produce what is ultimately a tightly woven and clearly important contribution to a range of discourses from the growing academic literature on ‘cover songs’ to black literary criticism to contemporary debates about the meaning of feminism. Her work is impressive given that she manages to cover so much ground without ever losing a clear sense of focus as, like Franklin’s ‘Respect’ itself, this article weaves together multiple expertly crafted layers in a range of cultural registers to deliver a powerful and

deeply intersectional message about musical sound’s transformative implications for contemporary conversations on race, gender, authenticity, feminism, and empowerment.” Dr. Malawey is Associate Professor and Chair of the Music Department at Macalester University in St. Paul, MN.

The 2015 winner of the Pauline Alderman Award for the best book is Denise Von Glahn’s *Music and the Skillful Listener: American Women Compose the Natural World* (Indiana University Press, 2013). Adjudicators said of this book, “The scope of Von Glahn’s work is impressive as she deftly and convincingly employs ecomusicology to investigate the various ways in which American female musicians have reflected nature in their work. Her work resonates with current issues facing twenty-first century citizens who are interested in realistic and sustainable ways to engage

with our environment and each other—through the art of skillful listening.”

The adjudicators for the 2015 Alderman awards included Marcie Ray (Michigan State University), Marianna Ritchey (University of Massachusetts–Amherst), Elizabeth Clendinning (Wake Forest University), Marian Wilson Kimber (University of Iowa), Valerie Goertze (Loyola University), Douglass Seaton (Florida State University), Sig Reichwald (Converse College), Lindsay Johnson (University of Maryland, Baltimore County), Sam Baltimore (Towson University), and Chris Wells (Arizona State University).

Warmest congratulations to our winners, and deepest thanks to our adjudicators and to publishers, authors, and others who nominated many important new scholarly works on women and music. Please see the IAWM website for information on the 2017 competition: [iawm.org](http://iawm.org)

## Award Winners: Congratulations!

**Adrienne Albert’s** *Wind Tides*, for trombone and piano, commissioned by trombonist Andrew Malloy, was awarded First Place in the 2016 Wright State University Trombone Festival Composition Contest. Megumi Kanda, principal trombonist with the Milwaukee Symphony Orchestra, performed *Wind Tides* at the WSU Trombone Festival on January 18, 2016.

**Chen Yi** was awarded an Honorary Doctoral Degree by the University of Hartford (CT) at the end of April. She and her husband, Zhou Long, were Featured Guest Composers and took part in a six-day event that included composition masterclasses and multiple performances of their work. The first concert on April 27 featured two chamber works by Chen Yi: *Duo Ye* for solo piano and *Happy Rain on a Spring Night* for flute, clarinet, violin, cello, and piano. On April 29 Edward Cumming directed the Hartt Symphony Orchestra in a performance of *Momentum*. On April 30 and May 1, five of her works for wind ensemble were performed by four different ensembles.

**Emily Doolittle** was one of the seven winners, out of 68 applicants, of an Opera America Discovery Grant for Female Composers, announced April 21, 2016. Her opera, *Jan Tait and the Bear*, is a 45-minute chamber opera based on a medieval Shetlandic folktale: Tait offends King Harald and is sentenced to death,

but he is offered his freedom if he can kill a troublesome bear. Tait recognizes the bear as a kindred spirit and instead saves them both. The libretto is by Emily Doolittle and Peter Guy. Emily wrote the opera for fancytunes, an ensemble based in the Northern Isles of Shetland, and they performed it on June 12, 2015.

**Gayathri Khemadasa** received the award for Best Original Score for the film *Thanha Rathi Ranga* (Between Yesterday and Tomorrow) on November 13 at the 2015 TV Derana Film Awards. Her sister, Anupa Khemadasa, also received an award as music director of the film. In her acceptance speech, Gayathri acknowledged the significance of the award by saying that she hoped this would “inspire other women to enter the field” in which women, until now, have been conspicuous by their absence. She became the first woman to win an award for scoring the music to a Sri Lankan feature film. The film has won other awards as well as rave reviews at international film festivals; it won the award for Best Film at the 4th Dada Saheb Phalke Film Festival 2014, and it was nominated for the NETPAC Award at Bengaluru International Film Festival 2014.

**Maria Eugenia León** wrote the musical score for the film *Birthday* by Nick Tustin in 2015. The film has been featured in more than twenty-five film festivals, including

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the Cannes Short Film Corner, and it won a total of six awards, including the Television College Award and ASIFA-EAST Animation Festival for best film. It was an Official Finalist in the Woodstock Film Festival and the London Film Awards, and it was selected for the Tres Court International Film Festival (France), Iron Mule Film Festival, MiCe Festival (Spain), Silk Road Film Festival, BFI Future Film Festival (London), and Mosaic World Film Festival among others. She also scored the music for the film *Bump)ED*, which won the best film award during the International Black Film Festival last year in Nashville. Maria composed the song *Duerme* (Sleep) for soprano Blanca Valido. Her performance of the song won first prize in the “María Orán” opera competition held at CajaCanarias, Tenerife, Spain in 2015.

**Sky Macklay** was one of the winners of the prestigious ASCAP Foundation Morton Gould Young Composer Award. Her winning piece, *Many Many Cadences* for string quartet, was recently released on Spektral Quartet’s humor-themed album *Serious Business* on the Sono Luminous label. Sky was also recently awarded a New Music USA grant for her installation MEGA-ORGAN, which is coming to New York City in March 2017.

**Elena Ruehr** was one of the seven winners, out of 68 applicants, of an Opera America Discovery Grant for Female Composers,

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

announced April 21, 2016. Her full-length opera, *Crafting the Bonds*, spans three centuries and is based on the rediscovery of *The Bondswoman’s Narrative* by Hannah Crafts, the first known novel by an African-American woman. The opera fuses past with present, including factual and archetypal characters, to ask larger questions about the lives and afterlives of stories. *Crafting the Bonds* is a work in progress. The Opera America grant will lead to a workshop reading of the opera, after which revisions will be made, and a full production will be sought. Any interested producers are encouraged to contact the composer at [ruehr@mit.edu](mailto:ruehr@mit.edu).

**Danaë Vlasse’s** CD *Celebrations and Commemoration* was awarded “Best Album” (Ambient/Instrumental) by the Akademia Music Awards. The Award described the music as “lucid,” “relaxing,” and “lustrous” and commented that it “quietly conjures to mind spirit-steeped realms and whispered myths.” The album of musical journeys through time features seven original works for piano performed by Carlos Marquez. The first track imagines the growth of a melodic idea from Brahms and develops a piece to be paired with the original work: the exquisite Op. 118, No. 2. The two Rhapsodies explore various scenes: No. 1: a journey across the American landscape, and No. 2: a celebration for the life of a beloved mother. *The Golden Lyra* provides

**Asli Giray Akyunak** gave a seminar and workshop/masterclass on piano pedagogy and performance practice on February 25, 2016, organized by the city of Isparta, Turkey and the Isparta Fine Arts Secondary School, including a morning seminar titled “Pedagogical and Analytical Approaches to Piano Teaching” and an afternoon masterclass in which she coached five piano students at varying levels of piano performance. Both events took place at the Concert Hall of the Secondary School in Isparta, Turkey. This was her second tour to various music schools around the country, reaching out to talented young musicians, especially in smaller cities and towns where educational and artistic musical events are not widespread.

**Deborah J. Anderson’s** *Under the Bridges of Paris*, written for the Tacoma Concert

a short intermission to separate the larger works. The two Sonatas carry the listener through many years in the lives of the people they were written to honor. The “encore” at the end is a little Nocturne Danaë wrote in memory of a cat that she adored for fifteen years. The CD is available on iTunes, Amazon, and GooglePlay.

**Rain Worthington’s** piece *Tracing a Dream - for orchestra* was selected as winner in the orchestra category for the Missouri State University Composition Competition. It was premiered February 23 by the MSU Symphony, Christopher Kelts, conductor, and performed again March 1 at the Missouri State University Composition Festival. As featured guest composer, Worthington participated in panel presentations, with several chamber works also performed during the festival.

**Judith Lang Zaimont** was awarded The American Prize in Composition, 2015, professional chamber music division, for her String Quartet “The Figure.” More information about the award, which she shares with David Garner for his String Quartet No. 2, is available at <http://theamericanprize.blogspot.com/2015/11/composer-winners-chamber-music-pro.html>. Also see Kimberly Greene’s detailed analysis of the quartet, along with other compositions by Judith, in the *Journal of the IAWM* 20/2 (2014).

Band and enhanced by a video slide show, was successfully premiered November 21, 2015 in Tacoma’s historic Pantages Theater. After consulting with Anderson, Jason McKinney, creative director of the Manitou Winds, transcribed the oboe part for clarinet for a performance of *Five Songs for Kathleen* at a May 16, 2016 concert of music written during the past twenty years entitled “New Voices.” The song cycle was a surprise gift for a long-time college friend, based on poetry by Sara Teasdale, Emily Dickinson, Sheila Nickerson, and Anderson’s own poem entitled “Swift Feet.” McKinney offers this description of the piece: “*Five Songs for Kathleen* (2007) is a brilliant song cycle combining the often bittersweet imagery of the poets’ lines with Deborah’s signature warm and graceful melodic writing.” A brief but bold work for

flute choir will be performed at the National Flute Association Convention in August.

**Elizabeth R. Austin's** *The Road Not Taken* (Frost) for SATB chorus and piano was commissioned by The Musical Club of Hartford, and it was premiered by the Road Travelers Ensemble, Mattie Banzhaf, director, Stacy Cahoon, piano, on April 7. On October 22, 2015 at a BMI composer-in-residence concert at the Blair School of Music, Vanderbilt University, Nashville, TN, the following works by Austin were performed: *Wachet auf...der Morgenstern*, Jack Coen, organ; *A Falcon Fantasy*, Joshua and Jenniger McGuire, guitar and piano; *Rose Sonata*, Jerome Reed, piano; Scene 12 from the opera *...that I'm one and double too*, Amy Jarman, soprano, Mark Whatley, baritone, Ben Harris, piano. Amanda Kohl, soprano, and Miguel Campinho, piano, performed her *Sonnets from the Portuguese* on March 13, 2016 at the Women Composers Festival of Hartford (CT). On April 7, The Musical Club of Hartford, Inc., celebrated its 125th Anniversary Concert with a Portrait Concert of Elizabeth R. Austin's music: *Sonata for Soprano Recorder*, Deborah Robin, recorder; *A Birthday Bouquet*, *Three Rilke Lieder*, and *The Heart's Journey*, performed by Miriam Kennedy, soprano, and Austin, piano; *Lithuanian Lieder*, Christopher Grundy, baritone, and Austin, and *A Child's Garden of Music* for piano, Carolyn Woodard and the composer. A Connecticut Composers, Inc. Concert in Wilton on May 1, featured *Sonata for Soprano Recorder*, Deborah Robin, recorder.

The world premiere of **Jenni Brandon's** *We Are Joy*, a piano concerto with choir and chamber orchestra, commissioned by the Long Beach Camerata Singers under the direction of Dr. Robert Istad for the organization's 50th anniversary, was given in October 2015 with Timothy Durkovic as the piano soloist. Brandon commissioned original poetry for this project from playwright and University of Southern California professor Oliver Mayer. Reviewer Jim Ruggirello, of the *Gazette Papers*, described the concerto as "wonderful, immediately attractive, full of sweeping lyricism, and with a knockout ending... intensely emotional, and deserves to be heard and enjoyed again and again." The piece is published by Jenni Brandon Music. *America Belongs to Us* (flute orchestra and choir) was part of a commission by three ensembles in Michigan: West

Michigan Flute Orchestra under the direction of Julie Sooe, Holland Chorale under the direction of Meredith Bowen, and Ars Voce under the direction of Mark Wells, with original poetry by Oliver Mayer. Published by Jenni Brandon Music, the work was premiered and performed three times in Michigan in October 2015.

A new work for oboe and bassoon, commissioned by Jennifer Gookin Cavanaugh of the University of Montana, will be premiered at the International Double Reed Society Conference in June 2016. Brandon and colleagues will perform the following at the conference: *The Sequoia Trio* for oboe, clarinet, and bassoon; *Double Helix* (bassoon and piano); and *The Wildflower Trio* (oboe, bassoon, and piano). New publications include *This Perfect Beauty* (SSA choir, flute, and piano) by Santa Barbara Music Publishing. Commissioned by the Bowling Green State University Women's choir under the direction of Sandra Stegman, *This Perfect Beauty* was premiered in November 2015.

After eight years in Dresden, where she was Artistic Director of Orchestras at the TU Dresden and Lecturer at the Palucca University of Dance, **Monica Buckland** has moved to England. She has recently taken up the post of Music Director of the New Tyneside Orchestra and is also working with Rocket Opera. In 2015 she was elected an Associate of Newnham College Cambridge.

**Canary Burton** reports that *The Tea Party* (2014), three short pieces for two clarinets, was performed in Modena, Italy on March 6. She received a commission to write a Mass similar to Welsh composer Karl Jenkins's *The Armed Man*, "A Mass for Peace," and also a commission from pianist Roxana Bajdechi, a teacher at Steinert and Sons in Boston, to write a piece for piano and cello. Canary is participating in a project sponsored by Female Pressure, a listserv of about 150 electronic music composers who are using music to support a solidarity campaign with the women in the cantons of #Rojava in northern Syria, who have taken up arms to defend their relatively untouched homes. The article, which includes fifty soundart files, including Canary's *Syrian Moonlight*, has traveled through many online magazines in several languages. *Raggity Three Step*, a piano rag, received a rave review in *Skope Magazine*. Once a month, on Sundays, Canary participates in

the well-attended Open Mic Classical; her recordings are played as the prelude and postlude and four of her albums are raffled.

**Tamara Cashour** has had a busy 2015-16 recital season as a collaborative pianist beginning with Schumann's full song cycles *Liederkreis* and two opera concerts with Long Island's Footlight Players. She also concertized with tenor Aram Tchobanian (President of NYC's Joy in Singing) at the Library of Lincoln Center in a recital of Women Composers: 16th to early 20th centuries. Tamara rounds out her spring season with various opera concerts and two recitals with soloists from the New Amsterdam Singers, playing one of her favorite song cycles: Poulenc's *Banalities*, among other works. (See her FB page: TCCOLLABORATIVEPIANIST.) On the composing end, Tamara's arrangement of *Ride On King Jesus* for SATB/piano was essayed on Palm Sunday 2016 by the Presbyterian Church of New Rochelle choir.

A concert consisting entirely of **Tasoulla Christou's** compositions took place on November 12, 2015, at the Greek Orthodox Cathedral of The Holy Cross and St. Michael's in Golders Green, London, England. The concert was part of the celebrations for the 50th Anniversary of the Cathedral. Around 200 people attended, with 35 musicians participating. A variety of Tasoulla's compositions were performed, including pieces for voice and piano, solo violin, and solo piano, plus *Silver Moon*, *Silver Lake* (string quartet), and *Cherubic Hymn* (a choral piece, part of the Greek Orthodox Liturgy). The concert was recorded for transmission on Hellenic TV and Cyprus TV. Following the concert, in January 2016, Christou was invited to record an interview for Cyprus Television in which she offered her ideas on composition, speaking about her work as a composer. The interview will be broadcast by satellite and over the Internet later this year.

**Andrea Clearfield's** first opera, *MILA, Great Sorcerer*, to a libretto by Jean-Claude van Itallie and Lois Walden, was presented on March 18, 2016 in a New York City workshop with the American Lyric Theater. *Alleluia*, in honor of Maestro Alan Harler, was premiered by the Mendelssohn Club Chorus on March 5 in Philadelphia and will be published in the Boosey & Hawkes Conductor's Choice series. *Farlorn Alemen* for flute and guitar was premiered by

Duo Sequenza in Indiana in April. *Sagitta* will be premiered by Mimi Stillman, flute, and Gideon Whitehead, guitar, at the Curtis Institute of Music in May. *That Summer: A Fantasia on Family*, a cantata to a libretto by Tom Gualtieri, will be premiered by the Philadelphia Gay Men's Chorus in June and at the GALA festival in Denver in July.

**J. Michele Edwards** was one of four guest conductors, each a former director, for the 40th-Anniversary Concert of Calliope Women's Chorus on April 17, 2016 at Sundin Music Hall, St. Paul, MN. Entitled "How Can I Keep from Singing?" the concert featured many works by women, including two world premieres by composers Linda Kachelmeier and **Kala Pierson**. Founded in 1976, Calliope is the second oldest feminist chorus in the U.S.

**Jennifer Fowler** had a wonderful performance of her revised version of *Line Spun with Stars* for flute, cello, and piano given by the Thalassa Ensemble in London, UK in January. In March, the Astra Choir of Melbourne, Australia performed *Hymn to St Brigid*, originally commissioned by Donne in Musica. On July 17, the harpist Jacinta Dennett will be including her *Threaded Stars 2* in a solo harp recital at Brighton Town Hall, Victoria, Australia. At the Australian Festival of Chamber Music in Townsville, Australia, on August 4, Valda Wilson (soprano) with Ensemble Liaison will present the first performance of the revised version of *Letter from Haworth*. This is a setting of an anguished letter by Charlotte Brontë; this performance marks the 200th anniversary of Brontë's birth in 1816.

**Susan Frykberg** has a five-month Artist Residency as a sound artist/composer with the Sarjeant Art Gallery, Whanganui, New Zealand, starting in September 2016. This is called the Tylee Cottage Residency. During her time in Whanganui, she will be composing a performance piece based on the work of painter Edith Collier; she will also be furthering the concept of geo-located soundart works relating to certain historical events from the Whanganui community. More information on Susan's practice can be found online: Susan Frykberg - Composer and Sound Artist.

Soprano Kelly Ann Bixby and pianist Laura Ward performed the world premiere of **Juliana Hall's** *A Northeast Storm* at a special Lyric Fest concert of art songs on letters held April 2, 2016 at Haverford

College and on April 3 at the Academy of Vocal Arts in Philadelphia, Pennsylvania. Soprano Korliss Uecker, mezzo soprano Tammy Hensrud, and pianist Christopher Oldfather gave the world premiere performance of *Music like a Curve of Gold* on May 1 at the Wilton (Connecticut) Public Library. Baritone Michael Lampard and pianist Rhodri Clarke will give the Australian premiere of *Julie-Jane* on June 18 in Melbourne, Australia.

Soprano Juana Monsalve and pianist Hongling Liang performed *Syllables of Velvet, Sentences of Plush* on December 11, 2015 at The Shirley (Massachusetts) Meeting House. Tenor Shane Tapley and pianist Anna de Groot performed songs from *The Poet's Calendar* on February 6, 2016 at Trinity Episcopal Church in Princeton, New Jersey. Sopranos Joana Gil and Gabriella Pineda-Rodrigues and pianist Gavin Roberts performed songs from *Syllables of Velvet, Sentences of Plush* on February 11 for the "Song in the City" series in London, England. Soprano Laura Dixon Strickling, cellist Ben Larsen, and pianist Daniel Schlosberg performed songs from *Love-stars* on February 14 as part of the "Second Street Sonorities" series in New York City. On February 25, saxophonist Maggie Weisensel and pianist Elisabeth Tomczyk performed *Orpheus Singing* at the Hartt School of Music. Soprano Rebecca Coberly and pianist Brendan Kinsella performed *Propriety* on February 28 at the University of Texas, Rio Grande Valley. On March 13, soprano Maggie Finnegan and pianist Michael Sheppard performed *Night Dances* at a house concert in Baltimore, Maryland with an additional performance to be given on June 3 at the Taylor House in Boston. Mezzo soprano Abigail Levis and pianist Miriam Leskis performed *Letters from Edna* on March 26 at the annual "Joy in Singing/Edward T. Cone Foundation Composers Concert" held at Bruno Walter Auditorium in New York City. At the University of Texas, San Antonio, soprano Mackenzie Powell and pianist Anna Hakobyan performed songs from *Upon This Summer's Day* on April 18. Soprano Emily Streeper and pianist Anna Billias performed *Night Dances* on May 3 at Washington and Lee University.

**Elizabeth Hinkle** was the keynote speaker for the Integrated Composition Improvisation and Technology (ICIT) Symposium 2016 – New Expressions: Women in Music

Technology, held February 5-6, 2016 at the University of California at Irvine. She presented "Connect. Reveal. Persist" in a TED talk format. The ICIT Symposium also featured talks and concert performances by Pamela Stickney, Olga Oseth, Synthia Payne, Kirsten Volness, Love Gasoline, Blevin Blectum, Judy Dunaway and Audri Acuna among others.

**Diane Jones' Travels** is included on the 2015 SAMMY-award winning CD *Pathways*, from Samba Laranja. Jones performs regularly with both Samba Laranja and the Central New York Flute Choir. *Three Songs* (piano trio) was included on the CD *Moto Continuo*, commissioned and recorded by Trio Casals and premiered at Weill Hall last spring. Her newest work, *Elemental Suite* (violin, flute and piano), has received three performances this season as part of the Vision of Sound Festival of New Music and Dance. Choreographer Cheryl Wilkins-Mitchell and co-choreographer/performer Dominique Dawkins created a stunning dance to accompany the work. Last fall, Jones became the new mid-day host on WCNY-FM, in Syracuse, New York, Central New York's only 24/7 Classical Music station. Part of her weekly show includes an hour of music called "Fresh From the Wrapper," with selections from CDs that have just arrived at the station. NOTE: WCNY-FM will gladly accept CDs of classical music from IAWM members for consideration. Please see: [www.wcny.org](http://www.wcny.org) or send an e-mail to [diane.jones@wcny.org](mailto:diane.jones@wcny.org).

**Maria Eugenia León** scored the music for the ad for Jewish Vocational Services, which explains their program called "Veterans First," a resource to assist them in getting support, training and mentoring. The ad has been airing on Santa Monica City TV. She wrote the music and lyrics for a piece for choir and piano called *Los colores de mi vida* (The Colors of My Life), which was premiered by the Santa Monica District School Elementary Choirs in their Spring Concerts in April and May 2015. Her choral work *El Océano* (The Ocean) was premiered by them in the spring 2016 concerts. (Also see Awards.)

The world premiere of *C. D. D. in memoriam for solo viola* by **Janice Macaulay** was performed by violist James Dunham on March 13, 2016 at The Shepherd School of Music of Rice University in Houston, Tex-



as. A version for solo clarinet received its world premiere by clarinetist E. Michael Richards on October 23, 2015 in The Earl and Darielle Linehan Concert Hall, The University of Maryland, Baltimore County. The piece is dedicated to the memory of Charlotte Dodds Dunham in gratitude for her friendship and as a memorial to her life in music as a teacher, pianist, and violist.

**Sky Macklay's** choral piece *Sing Their Names* was premiered at National Sawdust by the New York Virtuoso Singers, conducted by Harold Rosenbaum, in November. In February she presented on her *Harmonibots* installation at the New Expressions: Women in Music Technology Symposium at the University of California, Irvine, and in March, her violin and piano piece *FastLow-HighSlow* was performed by Latitude49 at the University of Chicago's Midwest Graduate Music Conference. Sky was also recently awarded a New Music USA grant for her installation MEGA-ORGAN, which is coming to New York City in March 2017. As a 2015-17 Composers and the Voice Fellow with American Opera Projects, she and librettist Emily Roller are writing an opera set inside a woman's uterus.

**Patricia Morehead** celebrated her 75th birthday on October 2, 2015 with a concert of her music entitled "Pieces of Pat." The following pieces were performed: *Design One* for solo oboe; *Prairie Portraits* for clarinet and piano; *Sempre un giorno nuovo* for soprano and piano; *Arioso* for flute and piano; *Die Taube* for mezzo-soprano and piano; *Elegy* for viola and piano; *Black Hawk's Soliloquy* for bass-baritone and piano; *Variations* for piano; and *Belle-Ile Beethoven* for piano. On February 12, 2016, at a 6 Degrees concert at Columbia College in Chicago, her *Sounds and Sighs for John* for oboe, oboe d'amore, and electronics was performed. Music for the film *Gaudi* for ACM Sound of Silent Film at Symphony Space, New York City (ACM - Access Contemporary Music) was played on March 11. *Episode in the Life of a Proton* for solo piano was played on May 9 at a NACUSA concert at St. Stephen's Church, New York City.

**Janice Misurell-Mitchell's** recording of *Mamiwata* (solo marimba) was the soundtrack for a DVD of the *Infinite Cube*, a sculpture of 1000 lights by Antony Gormley based on a concept by the late Gabriel Mitchell, on display at the Smart Museum,

University of Chicago, in the fall of 2015; the DVD was shown at The Hideout on the Chicago Riverwalk on September 12, 2015. Misurell-Mitchell performed in a chamber concert of her music on the Frequency Series at Constellation Chicago in September 2015, including *Amendment Blues No. 1*, for solo voice/alto flute; *Everything Changes*, for flute/voice and percussion; *Dolce, Pureté*, for flute/alto flute/voice; and *The Gift of Tongues*, for voice, flute, clarinet and double bass. The latter piece was also performed at a Chicago Soundings concert, at the Queen of Angels Church in Chicago in December.

Congratulations to **Taeko Nishizaka**, who received her PhD degree from Ochanomizu University in March 2016. She is preparing a book for publication based on her dissertation, *A Study of W. W. Cobbett: Observations on Being an Amateur*. Cobbett is best known for his *Cyclopedic Survey of Chamber Music*, published in England in 1929 (vol. 1) and 1930 (vol. 2), and updated with a third volume in 1963. Reprinted in 2009, the set is available in many libraries. One of the main issues in Taeko's book is the cooperation between Cobbett, a male patron of the arts and an amateur musician, and the Society of Women Musicians in early-twentieth-century Britain. Her book also discusses some complicated gender issues; for example, both women and amateur musicians were discriminated against by male professional musicians. A study that deals with gender issues in classical music is unusual in Japan. Taeko anticipates that her book about a male amateur who had considerable influence on the professionally-dominated music world as well as the musical community in Great Britain will influence current thought in Japan.

**Kristin Norderval's** first full length opera, *The Trials of Patricia Isasa*, was premiered in a Chants Libres production in Montreal, Canada at the Monument National Theater, May 19-21, 2016, in connection with the Opera America conference there. The two-act opera, on a libretto by Naomi Wallace, is based on the true story of Patricia Isasa, a courageous Argentine human rights activist and a survivor of torture from Argentina's military dictatorship. The opera explores questions about amnesty of government officials, the use of torture to achieve political ends, and what it takes to create—and to challenge—a culture of impunity. The opera is directed by Pauline

Vaillancourt, scenography by visual artist Dominique Blain, lighting by Nancy Busquieres. An all female creative team! The opera was featured as one of two world premieres for the Opera America Conference in Montreal.

**Rebecca Oswald** received Honorable Mention in The American Prize (chamber music, professional division) for her chamber work *Theseus and the Minotaur*. It is just over 17 minutes long, scored for horn, oboe, percussion, and piano, with narration between the six movements declaimed by the four instrumentalists.

**Deon Nielsen Price's** *Watts 1965: A Remembrance (Barricades, Curfew, Aftermath)* was performed by Chika Inoue, saxophones, and Mary Au, piano, on October 8 and again on March 22 and 23, for the 50th Anniversary Watts Rebellion Commemoration at California State University Dominguez Hills; also on October 6 at Los Angeles City College; Oct. 10 at The Dominant Club in Los Angeles; January 9 for NACUSA—Los Angeles; and March 19 at the Women in Music Conference at Antelope Valley College, Lancaster, California. Also on March 19, her *Oneness Clarinet Concerto Movement* was performed by the Antelope Valley College Symphonic Band, Dr. Berkeley Price, soloist, guest-conducted by Dr. Jermie Arnold on Music by Women in the AVC Performing Arts Theater.

The Alice Schoenfeld Edition of Deon's *Oneness Violin Concerto* (score just released by Culver Crest Publications) was performed in a private concert for Ms. Schoenfeld, the grand lady of the violin, on April 1, by Limor Toren-Immerman, violin, with the composer at the piano. In an afternoon concert on April 10, Deon's *Triple Flute Concerto* had its West Coast premiere by the Culver City Chamber Orchestra, Arlette Cardenes, conductor, and flutists Johanna Borenstein, Victoria Batta, Rachel Mellis; and in the evening Berkeley Price and Deon performed her *Oneness Clarinet Concerto Movement* in a Santa Monica Stake Music Recital. Her works recorded on the Cambria label have been broadcast by Marvin Rosen on *Classical Discoveries* (WPRB), by Canary Burton on *The Latest Score* (WOMR), and frequently by Charles Conrad on Radio.artsindonesia.com.

**Andrea Reinkemeyer** recently completed a setting of Artis Henderson's text, *The Thaw* for soprano, tenor, mixed choir and

wind ensemble. The work was commissioned by Rodney Dorsey for the University of Oregon Wind Ensemble and University Singers who premiered it on May 28, 2016 in Silva Concert Hall, Hult Center for the Performing Arts (Eugene, Oregon).

Composer **Jessica Rudman** was recently commissioned by the Connecticut Children's Choir to compose a new work based on a text of Walt Whitman. She led the students in discussions on the topic of equality and used their ideas to create an original text to pair with the Whitman. The work was premiered May 22 in Hartford, CT. Dr. Rudman was also commissioned by the Hartford Independent Chamber Orchestra for an extended song cycle for mezzo-soprano and 12 instruments. The work, *Iseult Speaks*, uses texts by CT poet Elizabeth Hamilton and was premiered on February 20. Other Spring 2016 events include a performance of *The Time Before We Became Strangers* for sextet by The Sound Ensemble on May 21 in Seattle, performances of *Through the Looking Glass* for wind ensemble by the Mid-America Freedom Band with puppetry by the Mesner Puppetry Theater on April 30 and May 1, and a portrait concert at the University of North Carolina Wilmington, where Dr. Rudman was in residence, April 7-11. Additionally, Dr. Rudman presented about commissioning at the Connecticut Music Educators Association Conference in April.

**Vivian Adelberg Rudow's** *Earth Day Suite* for orchestra was performed by the Howard County Concert Orchestra, Ronald Mutchnik, conductor, on November 1, 2015, at a Har Sinai Peggy and Yale Gordon Concert in Owings Mills, Maryland to a standing room crowd. The first movement, "Dark Waters of The Chesapeake," features the trumpet, and the second, "Go Green!" features the flute. Her piano music to Lewis Carroll's *Alice's Adventures in Wonderland*, chapter four, was performed by Stanley Wong in a world premiere concert in Hong Kong in May 2016, along with music by other composers from around the world. *Remember the Victims of WW II*, Benny Russell, saxophone, music including prepared tape, by Rudow, was aired on *Music of our Mothers* on May 4th, on **EIlen Grolman's** broadcast commemorating Holocaust Remembrance Day.

**Christina Rusnak** traveled to Havana, Cuba in April 2016 with seven other com-

posers and Parma Recordings. The renowned Cuban women's choir, Ensemble Vocal Luna, recorded two of her choral works. A fusion of sacred and colloquial elements, the pieces venerate the life changes of marriage and death. Rusnak is coordinating a concert series of chamber pieces by Northwest and West Coast composers about the United States National Parks, in honor of the 2016 Centennial of the National Park Service. The concerts will take place during late summer in Portland, Oregon and Boise, Idaho, among other locations.

**Sharon Guertin Shafer's** *Piano Sonata* was premiered in Washington, DC on December 11, 2015 with the composer at the piano. Shafer performed the work again on February 21, 2016 in Maryland at a Musicale presented by Sigma Alpha Iota and Mu Phi Epsilon music fraternities. On January 19, *The Artist Speaks: Creative Conduit* (song cycle) was performed by soprano/pianist Liana Valente in Washington, DC, in a concert presented by the Friday Morning Music Club. On March 17, Shafer sang her own composition, *Six Unaccompanied Poems*, at Old Town Hall in Fairfax, Virginia.

**Alex Shapiro's** 2016 commissions are in the hands of over a thousand musicians across the United States this spring, as 20 consortium members and commissioners roll out their regional premieres of pieces including her latest electroacoustic symphonic wind band works, *Moment* and *Rock Music*, as well as her new electroacoustic sextet for low winds, *Train of Thought*. Italian clarinetist Gianluca Campagnolo released a CD in late 2015, *Atmospheres*, which includes a recording of Shapiro's electroacoustic clarinet piece, *Water Crossing*. Her short choral offering *Because I Am* was premiered by the Central Bucks Choir and Joseph Ohrt at the ACDA conference in Boston in February 2016. Her short solo piano work *Chord History*, part of a remarkable project called "250 Pieces for Beethoven" for which composers around the world are writing brief pieces in celebration of his upcoming 250th birthday, was premiered and recorded in Bonn, Germany by pianist Susanne Kessel, who also premiered **Adrienne Albert's** contribution to the same project. Shapiro's newest 25-minute solo piano work, *Arcana*, was premiered in March in California by its commissioner, Michael Tierra, on a Santa Cruz concert devoted to her chamber music.

Shapiro appears in the 2016 documentary, *In Search of the Great Song*, from director Michael Stillwater. She enjoyed a long conversation in late January with composer Garrett Hope for his popular podcast, "Composer on Fire," in which she offered a great deal of frank how-to information to assist in the pursuit of a happy composing career. She continues her advocacy on behalf of composers as the sole Symphonic and Concert writer representative on the Board of Directors of ASCAP.

**Judith Shatin's** music has been performed by numerous ensembles this spring. Her *Gregor's Dream* (piano trio and electronics from recordings of beetles, inspired by Kafka's *Metamorphosis*) is on tour by the Jerusalem-based Atari Trio, who commissioned it. They have given performances in Israel (with an upcoming one at the Jerusalem Music Center) and in the US, including NYC and Chicago. Flutist Lindsey Goodman has been touring with the version of *Penelope's Song* that she commissioned, and it is now available on her new CD, *To Reach Through the Sky*. Meanwhile, Shatin's *Trace Elements* (2 pianos and 2 percussion), commissioned by the Ensemble Berlin PianoPercussion was performed recently at the University of Virginia and the University of Miami, and will be released on an upcoming CD by the group. The Chameleon Arts Ensemble of Boston featured her *Werther* (Pierrot Ensemble) on their April 2nd and 3rd concerts at First Church in Boston.

Other performances include *Tape Music*, for any number of performers and stereo electronics, by the UVA New Music Ensemble as well as the premiere of *For the Fallen* in a version for soprano sax and electronics by Susan Fancher at the North American Saxophone Alliance Conference. Jerome Reed performed *Fantasy on St. Cecilia* on his program "Chants, Saints and Sinners" at the Birmingham Conservatoire in the UK, and Tabatha Easley performed *Singing Still* at the Mid-Atlantic Flute Convention. Shatin's *Tongue Twisters* (SSA) is on a program of the Cantate Singers in Lynchburg in May, and her setting of the *Jabberwocky* is on the New Amsterdam Singers' program in NYC later in the month. Lastly, Shatin has been commissioned by the American Composers Orchestra and Carnegie Hall to compose *Black Moon*, for conductor-controlled electronics and orchestra. She gave a co-

LAB introducing the piece and trying out elements of it at the DiMenna Center in NYC in March. While there she presented the electronic techniques, and worked with conductor George Manahan and string players from the ACO to give the audience a preview.

Two world premiere performances of **Faye-Ellen Silversman's** works were given on a February 1, 2016 faculty recital at Mannes School of Music (The New School) in New York City as part of the Composers Now Festival. (A review of the concert is in this issue.) On February 7, guitarist Oren Fader gave the world premiere performance of *The Mercurial Guitarist* for Music Under Construction at Mannes. Soprano Jihee Jeong and guitarist Kazuki Ueki performed *Danish Delights* for the Composer's Voice-Vox Novus 15th year anniversary concert held in Symphony Space in New York City on October 24, 2015. On November 22, Gavin Stewart (flute) and Markus Kaitila (piano) performed *Xenium* at Steinway Reformed Church in Astoria, Queens, New York. Joanna Ross Hersey performed *Zigzags* for tuba solo on January 19, 2016 at Georgia College in Milledgeville, Georgia and at the U.S. Army Band 33rd Annual Tuba-Euphonium Conference at Fort Meyer in Arlington, Virginia on February 4. On March 31, Thomas Muehlenbeck-Pfotenjauer (trumpet) and Tracy Lipke-Perry (piano) performed *Stories for Our Time* for Music from Every Angle at the University of Wisconsin-Green Bay. Duo Montagnard performed two of Silverman's pieces in April: Joseph Murphy performed *Colored Tones* for soprano saxophone, and Matthew Slotkin performed *Processional* for guitar at Christ Episcopal Church in Williamsport, Pennsylvania on April 3, with an additional performance at Symphony Space in New York City on April 15. Murphy gave the NYC premiere of *Colored Tones* at Symphony Space.

Multiple broadcasts of Silverman's music were heard on RadioArts Indonesia. A broadcast of *Pregnant Pauses* on "Me, Myself, and Why" was included on a radio show of Frank Witzel on ByteFM-Zeitonline in Hamburg, Germany on September 1, 2015. *Protected Sleep* was heard on "Classical Discoveries" with Marvin Rosen, streamed live on WPRB from Princeton, New Jersey on October 7. Ken Hedgecock, host of "Classical Music Discoveries," devoted a show on February 20,

2016 to the music of Silverman: the entire CD of *Manhattan Stories*

**Evelyn Stroobach's** *Fire Dance* was performed at the Wabano Centre, in Ottawa, Canada as part of the "Harvest Moon Extravaganza" Aboriginal celebration on October 27, 2015. Performers included Jennifer McLachlen, flute; Ralitsa Tcholakova, viola; and Melissa Hammell, an Aboriginal drummer. The performers choreographed *Fire Dance* with Lisa Odjig, an internationally known Ojibwe hoop dancer. A thought-provoking, energy-charged welcome speech about "what it means when someone has placed their trust in you" was given by Canadian Prime Minister Justin Trudeau's wife, Sophie Gregoire-Trudeau, immediately followed by the performance of *Fire Dance*. The next morning, the "Harvest Moon Extravaganza" event was front page news in the Ottawa Citizen, with more information found on page A8. On December 21, 2015, Tom Quick, producer and host of "Women in Music," CKWR, Waterloo, Ontario, Canada, and via the Internet, aired *O Come, O Come, Emmanuel* (SATB chorus and cello). On December 22, Canary Burton, producer and host of "The Latest Score," WOMR, Provincetown, Massachusetts, and via the Internet, also aired the work.

**Hilary Tann's** *All the Moon Long* (for English-style brass band) was performed January 31st at the Royal Northern College of Music Festival of Brass in Manchester, England. Conducted by Philip Harper, the piece was presented by the 2015-16 "best brass band in the world" (that's an official title), the Cory Band. The home of the Cory Band is in the Rhondda Valleys, Hilary Tann's first home, so this was a special occasion. Then the BBC National Orchestra of Wales performed Tann's *The Open Field* on March 4 at the Bangor Festival of Music in Wales and recorded the piece for future broadcast. *The Open Field* was composed in 1989 and is subtitled *in memoriam Tiananmen Square*. For International Women's Day, March 8, the Euroorchestra, conducted by Francesco Lentini, performed *The Walls of Morlais Castle* (string orchestra) in Bari, Italy, under the auspices of Fondazione Adkins-Chiti (Donne in Musica).

**Elizabeth Vercoe's** *Fantavia* for flute and percussion was performed at the Society of Composers 50th Anniversary Conference at the University of Florida in Gaines-

ville in November 2015. Her song cycle on Dickinson texts, *This is my letter to the World*, was performed at Lee University, Greenville, North Carolina, and Erskine College by the Duo "2" with D'Anna Fortunato, mezzo, and *Inventions* for horn and piano was performed at the University of Wisconsin at Green Bay.

**Wang An-Ming's** *Concerto for Piano and Orchestra* was streamed as a part of the IAWM International Congress held April 13-19, 2015. Mary K. Traver premiered *Seascape* for piano on January 18, 2014 at the Strathmore Mansion in Rockville, Maryland. Wang appeared on the National League of American Pen Women's online Webinar on February 17, 2015 with four other composers to discuss their musical careers. **Gail Archer**, organist, performed *Sounding* for organ at the Washington National Cathedral in Washington, D.C. on March 23, 2014. *Peony and Fantasy on "Sakura"* were included in a concert at the Kensington Baptist Church in Kensington, Maryland on July 12, 2014. Three Christmas choral works, *Mary's Lullaby*, *Christmas Gift* and *Christmas Cheers* were performed on December 12, 2014 at the Calvary Baptist Church in Washington, D.C.

**Deanna Wehrspann**, Composer in Residence at Ucross Foundation in Wyoming (August 2016), announces the following premieres and commissions: *Breath* for string orchestra, premiered by the Augustana (South Dakota) College Orchestra (2015); *Gloria in Excelsis Deo* for SAB choir, piano, flute, and finger cymbals, sung by Sioux Falls (South Dakota) Singing Boys at the South Dakota ACDA conference (2015); *Poetic Preludes* for piano, inspired by poetry of Ivan Fuller, commissioned and premiered by the composer for the South Dakota Music Teachers Association (2015-16); *Be Still and Know That I Am God* for mezzo-soprano and organ, commissioned and premiered by Wyatt Smith and Tracelyn Gesteland (2015); *Von Ewiger Liebe* for voice and piano, text by Josef Wenzig, premiered by Carryn Kennedy (2015); *At the Edge of the Pond* for SSA choir and piano, text by Ivan Fuller, commissioned by North Central ACDA Honor Choir and premiered at the NC-ACDA Regional Conference, Lynnel Jenkins, conductor, Sioux Falls, South Dakota (2016); *The Red Bird of Winter* for SATB choir and piano, text by Ivan Fuller, commissioned by Roosevelt High School

Concert Choir, Robyn Holcomb, conductor, Sioux Falls, South Dakota, premiered at the NC-ACDA Regional Conference (2016); and the premiere performance of *Hear me, Lord, in my Distress* for SSAT-BB choir and organ, by Our Savior's Lutheran Choir in Sioux Falls, South Dakota (2016). Please see her new website: deanawehrspannmusic.com.

**Carol Worthey's** *A Choral Calendar* for SATB choir was premiered by Unistus Chamber Choir, Lonnie Cline, director, in May 2016, in Portland Oregon. In California: flutist Alice Pero commissioned and premiered *I Will Build A House* (soprano, flute, guitar, and piano) in Hollywood, May 1, and *Quatrain* for solo flute in Santa Monica. Pianist Mary Au and flutist Rick Noyce performed *A Simple Ditty* at the Nixon Library, San Clemente, in February. Mary Au gave the American premiere of *The Ice Cream Sweet*, March 19, Women-in-Music Conference, Antelope Valley College, where Carol delivered the Keynote Address. *Rescue: A True Story* for clarinet, cello, piano, and comedienne (narrator Elayne Boosler) was performed by the Huntington Beach Symphony Orchestra at Pierce College. In October 2015, Woodwind Quintet premiered *Journey* in Pasadena, under the auspices of ASMAC. Carol participated in *Homage to Bach*, Vox Novus' 15 Minutes of Fame, with cellist Maksim Velichkin, at Brand Music & Art Library, Glendale. *Pater Noster* for baritone (Stefan Miller) and string quartet premiered at the University of California, Irvine.

To celebrate the 150th anniversary of *Alice in Wonderland*, pianist Stanley Wong

played works by 14 international composers in Hong Kong and Taiwan, including Carol's *Recipe for Mock Turtle Soup* for children's chorus, piano, and narrator. Wang also commissioned and premiered *The Ice Cream Sweet* in Hong Kong, March 15, 2015. Pianist Aima Maria Labra-Makk played the European premiere of *Snow Flurries* in Oberpullendorf, Austria. Young Classical Artist of The Year, violinist Yury Revich, gave the European premiere of *Romanza* with pianist Matea Leko in Croatia and Switzerland. Pianist Ross James Carney introduced Carol's music to Malaysia. During 2016 she began teaching composition internationally via Skype/Videocam to students in Belgium, Brazil, Canada, and the U.S.

**Rain Worthington** was Composer in Residence at the Missouri State University Composition Festival, February 28 to March 2. Her chamber works *Dark Dreams - for piano* and *Duets for a Duo* were performed as well as a second performance by the MSU Symphony of *Tracing a Dream. Then Again* for solo cello was premiered by Susanne Friedrich on April 8 at the Rivers School Conservatory Faculty Recital as part of the 2016 Seminar on Contemporary Music, in Weston, MA. *Frost Vapors* and *An Evening Indigo* were performed by violinist Eva Ingolf on April 21 at the Scandinavia House in NYC. (Also see Recent CD releases and Awards.)

**Nina C. Young** was the recipient of the 2015-16 Rome Prize in Musical Composition from the American Academy in Rome (AAR). While in residence, Nina worked with New York-based choreographer Miro Magloire and the New Chamber Ballet to develop a site-specific piece, *Temenos*, around the intersection of movement, architecture, and sound, at the Tempio Del Bramante. The work was exhibited in three performances on March 3rd, with dancers Elizabeth Brown and Daniela Gianuzzi, and Nina on violin and electronics, as part of the AAR's annual show *Cinque Mostre*, curated by Ilaria Gianni. This upcoming season the Phoenix Symphony will premiere Nina's orchestral work *Remnants*, and the American Composers Orchestra will premiere *Out of whose womb came the ice*—a work for baritone, orchestra, electronics, and generative video commenting on the ill-fated Ernest Shackleton Trans-Antarctic Expedition in 1914-17.

This fall Nina will head to the Aldeburgh Music Center to participate in the Britten-Pears New Music New Media program, where she will work with Irvine Arditti and IRCAM to develop a piece around unique spatialization and sound diffusion techniques. Nina received a commission from the Koussevitzky Foundation in the Library of Congress for her collaboration with vocal bassist Andrew Munn and the Nouveau Classical Project on an evening-length cantata titled *Making Tellus: a Cosmogram for the Anthropocene*. This is a work for voices, mixed chamber ensemble, sustainable fashion, and interactive media that addresses the current socio-political conversation surrounding human intervention and the Earth's rapidly changing geology. Nina is excited to announce that she will be joining the faculty of Rensselaer Polytechnic Institute (RPI) in Troy, New York as Assistant Professor of Musical Composition and Multimedia Performance in the Department of the Arts.

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